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BLESSED PIUS TENTH'S "MOTU PROPRIO" (1903 - 1953)
AT CONVENTION IN ATLANTA, GEORGIA, MAY 3 - 6, 1953

MAY - JUNE, 1953

Volume 80 — Number 4

the review of catholic church & school music

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CAECILIA

A REVIEW OF CATHOLIC CHURCH and SCHOOL MUSIC

VOLUME 80 Number 4

MAY - JUNE, 1953

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IN THIS ISSUE

The music supplement of this issue contains music planned by the Liturgical Music Committee of the National Catholic Music Educators Association for use at the Convention to be held from May 3 through 6 in Atlanta, Georgia. As will be noted from the music, extensive participation in the liturgical events of the week is anticipated. The Pius Tenth Motto "To Restore All Things in Christ" has been selected for the theme of the Convention . . . SISTER M. MILLICENT, C.S.A. of Fond du Lac, Wisconsin, makes her debut in these pages via a stimulating article on music for the sisterhood novitiates entitled "A New Song". This is the first of a series which Sister Millicent will write concerning the training program for sisters in Church Music . . . The Archdiocese of Boston recently issued a new set of regulations governing Church Music. CAECILIA reprints them here with the kind permission of the Music Commission . . . An impressive number of summer schools in Church Music will be held again this year throughout our land. These give abundant evidence of thriving activity in this Jubilee Year of the Motu Proprio . . . In REV. ALFRED BERNIER'S installment of "St. Robert Bellarmine" we read the background to the famous Medecaeian Gradual . . . REV. FRANCIS GUENTNER, S.J., introduces a first of a series of columns in which he and members of the staff will review records, books and music of interest to Catholic choirmasters and organists. SR. M. JOHN BOSCO, C.S.M., is currently editing a new series of music books for use in the parochial schools. Read her apologia in "Music for Life".

Blessed Pius Tenth Coat of Arms on cover drawn by Gerard P. Rooney

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A Discussion of the Objectives for Teaching Chant in the Novitiate

A NEW SONG

Sister M. Millicent, C.S.A.



UBILEES ARE MILESTONES. IT IS at such times that one takes stock of one's spiritual and material assets and liabilities. This golden jubilee year of Blessed Pius X's "Motu Proprio" suggests a balancing of our liturgical music accounts. Those of us privileged with the training of young religious have a double obligation: the deepening of our own knowledge of Church music and our love for it; and the transmitting of this knowledge and love to those who are to carry on the work in the Lord's musical vineyard.

We all are cognizant of the Thomistic principle that knowledge begets love; as our knowledge of God deepens, our love for Him increases. So, too, as our knowledge of His love-song, the Chant, deepens, our love for it increases. With this knowledge and love comes an eagerness and enthusiasm to enkindle in others the life-giving spark of love for the Chant.

The liturgical movement in the United States has passed the experimental stage. Today, it is a well-developed and organized part of our Catholic educational program. It would, however, be presumptuous to assume that the liturgical movement has reached its peak, its full growth. Fifty years after the appearance of Blessed Pius X's "Motu Proprio," and twenty-five years after that of Pius XI's "Divini Cultus," we still find a vast number of individuals who "know" the mind of the Church regarding sacred music, but who do not as yet "love." A conscientious endeavor on our part to fulfill our "double obligation" will undoubtedly contribute a great deal to bringing the liturgical movement to its peak.

There is no way of educating the public of changing habits and prejudices, save through our schools. Our Sovereign Pontiffs were certainly well aware of this fact. In the "Divini Cultus" of Pius XI, for example, we read: "The study of Chant and music must commence in the elementary schools . . ." There is no way of changing the type of music education in our schools save through the formation of the teachers, their training in music in the novitiate.

The canonical year of the novitiate is the time when many prospective teachers are given a thor-

ough course in the elementary principles of Gregorian Chant. This quite coincides with the training of the novice, for the essential note of Gregorian music is that of spirituality which urges to nobler endeavor. Then, too, the young girl who enters the novitiate is ready to begin, as it were, a new life. What more appropriate time can be found for her to learn a "new song?"

In order that we might better fulfill our second obligation, "the transmitting of knowledge and love for Chant to those who are to carry on the work in the Lord's musical vineyard," let us consider the following five general objectives for teaching Chant in the novitiate, and endeavor to ascertain whether or not we are fulfilling these objectives:

1. To fulfill the wishes of the Church as expressed in the "Motu Proprio" of Blessed Pius X, in the "Divini Cultus" of Pius XI, and in the "Mediator Dei" of Pope Pius XII.

We have said that the canonical year of the novitiate is an appropriate time for the novice to learn her "new song." However, before she can sing this "new song," the novice must begin to put on a new mind, the mind of Christ, which is at once the mind of the Church. This, the first objective aims to do. In the papal pronouncements mentioned above, we find such statements as: ". . . in Seminaries and Religious Institutes Gregorian Chant should be diligently and zealously promoted . . ." (*Motu Proprio* and *Mediator Dei*). "To realize all these hopes — the restoration of sacred music according to the rules traced out by the Church — it is necessary to have a very great number of skilled teachers." (*Divini Cultus*)

2. To impart a knowledge of the theoretical fundamentals of the Church's own song.

To teach well demands that the teacher not only possess the art of teaching, but also supposes that one be qualified in the subject to be taught. If the novice has not learned to sing her "new song" correctly, intelligently, artistically, and prayerfully, she will not be able to go forth and teach the children confided to her care how to "pray in music." In "The Rhythm of Plainsong," Dom Joseph Gajard, O.S.B., choirmaster of Solesmes, states: "Gregorian Chant, however beautiful we may

judge it to be, is not merely an art. It is primarily a matter of prayer . . . It is interesting to note that in Gregorian Chant, art and prayer are inseparable . . . The Chant cannot be sung well without prayer, neither can we pray well without singing well, too . . . It is only by singing the Chant according to the manner in which it was composed, in its entire beauty, that you will realize the extent to which it can be for you a magnificent means of CATHOLIC ACTION, in the strictest meaning of the word . . ."¹ Hence, without a knowledge and understanding of such fundamentals as Gregorian notation, modality (simple modes), Gregorian rhythm, characteristics of the Latin accent, and phrasing of liturgical melodies, the novice cannot possibly hope to sing the chant prayerfully, for in order to sing prayerfully she must sing correctly.

3. To make use of another cogent source of appreciation of the Sacred Liturgy.

The novice is beginning in earnest to live the life of Christ. That is, of course, to live the Liturgy. Song has always been an element of Christian Liturgy, for the Church has always employed song to vivify her Liturgy and to add solemnity and devotion to her official ceremonies. In the "Motu Proprio" Blessed Pius X states: "Sacred music, being an integral part of the Liturgy, shares in the general object of this Liturgy, namely, the glory of God and the sanctification and edification of the faithful. It enhances the beauty and splendor of the ceremonies of the Church . . ." Through her study of Chant, the novice will learn how very closely this "new song" is interwoven with the Sacred Liturgy, since it enters into the very fibre and action of the Liturgy. She will learn, for example, that the Church demands Chant exclusively for certain portions of the sung Mass — at the Preface and Pater Noster — and she will understand, therefore, that it is fitting that the Church should surround those portions with a like idiom of song. The Chant and Liturgy belong together both in origin and development. It is logical to conclude that the study of Chant will bring about a deeper knowledge and appreciation of the Sacred Liturgy.

4. To enrich the novice's devotional life by an understanding of and active participation in liturgical services.

In the papal pronouncements on Sacred Music,

we find the constant plea for "active participation of the faithful in the Sacred Mysteries." Our Sovereign Pontiffs realize that by truly participating in the Liturgy, one draws from it much personal spiritual inspiration, and especially a real share in the very life of the Church. One of our primary concerns, therefore, must be to give the novice many opportunities for active participation in liturgical services, particularly in the sung Mass, since it is the center and core of all liturgical worship. Unity is one of the qualities that we look for in music or in any other art form. The Sacred Drama of the Mass should conform to aesthetic form, because it is the supreme act of worship performed to honor Him who is Beauty itself. Chant is eminently adapted to unite the hearts of all those assisting at Mass in a common bond of prayer and worship, and thus it is instrumental in bringing about this aspect of unity. Once the novice is aware of the part that Chant plays in the Mass, she will be eager to use her "new song" joined to the worship of Christ to please the Father.

5. To devise methods of imparting a knowledge of and love for Chant to children in the elementary school.

As she learns to sing her "new song," the novice sees the classroom to which she must carry that song after her religious profession. This fifth objective, if realized, will give her the necessary professional "know-how." The Chant course offered in the novitiate, of course, is not a methods course as such, but there will be many instances in which the teacher can give the novice helpful hints as how to present some aspects of Chant fundamentals to children. Those of us who teach chant in seminaries and novitiates often ask: "Why is it that our seminarians and novices have such little or no love for Chant when they enter religious life?"² Perhaps if we who train our future teachers truly fulfill this fifth objective, we will not be confronted with this question, for children taught by these teachers and led by them to love Chant, will grow into novices and seminarians who will bring to their new life an ability and desire to sing their "new song."

1. "Fundamentals of Gregorian Chant" Dom D. Keller Liturgical Press, Collegeville, p. 3.

2. Although some are able to define such terms as "podatus" "climacus", etc., they are not able to sing them as they appear in the Chants. The writer hopes to discuss in a future article why this condition exists.



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BOSTON CHURCH MUSIC REGULATIONS

(Issued March, 1953)

Article I

The instructions and regulations of the Catholic Church on Sacred Music are preceptive in character and bind in conscience.

(*Motu Proprio*, Preface and IX, 29; The Apostolic Constitution, *Divini Cultus Sanctitatem*, XI).

Article II

In keeping with the spirit of the *Motu Proprio* of Pius X, the Apostolic Constitution, *Divini Cultus Sanctitatem*, of Pius XI, and the Encyclical Letter, *Mediator Dei*, of Pius XII, we desire to encourage the revival of the traditional Gregorian Chant, the use of Sacred Polyphonic Compositions and such of the modern sacred music as does not offend in a secular, profane or unbecoming way the sanctity of the place or the liturgical worship it is intended to serve.

Article III

The Vatican Edition of Gregorian Chant is the only authorized edition. (S.R.C. 1908)

The official catalogue of Church Music for this Archdiocese is: "The White List of the Society of Saint Gregory of America".

Compositions not given in this catalog may not be used, except by written approval of the Diocesan Commission. This prohibition extends to published hymnals, Masses, motets, not approved by the White List.

The rendition of Masses, motets, hymns, and other Church Music (Unpublished works) in manuscript form is forbidden, unless the written permission of the Diocesan Commission has been obtained.

Article IV

Musical Instruments

1. No musical instrument except the organ shall at any time be used in the church without the special permission of the Ordinary. (*Motu Proprio*, VI, 15)

2. The use of the organ is forbidden on the Sundays and Ferials of Advent and Lent and for all Requiem Masses, except as an accompaniment for the singing. The third Sunday of Advent and the fourth Sunday of Lent are excepted. (*Caer.*

Epis.; S. R. C. 2959, 1; 3183, 3333; 1940, 8; 2245)

3. The use of the organ is forbidden even as an accompaniment for the singing in the liturgical services of Holy Thursday (except for the Gloria), Good Friday, and before the Gloria on Holy Saturday. (S. R. C. 4265, 2; 3535,7.)

4. The use of the organ is forbidden during the singing of the Celebrant's Preface and Pater Noster and during the chanting of the Deacon and Subdeacon.

5. The organ may be played during Benediction of the Blessed Sacrament at any time during the year.

Article V

Music in the Schools

1. It is strongly recommended that in every parochial school there be a systematic and thorough training in sight-reading of Gregorian Chant and in other forms of Catholic Church music. We direct that in all our parochial schools the music syllabus be followed exactly and completely.

2. In those Parishes which do not have a Parochial School, the proper instruction of the children in Gregorian Chant and other liturgical music is strongly recommended.

Article VI

Organists

1. It is required that organists be devout and practical Catholics, and that they be well-grounded in the theory and practice of Gregorian Chant, that they have a good understanding of the Liturgy of the Church, and that they be familiar with Liturgical Music.

2. They should see to it that all the rules on Church Music are understood and followed by their choirs — that, for instance, the Proper is sung at all High Masses.

3. Organists shall use approved accompaniment to the Gregorian Chant, lest the rhythm of the chant be destroyed.

4. The organ shall be played in the ecclesiastical "legato" style, appropriate to sacred music.

5. Organists, choirmasters and directors shall use only approved music, even for preludes, inter-

ludes, and postludes. Processionals and Recessionals should be of a style in keeping with the dignity of the ceremonies. (Decree of Leo XIII, September 21, 1884.) For example, the Wagner processional and Mendelssohn recessional shall not be used, even at weddings.

Article VII Singers

1. It is recommended that the faithful be encouraged in congregational singing and be urged to participate in the sacred chant by singing the common parts of the Mass, the more familiar hymns of the Liturgy and approved hymns in the vernacular where these are allowed.

2. In the eyes of the Church, only male singers can become members of a church choir. According to liturgical law and the ancient usage of the Church, boys alone have the official right to sing the soprano and alto parts in church choirs. (*Motu Proprio* V, 13.)

It is recommended that wherever possible, a *schola cantorum* of boys and men be established not only in the larger churches but also in the smaller parishes. (*Divini Cultus* V and VI)

3. Members of church choirs should be devout and practical Catholics of well-known piety and probity of life and should prove themselves worthy of their sacred office by their modest and devout bearing. The choir should be vested during liturgical functions. (*Motu Proprio* V, 14.)

4. Church music is choral in character. Solo and duets, except those referred to in the *Motu Proprio* V, 12, are strictly forbidden, in liturgical services and should be restricted in other services.

5. Concert solos, such as the Bach-Gounod or Schubert Ave Maria, shall not be sung. (*Motu Proprio* II, 5.)

Article VIII High Mass

1. The choir must render the Asperges or the Vidi Aquam (according to the season) with the required repetitions before the High Mass on all Sundays (S.R.C. 1322, 3; 3402, 7.)

2. It is forbidden for the choir to omit any of the Ordinary of the Mass or Proper of the Mass, that is, the Introit, Kyrie, Gloria, Gradual, Tract, Sequence, Credo, Offertory, Sanctus, Benedictus, Agnus Dei, Communion and the Responses. These must be rendered where directed by the rubrics, and each in its entirety. (*Motu Proprio* III, 8; S.R.C. 2424, 2; 3365, 7; 3994, 2; 3959, 2; 3624, 11.)

3. It is forbidden to omit the singing of the Gloria and Credo in High Masses even on weekdays when the rubrics prescribe that they should be sung. (Rom. Miss.; Grad. R.)

4. It is unliturgical for the choir to sing *Gloria in Excelsis Deo* of the Gloria and *Credo in Unum Deum* of the Credo. These parts are to be sung by the celebrant alone. (Rom. Miss.; Grad. R.)

5. The entire Credo should be sung throughout by the choir and not merely recited *recto tono*. (S.R.C. 3827, 2.)

6. A Supplementary Offertory in Latin may be sung after the choir has sung or recited the Proper Offertory. The supplementary Offertory should be a composition of approved Church music suitable to the occasion and of moderate length. (*Motu Proprio* III, 8; VII, 22.)

7. The Sanctus should be sung immediately after the Preface and the Benedictus after the Elevation. There should be no singing during the Elevation.

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8. The proper or variable parts of the Mass must be at least recited *recto tono* if the choir is not prepared to sing them. They may be sung to a psalm tone (Psalmody).

9. The responses at High Mass must be sung according to the Gregorian Chant melodies found in the Vatican Edition of the *Graduale Romanum*.

10. Intonations for the *Deo Gratias* must be taken from the Roman Missal. (S.R.C. 3891; 3292, 2.)

11. The choir is forbidden to sing in any language except Latin during High Mass. (*Motu Proprio* III, 7; S.R.C. 3496, 1; 3827, 1; 3230, 3880; 3975, 5.)

12. Approved Hymns in the vernacular may be sung before and after High Mass.

13. It is forbidden to sing in the vernacular at High Mass during the distribution of Holy Communion. (S.R.C. 3975, Dub. 5.)

14. Whatever playing or singing is done at Low Mass must conform to the general norms concerning the character of sacred music to the exclusion of all that is secular or profane.

Article IX
Weddings

Pastors and administrators shall be vigilant in suppressing the abuse of secular, profane, operatic, or concert music in connection with the wedding ceremony. No music of this kind may be played nor may it be sung either in Latin or in the vernacular before, during or after the wedding ceremony. (CF. Art. VI, n. 5, and Art. VII, n. 5.)

Article X

Requiem High Masses and Funerals

1. At Requiem Masses the organ may be used only to sustain the Chant; it must therefore remain silent except during the actual singing. (*Caer. Epis.*)

2. Secular or profane music may not be played nor may it be sung either in Latin or in the vernacular before, during, or after the Requiem Mass.

3. The proper funeral processional is the *Subvenite*; the proper funeral recessional is the *In Paradisum*. No other selections in Latin or in the vernacular may replace them. (*Rit. Rom.*)

4. No supplementary selections should be rendered by the choir after the Funeral Mass nor before the Absolution. (*Rit. Rom.*)



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5. At all Requiem High Masses, the choir is obliged to sing the Introit, Kyrie, Gradual, Tract, Sequence, Offertory, Sanctus, Benedictus, Agnus Dei, Communion and the responses. The complete text of each of these must be rendered in its entirety. (S.R.C. 2959, 2; 3051, 1: *Motu Proprio* III, 8.)

It is never allowed to omit any of the verses of the *Dies Irae*. (S.R.C. 2959, 2; 3051, 1.)

6. The choir should not sing the *Libera* until the Celebrant has recited the *Non Intres*.

The *Libera* should be sung by the choir as indicated, with the required repetitions. The *Kyrie Eleison*, etc., should not be sung by the Celebrant nor should the *Requiescant* in *Pace* at the end of the Absolution be sung by the Celebrant or Deacon; this properly belongs to the Chanters. (*Rit. Rom.*)

Article XI

Vespers and Compline

1. The singing of the proper Vespers (including commemorations) is strongly recommended, especially on the greater festivals and Sundays. Votive Vespers, such as those of the Blessed Virgin and those of the Blessed Sacrament, are not prohibited. (S.R.C. 3624, 12.)

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2. In churches where the choir is not musically equipped for the chanting of Vespers, it is recommended that the service of Compline be introduced in the late afternoons or evenings on the greater festivals and Sundays.

3. It is strongly recommended that in Holy Week the Divine Office of Tenebrae be performed in those parishes which have a sufficient choir.

Article XII

The Pastor and Church Music

1. Pastors should bear in mind that the purpose of a beautiful church, of a splendid liturgical service and of a fine sermon may be entirely defeated by the incompetence of the organist. On the other hand too often the organist receives little consideration for his work and no encouragement for self-improvement. Pastors should not forget that a better equipped organist means better music in church, a more dignified liturgical service and a congregation inspired to cooperate loyally in the parochial enterprises.

2. Pastors should show their interest in church music by providing the choir with music proper in character and sufficient in quantity, replacing worn out texts and introducing new and interesting numbers, as occasion offers.

3. Pastors should also provide for the upkeep of the organ, arranging for maintenance and repair, and for tuning at least four times a year.

4. Pastors should make personal appeal for men to join in the choir, and encourage all who volunteer.

Article XIII

The Commission for Church Music, as the agent of the Ordinary, will from time to time issue detailed instructions: these are to be obeyed as a duty.

In addition, the Commission will serve as an official advisory board to assist Pastors, Administrators, Organists, Choirmasters and Singers in any problems which arise. Communications should be addressed to Commission on Church Music, Chancery Office, 1 Lake Street, Brighton 35, Mass.

Most Rev. Eric V. McKenzie, D.D., *Chairman*
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The Second in a Series of Articles on Low-priced Pipe Organs

THE STORY OF THE WICKS PIPE ORGAN

A WELL KNOWN AND PROGRESSIVE American institution devoted to the art of organ building, is that of the Wicks Organ Company of Highland, Illinois. Early in 1906, the three Wicks brothers each possessing superior talents in mechanical and electrical engineering, envisioning the great future in store for the ultimate development and modernization of the pipe organ, combined their resources toward the formation of the concern. Shortly thereafter, the first Wicks organ was built and installed in a Church at Lively Grove, Illinois.

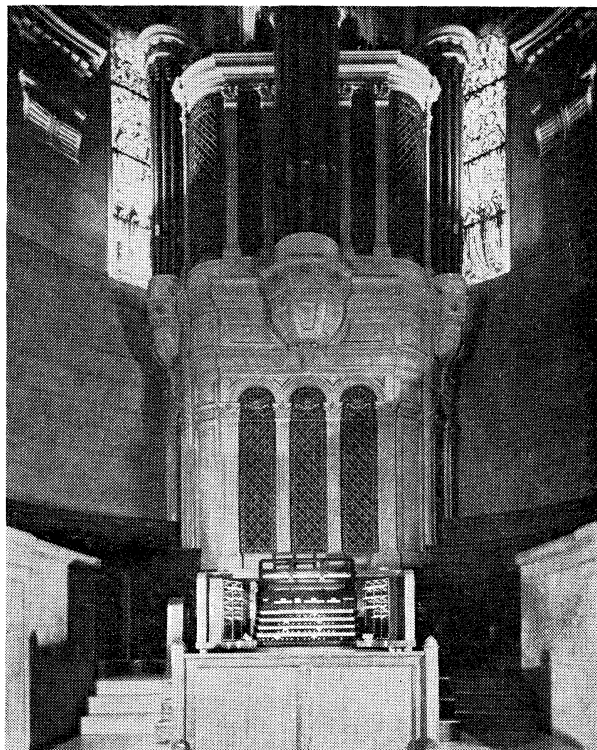
The success of this installation led to the construction and sale of several more instruments during the next two years, and due to continued progress, a Wicks Corporation was formed in 1908, with operations beginning in an enlarged two-story building at Highland. By 1911, some seventy-five organs had been built and installed in various sections of the country and thus, with the company's future assured, and increased facilities imperative, a new site was secured and a large modern factory comprising a floor space of over 40,000 square feet was built on the outskirts of the city. As it stands today, this is one of the most modern and efficient organ plants in America.

In the early period of the company's history, the organs in general use were rather cumbersome affairs with large manually operated bellows requiring a hefty individual hidden behind the instrument to do the pumping. The organist, during the process, was often in a state of mental turmoil fearing to draw too many Diapasons for a thrilling climax, lest the wind supply should weaken due to the inability of the man behind, to stand the strain. These were also the days of the old tracker action which presented certain hazards, especially for the organist not too well equipped with muscular endowment. In the large tracker organs when the manuals were coupled, the weight of resistance when depressing the keys, was such as to make chord playing a decidedly laborious task. However, as time progressed, motor driven organ blowers came into use thereby abolishing the services of the unseen and unheralded monitor of the bellows.

About 1910, with the advent of the pneumatic action, a new era dawned in the organ world. A

gradual development of the first tubular-pneumatic into the later electro-pneumatic action was an innovation. It not only made more feasible the detached console, which gave the organ builder greater latitude in designing installations, but it also opened new vistas for the organist, who was enabled through the light touch of the new action, to perform his master-works with unaccustomed ease.

Not satisfied that the pneumatic action was the best that could be achieved, though it had been adopted widely with a high degree of success, the Wicks' Organ Company began experiments along different lines. The Wicks' engineers believed that electricity could be brought directly to the pipe valve thereby by-passing the complex mechanism of pneumatics and primaries and they set out to prove the theory. In due time the theory became a reality, the goal was reached and the first Wicks direct-electric action with its design of utmost simplicity was completed. A period of extensive experimentation followed during which the action



Wicks Organ in Basilica of
St. Mary, Minneapolis, Minn.

was tested under the most adverse conditions. Successful in all the tests the new action was found to be virtually cipher-free, instantaneous and noiseless.

The Wicks Company thus having perfected and produced a development revolutionary in organ annals of the last generation, registered the words "DIRECT ELECTRIC" in 1926. For the past quarter of a century they have used this action exclusively in the thousands of installations, large and small, completed since 1914, in churches of all denominations throughout America, as well as several foreign countries.

Economy of operation of the Wicks organ is unmatched in that current consumption amounts to approximately 4 cents per hour, and the construction of the organ makes it impervious to tropical or changeable climatic conditions.

The efficiency and completeness of the modern Wicks plant give evidence of thorough planning and supervision for the construction of the Wicks Organ begins in the raw materials. The casting furnaces for example, transform crude ingots into smoothly blended alloys which are transferred to the pipe department to be fashioned into organ

pipes by highly skilled experts. The machine shop is equipped for the production of all dies, machine parts and stampings of the various metal items. Organ blowers are made in a department especially designed for the purpose, and coil winding machinery takes care of the variety of electric magnets used.

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REVIEWS: NEW RECORDINGS OF INTEREST

Francis J. Guentner, S.J.



HERE IS A STRONG PROBABILITY that if anybody in the year 2053 becomes interested in the way that we of the year 1953 performed the great masterpieces of music, he will be able to go to a museum and listen to records made by our conductors, our orchestras, our choruses. The records will be a hundred years old by then, but handled with care they should last that long. On the other hand if we of the present century become interested in orchestras and musicians of the year 1853, lacking as we do any aural record of the way people performed music then, we have to be content with written accounts, criticisms, and commentaries, as well as a study of the music itself, to acquaint ourselves with their approach to music. Fortunately, more than enough was written by the critics of the last century to give us a fairly accurate idea of the way music was played and sung in those days. If from the year 1853 we were to move back three more centuries, let us say the year 1553, and inquire how music was played and sung *then*, we would be almost lost, inasmuch as we have neither aural record, nor expression marks indicated by the composers — and one must be a specialized musicologist indeed if he wishes to investigate what the composers and theorists of that day expected their music to be. We have nothing, one might say, but the music—to which, perhaps, one's first reaction should be, "Thank God we *have* the music!" — Still how much wiser we would be if we had an accurate and detailed idea of how the Renaissance composers expected and desired their music to sound. For all music, if it is to convey its pristine and authentic meaning, must be approached and listened to within an historical context. Take Bach, for instance. One infringes no moral principles by playing his Inventions on the piano, but if Bach intended them for harpsichord, we must dust off the harpsichord of an evening and see how the Inventions sound when played *there*: then we know what Bach expected.

It is the same way with all ancient music: chant, Machaut, Dufay, DesPres, Palestrina, Monteverdi. The long-accepted custom of looking at Medieval, Renaissance, and Baroque music

through nineteenth-century eyes has been discredited, and there is an ever mounting body of both conductors and music lovers who believe that the cause of truth is best served when the played or sung music approximates as closely as possible the ideals and expectations of the composer.

The mere intellectual and visual examination of a Mass of Victoria, a motet of Palestrina, a madrigal of Lassus, is enough to make one breathless in the presence of such facility, yet such profundity, such technique, and withal such artistry. *Craftsmanship* is the word the moderns use to express it. And Gerard Manley Hopkins' dictum — "nothing but fine execution lives long" — finds perfect fulfillment in this music. Upon further inspection of this music it becomes clear that there are almost countless opportunities for "interpreting" it. Without so much as changing a note, one can endow Golden Age polyphony with a dramatic feeling equaled only by the famous choral works of the nineteenth century. Time and time again a director can read into the music a need for *rubato*, *sforzando*, *crescendo* and *diminuendo*, sudden changes from piano to forte, and numberless other expression techniques.

During the past hundred years many an editor has approached polyphony with this dramatic ideal in mind, and one can find editions of this music in which the whole stock in trade of musical expression marks is represented. In our own time, the late Msgr. Raffaele Casimiri is perhaps the best known scholar who had the same view towards sixteenth century music, and the interpretation in his many editions of Roman, Spanish, and Netherlands polyphony is worked out with a minuteness for detail that would cheer the heart of a Romanticist. In an ancient album of records — manufactured sometime in the 1920's — Msgr. Casimiri's interpretation of this music (sung by a Roman polyphonic group which, I believe, made a tour of this country), could be studied. Though technically the records left much to be desired, the stirring and intensely dramatic execution of several motets of Palestrina, Victoria, Lassus, made a profound impression on any sympathetic listener. In more recent times Mercury has issued an LP record (Mer. 10063) of "Renaissance Master-

pieces," sung by a group called the Roman-Vatican Choir and directed by Msgr. Licinio Refice. Technically the recording is a great disappointment, inasmuch as the singers were recorded in the Hollywood Bowl, a location hardly conducive to the performance of such delicate music. A few of the motets come out satisfactorily, but the majority of them cause distress rather than delight. From the way that Msgr. Refice interprets these compositions, I have a very strong suspicion that he makes use of Casimiri's editions, for he calls upon his enthusiastic singers to render the music dramatically and with an almost bewildering intensity.

In direct contrast to such super-charged readings of polyphony, there have appeared several other sets of records in the past few years, in which the music is presented, one might say, altogether objectively and in a sense "impersonally." The directors of the performing choruses have not superimposed their own ideas or their own personalities onto the music, but rather have striven to let the music sing itself. There is, in other words, no "interpretation" so called: the music is allowed to interpret itself, to sing its own message. In renditions of this kind, the listener's interest is centered in the inherent beauty of the melodic lines and in the almost infinite variety of rhythms which arise from the cross and clash of the individual melodic strands. Thus the contrapuntal texture of the music unfolds, the lines weaving in and out with a delicacy and a purity that are altogether indescribable in words. One perceives then that super-added dramatic techniques are not only unnecessary, but actually may obscure the counterpoint, may destroy an essential characteristic of the music itself.

Among the recordings which project this latter approach, mention should be made here of an album (78 rpm) produced in 1948 by the Gregorian Institute and directed by Dom Ermin Vitry, O.S.B. The surfaces of the records were not up to modern standards, but the set was in general satisfactory from a technical point of view. The music (Palestrina and Josquin received most attention) was sung by the 1948 class of the Institute and was marked by restraint, balance, well nigh perfect tonal blend, and a sympathetic understanding and feeling for the text. For my taste

some of the director's tempos were too deliberate, and in a number of places the pauses between the phrases of the motets made for a lack of unity in the individual compositions; but the music was allowed to speak for itself and its eloquence was unmistakable.

Period Records have promised a series of works by Palestrina, and to get things started right they offer as one of their first selections a series of motets sung by the Sistine Chapel Choir under Msgr. Bartolucci's direction (Ren. X-55). The chorus as recorded here does not have the perfection of the Shaw Chorale, but nonetheless the performance is more than adequate inasmuch as the singers catch the spirit of the music and project it in a pleasing manner marked by both vivacity and restraint. The boy sopranos are not as "sweet" as one might like, but they are usually accurate and intelligent. The counterpoint comes forth in pure and unadulterated lines and makes one marvel all over again at the mastery of the composer. Of special interest are the numbers "Exaltabo te," "Popule Meus," "Exsultate Deo," and "Laudate Dominum." One hopes that Period will make good its promise, so that a regular library of authentic and pleasing recordings of Palestrina will at long last be available.



Two recordings of the magnificent *Missa Papae Marcelli* are listed in the LP catalogue. The Roger Wagner (mixed voices) Chorale does the Mass for Capitol (P-8126) and the Paris choir of St. Eustache, under Emile Martin (boys and men) perform the music for Vox (PL-6790). Pere Martin leads his group through a spirited and enthusiastic reading marked by a rather notable amount of "interpretation," especially in the *Gloria* and *Credo*. At times the contrapuntal lines are lost either because of the type of room in which the music was recorded, or because of too much volume from the men's voices — always a hazard in this Mass. Even so the feeling of authenticity emerges from the singing, especially in the *Benedictus* and *Agnus Dei*.

A Prospective buyer ought to sample both of these records before making his choice.

Announcing a New Series of Music Books for Catholic Schools

MUSIC FOR LIFE

by Sister M. John Bosco, C.S.M.

MUSIC FOR LIFE is not just another school music series. It is the outcome of a study of the peculiar needs of Catholic elementary schools where classroom teachers are expected to prepare children to participate in the music of the church in addition to providing for them an all-round musical education similar to the program provided for public school children. Classroom teachers have shared in the planning of the series, and the authors have tried to anticipate the needs of the teacher who is striving to carry on the musical development of her pupils with very little assistance from music supervisors. A monthly outline is given in each book to serve as a guide to teachers whose supervisors are not able to visit schools frequently.

The books for grades one, two and three have been completed. Plans have been made, and song material collected for the intermediate and upper grades. The book for grade four will be available in the spring of 1954, and one new book will be published each year until the book for grade eight is published in 1958.

A list of answers to questions which might arise in the minds of music educators pertaining to the contents and the methods of procedure advocated by the authors of MUSIC FOR LIFE is given below.

- Each book provides material for a developmental program of music education.
- Musical development is integrated with the spiritual, mental, cultural and physical development of the child.
- Music reading is based on familiarity with tonal relationships, and it is never merely "note-naming."
- Auditory, kinesthetic, and visual sensations are called into play to strengthen the children's understanding of tonal relationships.
- Sol-fa syllables are sung as a basis for establishing tonal relationships and as a medium for learning new songs until children have attained the power to sing immediately with words.
- Sol-fa syllables are always associated with their respective *tones*; they are never used merely as *names* for notes.
- Graphic guides are provided in the children's books, suggesting methods of presentation which have been used successfully in teaching music reading.
- The musical score is introduced in grade one for both informal and directed observation of short songs taught by rote, and sol-fa syllables are applied to familiar melodies. Books are used by the children in all grades, even the first.
- Notes are spaced according to their rhythmic ratio as a visual aid to the correct interpretation of rhythmic patterns.
- The type size and note size conform to latest educational standards.
- The tonal vocabulary used in each song is presented for use as a vocal exercise, so that children will feel at home in the range employed in any song.
- Brief written assignments are suggested for strengthening understandings and for testing mastery of certain musical facts and skills.
- Music theory, taught in connection with certain songs, may be recalled each time those songs are reviewed, because helps for teaching are printed on the pages with the songs.
- A taste for Gregorian Chant is developed by the use of simple rote chants, in English and in Latin, in the primary grades.
- The development of a repertoire for congregational singing is the aim of the chant program.
- Repetition of certain chants in several books is designed to effect continuity of the chant program and to lead to the participation of the entire school in certain parts of the liturgy.
- Rote chants are printed in modern notation in the primary grades; Gregorian notation is introduced in the fourth grade; both modern and Gregorian notation are used in grades four through eight.
- Hymns, Gregorian chants, folk songs, singing games, and other songs related to the children's interests and the subjects of the Catholic school

curriculum are arranged to meet the vocal needs of the various grades and age levels.

- Because pupil success in music reading is a strong motivating force, simple unison songs are used at the beginning of every book; and part-singing is introduced in a manner which classroom teachers can easily understand. Some simple two-part songs are presented in the fourth grade; simple three-part songs are presented in the latter part of sixth grade; and very easy four-part songs are included in the seventh grade book and repeated at the beginning of the eighth grade book.
- The series, **MUSIC FOR LIFE**, has been compiled for the Catholic elementary schools of the Diocese of Hartford. If other school systems adopt the primary books of the series and wish to specify certain chants, hymns, or songs which their courses of study require in various upper grades, the authors will consider including such titles in the forthcoming books of the series.

(These points have been drawn up by Sister M. John Bosco, C.S.M., Diocesan Supervisor of Music, Hartford, Connecticut, under whose direction the new series, **MUSIC FOR LIFE**, has been prepared. McLaughlin & Reilly Co., Boston, Mass., Publishers.)

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IT IS A PLEASURE for us to focus the attention of our readers on another Catholic school music educator and church musician whose life and labors are dedicated to religion and music. As a laborer in the vineyard of the Lord, Sister M. Millicent, C.S.A.,

M. Millicent, C.S.A. has in a few short years spread the fruitful influence of her talent and zeal among many people. After spending several years teaching music in the elementary schools conducted by the Sisters of St. Agnes in Wisconsin, she was called to St. Agnes Convent in Fond du Lac, Wisconsin, as Music Supervisor for the Sisters, director of the convent choir and instructor in Voice, Organ and Liturgical Music at Marian College. She is also a member of the Milwaukee Archdiocesan Music Curriculum Committee in which office she recently completed work on a new course of study in school music, secular and liturgical, for the schools of the archdiocese. The committee is currently working on a special plan of study for rural schools. In the past two years Sister Millicent has directed music workshops for elementary teachers in the Milwaukee Archdiocese. She holds a Bachelor of Music from Rosary College, River Forest, Illinois, and a Master of Music from De Paul University, Chicago.

In presenting Sister Millicent to our readers we take a special pleasure because she has accepted our invitation to be a Contributing Editor to our magazine. Drawing on her wide experience and musicianship she will write articles for us in which emphasis will be placed on the problems of coordinating music and liturgy in convent life, the music training of novices in the sisterhood and the establishment of a teacher-training program for sister. (See first of a series on page 130)

CAECILIA is happy to recognize Sister Millicent's achievements of the past and looks forward to reading her practical and inspirational message in these pages in the future.



OUR MUSIC THIS MONTH

The music supplement of this issue of CAECILIA contains all the music selections to be sung by the delegates at the Atlanta, Georgia Convention of the National Catholic Music Educators, May 3 — 6, 1953. The Gregorian Chant Mass Ordinaries and Responses are taken from the Modern Notation Edition of the KYRIALE (M. & R. Co. 1000A) The hymns and Compline are taken from the Accompaniment Edition of the new Pius Tenth Hymnal (M. & R. Co. 1800). Credo III appears in several publications.

The outline of convention events at which this music will be used is listed below.

SUNDAY

2:30 P.M. "The Music of the Roman Rite" at the Co Cathedral of Christ the King. Address by Rev. Cletus Madsen on "The Ideals of Blessed Pius Tenth on Sacred Music". Panel discussion. Music: *Veni Creator, Responses, Mass XVIII, Gloria XV, Credo III, Compline, Tantum Ergo, God, Father, Praise and Glory.*

8:15 P.M. "The Drama and Song of the Holy Sacrifice of the Mass". Celebrant: Rev. Elmer F. Pfeil; Commentator: Rev. Benedict Ehman; Chant Schola of Pius X School of Liturgical Music. Music: *Mary the Dawn, Mass IX, Psalm 33, God, Father, Praise and Glory.*

MONDAY

9:00 A.M. Opening Pontifical Mass. Celebrant: His Excellency, The Most Reverend Gerald P. O'Hara, Archbishop of Savannah-Atlanta. Sermon: The Right Reverend Monsignor William J. McDonald, Catholic University. Music: *Sacerdos et Pontifex* (3 times) *Gloria* and *Responses*. (Remainder to be sung by the children of Atlanta schools.) Proper of the Mass and Offertory Motet by the Pius X School Chant schola. *O Filii et Filiae.*

2:30 P.M. Liturgical Department at Biltmore Hotel. Address by Father Madsen, Chairman, and report on National questionnaires. Reading of new choral materials and practice session.

4:30 P.M. *Compline* in Exhibition Hall, Biltmore Hotel.

TUESDAY

9:00 A.M. Pontifical High Mass. *Mary the Dawn* and *O Filii et Filiae.*

4:30 P.M. *Compline* in Exhibition Hall, Biltmore Hotel.

WEDNESDAY

9:00 A.M. Solemn High Mass at Co Cathedral of Christ the King. Music: *Mary the Dawn, Mass IX and Responses, O Filii et Filiae.* Proper and Supplementary Offertory motet by the Pius X Chant Choir.

NOTE: The last three pages of the supplement are taken from OUR PRAYER SONGS Grade IV (Cat. No. 1866A — 18¢). The entire set — Grades I through VIII — of these easily-taught melodies with English texts were designed as supplements to the Religion Units taught in the Catholic grammar and junior high schools.

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May-June Issue 1953

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Mode VIII

(A.B.)

1. Cre - a - tor — Spir - it, — all - Di - vine, Come vis - it ev -
 2. O gift of — God, Thine — is the sweet Con - sol - ing name
 3. The mys - tic — seven - fold — gifts are Thine, Fin - ger of God's
 4. Kin - dle with — fire brought from a - bove Each sense, and fill
 5. Drive far a - way our — dead - ly foe, And grant us Thy
 6. To us, through Thee, the — grace be shown To know the Fa -
 7. To Sire and — Son be — prais - es meet, And to the Ho -

1. 'ry — soul of Thine, And fill — with Thy — ce - les - tial flame,
 2. of — Par - a - clete; And spring of — life — and — fire of love
 3. right hand di - vine; The Fa - ther's pro - mise sent to teach
 4. our — hearts with love; And grant our — flesh, so — weak and frail,
 5. true peace to know; So we, — led — by — Thy — guid - ance still,
 6. ther — and the Son; And Spir - it — of — Them — both, may we
 7. ly — Par - a - clete; And may — Christ send — us — from a - bove

1. The — hearts which Thou Thy - self did frame.
 2. And — unc - tion — flow - ing — from a - bove;
 3. The — tongue a — rich and — heav'n - ly speech.
 4. The — strength of — Thine which — can - not fail.
 5. May — safe - ly — pass through ev - 'ry ill.
 6. For - ev - er — rest our — faith in Thee.
 7. That Ho - ly — Spir - it's — gift of love. A - men. —

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(C. 53-4)

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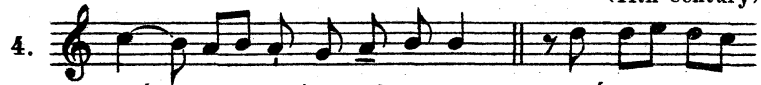
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XVIII. - For the Ferias of Advent and Lent

XVIII. - For the Ferias of Advent and Lent
as well as for Vigils, Ember days and Rogation days.

[*Deus Genitor alme*]

(11th Century)



4. Ky - ri - e *e - lé - i - son. Chri - ste e -
Lord, have mercy. (3 times) Christ, have mercy.



lé - i - son. Ky - ri - e e - lé - i - son.
(3 times) Lord, have mercy. (2 times)



Ky - ri - e *e - lé - i - son.
Lord, have mercy.

RESPONSES
Nos. 1-2-3-4B

(13th Century)



Sán-ctus, * Sán-ctus, Sán-ctus Dó-mi-nus Dé-
Holy, Holy, Holy Lord God of Hosts.



us Sá-ba-oth. Plé-ni sunt caé-li et tér-ra gló-ri-a tú-a.
Heaven and earth are full of Thy glory.



Ho-sán-na in ex-cél-sis. Be-ne-di-ctus qui vé-nit
Hosanna in the highest. Blessed is He that cometh in the

(C. 53-4)
M. & R. Co. 1000A

XVIII. - For the Ferias of Advent and Lent



in nó-mi-ne Dó-mi-ni. Ho-sán-na in ex-cél-sis.—
name of the Lord. Hosanna in the highest.

RESPONSES
Nos. 5-6

(12th Century)



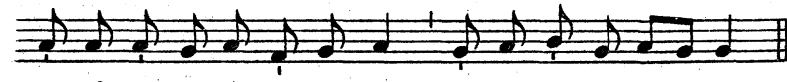
A-gnus Dé - i, *qui tól-lis pec-cá-ta mún-di:
Lamb of God, who takest away the sins of the world,



mi-se-ré-re nó - bis. A-gnus Dé - i, *qui tól-lis pec-cá-
have mercy on us. Lamb of God, who takest away



ta mún-di: mi-se-ré-re nó - bis. A-gnus Dé - i, *
the sins of the world, have mercy on us. Lamb of God,



qui tól-lis pec-cá-ta mún-di: dó-na nó-bis pá - cem.
who takest away the sins of the world, grant us peace.

RESPONSE
No. 7





Priest: Be-ne-di-cá-mus Dó-mi-no.— R. Dé-o grá-ti-as.—
Let us bless the Lord. Thanks be to God.

(C. 53-4)
M. & R. Co. 1000A

XV. - For Simple Feasts

(10th Century)

4. *Priest*  *Choir* 

Gló-ri-a in ex-cél-sis Dé-o. Et in tér-ra
Glory to God in the highest. And on earth

pax ho-mi-ni-bus bó-nae vo-lun-tá-tis. Lau-dá-mus te.
peace to men of good will. We praise Thee.

Be-ne-dí-ci-mus te. Ad-o-rá-mus te. Glo-ri-fi-
We bless Thee. We adore Thee. We glorify

cá-mus te. Grá-ti-as á-gi-mus tí-bi pró-pter má-gnam
Thee. We give Thee thanks for Thy great

gló-ri-am tú-am. Dó-mi-ne Dé-us, Rex cae-lé-stis,
glory. O Lord God, heavenly King,

Dé-us Pá-ter o-mní-po-tens. Dó-mi-ne Fí-li-u-ni-
God the Father almighty. O Lord Jesus Christ, the only

gé-ni-te, Jé-su Chrí-ste. Dó-mi-ne Dé-us, A-gnus Dé-
begotten Son. O Lord God, Lamb of God,

i, Fí-li-us Pá-tris. Qui tól-lis pec-cá-ta mún-di,
Son of the Father. Who takest away the sins of the world,

(C.53-4)
 M. & R. Co. 1000A

XV. - For Simple Feasts



mi-se-ré-re nó-bis. Qui tól-lis pec-cá-ta mún-di, sú-sci-
have mercy on us. Who takest away the sins of the world, receive

pe de-pre-ca-ti-ó-nem nó-stram. Qui sé-des ad déx-te-
our prayer. Who sittest at the right of

ram Pá-tris, mi-se-ré-re nó-bis. Quó-ni-am tu só-
the Father, have mercy on us. For Thou only art


lus sán-ctus. Tu só-lus Dó-mi-nus. Tu só-lus Al-
holy. Thou only art Lord. Thou only art

tís-si-mus, Jé-su Chrí-ste. Cum Sán-cto Spi-ri-tu,
most high, O Jesus Christ. Together with the Holy Ghost

in gló-ri-a Dé-i Pá-tris. A-men—
in the glory of God the Father. So be it.

RESPONSES
 Nos. 1-2-3-4A

(10th Century)

2. 

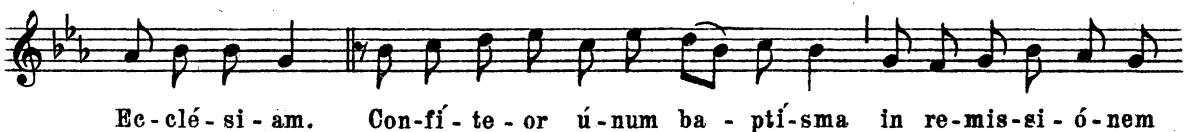
Sán-ctus, * Sán-ctus, Sán-ctus Dó-mi-nus Dé-us
Holy, Holy, Holy Lord God of Hosts.

(C.53-4)
 M. & R. Co. 1000A

Credo III

Celebrant *Choir*

Cré-do in ú-num Dé - um. Pá-trem o - mni-po-tén-tem, fa - ctó-rem
 cée-li et tér-rae, vi - si - bi - lí - um ó - mni-um, et in - vi - si -
 bí - li - um. Et in ú-num Dó-mi-num Jé-sum Chrí-stum, Fí-li-um
 Dé-i u - ni - gé - ni - tum. Et ex Pá-tre ná - tum án - te ó - mni - a
 sée - cu - la. Dé-um de Dé-o, lú-men de lú-mi - ne, Dé-um vé-rum
 de Dé-o vé - ro. Gé - ni - tum, non fá - ctum, con-sub-stan-ti - á - lem
 Pá-tri: per quem ó - mni - a fá - cta sunt. Qui pró-pter nos hó-mi - nes,
 et pró-pter nó-stram sa - lú - tem de-scén-dit de - cée - lis. Et in - car -
 ná-tus est de Spí - ri - tu Sán - cto ex Ma - rí - a Vír - gi - ne:
 Et Hó-mo fá-ctus est. Cru-ci - fí - xus ét - i - am pro nó - bis



RESPONSES FOR HIGH MASS

Response I. - At the Prayers.

1. **Priest:** *V. Dó-mi-nus vo-bís-cum.* *The Lord be with you.* **Choir:** *℟. Et cum spí-ri-tu tú-o.* *And with thy spirit.*

Priest: *O-ré-mus....* *Let us pray.* **Choir:** *℟. A-men.* *So be it.*

Response II. - At the Gospel.

2. **Priest:** *V. Dó-mi-nus vo-bís-cum.* **Choir:** *℟. Et cum spí-ri-tu tú-o.*

Priest: *V. Se-qué-n-ti-a....* *The following....* **Choir:** *℟. Gló-ri-a tí-bi Dó-mi-ne.* *Glory to Thee, O Lord.*

Response III. - At the Offertory.

3. **Priest:** *V. Dó-mi-nus vo-bís-cum.* **Choir:** *℟. Et cum spí-ri-tu tú-o.*

A. Solemn Tone

Response IV. - At the Preface

4A **Priest:** *V. Per ó-mni-a sae-cu-la sae-cu-ló-rum.* *For ever and ever.* **Choir:** *℟. A-men.*

Priest: *V. Dó-mi-nus vo-bís-cum.* **Choir:** *℟. Et cum spí-ri-tu tú-o.*

(C. 53-4)
M. & R. Co. 1000A

Priest: *V. Súr-sum cór-da.* *Lift up your hearts.* **Choir:** *℟. Ha-bé-mus ad Dó-mi-num.* *We have lifted them to the Lord.*

Priest: *V. Grá-ti-as a-gá-mus Dó-mi-no.* *Let us give thanks to the Lord, our God.* **Choir:** *Dé-o nó-stro.* **℟. Dí-gnum et jú-stum est.** *It is fitting and just.*

B. Ferial Tone

4B **Priest:** *V. Per ó-mni-a sae-cu-la sae-cu-ló-rum.* **℟. A-men.**

Priest: *V. Dó-mi-nus vo-bís-cum.* **Choir:** *℟. Et cum spí-ri-tu tú-o.*

Priest: *V. Súr-sum cór-da.* **Choir:** *℟. Ha-bé-mus ad Dó-mi-num.*

Priest: *V. Grá-ti-as a-gá-mus Dó-mi-no Dé-o nó-stro.* **Choir:** *℟. Dí-gnum et jú-stum est.*

(C. 53-4)
M. & R. Co. 1000A

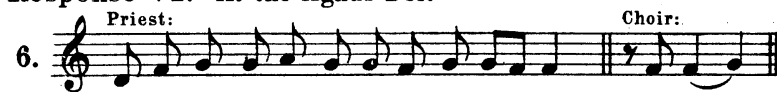
Response V. - At the Pater noster.

5. 
V. Per ó-mni-a sae-cu-la sae-cu-ló-rum. *R.* A-men...

Priest: 
V. Et ne nos in-dú-cas in ten-ta-ti-ó-nem.
And lead us not into temptation.

Choir: 
R. Sed lí-be-ra nos a má-lo.
But deliver us from evil.

Response VI. - At the Agnus Dei.

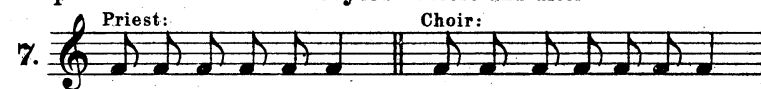
6. 
V. Per ó-mni a sae-cu-la sae-cu-ló-rum. *R.* A-men...


Priest: 
V. Pax Dó-mi-ni sit sém-per vo-bís-cum.
May the peace of the Lord be always with thee.

Choir: 
R. Et cum spi-rí-tu tú-o.

(C.53-4)
M. & R. Co. 1000A


Response VII. - At the Prayers (before and after)

7. 
V. Dó-mi-nus vo-bís-cum, *R.* Et cum spi-ri-tu tú-o.

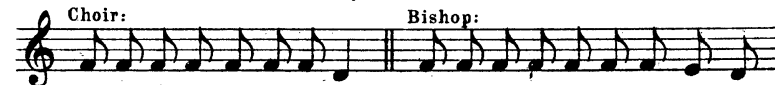
Priest: 
Choir: 
 O - ré-mus.... *R.* A - men.


Response VIII. - At the Pontifical Blessing.

8. 
V. Sit nó-men Dó-mi-ni be-ne-dí-ctum.
Blest be the name of the Lord.

Choir: 
R. Ex hoc nunc et ús-que in sae-cu-lum.
Now and forever.

Bishop: 
V. Ad-ju-tó-ri-um nó-strum in nó-mi-ne Dó-mi-ni.
Our help is in the name of the Lord.

Choir: 
Bishop: 
R. Qui fé-cit cae-lum et tér-ram. *V.* Be-ne-dí-cat vos o-mní-po-tens
Who made heaven and earth. May almighty God, Father Son and

Choir: 
 Dé-us, Pá-ter, et Fí-li-us, et Spi-ri-tus sán-ctus. *R.* A-men.
Holy Ghost, bless you.


(C.53-4)
M. & R. Co. 1000A

IX. - For Feasts of the B.V. Mary. 1


IX. - For Feasts of the B.V. Mary. 1


(Cum júbilo)

(12th Century)

1. 
 Ký - ri - e * e - lé - i - son... Ký -
 Lord, have mercy. Lord,


 ri - e e - lé - i - son... Ký - ri - e
 have mercy. Lord, have mercy.


 e - lé - i - son... Chri - ste e - lé - i - son.
 Christ, have mercy.


 Chri - ste e - lé - i - son... Chri - ste
 Christ, have mercy. Christ, have


 e - lé - i - son. Ký - ri - e e -
 mercy. Lord, have mercy.



 lé - i - son. Ký - ri - e e - lé - i - son...
 Lord, have mercy.


(C.53-4)
M. & R. Co. 1000A

IX. - For Feasts of the B.V. Mary. 1


 Ký - ri - e *
 Lord, have mercy.


 ** e - lé - i - son...

7. 
 Priest Choir
 Gló - ri - a in ex - cél - sis Dé - o. Et in
 Glory to God in the highest. And on


 tér - ra pax ho - mi - ní - bus bó - nae vo - lun - tá - tis.
 earth peace to men of good will.


 Lau - dá - mus te. Be - ne - dí - ci - mus te. Ad -
 We praise Thee. We bless Thee. We


 o - rá - mus te. Glo - ri - fi - cá - mus te. Grá - ti - as
 adore Thee. We glorify Thee. We give

(C.53-4)
M. & R. Co. 1000A

IX. - For Feasts of the B.V. Mary. 1



á - gi - mus tí - bi pró - pter má - gnam gló - ri - am tú -
Thee thanks for Thy great glory.



am. Dó - mi - ne Dé - us, Rex cae - lé - stis, Dé -
O Lord God, heavenly King, God



us Pá - ter o - mní - po - tens. Dó - mi - ne Fí - li u - ni -
the Father almighty. O Lord Jesus Christ, the



gé - ni - te, Jé - su Chri - ste. Dó - mi - ne Dé - us,
only begotten Son. O Lord God,



A - gnus Dé - i, Fí - li - us Pá - tris. Qui tól - lis pec -
Lamb of God, Son of the Father. Who takest away



cá - ta mún - di, mi - se - ré - re_ nó - bis. Qui tól - lis -
the sins of the world, have mercy on us. Who takest away

(C. 58-4)
M. & R. Co. 1000A

IX. - For Feasts of the B.V. Mary. 1



pec - cá - ta_ mún - di, sú - sci - pe de - pre - ca - ti - ó -
the sins of the world, receive our prayer.



nem_ nó - stram. Qui sé - des ad d́ex - te - ram Pá - tris,
Who sittest at the right of the Father,



mi - se - ré - re_ nó - bis. Quó - ni - am tu_ só - lus sán - ctus.
have mercy on us. For Thou only art holy.



Tu só - lus_ Dó - mi - nus. Tu só - lus Al - tis - si - mus,-
Thou only art Lord. Thou only art most high,



Jé - su Chri - ste. Cum_ Sán - cto_ Spi - ri - tu, in_ gló - ri - a
O Jesus Christ. Together with the Holy Ghost in the glory of




Dé - i Pá - tris. A - - - - - men -
God the Father. So be it.

(C. 58-4)
M. & R. Co. 1000A

RESPONSES
Nos. 1-2-3-4A

IX. - For Feasts of the B.V. Mary. 1


(14th Century)


5. 
 Sán - ctus, * Sán-ctus, Sán - ctus—
Holy, Holy, Holy Lord God of Hosts.


 Dó-mi-nus—Dé - us Sá - ba-oth. Plé-ni-sunt caé-
Heaven and earth


 li et tér - ra gló-ri - a— tú - a. Ho-sán -
are full of Thy glory. Hosanna in


 na in ex-cél - sis.— Be - ne-dí-ctus qui vé -
the highest. Blessed is He that cometh in the


 nit in nó - mi - ne Dó - mi - ni. Ho -
name of the Lord. Hosanna



 - sán - na in ex - cé - l - sis.
in the highest.

RESPONSES
Nos. 5-6


(C. 53-4)
M. & R. Co. 1000A


IX. - For Feasts of the B.V. Mary. 1

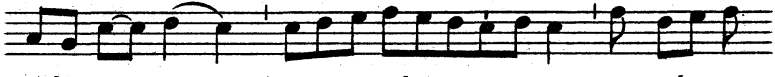
(10-13th Century)

5. 
 A - gnus Dé - i, — * qui tól - lis
Lamb of God, who takest away the sins

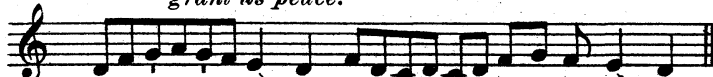

 pec-cá - ta mún - di: mi - se - ré - re - nó - bis.
of the world, have mercy on us.


 A - gnus Dé - i, — * qui tól - lis pec-cá - ta
Lamb of God, who takest away the sins of the


 mún - di: mi - se - ré - re - nó - bis. A - gnus
world, have mercy on us. Lamb of


 Dé - i, — * qui tól - lis pec-cá - ta
God, who takest away the sins of the world,


 mún - di: dó - na — nó - bis pá - cem.
grant us peace.

1. 
 (Choir) Dé - o — grá - ti - as.—
Thanks be to God.

(C. 53-4)
M. & R. Co. 1000A

Sacerdos et Pontifex

Mode I
(A.B.)

Sa - cér - dos et Pón - ti - fex * et vir - tú -

tum ó - pi - fex, pá - stor bó - ne in pó - pu - lo,

sic pla - cu - í - sti Dó - mi - no T.P. Al - le - lú - ia.

Sing three times.

Organ modulation between each repetition.

O Filii et Filiae

Tisserand + 1491

Tr. E. M. Caswall + 1878

Ye Sons and Daughters

Mode II

(A.B.)

Al - le - lú - ia, al - le - lú - ia, al - le - lú - ia. *Fine*

1. O fi - li - i et fi - li - ae, Rex cae - lé - stis, Rex
1. Ye sons and daugh - ters of the Lord, The King of glo - ry,

gló - ri - ae, Mór - te sur - ré - xit hó - di - e. Al - le - lú - ia. *D. C. al Fine*
King a - dored, This day Him - self from death re - stored. Al - le - lu - ia.

2.
Et máne príma sábbati,
Ad óstium monumenti
Accessérunt discípuli. Alleluía.

2.
*All in the early morning grey,
Went holy women on their way
To see the tomb where Jesus lay. Alleluia.*

3.
Et Mariá Magdaléne,
Et Jacóbi et Salóme,
Venérunt córpus úngere. Alleluía.

3.
*Of spices pure a precious store,
In their pure hands these women bore,
To anoint the Sacred Body o'er. Alleluia.*

4.
In álbis sédens angelus
Praedíxit muliéribus:
In Galiláea est Dóminus. Alleluía.

4.
*An angel clad in white they see,
Who sat and spake unto the three:
"Your Lord hath gone to Galilee?" Alleluia.*

5.
Discípulis adstántibus,
In médio stétit Chrístus,
Dícens: Pax vóbis ómnibus. Alleluía.

5.
*That night th' Apostles met in fear,
But Christ did in their midst appear:
"My peace," He saith, "be on all here?" Alleluia.*

6.
In hoc fésto sanctíssimo
Sit laus et jubilátio,
Benedicámus Dómino. Alleluía.

6.
*On this most holy day of days,
To God your hearts and voices raise
In laud and jubilee and praise. Alleluia.*

PSALM 33

Tone II

Be-ne-dícam Dómino omni
In Dómino gloriétur anima
Magnificáte Dominum
Quaesívi Dóminum, et exau-

Aspícite ad eum, ut exhila-
Ecce, miser clamávit, et
Dóminus au-

Castra ponit ángelus
Gustáte, et vidéte, quam
bonus sit
Timéte Dóminum, sancti

Poténtes facti sunt páuperes
et esuri-

Veníte, fílii, au-
Quis est homo qui diligit
Cohíbe linguam tuam a
Recéde a malo, et fac
Oculi Dómini respíciunt
Vultus Dómini aversátur
faciéntes

Clamáverunt iusti, et
Dóminus exau-

Prope est Dóminus contrí-
tis

Multi sunt mala
Custódit ómnia ossa
In morte agit ímpium ma-

Dóminus liberat animas
servórum su-

TÉM-po-re; semper laus eius in o - re
ME - a: aúdiant húmiles, et lae -
ME - cum; et extollámus nomen e - ius
DÍ - vit me; et ex ómnibus timóribus
meis eri - pu -

RÉ - mi - ni, et fácies vestrae ne e - ru -
DÍ - vit, et ex ómnibus angústiiis
eius salvá - vit
DÓ - mi - ni circa timéntes eum, et erí - pit
DÓ - mi - nus; beátus vir qui confúit ad
E - ius, quia non est inópia ti -
ménti - bus

É - runt; quaeréntes autem Dómi -
num nullo bono ca -
DÍ - te me, timórem Dómini do -
VI - tam, desíderat dies, ut bonis fru -
MA - lo, et lábia tua a verbis do -
BO - num, quaere pacem, et sectá - re
IU - stos et aures eius clamórem e -

MA - la, ut déleat de terra
memóriam e -

DÍ - vit vos; et ex ómnibus angústiiis
eórum erípu - it

COR - de et confráctos spíri - tu
IU - sti sed ex ómnibus erípit e - um
E - ius: non confringétur ne u - num
LÍ - ti - a, et qui oderunt iustum,
pu - ni -

Ó - rum neque puniétur, quicúm -
que confúgerit ad

Mary the Dawn

Anon.

Paul Cross
(A.C.)

Unison

1. Ma - ry the Dawn, Christ the Per - fect Day;
 2. Ma - ry the Root, Christ the Mys - tic Vine;
 3. Ma - ry the Wheat-Sheaf, Christ the Liv - ing Bread;
 4. Ma - ry the Font, Christ the Cleans - ing Flood;
 5. Ma - ry the Tem - ple, Christ the Tem - ple's Lord;
 6. Ma - ry the Bea - con, Christ the Ha - ven's Rest;

1. Ma - ry the Gate, Christ the Heav'n - ly Way!
 2. Ma - ry the Grape, Christ the Sa - cred Wine!
 3. Ma - ry the Rose-Tree, Christ the Rose blood - red!
 4. Ma - ry the Chal - ice, Christ the Sav - ing Blood!
 5. Ma - ry the Shrine, Christ the God a - dozed!
 6. Ma - ry the Mir - ror, Christ the Vi - sion Blest!

7. Ma - ry the Moth - er, Christ the Moth - er's Son.

7. Both ev - er blest while end-less ag - es run. A - men.

Pange Lingua

St. Thomas Aquinas + 1274

Mode III
(A.B.)

1. Pán - ge lín - gua_ glo - ri - ó - si Cór - po - ris my -
 2. Nó - bis dá - tus, nó - bis ná - tus, Ex - in - tá - cta
 3. In su - pré - mae_ nó - cte cóe - nae, Re - cúm - bens cum
 4. Vér - bum cá - ro, pá - nem vé - rum, Vér - bo cár - nem
 5. TÁN - TUM ER - GO_ SA - CRA - MÉN - TUM, Ve - ne - ré - mur
 6. Ge - ni - tó - ri, Ge - ni - tó - que, Laus et ju - bi -

1. sté - ri - um, San - gui - nís - que pre - ti - ó - si,
 2. Ví - ri - ne, Et in mún - do con - ver - sá - tus,
 3. frá - tri - bus, Ob - ser - vá - ta lé - ge ple - ne,
 4. éf - fi - cit: Fit - que sán - guis Chri - sti mé - rum,
 5. cér - nu - i: Et an - tí - quum do - cu - mén - tum,
 6. lá - ti - o, Sá - lus, hó - nor, ví - tus quó - que,

1. Quem in mún - di pré - ti - um_ Frú - ctus vén - tris ge -
 2. Spár - so vér - bi sé - mi - ne, Sú - i mó - ras in -
 3. Cí - bis in le - gá - li - bus, Cí - bum túr - bae du -
 4. Et si sén - sus dé - fi - cit, Ad fir - má - dum cor
 5. Nó - vo cé - dat rí - tu - i: Præ - stet fi - des sup -
 6. Sit et be - ne - dí - cti - o: Pro - ce - dén - ti ab

1. ne - ró - si Rex ef - fú - dit_ gén - ti - um.
 2. co - lá - tus, Mí - ro cláu - sit_ ór - di - ne.
 3. o - dé - nae, Se dat sú - is_ má - ni - bus.
 4. sin - cé - rum, Só - la fi - des_ súf - fi - cit.
 5. ple - mén - tum, Sén - su - um de - fé - ctu - i.
 6. u - tró - que, Cóm - par sit lau - dá - ti - o. A - men._

From "Chant Motet Book"

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(C. 53-4)
M & R. Co. 1800

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HIGHLIGHTS OF THE N.C.M.E.A. CONVENTION**MAY 3 — 6, 1953 ATLANTA, GEORGIA****Afternoon****SUNDAY — SPECIAL SESSIONS****2:30**

THE MUSIC OF THE ROMAN RITE — Co-Cathedral of Christ the King

Chairman: Rev. Cornelius Maloney, Ph.D.*Address:* Rev. Cletus Madsen — "The Ideals of Blessed Pius Tenth on Sacred Music"*Panel:* "These Ideals in Practice"*Panelists:* Rev. Irvin Udulutsch, OFM Cap., Sister M. Theophane, OSF, Theodore Marier*Compline:* Sung by Delegates*Organists:* Mrs. Homer Edwards and Sister M. Theophane**Evening****8:15**

THE DRAMA AND SONG OF THE HOLY SACRIFICE OF THE MASS

Co-Cathedral of Christ the King

Celebrant: Rev. Elmer F. Pfeil*Commentator:* Rev. Benedict Ehmann*Mass Ordinary:* Delegates*Mass Proper:* Pius Tenth School of Liturgical Music Choir, Julia Sampson, Director*Organist:* Sister Theophane**MONDAY — May 4****Morning****9:00**

PONTIFICAL HIGH MASS — Co-Cathedral of Christ the King

Celebrant: His Excellency, The Most Reverend Gerald P. O'Hara, Archbishop-Bishop of Savannah-Atlanta*Sermon:* Rt. Rev. Monsignor William J. McDonald*Mass Proper:* Pius Tenth School Choir, Mother Josephine Morgan, RSCJ, Director*Offertory:* Supplementary Motet by Pius Tenth Choir*Kyrie, Sanctus and Agnus Dei:* Children of Atlanta*Gloria:* Delegates*Responses:* Delegates*Director:* Father Madsen*Organists:* Mrs. Edwards and Mr. Marier**11:00**

OPENING GENERAL SESSION — Biltmore Hotel (Exhibition Hall)

Chairman: Rev. Dr. Maloney*Welcome:* The Most Rev. Francis E. Hyland, Auxiliary Bishop of Savannah-Atlanta, and Ogden Doremus*Address:* Rt. Rev. Monsignor Frederick G. Hochwalt, Ph.D. — "The Fine Arts in Catholic Education"*Announcement:* Mr. Benjamin Grasso*Music:* Pius Tenth School Choir, Mother Morgan, Director**Afternoon****12:01**

EXECUTIVE COMMITTEE LUNCHEON — Biltmore Hotel (Room 3)

Chairman: Very Rev. Monsignor Thomas J. Quigley, Ph.D.**Special Sessions****2:30**

LITURGICAL MUSIC DEPARTMENT — Biltmore Hotel

Chairman: Sister Barbara, RSM*Address:* Father Madsen — "Resumé of the Ideals of Blessed Pius Tenth"

Reports on National Questionnaires: Sister M. Claude, CSA (Convents),
 Father Udulutsch (Seminaries), Mr. Marier (Parishes)
New Choral Materials: Mr. Marier

VOCAL DEPARTMENT

- Elementary School Division — Sacred Heart School
Chairman: Sister Helen Dolores, CSJ
Demonstrations: Sister Ann, CSJ — “Basic Rhythms for Young Children”
 Rev. Francis P. Schmitt — “The Testing and Placement
 of Boys’ Voices”
- High School Division — Sacred Heart School
Chairman: Rev. John H. Archibald
Panel: “The High School Boy Singer”
Speakers: Rev. Ernest, OSB — “Why He Should Sing”
 Dr. Harry W. Seitz — “How He Should Sing”
- College Division — Sacred Heart School
Chairman: Sister Sabina Mary, CHM
Demonstrations: Sister Elise, SBS — “Procedures for Staging an Opera”
 Mother Morgan — “Rehearsal Procedure for the College
 Women’s Chorus”
Address: Rev. Bernard J. McConnell, S.J. — “Radio Project for Catholic
 Colleges”

PIANO DEPARTMENT — Biltmore Hotel (Exhibition Hall)

Chairman: Sister Rosemary, RSM
Demonstration: Sister Annarose, OSF — “Studio Helps for the Piano Teacher”
Recital: Six-Piano Ensemble by Students of Mount Mercy, Pittsburgh, Pa.

MUSIC EDUCATION DEPARTMENT—Biltmore Hotel (Pompeian Room)

Chairman: Sister Rita Agnes, SSJ
Panel: Music Education in College and Novitiate Training Schools
Panelists: Sister M. Josepha, OP, Sister Grace Frances, GNSH, Sister Mary
 Ina, IHM

INSTRUMENTAL DEPARTMENT — Biltmore Hotel (Empire Room)

Chairman: Mrs. Edwards
Demonstration: Dr. George Rushford — Rhythm Band Lecture and
 Demonstration
Participants: Primary Pupils of Atlanta Parochial Schools

4:00 OPEN REHEARSAL — Sacred Heart High School Auditorium
Singers: Southern Catholic High School Students
Conductor: Maynard Klein
Accompanist: Sister Thomas Gertrude, OP
Co-ordinator: Sister Grace Frances, GNSH

4:30 COMPLINE — Biltmore Hotel (Exhibition Hall)
Celebrant: Father Madsen
Chanters: Fathers Ehmann and Udulutsch
Director: Mr. Marier
Organist: Rev. Russell Woollen

5:00 EXHIBITORS’ PARTY
 (To be announced)

8:30 PUBLIC CONCERT — Biltmore Hotel (Exhibition Hall)
Artists: Xavier University Glee Club, Norman Bell, Director
Accompanist: Malcolm Breda
Speaker: Howard Mitchell

TUESDAY — May 5

Morning
9:00 PONTIFICAL HIGH MASS — Co-Cathedral of Christ the King
Celebrant: Rt. Rev. Dom M. Robert McGann, OCSO, Abbot, Our Lady of the Holy Ghost Abbey, Conyers, Georgia
Sermon: Rt. Rev. Joseph J. Cassidy, Rector of Co-Cathedral of Christ the King, Atlanta, Georgia
Proper and Ordinary of the Mass: Monks Choir of Our Lady of the Holy Ghost Abbey
Conductor: Rev. Benedict LeRocque, OCSO
Processional and Recessional: NCMEA Delegates

11:00 GENERAL MEETING — Biltmore Hotel (Exhibition Hall)
Chairman: Very Rev. Monsignor Edmund J. Goebel, Ph.D.
Address: Rt. Rev. Monsignor Henry C. Bezou, Ph. D. — “What the NCMEA Can Do for a Diocesan School System”
Music: Chicago Woodwind Ensemble

Afternoon
12:01 LUNCHEON — Biltmore Hotel (Room 3)
 For NCMEA Bulletin Staff by invitation only
1:00 Meeting of Organists and Choir directors of Georgia
 (Details to be announced)

1:30 NATIONAL BOARD MEETING — Biltmore Hotel (Room 14)

2:00 OPEN REHEARSAL — Biltmore Hotel (Exhibition Hall)
 (Same as above)

2:45 Special Sessions

LITURGICAL MUSIC DEPARTMENT — Biltmore Hotel (Room 10)
Chairman: (To be announced)
Panel: Includes discussion of Motu Proprio — Past, Present and Future, and Practical Suggestions for Commemorating the Jubilee Year
Speakers: Fathers Madsen and Udulutsch, Sisters Claude and Theophane Mr. Marier and others to be announced

VOCAL DEPARTMENT

- Voice Instruction Division — Sacred Heart High School
Chairman: Sister Cecilia, SC
Speakers: Dr. Seitz — “Procedure and Content of Class Lessons in Voice”
 Sister Cecilia, S.C. — “Materials in Class Lessons in Voice”
- Elementary School Division — Sacred Heart School
Chairman: Sister Helen Dolores, CSJ
Panel: “Sight Singing”
Speakers: Sister Mary Cecilia, SSND, Sister Mary Evangeline, RSM, Sister Rose Margaret, CSJ
- College Division — Sacred Heart High School
Chairman: Sister Sabina Mary, CHM
Speakers: Rev. Lawrence Heiman, CPpS — “The Role of Choral Singing in the Liberal Arts Program”; Rev. Russell Woollen — “The Philosophical Basis of the Choral Program;” Dr. Arthur C. Becker — “The Function of the Choral Program”

PIANO DEPARTMENT — Biltmore Hotel

Chairman: Sister Rosemary, RSM*Demonstration:* Class Piano Teaching

MUSIC EDUCATION DEPARTMENT — Biltmore Hotel (Room 6)

Chairman: Mrs. Howard Smith*Speakers:* Rev. Ehmann — “A Christian Focus in Music Education”
John Paul — “Administration of School Music”

INSTRUMENTAL DEPARTMENT — Biltmore Hotel (Pompeian Room)

Chairman: Mrs. Edwards*Speaker:* Allen M. Garrett — “Materials for Beginning an Instrumental Program”*Music:* Program by Sister Romana, OSF, Violinist and Sister Annarose, OSF, Pianist**3:30** GENERAL VOCAL DEPARTMENT*Chairman:* Dr. Seitz*Topic:* The NCMEA Vocal Workshop at Mount Mary College, Milwaukee*Speakers:* Dr. Seitz and Sister Cecilia, SC**4:30** COMPLINE — Biltmore Hotel (Exhibition Hall)

(Same as on Monday)

5:00 SOCIAL HOUR**8:30** PUBLIC CONCERT — Biltmore Hotel (Exhibition Hall)*Program:* Southern Catholic High School Students, Maynard Klein, Conductor
and Sister Thomas Gertrude, OP, Accompanist*Guest Artists:* Atlanta Symphony String Quartet**WEDNESDAY — May 6****Morning** SOLEMN HIGH MASS — Co-Cathedral of Christ the King**9:00***Celebrant:* To be announced*Officers:* To be announced*Proper of the Mass:* Pius Tenth School Choir, Mother Morgan, Director*Ordinary of the Mass:* Delegates singing Mass IX, Father Madsen, Director*Organists:* Father Woollen and Mr. Marier**11:30** CLOSING GENERAL BUSINESS MEETING — Biltmore Hotel

(Exhibition Hall)

Chairman: Monsignor Quigley*Reports:* Sister Mary Herbert, OSF, Executive Secretary-Treasurer
Sister Mary Georgia, OSF, for National Executive
Committee and for National Board

Father Madsen for Liturgical Music Committee

Dr. Seitz for Vocal Department

Sister M. Scholastica, IHM, for Music Education Dept.

Sister Rosemary, RSM, for Piano Department

Sister M. Xaveria, OSF, for Student Committee

Father Heiman on election results

(Reports on Instrumental and Resolutions Committees to
be announced)

Adjournment and closing prayer

God Father, Praise and Glory

Anon.

Tr. John Rothensteiner + 1936

Mainz Melody
(T.M.)

1. God Fa-ther, praise and glo - ry Thy chil-dren bring to Thee, Good
 2. And Thou, Lord Co - e - ter - nal, God's sole be - got - ten Son; O
 3. O Ho - ly Ghost, Cre - a - tor, Thou Gift of God most high; Life,

1. will and peace to man - kind Shall now for - ev - er be.
 2. Je - sus, King a - noint - ed, Who hast re - demp - tion won.
 3. love and sa - cred Unc - tion. Our weak - ness Thou sup - ply.

Refrain

O most Ho - ly Trin - i - ty, Un - di - vid - ed U - ni - ty;

Ho - ly God, Might - y God, God Im - mor - tal, be a - dored.

From "Hymns for Eastertide"

(C.53-4)

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Sunday at Compline

(A.B.)


Lector:



Pray, Fa - ther, a bless - ing.

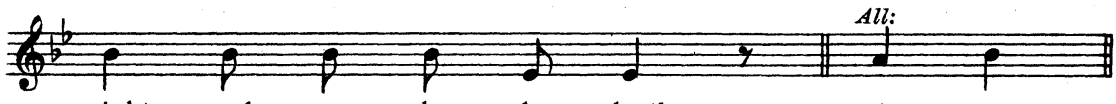
Blessing

Officiant:



Al - might - y God, grant us a peace - ful

All:



night and a ho - ly death. *℞* A - men.

Short Lesson

Lector:



Breth - ren, be so - ber and watch: be - cause your



ad - ver - sar - y the dev - il, as a roar - ing lion,



go - eth a - bout seek - ing whom he may de - vour:



whom re - sist, ye strong in faith. But Thou, O Lord,

All:



have mer - cy on us. *℞* Thanks be to God.

Officiant:



℞ Our help is in the name of the Lord.

All:



℞ Who made heav - en and earth.

Our Father, *all together in silence.*

The Officiant says the Confiteor entirely, in a low voice.

All reply:

May almighty God have mercy on you, forgive you your sins, and bring you to life everlasting. *R. Amen.*

Then all say the Confiteor as follows:

I confess to almighty God, to blessed Mary ever Virgin, to blessed Michael the Archangel, to blessed John the Baptist, to the holy Apostles Peter and Paul, to all the Saints, and to you, Father, that I have sinned exceedingly in thought, word and deed, through my fault, through my fault, through my most grievous fault. Therefore I beseech blessed Mary ever Virgin, blessed Michael the Archangel, blessed John the Baptist, the holy Apostles Peter and Paul, all the Saints, and you, Father, to pray to the Lord our God for me.

The Officiant next says:

May almighty God have mercy upon you, forgive you your sins, and bring you to life everlasting. *R. Amen.*

May the almighty and merciful Lord grant us pardon, absolution and remission of our sins. *R. Amen.*

If there is no priest officiant, the Confiteor is said once only, by all together.

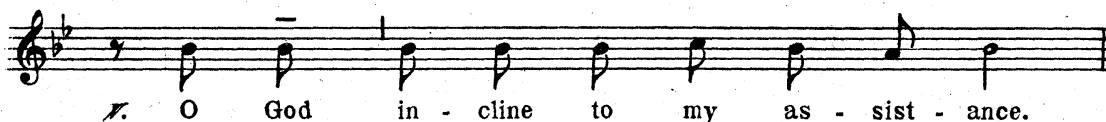
The Officiant then sings:



All:



Officiant: (All make sign of the cross.)



All:

R. O Lord, make haste to help me.

Glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghost.

As it was in the be-gin-ning is now and ev-er shall

be world with-out end. A-men. Al-le-lú-ia.

From Septuagesima till Easter omit Alleluia and sing:

Praise be to Thee, O Lord, King of ev-er-last-ing glo-ry.

In Paschal time: Chanter

Ant.
8 G

Al - le - lu - ia. —

Psalm 4*

Tone 8 G

1. An-swer me, when I call, O my just God, [†]Thou who gavest me relief in *my* dis-tress; * have pity on me and an-swer my prayer.

2. You men, how long will you be hard-*heart* - ed? * why do you love vanity and seek *aft* - er false - hood?
3. Know that the Lord deals wonderfully with his *ho*-ly one; * the Lord will hear *when* I call to him.
4. Tremble, and *sin* not, * ponder within your hearts, upon your beds, and be si - lent.
5. Offer fitting sacri-fi - ces, * and trust in the Lord.
6. Many say: "Who will show us *good*-things?" * Let the light of thy countenance shine *up* - on us, O Lord!
7. Thou hast given joy *to* my heart * greater than when men a-*bound* in corn and wine.
8. As soon as I lie down, I fall a-sleep in peace, [†] for thou alone, O Lord, * dost make me dwell in se-cur - i - ty.
9. Glory be to the Father, and *to* the Son, * and to the Ho - ly Ghost.
10. As it was in the beginning, is now, and ever *shall* be, * world with out end. A - men.

Flex

just God,

* The numbering of the verses has been slightly altered to accommodate the musical setting.

Psalm 90

1. You who dwell in the shelter of the *Most* High,* Who abide under the shadow of the Al-might - y,

2. Say to the Lord:
"My refuge and my *for* - tress,* my *God* in whom I trust!"
3. For he will deliver you from the snare of the *fowl* - ers,* from the *dead* - ly *pes* - ti - lence.
4. He will shelter you with his pinions, and you shall take refuge under *his* wings;* his fidelity is a shield and a buck - ler.
5. You shall fear neither the terror of night,* nor the ar - row that flies by day,
6. Nor the pestilence that creeps in *dark* - ness,* nor the plague that lays *waste* at noon - day.
7. Though a thousand should fall at your side, and ten thousand at your *right* hand:* it shall not reach you.
8. But with your own eyes you shall see * and behold the punishment of the wick - ed.
9. For the Lord is your *re* - fuge,* you have made the *Most* High your de-fense.
10. No evil shall be - fall you,* no plague shall ap - proach your dwell - ing,
11. Because he has given his an - gels charge *o* - ver you,* to protect you in all your ways.
12. Upon their hands they shall bear you up,* lest you dash your foot a - gainst a stone.
13. You shall tread upon the asp and the *vi* - per,* you shall trample under foot the lion and the ser - pent.
14. Because he remained close to me, I will de - liv - er him;* I will protect him, because *he* has known my name.
15. He shall call upon me and I will answer him; I will be with him in *trou* - ble,* I will rescue him and hon - or him.
16. With long life will I satis - fy him,* and show him my sal - va - tion.
17. Glory be to the Father, and to the Son,* and to the Ho - ly Ghost.
18. As it was in the beginning, is now, and ever shall be,* world with - out end. A - men.

Psalm 133



1. Be-hold, *bless the Lord,* all you ser-vants of the Lord;*

2. Who stand in the
house *of* the Lord * dur - *ing* the night hours.
3. Lift up your hands
towards the *sanc-tu - 'ry* * *and* bless the Lord.
4. May the Lord bless
you from *Si - on*, * he who made *heav-en* and earth.
5. Glory be to the Fa-
ther, *and to* the Son, * *and to* the Ho - ly Ghost.
6. As it was in the begin-
ning is now, and ever *shall* be * world with - *out* end. A - men.

Antiphon

(In Paschal Time)



Al - le - lú - ia, al - le - lú - ia, al - le - lú - ia.

On Sunday and Feasts (Feasts of B.V.M. excepted):

(In Paschal Time)

Mode VIII

1. Be-fore the end - ing of the day, Cre - a - tor of the world, we pray
 2. From all ill dreams de-fend our eyes, From night-ly fears and fan - ta-sies;
 3. O Fa-ther, that we ask be done, Through Je - sus Christ, Thine on - ly Son;

1. That with Thy wont-ed fa- vor Thou Wouldst be our Guard and Keep-er now.
 2. Tread un-der foot our ghost-ly foe, That un-de-filed rest we may know.
 3. Who with the Ho - ly Ghost and Thee, Doth live and reign e - ter - nal - ly. A - men.

Chapter

Officiant

But Thou, O Lord, art among us, + and Thy name is called up-on by us;

forsake us not O Lord, our God. — *All* Thanks be to God. —

Short Resp. in Paschal Time
Chanters

In to Thy hands, O Lord, I com - mend

my spir - it: * Al - le - lu - ia, al - le - lu - ia.

All repeat: Into Thy hands.

Chanters
For Thou hast re-deemed us, O Lord, God of Truth. *All* Al-le - lu-ia, al-le - lu - ia.

Chanters
Glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghost.

All repeat: Into Thy hands.

Chanters

Keep us, O Lord, as the apple of Thine eye, al - le - lú - ia.

All

Protect us under the shadow of Thy wings, al - le - lú - ia.

Ant.
3a

Pro - tect_ us.

Canticle of Simeon

Tone IIIa

1. Now thou dost dismiss thy ser - vant, O Lord,* according to thy word in peace,

2. Be - cause my eyes have seen * thy sal - va - tion,

3. Which thou hast pre - pared * before the face of all peo - ples,

4. A light of revelation to the Gen - tiles * and the glory of thy peo - ple Is - ra - el.

5. Glo - ry be to the Fa - ther, and to the Son, * and to the Ho - ly Ghost.

6. As it was in the be -
ginning, is
now, and ev - er shall be, * world without end. A - men.

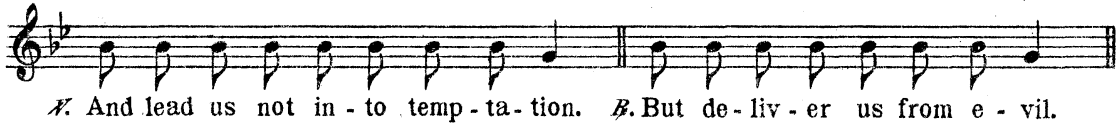
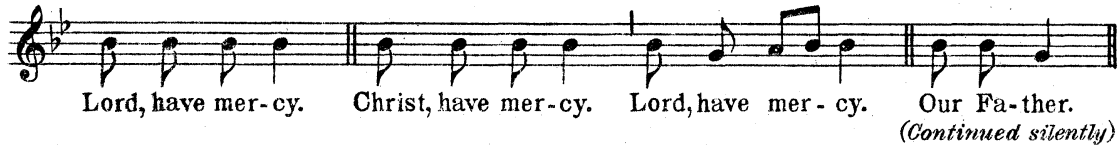
Pro - tect us, O Lord, while we are a - wake, guard us_ while_ we sleep:

In Eastertide

that we may wake_ with Christ, and rest in peace. Al - le - lu - ia.

The following prayers are said on all Sundays of semi-double rite; they are omitted, however, if the commemoration of a double feast or of an octave occurs at Vespers.

Prayers



I believe in God. (Continued silently.)

- V.* The resurrection of the body. *R.* And life everlasting. Amen.
V. Blessed art Thou, O Lord, the God of our fathers.
R. And worthy of praise and of glory forever.
V. Let us bless the Father and the Son and the Holy Ghost.
R. Let us praise and exalt Him above all forever.
V. Blessed art Thou, O Lord, in the firmament of heaven.
R. And worthy of praise and glory and exaltation forever.
V. May the almighty and merciful Lord bless and keep us.
R. Amen.
V. Vouchsafe, O Lord, this night. *R.* To keep us without sin.
V. Have mercy on us, O Lord. *R.* Have mercy on us.
V. Let Thy mercy, O Lord, be on us.
R. As our trust is in Thee.
V. O Lord, hear my prayer. *R.* And let my cry come unto Thee.
V. The Lord be with you. *R.* And with thy spirit.

Let Us Pray

Visit, we beseech Thee, O Lord, this house, and drive far from it all snares of the enemy: + may Thy holy angels dwell here to keep us in peace; * and may Thy blessing be with us always. Through our Lord Jesus Christ, Thy Son: + Who with Thee, liveth and reigneth in the unity of the Holy Ghost, God,* world without end. *R.* Amen.

V. The Lord be with you. *R.* And with thy spirit.



Blessing (given by Officiant recto tono)

May the almighty and merciful Lord, Father, and Son, and the Holy Ghost, bless and keep us. *R.* Amen.

Anthem to the B.V.M. is then sung according to the season, followed by its *V.* and *R.* Prayer.

(For the Ant. to the B.V.M. see pages 178, 239, 277 or 296.)

May the divine assistance remain always with us. *R.* Amen.

The Our Father, Hail Mary, and Creed, are then said in silence.

Regina Caeli, Laetare

Mary, Queen of Heaven

Anon. XIV Cent.

Eng. text adapt. T. M.

(From Compline of Holy Saturday to
None of Saturday after the
Feast of Pentecost)

Mode VI

(A.B.)

Re - gí - na cáe - li, * lae - tá - re, al - le - lú - ia: Quí -
Ma - ry, Queen of Heav'n, be joy - ful, al - le - lu - ia. For

a quem me - ru - í - sti por - tá - re, al - le - lú - ia:
He whom thou hast me - ri - ted to bear, al - le - lu - ia.

Re - sur - ré - xit síc - ut dí - xit, al - le - lú - ia:
He is ris - en as He fore - told, al - le - lu - ia.

O - ra pro nó - bis Dé - um, al - le - lú - ia.
Plead with God our sins to spare, al - le - lu - ia.

Latin. *V.* Gáude et laetáre Vírgo María, allelúia.*R.* Quíá surréxit Dóminus vére, allelúia.English. *V.* Rejoice and be glad, O Virgin Mary, alleluia.*R.* For the Lord is truly arisen, alleluia. (Prayers-Page 448)

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(C.53-4)

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Prayers After the Marian Antiphons

In Advent

Pour forth, we beseech Thee, O Lord, Thy grace into our hearts, that we, to whom the incarnation of Christ, Thy Son, was made known by the message of an angel, may by His passion and cross be brought to the glory of the resurrection. Through the same Christ, our Lord.
AMEN.

Grátiam tuam quáesumus Dómine, méntibus nostris infúnde; ut qui, ángelo nuntiánte, Christe Fílii tui incarnatiónem cognóvimus; per passióem ejus et crucem ad resurrecti-ónis glóriam perdúcamur. Per eúndem Christum Dóminum nostrum. AMEN.

From Christmas Eve to the Eve of the Purification

O God, Who through the fruitful virginity of blessed Mary has given to mankind the rewards of eternal salvation; grant, we beseech Thee, that we may experience the intercession of her through whom we received the Author of life, our Lord Jesus Christ, Thy Son.
AMEN.

Deus, qui salutis aetérnae, beatæ Mariæ virginitate fecúnda, humano géneri præmia præstitisti: tribue quáesumus; ut ipsam pro nobis intercédere sentiámus, per quam merúimus auctórem vítae suscipere, Dóminum nostrum Jesum Christum Fílium tuum.
AMEN.

From Compline of February 2nd Until Compline of Wednesday in Holy Week

Grant, O merciful God, Thy protection in our weakness; that we who celebrate the memory of the Holy Mother of God, may, through the aid of her intercession, rise from our sins. Through the same Christ, our Lord.
AMEN.

Concéde miséricors Deus fragilitáti nostræ praesídium: ut qui sanctæ Dei Genitrícis memóriam ágimus, intercessi-ónis ejus auxílio a nostris iniquitatibus resurgámus. Per eúndem Christum Dóminum nostrum.
AMEN.

From Compline of Holy Saturday Until None of the Saturday Before Trinity

O God, Who didst vouchsafe to give joy to the world through the resurrection of Thy Son, our Lord Jesus Christ; grant, we beseech Thee, that through His Mother, the Virgin Mary, we may obtain the joys of everlasting life. Through the same Christ, our Lord.
AMEN.

Deus, qui per resurrecti-ónem Fílii tui, Dómini nostri Jesu Christi mundum laetificáre dignátus es: præsta quáesumus: ut per ejus Genitrícem Virgínam Mariám perpétuae capiámus gáudia vitæ. Per eúndem Christum Dóminum nostrum. AMEN.

From the First Vespers of Trinity Sunday Until None of the Saturday Before the First Sunday in Advent

Almighty, everlasting God, Who by the cooperation of the Holy Ghost didst prepare the body and soul of the glorious Virgin Mother Mary to become a worthy dwelling place for Thy Son: grant, that as we rejoice in her commemoration, we may, by her loving intercession, be delivered from present evils and from everlasting death. Through the same Christ, our Lord.
AMEN.

Omnípotens sempitérne Deus, qui gloriósæ Virgínis Matris Mariæ corpus et ánimam, ut dignum Fílii tui habitáculum éffici mererétur, Spírítu Sáncto cooperánte, præparásti: da, ut cujus commemorati-ónem laetámur, ejus pia intercessi-ónem, ab instántibus malis, et a morte perpétua liberémur. Per eúndem Christum Dóminum nostrum. AMEN.

OUR PRAYER SONGS

by

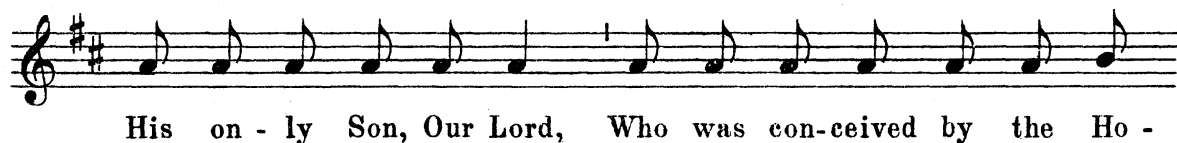
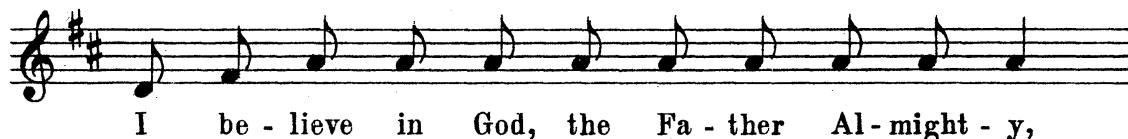
The School Sisters of Saint Francis
Alverno College School of Music, Milwaukee, Wisconsin.

GRADE IV

Review: Nos. 1-5b inclusive. Gr. I

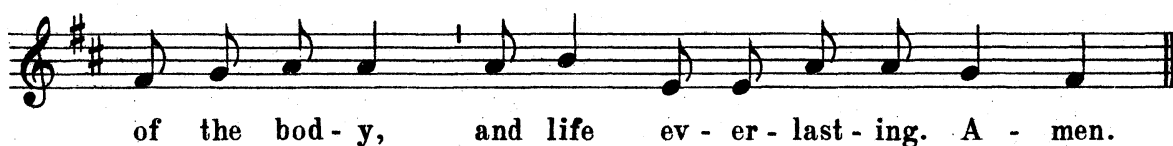
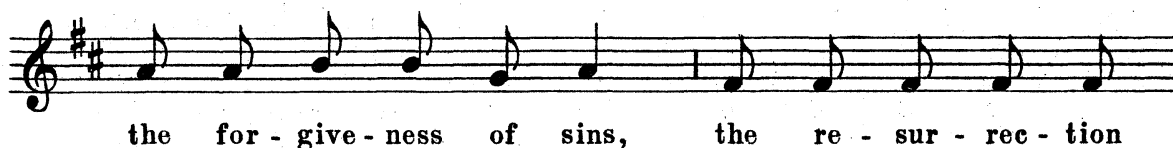
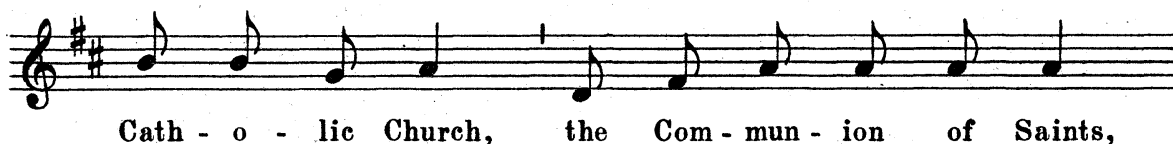
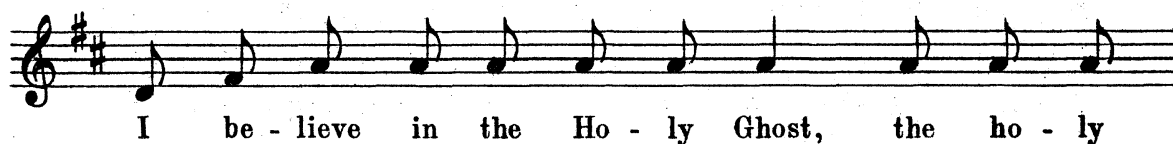
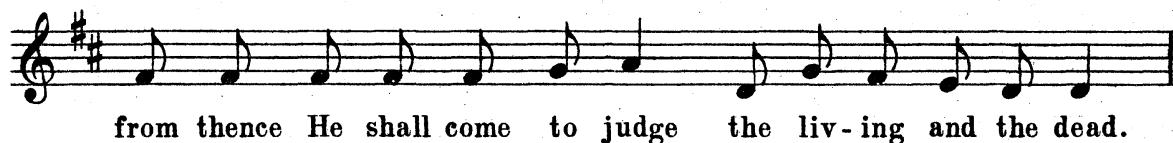
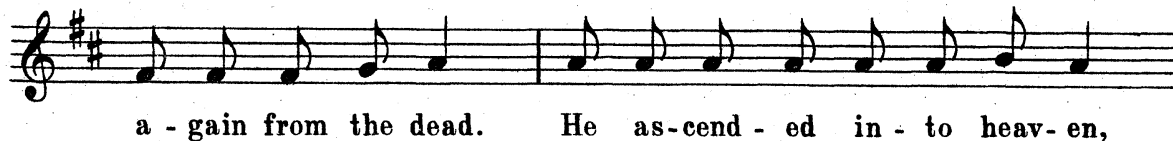
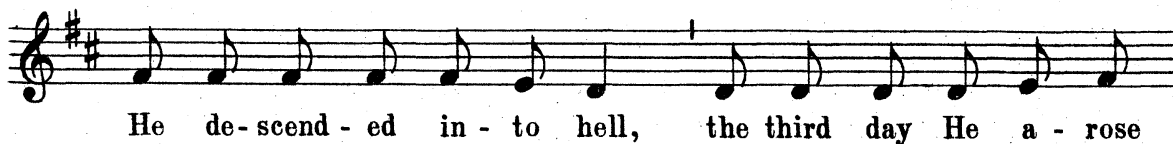
No. 1 and Nos. 20-23 inclusive. Gr. III

1. The Apostles' Creed



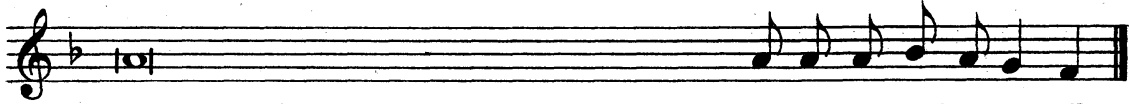
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Oct. 22, 1951

Imprimatur: Moyses E. Kiley, Archbishop of Milwaukee
Oct. 27, 1951



Religion Units

2. The Perfections of God: God is All-Knowing



The eyes of the Lord in every place be-hold the good and e - vil.
The eyes of the Lord see me everywhere, there-fore I shall do no e - vil.

Follow immediately with this song:

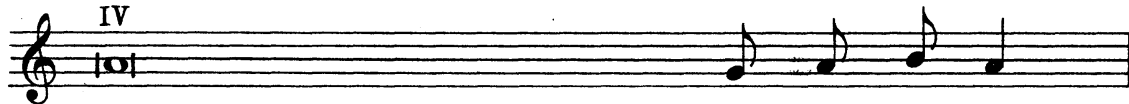


God watch-es o'er us all the day, At home, at school, and at our play; And



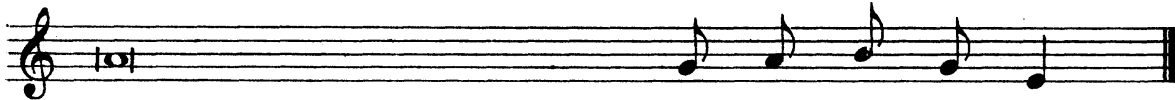
when the sun has left the skies, He watch-es all with lov-ing-eyes.

3. R.U.—The Creation



IV

| | |
|---------------------------|--------------------------------------|
| 1. Praise ye the Lord, | from the heav - ens; |
| 2. Praise ye Him | all His an - gels, |
| 3. Praise ye Him, | O sun and moon: |
| 4. Praise Him, ye heav - | - - - ens of heav - ens: |
| 7. Praise the | Lord from the earth, |
| 9. Moun - | - - - tains and all hills, |
| 11. Kings of the earth, | and all peo - ple: |
| 12. Young men and maidens | let the old with the |
| | younger praise the Name of the Lord: |



| | |
|--|--|
| 1. praise ye Him | in the high pla - ces. |
| 2. praise | ye Him all His hosts. |
| 3. praise ye Him, | all ye stars and light. |
| 4. and let all the waters that are above the | heavens praise the Name of the Lord. |
| 7. ye dra - | - - - gons, and all ye deeps. |
| 9. fruitful | trees and all ce - dars. |
| 11. princes and all | judg - es of the earth. |
| 12. for His Name a - | - - - lone is ex - alt - ed. |

ST. ROBERT BELLARMINE, S.J., and LITURGICAL MUSIC

by Rev. Alfred Bernier, S.J.

CHAPTER VI

THE DEATH OF CLEMENT VIII HAD RECALLED Bellarmine to Rome. From this time he was to remain there. In the first ballot of the conclave that elected Leo XI (1605), Bellarmine hardly escaped being made pope: in fact, he had obtained the majority of the votes. Twenty-seven days after his election, Leo XI died, and Bellarmine was more than ever exposed to the danger that he most dreaded: "A Papatu, libera me, Domine." ("From the Papacy, deliver me, O Lord.") This was his incessant prayer.¹ In the first ballot Bellarmine received fourteen votes. However, several days later, Cardinal Borghese was elected, and took the name of Paul V.²

Henceforward Bellarmine became the key of most of the Roman congregations.³

His interest in liturgical questions⁴ pointed him out for work in the Congregation of Rites.⁵ Shortly after his return to Rome he became a member of this congregation. His name first occurs under the date of December 17, 1605.⁶

He was never president of the Congregation,⁷ but he did exercise a preponderant influence on it.

The example of his holy life, the clarity and solidity of the motives he brought into the discussion, said Cardinal del Monte, made Bellarmine a person of the first rank. Such was his authority that the Congregation often changed its opinion,⁸ after hearing his views presented. A former secretary of the Congregation bore witness that Bellarmine was the usual reporter of important questions treated, and that everyone, with one accord, sided with his opinion.⁹

Going through the registers of the Congregation, we notice that Bellarmine is the specialist of liturgical matter.¹⁰ When there was question of particular breviaries, of new masses or offices, of correcting or adjusting texts presented, invariably one meets such mentions as: "Referred to the Most Eminent Bellarmine . . . Let Bellarmine express the mind of the Congregation . . . etc."¹¹

The history of Bellarmine's liturgical works when he was a member of the Congregation would carry us too far.¹² We shall limit ourselves to only two questions: the part played by Bellarmine in reform of the monastic breviary, and the edition called "Medicean" of Gregorian chant.¹³

The liturgical activity that followed the Council of Trent and was pursued in the seventeenth century is well known. Protestantism worked hard to destroy the rites of Rome. On the other hand, every country, diocese, cathedral, abbey had individual usages and books of prayer. In the sixteenth century, from the liturgical viewpoint, a veritable anarchy was prevalent. Several complaints reached the Council.¹⁴ But the Fathers, absorbed by serious dogmatic moral, and disciplinary problems, brought up by the reformers, had no time to treat of the problems of cult, except in a general way. The Council left it to the Pope to take care of liturgical reforms. Under the vigorous activity of St. Pius V, Gregory XIII, Sixtus V, and Clement VIII, the Church reformed all of her official books of public prayer. What was most important was the unification of the different liturgies: one single prayer for the Church, one and catholic. It was more a matter of returning to the ancient Roman liturgy than of a new liturgy. Successively there appeared typical editions of the Breviary, the Missal, Pontifical, Ritual, Martyrology, and Ceremonial.¹⁵ Several traditions of certain churches remained intact (the mozarabic rite, the ambrosian liturgy), and of the monastic orders that could invoke a privilege more than two centuries old.¹⁶

The great Benedictine family, with its ten centuries of tradition, did not deprive itself of the privilege given by St. Pius V's bull, *Quod a nobis*. It resolved to keep its breviary, founded on the Rule of St. Benedict and composed, at least along general lines by the holy founder himself. However, in many abbeys or congregations of the order, rather notable divergences had been gradually introduced. The procurators of the different abbeys, following Paul V, made a step in view of this reform. The Pope acceded to their desires and confided the task to Cardinal Bellarmine.¹⁷

By 1608 Bellarmine had the new breviary approved by the Congregation of Rites, following the usage of the Congregation of St. Gall.¹⁸ The next year, the breviary was printed in Venice.¹⁹

The success of this edition had won over all the abbots to a single breviary for the whole Benedictine Order. On the order of the Congregation of Rites, Bellarmine summoned to Rome all the procurators of the various Benedictine congregations

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and entrusted to them the revision of the Romano-Monastic breviary.²⁰ He asked them to prepare a text that would be “likely to become common to all the religious who do the work of Our Lord under the standard of the very holy Father Benedict, and one that would be close to the Roman Breviary.”²¹ In 1612 the procurators were about to finish the work. Bellarmine shared this good news with the General of the Camaldolese and expressed a desire that no Breviary, Diurnal or Missal be printed before the common breviary was finished and before the Holy Father’s will was known. The cardinal added: “It will be agreeable to your Most Reverend Paternity, I hope, that all religious submitted to the rule of the very holy father Benedict throughout the world, glorifying God with the same heart and so to speak with the same voice, may use a single breviary for the divine praise and may offer to the Most High Father the sacrifice of the Body and Blood of the Lord, according to the formulas of a same Missal.”²²

The reform had consisted especially in unifying the Benedictine liturgy. The particular usages of each order or congregation were suppressed, and to satisfy the desire of the Pope, almost the entire Breviary of St. Pius V had been incorporated as well. Some ancient and venerable traditions of the Order had to be sacrificed. The Psalter, which, according to the Rule of St. Benedict, had to be recited every week, was interrupted on feasts of saints; but these feasts were much less numerous than they are today.²³

Paul V, by his brief *Ex injuncto nobis* of October 1, 1612,²⁴ approved the reformed breviary, which appeared at Venice the same year under the title: *Breviarium Benedictinum ex Romano restitutum, Pauli V Pont. Max. auctoritate approbatum*. At the end of the work is read the signature: Robert Card. Bellarminus.²⁵

The realization and the very idea of this reform had been the work of the Benedictine religious themselves. The role imposed by Paul V on Cardinal Bellarmine had been rather modest. It was to promote the collaboration of the various Benedictine families in revising the work, and to help in the formalities of the final approbation.

The Medicean Gradual

At this same time of the correction of the liturgical texts of the choral office, a very animated controversy was going on in Rome on the musical texts themselves. This quarrel begun shortly after

the Council, a quarrel of musicians, liturgists, and printers, was to close only in 1615, with the edition of the Medicean Gradual.²⁶

We know the deplorable plight of Gregorian chant in the fourteenth, fifteenth, and sixteenth centuries. If the Gregorian melodies had been preserved intact, the same could not be said of the rhythmic traditions. The chant, losing its traditional rhythm, was now only a body without a soul. The end of the sixteenth century was to complete the fall of Gregorian chant, in spoiling even the integrity of the melodies.

On the subject of religious music, the Council of Trent had formulated several rather vague directives,²⁷ but had not recommended any reform of Gregorian melody or rhythm. It was left to the Pope, to whom the Council had left any further reform of liturgy, to command or not to command a revision of the musical text. It is said that it had been suggested to Gregory XIII (perhaps by Palestrina) that the reform of ecclesiastical chant be undertaken.²⁸

Pierluigi da Palestrina, then master of music at St. Peter’s, and his colleague, Annibal Zoilo, cantor and composer for the same chapel,²⁹ were charged by Gregory XIII³⁰ with the task of preparing a new edition of the chant books: Antiphonaries, Graduals, Psalters, etc. According to the tenor of the brief, the role of the correctors was quite definite: to eliminate the “many barbarisms, obscurities, contradictions, and superfluities” contained therein, in a word to adapt the melodies to the new texts of the reformed breviary and missal.³¹

Palestrina and Zoilo understood differently the role confided in them by the Pope. Imbued with Renaissance musical ideas, they undertook “less the revision of the melodies to be reprinted, than their correction, and even refashioning, according to a new criterion.”³²

The Renaissance held everything medieval in horror. The Greco-Roman line in architecture, the splendor of the forms of human bodies, coloring in painting, the style of Cicero, the poetry of Horace and Virgil, “new music” — such were the only criteria and canons of beauty. Medieval cathedrals, the mysticism of a Fra Angelico, the rhythm of the ancient hymns, the profound faith of a Gregorian motif — all of this was obscurantism!

The two polyphonists went to work feverishly.³³ They began with the Gradual. Palestrina took the

Proper of the Time; his colleague the Proper of the Saints. In a year, or almost, the work was done. The "barbarisms" had been remedied: the accented syllable now had drawn all neums to itself; melodic accents corresponded perfectly with the tonic accents of the texts. The "superfluities" had disappeared: the great melismas of the gradual and alleluia verses, etc., were suppressed and phrases of plainchant could become a theme for polyphonic motets, a cantus firmus with majestic slowness. Finally "contradictions" and "obscurities" had been corrected: Gregorian modes were brought in line with new harmonic criteria, certain verses of the *Te Deum* had been transposed a fifth higher, in view of greater brilliance.³⁴ In a word, for not understanding the admirable laws of Gregorian³⁵ composition, the genius of Palestrina was led astray to the point of making the ancient art of chant unrecognizable.

A Spanish musician, Don Fernando de las Infantas, and King Philip II himself, had fortunately opposed the publication of a work that "destroyed"³⁶ Gregorian chant. In a letter to the king, Don Fernando compared Philip II to a new Samson, destined by Providence to annul the superb Philistines, Palestrina and Zoilo! He begged him to prevent this publication.³⁷ Through respect for the art and work of St. Gregory the Great, the fiery musician begged Gregory XIII not to allow this disgrace in the very country and under the pontificate of another Gregory.³⁸

Won by the arguments of Don Fernando³⁹ or constrained by financial arguments,⁴⁰ Gregory XIII in fact did stop the printing of the Gradual of Palestrina and Zoilo.⁴¹ But the idea of a musical reform had started. Others would carry it along. Although a Venetian editor, Liechtenstein, reprinted (1579–1580) the Gradual and Antiphony following the versions of incunabula or manuscripts in use toward the end of the fifteenth century, a papal chaplain, Giovanni Guidetti, friend and favorite student of Palestrina, published (1582–1588) different works at Rome,⁴² corrected according to the ideas of the Renaissance and looked over by the great polyphonist himself.⁴³

As respectful of ancient traditions as was the edition of Liechtenstein, that of Guidetti marked a break with the past: accumulation of neums on the accented syllable, proportional notation (long and short), suppression of the ligatures of neums,

use of a pause doubling the value of notes, and of a semi-circle to prolong the note by half its value . . . But, in fact, the Guidetti editions had no official character and were only a private enterprise.⁴⁴ However, in 1595, the melodies of the Pontifical, corrected according to the same erroneous criteria (this time the vocalizes themselves were shortened), were *officially* published at Clement VIII's order. They were the work of Dragone, music master of St. John Lateran, and of Marenzio, one of the best composers of the Roman school.⁴⁵

But, a year or two before there entered on the scene, or at least into the wings, a master printer, Raimondi, who was to take up and carry out the projects of Gregory XIII. In 1575, with the help of Cardinal Ferdinand de Medici, he had founded the *Stamperia Orientale* for editions in oriental languages. The undertaking, over-specialized, brought in little. In 1592, Raimondi joined with the Cistercian monk Fulgentius Valesio and Leonardo Parasoli, inventors⁴⁶ of movable type in wood for the printing of lectern books in large notes. Valesio had interested several influential cardinals in his project of editing choral books through his invention. The Pope, moreover, had indicated his intention to consult the Congregation of Rites.⁴⁷ Without Palestrina knowing this, Valesio obtained from Clement VIII, in 1593, in favor of his nephew Silvio and of Parasoli, a laudatory letter and the privilege for fifteen years, of printing books of Gregorian chant.⁴⁸

The monk gave a memorandum to the Congregation of Rites, which took notice of it in its meeting on January 21, 1594.⁴⁹ In this memorandum, Valesio and Parasoli asked "for themselves alone and excluding anyone else," the privilege of printing for a period of fifteen years "books of plain chant corrected according to the norm of the Council of Trent(!) and the decree of Pope Gregory XIII." After a study of this document, the Congregation confided the matter to Cardinal del Monte, who was to consult experts in sacred chant. If the books were judged to be well corrected, the privilege asked would be granted, not only for fifteen years, but for thirty, and would pass on to the heirs or successors of Parasoli and Valesio.⁵⁰

Valesio and Parasoli, in their treatment of the subject of an eventful edition of the choral books, had ignored, obviously, the printer Raimondi.⁵¹ The latter, independently, it seems, of his associates, won over to his side the collaboration of

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Palestrina. For the handsome sum of a thousand scudi,⁵² Palestrina agreed to retouch his manuscript of 1579, the Proper of the Time.⁵³ The unexpected death of the great composer, February 2, 1594, threatened to put an end to the printer's dreams. Several weeks later, however, the society of Raimondi, Parasoli, Valentino, and Valesio (uncle and nephew) entered into negotiations with Hyginus, Palestrina's son and heir. He was willing for the compensation of two thousand one hundred and five scudi to give over the Gregorian work of his father, a complete Gradual, Proper of the Time and Proper of the Saints, and an Antiphonary.⁵⁴ Raimondi calculated the profit as two hundred thousand scudi . . .⁵⁵

An investigation of the work made at the order of the Congregation of Rites by a commission of musicians presided over by Nanino, declared that there was fraud and that the Proper of the Saints was not the work of Palestrina.⁵⁶ The manuscript, in part faked by Hyginus, in fact offered no homogeneity. Using the notes of his father and the sketches of Zoilo, who died the preceding year, he had made up a sanctoral in his own way. He had taken the trouble to give the paper an appearance of age, in order to disguise his fraud. Hence there arose a legal case between Hyginus and the Raimondi Company. Hyginus was finally convicted as guilty of imposture.⁵⁸ The manuscript went to a Mons-Pietatis.⁵⁹

(To be continued)

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QUESTION BOX

Rev. Francis A. Brunner, C.Ss.R.

Q. *What is the standing of the Solesmes school of chant? I have been told that the Gregorian chant as edited and interpreted by the monks of Solesmes is the official version, and any deviation from this is contrary to church law. Is this true?*

A. To answer this question precisely it is necessary to define and explain our terms. Just what is meant by a "Solesmes edition"? We all know that the Vatican text of the Gregorian chants was prepared, directly or indirectly, by the monks of Solesmes Abbey in France. The Kyriale and Gradual were the work primarily of Dom Pothier (a former member of the Solesmes community), working with an international group of scholars with whom he did not always see eye to eye. The critical material on which these books were based was prepared at Solesmes. Subsequent volumes of the chant were edited and prepared under the supervision of Dom Mocquereau and Dom Ferreti. These official texts — the Vatican edition, as they are called — appear without any special rhythmical signs, although the basic rules for interpreting the notes are given in the course of a carefully prepared preface to the Vatican Gradual (see pp. x – xiv in the English version of the *Liber Usualis*).

However, the monks of Solesmes, under the leadership of Dom Mocquereau, undertook a special edition of the chants, in which were included certain symbols or signs to interpret the rhythm of the chant according to norms peculiar to the monks of Solesmes. These are *not* "official" signs, though they have the permissive approval of the Holy See.

It appears to this writer that it is not correct to say that these peculiar interpretations of the Solesmes school of chant *must* be followed, especially since in certain matters — as, e.g., the interpretation of the *quilisma* — the rules set down by the Solesmes editors are in open contradiction to the rules laid down in the Vatican Gradual (cf. pp. xii and xxv in the *Liber Usualis*). Anyone who has perused the immense literature which has accumulated in the course of research into the ancient chant manuscripts and their interpreta-

tion, must realize that there is little harmony among scholars as to the precise meaning of many particulars. Even among the mensuralists or equalists — and they are by no means the only students in the field — there is a great deal of disagreement. It is hardly conceivable that the Holy See would endeavor to quash these varying interpretations by positive measures. Surely it is not the mind of the Church to impose one particular system upon the whole world in the matter of choral rhythm, when it leaves scholars free to dispute in matters theological. And, in fact, it has never so legislated in this regard.

To answer the question, then, this writer would say that choirs and choirmasters are free to accept or reject the special rhythmical interpretation of Solesmes, provided they follow the rules laid down in the official Vatican edition of the chant — and provided, too (of course), that their own interpretations are founded on solid study.

Q. According to the "White List" the "St. Basil's Hymnal" is on the list of disapproved hymnals; however, it is the only hymn-book which contains "On this day, O Beautiful Mother", which is much loved hereabouts. Would you tell me whether that piece is suitable?

A. The whole question of hymnody is so tangled and twisted, that it is generally difficult to give a straightforward answer regarding particular hymns. There is the problem of the verse—some of it atrocious as to form, some of it equally atrocious as to content. There is the question of melody — sometimes unsingable, sometimes worldly in tone, sometimes trite and inartistic. Catholics in America have been the heirs of a sentimental and subjective hymn tradition that, for some reason or other, has taken a deep and fast hold on the fancy of the average person. And no one has yet had the courage to do anything about the problem that is thus created. However, in the case of the piece mentioned in the question, this writer would venture an unqualified "unsuitable, unfit." The verse is the sort that is unsubstantial and sugary. The musical setting is waltzy. Read the words and tell me what they convey to you. Then dance to the tune, and you'll understand what I mean.

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A CHOIRMASTER'S NOTEBOOK



TO BUILD AN EXPRESSIVE AND disciplined choral ensemble is the ambition of every choir director. In his mind's ear he imagines a group of singers ranged before him who are capable of producing a wealth of beautiful sounds. Here in perfection and profusion and subject only to his whim and control are tonal blend, rhythmic flow, pitch security, text projection and convincing expression: a "dream" choir of the first order. The experienced director will perhaps recall an occasion on which he actually conducted such a chorus. At the same time he will recall the long and arduous process of training the singers and the fabulous expenditure of his own energies that preceded the incomparable experience of conducting his "dream" choir.

Not every conductor, however, is privileged to achieve the goal of a perfect or even a nearly perfect performance. But every conductor can work for a better than average performance if he is willing to face and solve the many complex problems that present themselves along the way.

It will be our purpose in a series of articles to describe in detail the process of fashioning a choral ensemble out of a group of average people who present themselves to a choir director for membership in his choir. To those directors who have gone through this process and others who are required to go through it periodically, being assigned to new groups each year, the experiences may be diverting to recall. To those about to assume the duties of choir directorship for the first time, a description of one person's method may be helpful in anticipating the problems that can be expected along the way.

Let us assume that a certain Mr. Smith has accepted the post as director of the choir at St. Kevin Church. Our fictitious director could be Sister M. Justina who has been newly appointed director of the Holy Trinity High School chorus, or Father Fay who has decided to organize a few of the Holy Name men into a choral group. The initial steps in the routine of choir training will be the same in each case. Mr. Smith or Sister M. Justina or Father Fay will come to his or her first

meeting to find a group of 5 or perhaps 150 people ready to learn to sing under his direction.

Theodore N. Marier

What to Expect

It cannot be emphasized too strongly at the outset that the director must expect to start with "raw" material. Such is the plight of every director who faces a group for the first time. (This applies even to co-called professional groups. Until the director has fashioned the voices into a real ensemble any group of singers who have never sung together before are to be considered "raw.") It is up to Mr. Smith to make something out of what is presented to him. If by some good fortune some of his singers are experienced so much the better. This will mean that the process of building the ensemble may be speeded up. But he must not expect that anyone will come to him with any special musical equipment. He will be disappointed if he does. His choir at the start is almost always sure to be made up of a heterogeneous group of rough, untrained, and perhaps a few trained voices. In a very real sense Mr. Smith at this point may be likened to an architect who is in the planning stages of a beautiful and functional edifice. His working materials are steel, stone and mortar and a pre-conceived plan of construction. In Mr. Smith's case the working materials are human beings whose most valuable qualification is that they want to imitate the angels in heaven: they want to sing together. It will be up to him to show them how.

First Step — Voice Classification

After a few preliminary remarks by way of introducing himself to the group and outlining his plans for the immediate future, Mr. Smith will pass out 3 x 5 cards to be filled out by all applicants to the choir. Information should include: Name, address, phone number, class, etc., as well as the voice classification to which the applicant thinks he belongs such as Tenor I, Tenor II, Baritone, etc. Some of the applicants will already know this while others will not. In any case this information will be helpful to Mr. Smith.

As each singer approaches the piano or organ for the test he gives his card to Mr. Smith who

then proceeds to test the applicant somewhat in the following manner.

1. *Memory*: The applicant will be asked to sing from memory a fragment of a song he knows. Any song or hymn will be suitable for this phase of the test such as *America, Holy God We Praise Thy Name, My Wild Irish Rose*. If the applicant is unable to remember the words he will be encouraged to *la, la, la*, the melody in his own fashion. Four to eight measures should suffice to give the director a measure of the singer's musical ability as well as a starting point for testing the range of the voice.

2. *Voice Range*: The director will then play or sing a note which he feels the singer can manage easily and he will ask the applicant to sing a descending scale from that point. The director will offer no help except to give the first pitch. The singer may use tone syllables, numbers, or merely "noo" for this test. A series of successive pitches will then be given in order to test the highest note of his range as well as the lowest note. Having found the comfortable pitch-range of the singer's voice he will classify him according to the following general plan:

Soprano I: Eb above middle C on the piano up one-and-one-half octaves to Bb or C

Soprano II: Middle C up one-and-one-half octaves to G or Ab

Alto I: Ab or G below middle C up one-and-one-half octaves to Eb or F

Alto II: F or E below middle C up one-and-one-half octaves to C or D

Tenor I: G or Ab above middle C down one octave and two notes to Eb or D

Tenor II: F or G above middle C down to an octave below middle C

Bass I: Eb or F above middle C down an octave and two notes to C or Bb

Bass II: Middle C or D down an octave and one-half to F or Eb.

Mr. Smith will observe that many voices are capable of going beyond the pitch limits suggested above. He will do well to note this fact on the card of each individual whom he tests.

3. *Ear Test*: Mr. Smith will now sing or play slowly three notes of a triad. The singer will be asked to repeat the three notes after him *without accompaniment*.

Mr. Smith: Sings on "noo" or plays — C-E-G
Applicant: Sings on "noo" C-E-G

Mr. Smith: Sings or plays C-Eb-G

Applicant: Sings C-Eb-G

(Observe the accuracy of the Eb intonation)

Mr. Smith: Sings or plays C-Eb-Gb

Applicant: Sings C-Eb-Gb

Most applicants will be able to sing the first two tests. The two successive minor thirds in the last test may prove more difficult. Mr. Smith will note on the card whether the candidate passed or failed the tests. Later on when the time comes for special work by a picked group of singers he will want to know who passed these ear tests.

4. *Reading Test*: a) The applicant will be asked to read the melody-line of a hymn tune (words and music) at sight. Mr. Smith will play the accompaniment. The passage selected for the test will contain simple scale progressions and simple rhythms.

b) Another hymn or simple line of music taken from a composition to be practiced will be given the applicant for sight reading. He will be required to read this *without* accompaniment.

c) A third line of music will be placed before the applicant which he will be required to sing while the director sings a second part against it.

The applicant's reading ability will be noted on the card. By way of encouragement may we add here that if 5% of the singers pass the first section of the reading test, the director will have cause for jubilation. If time does not permit, sections "b" and "c" of the reading test may be omitted as far as the requirements of the average choral groups are concerned.

Although this process of testing voices seems extensive on paper the entire test should take no more than three to four minutes for each applicant.

At what point then is a candidate for the choir considered acceptable? The answer to this will depend on the technical demands of the program to be practiced. If Mr. Smith expects his choir to sing a Mass by Palestrina in two months he will require the applicants to pass all of the tests described above. If, on the other hand, he plans to start with simple hymns and homophonic pieces of an easy grade of difficulty and proceed from here step by step toward performing a more refined and technically demanding type of music he will, as most of us Mr. Smiths have to do, take anyone who wants to sing in his choir and who

(Continued on page 191)

Instruction In Church Music Will Be Plentiful In This Jubilee Year

SUMMER SCHOOLS - 1953

PIUS X SCHOOL OF LITURGICAL MUSIC IN 37TH SUMMER SCHOOL Purchase, New York

For its thirty-seventh annual summer school in liturgical music the Pius X School connected with Manhattanville College of the Sacred Heart, formerly located in New York City, will be given this summer at the new college location in Purchase, New York. Extensive preparations are being made to make this summer school the most significant in the school's history, coinciding as it does with the fiftieth anniversary of the *Motu Proprio* of Blessed Pius X after whom the school was named. As in former years students from all over the country will come to this school with its renowned faculty to learn the techniques of chant, polyphony, organ playing, liturgical integration and allied subjects. MOTHER JOSEPHINE MORGAN, R.S.C.J., director of the school has announced that living accommodations on campus will be available for all students, men and women, lay as well as religious. For information regarding specific details of courses and costs, please write to Mother Morgan, Pius X School of Liturgical Music, Manhattanville College of the Sacred Heart, Purchase, New York.

LORAS INSTITUTE OF LITURGICAL MUSIC Dubuque, Iowa

For many years under the directorship of Rt. Rev. MONSIGNOR W. H. SCHULTE, the Loras Institute this year will be directed by REV. ALBERT CARMAN, Director of Music at Loras College. As has been the case in former years, the Loras Institute will offer courses for organists and choirmasters in liturgical music and choral technique, and will be held in the first part of August at Loras College in Dubuque, Iowa. The new director of the Institute, Fr. Carman, invites those interested to write him concerning details of the school. His address: Loras College, Dubuque, Iowa.

GRAILVILLE Loveland, Ohio

With the blessing of MOST REV. KARL J. ALTER, Archbishop of Cincinnati, the Grailville summer schedule will include again this year a six weeks seminar on "The Apostolate of Music." The course will run from July 8 to Aug. 16. Directors of this course will be MISS FRANCINE WICKES, MISS ANGELA MILLER and guest lecturers. The catalog states "the seminar will give a general foundation for music and leadership . . . and will include courses in the spirit of the liturgy and its application to lay life, classes in plain chant and polyphony, in recreational leadership and special instruction in choir direction and organ accompaniment, but most important, the students will have the experience of congregational sung Mass, participation in the recitation of the divine office and celebration of the feasts of the church."

MARYWOOD COLLEGE SUMMER SESSION Scranton, Pennsylvania

The Marywood Summer Session begins June 27 and ends August 5. Courses in Gregorian Chant I, II and III, Psalmody, Gregorian Accompanying, Polyphony and Voice Class will be offered in Church Music. Private lessons in organ and piano will also be offered. For details write to SISTER M. LUCRETIA, I.H.M., Marywood College, Scranton, Pennsylvania.

BOSTON'S ARCHDIOCESAN SUMMER SCHOOL AGAIN AT NEWTON Newton, Massachusetts

From August 17 to September 4th, courses in liturgical music, organ playing and liturgy will be given at the Newton College of the Sacred Heart again this year for the organists and choirmasters of the archdiocese of Boston. With the appearance of the new diocesan regulations for the archdiocese of Boston, it is expected that a large number of students will be in attendance for this three weeks course this summer. Further details regarding this course may be obtained by writing to REV. MOTHER ELEANOR S. KENNY, R.S.C.J., Newton College of the Sacred Heart, Center Street, Newton, Massachusetts.

DePAUL UNIVERSITY Chicago, Illinois

As a feature of its summer session for the second successive year, DePaul University's School of Music will conduct a Liturgical Music Workshop from June 29 to August 5. Directed by RENE DOSOGNE, DePaul music instructor, the workshop is designed to provide fully accredited graduate and undergraduate courses under the guidance of nationally known authorities for organists, choir directors, singers, and teachers.

Members of the workshop faculty will be Mr. Dosogne, organist and choirmaster at St. Ita's Church, Chicago; Music Dean ARTHUR C. BECKER, organist and choirmaster at the University Church of St. Vincent de Paul, Chicago; REV. LUCIEN DUESING, O.S.B., organist at St. Meinrad's Abbey, Indiana; MGR. JOSEPH T. KUSH, organist, choirmaster, and professor of sacred music at St. Mary of the Lake Seminary, Mundelein, Illinois; and SISTER MARY EVANGELINE, R.S.M., music supervisor of the elementary schools, Chicago province of the Sisters of Mercy.

Courses from the viewpoint of the liturgical musician will be offered in liturgy, choir, Gregorian chant, service playing and modal accompaniment, chironomy, and classroom chant methods.

A High Mass will be celebrated each week in new St. Peter's Church to afford community participation in singing the Mass and practice in directing the congregation and organ accompaniment.

Prerequisite for the workshop, which carries six semester hours of credit, is an elementary knowledge of piano and theory. Registration will be held June 23 through June 28 on the fourth floor of the Downtown Center, 64 E. Lake Street, Chicago 1, Illinois.

PALESTRINA INSTITUTE Detroit, Michigan

The Detroit Catholic Guild of Organists in conjunction with allied organizations of the Palestrina Foundation of Detroit will present a week long summer school of Liturgical music the week of August 24, 1953 for all organists, choirmasters, music teachers and others in the Archdiocese who are interested. Courses will be taught by faculty members of the Palestrina Institute of Ecclesiastical Music and will include Gregorian Chant, Liturgy, a Choral Workshop and private lessons in organ and organ registration. The workshop will end with a solemn Missa Cantata sung by the entire student body.

TWO MUSIC EDUCATION WORKSHOPS

Washington, D. C. — Milwaukee, Wisconsin

A workshop on music education conducted by The Catholic University of America in Washington, D. C. will take place June 12 to 23rd. Members of the faculty and guest lecturers will be on hand to conduct seminars, present lectures and act as consultants for music supervisors and music teachers in the Catholic elementary and secondary school music programs. The University will grant two credits to student who satisfactorily fulfill music requirements of the workshop. The credits may be applied to either a graduate or undergraduate degree.

The program of the workshop is divided into two sections. Mornings will be devoted to general conferences led by experts in their respective fields. JOHN PAUL, head of the Catholic University of America is director of the workshop. Guest lecturers will include MSGR. THOMAS J. QUIGLEY, DR. RICHARD WERDER, MR. THEODORE MARIER, SISTER MAY JANET, S.C., DR. JAMES L. MURSELL, MR. EMERSON MYERS, MR. JOSEPH J. McGRATH, REV. RUSSELL WOOLLEN, MR. ANGELO LA MARIANA, SR. M. JOHN BOSCO, C.S.M., REV. CLETUS P. MADSEN and DR. GEORGE THADDEUS JONES.

The afternoons will be devoted to the following seminars. Students who wish credit will be expected to elect one seminar from group A and may audit a second seminar from group B. Students who do not wish credit will be expected to elect one seminar from either group

A or B and may audit a second seminar from the group not eliminated by the first choice.

Group A

On Teaching Liturgical Music in the Schools (Fr. Madsen).

On the Administration of Elementary School Music (Sr. John Bosco).

Group B

On Choral Techniques (Mr. Marier).

On Piano Materials and Pedagogy (Sr. M. Annarose).

Further information may be obtained by writing to the following address: Director of Workshops, The Catholic University of America, Washington 17, D. C.

The Milwaukee Workshop will be given at Mt. Mary College, Milwaukee, Wisconsin, August 17, through the 22nd. The faculty includes DR. HARRY SEITZ, who will have charge of the vocal and choral clinics, and REV. CLETUS MADSEN who has charge of the liturgical aspects of the workshop. Lecturers for these series will include DR. WOLMUT, MODE FELICE D'ANTBOURG, SISTER THOMASINE, S.S.N.D., SISTER MARY LOUIS, S.S.N.D., SISTER SABINA MARY, S.H.M., SISTER PATRICIA, SISTER CECILIA, C.S., DR. VIOLA BRODY, SISTER THEOPHANE, O.S.F. Accommodations for 200 Sisters will be available at the college. Room and board arrangements should be made through Sister Mary Louis at Mount Mary College, Milwaukee 10, Wisconsin. The fee for the course is \$30.00.

SUMMER SESSION SCHEDULE OF THE GREGORIAN INSTITUTE OF AMERICA**Archdiocesan — Diocesan Sessions**

June 8 - 12, Youngstown, Ohio
 June 15 - 19, Aurora, Illinois
 July 6 - 10, Collegeville, Minnesota
 July 20 - 24, San Antonio, Texas
 July 20 - 24, Seattle, Washington
 July 27 - 31, Portland, Oregon

August 3 - 7, San Francisco, California
 August 17 - 21, Wawasee, Indiana
 August 24 - 28, Kansas City, Missouri
 August 24 - 28, Columbus, Ohio
 August 24 - 28, Winnipeg, Canada
 Date pending - New Orleans, Louisiana

Religious Communities

June 1 - 6, Marist Missionary Sisters, Framingham, Mass.
 June 1 - 6, Franciscan Sisters, Wheaton, Illinois
 June 1 - 13, Benedictine Sisters, Jonesboro, Arkansas
 June 8 - 10, Dominican Sisters, Blauvelt, New York
 June 12 - 19, Precious Blood Sisters, Columbia, Pa.
 June 15 - 20, Sisters of St. Joseph, Los Angeles, Calif.
 June 15 - 19, Convent of the Sorrowful Mother, Milwaukee, Wisconsin
 June 21 - 27, Missionary Sisters of the Sacred Heart, Reading (Bernharts) Pennsylvania
 June 23 - July 7, St. Joseph Sisters, LaGrange Park, Ill.
 June 29 - July 3, Immaculate Heart Convent, Los Angeles, California
 June 29 - July 4, Sisters of Mercy, Syosset, L. I., N. Y.
 June 29 - July 4, Holy Ghost Sisters, Putnam, Conn.
 June 29 - July 11, Sacred Heart Villa, Danville, Pa.
 July 1 - 29, St. John's Abbey, Collegeville, Minnesota
 July 4 - 9, St. Agnes Convent, Fond du Lac, Wisconsin
 July 6 - 11, Franciscan Sisters, St. Louis, Missouri

July 13 - 17, Dunbarton College, Washington, D. C.
 July 13 - 17, Immaculate Conception Convent, Oldenburg, Indiana
 July 13 - 17, Sisters of Mercy, Rochester, New York
 July 17 - 19, Holy Family Convent, Manitowac, Wisconsin
 July 23 - 26, St. Francis Convent, Dubuque, Iowa
 July 27 - 31, Convent of the Annunciation, Bismark, N. D.
 July 27 - 31, Dominican Sisters, Tacoma, Washington
 August 3 - 7, Sisters of Christian Charity, Mendham, N.J.
 August 10 - 14, Carmelite Sisters, New Orleans, La.
 August 10 - 14, Sisters of the Poor of St. Francis, Warwick, New York
 August 12 - 16, Mt. St. Vincent, Seattle, Washington
 August 16 - 22, Felician Sisters, Plymouth, Michigan
 August 17 - 21, Convent of St. Ursula, Kingston, N. Y.
 August 17 - 21, Ursuline Novitiate, Festus, Missouri
 August 24 - 29, Franciscan Sisters, Milwaukee, Wisconsin
 Date pending, Sisters of Charity, Baltic, Connecticut
 Sisters of the Assumption, Philadelphia, Pa.

National Session

July 15 - 29, St. John's Abbey, Collegeville, Minnesota

NAMES · PEOPLE · DOINGS

FIFTH ANNUAL TEACHERS' INSTITUTE

Washington, D. C.

Following up a recently issued music program and course of study for the parochial schools, the Music Supervisors for the Archdiocese of Washington came together for the Fifth Annual Teachers' Institute at the John Carroll High School on Friday and Saturday, March 20th and 21st. All teachers throughout the archdiocese and surrounding area from both private and public schools were invited to attend the sessions of this institute.

Opening with the celebration of low Mass on Friday morning in the auditorium of Carroll High School by His Excellency, MOST REV. PATRICK A. O'BOYLE, Archbishop of Washington, the program featured nationally known music educators. Music for the opening Mass was furnished by the Catholic University a cappella choir under the direction of REV. RUSSELL WOOLEN. Assisting the music supervisors in planning the program were MR. JOHN PAUL, Head of the Music Department of Catholic University and DR. RICHARD WERDER, Instructor of Music at Catholic University. Both these musicians conducted special clinic sessions on Friday afternoon. Speakers and clinic conductors included REV. LEO A. FOLEY, S.M., Associate Professor of Philosophy at Catholic University, MR. RALPH JUSKO, MISS MARGARET V. HOOD, Associate Professor of Music, University of Michigan, DR. WILLIAM D. REVELLI, Professor of Music at University of Michigan, MR. ROBERT HUFSTADER, Director of Church Music at Julliard School of Music, and MR. ANTHONY LOUDIS, Head of the Music Department, University of Delaware.

JEANNE DEMESSIEUX TRIUMPHS IN AMERICAN TOUR

The young French organist, JEANNE DEMESSIEUX who this year made her first recital tour of the U. S. A., returned to France on March 24th after presenting twenty-five recitals in various parts of the country. In New York, as elsewhere, the professional reviews of her program showed the highest enthusiasm for her powers as a concert organist. So enthusiastically was she received in New York in February, that Miss Demessieux was engaged for a return concert two nights before sailing home to France. The second recital saw an even larger crowd in attendance than the first. The critics rated her among the truly great organ virtuosos of our time. Her performances of baroque organ music as well as romantic French and modern French showed her clear understanding of the styles of music represented in the organ repertoire. The clear preception and dynamic projection of the polyphonic lines of Bach were no less evidenced in the modern compositions representative of her own style. Like her teacher, Marcel Dupre, Miss Demessieux showed a gift for improvisation, rare even among artists who lay claim to proficiency in this art.

Miss Demessieux is no stranger to readers of CAECILIA having contributed a lengthy and comprehensive analysis of "The Art of Marcel Dupre" in November-December, 1952.

LITURGICAL MUSIC WORKSHOP

Boston, Massachusetts

On Sunday, March 22d, at St. Cecilia Church in Boston, the first of a series of liturgical music workshops was held. These demonstrations of liturgical music are being sponsored by the Archdiocese Commission on Sacred Music (see regulations for the Boston archdiocese elsewhere in this issue.) REV. RICHARD POWERS, a member of the commission and a curate at St. Cecilia's Church, opened the program with a brief resume of the purposes underlying the issuance of the regulations. The choir of the church at which the program took place was directed by MR. ANTHONY C. CIRELLA, organist and choirmaster.

The demonstration closed with solemn Benediction of the Most Blessed Sacrament with the chairman of the music commission, MOST REV. ERIC MCKENZIE, D.D., Auxiliary Bishop of Boston, Celebrant. Approximately 800 people representing organists, choir directors and choir singers of the archdiocese were in attendance at this meeting. The entire congregation sang the chants for Benediction. At the close of the program the members of the music commission remained in the church and parish hall for consultation, answering questions and giving particular explanations to groups or organists who had gathered around them.

FR. DI PRIMEO DIRECTS BLESSED PIUS X JUBILEE PROGRAM

Houston, Texas

A program dedicated to Blessed Pius Tenth was held on Laetare Sunday, March 15th at St. Agnes Academy, Houston, Texas. REV. VICTOR DI PRIMEO was director of the program. St. Mary's Seminary choir of Houston, Texas, also took part. In addition to an inspiring talk "The Jubilee of Motu Proprio" by Father Di Primeo the program included selections by the Pius X Schola of St. Agnes Academy and singing of selected chants by the Dominican parochial schools of Houston.

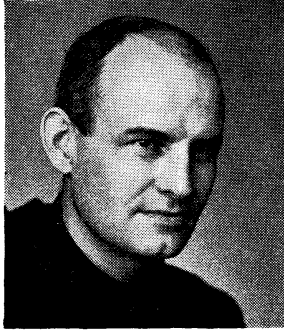
DIOCESAN MUSIC EDUCATORS HOLD CONFERENCE

Syracuse, New York

The Cathedral of the Immaculate Conception resounded with the voices of 1200 Catholic school pupils singing a solemn Mass on Saturday, March 7th. The event opened the annual Syracuse sectional conference of the Diocesan Music Educators and the choir of children included representatives from all parochial schools in Syracuse and Oneida. Celebrant of the Mass was MONSIGNOR JAMES E. CALLAGHAN. The choir was directed by LEO A. FISSELBRAND, A.A.G.O., organist and choir director at St. Anthony of Padua Church in Syracuse. Organ accompaniments were played by JOSEPH J. McGRATH, A.A.G.O., organist and choir director at the Cathedral.

Featured at the afternoon conference program was the parish choir of Our Lady of Pompei Church in a demonstration under the direction of MISS MATTIA FALCONE. Also on the program was a workshop conducted by Joseph J. McGrath during which outstanding examples of polyphonic music were studied.

PRIOR OF CANADIAN ABBEY GIVES LECTURE
Cambridge, Massachusetts



VERY REV. DOM JEAN ANSELME MATHYS, O.S.B., Prior of St. Benoit du Lac Abbey, Canada, lectured on "Chant in the Prayer Life of the Church" on Monday, April 13th, at 8 P.M. in the parish hall of Our Lady of Pity Church in North Cambridge. As a feature of his lecture, Dom Mathys showed the prize-winning film "Monastery" that depicts the life of the Benedictine monks at St. Benoit-du-Lac Abbey. The film was produced by the National Film Board of the Canadian Government and won First Prize at the International Film Exhibit in Bombay, India, in 1952 and in Toronto, Canada.

Following the lecture MR. PAUL HOTIN, director of the choir of men and boys of Our Lady of Pity Church presented a demonstration in the church of various types of liturgical music. DR. RODOLPHE PEPIN played the organ.

NEWTON COLLEGE OF SACRED HEART
SPONSORS PROGRAM
Newton, Massachusetts

The Gregorian Chant Schola of the Newton College of the Sacred Heart together with the choir of St. Paul Church, Cambridge, Massachusetts, presented a joint program on Laetare Sunday at the Newton College auditorium. The college choir under the direction of MOTHER DORA GUERRIERI, R.S.C.J., presented examples of chant, polyphony and English hymnody as did the St. Paul Choir. The meeting including an inspirational talk on the integration of music with liturgy by RT. REV. AUGUSTINE F. HICKEY, D.D., Vicar General of the Archdiocese. At the end of the meeting the entire assemblage was invited to sing Compline with the choirs. Booklets were distributed for this purpose. REV. RUSSELL H. DAVIS, a member of the Archdiocesan Music Commission, was celebrant at the Benediction.

CATHOLIC POLYPHONIC CHORAL IN THIRD
ANNUAL PROGRAM OF SACRED MUSIC
Buffalo, New York

The Catholic Polyphony Choral of Buffalo presents its third annual program of sacred music in Kleinhans Music Hall on Sunday, May 3, under the direction of MR. ROBERT SCHULZ. The highlights of the program will be the American premiere of two works: a *Te Deum Laudamus* by HENRY ANDRIESEN (the modern Dutch composer) and a new Mass by LOUIS HUYBRECHTS, Belgian organist and composer recently located at St. Louis Church, Buffalo.

The Choral is awarding its first annual scholarship this year to an outstanding high school graduate for the study of sacred music at Rosary Hill College in Buffalo.

ENGLISH CATHOLIC HONORS EASTER ON
"CHURCH OF THE AIR"

The REV. GORDON ALBION, Pastor of the Catholic Sutton Park Parish, Guilford near London, England, delivered a message for Easter Day "Love Triumphant" on the second half of CBS Radio's Church of the Air, Easter Sunday, April 5th. The Choir of St. Bernard Catholic Seminary in Rochester, New York, under the direction of REV. CHARLES J. MCCARTHY, Director of Music at St. Bernard Seminary offered a background of traditional Catholic music.

TV WORKSHOP
New York, N. Y.

More than 60 Diocesan Directors of Television and lay associates from seven Eastern States, and Catholic educators from 12 Eastern universities participated in the day-long television workshop conducted by CBS Television at the request of the Archdiocese of New York, Thursday, February 26th.

Purpose of the clinic was to show Roman Catholic clergymen and interested laymen how to make maximum use of television's facilities. It was held from 9:00 A.M. — 5:00 P.M., E.S.T., in CBS-TV'S Grand Central Terminal Studios, New York City.

The clinic was offered in cooperation with the Radio and Television Communications Department of the Archdiocese of New York under the supervision of Cardinal Spellman's Chancery. FATHER EDWIN BRODERICK, Archdiocesan Director of Radio and Television, was co-host with Sig Michelson, CBS-TV Director of News and Public Affairs.

SCHOOL SRS. OF NOTRE DAME JUBILEE YEAR
Omaha, Nebraska

The centennial celebration commemorating the founding of the Congregation of the School Sisters de Notre Dame in Hirschau, Bohemia, was opened with a solemn High Mass on February 15th at the Motherhouse of the School Sisters in Omaha, Nebraska. The date selected marked the death anniversary of the founder, the Rev. Gabriel Schneider. A series of events planned for the spring and summer will mark the jubilee year, climaxed by a pontifical High Mass to be celebrated by the Most Rev. ARCHBISHOP GERALD BURGAN on the founding date, August 15th. Highlighting the program will be a pageant on May 24th depicting successes and struggles of the congregation.

At this milestone in its history the Congregation numbers 1193 Sisters working in five provinces. Because four of these lie behind the Iron Curtain, it remains for the American foundation to celebrate in public ceremony. From the American Motherhouse in Omaha, the School Sisters of Notre Dame have given 42 years of service to the parochial schools in the middle West, everywhere stimulating great interest in church music and choral singing.

OMER WESTENDORF APPOINTED SECRETARY
Cincinnati, Ohio

Official announcement has come from Cincinnati, Ohio that OMER WESTENDORF of World Library of Sacred Music (see page 192) has been appointed National Secretary of the American Federation of *Pueri Cantores*. The appointment of a president for the organization will be announced sometime later. The March-April issue of CAECILIA carried a story concerning this renowned and growing federation of boy choirs.

CHICAGO EASTER SERVICES ON CBS - TV

The Solemn Pontifical Mass of the Cathedral of the Holy Name in Chicago — mother church of the largest Archdiocese in the Western Hemisphere — celebrated by HIS EMINENCE SAMUEL CARDINAL STRITCH was one of the highlights of the Easter Morning Services broadcast over the CBS Television Network on Sunday, April 5th. The Rev. JOHN J. MCCARTHY, director of the Cardinal Stritch Retreat House announced, the broadcast and was assisted by Rev. JOHN J. McAVOY. The music for the Mass was sung by the two Cathedral Choirs, the Cardinal's Choristers under the direction of the VERY REV. MSGR. CHARLES N. METER and the Quigley Preparatory Seminary Plain Chant Choir, directed by Rev. RICHARD WOJCIEK. Together the choirs numbered over 160 voices.

DIALOGUE MASSES FOR ALL HIS PARISHES

BISHOP GRIMSHAW of Plymouth, England, is quoted in the London Catholic-Herald (February 20, 1953), as stating that "danger to many good but thoughtless Catholics lies in the habit of being present at Mass in body but absent in spirit" as part of an exhortation to all his priests to introduce Dialogue Mass.

In this, the Bishop points out, they and their people will be fulfilling a wish of the Holy Father; and he explains:

"Excluding the preparatory prayers and the Confiteor recited at the foot of the altar, the responses made at Mass are very simple and short, and may very well be made by the whole congregation together.

"It is possible to go further and recite at the appropriate times those prayers which would be sung if the Mass were sung, the Gloria, Credo, Sanctus and Agnus Dei; *though this ought not to be thought of as a substitute for a sung Mass.*

Congregational Act

"It will take a little more time, perhaps; it will seem a little strange maybe at first to those used to kneeling and praying in silence; *but experience has shown that the consequent growth of reverence and attentive devotion is very great indeed.*

"Lastly, I want to ask that the sung Mass should become a truly congregational act of worship."

To this last sentence the Bishop adds a separate note to be read to choir members:

"This means that the choir will think of themselves as a group of singers who are able, through training and regular practice, *to lead the rest in those parts of the Mass which the Church desires to be sung by everyone;* and their ability to do this must be the first object of their endeavor.

"I should be grateful if they would select one Mass (I suggest that for Sundays throughout the year), and sing it Sunday after Sunday until the congregation becomes familiar with the sound of it and begins to appreciate its prayerful beauty.

"I further suggest strongly that the choir should avoid, as a general rule, any attempts at the proper in full plain-song setting, but rather be content to use a psalm tone of the appropriate mode. *An introit picked out note by note, accurately maybe, but without the life and movement essential to it, is a depressing experience.*

"Choirs must also remember in the selection of occasional motets that solos are not to be encouraged in Catholic churches; and I beg them to keep ever before their minds the reason of their being together as a choir at all, which is *to give glory to no one else but Almighty God.*"

BOYS' CHOIR HIGH MASS
New Orleans, Louisiana

Under the direction of REV. ROBERT J. STAHL, S.M., the Boys' Choir annual High Mass was sung at Our Lady Rosary Church on Saturday, March 21st. The proper of the Mass was sung by the boys' choirs of Our Lady of the Holy Rosary Church and St. Leo the Great Church. Boy choirs from eleven churches of the archdiocese participated in the High Mass. Celebrant was RT. REV. MSGR. CHARLES J. PLAUCHE, J.C.L., Chancellor of the Archdiocese. A sermon was given by REV. FREDERICK DIGBY, executive director of Associated Catholic Charities. Organist for the Mass was MRS. CAMILE A. TORRE, organist of the Church of Our Lady of the Holy Rosary.

MONTANI ORATORIO "STABAT MATER"
PERFORMED

Lynn, Massachusetts

The St. Jean-Baptiste Choral Society, ALBERT GINGRAS, Director gave what is believed to be the first performance of Nicola Montani's "Stabat Mater" in this locality. The program was given at St. Jean-Baptiste Church in Lynn, Massachusetts, where Mr. Gingras is organist and choir director. Approximately 70 voices took part in presenting this large-scale work.

A Choirmaster's Notebook

(Continued from page 186)

can pass the first test with a fair degree of success. If the applicants to the choir know nothing about the mechanics of singing, of music reading, or what it means to fit one's voice into an ensemble, this is not to be wondered at. Mr. Smith, Sister M. Justina or Father Fay will have to teach them these techniques. The people and the voices they bring to rehearsals comprise the "raw" material out of which worth-while choral music must be made and it will be up to the director to make it. The degree of success he achieves will ultimately depend upon himself. It is safe to say that choir directors the world over have in common the starting point described above. It will be only the exceptional group that will start at a more advanced level of musical achievement.

The singers, having now been classified, are arranged in a seating plan according to sections. The various groups will be ranged from the conductor's left to his right starting with the highest and proceeding to the lowest voices. All singers should be seated so as to be able to see and hear the director.

Mr. Smith is now ready for his first rehearsal.

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