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THE CATHOLIC GERMAN *EINHEITSLIEDER*: OBSERVATIONS AND REFLECTIONS

More than ten years have gone by since a goal long desired in pastoral-liturgical circles, was achieved. On 17 March 1975 the standard Catholic German hymnal (*Einheitsgesangbuch* = EGB) *Gotteslob* was officially presented to the public at Munich. The first editions with diocesan supplements appeared in May 1976, thus replacing some forty diocesan hymnals previously used in Germany, Austria, South Tyrol, Luxemburg and the Germanlanguage deaneries in the diocese of Luik/Lüttich. The old plan of a common standard hymnal for all German-speaking Catholics had finally become a reality.

Is it possible to locate with some precision the origins of this idea? How was its development and realisation influenced by the official church music organisation in the German language area, the *Caecilian Society*? And in the light of these observations, can we come to any conclusions about the possibilities and the limits of standardisation in congregational hymnals? To state these queries is to fix the broad divisions of our topic.

I

During the first half of the XVII century, the Wars of Religion in England and France, and the Thirty Years' War in Central Europe convinced many thoughtful persons that the claims to supremacy advanced by the various religious confessions had not been fulfilled.

The credibility of these confessions consequently gave way to a greater esteem for natural science as a sort of divine revelation, and to a philosophy derived from such premisses¹.

And so it was that after 1650, ideas of the *Enlightenment* (such as *humanity*, tolerance and the rational ordering of life) found widespread acceptance. Indeed, the promotion of such ideas in France, (and perhaps even more so) in England and in Prussia was a decisive factor in the political ascendancy of those countries.

However, the Enlightenment also provoked a "crisis of European consciousness" (P. Hazard), and the notions of liberty and equality embodied in the French Revolution destroyed the old traditions in favour of a new order (allegedly following the example of the United States and the proclamation of "human rights") based upon the theories of the Enlightenment. The ideas of 1789, which have remained decisive for European development up to the present, were propagated more widely as Napoleon sought to combine them with tradition, and thus to subject the entire continent to a new unity. But his attempt foundered on the opposition of Great Britain and Russia, the two flanking powers threatened by this new European constellation, as well as on the support given these nations by the

newly awakened national sentiments of the Germans.

It was not merely in Prussia, but also in the rest of Germany that the successful "Wars of Liberation" against Napoleon called forth a mutual experience of endeavours toward national unity and constitutionally guaranteed liberty. These national and liberal efforts were combined with bourgeois and idealistic traditions, with impulses toward a unified national state derived from the French Revolution, with a sense of the Individual, the Historical and the National cultivated by Romanticism, and with an attachment to the ancient dynasties in a mixture of widely varying factors not untypical of German history.

Such in brief is the backdrop against which we must try to view the origin and the development of the EGB - or *Einheitsgesangbuch* - concept.

Given the conditions which obtained in central Europe at the beginning of the XIX century, it is not at all surprising that "nationality" was then re-discovered, so to speak, and that it became one of the ideals of the Romantic movement. The political situation at that time cast a new light upon concepts like "fatherland" or "nation". The Revolution had attempted to re-establish a new and radical beginning, and here, as so often in the course of history, the reaction was one of "restoration", as the desire to rejuvenate the foundations of historical continuity². This also involved a fresh appreciation for the values of a bygone age, including its manners and customs, its folk tales and songs³.

Romanticism called forth efforts at restoration of the Lutheran worship service, above all in Prussia under King Frederick Wilhelm III (1797/1840). The ultimate goal, exemplified by the Prussian Union Agenda of 1882, was the restoration of the worship forms of the Reformation era, whereby special attention was paid to the original hymn texts⁴. Thus in 1819, Ernst Moritz Arndt spoke "Vom Wort und vom Kirchenlied" and the *Canons* of Baron von Bunsen (1830) were an important contribution to the discussion of the "hymnal question", which came to a conclusion of sorts, at least in the Lutheran denomination, at the Eisenach Conference in 1852 (150 "core hymns" in 1853)⁵.

In Roman Catholic circles the initiative was taken by a Franciscan priest born in South Tyrol, Fr. Peter Singer, the founder of the so-called *Franciscan music*⁶. In 1845, Singer anonymously published Volume One of the *Cantica spiritualia or selection of the most beautiful hymns of former times, with the original melodies and to a great extent the ancient texts as well*. Volume Two appeared in 1847⁷. This collection is important from a musico-liturgical point of view primarily because of the printed sources which Singer used, such as the early Catholic hymnals of Michael Vehe, Johann Leisentrit and Kaspar Ulenberg, or the texts of Friedrich von Spee and Johann Scheffler (Angelus Silesius). This was surely the reason for the warm recommendations later given to Singer's work, which was based on the principle that "text and tune of a hymn are joined like body and soul" (Preface to Vol. 1, p. v).

The desire for some form of standardisation in Catholic vernacular hymnody is expressed more clearly in Heinrich Bone's *Cantate!* (Mainz 1847, melodies 1852)⁸. This was an attempt at reform conceived first of all as a diocesan hymnal modelled upon the *Psalterlein* (1637) of the Cologne Jesuits. Bone's preface describes the sad state of congregational hymnody at that time.

The old hymnals have disappeared, and their replacements are unsatisfactory. In one of the country's largest archbishoprics,

"except for a very few recent attempts in individual parishes, there is no longer any support for congregational singing" ³. Bone's hymnal was thus intended to counteract that "liturgical communism" which had come to the fore in other recent song books, with their "exaggerated German-ness" and their "striving for theatrical variety" (BK 4/304-5). In contradistinction to the exclusively "priestly" aspect of worship, he also stressed the "popular side", because "there the individual peoples and groups maintain their natural rights and needs, and hence also have their own special characteristics". In this respect, "local and temporal variety had always been the rule", and so it would remain in future (BK 4/306-7).

Without ignoring the external factors mentioned earlier, which influenced the condition of congregational singing, Bone sought in particular the *internal* reasons for changes made in hymn tunes and texts. His analysis divides these elements into two broad categories. First, the "great progress of German literature" made the old Catholic "core hymns" seem out of date when compared with more recent Protestant productions. Hence the form of the old hymns was purified of "archaisms", and the content was made "didactic" instead of "lyrical", instructive instead of poetic (BK 4/313). The second element was "the idea of a universal Christianity or a universal religion" (BK 3/10). Examples of what today would be called false oecumenical tendencies are the (Protestant) hymnals of J. B. Basedow (1767, 1781, 1784) "for the social and unobjectionable edification even of those Christians who are of different faiths", or the (Catholic) attempts of B. M. von Werckmeister (1797 ²) aimed at a "practical Christianity". For Bone, such persons were "the so-called semi-educated" who had brought matters to such a pass that even against the pastor's will, "the farmer in his country chapel (not to mention in the parish church) could no longer dare to pray the Rosary in public or to sing for his own edification an old hymn which he had learned as a child from his forebears" (BK 4/313).

It is therefore quite understandable that even the bishops gave some thought to this matter, though the immediate occasion for their doing so may have been more political in nature. On 1 October 1848 the Archbishop of Cologne, Johannes von Geissel ¹⁰, wrote to each of German bishops that the situation of the Catholic Church in Germany "in the wake of the political movements which arose as a consequence of the events in February and March of 1848" was seemingly fraught with danger. He therefore extended an invitation to a "synodal gathering" in Würzburg, in part also because of the most recent decision of the Frankfurt parliament "concerning the total separation of Church and school", which made a meeting of all the bishops absolutely necessary ¹¹. And during the course of this *conventus*, the request for publication of a German hymnal was made in public.

The "bishops' conference" began with a preliminary meeting at 11 a.m. on 22 October 1848 in the residence of Bishop Georg Anton Stahl at Würzburg; the last of the 36 sessions concluded at 10.30 p.m. on 16 November 1848. The minutes of the thirtythird session on 14 November contain the following passage:

At the end of the meeting, the Bishop of Münster (Johann Georg Müller) spoke about the deficiencies of the church music currently in use, especially the figured music which frequently breathes a spirit more sensual than pious, and the remedies to be applied (see appendix !). After the Archbishop

of Bamberg praised the musical accomplishments of Haydn and Mozart, the Most Reverend Assembly recognised the importance of the subject proposed by the Bishop of Münster, and recommended to the Most Reverend Ordinaries that they consider it more carefully for the time being, in order to be able to pass more definite resolutions on subject at the proposed National Council.

Here is text of Appendix 1:

Requests of the Bishop of Münster: 1/ Submission of expert testimonies and consultation by musically trained priests in further preparation of this subject for the National Synod. 2/ Re-introduction of Gregorian chant, the primeval model of all true Catholic church music, and publication of the better polyphonic music of the 16th and 17th centuries; prohibition of compositions judged by experts to be unliturgical (literally: unchurchly). 3/ Special education and training of priests in church music to be good church music directors. 4/ Thorough instruction of aspirants to the clerical state in singing, especially Gregorian chant. 5/ To promote congregational singing, publication of a German hymnal containing not only good modern tunes but the beautiful older melodies as well ¹².

The provincial councils held at Prague and Cologne in 1860 ¹³ demonstrate the significant effect of this "synodal gathering", and to say that it was the "first spark of a general reform of church music" is justified in the sense that here, the hierarchy reacted positively to proposals for reform ¹⁴.

The publication of A. G. Stein's Cologne hymnal in 1852 was surely no accident, for it can fairly be regarded as an indirect effect of Bone's work ¹⁵. Analysis of this book, which in fact could function as a diocesan hymnal, reveals that Stein's concept was a logical development of the principles espoused by J. M. Sailer and M. Deutinger, who had insisted that only the highest forms of art be permitted in the worship service ¹⁶. K. S. Meister held the same opinion.

In 1841, Ph. Wackernagel ¹⁷ had successfully launched the historical investigation of hymn texts. In 1855, Joseph Kehrein, director of the teachers' training college at Montabaur, began publishing a three-volume collection of Catholic hymn texts from the oldest printed hymnals (Vehe, Leisentrit, Corner, Ulenberg etc.). Kehrein requested his colleague Karl Severin Meister, the music teacher at the Normal School, to gather the melodies to these hymns. The first volume of this work, containing tunes of the Christmas, Easter and Pentecost cycles, appeared in 1862. Although contemporary reviews were very favourable, the book was not a commercial success, and hence the publication of the second volume was postponed ¹⁸.

II

1. The efforts toward standardisation of German Catholic hymnody entered a new phase on 1 September 1868, the date on which the *Allgemeine Deutsche Cäcilien-Verein* (ACV or *Caecilian Society*) was founded under the chairmanship of F. X. Witt ¹⁹. The very first motion presented at the initial meeting dealt with what today would

be called *actuosa participatio populi*: it strongly recommended the re-introduction of congregationally sung responses at the High Mass ²⁰. From the very beginning, in order to counteract effectively at least "the worst abuses", Witt appealed for a hymnal to be published by the bishops for obligatory parish use ²¹. But since this did not occur at once, Witt was forced to seek other possibilities. Hence he wrote a brief foreword to the second (one-volume) edition of Singer's *Cantica Spiritualia* (17 November 1868) in which he supported the author's goals, thus helping to carry out the wish expressed by the bishops at Würzburg in 1848 ²².

In his energetic way, Witt continued to work in this spirit through workshops, publications, training courses and the like. For example, the ACV sponsored a training course for Catholic organists and choir directors from 23 September/13 October 1872 in St. Gallen/Switzerland, under Witt's personal direction. Toward the end of the study session, on 11 October, Witt delivered a lecture which became famous: *Do the liturgical laws allow us to sing in German at High Mass?* ²³. According to contemporary reports, this address was the high point of the entire course ²⁴.

The liturgical regulations in force at that time did not allow much room for the vernacular in official liturgical services. By calling for careful observance of the rubrics, Witt earned the disfavour of those who championed a much greater use of the vernacular. Thus K. A. Beck ²⁵, for instance, made this drastic criticism: "serious obstacles and limitations were erected" against congregational hymnody in the vernacular "by the Caecilian Society founded in 1867 (sic) by Dr. Franz Witt". "For the creation of a solemn liturgy" Witt demanded "a choir of singers to perform Gregorian chant in Latin". In so doing, the Caecilian Society "no longer conceded a place to the German congregational hymn within the High Mass". Briefly put, according to Beck, "The congregation may only listen to what the choir sings, but may not sing itself".

This reproach was (and is) simply false, and it is thus understandable that the temperamental Witt reacted strongly. What can one do, he asked, when two qualified parties dispute their relative rank? "I can only use them side by side, each in its own place, at the right time and in the right location". And precisely this point has long since been settled by the Church, he argued convincingly. Beck's brief summary, according to Witt, was "inconclusive". On the contrary, we desire that the congregation sing: at High Mass the Latin responses, and the sermon hymn, along with the eventual Benediction hymns. And what we sing in German outside of the High Mass, is much more than is ever sung in a Protestant "church". Witt proudly wrote that the efforts of the Caecilian Society on behalf of vernacular hymnody were proven by the "enormous sales achieved thanks to us, by the hymnals of (Joseph) Mohr" as well as by the "essential improvements" made to these hymnals as a result of the Society's influence ²⁶. Later, Witt admitted that the Caecilian Society had not achieved its goal in this area, and indeed *could* not do so because the introduction of good hymnals was and is "a matter for the bishops and chancery offices". But the Caecilians had helped through education and example ²⁷.

2. The most important scientific contribution to hymnology during these years was the work of a priest of the Archdiocese of Cologne, (Friedrich) Wilhelm Bäumer ²⁸. After K. S. Meister died on 30 September 1881, it appeared as though his work would now remain a fragment forever (R. von Liliencron). But the publisher

invited Bäumker to continue or complete the work, and thus Volume Two appeared in 1883. However, it became increasingly apparent to Bäumker as he worked on the book, that Meister's "first attempt" was really inadequate, and so, after securing the agreement of the publisher, Bäumker intended to issue a second, revised edition of Meister's work. Unfortunately, it proved impossible to reach an agreement with Meister's heirs, and so Bäumker decided to complete and expand his own volume published in 1883 "without regard for the first volume left behind by Meister and still in print". This completely new Volume One appeared in 1886, Volume Three in 1891. After Bäumker's death in 1905, Joseph Gotzen completed Volume Four and published it in 1911.

As a shepherd of souls, Bäumker had desired to make his hymnological research profitable for pastoral work. He was convinced that the core, namely the hymns which were common to all, were to be found in the hymnals of the 16th and 17th centuries. The editor of any new hymnal should strive, according to Bäumker, to include "this ancient core in our hymnals while limiting the newer hymns to a certain amount". In this way, said Bäumker, a certain unity in German Catholic hymnody could be achieved, and he suggested that ACV take the matter in hand, while admitting that agreement among the bishops was the indispensable prerequisite to a standard German national hymnal ²⁹.

3. In 1885, Guido Maria Dreves was commissioned by the Society of Jesus to write a history of the hymn texts found in mediaeval Latin hymn- and sequence-poetry. The results were published in the famous series *Analecta Hymnica Medii Aevi* (55 volumes, Leipzig 1886/1922) which Dreves began but was himself unable to complete ³⁰.

In order to make available in practise some of the results of his research work, Dreves published two small books which were important and influential in the continuing discussion: *Ein Wort zur Gesangbuchfrage. Zugleich Prolegomena zu einem Büchlein geistlicher Lieder*, and *O Christ hie merk ! Ein Gesangbuch geistlicher Lieder* ³¹. Dreves intended his *Wort* as "building material" for an eventual German national hymnal (p. 10). If the *Wort zur Gesangbuchfrage* is more theoretical, then *O Christ hie merk !* is completely practical: a hymnal with 150 tunes illustrating the principles set forth in the *Wort*. Witt identified himself with this *word* by saying that it expressed the principles of the Caecilian Society on this point ³².

4. The ongoing discussion took more definite shape in 1909, at the 19th General Assembly of the Caecilian Society (ACV). For the advancement and promotion of scientific work within the ACV, a *Scientific Commission* of five members (chaired by K. Weinmann of Regensburg) was established in 1908 on a trial basis, at the suggestion of Hermann Müller ³³. Vernacular hymnody was uppermost in the minds of the Commission members, indeed had been the reason for proposing the establishment of a Commission in the first place ³⁴. On the occasion of the Haydn centennial celebration which took place in conjunction with the Third Congress of the International Music Society at Vienna in May 1904, the majority of the ACV Commission members unanimously agreed to present this resolution to the General Assembly:

The ACV is requested to appoint the Scientific Commission to make contact with the bishops of the German language area, in order to render possible the eventual creation of a small collection of

perhaps 25 German hymns which could be sung everywhere with the same text and to the same melody ³⁵.

The ACV met in General Assembly at Passau from 2/4 August 1909. The resolution was accepted unanimously, and the Scientific Commission was simultaneously given permanent status ³⁶.

As might be expected, a lively discussion set in at once. It centred around three basic questions: should the collection include a so-called *deutsche Singmesse* (set of hymns for Mass such as had been composed by e. g. F. Schubert or M. Haydn)? Should *pastoral* points of view prevail over *musical* considerations? Should one rest content with a brief list of standard hymns (Einheitslieder-Kanon), or was a standard national hymnal (EGB) preferable? ³⁷ The discussion was quite lively at times, and it was followed attentively even outside the borders of Germany, for instance in Austria or in Alsace-Lorraine ³⁸.

The Scientific Commission of the ACV had deliberately chosen the small number of 25 hymns "in order to assure that the plan be accepted". German professional musicians discussed the question for the last time in Paris, once again on the occasion of an international Music Congress during June 1914. The chief topic of discussion was the best method of presenting the matter to the German bishops "for their examination and decision". In February 1915, after the Great War had begun, the Ordinaries of the Cologne ecclesiastical province (Cologne, Trier, Paderborn, Münster and Osnabrück) met in conference at Cologne, and "instructed the Board of Directors of the Caecilian Society to assemble and present approximately twenty German hymns with text and melody, so that the Fulda Bishops' Conference could decide whether these twenty hymns could be uniformly introduced in all the dioceses of the Fulda Conference" In other words, all the dioceses within the German Empire as it existed at that time, were included, with the exception of the Bavarian dioceses.

The exhaustive discussions which had already taken place, as well as the many suggestions from church musicians, teachers, theologians and pastors made it possible to present a booklet with 21 standard hymns to the full meeting of the Fulda Bishops' Conference in mid-August 1915 ³⁹.

For its part, the Episcopal Conference named a committee (Cardinal von Hartmann of Cologne, Bishop Kilian of Limburg and Bishop Kirstein of Mainz) "which was to come to final decision on the standard hymns in a special consultation". This special committee decided on 18 April 1916 at Cologne to introduce at once, in the dioceses concerned, 23 German hymn texts and 20 hymn tunes ⁴⁰. The decision was explained in a covering letter which deserves to be cited here:

The preparation and introduction of a standard hymnal for the whole country has been the subject of lively discussion in authoritative circles for many years. In the process, it has become clear that great difficulties stood in the path of realising this idea. In any case, at the moment it is out of the question. But on the other hand, we have felt for a long time how inconvenient it was, when at gatherings of Catholics from several dioceses for a joint worship service, hardly a single hymn could be found which was sung in the same way, in text and tune, in the various dioceses. Larger or smaller variations were always present. And then

came the war, which brought together our soldiers from all parts of the country in a common military service - but in common worship services as well. They too experienced the unpleasant fact that they and their comrades did not have at their disposal hymns which were the same everywhere in text and tune. All of these factors prompted the Most Reverend Ordinaries of the Fulda Conference to make, through a specially appointed committee, a selection of hymns which from now on are to be sung in a uniform way in their dioceses[...] We hope that it will soon be possible to introduce uniformly an approximately equal number of additional hymns for the various seasons of the ecclesiastical year[...] ⁴¹.

It may be pointed out that the bishops speak here only of the so-called *minor* solution of an expanded list of standard hymns, and not of the *major* solution of an EGB.

ACV-President Müller, whose initiative had led to the newly introduced standard hymns, made great efforts to introduce and popularise them, for instance in a series of helpful articles ⁴². He knew full well that the 1916 list was a compromise, but he also realised that this was unavoidable if the first step toward standardisation was to be taken at all ⁴³. There may have been any number of reasons why the hymns chosen in 1916 "were in fact quietly set aside", but it is a fact that of the 21 hymns presented at that time, 15 re-appeared (in some cases with slightly different versions) in the larger list of standard hymns assembled in 1947.

5. Against the background of the factors mentioned earlier, there appeared around the turn of the century a new way of thinking, oriented toward an *organic* view of life ⁴⁴. As examples, one thinks of *vitalism* in biology (e. g. Hans Driesch), the developments on modern physics (cf. e. g. W. Heisenberg, *Gespräche*) or the Youth Movement, which was "an especially powerful expression of this new organic way of thinking" ⁴⁵. It was primarily after the Great War that the Youth Movement, which had originated in the broad current of *Kulturkritik* flowing around the turn of the century, reached full effectiveness. Catholic youth groups (such as *Quickborn* in 1919) consciously borrowed ideas and life style from this movement, often discovering there new impulses and provocative ideas, even in the intellectual and religious realms. The experience of simplicity and naturalness was to lead, in community, to a more genuine way of shaping one's life, and in the process, old folk materials such as songs and dances (of. the *Singbewegung*) were given a new lease on life.

It was thus a matter of course that the continuing discussion about an EGB was followed with keen interest in the Catholic Youth Movement ⁴⁶. This interest was met halfway, so to speak, by Herman Müller with his small "psalter of German hymns in their original version" (*Kyrioleis*, published in 1923 at Burg Rothenfels a.M.). This little book, intended "to some extent as a better counterpart to the 21 standard hymns", was a "great success", as was a later publication called *Kirchenlied* (edd. J. Diewald-Ad. Lohmann-Gg. Thurmair, Freiburg 1938) ⁴⁷.

Kyrioleis [...] presented to German youth by Hermann Müller, contained a total of 45 hymns, three of which had already been included in the 1916 list of the Fulda Bishops' Conference. These three hymns, plus 25 others, were taken over from *Kirchenlied* in 1938, very often in differing rhythmical or metrical versions of

the same melody. Of these 28 hymns common to both *Kyrieleis* and *Kirchenlied*, twenty found their way into the 1947 list of standard hymns and in fact 20 of them are to be found today in the present EGB, but there almost never without changes. As an example, one may compare the final melodic phrase of *Schönster Herr Jesu* (table 1 and music example 1).

TABLE 1

KYRIOLEIS 1923 Number	KIRCHENLIED 1938	EINHEITSLIEDER		EGB
		1916	1947	
1 Morgenstern der finstren Nacht-	73			550 ö
2 Ich will dich lieben	74	8	52	558 shortened
3 O Heiland, reiÖ die Hinnal auf	22		20	105 ö
4 Es flog ein Täublein weiÖe				
5 Es ist ein Ros entsprungen	31		21	132
6 In dulci jubilo	32		24	142 ö
7 Der Spiegel der Dreifaltigkeit				
8 Zu Bethlehen geboren	39		26	140
9 Mein Herz will ich dir schenken				
10 O Kind, O wahrer Gottessohn				
11 Resonet in laudibus	33 (German)			135 (German)
12 Susani	37			
13 Kommt her, ihr Kinder, singet fein				
14 LaÖt uns dies Kindlein wiegen	38			
15 Dich grÖÖen wir, O Jesulein	(cf. 40)			
16 Stille Nach				16 (text only)
17 Gelobet seist du, Jesu Christ	41		23	130 ö
18 Jetzt und zu aller Frist				
19 Schönster Herr Jesu	71		51	551 ö
20 O Jesu, liebster Jesu				
21 Tu auf, tu auf	46		28	
22 Ein Schäflein ausertkorn				
23 Es sungen drei Engel	49			186
24 Wer sich des Meyens wÖlle				
25 Da Jesus in dem Garten ging				
26 Bei stiller Nacht	51			(859 Köln)
27 O Traurigkeit	58		33	188
28 Christ ist erstanden	59		34	213 ö
29 Erstanden ist der heilige Christ				
30 Regina caeli / Freut euch, alle Christenheit				
31 Freu dich, du HimmelskÖnigin	63		38	576
32 LaÖt uns erfreuen herzlich sehr	62		37	585
33 In Gottes Namen fahren wir	11		70	303
34 Nu bitten wir den Heiligen Geist	67		43	248 ö
35 Komm, reiner Geist				
36 Lauda Sion / Gott sei gelobet	77		48	494 ö
37 Ave Maria zart	88		58	583
38 Maria KÖnigin				
39 O Maria, noch so schön				
40 Mein Zuflucht alleine	98		61	
41 WunderschÖn prächtige	92 (Stein 1869)			(cf. Köln 952)
42 Meerstern, ich dich grÖÖe	95			
43 Ein Haus voll Glorie schauet	7		68	639
44 GroÖer Gott, wir loben dich	6		7 65	257 ö
45 In dieser Nacht	127		12 16	703
====	====	====	====	====
45	28	3	20	23

Music example 1

1 and 2 = Münster 1677, supplement p. 576; melody-book no. 195.

Regarding no. 3, see also Martin von Cochem (Mainz 1712) p. 273/4, Mainz 1737 p. 273/4 and supplement p. 44/5, Mainz 1762 p. 249/50. This last source was explicitly cited by A. G. Stein in 1852, though the fact is not mentioned by W. Opfele, *Kritisches zur Revision der Melodien im EGB*. "Musik und Altar" 24: 1972 S. 109-113.

Kyrieley 1925 no. 49, p. 42/3

1 mei - ner Ses - le Freud und Lohn.

Kirchenlied 1938 no. 74

2 mei - ner Ses - le Freud und Lohn.

Trier 1682 (Missingh) "Salve Antoni"

3 Sei du bist mein Mensch und Cron.

Stein (Köln 1852) 1869 no. 496

4 mei - ner Ses - le Freud' und Lohn.

Regensburg 1908 no. 25 = Mohr's Psalterlein 1891 no. 38

5

Einheitslied 1947 no. 51

6 mei - ner Ses - le Freud und Lohn.

E.G.B. no. 531 ö

7 mei - ner Ses...le Freud und Lohn.

In June 1925, H. Müller delivered a lecture at the Musicological Congress in Leipzig entitled *New efforts in the field of the German Catholic hymn*. Among other things, he mentioned that on the basis of a suggestion originating in the Cologne ecclesiastical province (i.e. the dioceses of Cologne, Trier, Paderborn, Münster, Osnabrück and Hildesheim) consideration had been given to even greater promotion of standardised hymns for these dioceses. "This time, we hope and desire to agree upon a greater number of hymn texts and tunes." This did not mean, however, that an EGB was the goal. Rather, the plan was "to select first of all those hymns which appear in all nine of the hymnals used in these six dioceses and whose tunes agree at least in large measure. For this group of standard hymns, a common version of text and tune must then be sought and found."

Analysis of the individual hymnals indicated that "some 38 hymns appear nine times, i.e. in all of the dioceses involved; 20 hymns appear eight times and around 24 not quite eight times each, but often enough to show that they are well known." The preliminary survey proved "how very healthy the taste of the Catholics in northwestern Germany has remained, in spite of everything. Apart from a few of the 1916 standard hymns, these German songs which are known in all or most of the dioceses, all originated before 1741. One might also say: they are lyrical hymns and not moralising rhymes." And finally, a version had to be found "which is scientifically irreproachable and yet appeals to those involved - if possible, to all of them - in text and tune" ⁴⁸. This last goal, however, was not actually achieved until the so-called regional list of standard hymns (e-Lieder) was adopted in 1947. But of this, more anon.

Current developments of course played a role in the discussion too, for instance with respect to oecumenism ⁴⁹. But the Second World War put an end to most efforts and debates. However, during the war the rector of the German parish at Florence, Theodor Bützler of Cologne, published a hymnal ⁵⁰ which he had compiled according to purely practical principles on behalf of the German pastors in Italy. The book contains 140 hymns, 90 of them "generally known standard hymns" signified by a capital "E" (for *Einheitslied*). In order to facilitate a measure of standardised congregational singing by German Catholics living away from home, Bützler had "spent several years in comparing all the German diocesan hymnals and then selecting those hymns which are known throughout Germany in practically identical versions of text and tune" (Foreword).

6. The 74 standard hymns of 1947 ("E" - hymns) were assembled by a commission of experts chaired by Johannes Mölders, President-General of the Federated Caecilian Societies ⁵¹. The group had been meeting since 1938, and it continued to do so in spite of all the difficulties caused by the war. In fact, the committee very quickly arrived at one of the boundary lines which limit any sort of unification or standardisation of such material the fact that even when the language is the same, congregational hymns nonetheless show certain pre-existing geographic and ethnographic differences. The Austrian representatives explained the reason: because a genuine congregational hymn simply is, in fact, "the countenance and the necessarily unchangeable mien of our interior life." Here it is actually a case of "a different morphology of psychic and spiritual attitude," a "differently formed expression of a different type of interior life." Every individual tribal and cultural area has, in other words, its own distinctive characteristics ⁵². But how and to what extent are these compatible with efforts at unification, indeed with the very idea of standardisation?

Then, as now, compromises had to be made, and thus in 1947 the German Bishops' Conference definitively approved the list of 74 standard hymns (to 72 different tunes) "with the obligation of including all of them in the future diocesan hymnals" ⁵³.

Among the standard hymns of 1947 we find 15 of the 23 in the standard list of 1916. And if one disregards details like fully notated rests or changes involving one single letter in the text, then we can say that 8 of the 1916 standards "were in fact accepted without any changes, while the rest usually appear in the slightly different version of the older sources." The EGB of 1975 contains

11 of these 15 older hymns, two of them with text and melody unchanged (*Ihr Freunde Gottes allzugleich, Mitten in dem Leben sind wir*), and 9 of them with identical melodies but with (in part minimal) textual changes

Alles meinem Gott zu ehren
Christi Mutter stand mit Schmerzen
Großer Gott, wir loben Dich
Ich will dich lieben
In dieser Nacht
Komm, Schöpfer Geist, kehr bei uns ein
Maria zu lieben
O Haupt, voll Blut und Wunden
Unüberwindlich starker Held.

The basic edition of the 1975 EGB contains no less than 58 of the 1947 "E"-hymns, and of these

8 are identical in text and tune,
34 have identical tunes but show textual changes,
2 are textually identical but have been changed
melodically, and
14 have been changed in both tune and text.

A number of the 1947 "E"-hymns which are no longer included in the basic edition of the EGB, have been retained in various diocesan supplements, for instance:

Dein Gnad, dein Macht und Herrlichkeit (No. 9, from the 17th century)	Cologne, Aachen, Trier
Fest soll mein Taufbund immer stehn (No. 69, 19th century)	Cologne, Aachen, Trier, Speyer, Fulda, Limburg
Heilige Namen (No. 27, 19th century)	Cologne
Ich glaub an Gott in aller Not (No. 55, 18th century)	Trier
Jesu, du bist hier zugegen (No. 50, 18th century)	Aachen, Trier, Mainz, Speyer, Fulda, Limburg
Laßt uns erheben Herz und Stimm' (No. 6, 16th century)	Cologne, Aachen
Mein Zuflucht alleine (No. 61, 17th century)	Aachen
Nun singt dem Herrn ein neues Lied (No. 36, 16th century)	Aachen
O du Lamm Gottes, das du hinwegnimmst (No. 13, 20th century)	Aachen
Tu auf, tu auf, du schönes Blut (No. 28, 17th century)	Cologne
Wie mein Gott will (No. 73, 17th century)	Trier, Cologne

Two of the best loved "E"-hymns of 1947 (which can still be found in various diocesan supplements - but not in the basic edition of the EGB) have been "standards" since 1916: *Fest soll mein Taufbund immer stehn* and *Jesu, du bist hier zugegen*. In the case of the first-named hymn a spokesman of the competent commission justified this rejection by saying that the hymn was "primitive" and furthermore must be rejected "not only because of

the text, but also on account of the melody" 54.

Only five of the 74 "E"-hymns approved in 1947 are no longer represented in either the basic edition of the 1975 EGB or in the various diocesan supplement consulted as examples for this study: *Freu dich, du werthe Christenheit, Gelobt sei Gott der Vater, Jesu, dir leb' ich, Mit süßem Jubelschall* and *O Christ, hie merk*. Of these, the last two had been E-hymns since 1916.

Music example 2/A

1. J. Leisentrit 1584, fol. 55v
"Nu wol Gott das unser Gesang"
2. J. Mohr, Cantate (1877) no, 22; Psälterlein (1891/ no., 59
"Ihr Christen herzlich euch erfreut"
3. Lobsinget dem Herrn (Speyer 1941) p. 44/5 = E-1947,
no, 39. Today: EGB no, 229.
"Ihr Christen hoch erfreuet euch"

The image displays a musical score for three different versions of a hymn. It is organized into three systems, each containing three staves. The first system is labeled with numbers 1, 2, and 3. The second system is also labeled with numbers 1, 2, and 3. The third system is labeled with numbers 1, 2, and 3. The notation includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of eighth and quarter notes, with some rests and dynamic markings.

Of the 74 "E"-hymns on the 1947 list, 48 were taken from the 1938 edition of *Kirchenlied*, and of these, twenty had already appeared in *Kyrioleis* (1923). Of the 48 "E"-hymns also found in *Kirchenlied*, 32 melodies were reprinted with no change, while 16 others were altered, in some cases very slightly. As far as the hymn texts were concerned, in 12 cases new verses were added, and a number of textual emendations were introduced by the Commission. Like its predecessors, the 1947 collection of standard hymns was committed to the principle of *Werktreue* or fidelity to the oldest sources, though this did not mean that new versions were excluded. Some examples will make this clear (music example 2).

Music example 2/B

1. Innsbruck 1588, fol. A4/A5
"Ich glaub in Gott den Vatter mein"

Text by Caspar Querhammer, cf. Vehe 1537.

2. E. Quack, Lobsinget dem Herrn (Speyer 1941) p. 13
= E-1947, no. 10 (there with source reference:
"New version from Lobsinget dem Herrn, Speyer 1941")
Today: EGB no. 467

The image displays a musical score for a piece titled 'Lobsinget dem Herrn'. The score is arranged in two systems, each containing four staves. The first system consists of two pairs of staves, with the first staff of each pair in treble clef and the second in bass clef. The second system also consists of two pairs of staves, with the first staff of each pair in treble clef and the second in bass clef. The music is written in a single melodic line across the staves, with various rhythmic values and rests. The notation includes stems, beams, and note heads, with some notes having flags or beams. The score concludes with a double bar line and repeat dots.

Music example 2/C

1. Chr. Hecyrus, Prague 1581, fol. C2r
"Gottes son auff Erd ist kommen"
2. E. Quack, Lobsinget dem Herrn (Speyer 1941) p. 48/9
(there with source reference: "Version from Lobsinget
dem Herrn"). Today: EGB no. 549



7. The list of standard hymns agreed upon in 1947 was augmented by the so-called "small e-hymns" of the dioceses in Northwestern Germany, a subject which had already been discussed in the 1920s. In September 1946, Joseph Cardinal Frings appointed Johannes Overath to teach at the Major Seminary of Cologne (then located at Ensen), at the same time commissioning him to prepare the hymnal section of the new *Hymn- and Prayer-Book* to be published for the dioceses of Aachen and Cologne. In January 1947, Overath wrote to Johannes Hatzfeld in Paderborn, whom Theodor Pröpper once correctly called the "incomparable expert" in the fields of hymnology and adult education in music. As a matter of fact, Paderborn had become known long before the war as the residence of Hermann Müller, the editor of *Kyrieleis*.

Overath and Hatzfeld corresponded frequently during the first three months of 1947. During Easter week of that year, they met for a personal conference and quickly ascertained that Cologne and Paderborn had a good many hymns in common. Contacts were then made with the neighbouring dioceses, and on 6 May 1947, Vicar Capitular Michael Keller welcomed representatives from the dioceses of Fulda, Cologne, Munich, Münster, Osnabrück, Paderborn and Speyer for a three-day conference at Münster, where the delegates agreed upon 63 further regional standard or "small-e hymns." However, some questions remained unresolved, and so another conference was scheduled for 11/13 June 1947 in Hardehausen. Auxiliary Bishop Heinrich Metzroth of Trier, president of the bishops' Standard Hymn Committee since the fall of 1941, received a written invitation to this meeting, in order to maintain direct contact with the appropriate officials. At this meeting, as at previous sessions, the scientific research into the Cologne hymnological sources (for instance K. Ulenberg, among others) begun by J. Overath and continued in association with Josef Gotzen on the basis of the Bäumker archives, bore rich fruit. Broad agreement was soon reached, since it was a matter of old and well-known hymns from the

diocesan repertories.

For example, it was ascertained that between the dioceses of Cologne-Aachen and Paderborn there was unanimity in the texts and melodies of 162 hymns (including the "E"-hymns), and that another 28 hymns had identical texts in both Paderborn and Cologne. These were traditional hymns of the best quality, by Spee, Angelus Silesius, Ulenberg and others. The preliminary surveys of the episcopal Standard Hymn Committee had shown that many of these hymns were well-known on the other side of the Iron Curtain (in portions of the dioceses of Fulda, and Paderborn). Unfortunately, the plan to present a collection of 137 standard hymns for the Catholic Diaspora as well, foundered on the technical difficulties common in those postwar years (e.g. paper allotments etc.). But in spite of everything, 62 hymns were eventually presented to the bishops of Northwestern Germany. The dioceses of Paderborn, Cologne and Aachen reprinted the entire collection, while the other dioceses used varying numbers of these hymns in their new diocesan hymnals, for example 25 in Münster (1951) or 46 in Osnabrück (1952). The degree of standardisation thus achieved was also significant for composers and music publishers (e.g. the *hymn cantatas* etc.)⁵⁵.

Eighteen of these "e-hymns" had already been published in *Kirchenlied* (1938), one of them in another melodic version and one with a different text and tune. In fact, six of the "e-hymns" can already be found in *Kyrioleis* (1923), and four of these were also reprinted in *Kirchenlied: Bei stiller Nacht, Laßt uns das Kindlein wiegen, Vom Himmel hoch (Susani)* and *Morgenstern der finstern Nacht*. Today, only the last-named hymns has been retained in the basic edition of the EGB. But a number of the "e-hymns" (some with small variants) are still alive and well in various diocesan supplements, for example Trier (9), Aachen (14) and Cologne (21).

III.

The discussion centring around the Liturgy Constitution of the last Council gave a decisive impulse to the decision to strive for the so-called "total solution" of an EGB instead of the "partial solution" of an expanded list of standard hymns. This was legitimate to the extent that because of the intimate connexion between cult and cultic music, any large-scale changes in official forms of worship will have a corresponding effect upon the music of worship. The congregational hymn, like any musical work, simultaneously bears a meaning and manifests spiritual-historic life (W. Gurlitt). This is especially true of standard church hymns, as is quite clear from discussions of the present stage of development in the German language area.

As had been the case previously, the ACV supplied the majority of expert members on the Preparatory Hymn Committee appointed by the Plenary Conference of the German bishops on 28/29 August 1963⁵⁶. But here, unfortunately, from the outset, the previous "E"-hymns were a bone of contention⁵⁷. We have already seen that the German-speaking lands possessed "a great treasury of proven hymns for the entire ecclesiastical year [...] including the E- and e-hymns which in spite of many difficulties had in the course of twenty years become the common property of many practising Catholics." And since "a hard and fast stock of unchanged hymns" was necessary during the postconciliar transition period, the following pastorally justified desire was expressed: "Now, after

some twenty years, we should not change once more the tunes of these hymns and the texts of the individual verses, above all not the text of the f i r s t verse" ⁵⁰.

In this connexion it must be noted that of the Austrian "E"- and "e"-hymns (obligatory and optional lists, 1950/51), a total of 44 hymns were identical with the standard versions of the German dioceses (24 "E"-hymns, 13 "e"-hymns, 1 set of Low Mass hymns with seven parts) ⁵¹.

The contrary opinion is based upon the idea that congregational singing is (to speak figuratively) a sick "patient" who must be saved ("radically renewed") through an "operation" performed by a "team of experts", whereby the eventually greater risk is to be outweighed "by proportionately greater need or greater prospect of success" ⁵⁰. The minutes of the EGB-Commission prove beyond all doubt that here, the "interests of the liturgical reform, oecumenism and scientific research" were decisive, and that the main reason for the many changes imposed upon the former Catholic "E"- or "e"-hymns was "to render possible oecumenical conjointness in song" ⁵¹.

These points of view ultimately prevailed, and the final version of the EGB appeared in 1975. It is not surprising that the changes imposed for the reasons just described - and precisely in the previous "E"- and "e"-hymns! - were in part strongly criticised by Protestants and Catholics alike ⁵². In any case, "a long and tedious learning process" (M. Rössler) will be necessary in order to enable the singing congregations to take firm possession of the EGB ⁵³. Thus German-speaking Catholics in Switzerland have yet to accept the standard hymnal now obligatory in the rest of the German language area. There are a number of reasons for this. For example, the diocesan Priests' Council and the Liturgical Commission of the diocese of Basel in 1981 jointly proposed that the Swiss bishops seek "a more flexible Swiss solution to the hymnal question". According to the Basel position paper, the "total hegemony" claimed for the EGB and the "German desire for thoroughness at all costs appear very questionable. To desire that everyone sing and pray in exactly the same way from the Danish border to South Tyrol, from Belgium to Austria - is not very meaningful and indeed runs counter to the sensibilities of the various regions." After making specific criticisms (e.g. old-fashioned diction in certain places, German German which the Swiss do not speak or sing, failure to include the Benedictionale, distortion of the flowing metres in many hymn tunes by systematic insertion of rests, etc.) the Basel groups unanimously concluded that the introduction of the EGB in the Swiss dioceses would increase the people's sense of rootlessness because of the many melodic and textual changes ⁵⁴.

Concluding reflections

The concept of a standard national hymnal for the German language area of north central Europe owes its origin to a combination of historical, political, religious and socio-cultural factors which played an important role during the XVIII and early XIX centuries. During the last half of the XIX century, the situation created by the *Kulturkampf* strengthened the tendencies toward a standard national hymnal, and the pastoral exigencies heightened by the Great War finally provided the immediate occasion for concrete action. The solution achieved in 1916, though, was not the "total" standardisation which would have presupposed a high

degree of homogeneity not only in language and beliefs, but in musical culture and ethnic characteristics as well.

The evidence considered above clearly indicates that the Caecilian Society played a leading role in the development and eventual accomplishment of the standardisation concept. The discussions documented in the preceding pages recall the relatively narrow limits of any standardisation in vernacular hymnody. In spite of the powerful common linguistic factor, ethnic localisation of the repertory sung plays a decisive role. The formation of melodic variants, for example, by re-singing (referred to as "greater or lesser deviations" in the 1916 epistle of the German hierarchy) is after all a perfectly natural indication that a song has really become popular or known among the people, i. that the people feel themselves "masters of the song" ⁶⁵. An analogous phenomenon can be observed (with a text which is standard throughout the world) in the so-called *Germanic dialect* of Gregorian chant. The ethnic and temporal difference in style consists in the fact that this manner of singing prefers "jumps and skips to stepwise motion" ⁶⁶.

Today, even the casual observer is aware that people are much more mobile than they were in an earlier age, even within the boundaries of one and the same country.

A standard version of at least the most frequently used vernacular hymns has therefore become a pastoral necessity. But on the other hand, not everything can and should be standardised. Individual dioceses should also continue to sing the hymns customary in their own localities ⁶⁷.

Thus any standard hymnal must have two sections, a *Commune* or *Commons* part which prescribes *nomothetically*, and a *Proprium* or *Propers* part which rather reproduces *laographically* ⁶⁸.

But how large should these sections be in proportion to each other? How many hymns should each contain? The older generation of Catholic hymnological and pastoral experts was chiefly of the opinion that the *Commons* should consist of around 150/200 "core hymns." But as a matter of fact, the basic edition of the German EGB contains 254 "hymns" in the *Commune* section ⁶⁹. In contrast, the diocesan *Propers* vary in size, e.g. Aachen has 116 hymns, Fulda 92, Cologne 123 and Trier 103 (including 35 hymns common to the "Regional Conference" including the dioceses of Limburg, Fulda, Mainz and Speyer). In other words, the basic edition of *Gotteslob* contains more than twice the number of hymns found in the typical diocesan *Propers*, whereby the 87 hymns designated as "oecumenical" amount to more than one-third of the *Commons* ⁷⁰. Furthermore, it appears that most of the 1947 E-hymns have been "so thoroughly revised" in the EGB "that one can no longer speak of a common foundation," at least according to some qualified observers ⁷¹.

One would perhaps do more justice to such a complex problem if the *Propers* of each individual diocese, which are not meant "to segregate and divide but rather to enrich and to preserve" (J. Pohlschneider), form the major part of a standard hymnal, and the *Commons* contain only those hymns in which, by experience, "the different variants are most uncomfortably noticeable, as for example at interdiocesan events" ⁷². And here too would be the place to take into account the actual need of an oecumenical repertory.

N o t e s

¹ As examples, one thinks of scientists such as Kepler, Galilei and Newton, or Descartes, Spinoza, Locke, Leibniz and Shaftesbury in the area of philosophy.

² See O. K ü h l e r. *Restauration*. In: *Staatslexikon* T. 6 1961 p. 878-879. Note also K. G. F e l l e r e r. *Geschichte der katholischen Kirchenmusik*. Düsseldorf 1949 p. 157-158 and 173-174; I d e m. *Soziologie der Kirchenmusik*. "Kunst und Kommunikation" 9 : 1963 p. 114 ff.; Th. H a m a c h e r. *Das Kirchenlied der Romantik*. In : *Geschichte der katholischen Kirchenmusik*". Ed. K. G. Fellerer. T. 2 Kassel 1976 p. 262-264.

³ For instance the three volume collection of A. v. A r n i m and Cl. B r e n t a n o. *Des Knaben Wunderhorn* Heidelberg 1806/8.

⁴ It has quite correctly been noted that the awakening of national sensitivity and hence of "interest in Lutheran congregational singing as a form and school of community song" led to an intense preoccupation with congregational singing. It was this national consciousness which reinforced "the call for unification and standardisation of ecclesiastical song without differentiating between the various evangelical denominations or in part, between the Christian confessions themselves". Thus W. B l a n k e n b u r g. *Gemeindegeseang, B. Evangelisch*. In: *Die Musik in Geschichte und Gegenwart* (MGG). Herausgegeben von F. Blume. T. 4. Kassel 1955 c. 1672-1673.

⁵ A complete description of the developments within the Lutheran church is given by G. F e d e r. *Verfall und Restauration*. In: *Geschichte der evangelischen Kirchenmusik* Ed. F. Blume. Kassel 1965 p. 250-255.

⁶ S i n g e r was born in 1810 and died in 1882. See *Riemann Musiklexikon. Personenteil 1*. Mainz 1959 p. 744. On the personality and musical ideas of this "minstrel of the Lord" see H c h. R a h e. *Gottes Spuren, Symbole und Gleichnisse in der Musik. Stellungnahme zu P. Peter Singers metaphysischen Blicken in die Tonwelt*. "Musicae Sacrae Ministerium" 5 : 1962 p. 41-66 with further literature. *Franciscan music* has been described as the "biblia musicae pauperum, everyday music tailored to the tastes of the ordinary man" by E. T i t t e l in "Österreichische Kirchenmusik" 2 : 1961 p. 306-307.

⁷ Vol. 1 with 150 hymns was published in Augsburg, Vol. 2 (also 150 hymns) at Munich.

⁸ On Bone see *Lexicon für Theologie und Kirche* (LThK). Ed. J. Höfer and K. Rahner. T. 2. Freiburg 1958 p. 585.

⁹ ([...] die Kölner Erzdiözese z.B.) hat mit Ausnahme einiger neuern Pfarrversuche gar keinen Haltspunkt mehr für gemeinsamen Gesang [...]. Thus W. B ä u m k e r, J. G o t z e n. *Das katholische deutsche Kirchenlied in seinen Singweisen* T. 4. Hildesheim 1962 p. 314 and 320-321. This work will hereinafter be cited as BK (Bäumker, Kirchenlied) with volume and page or tune number. On the sources of *Cantate!* see K. B o n e. *Bones "Cantate."* *Zu den Quellen der Lieder und Gebete*. "Musica sacra" 49 1916 p. 18-28 and 38-44. On the *Geistliches Psalterlein* of 1637 see J. G o t z e n. *Über die Kölner Gesangbücher des 16. und 17. Jahrhunderts*. CVO 62 : 1931 p. 331-336. A comprehensive evaluation by J. H a t z f e l d. *Heinrich Bone's "Cantate"*. CVO 74 1954 p. 146-150; also Th. H a m a c h e r. *Heinrich Bone, das "Cantate" und die Erneuerung des katholischen deutschen Kirchenlieds*. "Musica Sacra" 87 1967 p. 196-202.

¹⁰ On von Geissel see LThK T. 4. Freiburg 1962 p. 608.

¹¹ *Acta et decreta sacr. concil. recentiorum*. In: *Collectio Lacensis*. T. 5. Freiburg 1979 p. 996-997. See also *Handbuch der Kirchengeschichte*. Ed. H. Jedin. T. 6/1. Freiburg 1971/85 p. 498-499.

¹² *Collectio Lacensis* (note 11) p. 1123. Johann Georg Müller (Bishop of Münster 1847-1870) has deserved well of church music for another reason. It was he who sanctioned the acquisition of the important (more than 4.150 manuscripts and 1.150 prints) music collection of the Roman priest Fortunato Santini after his death in 1862, for the sum of 4.000 thalers, by the Diocese of Münster. At first, the collection was housed in the Diocesan Museum at Münster, but in 1923 it was given to the local University Library on permanent loan, thus making it available for general consultation. The first study was by J. K i l l i n g. *Kirchenmusikalische Schätze der Bibliothek des Abbate Fortunato Santini*. Düsseldorf 1910. Further literature is given by K. G. F e l l e r e r. *Verzeichnis der kirchenmusikalischen Werke der Santinischen Sammlung*. "Kirchenmusikalisches Jahrbuch" (KmJb) 26 1931 p. 111-140.

¹³ German translation of the Prague decrees in J. W a v r i k. *Die Beschlüsse des Provincial-Concils von Prag im Jahre 1860*. Prag 1864, especially the new ideas on hymns which surpass the Council of Trent in this respect (Cap. III/7, decr. 2). Text of the Cologne decrees in: *Acta et decreta concilii provinciae Coloniensis [...]* MDCCCLX. Coloniae 1862 (pars II, tit. II, cap. XX de cantu ecclesiastico p. 125). German translation and evaluation in J. O v e r a t h. *Albert Gereon Stein. Ein Wegbereiter der liturgisch-kirchenmusikalischen Erneuerung in Köln*. "Musicae Sacrae Ministerium" 5 1962 p. 111-113. See also R. Q u o i k a. *Das Prager Provinzialkonzil 1860 und die Kirchenmusik*. KmJb 36 1953 p. 83-93; K. G. F e l l e r e r. *Das Kölner Provinzialkonzil 1860 und die Kirchenmusik*. KmJb 36 : 1952 p. 60-63.

¹⁴ See O. U r s p r u n g. *Die katholische Kirchenmusik*. In *Handbuch der Musikwissenschaft*. Ed. E. Bücken. Potsdam 1931 p. 276; see also p. 281-282 on the role of the Caecilian Society.

¹⁵ On this see J. O v e r a t h. *Albert Gereon Stein* p. 112 ff.; H a m a c h e r. *Das Kirchenlied* p. 263. The hymnal is analysed by Cl. B r i n k m a n n. *Albert Gereon Stein (1809-1881)*. In: *Kirchenmusik und Musikerziehung. Beiträge zur rheinischen Musikgeschichte*. T. 108. Köln 1974 p. 145-202. Note also the verdict of J. G o t z e n. *Gesangbuch a) Katholisch*. Berlin 1925 p. 438.

¹⁶ J. M. S a i l e r. *Von dem Bunde der Religion mit der Kunst*. In: *Neue Beytrege zur Bildung des Geistlichen*. T. 1. München 1819 p. 148-160. On the person of Sailer cf. LThK T.9. Freiburg 1964 p. 214-215. For Deutinger see LThK T.3. Freiburg 1959 p. 264 and J. H a t z f e l d. *Die Kirchenmusik in Martin Deutingers Kunstlehre*. "Musica Sacra" 49 1914 p. 141-145, 175-179, 199-204 with further literature.

¹⁷ On Ph. Wackernagel see *Riemann Musik-Lexikon. Personenteil* 2. Mainz 1961 p. 872.

¹⁸ K. S. M e i s t e r. *Das katholische deutsche Kirchenlied in seinen Singweisen* 1. Freiburg 1862 p. XIII-IX. On the antecedents and prehistory of the German *Einheitslieder* or standard hymns, see J. O v e r a t h. *Das katholische Kirchenlied. Auszüge aus den Vorlesungen im WS 1956/57* (Manuscript), Kap. 1 § 5/6 pp. 5-12, also Ph. H a r n o n c o u r t. *Gesamtkirchliche*

und teilkirchliche Liturgie. Studien zum liturgischen Heiligenkalender und zum Gesang im Gottesdienst unter besonderer Berücksichtigung des deutschen Sprachgebiets. In: *Untersuchungen zur Theologie der Seelsorge*. T. 3. Freiburg 1974 p. 374-396.

Another initiative may be mentioned here for the sake or completeness. August von Haxthausen, a friend of Arnim and Brentano, had published a collection of *Spiritual Folksongs* at Paderborn in 1850. He had attempted to transcribe the songs and above all their tunes "exactly as the people sing them" (p. VI). For purposes of comparison, he had consulted the *Choralbuch* of I. Knieval. Though Silesia and the Rhineland (Mainz) are also represented, the majority of the 124 songs in this collection come from Westphalia, in the vicinity of Paderborn and Münster. Together with his co-editors Count Buchholz-Asseburg and Baron Wolff-Metternich, Haxthausen proposed to the German episcopate that the *People's Hymnal* which he had published, be propagated by the bishops in churches and schools, since it contained "primarily spiritual folksongs". Haxthausen himself later admitted that the project came to nothing, owing to the "indifference, over-refinement and fastidiousness of the age." Thus J. G r a u h e e r. *August von Haxthausen und seine Beziehungen zu Annette von Droste-Hülshoff* Altena/Westf. 1933 p. 46-47. See also pp. 13-16, 37-44, 117-120 on the collecting of folksongs, old hymns and pilgrimage songs etc. On the person of Haxthausen see K. S c h u l t e - K e m m i n g h a u s e n. *August von Haxthausen*. "Westf. Lebensbilder" 1 : 1930 p. 88-90. See also J. G r a u h e e r E. A r e n s. *Die Poetische Schusterinnung an der Leine*. In: *Göttingische Nebenstunden*. T. 7. Göttingen 1929 p. 14-20 on Haxthausen's part in the *Wunschelruthe* (January-July 1818), which is important because of its efforts at rejuvenating the Germanic past. Even at this early date, Haxthausen was apparently concerned with folksongs. Further literature is cited by E. A r e n s. *Werner von Haxthausen und sein Verwandtenkreis als Romantiker*. Aischach 1927 p. 63 ff., 89 ff.

In actual fact, however, the geographical limitations of Haxthausen's collection render it unsuitable as a standard national hymnal. The statement that in the 19th century, Haxthausen was the "first to have conceived the idea of a universal hymnal for all of Catholic Germany" would be true only if it could be proven that Haxthausen, his friends or his circle of acquaintances directly inspired the Bishop of Münster in 1848. But conciving documentary evidence of this has not yet been presented, not even by Th. H a m a c h e r. *August von Haxthausen's geistliche Liedersammlung und seine Bemühungen um ein kath. deutsches Einheitsgesangbuch*. "Die Kirchenmusik" 1 1938 p. 96.

¹⁹ On Witt see *Riemann Musik-Lexikon, Personenteil* 2 p. 937.

²⁰ The complete text of the motion presented by Rev. Martin (diocese of Augsburg) in F. X. H a b e r l. *Die Gründung des Cäcilien-Vereins vor 30 Jahren*. KmJb 14 : 1899 p. 59.

²¹ F. X. W i t t. *Der deutsche Volksgesang in der Kirche*. FlBl 3 1868 p. 4.

²² *Dreihundert der schönsten geistlichen Lieder älterer Zeit* [...] Regensburg 1869. Vorwort p. II.

²³ *Gestatten die liturgischen Gesetze beim Hochamte deutsch zu singen?* appeared as a brochure (Regensburg 1873, 1886²). See also N. N. *Liturgischer Volksgesang*. FlBl 8 : 1873 p. 5.

²⁴ See the *Neue Tagblatt* aus der östlichen Schweiz. 254 : 1872 as cited by A. W a l t e r. *Dr. Franz Witt. Gründer und erster Generalpräses der Cäcilienvereins. Ein Lebensbild*. Regensburg 1906

p. 158.

²⁵ In his *Geschichte des katholischen Kirchenlieds*. Köln 1878 p. 271-272. Polemical repetition of this attack has continued up to the present.

²⁶ F. X. W i t t. *Dr. K. A. Beck's Geschichte des katholischen Kirchenlieds*. "Musica Sacra" 13 : 1880 p. 2-3.

²⁷ F. X. W i t t. *Ein Wort zur Gesangbuchfrage*. FlBl 20 1885 p. 9; Fr. K ö n e n. *Aus meinen Erfahrungen in jüngster Zeit*. "Musica Sacra" 18 : 1885 p. 4-7; I d e m. *Volks Gesang*. FlBl 22 1887 p. 61-62. Further literature on Witt's activity as author in K. G. F e l l e r e r. *Grundlage und Anfänge der kirchenmusikalischen Organisation Franz Xaver Witts*. KmJb 55 : 1971 p. 49-50.

²⁸ On Bäumker see *The New Grove Dictionary of Music and Musicians*. Ed. S. Sadie. T. 2. London 1980 p. 304. The material which follows is based upon R. S k e r i s. (Friedrich) Wilhelm Bäumker. In: *Rheinische Musiker 9. Beiträge zur rheinischen Musikgeschichte*. Ed. D. Kämper. T.129. Köln 1981 p. 6-9.

²⁹ Note the positive reaction of W i t t. *Das katholische deutsche Kirchenlied*. FlBl 21 : 1886 p. 25-27. On the subject as a whole see J. G o t z e n. *Vorwort*. BK T. 4. p. V-XIII.

³⁰ B. S t ä b l e i n. *Analecta hymnica medii aevi*. MGG Herausgegeben von F. Blume T. 1. Kassel 1949-1951 p. 446-449. On the person of Dreves see *The New Grove*. T. 5. London 1980 p. 633.

³¹ Both Freiburg 1./Br. 1885. The *Wort* simultaneously as: *Stimmen aus Maria Laach*. Erg. Heft 28.

³² F. X. W i t t. *Ein Wort zur Gesangbuch-Frage*. FlBl 20 1885 p. 13.

³³ Cf. CVO 43 : 1908 p. 112. On H. Müller, President-General of the ACV 1910-1926 see *Riemann Musik-Lexikon. Personenteil 2* p. 279; on K. Weinmann consult *The New Grove*. T. 20. London 1980 p. 317-318.

³⁴ Thus H. M ü l l e r. *Vom deutschen Kirchenlied*. "Musica Sacra" 43 1910 p.38-39; first published In: *Die Kirchenmusik*. T. 1. Padeborn 1910. This tendency was, in general, favourably recognised. See W. S t o c k h a u s e n in CVO 43 :1908 p. 119, first published in "Trierer Landeszeitung" for 25 July 1908.

³⁵ Text in H. M ü l l e r. *Vom deutschen Kirchenlied* p. 39 (note 34). The figure 52 is obviously a typographical error in R. J o h a n d l. *Die Generalversammlungen des Cäcilienvereins*. KmJb 23 : 1910 p. 142-143. The number is significant because it points up the contrast: Bäumker, Dreves and others had spoken often a *core* consisting of 150-200 hymns. The resolution was a compromise proposal.

³⁶ F. X. H a b e r l. *Überblick über den Verlauf der 19. Generalversammlung in Passau*. FlBl CVO 44 : 1909 p. 89. See also the same author's. *Stimmen der Presse zur 19. Generalversammlung*. "Musica Sacra" 42 : 1909 p. 120.

³⁷ The literature, including the relevant publications by G. Erlemann is listed in H a r n o n c o u r t. *Gesamtkirchliche* p. 380-382 (note-19).

³⁸ See the evaluative report by J. G o t z e n. *Das deutsche Einheitsgesangbuch*. "Literarische Beilage der Kölnischen Volkszeitung" 52/2 : 1912 p. 5-7. The author remarks critically (p. 6) that of the hymns hitherto proposed, "one fourth come from Protestant sources," and that the "lion's share" of the hymns "from the Age of the Enlightenment" had been salvaged. In a tone of resignation, Gotzen wrote that "It seems as though Dreves had never really written his fine little book *Ein Wort zur Gesangbuchfrage*."

³⁹ On the entire development see H. M ü l l e r. *Einheitslieder für den deutschen Kirchengesang*. CVO 51 : 1916 p. 114-115.

⁴⁰ M ü l l e r. *Einheitslieder* p.115 with a list of the standard hymns. The Fulda Conference confirmed the decision of the special committee on 23 August 1916.

⁴¹ Text in "Kirchlicher Anzeiger" 17 : 1916 p. 119. See also the commentaries by e.g. C. C o h e n. *Die kirchlichen Einheitslieder*. "Gregoriusblatt" 41 1916 p. 71-74 and M ü l l e r. *Einheitslieder* p. 115-117 (note 39).

⁴² For instance *Ich will dich lieben* CVO 51 1916 p. 134-140; *ihr Freunde Gottes allzugleich* Ibidem p. 149-157; *Gelobt sei Jesus Christus*. Ibidem p. 177-182.

⁴³ Cf. M ü l l e r. *Einheitslieder* p. 117 (note 39). The fact that the "hymn question" was not resolved "as he in terms of his own conviction and professional competence thought it should have been solved, was not his fault". Thus J. H a t z f e l d. *Zu Hermann Müllers Tod*. "Der Kirchensänger" 23 1931/32 p. 175. printed earlier in "Rhein-Mainische Volkszeitung" 19 1932.

⁴⁴ Cf. e.g. H. P l a t z. *Die Sehnsucht nach dem Organischen im Lichte unserer Liturgie*. "Hochland" 13 1915 p. 61 ff.; C h. P a n f o e d e r. *Das Organische*. Mainz 1929; J. L a n g b e h n. *Der Geist des Ganzen*. Freiburg 1930.

⁴⁵ Thus W. B i r n b a u m. *Die deutsche evangelische liturgische Bewegung*. In: *Das Kultusproblem und die liturgischen Bewegungen des 20. Jahrhunderts*. T. 2. Tübingen 1970 p. 21. The "Jugendbewegung" may also be viewed as a development of that particular consciousness of individual freedom whose beginnings can be traced back to the Protestant Revolt. See e.g. W. G. H a v e r - b e c k. *Die deutsche Bewegung*. In: *Handbuch zur Deutschen Nation*. Ed. B. Willms. T. 1. Tübingen 1986 p. 77-112.

⁴⁶ On this see J. O v e r a t h. *Das deutsche Kirchenlied*. In: *Handbuch der katholischen Kirchenmusik*. Edd. H. Lemacher K. G. Fellerer. Essen 1949 p. 281. I d e m. *Kirchenlied I. Geschichte des christlichen Kirchenliedes 9. Das deutsche Kirchenlied in der kath. Kirche*. RGG T. 3. Tübingen 1959² p. 1474. See also Th. H a m a c h e r. *Der kirchliche Volksgesang*. In: *Geschichte der katholischen Kirchenmusik*. Ed. K. G. Fellerer. T. 2. Kassel 1976 p. 294-296 for the connexion with the Liturgical Movement; J. S c h w e r m e r. *Kirchenmusik F. Die katholische Kirchenmusik vom Caecilianismus bis zur Moderne*. MGG T. 16. Kassel 1979 c. 984-985.

⁴⁷ J. H a t z f e l d. *Professor Hermann Müller †*. "Musica Sacra" 63 : 1932 p. 78; I d e m. *Zu Hermann Müllers Tod* (note 43); LThK T.7. Freiburg 1935 p. 359. On the collection *Kirchenlied* see e.g. the remarks of G. K l a u s. *Das neue Kirchenlied*. "Der Kirchensänger" 39 : 1939 p. 21-22 and *Das deutsche Lied in der heiligen Messe*. Ibidem p. 81-86; E. J. M ü l l e r. *Kirchenmusikalische Zeitfragen*. "Die Kirchenmusik" 7 1944 p. 4-5.

⁴⁸ On the whole question see H. M ü l l e r. *Zum deutschen katholischen Kirchenliede*. CVO 58 1926 p. 35-37. Twenty-two diocesan hymnals were included in the investigation of A. M e i - s t e r. *Die deutschen Diözesangesangbücher und ihre Lieder. Eine vergleichende Betrachtung*. CVO 59 1928 p. 82-85. On the ensuing discussion, see e.g. W. S a n d k a u l e n. *Katholische Einheitslieder*. CVO 58 : 1926 p. 68-70, published earlier in "Kölnische Volkszeitung" 649 1926; also CVO 58 : 1926 p.70-72 (further reprints) as well as *Über die Vereinheitlichung der katholischen Gesangbücher*. CVO 58 1926 p. 38-43, published earlier in

"Anzeiger für die katholische Geistlichkeit Deutschlands" 45/8 1926.

⁴⁹ G. W i t t k o w s k i. *Gemeinsame Lieder der Christen deutscher Zunge*. CVO 68 : 1937 p. 199/201; A. K r i e s s m a n n. *Ein Wort zum deutschen Einheitslied*. CVO 67 : 1936 p. 36-38; H. J a c o b s. *Fürsorgliche Pflege des katholischen deutschen Kirchenliedes*. CVO 68 : 1937 p. 54-56.

⁵⁰ *Singet dem Herrn!* Firenze 1942. Bützler's point of departure was actual pastoral practise. Accordingly, he went to work with a great many statistics but with very little professional critical sense. The helpful hymnologist, however, is well aware that almost every period of hymnodic history has contributed something new and worthwhile to the body of traditional hymns. On this see R. S k e r i s. *Überlegungen zur Pflege des Gemeindegesangs*. "Musices Aptatio" 4 : 1983 p. 227-241, here especially p. 236-237 with literature.

⁵¹ On this and the following see K. G. P e u s q u e n s. *Einheitsgesangbuch - oder Zerstörung der Liedereinheit?* In: *In caritate et veritate. Festschrift Overath*. Ed. H. Lonnendonker. Bonn 1973 p. 154-159. The study is based upon authentic documents which are cited at length.

⁵² See the response to the proposed list of standard hymns presented on 15 October 1942 by Messrs. Feichtner, Goller and Lechthaler. Quoted according to P e u s q u e n s. *Einheitsgesangbuch* p. 156-157 (note 51). According to P e u s q u e n s. p. 160, in 1946 Cardinal Innitzer openly declared that "it is out of the question that Austria accept the standard hymns during the first (postwar) years."

⁵³ *Ibidem* p. 158. During the period 1947-1954, the complete set of standard hymns was reprinted with no change in the diocesan hymnals of Aachen, Fulda, Cologne, Mainz, Munich and Speyer. The hymnals of Augsburg, Berlin, Paderborn, Meissen and Münster likewise printed all of the hymns, but with a few changes, principally in the notation of the hymns in free rhythm. Not all of the standard hymns were reprinted in the dioceses of Eichstätt, Hildesheim, Osnabrück, Passau and Würzburg: the number of hymns rejected varies from one (e.g. in Osnabrück) to five (e.g. in Eichstätt). The Archiepiscopal Office of Görlitz printed merely the texts of the standard hymns; only *O du Lamm Gottes* was printed with its tune - which contained a small variant. This summarises the statistics presented by E. Q u a c k. *Die Einheitslieder in den neuen Diözesangesangbüchern*. MuA 7 : 1954/55 p. 6-10. Critical discussion in O. U r s p r u n g. *Die neuen Einheitslieder und ihr musikwissenschaftlicher Fragenkreis*. CVO 72 : 1952 p. 73-76 and by way of reply, H. H u c k e. *Zum musikhistorischen Fragenkreis unserer Einheitslieder*. MuA 5 : 1952-53 p. 16-22. On the Singmassen or sets of hymns for Low Mass see J. H a c k e r. *Die Messe in den deutschen Diözesan-Gesang- und Gebetbüchern von Aufklärungszeit bis zur Gegenwart*. In: *Münchener Theologische Studien*. T. 2. Abtlg. 1. München 1950 p. 38-76 (texts); R. Q u o i k a. *Die Singmassen der Aufklärungszeit in den heutigen Diözesangesangbüchern*. MuA 9 1956/57 p. 172-177 (melodies).

⁵⁴ See the minutes of the subcommittee meeting held at Regensburg on 20 October 1966. Does this not amount to an official dispossession or deprivation, which will make one or the other hymn "apocryphal"? On this concept see E. K l u s e n. *Das apokryphe Volkslied*. JbVlf 10 : 1965 p. 85-102 as well as W. S c h e p p i n g. *Die "Purifizierung" des geistlichen Liedes im 19.*

Jahrhundert aus der Sicht der musikalischen Volkskunde II. JbVlf 20 1975 p. 35.

⁵⁵ The information concerning the origins of the e-hymns is based in part on a handwritten summary by J. H a t z f e l d which is presently in the files of the international Institute for Hymnological and Ethnomusicological Studies at Maria Laach. On the Cologne diocesan hymnal of 1949, see J. O v e r a t h in CVO 69 : 1949 p. 270. It seems questionable whether the EGB will prove equally significant for the composers of a hymn-based secondary literature (e.g. hymn settings, cantatas, hymn-motets, preludes and postludes of all kinds). On this see J. F. D o p p e l b a u e r. *Wird das Komponieren kirchlicher Vokalmusik zum Monopol?* In: *Kirchenmusikalischer Ratgeber*. T. 70. Altötting, Februar 1980 p. 1-3. On the problem as a whole, see G. F r o t z. *Urheberrechtliche Bemerkungen zu Markus Jenny "Urheberrechtsprobleme bei der Herausgabe neuer Kirchenlieder in der Sicht des Hymnologen"*. MuA 24 : 1972 p. 40-48 and now W. S c h u l z. *Church Music and Copyright Law Protection in the Federal Republic of Germany. Toward the Re-codification of Copyright Law as it applies to Cultic Music*. In *Crux et Cithara*. Ed. R. Skeris. MuSaMel 2 1983 p. 244-269. Specific aspects of this crucial problem are convincingly illuminated by J. O v e r a t h. *Copyright Law and Congregational Song at Worship*. Ibidem 231-235.

⁵⁶ The list is given by P e u s q u e n s (note 51) p. 165 and 163. But the most qualified ACV members resigned one after the other, confronted by an intolerable situation. For the entire history see pp. 163-165 as well as the supplementary observations by H. L o n n e n d o n k e r. *EGB Einheitsgesangbuch*. CVO 94 : 1974 p. 5-12 and the criticism of W. S c h e p p i n g. *Das Einheitsgesangbuch. Gewinn oder Verlust?* CVO 94 1974 p. 315-317. Earlier i d e m. *Ad Marginem. Randbemerkungen zur musikalischen Volkskunde der PH Rheinland*. Abt. Neuß.

⁵⁷ P e u s q u e n s. *Einheitsgesangbuch*.

⁵⁸ J. O v e r a t h. *Die Musica Sacra nach dem Konzil. "Musicae Sacrae Ministerium"* 10/1 1973 p. 6.

⁵⁹ On this see e. g. H a r n o n c o u r t. *Gesamtkirchliche* p. 394-396. This conclusion is the more remarkable because the minutes ("Arbeitsvorgang und Ergebnis der Konferenzen der Kirchenlied-Kommission") explicitly state under No. 4: "Excellence of text and tune could not always be decisive for inclusion in the list of standard hymns, but rather the distribution or dissemination of the hymn in the Austrian dioceses."

⁶⁰ Thus e.g. Ph. H a r n o n c o u r t. *Das neue Einheitsgesangbuch "Gotteslob." Grundsätzliche und kritische Überlegungen*. StdZ 194 : 1976 p. 29-30.

⁶¹ Ibidem p. 37.

⁶² A good overview in G. M. S t e i n s c h u l t e. *Die Rezensionen des EGB. "Musicae Sacrae Ministerium"* 13/2 1976 p. 14-29. Serious objections to certain melodic versions were raised by R. G r a n z. *Über die Schwierigkeiten der musikalischen Gestaltung eines Gesangbuches. Anmerkungen zum Einheitsgesangbuch "Gotteslob"*. "Jahrbuch für Liturgie und Hymnologie" (JbLH) 22 : 1978 p. 108-116. I d e m. *Beachtlich und bedanklich. Zum katholischen Einheitsgesangbuch Gotteslob*. JbLH 20 : 1976 p. 188-193. On the problematic aspects of textual changes in new hymnals, see W. I. S a u e r - G e p p e r t. *Hymnologische Vorbesinnung aus der Sicht eines Germanisten*. JbLH 22 : 1978 p. 133-146 as well as i d e m. *"Nun bitten wir den Heiligen Geist" im Gesangbuch*

"Gotteslob". JbLH 20 : 1976 p. 179-182. On the Catholic side, it was in fact claimed that the result of the efforts toward an EGB "cheats the liturgy out of music" (emphasis in original). See H. H u c k e. *Das Verhältnis der katholischen Kirche zur Musik*. In *Katholiken und ihre Kirche in der Bundesrepublik Deutschland*. Ed. G. Gorschenek. München 1976 p. 302-308. The most thorough critical analysis to date is that of W. O f f e l e. *Das ungeliebte Gesangbuch. Plädoyer für ein besseres "Gotteslob"*. In: *Theologie und Wirklichkeit*. T. 10. Frankfurt 1979 e. g. on the melodies p. 168-221, on the German and Austrian standard hymns p. 232-239, on the "oecumenical" hymns p. 240-243 etc.

⁶³ Thus M. R o e s s l e r. *Gotteslob. Katholisches Gebet- und Gesangbuch. Stammsausgabe*. "Württembergische Blätter für Kirchenmusik" 43 : 1976 p. 96.

⁶⁴ On this see the report of F. D i l l e r in "Katholische Kirchenmusik" 107/1 : 1982 p. 32.

⁶⁵ J. M e i e r. *Kunstlieder im Volksmunde*. Leipzig 1906 p. X.

⁶⁶ Thus P. W a g n e r. *Einführung in die gregorianischen Melodien* T. 2. *Neumenkunde*. Leipzig 1912 p. 444. Compare the observations from the Mediterranean-South European area presented by H. A v e n a r y. *The Northern and Southern Idioms of Early European Music a New Approach to an Old Problem*. AcM 49 1977 p. 27-49.

⁶⁷ See F. H a b e r l. *Die liturgisch-seelsorgliche und musikalische Notwendigkeit der Schaffung eines kirchlichen und weltlichen Einheitsliederkanons für jede Nation*. In: *Atti del Congresso Internazionale di Musica Sacra [...] Roma, 25-30 maggio 1950*. Ed. I. Anglés. Tournai 1952 p. 54.

⁶⁸ The terminology is that of W. W i o r a. *Das produktive Umsingen deutscher Kirchenliedweisen in der Vielfalt europäischer Stile*. JbLH 2 1956 p. 60.

⁶⁹ Of these, 167 are Catholic and 87 are "oecumenical" hymns (Nos. 310/11 and 688/9 are not "hymns"), whereby the possible uses of the individual "hymns" range from morning and evening hymns through psalm hymns, penitential hymns and Mass hymns to burial hymns. This "oecumenical hymn repertory" is intended for "school song books and oecumenical services", according to N. K. In: *Anzeiger für die kath. Geistlichkeit* 1972 p. 291. See also E. Q u a c k in "Gottesdienst" of April 1972. It may be asked whether actual oecumenical practise calls for such a collection of "oecumenical hymns." If not, then many of these tunes will remain *unsung*.

⁷⁰ Of the 74 E-hymns assebled in 1947, 17 could be found in the Lutheran Hymnal of 1950. And all of these hymns had already appeared in *Kirchenlied* (1938), there however frequently in other versions taken from the oldest Catholic hymnals such as e. g. M. Vehe. H. G. Schönian correctly observes that the EGB has reprinted almost all of the "hymns collected as far back as 1973 into an oecumenical hymnal called *Gemeinsame Kirchenlieder*". The same author also reports that one can even find in the EGB "other material from the Lutheran area, including some things no longer sung by our own Protestant congregations". H. G. S c h ö n i a n. *Auf ökumenischen Wegen I. "Gotteslob," das katholische Einheitsgesangbuch*. "Der Kirchenmusiker" 27 : 1976 p. 80-81. P. Nordhues indeed regards the collection *Gemeinsame Kirchenlieder* as the fulfillment "to a certain degree" of E. M. Arndt's *Word* on the hymnal question spoken in 1819 : "a Christian-German hymnal for all Christians without any distinction between particular confessions." See

KNA-ÖKI 41-961 of 11 October 1978.

⁷¹ Such as W. O f f e l e. *Kritisches zur Revision der Melodien im EGB*. MuA 24 1972 p. 110. Many of the changes in the "E"-hymns of 1947 were justified by appealing to the democratic principle after the Austrians actively joined the work of preparing an EGB. See e. g. P e u s q u e n s. *Einheitsgesangbuch* p. 156-158, 160-161 etc. (note 51). *Gotteslob* appeared in 1975. Shortly thereafter, an "annoying" question was raised by the Austrians: "why we in Austria must now sing the "imperial German" tune of a hymn like *Holy God, We Praise Thy Name?* See J. S c h a b a s s e r. *Arger mit "Grosser Gott"*. "Singende Kirche" 24 : 1976/77 p. 116.

⁷² See e. g. J. K r e i t m a i e r. *Kirchenmusikalische Fragen der Gegenwart II. Kirchenlied*. In: *Dominanten*. Freiburg 1924 p. 204-207.

KATOLICKIE "EINHEITSLIEDER" W JĘZYKU NIEMIECKIM: OBSERWACJE

I REFLEKSJE

S t r e s z c z e n i e

Początki idei ujednoczonego śpiewnika w języku niemieckim sięgają XVII w. Konkretnie prace nad takim dziełem zauważamy jednak dopiero w XIX w. Zainicjował je franciszkanin P. Singer, wydając w 1845-47 r. "Cantica spiritualia". Następnie pojawił się śpiewnik H. Bonesa "Cantate" (1847-52) oraz śpiewnik koloński A. G. Steina (1852). Nowa era w dziedzinie ujednoczenia katolickiej pieśni niemieckiej rozpoczęła się z chwilą powstania w 1868 r. "Allgemeine Deutsche Cäcilien-Verein." Założycielowi tego stowarzyszenia, F. X. Wittowi nie udało się zrealizować wydania śpiewnika. Podjął on jedynie gorącą polemikę z przeciwnikami m. in. K. A. Beckiem. W międzyczasie rozpoczęto też prace teoretyczne nad hymnologią (S. Meister, F. W. Baumker, J. Gotzen, G. M. Dreves). W 1916 r. episkopat niemiecki zebrany w Kolonii przyjął do oficjalnego użytku 23 teksty i 20 melodii. W 1923 r. H. Müller opublikował "Kyrieleis" z 43 hymnami, a w 1938 r. ukazało się "Kirchenlied" zawierające 48 pieśni. W czasie II wojny światowej T. Bützler wydał śpiewnik obejmujący 140 pieśni. Od 1946 r. pojawiła się postać J. Overatha, który stał się "spiritus movens" prac nad ujednoczonym śpiewnikiem. W dużej mierze dzięki jego staraniom w 1975 r. ukazał się "Gotteslob", śpiewnik oficjalny przeznaczony do użytku niemieckojęzycznych katolików w różnych krajach. Jednolita wersja śpiewów stała się niejako koniecznością ze względów duszpasterskich. Ponieważ jednak całkowite ujednoczenie nie jest w całości praktycznie możliwe, poszczególne diecezje mogą zwyczajowo używać wersji lokalnych. Śpiewnik dzieli się na dwie wielkie części: *Commune* (254 pieśni) i *Proprium* (różna liczba pieśni, zależnie od diecezji, w tym 35 pieśni wspólnych dla wszystkich diecezji).