

Sacred Music

Spring 2024 | Volume 151, Number 1





Dedit fragilibus corporis ferculum, Dedit et tristibus sanguinis poculum. (Thomas Aquinas)

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Editorial

Lent & Easter

The musical contrasts between Lent and Easter are essential for conveying the spirituality of each season.

by William Mahrt



aster is the fulcrum of the liturgical year. Easter Sunday with its unique vigil is prepared by a season of forty days, Lent, and fulfilled by a season of forty days, the Easter Season through Ascension—amplified by ten more days until Pentecost—comprising fifty days.¹ The two seasons are complementary opposites, Lent being penitential and Easter being celebratory. Their complementarity is fundamentally fruitful for the spiritual life, and this is substantially enhanced by their contrasting musics.

The spirituality of Lent involves two essential but contrasting practices—fasting and prayer. This pair is well expressed by a collect for the Wednesday after the First Sunday in Lent.²

¹The nine days from Ascension to Pentecost are the first “novena,” described in Acts 1:13–14.

²It occurs on the same day in both forms, although in the extraordinary form it is the Ember Wednesday. The collect in the two forms differs by one word, an essential one: for “temperantur” (to rule, govern, regulate) in the ordinary form, the extraordinary form uses “macerantur” (to soften by steeping).

Devoti6nem p6puli tui, qu6sumus,
D6mine, ben6gnus int6nde: ut, qui per
abstin6ntiam temper6ntur in c6rpo-
re, per fructum boni 6peris refici6ntur in
mente.

We beseech thee, O Lord, look with
favor upon the devotion of thy people,
that those who by abstinence restrain the
body, may by the fruit of good works be
refreshed in mind.

For the liturgy of Lent, music is an essential part, and there its forms involve aspects analogous to fasting and prayer. During Lent there are several points at which the music otherwise heard throughout the year is the subject of abstention. While the organ is (or should be) a significant musical element of the liturgy during the year—a component of festivity; in Lent, solo playing of the organ is limited to Laetare Sunday and solemnities and feasts.³ On the

³In Lent the playing of the organ and musical instruments is allowed only in order to support the singing. Exceptions, however, are Laetare Sunday (Fourth Sunday in Lent), Solemnities, and

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other penitential days, including the Sundays of Lent, the organ may only be used for accompaniment of singing, and that in a discreet way. We fast from organ music as we might from delicious foods. Flowers are another sign of festivity, and these are also withheld during Lent.⁴ The violet color of the vestments reinforces this fasting with its contrast with the white vestments of the Easter Season.

A more compelling musical abstention is that of the alleluia. In this, Lent differs from Advent, which refrains from the Gloria in excelsis, but retains the alleluia. Even on solemnities in Lent, such as the Annunciation, the alleluia is not sung but rather replaced by the tract. This total abstention from the alleluia during Lent is made vivid by a telling ceremony, often observed in the Middle Ages and still observed in some churches today. On the evening before the day on which the alleluia is no longer sung,⁵ the alleluia is buried. A banner with “alleluia” written on it is escorted from the choir to a place of burial and hidden there. Only on the Easter Vigil is it restored as the banner is brought back to the choir.⁶

Fasting from festive music is not the only musical aspect of Lent, however; there is also the aspect of prayer, the proper chants of the season. Much emphasis is given to its chants, which are extensive. There are full sets of propers of the Mass for

each day of the week during Lent, something that occurs in no other season of the year. This seems to have been a matter of planning, for the communion antiphons occur in psalm-number order: the communion for Ash Wednesday is from Psalm 1, the following Friday from Psalm 2, (the following Monday, psalm 3 was replaced by a gospel text), Tuesday, 4, Wednesday, 5, and so forth. Sundays do not participate in this order, since their texts were probably established before the order for week days was determined; but the order is old enough

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that it skips Thursdays, since in the earliest practice Thursdays were not observed liturgically.⁷ So there is a richness to the propers of the daily Masses during Lent that occurs nowhere else in the year.

The tracts in the extraordinary form show a coherent order throughout Lent: they are composed to melodies in only two modes, modes two and eight, a minor

Feasts,” *General Instruction of the Roman Missal* [GIRM], ¶313.

⁴GIRM, ¶305.

⁵Septuagesima in the extraordinary form; Ash Wednesday or the First Sunday in Lent in the ordinary form.

⁶In the church of St. John Cantius in Chicago this ceremony is carried out solemnly; extensive photos of it can be viewed by searching online <<https://www.cantius.org/post/the-burial-of-the-alleluia>>.

⁷This accounts even for Maundy Thursday, whose Mass propers seem to have been borrowed from other days; since early on, Thursdays were not observed, Holy Thursday must have been provided with chants at a later time.

mode and a major mode. The tracts in mode two are the more serious, and they include some very long pieces, including many of the verses of the psalms from which they are drawn. Those for Palm Sunday (fourteen verses) and Good Friday (eleven verses) complement the long singing of the Passion on these days and contribute a substantial meditation which prepares for the Passion. Another long tract occurs on the First Sunday in Lent (fifteen verses), a piece that scholars speculate might have originally been sung on Good Friday but was subsequently placed on the First Sunday of Lent. The gospel that day is about the temptation of Christ—the devil tempts him by quoting Psalm 90, which is the basis of this tract. The tracts of the pre-Lenten season in the traditional order are all in mode eight, as are those of most of the other Sundays in Lent before Palm Sunday.⁸ The melodies of these mode-eight tracts are then the basis of the setting of the canticles of the Easter Vigil. Tracts are on psalm texts, but the texts of canticles are from other books of the scriptures. The three canticles of the Easter Vigil are based upon a continuation of the text of scripture which they follow, something not characteristic of tracts or graduals in any other time of the year. They are in the simplest melodic version of the tract melodies, the result being that in comparison with the tracts of Lent, they have a lighter and more “upbeat” character and point to the

⁸The one exception is the tract for the Second Sunday in Lent, *Confitemini Domino*, in mode two, a later addition; the second Sunday had been a *Dominica vacat*, a Sunday without liturgical assignments, since it followed ordinations the evening before. When the Sunday was provided with propers, the tract was composed in the mode of the previous Sunday, rather than observing that of the lesser Sundays, otherwise all in mode eight.

restoration of the alleluia, first in the Easter Vigil and then through the whole Easter Season. Thus the tracts, together with the all propers of the weekday Masses comprise a substantial intensification of the musical prayer of the season.

The order of the tracts in the ordinary form is not as clear. In providing chants for Lent, the monks of Solesmes, who were largely responsible for ordering the chants for the new liturgy, had to select chants to follow each of the seven lessons of the Easter Vigil. They prescribed the three canticles known in the extraordinary form—historically, only these three canticles had been sung in the Easter Vigil, even when there were twelve lessons—but they also borrowed four tracts (which are incorrectly called canticles). This meant four additional and extensive chants for the vigil, unfortunately a potential disincentive for singing authentic Gregorian chants rather than shorter pieces.⁹

The Easter Season is the occasion of the return of the musical festivity that was the subject of abstention during Lent. I recall the taste of the first ham on Easter Sunday morning, made extraordinary by the abstentions of the Lenten Season, and which underlined the day of Easter as one of extraordinary festivity. This is even more the case for the music, for Easter shows forth numerous unique features, both musical and liturgical, making sure that we

⁹The seven “canticles” of the ordinary form with their original position in the extraordinary form are: 1) *Jubilare Domino* (Quinquagesima), 2) *Qui confidunt* (Fourth Sunday in Lent in both forms), 3) *Cantemus Domino* (Easter Vigil), 4) *Laudate Dominum* (Easter Vigil, after three-fold Alleluia), 5) *Vinea facta est* (Easter Vigil), 6) *Attende caelum* (Easter Vigil), and 7) *Sicut cervus* (Easter Vigil at the procession to the font).

receive it as the culmination of the whole church year.

The Mass of Easter Sunday has a unique musical shape.¹⁰ The introit for the day, *Resurrexi*, does not seem appropriate—its low pitch and simple style are not what we expect for the highest feast of the year. It is an unusual type of mode four on D, which shows a reciting tone of F rather than the usual a, projecting a very low contour. Yet as the Mass proceeds, its purpose becomes evident; it is a point of departure for an extraordinary rise in pitch and intensity through to the gospel of the day, the gospel of the Resurrection. The Kyrie rises in mode from three to eight, and the Gloria proceeds from that point and then rises from mode eight on G to mode four on b, thus ending in a slightly higher range. The gradual, *Hæc dies*, typically has a respond (“Hæc dies” through “in ea”) in the normal range of the mode and then a verse with a somewhat higher range. Even in the respond, the range exceeds the theoretical range of the mode E–e by one note, a note made more expressive by the fact that it is reached by a half step. The verse, then, proceeds in the higher part of the range, but reiterates the high f four times before it rises to a high g, probably the highest note sung in the Mass so far. But then the alleluia exceeds even these limits. Intrinsic to the alleluia is the jubilus, the long melisma on the final syllable of “alleluia,” which accelerates the sense of anticipation, but it is the verse in which the real action takes place: often in the verse of an alleluia, there is one key word which receives a particularly long

¹⁰See Liber Usualis (1961) [LU], pp. 777–81; Graduale Romanum (1974) and Graduale Triplex (1979) [GR], pp. 196–200; Gregorian Missal (2012) [GM], pp. 383–89.

melisma. Here it is the word “immolatus,” which exceeds the range of the mode by an extra upper note in a reiterated figure, contributing to the ecstatic character of the alleluia; this creates a sense of anticipation and leads to the gospel story, the discovery of the empty tomb and the realization of the Resurrection (John 20:1–9, the same text on all three years of the lectionary).

The Ordinary of the Mass for the Easter Season¹¹ is unique to the season as well. While the usual sets of the ordinary are comprised of pieces in diverse modes and styles, the ordinary for Easter has elements of unity. The usual sets of ordinaries do not show a melodic unification within any set—except for the Easter Mass. The Kyrie and Gloria are linked by mode and a melodic transition, and the Sanctus and Agnus Dei melodies recapitulate motives from the Gloria. This gives this ordinary a unity proper to the Easter Season that sets the season off from all the others.

In the singing of the Divine Office, there is a slight reprieve from the work of the year; Sunday Vespers in the tradition consists of five psalms, each with its own antiphon and thus in its own mode. The psalms of Sunday Vespers during the Easter Season, however, are all sung to the same antiphon, “alleluia,” and so they are all sung in the same mode, making this Vespers a lighter task.

For the singing of the alleluia of the Mass, the Easter Season has a remarkable difference. Even though there is a gradual and then an alleluia on Easter Sunday, for the following Sundays of the season, the gradual is replaced by an alleluia, so there are two complete alleluias. The second alle-

¹¹LU, 16–19; GR, 710–14; GM, 89–93.

luia is very often in a more elaborate and sometimes unusual style, probably the result of the second one being developed somewhat later. Perhaps the most unusual second alleluia is on the verse “Exivi a Patre.”¹² Its intonation begins with a descent contrasting with the other alleluia melodies, and its verse reiterates the formula almost incessantly. These double alleluias are a unique feature of the Easter Season and give its Liturgy of the Word a very special character.

The chant books Solesmes has published for the ordinary form provide the double alleluias for the whole Easter Season; I contend that this fulfills the council’s prescription that Gregorian chant should be given “principal place in liturgical services.”¹³ However, in the lectionary the first alleluia is replaced with a “responsorial psalm.” This reduces the music of the Liturgy of the Word during the Easter Season to the level of that of ordinary time. The second alleluia has been replaced with a “verse before the gospel.” Moreover, no Gregorian chant exists for this responsorial psalm or this verse, so those who wish to sing Gregorian chant must go back to the double alleluia for the Liturgy of the Word, a distinct benefit.

The issue is that the alleluia is a meditation chant. In the ordinary form, a meditation chant ought to follow each of the first two lessons. But the reformers wanted to make the psalm conform with their conception of the Liturgy of the Word derived from precedents from the early church, that is, to treat the responsorial psalm as yet another lesson. The single verse of the first

alleluia does not fulfill this requirement, so it is replaced with several psalm verses. The second alleluia now just provides a brief introduction to the gospel, and so a verse with a brief refrain on “alleluia” set to the simplest possible melody is envisioned. At best, this refrain is the alleluia from Lauds of the Easter Vigil in the extraordinary form,¹⁴ a melody with an evocative character coming at the conclusion of the vigil, but whose repetition through the whole year causes this unique character to be forgotten.

Since the first alleluia replaces the gradual of the normal seasons, it serves a similar function—as a meditation chant. Indeed, the GIRM describes the function of the gradual as “meditation.”¹⁵ I concede that many congregations sing the responsorial psalm well, but in what are they participating? The trivial antiphons to the responsorial psalms are scarcely conducive to meditation; neither is the brief verse before the gospel. The melismatic style of Gregorian graduals and alleluias is fundamentally conducive to meditation; it may be that this is not learned upon one repetition, but we have many opportunities to initiate our congregations into these more beautiful meditative chants.

All of this is to say that the contrasting complementarity of the music for Lent and for Easter is as essential to our spirituality of the liturgy as is prayer and fasting on the one hand and ecstatic rejoicing on the other. ♦

¹²In the ordinary form, the Sixth Sunday of Easter; extraordinary form: Fifth Sunday after Easter (LU, 831–2; GR, 230–31; GM, 412–13).

¹³Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum concilium* (1963), ¶116.

¹⁴LU, 776kk.

¹⁵GIRM, 61.

Articles

The Requiem of Maurice Duruflé

Duruflé's unfinished suite for organ became one of the greatest choral works of the twentieth century.

by James Frazier

The Requiem is doubtless Duruflé's greatest work and one of the most beautiful choral masterpieces of the twentieth century. "No twentieth-century work has so successfully embodied an atmosphere of timeless spirituality as Maurice Duruflé's Requiem."¹ It is a sumptuous, spiritual *tour-de-force*, a compelling glimpse into the mind and soul of the church. It is *the* setting, in its own way, *the* exemplar toward which all other settings aspire. A poignant and exquisitely beautiful Requiem, contemporary audiences heard it as a memorial to victims of World War II, endowed, as it was, with an almost painful complexity befitting an obsequy for France. Duruflé wrote the piece in memory of his father, Charles, who died in 1945, and it secured his reputation as one of the era's great composers. Duruflé was, in fact, one of the last representatives of a very old tradition, that of musicians who

trained for and devoted their lives to the service of the church. Like the great composers and artists in the church's past, Duruflé planted his seeds in the rich soil of tradition and came up with new and fresh flowers.



Maurice Duruflé 1902–1986

Musical Education

Duruflé's musical education began in Rouen. Charles Duruflé and his wife Marie-Mathilde lived with their boys, Maurice and his older brothers, Henri and Marcel, in a non-descript row-house in the Norman town of Louviers, near Rouen,

¹David Vernier, liner notes to *Fauré: Requiem, Duruflé: Requiem*, Choir of King's College, Cambridge (EMI, 1989).

James Frazier played the complete organ works of Maurice Duruflé in coaching sessions in Paris with his wife Marie-Madeleine Duruflé.

next to a café, across the street from a butcher, and down the street from the family church. Maurice's father Charles was a professional architect in Louviers, and the Requiem bears the sounds of architecture. His brother Henri was trained in architecture as well and was "director of a building enterprise." Maurice himself was fond of certain architectural elements—arabesques, for example, and winding staircases—and drew pencil sketches of his favorites. Architecture was in the Duruflé DNA.

In 1912, ten-year-old Maurice entered the choir school of the Rouen cathedral,² against his wishes, where he would be a boarding student for the next six years. It was a traumatic transition for him. He did not return home that night. In his own words, he said "I needn't say what was my reaction. That night in the dormitory I sobbed on my bed." Fortunately, the kind choirmaster of the school heard him crying and raised his spirits by telling him of all the exciting things in store for him: how he would get to study music all the time, be a part of all the great High Masses and ceremonies, and one day play the organ. Duruflé said of this turning point in his life: "A great page opened in front of me."³

At the choir school he received a superior musical education, studying piano and organ, harmony and counterpoint, solfège, orchestral conducting, and ear training. He sang alto in the choir, played the organ for liturgies and for solo recitals in town, and accompanied local choirs. Gregorian

chant found a deep place in his heart and became the essence of his career as a church musician. Despite its ancient status as the church's official musical language, medieval chant was utterly lost after the Revolution. No one knew how to read it or sing it. Some musicians made feeble attempts to design the "right" system for its "correct" performance. It was reintroduced unsteadily all over the country, including Rouen. For Maurice it was a revelation.

His earliest exposure to plainsong in Rouen followed the old method of Solesmes as taught by Dom Joseph Pothier,⁴ "one of the glories of Solesmes."⁵ His method was based on the free oratorical rhythm of plainsong. It was said of Pothier: "Here is a man, who in his modesty, is the author of the happiest and most lasting revolution that has occurred in the Church."⁶ Duruflé described his discovery:

⁴Dom Joseph Pothier, O.S.B. (1835–1923), was a Benedictine monk of Solesmes Abbey, a liturgist and scholar who contributed to the renewal of Gregorian chant. He was the author of a new edition of the choir books based on manuscripts of chant and of several studies, including *Les Mélodies grégoriennes d'après la tradition* (1880), his chief work, which is the standard work on the subject.

⁵Letter of Dom André Mocquereau, April 9, 1885, cited in Dom Pierre Combe, O.S.B., *The Restoration of Gregorian Chant: Solesmes & the Vatican Edition*, tran. Theodore Marier and William Skinner (Washington, D.C.: Catholic University of America Press, 2003), p. 103.

⁶Attributed to Dom Guépin, abbot of the Benedictine Abbey of Santo Domingo at Silos. See Dom Lucien David, "Dom Joseph Pothier, Abbé de Saint-Wandrille, Restaurateur du Chant Grégorien (1835–1923)" in *Précis Analytique des Travaux de L'Académie des Sciences, Belles-Lettres, et Arts du Rouen 1942–1944* (Rouen: Lainé, 1947), 271.

²James E. Frazier, *Maurice Duruflé: The Man and His Music* (Rochester, N.Y.: University of Rochester Press, 2007). For this article the author draws freely from his book.

³Frazier, *Maurice Duruflé*, 12.

For the first time [I] heard talk of Dom Pothier, choirmaster at Solesmes . . . This was a real revolution in the liturgical plainchant practiced until then at the cathedral . . . It was the updated version of marvelous Gregorian chant, with all its suppleness, its soaring melodies, its mystical radiance.⁷

After Maurice left the choir school, he entered the Paris Conservatory at eighteen, where he took the obligatory classes. For five of them he won the coveted first prize. The only class in which he was frankly unsuccessful was conducting. He never held a steady position as a choir director the rest of his life. He did conduct his Requiem many times over the years, but otherwise avoided conducting whenever he could. He wanted to be an organist and composer, not a conductor.

Throughout his life, Duruflé had the distinct fortune to perform with the best orchestras in Paris. His exposure to fine orchestras broadened his fundamental musical attitudes. He was the house organist for the orchestra of the Paris Conservatoire, the Société des Concerts du Conservatoire. The oldest orchestra in Paris, the Société was long considered the best in the city. Duruflé's first season with the orchestra was in 1939–40, for which he played harpsichord for J. S. Bach's *Art of Fugue* and organ for the Bach *Mass in B Minor*. The first time he was featured as a soloist with the Société was during the war, in 1941, when he played a repeat performance of the Poulenc *Organ Concerto*. In 1964, the orchestra recorded the Saint-Saens Symphony No. 3, "The Organ Symphony," with Duruflé as organist. This

is the only known recording by the orchestra for which Duruflé was the featured soloist. He was organist at Saint Étienne-du-Mont⁸ for the 1958 recording of the Schmitt *Psaume*. At other times he played numerous performances of the Fauré Requiem as well as performances of the Bach Magnificat, the *Mass in B minor*, the *Christmas Oratorio*, and the *Saint Matthew Passion*.

Composition of the Requiem

In 1929, Duruflé was named titular organist at Saint Étienne-du-Mont in the Latin Quarter. In the seventeenth and eighteenth centuries, the church had held a prestigious reputation, but the music program was now undistinguished, and the large organ in the gallery was in a lamentable state. At some undisclosed time, Duruflé began composing a suite for organ solo based on the chants of the Gregorian requiem. It was never finished and has not been published. Neither

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⁷Frazier, *Maurice Duruflé*, 17.

⁸Saint Stephen-on-the-Mount.

date, nor purpose, nor any idea as to Duruflé's intention have survived.

At another undisclosed time, a commission was offered to Duruflé by his publisher Durand. There is some speculation that the commission from Durand came while he was already at work on the organ suite. Like the organ suite, the commission's date, its purpose, and the publisher's intentions have not been disclosed. It has stirred much speculation.

During the war, as he was composing a requiem based on Gregorian chant, Duruflé decided to consult a chant scholar for his advice. He contacted Auguste Le Guennant, a specialist in Gregorian chant and director of the Gregorian Institute of Paris. Duruflé expressed his gratitude for Le Guennant's expertise.⁹ This is how Duruflé's sketches for an incidental organ suite became a major choral requiem:

At first, I formed the project of writing a Suite for organ on these themes, each of whose sections would have been able to be adapted to the different phrases of the liturgical office. After I had finished two of them (the Sanctus and the Communion), it seemed to me that it was difficult to separate the Latin words from the Gregorian text to which they are so intimately connected. It was thus that the Suite for organ was transformed into something that was more important and that called naturally for choirs and orchestra. This is how I came to write this work.¹⁰

⁹Duruflé dedicated his *Quatre Motets sur des thèmes grégoriens* to Le Guennant.

¹⁰Maurice Blanc, "Le Requiem de Maurice Duruflé," *Musique et Liturgie*, 18 (Nov.–Dec. 1950), 10–11; quoted in Frazier, *Maurice Duruflé*, 166.

Beginning in 1938, before the start of World War I, the French government began awarding commissions to composers as an incentive to work. In 1941, the collaborationist Vichy regime, established in 1940 after France's defeat by Germany, continued the program and by 1945 had awarded a total of 103 commissions. Vichy took music seriously for its propaganda value, and generally restricted the awards to composers who upheld the conservative, anti-modernist, and pro-Catholic sentiments of the regime.

The Vichy government commissioned Duruflé to write a symphonic poem for which he would receive 10,000 francs. It took him six years to complete his composition, far longer than the authorities anticipated. In 1948, after completing his composition, Duruflé submitted a formal request to the post-war government seeking payment, for which he received 30,000 francs. That was not a lot of money at the time. But instead of a secular symphonic poem he submitted

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a religious requiem, which would forever alter the trajectory of his career, leading to an international renown that he would not otherwise have enjoyed. The Requiem is the only Vichy commission still receiving regular performances today.

But what did Vichy think about getting a requiem instead of a symphonic poem? Duruflé never made any reference to the possibility that the incentive to enlarge and orchestrate the organ suite as a requiem was a commission from the Vichy government.¹¹ The only consequential question that remains is whether the Durand commission had anything to do with the later Vichy commission. Did the Vichy commission somehow supplant the one from Durand? Some researchers think so. This is so compelling a question that on it may hang Duruflé's chance of ever becoming a composer of stature. The Requiem was published after all.

Duruflé's insecurity as a composer is well-documented with the Requiem, which took an entire world war to compose. He obtained the advice of Jean Gallon, a former teacher of his at the conservatory, and Nadia Boulanger, "whose severity of judgment always attracted me, although this severity was sometimes terrible."¹² She considered the Requiem weak and made some suggestions. On the other hand, the Requiem might never have been completed without the urging of Marcel Dupré, who liked the piece very much.

But Duruflé's doubts persisted, and he planned to retract the work from publication. His student Marie-Claire Alain remembered him saying: "Oh what a disaster that I let this work be published! The 'Pie Jesu' is a complete failure . . . an unsuccessful and detestable work."¹³ His small compositional output throughout his career resulted, in part, from this sharp self-criticism, his self-effacing personality, and his lack of self-confidence. "I work slowly, and I throw a lot away," he noted.¹⁴ And sometimes in his scores he even wrote, "Not to be published." As it turned out, the Requiem was published and is one of the few works that he did not subject to continual revision.

Early Performances and Reception

The first performance was broadcast on Radio France to the whole nation on November 2, 1947, which is All Souls Day, when Roman Catholics pray for the dead in purgatory. It took place at Salle Gaveau with the Orchestra National and the Choeurs de la Radio. Roger Désormière conducted, with soprano Hélène Bouvier and bass Camille Maurane, and Henriette Roget was organist. One of the two other works on the program, titled "Sixth Symphony, In memoriam," was by the Polish composer Alexandre Tansman. The other, also titled "In memoriam," was by the Hungarian composer László Lajtha. The radio performance was not identified as a premiere and no mention was made of the

¹¹Frazier, *Maurice Duruflé*, 168.

¹²Louis Vierne, "Mes Souvenirs," 49, quoted in Roland Smith, *Louis Vierne: Organist of Notre-Dame Cathedral* (Hillsdale, N.Y.: Pendragon Press, 1999), p. 358.

¹³Marie-Claire Alain, "Entretien avec Marie-Claire Alain, Le Pecq, Décembre 2003," by Frédéric Blanc, *Bulletin*, 4 (June 2004), 2–8.

¹⁴Maurice Duruflé, interview with George Baker, *The American Organist*, November 1980, 57–61.

commission. But among the general population, this concert was understood to be an obsequy for France.

The first live concert performance was presented at the Palais de Chaillot in the next month, on December 18, by the Chorale Yvonne Gouverné and the Orchestre Colonne, under the direction of Paul Paray. For the “second premiere” of the Requiem, the soloists were soprano Hélène Bouvier and baritone Charles Cambon, with Henriette Roget again at the organ.

The reviews were many and magnanimous. A review of the radio broadcast came from Bernard Gavoty in *Le Figaro* on November 8:

Because [Duruflé] is an organist—which is an indelible blemish—we do not sufficiently know that [he] is a marvelously gifted composer. He writes little, but he signs only pages of the first order, where there are manifest a scrupulous craft and an exquisite sensibility.¹⁵

Premieres of Duruflé’s Requiem routinely drew comparisons with that of Fauré. Duruflé quoted extensively from the Gregorian repertoire, while Fauré borrowed nothing from it. Fauré and Duruflé together shared a “Gregorian soul” and Duruflé was called “the Fauré of the organ.” But Duruflé denied his setting was modeled after that of Fauré. Critic Alec Robertson noted that Duruflé’s style “is not so pure” as Fauré’s:

It would not be difficult to write it off, on a superficial view, as a pastiche of Fauré’s Requiem . . . There are echoes of

the harmonies of Debussy, Ravel, and Dukas, but if these on paper suggest a work less integrated than that of Fauré, the result in performances puts the matter in a more favourable perspective. There is a personal quality that surpasses these influences and unifies the disparate elements.¹⁶

Another reviewer wrote:

Maurice Duruflé is today one of the best French musicians—and we barely have enough of his caliber. He is the most authentic heir of the Fauré tradition, this tradition made of elegance, of modesty, and of effective sobriety.¹⁷

Gwilym Beechey allowed that some audiences were disappointed:

For some performers and listeners, the Requiem may not be as original in conception, mood and content as they might have wished or expected, and the music of older French composers may have influenced it to too great an extent. For some tastes the work may be too restrained and quiet, and the *Libera me* may not be so striking as the similar movement in the Fauré work. Nonetheless the overall impression of Duruflé’s work is one of deep religious feeling; it reveals a fluent creative mind that is full of sensitivity to vocal and instrumental colour.¹⁸

¹⁶Frazier, *Maurice Duruflé*, 172.

¹⁷Ibid., 170.

¹⁸Ibid., 173.

¹⁵Bernard Gavoty, “*Le Requiem* de Duruflé,” *Le Figaro*, November 19, 1948, n.p.

Felix Aprahamian made this observation:

Plain-chant and polyphony, dominant ninths and the orchestra of Debussy—without the evidence of an actual performance, Duruflé’s might appear to be a hotch-potch. But it is the absolute unification in a very personal manner of these seemingly disparate elements that constitutes Duruflé’s chief claim to be taken seriously as a composer.¹⁹

The Requiem continued to be performed by various choirs in Paris every November through 1950, but performances thereafter were relatively infrequent.

Duruflé Organ Duo

Mlle. Marie-Madeleine Chevalier, Maurice’s future wife, had met Marcel Dupré, professor of the organ class at the conservatory, for an interview, an audition, and for the private preparatory organ course that she took with him at his home. In 1947, she passed the exam for the conservatory organ class and became Duruflé’s assistant at Saint Étienne-du-Mont. For many years Maurice and Marie-Madeleine Chevalier had known each other only professionally. When Dupré had to be away on tour, Duruflé would substitute for him. In 1949, he sketched this evaluation of Chevalier’s work: “Notes of Duruflé, January ‘49/Chevalier an excellent student/A very hard-working musician/Has made remarkable progress.”²⁰

Maurice and Marie-Madeleine were married in 1953. Their first joint recital took place that December at Église du

Cœur Eucharistique in Paris, just three months after their ceremony. Thereafter they appeared in countless joint recitals, while Mme. Duruflé continued to perform solo recitals in Paris and the provinces.

Duruflé enjoyed a long relationship with the Orchestre des Concerts Lamoureux, which performed his own *Trois Danses* and Requiem. In 1958 Duruflé conducted a performance of his own Requiem, with Mme. Duruflé as organist. The orchestra’s recording of the work in the same year, again conducted by the composer, won the *Grand Prix du disque* in 1959. Lamoureux also played the premiere of Duruflé’s *Messe “Cum Jubilo.”*

The Duruflés’ first performance in North America took place in 1964 at the national convention of the American Guild of Organists in Philadelphia. The committee wanted a solo recital by Maurice Duruflé because Americans knew him but not his wife. He finally agreed to a shared program. But he injured his back before the convention, leaving Marie-Madeleine to play alone. Convention-goers made no secret of their disappointment. But *The Diapason* gave a breath-taking account of her legendary performance:

There was no high feeling of anticipation as the announcement was made that Marie-Madeleine Duruflé-Chevalier would play the entire recital. What happened to the audience within the first minute of that recital is something we have never seen duplicated. It was as if an electric shock had run from one end of the historic hall to another as the audience realized that here indeed was the unquestioned highest point of the entire convention. A season-long tour for

¹⁹Ibid., 174.

²⁰Ibid., 85.

this gracious lady could easily have been booked at the intermission. We wonder if any French organist has made such an auspicious American debut since Marcel Dupré.²¹

After the convention the couple continued their tour, performing the Requiem several times, with Maurice conducting and Mme. Duruflé accompanying. The couple eventually made five successful North American tours; the fifth was Maurice's last. Marie-Madeleine played a sixth alone.

The Duruflés toured widely as an organ duo. They were received everywhere by packed houses, with rave enthusiasm from professionals and public alike. In time they were so highly regarded, and in such great demand, that they could practically name where they would perform. Duruflé received offers of important commissions on his tours but declined them all.

With her husband, Mme. Duruflé was widely regarded as the last exponent of the great romantic tradition of French organ playing. Compared to her husband's playing, hers was dynamic, while his was more lyrical. In an interview for *The New York Times* in 1989, she insisted that her husband was a great virtuoso, but after their marriage she worked more than he did. He would say to her, "you play the most difficult pieces, and I play the interpretative pieces."²²

On their tours, in certain situations, Duruflé consented to the performance

of extracts from the Requiem. A performance in Toledo, Ohio in 1966, for example, featured the Introit, the *Pie Jesu* and the Agnus Dei. For another he again allowed the Introit, the *Pie Jesu*, and the Agnus Dei. For a performance in New Bedford Massachusetts, in 1971, he agreed to the *Domine Jesu Christe*, the *Pie Jesu*, and the *Lux æterna*. Despite his early disdain for it, he consented to the inclusion of the *Pie Jesu* at all these venues. Duruflé requested of his hosts that the two brief passages for baritone solo in the third and eighth movements be sung by the entire bass section, or by the bass and tenor sections together, eliminating the need to pay for a soloist.

In 1975, the couple were returning to Paris from their vacation home, driving in heavy rain, when they were hit head-on by an intoxicated driver taking a curve at high speed. He crashed into the Duruflés' Renault and was killed upon impact. Maurice and Marie-Madeleine sustained catastrophic injuries. Mme. Duruflé said that her husband suffered so much pain that "it would have been better if he had died."²³ They spent ten months in rehabilitation and endured a long and painful series of operations. Mme Duruflé eventually recovered enough to resume playing at church services—her first was Christmas Eve, 1976, and as early as 1977 had resumed teaching at home. Her husband also resumed some limited teaching but discontinued his work at the church. During the next ten years, her husband seldom left the apartment. A considerable improvement in Mme. Duruflé's health enabled her to accept concerts in Paris between 1989 and 1994. She also participated in a festival tribute to Duruflé—

²¹Frank Cunkle, "Biennial National Convention: Philadelphia, 1964," *Diapason*, 657 (August 1964), 37. Quoted in Frazier, Maurice Duruflé, 230.

²²Quoted in Anthony Tommasini, "Marie-Madeleine Duruflé, 78, an Organist," *New York Times* (October 12, 1999).

²³Frazier, *Maurice Duruflé*, 89.

the first retrospective of its kind—from November 12–19, 1989, in New York City.

Plainchant in the Requiem

Later in life, Duruflé remembered his affection for plainchant:

As I have always been under the spell of Gregorian chant, I might say myself that it has sometimes even appeared somewhat tyrannical. Even as it puts one under its spell, it can be perhaps a little too confining, a little—how can I express it—too limiting of my harmonic field, if one could put it that way. But really, I don't want to say anything negative against Gregorian chant, just the opposite. I am very grateful because it has given me great joy in my career as an organist and composer.²⁴

Although he wondered if Gregorian chant had tyrannized his musical style, Duruflé made no apology for his compositional conservatism. He did use non-functional harmony, the octatonic scale, and dissonant harmonies derived from it. But he avoided the serialism of Stravinsky and the more extreme forms of modernity. He joked, “Here a tone, there a tone—that was it. And they call that music.”

Duruflé explained the role of plainsong in his Requiem:

This Requiem is entirely composed on the Gregorian themes of the Mass for

the Dead. Sometimes the musical text was completely respected, the orchestral part intervening only to support or comment on it, sometimes I was simply inspired by it or left it completely, for example in certain developments suggested by the Latin text, notably in the *Domine Jesu Christe*, the Sanctus, and the *Libera Me*. As a general rule, I have above all sought to enter into the particular style of the Gregorian themes.

Therefore, I have done my best to reconcile, as far as possible, the Gregorian rhythms, that which has been fixed by the Benedictines of Solesmes, with the demands of modern meters. The strictness of barline structure, with its strong beats and weak beats returning at regular intervals, is in effect difficult to be compatible with the variety and suppleness of the Gregorian line where there is only a succession of impetus and falling. The strong beats had to lose their dominant character to take the same degree of intensity as the weak beats, in such a manner that the rhythmic Gregorian accent of the stressed Latin syllables could be placed freely on whichever beat of our modern meter.

The only other instance in history where Gregorian chant plays so substantial a role in a choral setting of the requiem mass is the six-voiced *Officium Defunctorum* (1603), a setting by Tomás Luis de Victoria, one of the greatest choral works of the Renaissance. The chant serves as a cantus firmus, usually in the second soprano, though it sometimes disappears into the surrounding polyphony. Whether Duruflé knew of this work is speculation. In any case, his is the only setting since the Renaissance to use

²⁴Maurice Duruflé, “Interview of Maurice Duruflé,” by Pierre Cochereau, Notre-Dame, Paris (September 28, 1973), on LP recording *Maurice Duruflé: L'Œuvre d'orgue intégral, interprété par Herndon Spillman*, recorded May 21–27, 1973 (RCA FY 002/003).

plainsong with modern harmony. There is universal agreement about the uniqueness of this. Duruflé is the only composer, of all time, to prove the compatibility of two such disparate styles.

The inflated settings by Mozart and Verdi are dearly loved by audiences. And they *are* designed for audiences, not congregations. Although his opinion was firm, as to whether the Requiem should be sung in churches or concert halls, Duruflé would give one answer one day and the opposite on another day. A typical Norman, they would say.

Performance Challenges

Duruflé's Requiem, despite its strictly liturgical texts, has never been at home at actual funerals, primarily because of its length. When it is used for funerals, it is rarely used in its entirety. For the funeral of French president François Mitterrand at Notre-Dame Cathedral, for example, and the public funerals of the Duruflés, only select movements were sung.

Furthermore, Paris was not known for excellent choirs. Whatever remained of the old French choral tradition was lost with the Revolution. The cathedral choir schools were abolished. When the Paris Conservatory reopened in 1796, director Bernard Sarrette delivered a merciless depiction of vocal music in France, blaming the cathedral choir schools for the poor condition of music education and performance:

Singing, such an essential part of music, has always been taught badly in France: the *maîtrises* of the cathedrals were the only schools that existed for this purpose . . . Created and maintained for the service of worship, whose principal need was to fill an immense space with volu-

minous sound, forced the choir directors to show them only how to sing loudly, a method that naturally tended to exclude nuance and expression.²⁵

Albert Schweitzer in his article, "Why It Is So Difficult to Organize a Good Chorus in Paris" named three good civic choruses but said that "none of them had any real success."²⁶ Joris-Karl Huysmans, a rather cynical critic of the city's church choirs, quipped: "Most [Paris] choirs, when they intone [plainsong], like to imitate the rumbling and gurgling of water-pipes, others the grating of rattles, the creaking of pulleys, the grinding of a crane."²⁷ Of the choir at Saint Étienne-du-Mont, Huysmans wrote, "you might think yourself in a kennel, where a medley pack of sick beasts were growling." So what could Duruflé have expected from even the best Paris choirs attempting his sophisticated Requiem?

By now the suite had morphed into a nine-movement work for choir, soloists, organ, and orchestra. Duruflé provided three versions for its performance: full symphony orchestra, reduced orchestra, and solo organ. Duruflé himself preferred the version for full orchestra. Not everyone does. Critic Marc Rochester, for instance, thought it over-orchestrated.²⁸ "It

²⁵Frazier, *Maurice Duruflé*, 173.

²⁶*Die Musik*, 9, no. 19, n.d. The article is reprinted under the title "The Chorus in Paris" in *Albert Schweitzer: An Anthology*, ed. Charles R. Joy, 48–56.

²⁷Joris-Karl Huysmans, *En Route*, trans. C. Kegan Paul (New York: E. P. Dutton, 1920), p. 10.

²⁸Marc Rochester, Review of *Maurice Duruflé Requiem* <https://www.musicweb-international.com/classrev/2017/Oct/Duruflé_requiem_900320_MR.htm>.

overwhelms the essential intimacy of the music,” he maintained, and “obscures its devotional depth and all but smothers the intricate tracery of Gregorian chant.” Rochester believed “the sheer weight of Duruflé’s scoring overwhelms the essential intimacy of the music, obscures its devotional depth and all but smothers the intricate tracery of Gregorian chant.”²⁹

But fifty years later, having heard the revelatory 2017 recording by the Munich Radio Choir and the Munich Radio Orchestra, Rochester came to regard the full-orchestra version as the superior version of the three. Its “vast orchestral palette [provides] individual instrumental colours which help give [it] a sense of perspective.” Its “lavish and luxuriant orchestral writing . . . opens up magnificent new vistas, broadens horizons and creates a sense of awe-inspiring wonder which is barely glimpsed” in the other versions.³⁰

The composer’s second choice was the one for reduced orchestra, because it gave the illusion of the full-orchestra version. Whereas the organ plays almost as prominent a role in the version for reduced orchestra as it does in the version for solo organ, in the version for large orchestra it plays a decidedly subsidiary role. With few exceptions, even its solo passages are usually mere background, often only doubling the orchestra or the voices, and only rarely having any thematic importance.

The third version, for solo organ, despite its sonic display and dazzling requirements, leaves some audiences feeling “short-changed.” It demands of the soloist an impressive technical and registrational

facility, but it is the most frequently performed version because it is the least costly and the easiest to mount.

In 1941, Duruflé compared the organ and the orchestra, including certain cautions:

One must not be mistaken about [the organ’s] true aesthetic. It is compared too often to the orchestra, with which it has only a very distant relationship, simply that of the diversity of timbres. One cannot ask of it a form of sensitivity that it does not have because of the very nature of its sonority. One cannot ask of it too great a quickness of shading, a strengthening of sound on a rhythmic accent or on an expressive note, its expression box being able to give only progressive effects of distance or of connection to a sound that always maintains at its source the same pressure and the same intensity. But to understand and to love the organ, one must appreciate precisely this sound that lasts, which can go on indefinitely, always unchanging; one must like the timbre for itself, stripped of all vibration that would risk impairing any of its beauty; one must like this reserve, this modesty in the expressive tone that finds other ways to express itself.³¹

The *Requiem* presents many challenges to performers. Like his larger organ works, the version for organ is not for the faint of

²⁹Ibid.

³⁰Ibid.

³¹Duruflé, “L’Orgue” (1941, unpublished?), reprinted in *Frédéric Blanc, Maurice Duruflé: Souvenirs et Autres Écrits: 1936–1986* (Paris: Séguier, 2005), p. 77.

heart. Conductors need to be conversant with the fluid rhythms of Gregorian chant as well as the frequent metrical changes in modern meter, not overlooking Duruflé's experiments with word accents.

Sometimes Duruflé asked conductors to use alternatives. In a 1978 letter to George Guest, choirmaster of St. John's College Cambridge, for example, he indicated that in the *Domine Jesu Christe* and the *Libera me* "he would prefer it if the baritone solos are sung by all the basses and second tenors. It is an error on my part to have given these few bars to a soloist."³² But he was not receptive to just any whim of conductors.

For a few occasions he asked that the *Pie Jesu* be sung by a children's choir instead of a mezzo-soprano. But for the landmark recording by Robert Shaw and the Atlanta Symphony Chorus and Orchestra, the *Pie Jesu* was sung by the women's chorus rather than a soloist, a practice Mme. Duruflé said her husband did not condone.³³

Duruflé's Legacy

The last performance of the *Requiem* given in the presence of the composer was presented on April 25, 1980, by the Chorale Colbert, at Saint Étienne-du-Mont and conducted by Éliane Chevalier, the sister of Marie-Madeleine Duruflé-Chevalier. Maurice died on June 16, 1986. At Maurice's memorial Mass "a throng of admirers from the ranks of his parishioners, colleagues and former students gathered

to hear the Requiem, sung this time in his own memory."³⁴

Duruflé remains a composer comparatively lesser known than many others, although individual works such as his Requiem have become established within the choral repertoire within both a liturgical and a concert setting.

His works have outlasted the avant-garde productions of his day as an enduring expression of faith and beauty. As one commentator aptly put it, Duruflé created "brilliantly cut and crafted gems that reach the heart with their purity and grace." He was not out of step with his times, then, but the right man for his season.

Mme. Duruflé deserves the final word. Mme. Duruflé died on October 5, 1999, and on January 22, 2000, a memorial service was held for her at St. Étienne-du-Mont at which portions of her husband's Requiem were sung. She did not often disclose personal memories of her husband, but in an interview during the last year of her life, she said:

And now I will entrust to you what I have never said yet to anyone. My husband confessed to me that he had wept several times while writing the Requiem. That touched me very deeply. Certainly, in the Agnus Dei or the *In paradisum* the theme is so sensitive, and so eloquent, that it does not surprise me that he broke down in tears.³⁵ ♦

³²Letter from Duruflé to George Guest at St. John's College, Cambridge, April 3, 1978 <digital-commons.butler.edu> (accessed January 15, 2024).

³³Letter from Marie-Madeleine Duruflé to author, August 9, 1994.

³⁴Jesse Eschbach, "In Memoriam Maurice Duruflé: 1902–1986," *The American Organist* (July 1987), 46.

³⁵Frazier, *Maurice Duruflé*, 180.

Maurice Duruflé's *Messe Cum Jubilo*: An Analytical and Pastoral Study

Duruflé's stunning Messe Cum Jubilo for baritone, chorus, and organ is rich and sophisticated, yet accessible. Why not do it at your parish?

by Stephen Bick

f the many pieces I first encountered when in my youth at the Brompton Oratory in London, Maurice Duruflé's *Messe Cum Jubilo*¹ had possibly the most striking immediate impression on me and the most lasting. In the enormous neo-Baroque nave (with a twelve-second echo), in the darkness of the Saturday evening vigil Mass, in the choir loft, right among the pipes of the superlative 1954 Walker organ (then played by John McGreel), I felt as if I had entered another world. At the time, two things struck me: the excitement of the compound time signatures in the Gloria, and the pathos of the final Agnus Dei. At university, in my college choir, I requested that it be programmed during my final term, and during that performance I noticed (as I had not before) the charming modal sim-

plicity of the Kyrie, and the startling darkness of the Sanctus. In the last few years, I have explored other works of Duruflé, and thus come back to this one with a renewed appreciation, having come to know more of the Gregorian Kyriale and the chant sources for this piece and others of Duruflé. Having since studied more of the church's music and liturgy, I now see the place of this mass setting in her history. As Edward Schaefer describes it,² this mass is like a last flower of a particularly rich period (France in the nineteenth and early twentieth centuries) before the huge and global changes that happened as a result of the reforms of Vatican II.

In this essay, I will explore the *Messe* in terms of its use of chant, its approach to musical time, and its spiritual qualities. Like all compositions of Duruflé's small

¹Maurice Duruflé, *Messe "Cum Jubilo" à une voix, pour baryton-solo, chœur de barytons, orchestre et orgue: Reduction pour chant & orgue par l'auteur* (Paris: Durand, 1967).

²Edward Schaefer, *Catholic Music Through the Ages: Balancing the Needs of a Worshipping Church* (Chicago: Hillenbrand Books, 2008), pp. 139–40.

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corpus of published works, it is remarkably well-crafted, and I present the results of my study so both present-day composers (such as myself) and parish music directors can learn from it. Though the work presents some challenges, it is a worthy goal for parish music programs. In the discussion that follows, I will examine each movement and then finally sketch a brief plan for how it could be used in a parish.

Maurice Duruflé (1902–1986), along with his wife Marie-Madeleine, was one of the last great French romantic organists.

Duruflé and His Time

Maurice Duruflé (1902–1986), along with his wife Marie-Madeleine, was one of the last great French romantic organists. Organists of this school, which flourished from the mid-nineteenth to mid-twentieth century, were known for their improvisational abilities, the rich combination of romantic and impressionist technique with that of Gregorian chant, and the fabulous instruments on which they played, which had a huge range of effects. Many were composers and left a rich repertoire of organ music, as well as choral pieces. There was also a strong link with institutions such as the Paris Conservatoire, with many organists also studying and teaching there. Duruflé had a fairly typical career in this context: he studied with some of the best of its previous generation (includ-

ing Vierne, Dukas, and Tournemire), won prizes in organ, accompaniment, harmony, fugue, and composition. In 1930 he gained a titular organist post in Paris and held it until his death in 1986. He also gained a teaching post at the Paris Conservatoire in 1943 and likewise worked there for many years. While he was a famous recitalist around Europe, his work as an organist and teacher afforded him a lot of stability and the opportunity to hone his musical crafts over many years. As a Parisian church organist, he would have been expected to improvise most of the music at the Masses for which he played, and so would have been creating music most days of his long professional life. However, as a composer, he was exceptionally selective with what he published, revising works over long periods of time, and publishing very few. His organ and choral works, especially the Requiem, Op. 9, remain very popular today, a testament to their craft.

The *Messe Cum Jubilo*, Op. 11, was published in three versions: first, for a choir of baritones, full orchestra (double winds, brass, timpani, harp, and strings), and organ in 1967; second, also in 1967, a reduction for choir and organ; and finally in 1971, a reduced orchestral version without winds. This last version was made because, as a prefatory note in the score states, “the organ only reduction may be inadequate for certain portions of this mass where the expressive timbre of the strings is essential.” It is named after the Gregorian *Messe Cum Jubilo*, no. IX in the *Graduale Romanum*,³ used on feast days of Our Lady. The chant mass on which this piece is based is lovely. Full of melismas and long lines using the

³Abbaye Saint-Pierre de Solesmes, *Graduale Romanum* (Tournai, Belgium: Desclée, 1974).

full compass (and a bit beyond) of each mode, it is also quite “tonally closed” to the modern ear, in that in each movement the first and fifth degrees are emphasized and found in concluding cadences.

In its musical language, scoring, and in its various versions, it has parallels to Duruflé’s Requiem⁴ but also to the works of Gabriel Fauré—his Requiem⁵ and *Messe Basse*,⁶ which like the *Messe Cum Jubilo*, is scored for a single melodic line, in this case that of trebles. Fauré’s Requiem was an important source for Duruflé, not least in the choice of movements, but also in the character of many of them, something we will return to later. Unlike either Requiem, however, the *Messe Cum Jubilo* is intended for liturgical use; this is clear from its much shorter length (around twenty minutes), its general style, and from Duruflé’s own explanation. In the introduction to the 1971 edition, he states that he made the 1967 reduction (for choir and organ) because it was difficult sometimes to assemble “a choir, organ and a complete orchestra *in a church*.”⁷ Like his other liturgical works, it is both rich and accessible to the listener. In the analysis that now follows, I will refer mostly to the version for choir and

organ, though I will sometimes discuss the version for full orchestra as well.⁸

Kyrie

The opening Kyrie sets a mood of sobriety. The chant is in mode one, utilizing a flattened *ti* (*te*), and is set by the composer in two basic styles, establishing a pattern he will follow throughout the piece. (See Figure 1.) What I call the first style (which begins the movement) is a setting of the chant melody in the orchestra, with the choir singing other material that freely develops of the same melodic types. This kind of writing is often felt with a steady background pulse, over which the chant fits, with slight adjustments. This happens throughout the opening Kyries and is harmonized with a rich modal palette that is nonetheless firmly rooted in a basic tonality of D minor, with melodies that finish on the tonic degree and strong (though not “perfect”) cadences. The alternation here between organ (or, in the orchestral version, strings alone) and choir recalls the Renaissance and baroque alternatim style and the antiphonal singing of the office.

The Christe section introduces Duruflé’s second main style of setting chant in this mass: the chant is sung by the choir, while the organ/orchestra accompanies it. In this case, and in many others, the sense of time is completely changed. Rather than flowing over a steady pulse of some kind, the chant, in its original uneven groupings of two or three, sets the tone; this is realized by a constantly changing meter and notated by new time signatures in each bar. (See Figure 2.) Here and elsewhere,

⁴Maurice Duruflé, *Requiem, pour soli chœurs, orchestre et orgue*, Op. 9: *Reduction pour chant & orgue par l’auteur* (Paris: Durand, 1947).

⁵Gabriel Fauré, *Requiem—1893 Version Edited with English Translation by John Rutter* (Oxford: Oxford University Press, 1985).

⁶Gabriel Fauré, *Messe Basse & Other Sacred Works, for Female or Boys’ Voices & Organ or Piano* (Borough Green, Kent: Novello, 1977).

⁷Maurice Duruflé, *Messe “Cum Jubilo” a une voix, pour baryton-solo, chœur de barytons, orchestre et orgue: Reduction pour chant, orgue et quintette a cordes (harpe, trompettes et timbales ad libitum)* (Paris: Durand, 1971). Italics mine.

⁸Recordings can be heard on YouTube: with organ by the WDR Rundfunkchor and with orchestra by the Orchestre du Capitole de Toulouse.

Figure 1. Kyrie, mm. 1-4. The chant fits into the overarching rhythm.

Andantino ♩=63

Bar. *p* Ky - ri - e e - le - i - son.

Org. *p*

Ped.

Figure 2. Kyrie, mm. 23-26. The rhythm fits around the chant.

Poco più lento ♩=108

23 *p* Chri - ste

Org. *p*

Ped.

the organ predominates, playing the same chant material just before it appears in the choir in a loose canon. Rather than using all of the chant melodies in the nine-fold original, Duruflé just picks one melody here, which is heard transposed three times, another introduction of a technique he will use throughout the piece, though

here, very few of the intervals are changed.

The closing Kyrie is mostly a direct repetition of what we have already heard but with an extended finish. After the final chord has been reached in the bass clef of the accompaniment, other chords are played in the accompaniment treble, which, in various inversions, show an added note

gradually resolving downwards by step onto the fifth of the chord, B–B-flat–A, even as the chords themselves ascend in the register, resolving finally on a repetition of the A in the bass clef register.

The emotional and spiritual effect of this movement is one of noble simplicity: in the quite straightforward melodic and harmonic style, in the monastic antiphony between choir and accompaniment, and in the minor key and soft dynamic, the text of the Mass is presented simply but with adornment. The affective side of the text, a cry for mercy, is not portrayed with much emotional intensity but rather in its repetition and tranquility as an indifferent (in an Ignatian sense) devotional act, one that must be repeated as often as we come to Mass and more. Around the same time that Duruflé wrote this piece, his contemporary Jean Langlais wrote to Joseph Gelineau, S.J., a leader in the liturgical movement, complaining that the congregational music of Gelineau and his contemporaries “[took away] from every Christian the liberty of his mysticism; you are forced to *think* at a particular moment about what they wish you to think.”⁹ It strikes me that the present Kyrie has the opposite effect, providing the listener with space to think and pray precisely by remaining, emotionally, at arm’s length from him.

Gloria

In contrast, the Gloria is “of an ardor unusual in Duruflé.”¹⁰ The most richly scored in the

orchestral version, it alternates between fast, dance-like sections of additive rhythm (in the second style mentioned above) and more meditative sections, including one of two places in the *Messe* scored for a baritone soloist from the choir. The vocal writing here is very demanding, requiring *fortissimo* top Gs and utmost agility, not to mention the mental demands of the shifting time signatures.

The opening syncopated flourishes on organ (and strings and winds) establish a tonal center of F major, but one richly decorated with added sevenths and ninths, and one that makes full use of the flattened seventh of the mixolydian mode of the original chant. Over trills in the violins and winds, the choir enters in the second style, but rather than downplay the rhythmic variety, Duruflé here accentuates it strongly, emphasizing its vitality. After a softer “*gratias agimus tibi*” with canons, eighth-note triplets are added in the strings and then brass, brilliantly raising the excitement of the music, which culminates in a threefold choral repetition of “*Deus pater omnipotens*,” sung on one note, raised each time by a semitone and finishing on a high E-flat.

The next four bars are an example of one of Duruflé’s shaping techniques. In order to get us tonally from E-flat major to F# minor, but also to give us a palate-cleansing break before the softer “*Domine fili unigenite*,” Duruflé has the organ play four chords, each lasting one 3/4 bar, each changing by one semitone and decreasing in registration by one stop. It is not revolutionary, but it is very smoothly done, an example of the kind of slow craft he lavished on his few published works.

The central section for solo baritone is of the first style, with a basic slow pulse and several layers of chant. Orchestrally scored

⁹Schaefer, *Catholic Music*, 139.

¹⁰Alain Cochard, trans. Keith Bishop, liner notes for *Maurice Duruflé, Sacred Choral & Organ Works, Vol. 2*, Ensemble Vocal Michel Piquemal, Orchestre de la Cité, cond. Michel Piquemal, recorded June and October 1994, Naxos CD 8.553197, 1995, 3.

Figure 3. Gloria, mm. 85–89. The baritone solo, with *ossia*.

85 OSSIA *molto espressivo*

Bar. *f* Qui tol - lis pec - ca - ta mun - di, sus - ci -

-bis. Qui tol - lis pec - ca - ta mun - di, sus - ci -

Org. *f* *molto espressivo*

Ped.

for lower strings playing in an increasingly high tessitura, it is a moment of pathos, especially at the phrase “qui tollis peccata mundi,” with a tender viola solo again playing a canon with the singer. This section is so vocally high, in fact, that Duruflé, in a note at the bottom of the page, says it may be sung by a tenor and also includes an *ossia*. (See Figure 3.) But my favorite performances, in person and recorded, are of a baritone just within his limits, such as Ashley Riches on the King’s College, Cambridge recording.¹¹ This is also one of the places, surely, that the composer had in mind when he said that the timbre of strings were essential at certain places in the work.

¹¹Maurice Duruflé, Requiem, Four Motets, *Messe Cum Jubilo*, The Choir of King’s College, Cambridge, Patricia Bardon, Ashley Riches, Orchestra of the Age of Enlightenment, cond. Stephen Cleobury, recorded January 2016, The Recordings of Kings College, Cambridge, 2016, CD.

A syncopated eighth-note triplet motif then brings us back into a higher gear, and in the first style, the choir sings from “quoniam tu solus sanctus” twice, the second time transposed higher. The final section, from “cum Sancto Spiritu” is in the second style, again exulting in the dance-like changing meter, and the choir finishes with no fewer than six amens, some just brief high Fs. The final bars feature an altered modal perfect cadence, rocking back and forth between the dominant minor seventh and the tonic, reminiscent of “Jupiter” from Holst’s *The Planets*.

What would church fathers such as St. Augustine have made of such a movement, which so completely stirs the emotions and overwhelms the listener? Or Langlais, of a piece which very much engenders a particular emotional response? This is a topic which could bear much more study, but for my part as a listener and performer of

Sanctus and Benedictus

With these two movements, Duruflé seems to present two natural responses to the sacrament: we are both struck with awe and terror at a mystery so high above us and different from us, and yet, as he is actually made present, the Lord draws near to us that we may receive him. In the Sanctus and Benedictus, we see each of these facets of the human response to the sacrament.

The Sanctus is mysterious and impregnable, like an ornate veil, in its rich harmonic (and timbral) colors, beginning even in the orchestral version with organ alone. The chords, played on the manuals, accompanying the chant in the choir (in the first style) seem to be of one tonality (initially E major), but the pedal bass is another (initially C major), resulting in a mystical augmented triad. (See Figure 4.) The pedal bass plays a five-note ostinato figure, occasionally altered or augmented, which continues throughout the movement, giving a sense of inevitability. With the words “pleni sunt cæli,” a gradual change happens: strings enter (in the orchestral version), and the

Figure 4. *Sanctus*, mm. 1-4.

The musical score is for the piece 'Sanctus' by Maurice Strakosky. It is written for three parts: Baritone (Bar.), Organ (Org.), and Pedal (Ped.). The tempo is marked 'Andante' with a metronome marking of 60 (♩=60). The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The Baritone part begins with a rest, followed by a half note G#4, a quarter note A4, and a half note Bb4. The Organ part begins with a rest, followed by a half note G#4, a quarter note A4, and a half note Bb4. The Pedal part begins with a rest, followed by a half note G#4, a quarter note A4, and a half note Bb4. The Organ part is marked 'p molto legato' and features a series of chords. The Baritone part is marked 'p' and 'sostenuto' and features a series of notes. The Pedal part is marked 'p' and features a series of notes. The score is for a single system, and the time signature changes from 3/4 to 2/4 at the end of the system.

organ plays an agile sixteenth-note paraphrase of the chant on a flute stop, reminiscent of the opening sixteenth-note figure of the Sanctus of Duruflé's Requiem. Like the Sanctus of the Requiem (and like the corresponding movement in Fauré's setting which inspired it), the chant is repeated in several sharp-wise modulations and culminates with loud brass bursts in the orchestral version (not present at all in the reduction) before settling down and concluding with a final, pungent #6-5 suspension, an augmented triad resolving to a major triad, a similar device to that used at the end of the Kyrie, and that which will be used at the end of the Agnus Dei.

The Benedictus is mystical rather than mysterious, the view within the veil. It begins with a soft E#, which is held throughout the entire movement. There are two short organ interludes before each vocal phrase ("benedictus qui venit in nomine Domini" and "hosanna in excelsis"). These are played, even in the orchestral versions, by flute, a color Duruflé seems to reserve for and associate with mystical moments. The organ interludes use extended tonality, initially by playing a series of unrelated major chords in sequence over the E, and then by playing a short two-part canonic figure using the so-called "octatonic" scale frequently used by Duruflé's friend and contemporary Olivier Messiaen. The vocal parts, sung by solo baritone, are accompanied by strings, with chords of tenderness. The movement concludes with the same E major chord with #6-5 suspension, unifying the two movements.

The Sanctus makes for some difficult listening. The original chant is (in its entirety) very "major," emphasizing the notes of the major triad and proceeding very smoothly

and melodically. This is quoted pretty much directly, but rather than a functional harmonization, what we are given (with the dissonant pedal bass line) is something that is deliberately more difficult than necessary. As Fr. Robert Skeris has written, there has been a loss of focus on the "sacrum," the vertical (relating to God) dimension of worship, by comparison with the horizontal dimension of community and fellowship in the church, in the last fifty years.¹² But when we actually encounter God in his complete transcendence, it can be a strange and terrifying experience, as Moses discovered in the burning bush, and on the mountain described in the letter to the Hebrews as a "blazing fire, and darkness, and gloom, and a tempest, and the sound of a trumpet."¹³ Duruflé's Sanctus portrays this well; but his Benedictus, in its graceful mysticism, gives the other side of the picture. Though God is completely other than us, he comes to us now (as the rest of the passage tells us) in a completely different aspect, "the mediator of a new covenant, and to the sprinkled blood that speaks more graciously than the blood of Abel."¹⁴ This prepares us well for the final movement.

Agnus Dei

Of all the movements heard so far, the Agnus Dei bears the most resemblance to the opening Kyrie, but also retains the mysticism of the Sanctus and Benedictus. Like the Kyrie, its structure is that of alternation between organ interludes and choir

¹²Robert A. Skeris, "*Musica Sacra* and the Root Phenomenon of Christian Liturgy," *Sacred Music*, 141, no. 2 (Summer 2014), 31–36.

¹³Heb. 12:18.

¹⁴Heb. 12:24.

Figure 5. *Agnus Dei*, mm. 54-58.

The musical score for Figure 5, *Agnus Dei*, mm. 54-58, is written for Organ and Pedal. The Organ part consists of two staves. The right hand plays a G. Bourdon 8 solo, marked 'poco' and 'long', and 'ppp' in the left hand. The Pedal part is in the bass line. The tempo is marked 'Rall.'.

melodies. But like the Sanctus and Benedictus, these interludes are of an extended, chromatic tonality, and are musically unrelated to the chant to come. As a movement, it also is much more rhetorically and emotionally involved than the sanguine Kyrie. The chant on which it is based is also very repetitive, much more so than the other movements.

After the first interlude, the choir sings the first *Agnus Dei*. The scale degrees are the same as the original chant, but rather than using the original mode, Duruflé changes the scale into what could be described as a minor scale with a diminished fifth degree. This is his most daring reworking of the chant in the *Messe*, and the result, both here and in the second *Agnus Dei* (in which it appears in the organ, while the choir sings another melody) is that the pleading nature of the text is powerfully brought out. Invoked first as Lord in the Kyrie, as the God of Glory in the Gloria,

and as the thrice-holy in the Sanctus, we now address God in our midst as the Lamb that was slain, and ask him for mercy.

The final *Agnus Dei*, with its ending “*dona nobis pacem*” gives musical peace to the listener. Like the final *In Paradisum* of Duruflé’s *Requiem* (but very unlike Fauré’s), we finish with very resonant lower organ chords (and no other instruments), and with the chant melody (like the *In Paradisum*) as a flute stop in the right hand of the organ. (See Figure 5.) The same chant intervals as the first *Agnus* are here rendered with the major triadic intervals of the original chant, but harmonized frequently with the relative minor chord, B minor. The final harmonic turn, using the flattened seventh and sixth chords with dominant sevenths (C7 and B-flat-7) is one that seems unusual on paper, but sounds completely restful. A final chordal dissonance (following the model of the Kyrie and Sanctus/Benedictus) is added, an E-flat major chord over a D major; but

even this highly dissonant chord is unable to dispel the final peace of the work, which finishes on a deeper D major.

As has been spelled out, this is quite a different way of writing from the detached Kyrie, but here, before (or during) the reception of Communion, it is a powerful, individual meditation and plea for communion with God. We enter the church full of the cares of daily life, and as we are drawn into the worship, as we encounter the Lord in the Word and in the Eucharist, we are more receptive to him and respond to him differently. This could explain the very different ways that the two outer movements, which textually are the most similar, engage with those texts rhetorically.

The Messe Cum Jubilo is both an engaging and deep work, one that excellently portrays the different parts of the Mass Ordinary that it sets, but also one that uses the chant origin creatively and sensitively.

Pastoral Plan

The *Messe Cum Jubilo* is both an engaging and deep work, one that excellently portrays the different parts of the Mass Ordinary that it sets, but also one that uses the chant origin creatively and sensitively. Yet

the performance of the work presents some unique challenges to parish choirs. First among these challenges are those of the music itself. The organ part alone is virtuosic, especially in the Gloria. In the version for choir and organ, it is especially relentless, with no room for the organist to breathe, and when my choir performed it, we did it in the reduced version partly in order to give our organist an easier time of it. Parishes wishing to tackle the piece must have both a first-rate organist and an instrument capable of realizing the piece satisfactorily.

The next challenge is the choral writing. Though the choir part is unison throughout, it is very difficult, both in range and flexibility, and the rehearsal time would have to be considerable, even working with the choir alone, before the organ part is added. Many parish choirs in the Western world are mixed and often short on men. Programming a setting such as this means either finding specific rehearsal time for the men to practice this piece or finding other solutions such as are detailed below.

Finally, the price of scores can be prohibitive. Duruflé's publisher Éditions Durand sells their scores for high prices. A single vocal score costs £15 or approximately \$19 (at the time of writing). This is around three times the price, per copy, of most other contemporary mass settings published by equivalent publishers.

Despite these difficulties, I was determined to try the *Messe* with my parish choir, and we sang it for Pentecost in May of 2021. During the Easter season, we spent around twenty minutes of our hour-long weekly rehearsal with the choir split: I took the men upstairs to practice the Duruflé in our organ loft, and the women stayed in the crypt to learn Britten's *Missa Brevis*, which

was led by our alto choral scholar, and sung the following week on Trinity Sunday. Our organist alternated between the two groups each week. We did not learn the Sanctus because it is quite difficult for our congregation and so that we did not spread ourselves too thin in rehearsal. I found that once the choir had started a particular entry, they tended to do well, but finding the entries was difficult. We also had a good camaraderie within the section, with tenors leading the higher sections and basses, the lower. I also sang along with the choir while conducting, and since I knew the piece the best and am fairly loud, this helped to put it all together. One other thing may have helped: during the Easter season, we sang the chant *Messe Cum Jubilo* as our setting each week. This may have helped acclimatize the choir, and maybe even the congregation to the chant, but it also helped us learn the Duruflé.

As my experience shows, Duruflé's *Messe Cum Jubilo* need not be considered performable only by elite choral establishments but can and should be managed by a good parish choir. At the end of his book on the church's sacred music, Schaefer offers three principles for the future of liturgical music: "increased awareness of the formative powers of music," "increased use of chant," and "rededication to the value of artistic music."¹⁵ Though we are in a different cultural moment than Duruflé was when he wrote his *Messe Cum Jubilo*, it is a powerful example of all three of these principles at work and should thus offer inspiration to present day conductors and composers in continuing his work. ♦

¹⁵Schaefer, *Catholic Music*, pp. 178-82.

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considered performable only by elite choral
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Psalm 110 and the Works of God in the Old and New Testaments

The second installment of our series on Sunday Vespers examines the second psalm.

by Fr. Joshua Neu



he second psalm of Sunday Vespers, together with its antiphons, is essentially anamnetic.

Confitébor tibi, Dómine, in toto corde meo:
in consílio iustórum, et congregatióne.

Magna ópera Dómini:
exquisíta in omnes voluntátes eius.

Conféssio et magnificéntia opus eius:
et iustítia eius manet in sǎculum sǎculi.

Memóriam fecit mirabílium suórum, miséricors et
miserátor Dóminus:
escam dedit timéntibus se.

Memor erit in sǎculum testaménti sui:
virtútem óperum suórum annuntiábit pópulo suo:

Ut det illis hereditátem géntium:
ópera mánuum eius véritas, et iudícium.

Fidélia ómnia mandáta eius: confirmáta in sǎculum
sǎculi,
facta in veritáte et æquitáte.

Redemptiόνem misit pópulo suo:
mandávit in ætérnum testaméntum suum.

Sanctum, et terríbile nomen eius:
inítium sapiéntiæ timor Dómini.

Intelléctus bonus ómnibus faciéntibus eum:
laudátio eius manet in sǎculum sǎculi.

1 Praise the Lord!

I will give thanks to the Lord with my whole heart,
in the company of the upright, in the congregation.

2 Great are the works of the Lord,
studied by all who delight in them.

3 Full of honor and majesty is his work,
and his righteousness endures forever.

4 He has gained renown by his wonderful deeds;
the Lord is gracious and merciful.

5 He provides food for those who fear him;
he is ever mindful of his covenant.

6 He has shown his people the power of his works,
in giving them the heritage of the nations.

7 The works of his hands are faithful and just;
all his precepts are trustworthy.

8 They are established forever and ever,
to be performed with faithfulness and uprightness.

9 He sent redemption to his people;
he has commanded his covenant forever.
Holy and awesome is his name.

10 The fear of the Lord is the beginning of wisdom;
all those who practice it have a good understanding.
His praise endures forever.

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The second psalm of Sunday Vespers combines several common themes found throughout the Old Testament, such as the works of the Lord, the Torah, the exodus, the land, covenant, and wisdom. The psalmist recalls these themes in the context of his public act of worship, which is to say, the liturgy. In this psalm, he gives praise and thanks to God for his great works, works that include the gift of the Torah and God's various interventions on Israel's behalf. The psalm's interest in the remembrance of the Lord's works is particularly noteworthy, shedding light on the concept of anamnesis. Much as God in the psalm causes his works to be remembered in the psalmist's public worship, the church's integration of Ps. 110 (111) into the cycle of psalms for Sundays and greater feasts points to the anamnestic function of the antiphons attached to it. In conjunction with the antiphons, the meaning of the psalm expands to include not only the works of the Lord in the history of Israel but also the works of the Lord in the life of Christ and the church. In this brief study, I will outline salient aspects of the psalm itself and then turn to the concept of anamnesis, integrating it into a reading of the psalm within the context of the Divine Office.

Structurally, Ps. 110 is a poetic feat. Though not readily apparent in translation, the psalm is an acrostic based on the twenty-two letters of the Hebrew alphabet. While the acrostic form is found in other psalms and Biblical poems,¹ in Ps. 110 each Hebrew letter forming the acrostic covers at most half a verse, or one colon within a bicolon or tricolon.² The only similarly terse

biblical acrostic is the psalm that follows in the psalter, Ps. 111 (112). The brevity of the text and the restrictiveness of the acrostic form result in the succinct expression of God's mighty deeds, but even within those constraints, the psalmist composes a subtle and nuanced poem.

The first verse declares the speaker's purpose and provides the setting, both of which are vital to understanding the overall movement of the psalm. He intends to "give thanks to the LORD with [his] whole heart" (v. 1a). The Latin translation *confitebor* captures the meaning of the Hebrew or

Structurally, Ps. 110 is a poetic feat.

Greek terms more than the English translation, "I will give thanks." While the Hebrew *ydh* (hiphil) can certainly mean "to give thanks," the Hebrew verb, like the Latin *confiteri*, has a broader range of meaning, including "to praise" and "to confess." The psalm itself transitions from giving thanks to God for his mighty deeds to praising God by recalling them, culminating in the final declaration, "His praise endures forever" (v. 10).

The second half of v. 1 situates the speech in a liturgical context, "in the company of the upright, in the congregation" (v. 1b), perhaps in the temple court during

¹E.g., Ps. 24 (25); Ps. 118 (119); Lam. 1–4.

²Hebrew poetry is typically structured on the bicolon, a couplet in which the two halves of a line

are in parallel. Occasionally, a third line segment is integrated, resulting in a tricolon. See Luis Alonso Schökel, *A Manual of Hebrew Poetics*, Salsburg Publications, 11 (Rome: Editrice Pontificio Istituto Biblico, 2000), 48–52.

a great festival.³ In the liturgy, the congregation ritually recalls the works of God as a way of participating yet again in the divine action, a concept known in liturgical circles as anamnesis. While in some psalms, the liturgical congregation takes a more obviously active role, such as Ps. 45 (46), which includes a congregational refrain, here the speaker gives thanks and praise to God with the congregation as witness.

In the main body of the psalm (vv. 2–9), the psalmist gives thanks and praise to God, though in a somewhat unusual way. Rather than recounting an event in the speaker's own experience, as in Ps. 40 (41), for example, he recounts events that are part of the history of the entire people.⁴ As part of an individual's act of thanksgiving, this is somewhat surprising, though the liturgical setting in the midst of the congregation explains the appeal. The speaker gives thanks personally for the works of God that have benefitted the whole body.

The psalmist focuses on the Lord's great works first in a general way (vv. 2–4), then by referring to specific deeds in the history of God's dealings with Israel (vv. 5–9). Immediately the audience encounters a peculiarity, the description of the Lord's works as "studied by all who delight in them" (v. 2b). Normally, one "studies" a book, not an action of the past. Although the Hebrew verb *drš* has a range of meanings, the use as "study" is indeed found in Ezra 7:10 in conjunction with the "law of the Lord." Ezra studies the

Torah, and the audience of the psalm studies the Lord's great works. While this verse alone would not be enough to identify the laws of God with his great works, later in the psalm, the speaker sets the Lord's works and Torah precepts in parallel, effectively equating the two: "The works of his hands are faithful and just; / all his precepts are trustworthy" (v. 7). This is to say that the gift of the Torah is the work of the Lord, and that all such works of the Lord are worthy of study in the manner of studying the Torah.

The psalmist continues by remembering and announcing the wonderful works of the Lord, whom he describes as "gracious and merciful" (v. 4), words which God himself lists, in reverse order, as his first attributes in his self-revelation to Moses at Sinai (Exod. 34:6).⁵ In addition to the Torah, God's wonderful works include the gift of manna in the exodus (v. 5a), Joshua's entry into and possession of the land of Canaan (v. 6b), the redemption from slavery (v. 9a), and the establishment of his covenant (v. 9b). To the psalmist, all such wonderful works are to be "studied," searched out in the way a follower of the Lord studies his precepts.

Ps. 110 concludes with aphorisms on the nature and value of wisdom, a final turn that, at first glance, may appear out of place after so many verses focused on the Torah and history. The first dictum of the final verse—"The fear of the Lord is the beginning of wisdom"—is found also in Sir. 1:14, in a poem depicting fear of the Lord not only as wisdom's beginning, but also as the "fullness," "crown," and "root" of wisdom (Sir. 1:16, 18, 20). This allusion to wisdom, though, fits the context of the psalm once it is seen that Sirach also likens to wisdom the

³See Hans-Joachim Kraus, *A Continental Commentary: Psalms 60–150* (Minneapolis: Fortress Press, 1993), p. 357.

⁴Nancy deClaissé-Walford, "Book Five of the Psalter: Psalms 107–150," *The Book of Psalms, New International Commentary on the Old Testament* (Grand Rapids: Eerdmans, 2014), p. 840.

⁵Ibid., 840–41.

performance of the law and the knowledge of divine power: “The whole of wisdom is fear of the Lord; and in all wisdom there is the fulfillment of the law and the knowledge of his omnipotence” (Sir. 19:20). Thus, similar to Ben Sira, the psalmist declares that a person who is motivated by fear of the Lord receives and practices wisdom by studying the law and searching out God’s deeds in history.

The study of the law and the searching out of God’s actions in history involves more than simply reading a text or hearing a story. Such study requires attentively probing, exploring, and striving to understand the meaning of divine precepts and actions. Searching out these wonderful works involves recalling again and again what is already known so as to know it more profoundly, but this does not occur only at a desk. This studious and probing recollection is what is meant by the psalmist’s reference to remembrance in v. 4a: “He has caused his wonderful works to be remembered” (RSV). Indeed, the psalmist engages in that very remembrance throughout the psalm as he recounts the great deeds of the Lord and praises him for these works. Rather than giving thanks for some unique divine intervention on behalf of the psalmist personally, the psalmist gives thanks for God’s law and intervention on behalf of all Israel, remembering and thereby appropriating to his benefit those deeds done on behalf of the whole nation. The psalmist comes into contact with the wonderful works of God through God’s causing him to remember them in the liturgical assembly.

This liturgical remembrance in the prayers of the Old Testament is taken up in the Christian liturgy under the term *anamnesis*, the Greek word referring to a memorial, though more specifically to the

liturgical remembrance of a past event such that the worshipper comes into contact with that event. This is most especially true of the Eucharist, in which Christ is made present really and substantially, but it is also true of the whole of the paschal mystery, made explicit in the *Unde et memores* of the Roman Canon, sometimes specifically called the anamnesis.

Bl. Columba Marmion applies this idea of anamnesis not only to the Paschal Mystery, but to each of the mysteries of the life of Christ celebrated throughout the liturgical year. For Marmion, each of the mysteries celebrated in the liturgy—Nativity, Epiphany, Ascension, and so on—is not a merely superficial variation in the liturgical texts; rather, the liturgical celebration of those mysteries brings the members of the church into “the essentially super-natural contact with the circumstances of the life”⁶ of Christ. The grace transmitted in the liturgy is not simply generic, but it is specific to the “circumstances of the life” of Christ, specific to the mystery being celebrated, such that “the grace that flows down for us from the Nativity has not the same character as that brought to us by the celebration of the Passion.”⁷ In this way, each mystery of the liturgical year puts the members of the church into contact with the grace specific to that mystery, a Nativity-type grace, an Epiphany-type grace, an Ascension-type grace, and the like. By recalling the mysteries of Christ throughout the cycle of the liturgical year, the church “makes each of the mysteries of her Divine Spouse be

⁶Columba Marmion, *Christ in His Mysteries*, trans. Alan Bancroft (Bethesda: Zacchaeus Press, 2008), p. 32.

⁷Ibid., 27.

re-lived—not just anyhow, but in an animated and living way.”⁸ Thus for Marmion, the concept of anamnesis applies to the Paschal Mystery and to the mystery proposed by the liturgical day itself.

Ps. 110 appears in Vespers of Sundays and most first- and second-class feasts, excepting those which follow the template of psalms for Marian feasts. Many antiphons of feasts do not expressly draw out a theological nuance of the psalms; instead, they possess an anamnestic function. Through them, the church causes its members to remember the wonderful works of God. In conjunction with Ps. 110, these antiphons suggest a continuation of the same sort of divine intervention that occurred in the life of the Israel, though now in the form of the mysteries of the life of Christ.

Consider, for example, the antiphons of Vespers of Pentecost:

Cum complerentur dies Pentecostes, erant omnes
partier in eodem loco, alleluia.

When the day of Pentecost had come, they were
all together in one place, alleluia.

Spiritus Domini replevit orbem terrarum, alleluia.

The Spirit of the Lord has filled the earth, alleluia.

Repleti sunt omnes Spiritu Sancto et coeperunt loqui,
alleluia, alleluia.

They were all filled with the Holy Spirit and
began to speak, alleluia, alleluia.

Fontes, et omnia quæ moventur in aquis, hymnum
dicite Deo, alleluia.

Springs and all that move in the waters, sing a
hymn to God, alleluia.

Loquebantur variis linguis Apostoli magnalia Dei,
alleluia, alleluia, alleluia.

The Apostles were telling, in various tongues, the
wonderful works of God, alleluia, alleluia,
alleluia.

The first, third, and fifth antiphons are taken from Acts 2, recounting key text of the story of Pentecost. The second is from Wis. 1:7. The fourth blends two lines of the canticle of the three young men in Dan. 3:57–88. Together these antiphons cause the singer to remember the wonderful works of God, preached by the Apostles themselves, just as God causes the psalmist to remember the wonderful works of the Old Testament, in the gift of the law, the rescue from Egyptian slavery, the provision of manna, and the entry into the land. Indeed, viewed through the antiphons that frame the psalms of the office, Ps. 110 gives thanks and praise to God for his great works, with the mystery of the day being one of those very works, effectively integrating the New Testament mystery into the list of Old Testament divine deeds that God causes to be remembered. With the antiphons of such feasts, the psalm takes on a twofold anamnestic function. It becomes a point of supernatural contact with the events of divine intervention in the history of Israel and also with the grace-filled circumstances of the mystery recalled on that particular liturgical day. ♦

⁸Ibid., 26.

Repertory

The Short Organ Works of Maurice Duruflé

While Duruflé's most well-known organ works are more appropriate for the concert setting, he wrote several pieces that are both accessible and suitable for the liturgy.

by Aaron James



ew organists have not succumbed at one time or another to the special allure of Maurice Duruflé's music; his unique harmonic language, masterful control of counterpoint, and idiomatic use of the organ combine to cast a special spell over the listener different from that of any other organ composer. The problem is that Duruflé's major organ works are long and exceptionally difficult, meant for the ambitious and experienced player. Duruflé's teacher Louis Vierne wryly alluded to the technical challenges posed by Duruflé's music in an elliptical comment in his memoirs, writing that Duruflé's *Triptyque sur le 'Veni Creator,'* with which he won the composition prize given by Les Amis de l'Orgue, is now in the repertoire of every artist capable of playing it and in the libraries of the others."¹ The *Veni Creator*, like Duruflé's other major organ works, requires nimble fingers and the abil-

ity to cope with frequent manual and registration changes. Most of all, the absolute clarity of Duruflé's contrapuntal writing requires a rock-solid sense of rhythm with every detail in its proper place; this is not music that can be approximated!

Today, the four large organ works with opus numbers can be found in a convenient single-volume anthology published by Durand—*Maurice Duruflé: Œuvres pour orgue*.² This book reproduces the most recent printings of four large concert works published separately by Durand:³ the *Scherzo*,

²Maurice Duruflé, *Œuvres pour orgue/Music for Organ: Édition Originale* (Paris: Durand, 2016), DF 16175, HL50565778. This collection also contains a fifth work, the posthumously published *Méditation*, which will be discussed below. [These works and many of the shorter works can be heard on YouTube. Ed.]

³It is important to note that earlier printings of Duruflé's organ works were often quite different from the later ones; Duruflé revised his works several times after their publication, with his corrections being incorporated into subsequent printings of the same piece. These changes are most noticeable in the *Toccata* of the *Suite*, Op. 5, which was entirely rewritten and finally given

¹Louis Vierne, *Mes Souvenirs*, trans. in Rollin Smith, *Louis Vierne: Organist of Notre Dame Cathedral* (Hillsdale, N.Y.: Pendragon Press, 1999), p. 195.

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Op. 2; the *Prélude, Adagio, et choral varié sur le thème du Veni Creator*, Op. 4; the *Suite*, Op. 5; and the *Prélude et fugue sur le nom d'ALAIN*, Op. 7. Not only are these four large works too difficult for less accomplished organists, but they are difficult to fit into the liturgy without awkwardness. Duruflé's variations on *Veni Creator* are frequently performed by many Catholic organists on Pentecost Sunday, often in alternation with the Gregorian chant theme, but the complete Op. 4 tryptych lasts more than twenty minutes in performance, making it too long for most liturgical purposes. The *Prélude et fugue* or the movements of the *Suite* might serve as particularly ambitious preludes and postludes for an ambitious organist on a special occasion, but it is hard to imagine the *Scherzo* fitting in well in any liturgical setting. These large works will always be most at home in an organ recital, where they have become favorites for performers and audiences alike.

a new ending, but there are significant changes between printings in all four of these major organ works. Because the publisher did not keep an official record of these changes or even log the number of different versions that they printed over the years, these small discrepancies have caused enormous headaches for Duruflé performers and scholars. Performers of the large organ works should consult Ronald Ebrecht, *Duruflé's Music Considered* (Lexham, Md.: Lexington Books, 2021) for the most up-to-date catalogue of known variants, although the author admits that others may remain to be discovered. In general, the performer is safe performing from the composer's final version, although Ebrecht argues that Duruflé's original versions often retain a spontaneity that was dampened in his subsequent rewrites. Luckily, these textual issues apply only to the four large concert works (Op. 2, Op. 4, Op. 5, and Op. 7); the smaller works considered here did not undergo multiple revisions.

It would be a shame, however, if there were no music by Duruflé that could be played by less experienced organists seeking shorter works for the liturgy. After all, Duruflé spent much of his life as a parish organist, playing for regular liturgies at the church of St. Etienne-du-Mont, and all of his music is imbued with his love of Gregorian chant.⁴ Unlike his teacher Louis Vierne and his contemporaries Marcel Dupré and Jean Langlais, Duruflé never published collections of music for pedagogical purposes. Duruflé did, however, publish several shorter organ works that are accessible for students and that provide highly practical solo repertoire for the liturgy. These pieces, however, have often been overlooked because they are difficult to find; some of them were published in obscure collections, and some were never published at all until after Duruflé's death. This article will survey Duruflé's five shorter organ works that have been made available so far,⁵ providing some practical suggestions for players and the most up-to-date information on where to find these lesser-known pieces.

⁴On the centrality of plainsong to Duruflé's music and his close connection to the Solesmes chant method, see James E. Frazier, *Maurice Duruflé: The Man and His Music* (Rochester: University of Rochester Press, 2007), pp. 143–55.

⁵There may yet be further unpublished organ works among Duruflé's papers; Duruflé is known to have composed several other works in the 1920s as a student, and he also prepared several organ transcriptions of orchestral works that have not yet been published. The most complete list of Duruflé's known works, including pieces that are lost or remain unpublished, is in Frazier, *Maurice Duruflé*, Appendix A, 245–49.

Fugue sur un thème de Henri Rabaud

At the Paris Conservatoire, the final test faced by students in the fugue class was an examination lasting almost eighteen hours; students were locked in a room from 6:00 a.m. until 11:30 p.m. and tasked with writing a four-part fugue on a given subject, with no access to books or to a piano to check their work. Students had to produce a successful piece of music, but they also had to follow the rules of the French academic fugue, which required them to label their subject, answer, and countersubject and to follow a predetermined formal scheme ending with a stretto. The Conservatoire published a small booklet each year with the winning entries of the fugue exam, and so in 1928 a booklet was published containing Duruflé's first-prize-winning fugue, along with the entries by Georges Derveaux and Denis Joly.⁶

Although these booklets of student fugues were technically available for anyone to purchase, they did not circulate widely and were in any case not intended for practical performance. The rules of the fugue competition required students to write in four-part open score using old clefs (C soprano clef, alto clef, tenor clef, and F bass clef) rather than in a keyboard score, a format well suited to academic study of counterpoint but inconvenient for actual performance on an instrument. It is very possible that no one ever played this fugue during the lifetime of its composer, not even Duruflé himself, and the piece was

completely forgotten until it resurfaced in 2004.⁷

The original score of Duruflé's fugue has been made freely available online by the Bibliothèque nationale de France.⁸ Under American copyright law, the piece is in the public domain and may be shared without restriction, since it was written before 1929. However, most players will prefer to use a modern keyboard score rather than struggling with the original four-part score and its C clefs, which requires an editor to make a modern edition from the original Heugel score. Various editions of the fugue have circulated online over the years, but none seems to be easily available at the time of writing. For this issue of *Sacred Music*, I have prepared a new edition of the fugue, reducing Duruflé's original four-staff score to a modern three-staff organ score. Since the edition is intended as a performing score, I have not included the analytical markings from the original booklet labeling each of the subject, answer, and countersubject entries. I have also simplified the dynamic scheme: Duruflé's original score includes individual dynamic markings for each voice which could be realized if the fugue were played by individual instruments or voices (e.g., a string quartet). On the organ, however, it is not possible to play different dynamics in different voices simultaneously on the same keyboard, so I have retained only the dynamic markings that indicate overall changes of intensity.⁹

⁶*Fugues à 4 parties des élèves ayant remporté le Premier Prix aux Concours de Fugue (Année 1928)* (Paris, Heugel, 1928). Other famous composers who passed through Henri Rabaud's fugue class and whose student offerings can be found in this series include Olivier Messiaen (in 1926) and Jehan Alain (in 1933).

⁷James Frazier claims to have been alerted to the existence of the piece in 2004 by an email correspondent; *Maurice Duruflé*, 114.

⁸The original score is available at <<https://gallica.bnf.fr/ark:/12148/bpt6k311178v>>.

⁹At mm. 86–88, Duruflé writes a *divisi* section

Organists learning this fugue will discover a well-written and clearly shaped composition that builds to an impressive finish; Duruflé did not suggest registrations, but the crescendos might be achieved by coupling some of the reeds of the swell to the great and opening and closing the box, adding more stops in the final measures for the closing *forte*. As one would expect from a piece written for an academic examination, the fugue is very stylistically conservative, sticking to the harmonic language of the eighteenth century, but somehow it still sounds like Duruflé; the composer's personality comes through despite the limitations of the style. Some organists play Duruflé's *Chant donné*, also in C minor, as a prelude to this piece, creating a short prelude and fugue.

Chant donné

Duruflé's *Chant donné* is another work stemming from the pedagogical traditions of the Conservatoire, this time not a student work but a piece composed in homage to his former harmony professor, Jean Gallon. The piece was originally included in a volume titled *Soixante-quatre Leçons d'harmonie offertes en hommage à Jean Gallon par ses élèves*,¹⁰ which included contributions by many other distinguished composers including Jeanne Demessieux, Henri Dutilleux, and Olivier Messiaen. Duruflé's piece is written in the style of a *chant donné*; that is, a "given melody," in this case a bass line written by Gallon which his

in the bass staff. Some organists play this section using double pedal, but I find that the results of this are very muddy with 16-foot pedal stops; I have instead put the upper portion of the *divisi* in the left-hand staff.

¹⁰Paris: Durand, 1949.

students were required to harmonize. As in the fugue class, students wrote in four-part open score, and so Duruflé's piece was printed on four staves with no specified instrumentation. The piece is untitled, so it has appeared on recordings under various names, usually either *Chant donné* (describing the piece itself) or *Hommage à Jean Gallon* (describing the collection where it appeared).

Whereas Duruflé's *Fugue sur un thème de Henri Rabaud* is a student piece following the strict rules of Conservatoire pedagogy, *Chant donné* is the work of Duruflé as a mature composer, who had already written many of his best-known works including his famous *Requiem*. The piece is an exquisite miniature in Duruflé's characteristic modal style and is technically simple enough that almost any keyboardist could perform it. The piece is technically under copyright but has been distributed widely online; a Google search for the piece will turn up several downloadable scores of the piece, all only one or two pages long, and a printed score of the work has been published by Banks Music Publications.¹¹ As with the early fugue, the task for the performer is to find a way to realize a four-part harmony exercise as an idiomatic organ piece. A player with large hands could play the entire piece on the manuals, but the player might use the pedal with a 16-foot stop for all or part of the piece, and some of the melody line could be played as a solo on a second manual. Part of the charm of the piece is the opportunity to experiment with different registrational schemes; the piece has enough musical interest to sound good

¹¹*Chant donnée en hommage à Jean Gallon*, ed. Antony Baldwin (Dumfries, U.K.: Banks Music Publications, 2016), #14087.

in many possible configurations, and so each time I play the piece I try out different colors and stop combinations. The piece lasts less than two minutes in performance, and so some performers of the work repeat the piece twice to feature different registrations.

Fugue sur la thème du carillon des heures de la cathédrale de Soissons, Op. 12

Durufié's "Carillon" fugue is one of the more easily obtained pieces of Durufié's short organ works, being available for purchase in a published edition by Éditions Europart,¹² but it is also the most technically complex. Lasting just under four minutes, the fugue builds in a gradual crescendo to full organ, requiring the player to have good control of registration as well as an agile pedal technique. While not as difficult as Durufié's *Suite* or the complete *Veni Creator*, it is a challenging piece that I often recommend to undergraduate organ students; it was set as a test piece for the Associate exam on the syllabus of the Royal Canadian College of Organists from 2020 to 2023.

This fugue originally appeared in 1962 in a collection of organ music in honor of the twenty-fifth anniversary of the death of Durufié's teacher Louis Vierne, edited by Henri Doyen, the organist of Soissons Cathedral, who may have commissioned the piece.¹³ Durufié was a frequent performer at Soissons Cathedral and seems to have admired the 1956 Gonzalez organ there; he and his wife Marie-Madeleine used the instrument for a number of recordings in the

1960s, including performances of his own music as well as works of Bach, Vierne, and Tournemire.¹⁴ The melody is based on the theme of the cathedral's clock tower bells. Durufié's biographer notes that the new edition of the fugue by Europart is very poorly printed, with sloppy layout and registration indications added using a manual typewriter, but the music has been newly typeset and greatly improved by Europart in a second edition since that biography appeared.¹⁵

Prelude sur l'Introït d'Épiphanie, Op. 13

Running to some eighty volumes produced from the 1950s to the 1970s, the French series *Orgue et liturgie* presented modern editions of historic repertoire by composers ranging from Louis Couperin to Cabézon and Frescobaldi—but the editors also commissioned new pieces for the series from prominent organ composers of the time. Many of the volumes had a specific theme; volume 1 was entitled *Pâques* (Easter) and featured historic compositions based on Easter chant and hymn melodies by composers like Pachelbel, Fischer, and Dandrieu along with new Easter-themed compositions by Henri Roget, André Fleury, and Jean Langlais. Another series featured pieces intended as part of the French organ mass, similar to the movements in Tournemire's *L'orgue mystique*: a volume of *Préludes sur l'introït* (vol. 48), *Offertoires* (vol. 52), *Élevations* (vol. 57), *Communions* (vol. 62), and *Sorties* (vol. 75).¹⁶

¹⁴The Gonzales organ was badly damaged in 2017, in a storm that shattered the rose window in the cathedral's west front.

¹⁵Frazier, *Maurice Durufié*, 131–32.

¹⁶On this series of volumes and on the twentieth-century organ-mass tradition more generally, see Aaron James, "The Organ Low Mass: Reviving a French Tradition for COVID-19," *Sacred*

¹²Durufié, *Fugue sur le thème du Carillon des heures de la Cathédrale de Soissons*, Op. 12, 2nd edition (Ligugé: Éditions Europart, 2017), #112123.

¹³The collection is in the journal *L'Organiste*, vol. 5 (June 1962).

Many composers contributed pieces to multiple volumes; by consulting all five books, a player can assemble a five-movement suite by Dom Clement Jacob based on the Gregorian chant melodies for Christmas Day, and another by André Fleury based on the chants for the Sixteenth Sunday after Pentecost. Duruflé contributed only one piece to the volume, a setting of the Epiphany introit *Ecce advenit*.

All the volumes of the *Orgue et liturgie* series are still in print and can be purchased from Éditions Schola Cantorum; an organist might well want to have the whole volume, which includes eleven other organ pieces based on Gregorian chant introits.¹⁷ However, given the small number of organ works by Duruflé, his piece has always attracted more interest than any of the others in the collection, and in the 1970s the publisher gave permission for the piece to be reprinted by the American Guild of Organists (AGO) in its magazine *Music* (now known as *The American Organist*).¹⁸ Most North American organists know the piece from this printing, which has been passed down from teacher to student through photocopies of photocopies. A player looking for the piece now would probably find it easiest to seek out back issues of *Music* in a local music library; many older organists have back issues of the magazine, and they are often passed down through local AGO or Royal Canadian College of Organists chapters.

Duruflé's prelude is a gentle and beautifully crafted piece, paraphrasing the

melody of the *Ecce advenit* chant in a solo for the Trompette stop. Players should feel free to modify Duruflé's given registration if it sounds too harsh on North American organs; the score calls the Trompette stop of the Positif to be accompanied by a principal chorus on the Récit (Principal 8, Prestant 4, Doublette 2, Fourniture), but on many modern, neo-Baroque-type instruments this would be too bright and too loud to balance the Trompette solo stop. On many instruments the simplest solution is to remove the mixture stop and play with 8', 4', and 2' stops only. Organists should also note that Duruflé's piece could also be used for feasts of the Blessed Virgin Mary, since the melody of the introit for the Common of the BVM (*Salve sancta parens*) is an almost identical melody to the Epiphany introit (*Ecce advenit*).¹⁹

***Méditation*, Op. post.**

Maurice Duruflé wrote his *Méditation* around 1964, and both he and Marie-Madeleine played the work frequently during the liturgy, although it was never published in his lifetime.²⁰ The score was eventually published after the composer's death in an edition by Frédéric Blanc.²¹ Duruflé may have chosen not to publish it since he incorporated its main theme into the Agnus Dei of his *Messe cum jubilo*, Op. 11, a mass setting for choir of unison baritones with orchestral accom-

Music, 147, no. 4 (Winter 2020), 61–65.

¹⁷Préludes à l'introït, *Orgue et Liturgie* vol. 48 (Paris: Schola Cantorum, n.d. [1961]), SC OL 48.

¹⁸*Music*, 11 (July 1977), 36–37.

¹⁹This suggestion comes from Ian Wells, "Maurice Duruflé, 1902–1986," *Organists' Review*, 82 (November 1996), 292.

²⁰Frazier, *Maurice Duruflé*, 133–34.

²¹Maurice Duruflé, *Méditation* (Paris: Durand, 2002), DF15470, HL50564405. *Méditation* is also included in the Durand volume of Duruflé's *Organ Works*.

paniment (the composer also prepared an organ reduction). Anyone who has heard the *Messe cum jubilo* will recognize the main theme of the *Méditation*; most of the piece duplicates material that Duruflé used in the Mass, alternating with a new theme played on a flute stop. Because the piece mostly duplicates music that Duruflé published elsewhere, its musical interest is lower than many of these other short pieces, but it is still an attractive liturgical piece and a fine introduction to the composer's style for organists who have not played other Duruflé works.

An organist beginning to learn Duruflé's music might begin with the two simplest works: *Chant donné* and *Méditation*. The *Prélude sur l'Introit d'Épiphanie* and *Fugue sur un thème de Henri Rabaud* are

the next step up, still within the reach of the amateur organist but requiring a more developed technique, with more complex contrapuntal textures, active pedal parts, and the use of the swell box for crescendos and decrescendos. A more advanced player might tackle the *Fugue sur le thème du Carillon des heures* before progressing to the *Veni Creator* variations and then to the largest works, with the *Toccata* of the *Suite* being the biggest technical challenge in Duruflé's music. These virtuoso showpieces will always be landmarks of the literature and goals for the ambitious player to aspire to, but Duruflé's simpler compositions help to show us a different side of the composer, revealing that he could write music of an absolutely characteristic beauty even with more restricted musical means. ♦

Virtuoso showpieces will always be landmarks of the literature and goals for the ambitious player to aspire to, but Duruflé's simpler compositions help to show us a different side of the composer, revealing that he could write music of an absolutely characteristic beauty even with more restricted musical means.

Fugue sur un thème de Henri Rabaud (1928)

Maurice Duruflé

Andante (♩ = 76)

p

7

13

19

25

Measures 25-30 of a musical score in B-flat major (two flats). The piece is in 3/4 time. The upper system consists of a treble and bass staff. The treble staff features a melody with eighth and sixteenth notes, including a dynamic marking of *p* (piano) in measure 27. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The lower system is a single bass staff continuing the accompaniment. Measure numbers 25, 31, 37, and 43 are indicated at the start of their respective systems.

31

Measures 31-36 of the musical score. The treble staff continues the melodic line with various articulations and slurs. The bass staff maintains the accompaniment pattern. The lower system continues the bass line.

37

Measures 37-42 of the musical score. The treble staff shows a continuation of the melodic development. The bass staff and lower system continue the accompaniment. The lower system continues the bass line.

43

Measures 43-48 of the musical score. The treble staff includes a dynamic marking of *f* (forte) in measure 44 and a *p* (piano) marking in measure 46. The bass staff and lower system continue the accompaniment. The lower system continues the bass line.

49

49

55

55

61

61

67 Rall. ————— Tempo

67

73

Musical score for measures 73-78. The piece is in B-flat major (two flats) and 3/4 time. Measures 73-78 show a complex interplay between the right and left hands. The right hand features a melodic line with many accidentals and slurs, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes. A single bass staff continues the accompaniment below the grand staff.

79

Musical score for measures 79-84. The right hand continues its melodic development with slurs and ties. The left hand maintains a steady eighth-note accompaniment. A dynamic marking of *f* (forte) appears in measure 82. The single bass staff continues with a simple eighth-note line.

85

Musical score for measures 85-90. Measure 85 begins with a *p* (piano) dynamic marking. The right hand has a melodic line with slurs, and the left hand has a more active accompaniment. A *Rall.* (Ritardando) marking is placed above the right hand in measure 88. The single bass staff continues with a simple eighth-note line.

91

Musical score for measures 91-96. Measure 91 is marked *Tempo*. The right hand features a melodic line with slurs and ties. The left hand has a more active accompaniment. A *mf* (mezzo-forte) dynamic marking is placed below the left hand in measure 92. A *Molto rall.* (Molto Ritardando) marking is placed above the right hand in measure 94. The piece concludes in measure 96 with a *f* (forte) dynamic marking. The single bass staff continues with a simple eighth-note line.

The Life and Music of Eugeniusz Walkiewicz (1880–1946)

An émigré from Poland made a life in Wisconsin as a music teacher and church musician whose compositions were popular among the Polish diaspora.

by Jeffrey Quick



he market forces facing Catholic music publishers in the early twentieth century were not substantially different from those facing such publishers today: music must be adapted to the largest number of parishes possible, and not speak a language too different from the usual. The enterprising music director, then and now, would find more interesting music from small presses or in manuscript. In reviewing the repertoire of a century ago, we find just such a case in the work of Eugeniusz Walkiewicz: a well-trained musician who worked entirely within the Polish diaspora in America, published by a small ethnic press or self-published, and peripheral to the sacred music world of his time.

Eugeniusz Walkiewicz, son of Tomasz Walkiewicz, was born December 29, 1880 in Ocieść, a small village in Białobrzegi County, Masovian Voivodeship, in east-central Poland, forty-eight miles south of Warsaw. Around 1889, he began studying piano with his older brother Aleksander, an organist and music teacher in Radzanowo, one

hundred miles to the northwest. After finishing his gymnasium studies, he began organ study with Fr. Eugeniusz Gruberski (1870–1923) of the Diocese of Płock, a Cæcilian just back from the Hochschule für katholische Kirchenmusik in Regensburg.¹ In 1901, Walkiewicz obtained his first position, as organist at St. Joseph Church in Łódź, a humble eighteenth-century wooden building, which had been the Church of the Assumption (which was replaced by a larger brick church in 1888) and was moved overnight by local factory workers from Kościelny Square to Ogrodowa Street. He also directed a choir, Stowarzyszenie Śpiewacze im. Stanisława Moniuszki w Łodzi. The choir's website contains the following historical note regarding Walkiewicz's tenure: "1900–1905—Eugeniusz Walkiewicz—young conductor and organist. Under his leadership, the choir increased significantly, and presented

¹For more on Gruberski, see Piotr Wiśniewski, "Ksiądz Eugeniusz Gruberski (1870–1923)—reformator muzyki kościelnej w diecezji płockiej," *Pro Musica Sacra*, 13 (2015), 203–214. See also: <<https://czasopisma.upjp2.edu.pl/promusicasacra/article/view/1121>>.

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itself wonderfully during the Corpus Christi procession in 1902.”² From 1904–06, he studied at the Regensburg Hochschule and then at the Hochschule für Musik und Theater München from 1906–07, under several prominent composers at both schools.³ Reportedly he did well in his studies. He capped this period with the publication in 1907 of his Op. 1, *Missa in honorem S. Theresiae*, for four-part men’s chorus with organ, by Pustet. Reviews of this work were positive. An endorsement in a Pustet advertisement reads:

The present mass composition is the Op. 1 by the author. If one did not know that, one would guess at a much higher opus number. The entire layout of the work proves that the author has made diligent preliminary studies in counterpoint, organ, and vocal writing. His motives are easy to sing, his organ writing is easy to play, the vocal writing is melodious, the engagement of the voices is well balanced, the declamation of the text is impeccable, and its sensitive setting worthy and effective. My congratulations and recommendation!

²“Młody dyrygent i organista. Pod jego kierownictwem chór znacznie się powiększył liczebnie, wspaniale zaprezentował się podczas procesji Bożego Ciała w roku 1902.” <https://moniuszkowcy.pl/tl/Dyrygenci-_historia.htm>.

³His teachers included: Fr. Franz Xaver Haberl (1840–1910), musicologist, choir director, founder of the Hochschule; Joseph Renner, Jr. (1868–1934), organist and composer; Canon Michael Georg Haller (1840–1915), composer and choir director; Felix Mottl (1856–1911), Austrian conductor and composer; Ludwig Thuille (1861–1907), Austrian composer, student of Rheinberger, friend of Richard Strauss; and Viktor Gluth (1852–1917), opera composer.

Regensburg. [Fr. Franz Xaver] Engelhart, Domkapellmeister.⁴

A short blurb in the Dutch *St. Gregorius-blad* was less enthusiastic: “Not underserving music, also more or less Haller-ish in style.”⁵ A 1930 article claims that the Mass was “sung at the ceremonies attending his commencement at Ratisbon.”

Move to the United States

At that point, he did what many ambitious young Poles were doing: he moved to America. On September 14, he left Hamburg⁶ on the maiden voyage⁷ of the steamer *President Grant* of the Hamburg-Amerika Linie, arriving in New York on September 24.⁸ A 1908 city directory from Kenosha lists him as “Organist, St. Kazimierz Church,

⁴“Vorliegende Messkomposition ist das Op. 1 des Autors. Wenn man das nicht wüsste, würde man auf eine weit höhere Opuszahl raten. Die ganze Anlage des Werkes beweist, dass der Autor fleißige Vorstudien im Kontrapunkt, im Orgel- und Vokalsatz gemacht hat. Seine Motive sind gut sangbar, sein Orgelsatz gut spielbar, der Vokalsatz wohl-tönend, die Beschäftigung der Stimmen gut ausgeglichen, die Deklamation des Textes tadellos u. dessen sinngemäße Vertonung würdig und wirkungsvoll. Meine Gratulation und Empfehlung! Regensburg. Engelhart, Domkapellmeister.” *Fliegende Blätter für Katholische Kirchenmusik*, May 15, 1907, 27.

⁵“Niet onverdienstelijke muziek, ook min of meer in Haller’schen trant.” *St. Gregorius-blad*, May 1908, 55.

⁶Hamburg Passenger Lists, 1850–1934. Accessed through <ancestry.com>.

⁷“The President Grant Sails: New Hamburg-American Liner Leaves on Maiden Voyage,” *New York Times*, September 15, 1907, C2.

⁸“Shipping and Mails,” *New York Times*, September 25, 1907, 15.

195 N. Maple, Kenosha WI.” He may also have served briefly at St. Raphael Cathedral in Dubuque, where his old school lists him as “Domorganist.”⁹ On June 1, 1908, he started as the organist of Holy Innocents in Chicago.¹⁰ He had already joined the Stowarzyszenia Polskich i Litewskich Organistów w Ameryce (Association of Polish and Lithuanian Organists in America); the first issue of their journal *Lutnia* had appeared days before, and contained his *Veni Creator* on page 7. On November 25, 1908, he married Pelagia Kierzenkowska (November 20, 1887, Kruiswicoe, Poland–July 18, 1968, Portage Co., Wisconsin), better known as Pearl and sometimes as Bessie, who had come to America with her family at the age of five.

Young Eugene (as he was known to English speakers) became a mover and shaker in the Polish community. In February 1910, he filed his declaration of intent to become a citizen, submitted his petition for naturalization on December 5, 1912, and received citizenship on April 3, 1918. In November 1910, he became conductor of the Filaret male chorus, after the resignation of his publisher, Boleslaw J. Zalewski.¹¹ Active in the association of organists, he often performed in other people’s concerts, frequently as baritone or second tenor in a male quartet with Zalewski on bass

and Aleksander Karczynski¹² on tenor, and at least once as a violinist in a duet.¹³ He was one of the officers of the Teatr Wielki project, along with Zalewski, and Adam Karczewski.¹⁴ The goal of this project was to build a “grand theater” at the corner of Ashland and Blackhawk Streets, for the production of drama and opera in Polish and English. But of the \$35,000 needed, the principals raised less than half. All money was returned, with 3% interest, so nobody was cheated.¹⁵ But Walkiewicz may have felt a loss of social standing and decided it was time to move on. In any case, his name appears in the city directory of Evanston, Illinois in 1914, as “organist, Ascension of Our Lord Church, 1106 Florence av.” This Polish church had opened in February of 1913, and its first organist and choir director, listed in the parish golden jubilee book as “Mr. Malinowski,”¹⁶ and Walkiewicz’s place in this succession is not clear. Evanston, like Kenosha, was a stepping-stone to greater things: St. Casimir in Milwaukee, where he served from 1914 to

⁹*Cæcilienvereinsorgan*, June 15, 1911, 4. This gets repeated in 1916 in *Musica Sacra*. Both of these are clearly in error for the time published, but the information must have come from Walkiewicz himself who, while he was known to exaggerate, did not invent things out of whole cloth.

¹⁰“Nowy organista,” “Lutnia,” *Dziennik Narodowy* (Chicago, Illinois), Mon., June 1, 1908, 6.

¹¹*Dziennik Chicagoski*, Wed., Nov. 9, 1910, 8.

¹²Aleksander Karczynski (1882 Pelpin, Poland–1973 Pelpin), composer and organist, lifelong friend, 1905 graduate of Munich. There has been a revival of his Reger-esque organ music, with republications and a commercial recording available on Spotify.

¹³*Dziennik Chicagoski*, Sat. Dec. 2, 1911, 10.

¹⁴“Notaki reportera,” *Dziennik Chicagoski*, Aug. 14, 1913, 10.

¹⁵E. M., “Jak teatr polonijny w Chicago zmieniał kulisy,” *Dziennik Zwiazkowy* <<https://dziennikzwiazkowy.com/kultura/jak-teatr-polonijny-w-chicago-zmienial-kulisy/>>.

¹⁶*Ascension of Our Lord, Jubilee Book: 1912–1962*, p. 18 <[https://archive.org/details/AscensionOfOurLordJubileeBook1912-1962/AscensionJubilee part1/](https://archive.org/details/AscensionOfOurLordJubileeBook1912-1962/AscensionJubilee%20part1/)>.

1919. By 1919, his choir there had grown to fifty-five active members and prepared a silver jubilee concert for the parish, with imported soloists including B. J. Zalewski.¹⁷

Figure 1. L to R: composers Eugeniusz Walkiewicz, Aleksander Karczynski, Szczepan Siei, ca. 1930.



Figure 2. St. Casimir Choir, 1919.



From February 1, 1920, he was back in Chicago at St. John of God (1234 W. 52nd St)¹⁸ in the Town of Lake¹⁹ at the behest of

¹⁷*Srebrny Jubileusz Parafii S'w. Kazimierza Kr.w Milwaukee, Wis.* [Milwaukee: St. Casimir Parish, 1919], 41.

¹⁸*Dziennik Chicagoski*, Wednesday, January 14, 1920, 8.

¹⁹The Town of Lake was bounded in the north by 39th Street, east by State Street, south by 87th

Fr. Ludwik Grudzinski, replacing Franciszek Malinowski (who, in spite of his diligent work, drops out of the historical record thereafter; I have no evidence that he was the Evanston Malinowski). The church had just been built and would not be properly decorated for another twenty years. Their St. Cecilia Chorus gave a concert on March 11, 1921, for the benefit of the organ fund.²⁰

But then by September 1922, Walkiewicz was teaching theory and composition (and later, organ and wind instruments) at the Stevens Point, Wisconsin, Conservatory of Music and serving as organist for St. Bronislava in Plover while living on a farm on Highway 54 in Plover. Why? A 1930 UP-syndicated newspaper article²¹ says that he was ordered by his doctor to move to the country to recover from a health collapse. A 1931 *Milwaukee Journal* feature²² also cites deaths in the family.²³ But after several years in Portage County, he appears to have been as busy as he ever had been. Insofar as there is a “received biography,” it is that Walkiewicz found his “forever job” at St. Bronislava and stayed there until his death. If we substitute “Portage County, Wisconsin” for “St. Bronislava,” it is more or less true (with an interlude late in life). But all the opportunities were in Stevens Point,

Street, and west by Harlem Avenue (Lyons, Ill. eastern border). It was incorporated as a village with these boundaries in 1865 and was annexed to Chicago in 1889, though in 1920 it was still being referred to as the Town of Lake.

²⁰*Dziennik Chicagoski*, Sat. Mar. 12, 1921, 2.

²¹“Plover man is music master world known,” *Stevens Point Journal*, Saturday, January 25, 1930, 1, 3.

²²“Polish opera is written on a farm in Wisconsin,” *Milwaukee Journal*, Sunday, August 30, 1931.

²³See Appendix 1.

and after the first few years, St. Bronislava drops out of the picture. The 1930 article mentioned above was widely reprinted by small-town papers, where the “composer writes opera on a farm” story would resonate. “Has attempted in general to do something with the farm” is scarcely a ringing claim of agricultural competence, especially when preceded by “sandy soil” and followed by “but Professor Walkiewicz is not a farmer.” The central Wisconsin Poles generally bought cheap land that others would not touch.²⁴ The 1931 article is more forthcoming on farm activity: there were chickens (Pearl’s project) and cows in the woods. The family was preparing to move to Stevens Point because the children were starting high school there, and it was too hard to start the car in a Wisconsin winter. Walkiewicz said, “I guess I’m not much good out here.” But nor was anyone else in 1931, when the price of wheat was one third of what it had been in 1929; he may have been cutting his losses.

The 1931 story shows more evidence of journalistic curation, while 1930 is more promotional. Several conflicting accounts emerge. The first claim in the 1930 article is that Walkiewicz has “hundreds of compositions published.” It is accepted that he was amazingly prolific; estimated output was about five hundred compositions. “Hundreds” implies half of these saw print. In 1931, this estimate becomes “some of his sacred music.” Secondly, he was said to be “generally known in European church music circles.” If by “Europe” we mean “Poland,” where most of the current library holdings

are, this may be true. There is little other evidence to suggest it is. The comparable statement in 1931 is: “Several of his sonatas have been rather widely heard in Europe.” Thirdly, he had “17 Masses published, mostly in Europe.” The number is accurate but mostly by Zalewski. A search of the *Hofmeister Monatsberichte* volumes from 1907–29 held at archive.org only brings up the 1907 Pustet print. Fourth, he had “40 other Masses,” i.e., fifty-seven total. This becomes “some 40 masses” (total) in 1931.

The family left the farm for Stevens Point in the fall of 1931, and a year and a half later, the American Eagle sausage factory was built on the property.²⁵ The 1930 census does not give a house number (a 1926 print of Moniuszko Music Publishing gives “Route 2, Box 3”), but from the farthest west point of Plover on Highway 54 to WSU-Stevens Point is now nineteen minutes; doubling that for worse roads and slower speeds still gives a possible commute.

On September 27, 1926, the St. Peter choir of Stevens Point held its first concert. There had been choirs in the past, but there had not been a mixed choir for almost twenty years. It had been founded in October 1923 and bankrolled for its first two years by Mr. and Mrs. John H. Bukolt (whose four sons were in the choir, one of whom conducted it) but in subsequent years was funded by the congregation. Walkiewicz was its director from the beginning, with others conducting as he played. Their debut had been at Christmas Day Mass of 1923, when they sang Walkiewicz’s *Missa*

²⁴Dennis Kolinski, “The Origin and Early Development of Polish Settlements in Central Wisconsin,” *Polish American Studies*, 51, no. 1 (Spring, 1994), 21–48.

²⁵“New home industry to deal in meats,” *Stevens Point Journal*, Friday, March 17, 1933, 3. The company only lasted about three years.

in honorem Sancti Rudolphi.²⁶ By 1927 he is identified as “organist of St. Peter’s.” All public records after 1923 mention only St. Peter, with the exception of the organ dedication at St. Bronislava. The 1931 article says that he had been playing on Sundays only at St. Peter and was going to be full-time. In 1929, he founded a men’s choir for the Holy Name Society of St. Peter.



Figure 3. St. Peter choir, 1926.

It has also been claimed²⁷ that Walkiewicz taught at the State Normal School (from 1928, Central State Teachers College, and now University of Wisconsin Stevens Point (UWSP)). There is no mention of this in the *Stevens Point Journal*, and an examination of course catalogs from 1922–46²⁸ does

²⁶*Diamond Jubilee, St. Peter’s Congregation, Stevens Point Wisconsin, 1876–1951* (Stevens Point: St. Peter’s, 1951), p. 104. Note that there was no relationship between the name “Rudolph” and Christmas before 1939.

²⁷Stanislaus A. Blejwas, *The Polish Singers Alliance of America 1888–1998* (Rochester: University of Rochester Press, 2004), p. 261 and as well as “Pipe organ from 1930 provides music in church,” *Stevens Point Journal*, September 19, 1997, 33.

²⁸Archives & Area Research Center, *Course Catalogs* <<https://www3.uwsp.edu/library/archives/Pages/courseCatalogs.aspx>>.



Figure 4. Men’s choir for the Holy Name Society of St. Peter, 1938.

not find his name on faculty lists. It is possible that he fulfilled some kind of adjunct role that would not have made it into the catalogs. He taught winds in 1924 at the Conservatory; the 1930 article claims a Hindemithian command of many instruments. In 1926–27 he was involved in the establishment of a band at St. Mary’s in Fancher,²⁹ to the east of Plover, so he may have been involved in instrumental methods instruction, though Blejwas says “instructor of music, harmony, and song,” which seems more suited to his skill set. In the 1924 *Iris*, the school yearbook, “Prof. Eugene Walkaciecz” is named as half of the viola section in the “Civic Orchestra.” But this was a “town and gown” ensemble, and Walkiewicz was habitually addressed as “Professor” outside of academic contexts. This was the only evidence that UWSP archives found of a connection.³⁰

While Walkiewicz was not an organ recitalist, he was willing to dedicate new

²⁹“Fancher school has a radio set,” *Stevens Point Journal*, January 20, 1926, 5. See also advertisements on Friday, August 26, 1927, 5 and Saturday, November 12, 1927, 9.

³⁰Shane Olsen, University of Wisconsin Stevens Point archives, email to author, September 5, 2023.

organs. On December 28, 1923, he dedicated a new \$4,000 Estey (2 manuals, 10 stops) at St. Paul's Methodist in Stevens Point.³¹ On December 3, 1931, he played at St. John Episcopal in Wisconsin Rapids.³² And in 1930, he played for dedication recitals at St. Peter (September 7) and St. Stanislaus (November 30). For St. Peter, he played only half a recital; William H. Barnes played the second half, with Karczynski (composer of the dedication Mass Ordinary) making an unscheduled appearance in the Mendelssohn *Sonata No. 1*.³³ He also played for the St. Bronislava "new" organ dedication, though it is unclear when. St. Bronislava claims that this happened in 1932,³⁴ and they should know, but there is no sign in the *Stevens Point Journal* for 1932. There is an ad for a recital on May 18, 1930³⁵ with the forces described. The new organ at Bronislava was St. Peter's old organ. Installation of the Moller began after Easter, which fell on April 20 in 1930. It is possible that a fairly simple instrument could have been disassembled and reinstalled in less than a month.

He also played on the radio. These were never "organ recitals" in the modern sense but generally involved a chorus and/or a vocal soloist and Edmund Bukolt as violin soloist. Repertoire usually included works by Joseph Renner, an improvisation, and

other works by Walkiewicz (more often choral than organ).



Figure 5. Walkiewicz in 1930.

The *Stevens Point Journal* also chronicled the usual weddings and funerals. For funerals, most often "Prof. Walkiewicz sang," though sometimes, for important people or choir members the choir sang, and Walkiewicz played, sometimes in his own Requiem setting. The largest such funeral was a guest appearance for the funeral of Fr. L. J. Pescinski, pastor of Sacred Heart, Polonia/Sharon.³⁶ There were two thousand attendees including five hundred nuns, 561 autos in the cortege, and four priests at side altars. He played and conducted his own mass, and violin solos "written for the occasion" were played by Bukolt. Weddings more often involved the St. Peter choir than requiems did, but occasionally one would find that "Prof. Walkiewicz played the wedding march" or "the wedding music" (right before "The bride wore . . ."), suggesting a Low-Mass wedding. On October 13, 1939, Eugene was driving his son Thomas' Studebaker sedan and was

³¹*Stevens Point Journal*, Friday, December 28, 1923, 3.

³²"Student of Noted European Masters in Recital Here," *The Daily Tribune* (Wisconsin Rapids, Wisconsin), November 30, 1931, 6.

³³"Dedication of church organ is impressive," *Stevens Point Journal*, September 8, 1930, 1.

³⁴"The History of St. Bronislava Parish" <<https://stbrons.com/st-bronislava-parish.html>>.

³⁵*Stevens Point Journal*, Fri. May 16, 1930, 11.

³⁶"Crowds honor pastor during Polonia rites," *Stevens Point Journal*, Apr. 12, 1928, 5.

involved in a minor traffic accident.³⁷ Two months later, he was in Detroit, being the beneficiary of what we would now call a deplatforming. The Lutnia singing society had been successfully directed by Heinrich Van Husen, music director at St. Mary's of Redford, and a noted teacher and recitalist. But Van Husen was German, and this was not tolerable to Poles in the fall of 1939, to the point that Lutnia was becoming a pariah in the Polish community and losing performance opportunities. So Van Husen was sacked, and Walkiewicz, "organist at St. Francis Church," appointed.³⁸ But by August 1940, Kazimierz Obecny was their conductor.³⁹ Walkiewicz may have been willing to step in to save their season but not interested in a permanent position. But what was he doing at St. Francis d'Assise? We can only conjecture.

July 3, 1939, Fr. Maximillian Gannas took over the duties of pastor of St. Francis. There were no debts on the church but there were many necessary repairs needed to the church buildings. The church was painted inside. The lower part of the hall was rebuilt and renovated, and the upper portion was redecorated. Fr. Gannas renovated the three altars in the church and the communion rail. He wanted everything looking its best for the golden jubilee that was to come [on October 13, 1940].⁴⁰

³⁷"Cars damaged in two collisions," *Stevens Point Journal*, October 13, 1939, 10.

³⁸"Polish singers oust director, born a German," *Detroit Free Press*, December 17, 1939, 1, 8.

³⁹"Polish singing group caters to music lovers of America," *Detroit Free Press*, August 18, 1940, 20.

⁴⁰"History of St. Francis D' Assisi," text adapted

It could be that Fr. Gannas wanted the music to equal the physical improvements. It might even have been a temporary arrangement, since by April of 1942, Eugene was living in Plover and was organist at St. Peters, per his draft card. An argument against this is the fact that he owned a home at 5115 35th St., worth \$3,500, where he was living with Pearl, Rose, Thomas, and Charlotte at the time of the 1940 census; this suggests some intent toward permanence. Currently, this site is in the middle of the Edsel Ford Freeway (I-94), construction of which was just beginning. If he was having to move again due to eminent domain, home might have seemed more appealing. The *St. Peter's Diamond Jubilee* book says that he was in Detroit for "over one year" but "disliking the noise and hurry of the large city very much," he returned, which would have been at the beginning of 1941. In September of 1941, his daughter Charlotte was studying nursing in Marshfield, Wisconsin, and his son Thomas would soon be married and in the Army; the nest was emptying. Rose married Adolph Mikrut in 1944, and Charlotte married five days after her father's death.

Walkiewicz's heart began to fail in 1942. He resigned at St. Peter in 1946, though on September 18, 1945, he was still well enough to play the Mass in honor of his boss, Fr. Chylinski, being named a monsignor. He died on November 4 of that year, of myocarditis due to atherosclerosis; the funeral featured the combined parish and Holy Name choirs singing Walkiewicz's *Missa Pro Defunctis* with the faithful-unto-death Alekander Karczynski at the organ.

from "Remembrance of 100th Anniversary St. Francis D'Assisi Parish Detroit, Michigan, October 15, 1989" <<https://www.stfrancis-sthedwig.com/st-francis-dassisi.html>>.

The Strange Afterlife of Walkiewicz's Music

Sr. M. Elzearia wrote that Walkiewicz “left in the hands of a very reliable organization, in one of the small towns in the state of Wisconsin, twelve thousand dollars for its [the opera *Chłopi*] publication.”⁴¹ This is an amazing sum for the estate of a church musician (equivalent to \$189,000 today⁴²), but even preparing Ozalid masters for an orchestra score (and parts!) and vocal score would not have been cheap, let alone engraving. The “reliable organization” was almost certainly the St. Peter Conference of the Society of St. Vincent de Paul, which was responsible for some late and posthumous publications of Walkiewicz. Essentially, he left the job to his parish. And no matter how earnest and holy these men were, they were out of their depth, as even most musicians would be. So, since the parish needed a music director anyway (Miss Bernice Friday, a member of the choir, was interim organist), they imported composer-organist Wacław Betlejewski from Poland, with the understanding that part of his duties would be to edit and compile for publication the dead composer's compositions. Betlejewski was certainly qualified for the job, maybe overqualified for life in a small Midwest town. On arrival, he did quite a bit of recital touring. In February 1951, he took leave to take a job in New York City—unfortunate timing because his student and assistant organist Kenneth Slicker (1930–2012) was called up for military duty. But Betlejewski was back by March 1952 to

play (with the St. Peter choir) the dedication recital of a Wurlitzer Model 25 organ at St. Florian in Hatley (eighteen miles east of Wausau). In 1953 he founded the Stevens Point Civic Orchestra, soon renamed the Stevens Point Symphony. In 1957, he moved to St. Helena parish in Chicago, and died there April 17, 1965. All of which is to say that he was a busy man, and work on another man's music may have taken a back seat. He got off to a strong start in 1948, with the issuance of ten volumes of sacred music and a book of organ pieces, but then published nothing. Did he take the scores to Chicago with him? After Betlejewski's departure, Slicker became organist at St. Peter, and like his predecessor, programmed quite a bit of Walkiewicz, even translating some pieces for the new missal. Sometime after 1988, he went to St. Joseph's in Stevens Point, where he helped dedicate a new Allen Protege organ in 2001. By 1995, the choral and organ tradition at St. Peter was apparently dead, according to one lament.⁴³

We were taught the Catholic church was universal. By whose authority have all the changes come? Another thing missing is Kenneth Slicker at the organ, and St. Peter choir, composed of young and old who dedicated themselves for the glory of God. Also the soloists who were an inspiration. The Polish people are losing their culture.

But this was far from the biggest tragedy in this story. The Dom Polonia in Putulsk was to have been a museum of the Polish Diaspora, a Polish equivalent of the Polish

⁴¹Sr. M. Elzearia C.S.S.F., “Notes on Polish American Music,” *Polish American Studies*, 11, no. 1/2 (January–June, 1954), 9–15.

⁴²See <<https://www.usinflationcalculator.com>> (accessed November 17, 2023).

⁴³Josephine Hassel Breitenstein, letter to the editor, *Stevens Point Journal*, June 6, 1995, 5.

Museum of America (PMA). The Osrodek Dokumentacji Wychodistwa Polskiego/Center for the Documentation of the Polish Emigration (ODWP), its governing organization, was established in 1992. But even before this, the project got its first large donation in 1988, from Stanley Naj of Chicago, a collector and sometime tour guide for the PMA. Among other things, this included “The Eugeniusz Walkiewicz Collection of Musical Scores, 1901–1955,” described thus in an article⁴⁴ by Danuta Szopa:

Here are found the manuscripts of scores of Walkiewicz, Franciszek Nowakowski, and Emil Wiedeman⁴⁵ as well as published musical compositions by such composers as Liszt, Schumann, Moniuszko, Chopin, Haydn, Mozart, Strauss and others; church songs, rare koledy [Christmas carols], recital pieces, song books—both religious and secular—and lists of compositions.

How many manuscripts did Naj have, and how did he get them? From Betlejewski? From Zalewski perhaps? I had encountered the Szopa article early on in my exploration of the composer and had occasionally checked the ODWP website in hopes that there would be some catalog of the collection or even digitization. In preparation for this article, I checked it again and found that the domain was dead. A web search revealed a horrifying story.

⁴⁴Danuta Szopa, “The Archival Collections at the Center for the Documentation of Polish Emigration at the “Dom Polonia” in Pułtusk,” *Polish American Studies*, 60, no. 1 (Spring 2003), 129–39.

⁴⁵Organist, St. Hedwig, Chicago, 1896–1950.

Even though Naj had been diligent, kept a list, and sent the donation through the Polish consulate, some of the collection had been stolen, and some improperly stored and then burned. Some may not have made it to Poland at all. What remained was transferred to the Muzeum Romantyzmu in Opinogórze. It seems from their website⁴⁶ that everything they have has at least a finding aid online, if not actually digitized, but there is no mention of Walkiewicz. If what Naj had was the bulk of the composer’s *Nachlass*, we must consider it gone: as many as three operas⁴⁷ and an operetta, two symphonies, two sonatas for organ and one for piano,⁴⁸ a *Te Deum* with orchestra, and a large amount of liturgical music.

The Style of Walkiewicz’s Music

An essay by Walkiewicz’s lifelong friend Aleksander Karczynski was published (in Polish and English) with several of his masses.⁴⁹ It is an erudite puff piece, and one

⁴⁶<<https://muzeumromantyzmu.pl/>>.

⁴⁷It is possible that *Quo Vadis* and *Judas* never got past the libretto stage.

⁴⁸Another sonata and two other works for piano survive in manuscript in the Paderewski Collection at the Center for the Documentation of 19th- and 20th-Century Polish Music at the Institute of Musicology, Jagiellonian University, in Krakow. “The collection of musical manuscripts in I. J. Paderewski’s personal library,” *The Free Library*, 2014. International Association of Music Libraries, Archives and Documentation Centres, November 17, 2023 <<https://www.thefreelibrary.com/The+collection+of+musical+manuscripts+in+I.J.+Paderewski%27s+personal...-a0367965716>>.

⁴⁹See his *Missa in honorem Sancti Stanislai* <https://vmirror.imslp.org/files/imglnks/usimg/6/64/IMSLP874464-PMLP1376084-Walkiewicz_42.pdf>.

of its obvious goals was to create distance between Walkiewicz's work and Cæcilianism. He had studied at Cæcilia Central (Regenburg) with the key figures of the movement. Karczynski even mockingly invokes one of those teachers, saying "Michael Haller would not approve." And the official leader of the movement in the United States was John Singenberger, not the most inspired composer. Cæcilianism was not a hot brand outside of German parishes; the Italo-Cæcilianism of the St. Gregory Society was probably more attractive to those who were neither German nor Italian, and much of Walkiewicz's music ended up on their "White List." Surely this essay was published with Walkiewicz's permission and probably echoes his views pretty closely. "He destroys the Cæcilian tradition" is the kind of silly statement one would find in a meme nowadays. The comparison is made with Edgar Tinel and Vincenz Goller, which we now see as firmly if more successfully in the Cæcilian camp, and just as they "destroyed" nothing, neither did Walkiewicz. Rather, he pursued Cæcilian ends through Romantic means, much as in the later works of Peter Griesbacher. There is nothing of the dramatic in his church music, and while his chromatic chords bear sentiment, they are not sentimental.

Ironically, the Cæcilians were quite happy with Walkiewicz's music. In the *Cæcilia* of June 1916,⁵⁰ "A Guide to Church Music" considers a mass submission of most of Walkiewicz's then-published church music, and the reviewers (C. Becker, B. Dieringer) write:

⁵⁰*Cæcilia*, *Monatsschrift für katholische Kirchenmusik*, 43, no. 6 (June 1916), 35–36.

All these compositions deserve to be highly recommended both for their artistic make-up and for their devotional spirit. Though the composer avails himself of the modern means of musical expression, he knows how to keep himself within the limits of ecclesiastical dignity and liturgical correctness. Most of the compositions are within reach of our average choirs, while some, e.g., Op. 40, 46 and 70 should be performed by advanced choirs only. Prices are not marked except on Op. 70—Score \$1.00, rather high, unless the publisher allows a liberal discount.

A concurring opinion by John Singenberger (in German) says:

These ecclesiastically and musically highly recommended compositions demonstrate both great talent and serious hard work: while most of them are easy to execute, others require a more skilled choir. Deserving of special mention is the original seven-part mass in honor of St. Josaphat, which I highly recommend to aspiring choir directors and organists for careful and frequent study.⁵¹

Indeed, Singenberger published his *Missa pro Defunctis* for mixed voices and

⁵¹"Diese kirchlich und musikalisch durchaus empfehlenswerthen Compositionen bekunden ebenso große Begabung als ernsten Fleiß: Während die meisten leicht ausführbar sind, verlangen wieder andere geübtere Chor. Ganz besondere Erwähnung verdient die originelle siebenstimmige Messe zu Ehren des hl. Josaphat, die ich strebsamen Chordirektoren und Organisten zu öfterem, sorgfältigem Studium sehr empfehle. Für Aufnahme—J. SINGENBERGER."

Figure 6. Walkiewicz, *Op. 38*, Kyrie, *mm. 12–16*.

The musical score for Figure 6 consists of two staves. The top staff is a vocal line in 4/4 time, with lyrics "lei son. Chri - ste, Chri - ste e -". The bottom staff is a piano accompaniment. Below the piano staff, a series of Roman numerals indicates the harmonic progression: V_4^6 , ii^7 , vi , vii^6/V , V^6 , V^7/V , IV^6/V or vi/V , V^6/V , and IV/V .

organ in 1918, the high-water mark of Cæcilian support. Later references in *The Cæcilia* generally concern special events in Stevens Point. His name was not unknown among reform-oriented musicians, but neither was he part of the current canon.

The Cæcilians had many reasons to be happy because there is much in his language that hearkens back to Counterreformation music. Imitative counterpoint was not his default texture, but he could use it effectively. One example would be in the *Op. 48 Ave Maria*, in the sixteen measures beginning at “nunc et in hora mortis.” But such extended passages are rare; one more often finds a single repetition of a point of imitation. Another example would be the use of modality. The *St. Joseph Mass*, in its melodic ambitus, cadence points, and secondary harmonic areas, is clearly in the Phrygian mode. Its use of the *do* dominant to create a major-scale feeling is at least as old as Dufay,⁵² though Walkiewicz would have been more familiar with Brahms’ Fourth Symphony. Another modal feature

is the use of the “retrograde progression” of V-IV, that trademark of Orlando di Lasso. A particularly felicitous example is in the Kyrie of the *Missa in honorem S. Joannis Cantii*, *Op. 38*, at the beginning of the “Christe.” The second voice enters at what should be the arrival point of a dominant tonicization, but on IV of the new key, or possibly *vi* if one regards the E-flat suspension as an appoggiatura. But then in m. 16, the progression is repeated, confirming the chord as a subdominant (see Figure 6).

Published Editions

The published sacred music of Walkiewicz falls into three groups: the works published by Zalewski (1908–1914, including the Pustet publication), works published by “Moniuszko Music Publishing” (the composer) or by his friend Franciszek Pawlowski (copyrights transferred to and renewed by Zalewski), and the late works published by the St. Peter’s Conference, Society of St. Vincent de Paul. The lack of Zalewski prints after 1914 seems not to have been a personal issue, nor the result of Walkiewicz being in Wisconsin. The first public reading of the *Chłopi* libretto was in Zalewski’s music store, he published that

⁵²A clear example of “Dufay C Major” (Frederick Bashour’s term) may be found in the chanson *Se la face ay pale*.

libretto and was clearly familiar with the orchestral score, based on remarks quoted by Sr. Elzearia. He published Walkiewicz's folkloric arrangements, including a book of American national songs (in English!) arranged for male chorus. In 1921, he published *Wielki Śpiewnik Kościelny*, harmonizations by Walkiewicz of useful bits for the Mass (*Asperges me*, responses, a litany, a few Latin hymns). But most of Zalewski's Latin-language publications were from his beginnings, though there is a *Missa pro defunctis* by Karczynski from 1925, and several things by Zalewski himself from the 1940s. It is possible that Zalewski found that he could not make money on music for high Mass. The cessation was tragic because these pieces are the composers' most interesting. The later works exhibit a radical simplification of thought. Even in the first period, Karczynski wrote that "It is apparent that Mr. Walkiewicz deliberately condescends to the lower standard of church music practiced in America, so as to not frighten away the less trained with the magnitude of his works." Stanislaus A. Blejwas' biographical sketch cites a report to the Polish consul from 1931:

He was discouraged about the prospects for Polish choirs in rural areas because of apathy rooted in Polish parishes, the lack of trained organists and the use of nuns (often lacking sufficient musical education) as parish organists. The distance between farms and the use of children on farms in the growing season also raised difficulties.⁵³

⁵³Blejwas, *The Polish Singers Alliance*, 261–62.

Yet from the beginning, he was willing and able to create magical moments for the amateur. My small schola of untrained singers sings both the *St. Joseph Mass* (Op. 20) and the *St. John Cantius Mass* for two equal voices (Op. 38) and had not one moment of difficulty in learning either. At the other extreme would be his seven-voice mass, which requires trained singers with a developed vocal range. The composer, not shy about programming his own music, programmed Karczynski's seven-voice mass⁵⁴ for the dedication Mass of the St. Peter Moller organ, and not his own. A more approachable but still challenging work would be the *Ave Maria*, Op. 48 for mixed choir with organ. While much of the earlier music is for reduced choral forces (unison, two equal voices, and SAB), the middle music is almost always in four parts. In the last period, there is more emphasis on music for two-part women, and for men's voices, probably written for his Holy Name men's choir. Secular men's choirs will not touch this repertoire, but it, and the early equal-voice music, should be considered by enterprising seminary choirs. Walkiewicz had a special interest in offertory texts. Sr. Elzearia mentions ten offertory settings for various forces. And one of the late-period works of particular interest is the *Offertoria pro omnibus Dominicis et festis majoribus totius anni*, for soprano and alto with organ (1943). The Polish Museum of America only holds the voice parts to this, and I had only a few minutes to study them, but they are simple, a step above Rossini, and comparable to the Tozer propers. I have attempted

⁵⁴"Rich in fugues, said to be the most difficult Mass ever written in America" – "Dedication of church organ is impressive," *Stevens Point Journal*, September 8, 1930, 1.

to persuade choir directors and organists that this man's music is worthy of performance. For historians, I have provided a useful foundation for further research, though there is much to be done by a scholar who can examine Polish documents and archival sources, particularly for the Milwaukee and Detroit periods. Above all, the Walkiewicz oeuvre must be gathered together and catalogued, made available for performers, and not perish through neglect.

Appendix 1: Children of Eugene and Pearl Walkiewicz

Helen – Born June 15, 1909, Chicago, died March 7, 1938, Plover. The headstone says 1910, and the obituary gives June 15, 1910, but the April 1910 census lists her, and her age as “3/4 year,” which would put her birth at mid-1909, and Walkiewicz's Petition for Naturalization (1912) gives June 15, 1909. Baptized as Helena, June 15, 1909. Comparing these dates with the date of the marriage certificate and the birth certificate of Edwin might suggest a reason for the discrepancy, and for the marriage date of 1907 given in some sources connected to the family. Helen was ill for three years prior to her death, and bedridden for a year prior.

Edwin Joseph – Born September 1, 1910, died October 7, 1910. Baptized September 2, Holy Innocents, Chicago.

Eugene – Born March 16, 1912, Cook Co. Illinois (March 20 per the Petition for Naturalization), died February 14, 1917 (St. Casimir records), buried February 15, Holy Cross Cemetery. The Milwaukee Catholic

Cemeteries site gives these dates as March 14 and 15, certainly in error, since the St. Casimir death record book is sequential. But the book also gives age at death as “5 years 9 days,” which implies a death date of March 25. There are no parents named, so there is the slimmest of possibilities that the decedent is not Eugene's son. But he does not appear in the 1920 census.

Anna – Born October 1913, Illinois, died November 17, 1920, buried in Resurrection Cemetery, Chicago.

Rose Marie – Born October 11, 1916, Milwaukee, baptized October 14 as Rozalia Jadwiga, St. Casimir, died January 12, 1994, married Adolph Mikrut, Cook Co. Illinois (June 1944). U.S. Social Security Applications and Claims Index 1936–2007 at <ancestry.com> notes a name change to Friedrichs (October 1952), so presumably she remarried.

Thomas Alexander – Born February 7, 1918, Milwaukee, baptized as Tomasz Aleksander February 10, St. Casimir, died July 22, 2002, Stevens Point, married Veronica Ryba (d. 1957) February 2, 1942.

Henryk Hieronim (Henry in parish death record) – Born July 15, 1919, baptized July 20 at St. Casimir, died August 24, buried in Holy Cross Cemetery.

Anton – Born February 20, 1921, Cook Co. Illinois, died December 21, 1922, Plover, of diphtheria.

Charlotte – Born November 12, 1923, Wisconsin, died September 6, 1981, San Diego, married George E. Helminski November 9, 1946.

Thomas' trade was listed in the 1940 Census as "assistant organist" working fifteen hours a week in 1939 (he is recorded as playing a wedding at St. Peters in that year), though his adult career was in construction. Charlotte played piano as a child. Other than that, I have found no evidence of musical interest among the children.

Appendix 2: Residences of Walkiewicz

Early 1908: 195 N. Maple, Kenosha, WI

Late 1908: 746 Noble St. Chicago, IL

February 10, 1910: 352 Noble St., Chicago, IL

December 5, 1912: 853 Wood St. Chicago, IL

Early 1914: 1106 Florence Ave, Evanston, IL

June 15, 191?: 1075 Humboldt Ave., Milwaukee, WI

1916: 1059 Fratney, Milwaukee, WI

September 12, 1918: 1198 Bremen St. Milwaukee, WI

November 17, 1920: 1052 W 51 St, Chicago, IL

September 1922: Hwy. 54 ("Route 2, Box 3") Plover, WI

Late 1931: Stevens Point?, WI

1939–41?: 5115 35th St, Detroit, MI

1946: Route 1, Plover, WI ♦

Above all, the Walkiewicz œuvre must be gathered together and catalogued, made available for performers, and not perish through neglect.

Missa in honorem S. Josephi Sponsi Beatae Mariae Virginis

Eug. Walkiewicz, Op. 21

ed. by Jeffrey Quick

Kyrie

Andante
p

Voice

Organ

p

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

8 *p* *mf* *p*

Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son, e - lei - son. Ky - ri -

8 *p* *mf*

16

e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei - son.

16

Gloria

Allegretto

24 *p*

Glo-ri - a in ex-cel-sis De - o Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta -

24 *p*

29 *mf*

tis. Lau-da-mus te. Be-ne-di-ci-mus te. A-do-ra-mus te. Glo-ri-fi-ca-mus te. Gra-ti-as a-gi-mus ti -

29 *mf*

35 *p*

bi pro-pter ma-gnam glo - ri - am tu - am. Do - mi-ne De - us, Rex coe - les - tis, De -

35 *p*

41

- us Pa - ter om - ni - po - tens. Do - mi-ne Fi - li u - ni - ge - ni-te, Je -

41

Missa in honorem S. Josephi Sponsi Beatae Mariae Virginis

47 *mf*

- su Chri - ste. Do - mi-ne De - us, A - gnus De - i, Fi - li-us Pa - tris

Lento

54 *pp* *p*

Qui tol - lis pec-ca - ta mun - di, mi - se-re-re no - bis. Qui tol - lis pec-ca-ta mun -

61

di, su - sci-pe de-pre-ca-ti-o-nem no - stram. Qui se-des ad dex-te-ram Pa - tris, mi - se-re-re no - bis.

Tempo primo

68 *f*

Quo - ni-am tu so - lus san - ctus. Tu so - lus Do - mi-nus. To so - lus A-tis - si-mus Je - su

Missa in honorem S. Josephi Sponsi Beatae Mariae Virginis

74

Chri - ste. Cum san-cto Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men, a - men, a - men.

74

Credo

82

Allegro moderato
p

Cre-do in u-num De - um, Pa-trem o-mni-po - ten - tem, fa - cto-rem coe - li et ter - rae, vi-si-bi-li - um o - mni-

82

89

mf

um, et in-vi-si - bi - li - um. Et in u-num Do - i - num Je - sum Chri - sdtum, Fi - li - um De - i u -

89

96

p

- ni - ge - ni - tum. Et ex Pa - tre na - tum an - te o - mni-a sae - cu - la. De - um de

96

Missa in honorem S. Josephi Sponsi Beatae Mariae Virginis

102 *f*

De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro. Ge - ni-tum non

108

fa - ctum con-sub - stan - ti - a - lem Pa - tri, per quem o - mni-a fa - cta sunt. Qui pro-pter nos ho - mi -

114 *Lento pp*

nes et pro-pter no - stram sa - lu - tem de - scen - dit de coae - lis. Rt in - car -

120

na - tus est de Spi - ri - tu san - cto ex Ma - ri - a Vir - gi - ne et ho - mo fa - ctus est. Cru - ci -

Missa in honorem S. Josephi Sponsi Beatae Mariae Virginis

127 *mf* *dim.*

fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus est,

127 *mf* *dim.*

Tempo primo

134 *mf* *f*

Et re-sur-rex - it ter - tia-a di - e se - cun - dum scri - ptu - ras et a - scen - dit in coe - lum, se -

134 *mf* *f*

140 *mf*

- det ad dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a ju - di -

140 *mf*

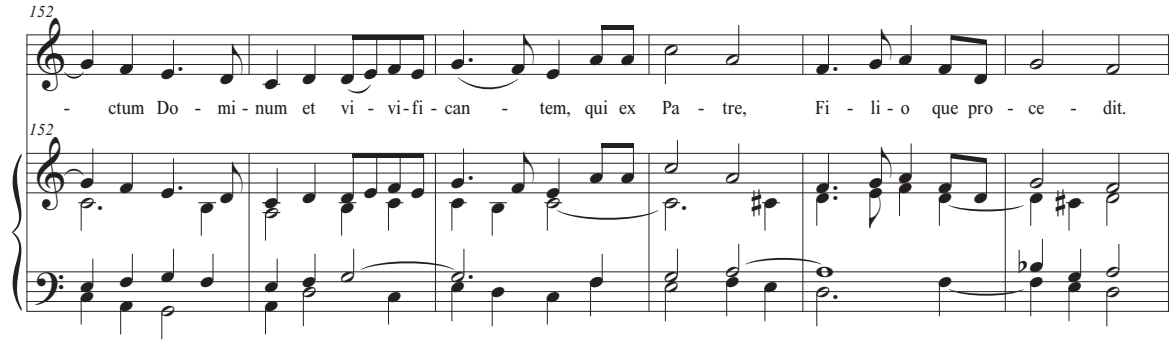
146 *p*

ca - re vi - vos et mor - tu - os, cu - jus re - gni non — e - rit fi - nis. Et in Spi - ri - tum san -

146 *p*

Missa in honorem S. Josephi Sponsi Beatae Mariae Virginis

152



- ctum Do - mi - num et vi - vi - fi - can - tem, qui ex Pa - tre, Fi - li - o que pro - ce - dit.

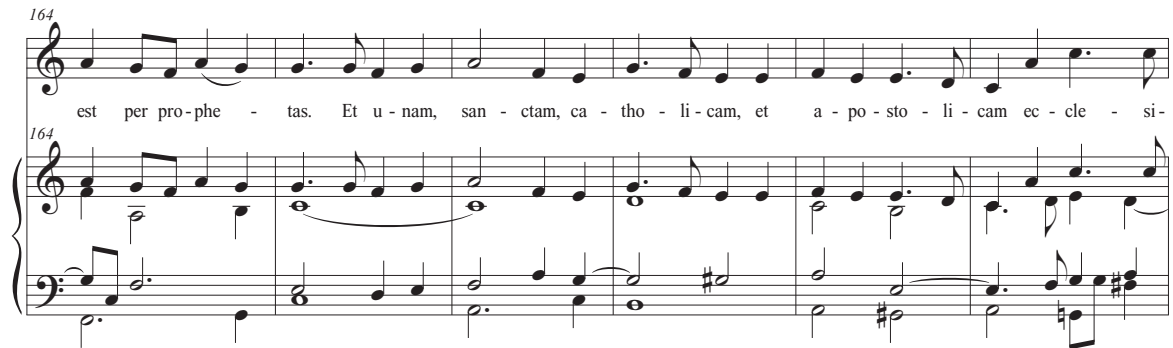
158



f

Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur, et con - glo - ri - fi - ca - tur qui lo - cu - tus

164



est per pro - phe - tas. Et u - nam, san - ctam, ca - tho - li - cam, et a - po - sto - li - cam ec - cle - si -

170



p

am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum. Et ex - spe - cto

Missa in honorem S. Josephi Sponsi Beatae Mariae Virginis

176 *f*

re - sir - re - cti - o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri sae - cu - li, A - men.

176

181

A - men, A - men, A - men, A - men.

181

Sanctus

Moderato
p

186

San - ctus, San - ctus, San - ctus Do - mi - nus De - us Sa - ba -

186

p

Presto

195

oth. Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a. Ho -

195

f

Missa in honorem S. Josephi Sponsi Beatae Mariae Virginis

201 sf

san - na, ho - san - na in ex - cel - sis, in ex - cel - sis.

201

Benedictus

206 **Moderato** *p*

Be - ne - di - ctus, qui ve - nit in no - mi - ne, in no - mi - ne Do - mi - ni. Ho -

206 *p* sf

Agnus Dei

213 **Moderato**

A - gnus De - i, qui tol - lis pec - ca - ta mun - di mi - se - re - re no - bis.

213

Missa in honorem S. Josephi Sponsi Beatæ Mariæ Virginis

221 *mf* *p*

A - gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis

221 *mf* *p* *cresc.*

229 *f* *mf*

A - gnus De - i, qui tol - lis pec - ca - ta mun - di, do - na no - bis pa -

229 *mf*

236 *p*

cem, do - na no - bis pa - cem, do - na no - bis pa - cem.

236 *p*

Notes:

Vocal part broken out into separate staff (text originally within grand staff, with rests above staff presumably for the voices)

Flags modernized, converted into beams.

Incipits added to Gloria and Credo.

m. 178: forte originally on last eighth of measure ("tam" of "vitam")

Building Community in Choir

The work of a choir director is not only to build community but also to evangelize.

by Lauri Hofstrom



All of our work—our play, and our rest—is missionary work. In the work of liturgical music the ultimate goal is not the musical product; that is a means to an end. The goal is always, in the first place, heaven. We desire heaven, not only for ourselves but for all. A good musical product is an example of God's good gifts and a herald of the kingdom to come; it is a small foretaste of the promised beauty of heaven. The conscientious director must ask himself: am I ready to go? How many will I take with me whom I have invited and encouraged, with whom I have walked in the way of Christ? Musical work is therefore missionary work. What, then, is the best approach for a music director to engage in this missionary work?

Be competent.

Content and competency are critical. If music that comprises the liturgy should succeed in turning our hearts and minds toward God and be a reflection of his beauty, it is not accidental. An intentional approach is certainly required. The critical skills and

qualifications for directing a liturgical music program are themselves an extensive topic. Competency as a liturgical musician is foundational; it is not possible to build community in a liturgical music program where there is not quality liturgical music. There must be music that suits the general season and the particular celebration. The musicians must keep in mind not only the time, place, and community gathered in worship, but also the union of the church militant, penitent, and triumphant. There must be music which is not only well-chosen but also well-prepared and well-executed. Without this, anything else we attempt to do is window dressing for an empty store.

Be welcoming.

Some programs require auditions in order to establish a baseline of ability which may be necessary to achieve certain goals. Some programs have an everybody-in-the-pool approach, which therefore anticipates and must be accepting of certain limitations, musically speaking. There are programs which have an amalgam of these approaches, such

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*The generous sense of
welcome we cultivate
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when members are glad to
share the welcoming spirit
of the group with others.*

as having both general and select choirs or ensembles which may work together all the time, some of the time, or operate separately from each other. No matter what this looks like within a given program, the director's attitude must be one of welcome. Welcoming has both passive and active forms. Active welcoming is approaching those whom you seek to welcome; passive welcoming is being approachable by seekers hoping to find welcome. One stage of welcoming is, of course, recruiting. But what about the sense of welcome that people have within the program? What keeps them coming back week after week? The director's own attitude of welcome is that of the missionary: come, be with me, be with us, be with Jesus! Come, come and see. The members, aware of this sense of wonder and the joy of being together in the name of Christ, continue to welcome one another anew each time they come together. Further, confident of the welcoming environment, they become emissaries willing to extend themselves in the

act of inviting others. There are too many music (and other) programs which become cliques or closed clubs, which stagnate and breed negativity. The generous sense of welcome we cultivate within a program will radiate outward, and the program will grow itself when members are glad to share the welcoming spirit of the group with others.

Be prayerful.

He is the Alpha and the Omega, the beginning and ending of all things. Supplication to God must be included in rehearsal. There is no such thing as redundancy in prayer. Persist in asking God again, and again, in front of and in union with gathered participants, to bless and keep our programs, our fellows, and ourselves: "God bless those members here present; those who could not be with us right now—may they be safe and well wherever they are; and those whom we have yet to meet—may the Holy Spirit inspire many others to join in the song."

Be nurturing.

The diverse individuals who present themselves to make music together bring their God-affirming uniqueness. The music we make always has a sum greater than its parts. It is good to remind ourselves and our members of this. If at all possible, make available to any who would seek out some time for a one-on-one session to evaluate their present abilities and provide tips and training for improvement. A follow-up to this session in a reasonable amount of time to see if there has been progress and what may be done to continue their development demonstrates your care for their individual contribution, while this effort you both make contributes to the betterment of the group. Whether this is possible or not, recognizing

Christ in the face—in the voice—of each one as we are gathered to work towards the common goal is humbling. The group, and each person in it, should sense the director's love for the work and for them as fellow disciples. Our mutual desire for the communal effort of music-making to succeed will serve to nurture us as persons and as musicians.

Be strong.

It is a corporal work of mercy to admonish the sinner—have ground rules and stick to them. Being strong is part of being nurturing; it is not punitive but is part of the developmental process. Being strong also means setting a good example. That is, to discourage lateness, always start on time; to encourage note-taking, point out when you are writing a note in your score. Pray for virtue in oneself; it is only in Christ that we may be made strong.

If you feed them, they will come.

In a culture saturated with food, it may seem fruitless (pun intended) to serve refreshments. In a program centered on music, a physical activity which generally requires excellent breathing among other physical aspects, having a full belly may be contraindicated. Still, it remains a topic of conversation that the “cool” churches are the ones with the donuts. It is useful to recall that our entire faith is based around the fact that God gives himself to us *as food*. Why should this be so? He wants to sustain us. There are numerous accounts of people surviving on the Eucharist alone, for this is the divine food. If it gives eternal life, can it not also support the body in the earthly life? Of course He can. Do not misunderstand: there is no equating earthly food, least of all donuts, with the True Presence.

Yet, on the road to Emmaus, Jesus made himself recognizable in the breaking of the bread, in the sharing of a perfectly normal meal with his friends. Having been dead and buried, and then having resurrected, he bothered to eat fish. Again we recall the missionary approach: in bringing the Gospel message to the ends of the earth, it is eminently practical to act as Jesus did in bringing healing and wholeness to bodies, in providing food for the multitudes that may gather. This not only helps to dispose hearts and minds for the lessons to be heard but enables those gathered to see one another as fellows in this most basic act of nourishing our bodies.

Everyone must eat. Now, serving food at every occasion is a burden and not at all practical. It is possible to schedule some of the time we spend together for this socializing aspect. An annual thank-you dinner is nice if it is in the budget. Members get to know one another well in smaller, more frequent moments and somewhat regular events with food, such as choir breakfasts or potluck suppers. These should always be just a small part of the time allotted so that music-making is still at the core. What we came for, what drew us together, is making music for the Lord. The food and the time to chat over it are bonuses that help us be more comfortable together.

Set up a hospitable rehearsal room.

Presentation is important! Just as in music, by infusing musicality and quality of execution, so must hospitality be. Make the rehearsal environment conducive and pleasant. Champagne tastes even better in a pretty crystal flute: be artful in your presentation. Make sure the room itself is locatable and accessible. Some environments require

Presentation is important!

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added signage or other efforts so guests or newcomers will not make a frustrated attempt to join. Restroom access also requires consideration; and check that restrooms are clean and in good order ahead of time.

In the room itself, consider the following:

- Temperature—get there early to put on the heat, air conditioning, or fan, or open the windows.
- Lighting—make sure it is conducive for reading the pages.
- Regularly maintained instruments should be ready to go.
- Have a good speaker(s) if digital audio will be used.
- Have tissues, hand sanitizer, disinfectant, and recycling and trash receptacles.
- Water—if there is no water fountain, and/or if the budget allows, have a water dispenser or case of water bottles.
- Chairs should be comfortable if possible and always well-placed—create acoustical shapes in seating arrangements.

- Consider placing (removable) name tags on the chairs to function in the same way as place-cards at a dinner table. Members feel welcomed and it saves time having to rearrange where members sit.
- Include additional seats in case of guests or newcomers. Nothing may make one feel less welcomed than being the odd one out with no chair.
- Music stands, if applicable, should be functional and well-placed—no broken music stands.
- Staging area for instrument cases and more—are strings, brass, or woodwinds coming to rehearsal? As important as a place to sit and a music stand is a staging area for the gear. Cases need a place to be while they are empty; and, it is easier to get situated by lifting (smaller) instruments from table-height than the floor. Similarly, choristers should have a designated space for depositing coats, backpacks, etc. Otherwise, single choristers may cause the problem of taking up two seats, one for their body and one for their “stuff;” or they tamper with seat placement to make room between seats. Gear on the floor is always a tripping hazard.
- Printed materials—prepare and organize handouts in advance. Have extra copies of bound or other materials on hand for those who forget theirs or for guests or newcomers.
- Supply table—provide pencils with points and erasers, highlighters, sticky flags, and a good hole-puncher with a sturdy surface. Encourage the habit of returning items to this table

at the end to cut down on supply attrition. Add a bit of décor, such as a vase of fresh flowers.

- Try hanging a print of an illuminated manuscript and a liturgical calendar to dress up a bland room.

Remember also that people will stay where it is too hot or too cold or on a hard chair if they are convinced the work they are doing is important, if the presence of the Holy Spirit is felt, if the desire to serve the Lord is in the foreground, and the content of the rehearsal has been well-prepared. When things got hard, the disciples said, “Lord, to whom shall we go?” If the collective feels that we are truly with Jesus in this, there is no place else to be until the work is finished, even if the situation is not entirely comfortable and your resources are limited.

Be the Martha.

Sitting in adoration, the revelation comes that there is literally nothing else to do. In the room with the True Presence in all his awe and majesty, what else is there to look at, to even think of? Where else is there to go? If Catholics believed that Jesus was truly present in our churches, we would never leave. Would that we could be all-Mary, all the time, sitting at his feet. Yet we have the Great Commission. It is not that we prefer to busy ourselves with other things—though sometimes that condition may be true and ought then be examined—we are called by Christ himself to “go out” and do the work, his work. “Tis good, Lord to be here; but, we may not remain.” Notice that Jesus did not encourage Martha to come and sit with him too. He only said to let Mary have it. Martha’s problem was not that she was stuck doing

*If we have created an
environment in our
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the work; it was with her attitude towards that work. Someone had to make that home a hospitable place for others to be able to sit and listen to Jesus, and for the Lord and his companions to be fed. It must have been comfortable there, warm, inviting; people would be able to relax and listen to Jesus speak, knowing, expecting, *smelling* that there would also be food to eat. They were assured to be nourished in body and soul. It is an honor and privilege to be that for others. Jesus himself came not to be served, but to serve. If we have created an environment in our choirs that enables others to draw near to the Lord, then we have done nothing more or less than we were expected to do. Choir members will come for the music, the catechesis, the techniques to be learned and honed, the texts, and the melodies and harmonies to elevate them. The food and fellowship follow. All glory be to God from whose own abundance the gifts of faith and music, talent and hard work, holy desire and joy flow. Just as with Martha and Mary, the Holy Spirit puts us exactly where we are supposed to be. ♦

Review

The Divine Office Hymnal. Chicago: GLA Publications, 2023.

778 pp. Hardcover: ISBN 978-1-62277-748-8, \$25.00.

by Susan Treacy



As a new Catholic in the early 1990s, I began to pray the *Liturgy of the Hours* (published 1975). Most of my childhood years had been spent in the Protestant Episcopal Church, and so I came from a tradition of praying Morning and Evening Prayer from the *Book of Common Prayer*, but especially singing these offices in the choir on Sundays. The grand Anglican tradition of singing hymns, thus, was part of the fabric of my life. Once converted, I was eager to delve into the Catholic Divine Office and, especially, to sing Gregorian chant, even if in the vernacular.

Imagine my surprise when I noticed that the vast majority of hymns in the *Liturgy of the Hours* were metrical hymns, mostly from the Protestant tradition I had left behind, and even including some folk (or folk-like) hymns like “Go, Tell it on the Mountain,” “Amazing Grace,” “I Am the Bread of Life,” and “The King of Glory Comes.” Where were all the traditional—i.e., Gregorian chant, Catholic office hymns? A few of the most widely known Gregorian hymns had survived in the *Liturgy of the Hours*, like *Conditor alme siderum* (“Creator of the Stars of Night”), *Veni, veni, Emmanuel*, and *Rorate cæli* (which is

not a hymn but a responsory), but to me the selection of hymns in the *Liturgy of the Hours* seemed rather un-Catholic.

Meanwhile, the Abbey of Solesmes had been working on the official revision of the Divine Office—the *Liturgy of the Hours* (*Liturgia Horarum*)—and in the 1980s published the *Psalterium monasticum* (1981) and the *Liber hymnarius* (1983).¹ The *Liber hymnarius* contained—in Latin—all the hymns needed for the *Liturgy of the Hours*, along with invitational antiphons and responsories, in liturgical order.

Over the years, various publications were released which sought to make available the hymns of the *Liturgy of the Hours* in English. Among these was the *Hymnal for the Hours*, published in 1989 by G.I.A. Publications, whose editorial committee included (among others) Sister Genevieve Glen, O.S.B. and Father Samuel Weber, O.S.B.² Father Weber performed

¹Interestingly, the *Psalterium monasticum* does not reflect the suppression of the office of Prime, which occurred in 1963—see *Sacrosanctum Concilium*, ¶89d—but the *Liber hymnarius* does. The *Liber hymnarius* was revised and republished in 2019.

²Andrew Ciferni, O.Præm., ed., *Hymnal for the Hours* (Chicago, 1989).

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an immense service with the 2014 publication of his own *Hymnal for the Hours*.³ This beautifully typeset edition features all the Gregorian hymns contained in the *Liber hymnarius*, set in square notation, and following its exact liturgical order. The English versions are rhymed and metered, and Fr. Weber himself composed just a few translations, only when a worthy traditional translation (by masters such as John Mason Neale and Edward Caswall) could not be found.

And now we come to the publication under review. The *Divine Office Hymnal*, published in 2023, is a handsome, dignified book which fits well in the hand. This hymnal is an important segment of the overall ongoing revision and re-translation of the *Liturgia Horarum* that began in 2012 when the United States Conference of Catholic Bishops (USCCB) joined with the International Commission on English in the Liturgy (ICEL) to implement the task. In November of 2019 the USCCB's Latin Rite bishops gave their final authorization of the revised translation, and in May of 2020, the Holy See gave its stamp of approbation. Thus, in anticipation of the completion and approval of the complete *Liturgia Horarum*, *The Divine Office Hymnal* has been published for liturgical use in parishes, religious communities, and seminaries.

The Divine Office Hymnal follows almost the exact hymn content and layout of the *Liber hymnarius* except, for example, where the order of the Proper of the Saints and the Common of the Saints is reversed. The anonymous, unattributed translations of ICEL are brand new, made especially for

the whole project of the new translation of the *Liturgia Horarum*. Each hymn text is presented in two musical formats—Gregorian and metrical. For the Gregorian hymns, the editors chose not to use square notation, but instead the hymns use stemless, round note heads on a five-line staff.

Generally, the *Divine Office Hymnal* reveals a predilection for tradition. The offices are called by their traditional names—Lauds, Terce, Sext, None, Vespers, and Compline—rather than the post-Vatican II nomenclature of Morning Prayer, Midmorning Prayer, Midday Prayer, Midafternoon Prayer, Evening Prayer, and Night Prayer. Only the Office of Readings, which itself is a novelty (a revision of Matins), uses the nomenclature of the council.

What is the prospect of *The Divine Office Hymnal* gaining acceptance in the realms of the American Catholic world? Aspects of the hymnal itself, along with generational changes in society, seem to indicate that the hymnal could gain a foothold and spark a restoration of beauty and sacrality. The younger generation of priests and seminarians, along with a growing cohort of young people are more and more attracted to Catholic tradition and will most likely welcome this new hymnal.

The layout of *The Divine Office Hymnal* is appealing, with each version of a hymn appearing side by side on facing pages. The liturgical occasion for the hymn is clear, and the original Latin *incipit* for each hymn is given. For vespers, the same hymn is used for first and second vespers, except when a separate hymn is provided for a feast. The first hymns in the book are for the Proper of the Time; here all the hymns for each day, including “Daytime Prayer” (a.k.a. the little hours) and Compline, are presented. For

³Samuel F. Weber, O.S.B., *Hymnal for the Hours* (Benedict XVI Institute: San Francisco, 2014).

Ordinary Time (a.k.a. *Tempus per annum*), however, the hymns for the minor hours are in a different location from the hymns of the major hours. After the Proper of the Time follow sections for the Proper of Saints, the Commons, and the Office for the Dead. On each liturgical day, the hymns for the little hours all use the same chant melody, which will facilitate learning to sing the chant hymns. The melodies of the metrical hymns have been selected from among the finest of the Anglophone repertoire.

Bishop Steven Lopes, Chairman of the USCCB Committee on Divine Worship, notes in his foreword to *The Divine Office Hymnal* another way in which it emulates the *Liber hymnarius*, that it “indicates that the strophes of the hymns can be sung in alternation between cantors and the *chorus*, or between the two halves of the *chorus*, with the possibility that everyone sings the doxology.” In addition, Bishop Lopes states:

The *Liber hymnarius* also observes that it might be difficult to sing the hymns in the Proper of Saints since they are rarely used over the course of the liturgical year: it therefore proposes that on Memorials it is always permitted to substitute those proper hymns with appropriate choices from the Commons.

One particularly American addition to the Solesmes-influenced *Divine Office Hymnal* are the two hymns for the Feast of Our Lady of Guadalupe. These are musical settings of

two translated traditional Spanish-language texts—*Eres mujer de casa* and *Morenez de Morena hermosa*.

It is to be hoped that *The Divine Office Hymnal* will spark a renaissance of the Divine Office/Liturgy of the Hours in the English-speaking world. A two-volume Accompaniment Edition of *The Divine Office Hymnal* is available from G.I.A. (Item #: G-110005A) for \$100, and where a good organist is present these hymns will exercise even more their mystical beauty. This ancient prayer of the church—an unparalleled means to the sanctification of time—deserves to flourish in every parish, religious community, and seminary.

Is there anything that could be added to *The Divine Office Hymnal* to make it even better when the next printing occurs? A ribbon or two would be very helpful, as well as section title pages to make clearer the division between, say, the Proper of the Time and Ordinary Time and between the Proper of Saints and the Commons. Now-emeritus Executive Director of ICEL, Msgr. Andrew Wadsworth, and his team are to be lauded for such a beautiful and useful publication, as are the efforts of Fr. Andrew Menke, Msgr. Wadsworth’s successor at ICEL and former Executive Director of the USCCB’s Secretariat of Divine Worship, who facilitated the publication of this wonderful book in the lead up to the publication of the complete newly translated breviary. May it spearhead a massive growth of holiness among Catholics! ♦

An Unexpected Career in Sacred Music

After aspiring to be a high school band director and then teaching at a community college, one musician's path in sacred music was finally revealed.

by Kurt Poterack



People who knew me when I was young would never have predicted that I would become involved in liturgical music. Although there were some decent amateur musicians in my extended family, there were none in my immediate family. No one in my family—immediate or extended—had any involvement in liturgical music. Ironically, I played guitar briefly when I was in grade school and was even asked to play at two school Masses by my teacher when I was in seventh grade. I do not remember having strong feelings about it either way. It was something musical to do—and I certainly liked music.

Ultimately, I learned to play trombone in high school, and I came to love it very much. In fact, I successfully auditioned for a city-wide youth orchestra my junior year and played in it for two years. This was not only an honor, but a real learning experience, getting to play with some very talented, well-trained adolescent musicians from high schools with very well-funded, prestigious music programs. When it came time for college, I decided to major in music education with the hope of becoming a high school band director. (I had

very much enjoyed my high school band experience.)

At this point, I had never sung in a choir. However, in my sophomore year in college, a nun who taught music history took me aside after class. She said, “Young man, you have a nice low speaking voice. You are a bass. You will sing bass in my choir.” She was old school. There was no asking. I was going to sing in her choir and that was that. I did not mind, however. I loved music and thought this might be an interesting experience. She was a musicologist who had the previous summer retrieved historic music from some of the old Spanish missions in Arizona and New Mexico—not the more famous California missions. She was simply trying to get together an *ad hoc* choir to sing this music (exclusively motets and hymn settings from what I remember) at a concert or two. Then the choir would disband.

However, before it disbanded, we received a slightly unusual request. Somehow, an Anglo-Catholic (Episcopalian) church heard about our choir and asked us to sing at one of their Masses. We did this as a kind of an “ecumenical outreach.” The music we sang made little to no impression on me—I hope it made a better impression

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on the native Mexicans for whom it had been originally written centuries ago. What made an impression on me, however, was the *ad orientem* posture that the Anglican priest took when celebrating the Mass. I remember thinking, “Now, why am I supposed to dislike this?” I thought that it was reverent and beautiful. It was something that I had never seen before. I was a part of the first generation of Catholics raised right after Vatican II. We were taught that when the priest used to “turn his back to the people,” this was part of the church’s “bad old days.”

I still had no particular interest in sacred music, but I was intrigued with the sense of the sacred, the “numinous,” within the liturgy. I decided that I wanted to play a role in restoring the sense of the sacred to the liturgy, but I did not know how and in what way I might do this. I continued to read whatever I could about liturgical matters. I finally was able to find an *ad orientem* Catholic Mass at a parish in Detroit. I was able to go to there, once. After that I would dream about going to *ad orientem* Masses.

Meanwhile, when it came to music, I was going through some changes. I no longer wanted to be a high school band director after I did my student teaching. (I found that either high school students had gotten very immature, or I had matured greatly in four years.) I decided I wanted to go to graduate school to study music composition, which I did. I was always interested in jazz and continued my study of that art form. I

wanted to be a college music professor and was able to get a part-time teaching position at a community college teaching music theory while still in graduate school. I was all over the place musically—except for sacred music, which held little fascination for me at that point. Finally, about six years after that first experience at the Anglo-Catholic parish, I came to the obvious conclusion. The way I could best help restore a sense of the sacred within the liturgy was through sacred music. I do not know why it took so long for me to figure that out.

I learned chant, sang in polyphonic choirs, took organ lessons, and read all I could about the theology of sacred music. Still, I assumed that I was going to be primarily a college professor teaching music theory and composition. On weekends, or so I thought, I might play organ at a Sunday Mass at the local parish. Maybe I would direct a small parish choir, but this would all depend on the university or college town that I ended up in as a music professor. Ultimately, I ended up being able to combine both things. I became the director of liturgical music at the chapel of a Catholic college (Christendom, in Front Royal, Virginia) where I have also been able to establish several degrees in sacred music. So, through God’s providence, I have been able to work in liturgical music and be a college professor at the very same institution, for which I am grateful. God be praised! ♦

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liturgical music and be a college professor at the very same
institution, for which I am grateful.*

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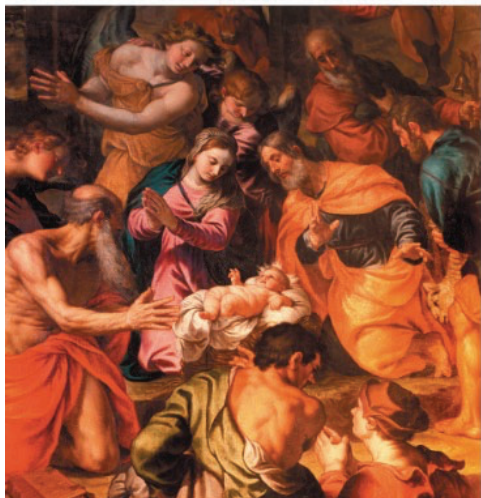
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The CMAA is a non-profit educational organization, 501(c)(3). Contributions—for which we are very grateful—are tax-deductible to the full extent of the law. Your financial assistance helps us teach and promote the cause of authentic sacred music in the Catholic liturgy through workshops, publications, and other forms of support.

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We expect the conversation to focus on the use of propers in the liturgy, although questions on any subject will be answered as time permits.

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7. Béne- dic, ánima me- a, Dómino. Dómi-ne De- us me-

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2. Ma- ie-stá-tem et de-córem indu- ísti. amíctus lúmi-ne