

CAECILIA



Intr. 1.

G Aude- ámus * ómnes in Dó- mi- no, dí- em-
féstum ce-le-brántes sub honó- re Ma-rí-ae Vírgi- nis
de cújus sol-emni-tá- te gáudent An-ge- li, et
colláu- dant Fí- li- um Dé- i. *Ps.* Eructávit cor mé- um
vérbum bó- num : * dí- co égo ópe- ra mé- a ré- gi.

VOLUME 81 Number 6

TWO SECTIONS

SEPTEMBER — OCTOBER, 1954

THE REVIEW OF CATHOLIC CHURCH & SCHOOL MUSIC

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Familiar Catholic Hymns (Layos)	Roger Wagner Chorale (Wagner)	" 81:1, p. 30
Great Mass in C-Minor, Mozart (Haydn Soc.)	Vienna Orchestra and Chorus (Von Zallinger)	" 81:2, p. 76
Gregorian Chants, Vol. I (Period)	Trappists; Benedictines	" 81:1, p. 29
Gregorian Chants, Vol. II (Period)	Encalcat Benedictines	" 81:1, p. 29
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Gregorian Chants, 5 LP's	Solesmes Monks (Dom Gajard)	" 81:6, pp. 253
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Missa Sanctae Caeciliae, Haydn (Haydn Soc.)	Vienna Group (Gillesberger)	" 80:6, p. 256-7
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CAECILIA

A REVIEW OF CATHOLIC CHURCH and SCHOOL MUSIC

VOLUME 81 Number 6

TWO SECTIONS

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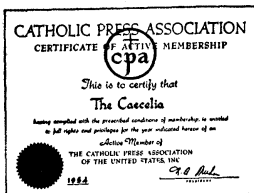
Summary of Articles and Features of CAECILIA
Volume 81, Numbers 1 — 6 Inclusive

IN THIS ISSUE

The use of the vernacular in the Liturgy is not a new problem. Saint Augustine wrote about its use in vigorous terms 1500 years ago. JEAN SEGUY, a seminarian in Hippo, Africa, brings to light some of the early saint's salient points on the subject. FATHER HOWELL, English Jesuit and noted liturgist, visited Germany recently and reports to us on the use of the vernacular in the German Betsingmesse (the Prayer-Singing Mass). The link between the two ends of 15 centuries is unmistakable . . . A timely feature on the Richard Keys Biggs Family, becoming known as the West Coast Trapp Family, is contained in Laborers in the Vineyard . . . FATHER GUENTNER in Reviews, discusses the new album of Gregorian Chant recorded recently by the Monks of Solesmes. He takes the occasion to shed some light, especially for the new-comers to Chant, on the history of the so-called Solesmes Theory . . . A new member of our editorial staff DR. MIGUEL BERNAL J. now residing in New Orleans, offers practical help to those who are concerned with improving their own performances of Classic Sacred Polyphony . . . A beginning has been made at removing the stalemate of secondary school music. At the request of the Commission on American Citizenship at The Catholic University of America, the Music Education Workshop at C. U. last June developed a basic outline to present to the commission for a four-year Catholic high school music program. An auspicious beginning! (See page 234) . . . The vexing and oftentimes discouraging matter of good pitch in choral singing is singled out the special comment in the Choirmaster's Notebook.

IN OUR NEXT

The article on the "Prayer of the Scholae Cantorum" by DOM RAFFAELE BARRATA, O.S.B., scheduled for this issue has been postponed to the November-December issue. With it will appear DOM LUDOVIC BARON's commentary on one of the Christmas Masses and a portion of MR. PAUL HOTIN's new "Boychoir Investiture Ceremony."



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THE BETSINGMESSE

by Rev. Clifford Howell, S.J.



Father Howell

FEW READERS WILL be unaware that in September 1953 there met at Lugano the most important Conference of Liturgists which has ever come together; that they discussed possible reforms in the Liturgy of the Mass; that they did this with the approval of the Holy Father who sent a Cardinal and several officials of the Sacred Congregation of Rites from Rome; and that they ended by submitting certain petitions to the Holy See.

The third of these should be of great interest to all who are concerned with church music. Its text is as follows: —

“III. In order that the people may participate more easily and more fruitfully in the liturgy, this Congress most humbly asks that the local Ordinaries be empowered to permit the people (if they so judge opportune) not only to hear the Word of God in their own tongue, but also, as it were, to respond to it by praying and singing in their own tongue even during a *Missa Cantata*.”

According to present rubrics the people (and, for that matter the choir also) are not permitted to sing anything whatever at a *Missa Cantata* unless it be in Latin. If the Lugano petition is granted (as seems very likely, according to well informed opinion, after some period of delay for study) then we of the English-speaking countries will be faced with the problem of finding vernacular hymns suitable for Sung Mass.

The easiest solution would seem to transfer to the Sung Mass those hymns which are at present lawfully used during Low Mass. For even now the singing of vernacular hymns at Low Mass is permitted, and the practice is quite common in some countries. We, however, are at a grave disadvantage in that we have never evolved any repertoire of hymns suitable for this purpose. In Germany and Austria they have many hymns which are explicitly “Mass-hymns”, and are eligi-

ble for use according to the words of the Pope in *Mediator Dei* (# 111 of the C.T.S. Edition) “The whole congregation, always conformable with the rubrics, may recite the responses in an orderly manner; they may sing hymns corresponding to the various parts of the Mass; or they may do both.” But when we do have hymn-singing at Low Mass, the hymns we use could hardly be called “hymns corresponding to the various parts of the Mass”; they are liable to be anything and everything, from “Holy God We Praise Thy Name” to “Mother Dear O Pray for Me”, having nothing whatever to do with the Mass. They are put on merely to keep people (usually the children) piously occupied; and they are, in point of fact, not a participation in the Mass itself, but an organized distraction from it.

If we are ever to face this problem of evolving hymns in English really suited to the various parts of the Mass, we shall do well to examine the work of others who solved the problem successfully in their own country, to see how they went about it, to disengage the principles on which they worked, and apply them to our own circumstances. For this purpose our best examples are beyond doubt the Germans and Austrians. Let us examine what progress they have made.

The Singmesse

For generations now they have had what they call the *Singmesse*. This is a Low Mass, during which the people sing hymns. There is nothing but singing—no public prayers. A well known example is that set of hymns beginning *Hier liegt vor deiner Majestät* which will serve as an illustration.

As soon as Mass begins, the people sing this hymn of which I give a non-rhythmic literal translation (for the object is only to see how the words “correspond to the various parts of the Mass.” We are concerned only with their meaning, not their form).

“Before Thy Majesty the Christian people now lie in the dust; they raise their hearts to Thee, O God, and their eyes to Thine altar. Father! Grant us Thy favour! Forgive the guilt of our sins!”

These words undoubtedly correspond with the

sentiments of the *Confiteor* and the *Kyrie*; and by the time they are ended the priest will have reached the *Gloria*. Whereupon the people sing a hymn, with rhyme and rhythm, of which a literal translation would be:

"Let God be praised, let His Name be blessed in Heaven and on earth now and for ever. Praise, glory, thanks and honour be to the Three-in-One. May the whole world, O God, increase Thy glory!"

By which time the priest will have reached the Gospel; so the people sing: — "From the Mouth of God comes the Gospel by which we Christians stand. It is God Himself Who teaches us, He Who is Eternal Truth. How happy is the Christian who hears God's teaching!"

There is a verse expressing faith for the *Credo*, another expressing Offering, and then comes "Holy, holy, holy is our Lord and God; sing with the angels: Holy is the God of the Sabbaoth" and so on to a hymn after the Consecration, another for the Agnus Dei, one for the Communion and one to end the Mass: "Let us go forth in peace; the sacrifice is over; we have seen, O God, Thy Body and Thy power . . . keep us without sin in Thy sight."

There the many sets of similar hymns for the *Singmesse*; one hymn book which lies before me has no less than twenty versions. And there is no denying that they have a lot of good in them; they are mostly "to the point" and keep the people's minds united, in a general way, with what is going on at the altar.

Deficiencies of Singmesse Form

But the form has also grave deficiencies which the spread of liturgical ideals in the past twenty years has rendered ever more glaring. As Dialogue Mass became increasingly popular among university circles and student bodies and youth movements, and thence spread into parishes, the people began to have some familiarity with the actual words of the liturgy; also they came to appreciate genuine active participation in the Mass itself, and to understand that the Mass has a structure involving different types of activity in its different parts.

A growing proportion of the people who had advanced thus far in liturgical spirit began now to find the *Singmesse* unsatisfactory. It was lacking in variety — nothing but singing from beginning to end. The words were never those of the

liturgy itself; there was no actual interplay between priest and people; it was not one thing going on, but two — the "real thing" at the altar, and some "choral devotions" in the nave. The structure of the Mass, with its different activities of praying, singing, listening, giving, receiving, was completely obscured; and there was no difference between a *Singmesse* of the Third Sunday after Epiphany and that of the Third Sunday after Pentecost, between that on the Feast of Corpus Christi and that of the Assumption.

Many liturgists wrestled with this problem of combining the advantages of singing hymns during Mass with the advantages of active participation and "liturgical realism" of Dialogue Mass done with Lectors and Speaking choirs. But the one who, in my opinion at least, worked out the most satisfactory solution, artistically good and liturgically sound, was the late Father Pius Parsch. He evolved a new Mass-form known as the *Betsingmesse* (Prayer-hymn-Mass) which admirably combines the good points of the *Singmesse* and the Dialogue Mass. Recently I have obtained a copy of the hymn book which he compiled for use at the *Betsingmesse*, and propose now to give some account of its salient points.

The New Betsingmesse

Father Parsch began from the principle that the authentic form of the Mass is the Solemn High Mass. Here there is differentiation of function — separate parts for the priest, deacon, subdeacon, choir, and people all clearly indicated. Also variety of activities in offering prayer to God, listening to the word of God, giving gifts to God, and receiving the return-gift from God. There is singing — sometimes by one functionary, sometimes by a group, sometimes by the entire community. There is stability, because some of the texts sung are unchanging; yet there is variety, because other texts change according to the feast or season. It is liturgically the ideal form of Mass. But, alas, it is not practically the ideal because of two tremendous difficulties which confront the common people, namely, the strange tongue (Latin) and the strange music (Gregorian).

It seemed, then, that the "ideal Mass for the people," liturgically perfect and practically feasible, would have to be modelled on all the good points of the Solemn High Mass, and yet avoid its language and music difficulties. But because

present legislation forbids the singing of vernacular during High Mass, it must be a Low Mass (so that the people could sing German), and yet must display the differentiation of function, the clear structure, the variety, the stability, and the active participation of the High Mass. Now these five advantages of High Mass are realized in one form of Low Mass, to wit, the Dialogue Mass. All it lacks is the singing. Whence came the idea of integrating singing, in a logical and liturgical manner, into Dialogue Mass. Thus — after a number of experiments, the Prayer-Hymn-Mass was devised.

The principle of taking High Mass as the model was analyzed by Father Parsch into the following details: —

(a) Singing must be integrated into the Mass structure.

(b) Singing must be of two kinds — constant, and variable; the constant to be the same at every Mass, and the variable to have reference to the feast or season.

(c) There must be singing only at those points where there is singing in the High Mass (to preserve the structure clear).

(d) Where the priest chants aloud in High Mass, he will read aloud at Low Mass — and thus will need a Lector to translate his words to the people.

(e) Where there is silence at High Mass, there should be silence in the Prayer-hymn-Mass.

By these means everything essential would be included and everything incidental would be avoided (such as prominence of those things which a priest reads either as merely personal prayers or as mere “doubling up” of functions rightly belonging to other functionaries).

The Music of the Ordinary

Now to examine the singing-problem in more detail: the “constant element” will correspond to the “Ordinary” of High Mass (*Kyrie, Gloria, Credo, Sanctus, Agnus Dei*); the “variable element” will correspond to the “Proper” of High Mass (Introit, Gradual, Offertory and Communion).

For the “Ordinary” there would be a set of hymns corresponding as closely as possible to the *Kyrie, Gloria, Credo, Sanctus* and *Agnus Dei*, and sung at those points of the Mass. For various reasons too long to explain Father Parsch decided not to have a hymn for the *Credo*, but to have it

recited in German while the priest recites his Latin *Credo* at the altar. But the others were all to be hymns.

For the “Proper” the best solution was seen to be the use of one single hymn tune (preferably some well-known but really good melody) supplied with a verse or verses suitable for use at the appropriate moment; Introit verses, Gradual verses, Offertory verses and Communion verses. The content of these verses would be the content of the Introit, Gradual, Offertory and Communion *of the day*.

Such hymns did not exist; they had to be called into being. So Father Parsch, through his Klosterneuburg Liturgical Institute, publicized a great “Competition” asking poets to produce the verses needed for the Ordinary. More than three hundred competitors from all over Austria and Germany sent in sets of verses to be judged; and Father Parsch and other experts selected what they considered the twelve best sets for use.

Then another competition was organized, asking composers to produce good “people’s tunes” for these sets of verses. About 150 composers responded, and a music committee selected the twelve best of those. The “Ordinary” was now provided. In fact twelve different “Ordinaries.”

The Music of the Proper

To handle the Proper by similar competition methods would be far too difficult; so Father Parsch entrusted the task of turning the Missal-proper into verse to the winner of the first verse-competition. He was Prof. Dr. Karl Frank, a priest of the Vienna Diocese, a man deeply penetrated by the spirit of the liturgy and also an expert hymnologist. He wrote verse-texts for all the Sundays and big feasts of the year. Melodies of corresponding rhythms were then selected by the music committee from the best extant in German and Austrian hymnals. And thus the “Proper” was provided. To be precise, seventy-seven different Propers. And all are published in the “*Betsingmesse*” hymn book which I obtained recently, and which — with words and music — costs less than a dollar!

I propose now to give a sample or two from this book, that readers may see how things work out in practice. The singers are divided into Cantor, Schola, and People. Here is one of the settings for the “Kyrie”: —

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Cantor *People*

Va-ter, hör den Ruf der Ar-men; Ky-ri-e e -

Schola

le-i-son. Va-ter, send uns dein Er-barm-en;

People *Schola*

Ky-ri-e e - le-i-son. Va-ter, en-de

People

un-sre Not; Ky-ri-e e - le-i-son.

For those who do not understand German I append a literal translation (admittedly not elegant) of this and the two following verses to the same tune:

Father, hear the cry of us poor men;	Kyrie eleison!
Father, bestow on us Thy mercy;	Kyrie eleison!
Father, grant us what we need;	Kyrie eleison!
Saviour, come to redeem us;	Christe eleison!
Saviour, remove from us the curse of evil;	Christe eleison!
Saviour, break for us the Bread of Life;	Christe eleison!
Comforter, bestow on us Thy grace;	Kyrie eleison!
Comforter, heal our ills and guilt;	Kyrie eleison!
Comforter, unite us all with God;	Kyrie eleison!

The *Gloria* is too long for its German verse and its music to be quoted; but here is (again a literal) translation to show how close it comes to the Latin text:

"Glory to Thee, O God, in the heights of Heaven; peace to all good men. Thanks and adoration to Thee, Lord, God and King for Thy glorious greatness and power. Praise to Thee, Lamb of God, Son of the Father. Thou takest away the guilt of mankind. Hear our prayers, O Lord Christ; mercifully grant us God's favour. For Thou alone art our most holy Saviour, Thou art the Most High Lord; One with the Father and the Holy Ghost Thou dost lead us to God's glory."

The *Sanctus* and *Agnus Dei* are even closer to the Latin than these examples. All are intoned by the Cantor, taken up by the Schola and finished by the people who must find them extremely easy to sing.

Now an example from the Proper. Let us take that for the Feast of the Ascension (because it has only ten bars to its tune).

Cantor *Schola*

Was steht ihr, Ga-li - lä - er, hier und

People

schaut zum Him-mel mit Be-gier? Wie

Chri-stus auf zum Him-melstiege, so kommt er einst zum

letz-ten Sieg, Al - le-lu - ia, al - le-lu - ia.

Here is a literal translation of the whole Introit (which has two verses):

"Ye men of Galilee, why do you stand here looking up to Heaven so eagerly? As Christ went up to Heaven, so will He come down again victorious, Alleluia, alleluia. Exult, all ye nations, and praise your God with shouts of joy. Praised be the glory of Christ now and for all eternity, Alleluia, alleluia.

Compare this with the translation from the O'Connel-Finberg Missal, of the Latin Introit "*Viri Galilaei*": —

"Men of Galilee, what are you wondering at, looking heavenwards? Alleluia. In the same way as you have watched Him going into heaven, He will come back, Alleluia. Clap your hands, all you nations, in applause; acclaim your God with cries of rejoicing. Glory be . . ."

Taking the latter as an accurate translation of the Introit, is not the former — considering that it has to be in verse with rhyme and rhythm — a remarkable achievement?

The Gradual, Offertory and Communion are likewise expressed in two, four and four verses respectively; that which stands in the Missal appears in the verses with wonderful fidelity, but, in the case of the Offertory and Communion, extra verses expressive of suitable internal dispositions are added to fill up the time during the Offertory and the distribution of Holy Communion. There is also a final verse to be used as a recessional.

One more example, since I can quote it without printing the tune. The Proper for Passion Sunday is set to the very appropriate melody "*O Haupt voll Blut und Wunden*", so familiar even in America that the music need not be reproduced. The accurate translation of the Communion is:

"This is the Body which is to be given up for you; this is the cup of the New Testament, in my Blood, says the Lord: do this, whenever you drink it, for a commemoration of Me."

And here is a literal translation of the way it turns out in Dr. Frank's verse which goes to the above melody (as also do his verses for Introit, Gradual, Offertory and Communion): —

"This is My Body given for the salvation of all men; this is my life-giving Blood which many will share. Whenever you drink it according to the command of My Testament, remember that salvation comes to you from My sacrificial death."

Again the fidelity of thought as compared with the original is complete almost to the details.

Integration

How are these hymns and other elements fitted together in the actual celebration of a Prayer-hymn-Mass? Here is a description: —

There are needed a willing and collaborative celebrant who will constantly have the people in mind, adapting himself to their needs and feeling himself as their leader; a liturgically trained Lector, a practiced Schola, a competent and understanding organist, and the provision of texts for the people. The schola should be near the altar, to act as a link between celebrant and people; the Lector should be on a Rostrum facing the people. (If he is a priest he can use the pulpit).

The Introit verse is sung by all as the priest enters; it is followed by the *Kyrie*. During this singing the priest and server do the prayers at the foot of the altar, the priest goes up and reads the Introit, which he will finish about the time the people come to the end of the *Kyrie*. He then says the words *Gloria in excelsis Deo* and continues while the people sing their *Gloria* verse. He may have to wait a few moments, but far less than would be the case at a Sung Mass. The *Gloria* finished, he turns and says *Dominus vobiscum* to which the people reply. He says *Oremus* and reads the Collect quietly while the Lector reads the translation. He comes out loud for the termination, that all may answer the *Amen*. He reads the Epistle while the people (now sitting) hear it in their own tongue from the Lector. He reads the Gradual while the people sing the Gradual hymn-verse. Again he may have to wait a moment or two till they have finished.

Now he moves to the Gospel side, says *Domi-*

nus vobiscum, etc., which the people answer; he reads the Gospel quietly while the Lector reads the translation. He comes to the centre and says the words *Credo in unum Deum*, continuing the rest while the people *say* (not sing) their Creed in their own tongue. That finished, he says *Dominus vobiscum* and *Oremus*; and the Offertory Hymn is sung while he reads the Offertory and goes through his private prayers and actions. The hymn will finish in time for him to do the Preface responses with the people; they sing the *Sanctus* hymn at the appropriate moment. Silence during the Canon (unless, for didactic reasons, in the case of an inexperienced congregation, the Lector leads one or two Canon-prayers out loud); all answer *Amen*, and *sed libera nos a malo* and *et cum spiritu tuo*, starting the *Agnus Dei* hymn immediately afterwords. The Communion hymn is sung during the distribution of Holy Communion, being repeated if the crowd is large. After the Post-communion (of which the translation is read by the Lector) and the Blessing responses, the recessional hymn is sung as the priest goes out.

Thus the Mass is an organic whole; song, prayer, reading and action are all fitted together, the people being able to follow everything and do all that the differentiation of functions allots to them. All the essentials are clearly brought out, the inessentials kept in the background, and the structure of the Mass, with the purpose of each part, made manifest.

This form of Prayer-hymn-Mass aroused much interest when it became widely known through the competitions organized to evoke its verses and music; it became famous, and all doubts of its possibilities were dispelled on the occasion of the *Katholikentag* in Vienna in 1933, when a crowd of two hundred thousand Catholics in a huge stadium, took part in it with the greatest ease, only the Schola having had any practice before. Since then it has made its way throughout the whole of Austria and Germany.

So if the Lugano petition is granted, the Austrians and Germans will find things easy; they have this fine repertoire of vernacular Mass hymns ready to be transplanted into the Sung Mass. We English-speaking Catholics are in a very different position. Must we not urge our composers to take note of this problem? Would we not be wise first to evolve a Community Mass form of this "Prayer-hymn" type, so that we too may have something to transplant? The work of

Father Parsch should be of immense value in showing us the way to success.



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(A Dutch Carol)

Happy Holiday, O Welcome! (2031) for SATB Vcs. .20

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Two Christmas Processionals (2034) for SATB Vcs. .20

1. Jesus Thou Art Lord of All

2. Come to the Lowly Cave

Christmas Day Rises Clear (2042) for SATB Vcs. .25
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LABORERS IN THE VINEYARD

Dr. and Mrs. Richard Keys Biggs and Family

AS COMPOSER, TEACHER, RECITALIST, radio and recording artist, Richard Keys Biggs has become one of the best known and admired church musicians in the country. For 26 years now his dedicated labors have centered around the Church of the Most Blessed Sacrament in Hollywood, California. His wife, Mrs. Lucienne Biggs, is likewise well known and admired for her musical talents especially as a choral director. She is the mother of their eleven children, all of whom through the grace and bounty of God, have found an avenue of artistic expression in music. Together the thirteen members of the Biggs family comprise an enviable family and musical unit rivalling, in a sense, the world famous Trapp Family Singers.

For more than ten years now they have been singing together amassing a repertoire of ensemble music, choral and instrumental, all the while summoning forth the musical talents of each of the children. A few flowers from this musical nursery have been preserved for everyone to enjoy in the "Christmas Family Album" which the



Mrs. Biggs

Biggs released last year through International Sacred Recordings. The entire family, including John who departed for Army duty last Christmas, combined their efforts to make this memorable disc. Richard Keys plays the organ; Mrs. Lucienne conducts; Catherine Claire, 11, narrates the Christmas Story; Anna Marie is soloist; the others comprise the chorus.

The musical history of the Biggs dates back to World War I when Richard Keys, a sailor in the U. S. Navy, met Mlle. Lucienne Gourdon, daughter of the Mayor of Angers, France. One year after their meeting he entered the church and they were married.

A recent communication from Mr. Biggs brings us up to date on their music-making in the family and in the church.

"I have a choir of 16 men who sing the high Masses at Blessed Sacrament Church. Mrs. Biggs has a ladies group of 20 who sing each Sunday at the last Mass (low Mass) at 11:15. At St. Paul's Church, Los Angeles, we have a men and boys choir singing at the high Mass at 9:15 A. M. Mrs. Biggs directs and I play. Since 1937 I have been at St. Paul's. I have a 3-manual Kilgen Organ in the rear gallery and a 2-manual Kilgen in



Dr. Biggs

the front of the church, — two consoles. Mrs. Biggs also has a girls choir at Villa Cabrini and one at Corvalis High School.

“My organ at Blessed Sacrament is a 4-manual Casavant of 58 ranks. I also have a 2-manual of 6 ranks in my studio in the church. This organ contains some beautiful old pipes which I have collected during the years. Alfred Kilgen built the chests and console.”

In October of this year the Church of the Blessed Sacrament is to be re-dedicated after extensive renovating. The occasion marks the 50th Anniversary of the church’s founding. For the occasion Mr. Biggs has written a 3-part Mass for his men entitled “Mass in Honor of Saint Ambrose”. (See portion of this composition in the Music Supplement.) After a CBS Radio performance of this latest work recently the program director for CBS, Miss Mollie O’Connor wrote the composer in part as follows: “I wish to congratulate you on your Mass of Saint Ambrose. I found it a powerful and moving work and am most pleased that we incorporated it in the program.”

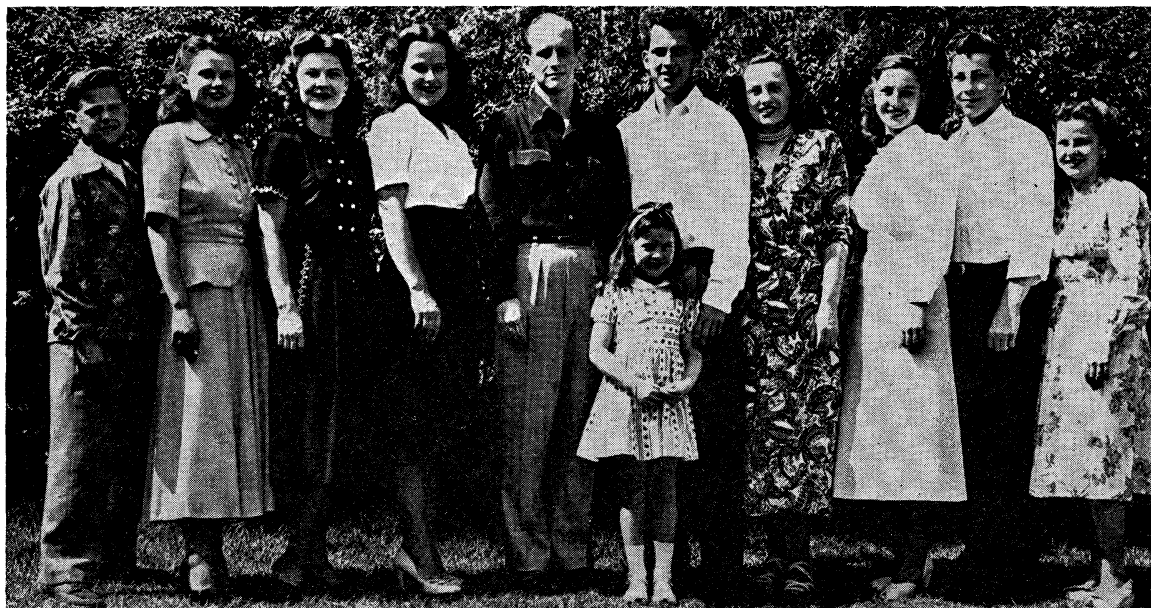
It is a rare pleasure for CAECILIA to salute the Biggs family. May heaven’s shower of graces and blessings continue to rain down on them all through the years that lie ahead.

LATEST COMPOSITIONS BY R. K. BIGGS

Second Credo (1925) for 4 Men’s Voices	.16
Mass in honor of the ueen of All Saints (1956) for 3 Men’s Voices	.80
Mass in honor of the Queen of All Saints (2021) for Populus and 4 Men’s Voices	.80
Populus Voice Part (2021a)	.20
Mass in honor of St. Ambrose (2036) for Three Treble or Three Men’s Voices	.80
Voice Part Edition (2036a)	.30

RECORDINGS

- Christmas with the Richard Keys Biggs Family
International LP. 10047
- Concert for Organ, Capitol - L - 8089
Christmas Bells, Capitol - H - 9013
An Organ Concert of Carols —
Columbia - CL - 6076
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The Biggs Family

GENERAL MUSIC OUTLINE FOR SECONDARY SCHOOL MUSIC PROGRAM

The proposed outline for music in the Catholic secondary schools as prepared by the seminar leaders and participants at the Music Education Workshop at The Catholic University of America in June of 1954 is printed below. RICHARD WERDER, Ed. D., Director of the Music Workshop program announced that the specific techniques whereby this outline might be put into effect are to be topics for the forthcoming 1955 session of the Workshop.

Grade 9	Grade 10	Grade 11	Grade 12
General Music 5 Periods Weekly Required	General Music 2 Periods Weekly Required	General Music 2 Periods Weekly Elective	General Music 2 Periods Weekly Elective
Special Music Elective For Special Students	Special Music Elective 3 Periods Weekly	Special Music Elective 3 Periods Weekly	Special Music Elective 3 Periods Weekly

PHILOSOPHY

Music gives glory to God. Some music gives direct worship to God, as when we employ it in our public and private acts of worship, e.g., at Mass, at Benediction, at Feast Day celebrations, and at family prayers. Some music gives indirect worship to God because through the aesthetic experiences which it gives, we discover finite beauty which is merely a reflection of the Infinite Beauty of God, e.g., in listening to and participating in musical works which form man's cultural and folk heritage. Through music, therefore, the individual or the social group can worship God even in musical activities that are of a recreational nature. This philosophy of directing *all* one's activity, *including music*, toward the glory of God is exemplified in the life and teaching of St. Pius X, patron of Catholic Music Educators.

GENERAL AIMS

The purpose of the General Music Class is to

1. Use music consciously as a means towards increasing the student's understanding of his relationship to God and to his fellowman according to Christian Social Principles.
2. Enrich the life of each student by developing his ability to understand and appreciate music.
3. Contribute to the emotional maturity and stability of the student.
4. Provide meaningful musical experiences that will cause him to *want* to make music an integral part of his life in the church, home, school, community, working world, recreation.

SPECIFIC AIMS

I. Church Music.

A study of the highlights of the Church Year through music. e.g.

Two Ordinaries of the Mass	Chants
Psalms (in English)	Hymns
Seasonal antiphons (in English)	Alleluia Melodies

The selection of these prayer songs will follow the calendar of the Church Year.

II. *Repertoire Songs.*

Unison, part-songs, songs with descants from the repertoire of:

- | | |
|-----------------|--------------------|
| Patriotic songs | Art songs |
| School songs | Operetta |
| Folk songs | Recreational songs |

Informal instruments played by the student may provide appropriate accompaniments to folk and recreational songs.

III. *Musical Tools.*

A. Vocal Technique: expressive singing with special attention to the changing voice, tone placement, good posture, breathing, diction.

- B. Music Theory: exploring such areas as the study of
- | | |
|-----------------------------|---------------|
| Notation (Modern and Chant) | Ear Training |
| Rhythmic & Tonal Analysis | Sight-singing |
| | Chording |

It is recommended that these tools be functional and perhaps culminate in the writing of original compositions (school songs, seasonal hymns, instrumental pieces).

IV. *Listening.*

Directed listening to elements of music:

- | | | |
|--------|--------|---------|
| Melody | Rhythm | Harmony |
|--------|--------|---------|

through the exploration of musical forms such as binary, ternary, rondo.

Study of tone color of orchestral instruments, program music, opera, ballet.

Note: Emphasis on historical basis of music is suggested for Grades 10, 11 and 12.

V. *Instrumental Experience.*

It is suggested that all students be given an opportunity to become acquainted with the piano and the basic orchestral instruments — stringed instruments, woodwinds, brass, winds, percussion — through the experience of playing them under the guidance of the instrumental instructor.

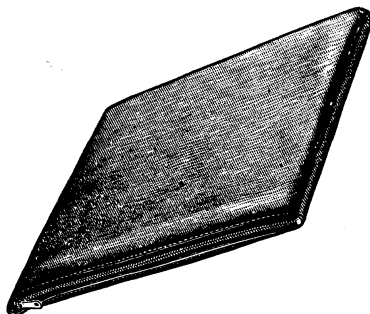
CHRISTIAN SOCIAL PRINCIPLES IN MUSIC:

Christian Social Principles can be better understood and applied through the recommended outline for the General Music Course by teaching

- | I | II |
|--|---|
| 1. The dependence of man upon God — | Using music as the direct and indirect means of worship. |
| 2. The individual dignity of every human person | By providing a variety of musical activity to meet individual differences. |
| 3. The social nature of man — | Through group singing and playing in the classroom or in social recreation. |
| 4. The sacredness and integrity of the family — | By providing music experiences which may be incorporated into the prayer and social life of the home. |
| 5. The oneness and diversity of all men sharing universally in the Bounty of God, each according to his individual capacity. — | Through active participation in creating, performing, and listening to music on the part of all students regardless of their sociological or economic background. |

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OUR MUSIC THIS MONTH

DOMINUS VENIET by Sister M. Bernard, O.S.B.; for Three Equal Voices and Organ on Advent text; 4 Pages; Cat. No. 2022; Price 16 Cts.

This is the first published work by the Director of Music at Mount Marty College in Yankton, South Dakota. The composer shows a particular aptitude for exploiting the colorful sonorities of treble voices. The accompaniment too, contributes to the overall texture providing a tonal sub-structure that lends motion and foundation for the ensemble. Ideally located in a pre-Midnight Mass program, this composition would achieve its best effect.

HODIE CHRISTUS NATUS EST by John Lee; for SATB Voices and Organ on Christmas text; 4 Pages; Cat. No. 2026; Price 16 Cts.

The opening bars will remind the listener of the 7th Mode Introit for the Third Mass of Christmas. After a section for the men's voices *divisi* to which the treble voices respond, the "Hodie" is announced again triumphantly a fourth higher than at the beginning. The cadence here after all the voices enter is the climax of the composition. There follows a statement of the refrain of the familiar "Angels We Have Heard On High." Mr. Lee is Organist and Choir Director at St. Vincent's Church in Los Angeles.

TWO CHRISTMAS PROCESSIONALS: JESUS, THOU ART LORD OF ALL, and COME TO THE LOWLY CAVE by C. Alexander Peloquin; for SATB Voices (Organ optional); Texts by the composer; 8 Pages; Cat. No. 2034; Price 20 Cts.

Space does not permit the inclusion of both compositions in their entirety. However, three pages of "Jesus, Thou Art Coming" and one page of "Come to the Lowly Cave" will serve to give a fleeting glimpse at the style of a composer whose name is new to our readers. He is organist and choir director at the Cathedral in Providence, R. I., as well as conductor of a highly successful radio and television chorale in the same city.

WITH CHRIST by Paul Cross; for Unison Voices and Organ Accompaniment; 2 Pages; Cat. No. 2016; Price 8 Cts.

To the text of the Chinese poet John Wu, Paul Cross has added a 4th Mode melody similar to that of his familiar "Mary the Dawn". The style of the composer will be recognized in the shape of the melody, the balance of the phrases and the responsorial character of verses.

KYRIE from "MASS IN HONOR OF SAINT AMBROSE" for Three Treble or Three Men's Voices; 14 Pages; Cat. No. 2036; Price 80 Cts.; Voice Parts Available.

In this composition and in his new "Mass in Honor of Queen of All Angels" Richard Keys Biggs is experimenting with musical materials that are new to his writing. The 20th century version of 10th century Organum — a widely used device in modern composition — is in evidence here in the voice parts. There is strength in these open harmonies and parallel quasi-modal progressions.

DOMINUS VENIET

4th Antiphon - Vespers
4th Sunday of Advent
Vigil of Christmas

For Three Equal Voices and Organ

Sister M. Bernard, O.S.B.

Moderato *Sua*

mf

p

Dó - mi - nus vé - ni -
Dó - mi - nus vé - ni -
Dó - mi - nus vé - ni -

p

p

Translation: The Lord will come

et, Dó - mi - nus vé - ni - et, oc -
et, Dó - mi - nus
et,

Nihil obstat: Rev. Russell H. Davis, Censor Deputatus
Imprimatur: †Richard J. Cushing, D.D., Archbishop of Boston
Feb. 11, 1954

cúr - ri - te il - li, di - cén - tes:
vé - ni - et, il - li, di - cén - tes:
Dó - mi - nus vé - ni - et, Ma - gnum prin -

Go ye out to meet him and say:

Ma - num prin - ci - pi - um, et re - gni
Ma - gnum prin - ci - pi - um, re - gni
ci - pi - um, et re - gni, et re - gni

Great is His dominion and of His

e - jus non e - rit fi - nis:
e - jus non e - rit, non e - rit fi - nis:
e - jus non e - rit, non e - rit fi - nis:

Kingdom, there shall be no end;

Andante maestoso

mf
De - us, for - tis,
mf
De - us, for - tis,
mf
De - us, for - tis,
mf
He is the Ruler,

f
do - mi - ná - tor, prin - ceps, prin - ceps
f
do - mi - ná - tor, prin - ceps, prin - ceps
f
do - mi - ná - tor, prin - ceps, prin - ceps
f
The Prince of peace

mf
pa - cis,
mf
pa - cis, al - le - lú - ia, al - le -
mf
pa - cis, al - le - lú - ia, al - le -
mf
Giubbiloso

ff

al - le - lú - - - ia, al - le -

lú - - - ia, al - le - lú - - - ia, al - le -

lú - - - ia, al - le - lú - - - ia, al - le -

Allargando

lú - ia, al - le - lú - ia, al - le - lú - ia, al - le -

lú - ia, al - le - lú - ia, al - le - lú - ia, al - le -

lú - ia, al - le - lú - ia, al - le - lú - ia, al - le -

lú - - - ia.

lú - - - ia.

le - - - lú - - - ia.

lú - - - ia.

Hodie Christus Natus Est

For Four Mixed Voices with Organ

This day, Christ is born; this day, the Saviour has appeared; this day, the angels sing on earth; the Archangels rejoice; this day, the just exult, saying: Glory be to God in the highest, alleluia.

Magnificat Antiphon - Feast of the Nativity

JOHN LEE

Allegro con spirito

SOPRANO
Chri - stus - na - - tus est:

ALTO
Chri - stus - na - - tus est:

TENOR
Hó - di - e - - Chri - stus na - - tus est:

BASS
Hó - di - e - - Chri - stus - na - - tus est:

ORGAN
Allegro con spirito

Sal - vá - tor ap - pá - - ru - it: - -

Sal - vá - tor ap - pá - - ru - it: - -

hó - di - e - - Sal - vá - tor ap - pá - - ru - it: - -

hó - di - e - - Sal - vá - tor ap - pá - - ru - it: - -

Approved by Diocesan Music Commission, Archdiocese of Boston.
Sep. 2, 1954

TENOR *f* *Divisi*

hó - di - e in ter - ra ca - nunt An - ge - li, lae - tén - tur Ar -

BASS *f*

hó - di - e in ter - ra — ca - nunt — An - ge - li, lae - tén - tur Ar -

p

hó - di - e in ter - ra ca - nunt

p

hó - di - e in ter - ra — ca - nunt —

Divisi

chán - ge - li:

chán - ge - li:

Divisi *Divisi* *triumphantly*

An - ge - li, lae - tén - tur Ar - chán - ge - li: *ff* hó - di - e —

An - ge - li, lae - tén - tur Ar - chán - ge - li:

ff *triumphantly*

ex - úl - tant ju - - sti, di - cén - tes: *slower* *rall.* *fff*

hó - di - e ex - úl - tant ju - - sti, di - cén - tes: *ff* *slower* *rall.* *fff*

hó - di - e ex - úl - tant ju - - sti, di - cén - tes: *ff* *slower* *rall.* *fff*

hó - di - e ex - úl - tant ju - - sti, di - cén - tes: *ff* *slower* *rall.* *fff*

pp Gló - - - ri - a in ex - cél - sis De - o,

pp Gló - - - ri - a in ex - cél - sis De - o,

pp Gló - - - ri - a in ex - cél - sis De - o,

pp Gló - - - ri - a in ex - cél - sis De - o,

f *cresc.*
 Gló - - - ri-a in ex-cél-sis

f *cresc.*
 Gló - - - ri-a in ex-cél-sis

f *cresc.*
 Gló - - - ri-a in ex-cél-sis

f *cresc.*
 Gló - - - ri-a in ex-cél-sis

f *cresc.*

ff *rall.*
 De - o, al - le - lú - ia, al - le - lú - ia.

ff *rall.*
 De - o, al - le - lú - ia, al - le - lú - ia.

ff *rall.*
 De - o, al - le - lú - ia, al - le - lú - ia.

ff *rall.*
 De - o, al - le - lú - ia, a - le - lú - ia.

ff *rall.*

To William Self, Esquire

TWO CHRISTMAS PROCESSIONALS

Settings by

C. ALEXANDER PELOQUIN

1. Jesus, Thou Art Lord of All (Czech)

2. Come to the Lowly Cave (Lithuanian)

For SATB Voices (Organ Optional)

1. Jesus, Thou Art Lord of All

Words by

Czech—15th Century

C. Alexander Pelouquin

Setting by C. Alexander Pelouquin

SOPRANO

ALTO

TENOR

BASS

Voice Reduction

1. Je - sus, - Thou art Lord of all, - Sing we No - el!
3. Star of - Kings, show us Thy light. - Sing we No - el!

1. Je - sus, - Thou art Lord of - all, - Sing we No - el!
3. Star of - Kings, show us - Thy light. - Sing we No - el!

Tho' Thou li - est - in - a - stall. Sing - we No - el!
Lead to Ma - ry's - Son - so - bright. Sing - we No - el!

Tho' Thou li - est - in - a - stall. Sing - we No - el!
Lead to - Ma - ry's - Son - so - bright. Sing - we No - el!

* If sung as a processional, organ may be used.

Nihil obstat: Rev. Norman Leboeuf, *Diocesan Director of Music*

Imprimatur: † Russell J. McVinney, D.D., *Bishop of Providence*

Aug. 19, 1954

C. 54-6

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Glo - ri - a, _____ Glo - ri -

Glo - ri - a, _____ Glo - ri -

The first system contains four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. A diamond-shaped symbol is present at the beginning of the first vocal staff.

a _____ in _____ ex - cel - sis De - o. _____

a _____ in _____ ex - cel - sis De - o. _____

The second system contains four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The word "Fine" is written at the end of the first and third vocal staves.

2. Of a Vir - gin Thou art born. Al - le - lu - ia! With -
 4. Je - sus, Lamb of God, be praised, Al - le - lu - ia! For -

2. Of a Vir - gin Thou art born. Al - le - lu - ia!
 4. Je - sus, Lamb of God, be praised, Al - le - lu - ia!

D. S. al Fine

- out Thee, we were for - lorn. Al - le - lu - ia.
 the hum - ble Thou hast raised. Al - le - lu - ia.

With - out Thee, we were for - lorn. Al - le - lu - ia.
 For the hum - ble Thou hast raised. Al - le - lu - ia.

D. S. al Fine

2. Come to the Lowly Cave

Words by
O. G. and C. A. P.

For SATB Voices*

Lithuanian Carol
Setting by C. Alexander Peloquin

Joyously, but not fast

SOPRANO

1. Come to the low-ly cave Where the roy-al ca-ra-van has trav-eled.

ALTO

TENOR

BASS

1. Come to the low-ly cave Where the roy-al ca-ra-van has trav-eled.

Voice Reduction

* *mf*

Come to the sta-ble sing With the an-gels, sing of God's own mar - vel.

Come to the sta-ble sing With the an-gels, sing of God's own mar - vel.

*If sung as a processional, organ may be used.

With Christ

Unison Hymn in Style of Ambrosian Chant

JOHN C.WU

PAUL CROSS
Acc.by Anthony Cirella

1. With - out Christ, there is war e - ven in peace; With Christ,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a quarter rest followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

there is peace e - ven in war. — 2. With - out Christ, the rich are poor;

The second system continues the vocal line and piano accompaniment. The vocal line has a slight upward inflection at the end of the first phrase. The piano accompaniment maintains its rhythmic pattern.

With Christ the poor are rich. — 3. With - out Christ,

The third system continues the vocal line and piano accompaniment. The vocal line has a slight downward inflection at the end of the first phrase. The piano accompaniment maintains its rhythmic pattern.

pros - per - i - ty's bit - ter; With Christ, ad - ver - si - ty is sweet.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a slight upward inflection at the end of the first phrase. The piano accompaniment maintains its rhythmic pattern.

4. With - out — Christ, the — wise — are fools; With — Christ,

the _ig - no - rant are wise. 5. With - out Christ, life's a pre - lude to

Hell; With Christ, life's a pre - lude to Heaven. Christ our God,

ritard. T.P.
give us Thy peace! A - men. — (T.P. Al - le - lu - ia!)

Text by John C. Wu in "Beyond East and West."
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MASS IN HONOR OF SAINT AMBROSE

For Three Treble or Three Men's Voices

KYRIE

RICHARD KEYS BIGGS

Andante

I
II
III

Ký - ri - e e - lé - i - son, e - lé - i - son.

Andante

Ký - ri - e e - lé - i - son. Ký - ri - e e - lé - i - son, e - lé - i - son.

Chri - ste e - lé - i - son, Chri - ste e - lé - i - son.

Approved by the Archdiocesan Music Commission of Los Angeles.
July 31, 1954

Chri - ste e - lé - i - son, e - lé - i - son.

The first system consists of three staves. The top staff is a vocal line in G major with lyrics "Chri - ste e - lé - i - son, e - lé - i - son." The middle staff is a vocal line with a melodic line. The bottom staff is a piano accompaniment with chords and a simple bass line.

Ký - ri - e e - lé - i - son, e - lé - i - son. Ky - ri - e e -

The second system consists of three staves. The top staff is a vocal line with lyrics "Ký - ri - e e - lé - i - son, e - lé - i - son. Ky - ri - e e -". The middle staff is a vocal line with a melodic line. The bottom staff is a piano accompaniment with chords and a simple bass line.

lé - i - son. Ký - ri - e e - lé - i - son, e - lé - i - son.

The third system consists of three staves. The top staff is a vocal line with lyrics "lé - i - son. Ký - ri - e e - lé - i - son, e - lé - i - son." and includes a *rit.* marking. The middle staff is a vocal line with a melodic line and includes a *rit.* marking. The bottom staff is a piano accompaniment with chords and a simple bass line, also including a *rit.* marking.

CHANT GREGORIEN. Choeur des Moines de L'Abbaye Saint Pierre de Solesmes, cond. Dom Joseph Gajard, O.S.B. 5 12" LP's in album. London LLA 14.

DURING THE PAST TWO GENERATIONS, the name of Solesmes has become a legend in the musical life of the Catholic Church in America. Schools, summer sessions, workshops, conventions, books, magazines, phonograph records — all of these as well as itinerant Benedictine teachers from the Continent have had a part in spreading the gospel whose evangelist is Dom André Mocquereau, and whose inspired text is *Le Nombre Musical Grégorien*. The result has been that other theories of interpretation of Gregorian Chant are virtually unknown in our country among practical church musicians, and there are numerous teachers and choir directors who believe that epismas and quilismas, arses and theses are a complementary part of church doctrine — blissfully unaware of the fact that the music that lies under their gaze has been the subject of almost unparalleled controversy for the past 75 years.

Towards the middle of the 19th century the idea of restoring the Chant melodies according to the old manuscripts caught hold in France. It was largely through the direction and enthusiasm of the Abbot, Dom Prosper Guéranger, the second founder of Solesmes, that the difficult work of reconstruction by the Benedictines got under way, though the first major contribution of a Solesmes monk towards the understanding of the music was made by Dom Joseph Pothier in his *Les Mélodies Grégoriennes*, published in 1880.

About ten years previous to Pothier's important publication, however, there appeared in Germany a new edition of the Medicean *Graduale*, published by Pustet in Ratisbon. The original Medicean *Graduale*, edited by Suriano and Anerio and printed amidst rather unsavory circumstances in Rome in 1614-15, embodied all the misunderstandings and mistakes that had accumulated in the previous centuries; nevertheless, since in the Pustet edition it bore papal approval, and was sponsored by the Caecilian Society, which at that time was exercising widespread influence under the righteous leadership of Witt, it was generally considered to contain definitive readings of the Chant, so far as church use went. So that when various other editions started coming across the border

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REVIEWS

by Rev. Francis J. Guentner, S.J.

from France, and when word got abroad that the Benedictines were hard at work preparing an entirely new version, and finally when Pothier's *Liber Gradualis* appeared in 1883 (without any papal approval — which, of course, it did not need for mere publication), a diverting controversy arose among the ecclesiastics. The general idea of those who opposed the new editions was: archaeological research is all right in its place, but if it ventures to recast the Church's long-accepted liturgical chants, in disregard of the actual legislation of the Church, it must be rebuked as overzealous and misplaced energy. The printing presses were kept busy for some years, but the whole problem was settled in 1904 when Pope Pius X, recently Sainted, declared in favor of the Solesmes readings.

It was only after the Solesmes reconstructions began to see the light that the problem of plainchant rhythm came to the fore. In the old editions the rhythm was a problem of course, but one that was so mysterious that it was generally passed over in a few vague words. If we may use Haberl's *Magister Choralis* (first published in 1864) as a guide to the Caecilian ideas of rhythm we learn the following.¹ Historically Chant appeared before measured music, and hence it must be sung in some kind of free, not measured, rhythm. The rhythm of the melodies is intimately bound up with the verbal text, so that the regular cadence of the language must be shared by the Gregorian melodies. Thus the words are merely clothed in musical sounds. Hence, "Sing the words with the notes as you would speak them without notes." The accents of the words are of capital importance, since through them the main features of the melody are distinguished from the less important. With the detailed directions supplied by Haberl a sensitive conductor could quite conceivably teach his ensemble to sing the Chant smoothly and with meaningful rhythm. In practice, however, the notes were often given a very arbitrary

¹ F. X. Haberl, *Magister Choralis*, 7th ed., 1877, pp. 23-24.

value with the result that the rhythm seemed haphazard and the melodies quite chaotic. It remained for the Solesmes school to make a more satisfactory attempt at solving the mystery of plainchant rhythm.

In *Les Mélodies Grégoriennes*, already alluded to, and in subsequent publications, Dom Pothier faced the problem that has exercised the minds of many scholars since his time: granted that by means of archaeological research one can recreate a fairly accurate version of the ancient melodies — since the most authentic manuscripts are at best enigmatic on the all-important matter of rhythm, according to what principles is this music to be sung? Pothier's solution,² commonly called *le rythme oratoire* (the "accentualist" theory), followed a line of thought very similar to that of Haberl. But the Benedictine was presented with additional difficulties in that the reconstructed melodies were found to contain many long melismas that were conveniently absent from the Medicean editions; and furthermore the ancient composers seemed almost by preference to adorn the weak syllables of a word with neums and to leave the accented syllable to stand alone. He concluded therefore that though the shape of the neums should be kept intact, the musical line should always be subordinate to the text, and that the text should be the main factor in determining the rhythm of a given melody. The points of musical intensity will coincide with the accents of the words. In the case of longer melismas, the first note should regularly be given the rhythmic accent. All notes, furthermore, are to be given approximately equal time, except that there should be a natural *rallentando* wherever the sense demands a pause.

It remained for Dom André Mocquereau, Pothier's confrère and disciple, to evolve the system that is today universally recognized as the "Solesmes method," and that, practically speaking, holds the field unchallenged. Enunciated with its greatest clarity in the two volumes of *Le Nombre Musical Grégorien* (1908, 1927), the synthesis has as

its starting point the definition of rhythm: *Le Rythme est l'ordonnance du mouvement*³ — the ordering, that is, of successive rises and falls. From this it is concluded that a regular, recurrent *intensity* is not an essential of rhythm. Thus also the accent (point of intensity) of a word does not necessarily determine the accent of the melody. And hence the melodic line is not oratorical, but *musical* in the strict sense of the word. A very convenient summarization of the main points of the "method" may be found in a series of articles written a few years ago by the successor of Mocquereau and present director of the Solesmes choir, Dom Joseph Gajard.⁴ This summary presents the conclusions at which Mocquereau arrived after a lengthy study of the manuscripts as well as the language and musical culture of the era during which Chant was composed. Whether these extensive researches have settled the problem remains a matter of debate. Reese cites the hesitation that characterizes some schools of thought.⁵ A definite stand is taken by Dom A. Gregory Murray, choir director at Downside Abbey in England, who expressed the following opinion in the course of a book review:

All modern methods of performance are conjectural. The best of them — the one that undoubtedly produces the most artistic results — is the method of Solesmes. Like other modern methods, it is founded on the objective principle that all music must necessarily be grouped into duple and triple rhythms. But, although this principle is now scientifically certain, it is somewhat disconcerting to find that the plainsong manuscripts provide no evidence whatever that the principle was ever acknowledged or accepted by the Gregorian composers or their copyists. Indeed, the total absence of such evidence proves conclusively that the principle never entered their minds.⁶

The excellences of the Solesmes theory have at times been so extravagantly praised by its proponents as to give the impression that other music has almost nothing to offer by comparison. Thus a great deal of nonsense has been written about the "slavery of the bar" to which practically all music

² The Solesmes writers point out that the logical predecessor of Pothier's book was *Méthode raisonnée de plainchant*, by Canon A. Gontier of Mans, published in 1859. The writer has been unable to ascertain whether Haberl was also influenced by this work. In the later editions of his *Magister*, Haberl quoted Pothier's ideas with praise and approval.

³ *Le Nombre Musical*, I, 31. In Vol. X (1925) of *Revue Grégorienne*, Mocquereau devotes three articles to an epitome of his theory.

⁴ *Revue Grégorienne*, XXIX (1950), 72.

⁵ Gustave Reese, *Music in the Middle Ages*, New York, 1940, pp. 146-48.

⁶ In a review of *Gregorian Chant and Its Place in the Catholic Liturgy*, by J. Smits van Waesberghe, in *The Tablet* (London), Vol. 195, No. 5730, 18 March, 1950,

since the Renaissance has been subjected. Again, the point is frequently made that Gregorian Chant has at its disposal eight modes, whereas modern music is limited to two. The uninitiated, upon hearing such claims, must feel that modern music is indeed marked by poverty of means and consequent poverty of invention. At times, too, such exaggerated statements have been made regarding the beauty of the melodies that the reader becomes incredulous. There are traces of this in the printed booklet that accompanies the records under review here. In the description of the responsory, *O Vos Omnes*, we read: "With the words, *similis* and *dolor meus*, the melody touches the limits of pain that can be expressed in music." Other remarks of a similar nature could be adduced. Such overstatements serve better the purposes of rhetoric than of musical analysis.

Claims such as these do not, assuredly, affect the excellence of the music, but one could wish that the eager defenders of the Solesmes cause, if they wish to resort to comparison, would be mindful of the worthwhile elements in both types of music. Otherwise they may justly be accused of not approaching and listening to modern music with the same sympathy that they reveal in assessing Chant.

The very detailed explanations of the Solesmes rhythmic principles that have been published have frequently led commentators to call attention to their complexity. But it should be remembered that it is difficult to describe in mere words almost any of the essentials of music. Then too, it is incredible how soon the complexities disappear when one is given the opportunity of singing the Chant under the direction of an experienced teacher. All preoccupation with the mechanics of the art fades away, and the rise and fall of the melodies, the "ordering of the movement," seem so natural and logical that one is inclined to agree that even if the Solesmes interpretation is not historically certain, nevertheless it *ought* to be the right one.

As a musical type, plainchant is first and last a

method of prayer — an oral communication with God by means of song. Hence, as all writers insist, it must be sung in such wise as to establish peace within both singer and hearer. It was with this ideal in mind that Dom Mocquereau worked to bring to perfection the Abbey choir. A short paragraph, attributed to him, describes his ideal of interpretation better than many pages could:

Fluidity, softness, grace, no shocks nor blows; let everything be unified, soldered, linked. Begin gently, finish softly, preparing the cadence by a *rallentando*. Light accents, soft ictus, rhythmic regularity yet no mere spelling out of each note; gather up and unite the long neums as though with a single stroke of the bow.⁷

And the five long-playing records under review here contain the complete embodiment of this ideal. It is doubtful whether Mocquereau himself would have any suggestions for improvement in the singing of the choir as it now performs under Dom Gajard. While always deeply religious in their projection of the song, the monks are at the same time musically self-possessed.

It might be noted that the repertory of music presented on these records is not a replacement, but rather a companion set to the chants recorded by Victor some fifteen years ago (and recently re-released in LP format). We find in the new London set examples of every important type of Chant except the solo song: there are varied selections from the Ordinary of the Mass, five Psalms (with antiphons) as sung in Divine Office, three Christmas antiphons, five Introits, five Graduals, five Alleluias (each with its ecstatic *jubilus*), five Offertories, seven Communions, one Sequence and one Tract, six Responsories, and seven Hymns.

Through all of these types have distinctive features, the *commatic* compositions are from the musician's point of view of exceptional interest because of the subtle artistry they display. A *commatic* composition, as Reese explains, is made up of free melodic design; every incise, every phrase may have its own special motif. "The different units in a chant of the *commatic* type are linked together by devices such as counter-balancing, ascending and descending melodic progressions, rhyme, identical and reversed curves, thematic reminiscences, melodic sequences, and so on."⁸ It

p. 211. In the same article Dom Gregory writes: "Knowing nothing about [Chant's] original rhythm and method of performance, we can say nothing certain about its aesthetic value." A very succinct statement of the Solesmes interpretation of the MSS is given by Dom J. H. Desroquettes in *Liturgy* (England), No. 9, April, 1953. It is reprinted in *Caecilia* (Boston), Vol. 81, No. 2, Jan.-Feb., 1954.

⁷ Quoted in (Anon.), *The Last Days of Dom Mocquereau*, in *The Catholic Choirmaster*, XVI, 10 March (1930), pp. 5-6.

⁸ Reese, *op. cit.*, p. 170.

is the special virtue of the Solesmes monks that they not only understand thoroughly the unity of the diverse parts that make up a commatic composition, but by reason of Mocquereau's synthesis can breathe into the melodies a rhythmic life that endows each miniature masterpiece with individuality. Each little detail is given specific care and attention, but at the same time each is subordinated to the unity and balance of the whole.

The spirit of the music, though invariably one of serenity and calm, is at the same time capable of expressing all the human emotions that can be put to the service of prayer. And certainly the choice of a pitch generally suited to a medium-high tenor range is one of the factors that heighten the emotional element and thereby give it a special effectiveness. The comments contained in the booklet (which comes with the album and very conveniently provides the musical notation) are usually careful to point out such features. They were written for the French edition by Dom Gajard and have been translated and adapted for the English edition by Justine Bayard Ward. The writers also draw attention to form structures, to the modality, and to characteristics that usually distinguish one Gregorian type from another. Thus, all in all, the comments are illuminating and to the point.

It is evident that this album is an undertaking of truly historical importance. On the one hand it presents a significant restoration of ancient music, the importance of which is immediately evident to any scholar or student, or indeed to any person who is gifted with a nature that can appreciate beautiful music, no matter when it was composed. On the other hand, the Solesmes studies would appear as so much theorizing and ivory-tower paper work if we did not have their luminous renditions of the Chant to make fully clear what their ideal is, and to act as a guiding light to those countless church choirs who need example and inspiration.

Technically the records are satisfactory, though, as is the case with so many London frr discs, there is a slight groove reverberation. The tonal blend of the choir is well reproduced, and while the size of the room adds a pleasing resonance, it is also responsible for a slight indistinctness in the enunciation. The cost of the album, of course, is quite high — and one hopes the producers will agree to sell the records singly to those who would be unable to buy the whole set at once.

RECORDS RECEIVED

William Byrd, *Masses for Four and Five Voices*
Sung by The Fleet Street Choir LL-888

Marc-Antoine Charpentier, *Magnificat, Regina Caeli, Salve Regina*, etc.

Sung by The Chorale of the Jeunesses
Musicales de France, together with Or-
chestra under direction of Louis-Martini HSL-102

Marc-Antoine Charpentier, *Te Deum, Tenebrae, Marche de Triomphe*, etc.

Performed by same group as above HSL-2065

Claudio Monteverdi, *Vespers of 1610*,
Sung by Soloists, The London Singers,
and Ensemble Orchestral de L'Oiseau-
Lyre, under the direction of Anthony
Lewis OL-50021/2

L'Anthologie Sonore:

Record 1: Gregorian Chant to the 13th
Century AS-1
Record 2: The 13th and 14th Centuries AS-2
Record 3: Mauchaut and Dufay AS-3
Record 4: The 15th Century AS-4
(Produced in America by The Haydn Society)

All of these records will be reviewed in greater detail in the next issue of CAECILIA. It is enough to say here that all of them can be heartily recommended.

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A fourth century rebuke to those who wanted only Latin and Punic

ST. AUGUSTINE AND THE VERNACULAR*

by Jean Seguy



WHAT DO WE MEAN WHEN WE affix the adjective "Catholic" to the word "worship" or "liturgy?"

Those who have read John Wesley's "Journal" will remember how the founder of Methodism sums up his impressions on the Catholic Liturgy after his visit to different churches of Brussels. Catholic worship seems to him an individualistic and generally silent thing. If the testimony of Wesley is suspect, let them remember that it agrees with that of Pugin, whose admiration for all things Catholic cannot be doubted.

Quite a number of abuses which marked Catholic Liturgical practices in Wesley's and Pugin's times have fortunately disappeared since then. The Liturgical Movement has come, and even in places where its tenets are not whole-heartedly and fully accepted, its influence can be felt in many ways.

In spite of this, Catholic worship generally retains its individualistic and silent outlook.

The ordinary services of the average parish church in too many countries do not express the full meaning of Catholicity. For what does "catholic" mean if not "universal," that is to say, the very opposite of individual?

The universal character of our Liturgy has of course been preserved in the Rubrics. But so far, except for a few specially blessed places, it does not look as if it were going to pervade the lives of our parochial communities.

What are those essential signs of Catholicity expressed in terms of worship?

They are: Community spirit, congregational participation, intelligibility, teaching value.

Parish Divided

"I hear that when you meet" (for the celebration of the Eucharist), writes St. Paul, "there are divisions among you" (I Corinthians xi, 17). The words of the Apostle and their implications are clear.

It is contrary to the very essence of things that divided Christians should meet to celebrate Mass. Participation in the Eucharistic Sacrifice makes us one body (I Corinthians i, 17), as it unites us to

the one Body of Christ. But we despise this very Body of Christ and draw on us God's severest judgments by not partaking of it in a spirit of unity and brotherly love (I Corinthians xi, 30).

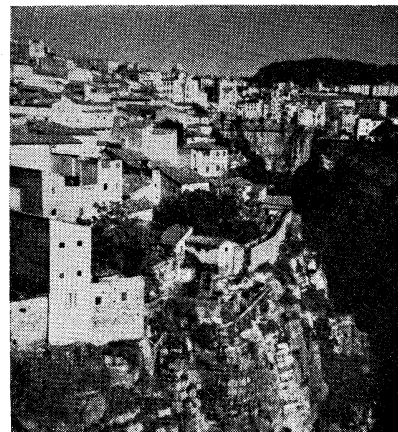
There are many ways in which a parish can be divided. First by jealousies, misunderstandings or even hatred between certain of its members. But more generally division comes from the deliberate individualistic way of life we choose to lead. We go to church or to the parish hall as we would go to the pictures or to the theatre, without taking the least interest in our neighbours' needs or in the community's endeavours.

We enjoy being counted nothing more than a passive anonymous number in a crowd. "We don't mix in other people's business" — that's the way we put it. Unfortunately that also means no regard to Christ present in our brothers and no collaboration in the Church's work of salvation.

Building Unity

The interest we are expected to show in parish activities and in the needs and joys of our neighbours will build up the spiritual unity of our parish. But we have been created body and soul, and as such cannot be content with a purely spiritual love.

Yet our communities must be more than good work clubs. We are not a Rotary but the co-workers of Jesus (I Corinthians iii, 9), and as such



The town of Constantine in East Africa where the author of the article is now studying for the priesthood

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our activities must find their reference and value in Him only. That means that individually we must base all our actions on the spiritual life, and more especially on the Eucharistic Sacrifice by which Jesus's presence is continued among us and we and our endeavours are transformed into that acceptable sacrifice. St. Paul bids us to offer to God (Romans xii, 1-2).

On the plan of the community, all those inward dispositions must also be manifested outwardly. But how can they be except by congregational participation in the Liturgy? Answering the priest or singing our part together not only manifests our unanimity but also builds it up to a certain extent.

With One Voice

Moreover, this practice of congregational participation recommends itself by its apostolic origin, that is to say, by its truly traditional character.

The priest, by his numerous greetings and invitations to prayers, in the liturgy, constantly calls those present to be attentive to what he does in their name.

This appears most especially at the Preface, when a dialogue is opened between the celebrant and his people, who are made to exchange no fewer than four questions and answers. In most parishes this passes absolutely unnoticed as only the altar boys reply to the priest.

Now, if you read your Missal instead of listening to music or looking about, you will find that not only does the celebrant speak in the plural, as one who acts on behalf of other people, but that he also invites you to join in the *Sanctus*, when he says or sings: "We beseech Thee, O God, to allow us to join our voices to those of the angels and Archangels, and to say humbly to thy praise: "Holy, Holy, Holy."

St. Augustine

In the East in those churches which changed their liturgical language as the everyday speech of their faithful also varied, congregational participation has gone on uninterrupted. We Western people had not that chance, at least after Latin took the place of Greek in our celebrations. Even in Latin countries, like Italy, France and Spain, congregational participation dwindled away as Latin became less and less currently used.

Yet we all know that on the first Pentecost the Church received the gift of tongues. This rapidly

disappeared in its primitive form, for obvious reasons connected with its very nature. But according to the Fathers, it was to continue to live in the Church by the fact of the adoption in public Catholic worship of the different idioms of the peoples converted to Christ.

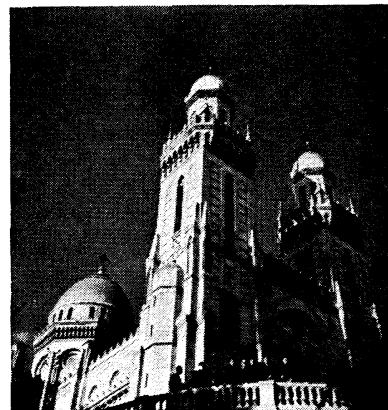
Such was not, however, the opinion held by certain African heretics of the fourth century, called Donatists. They wanted to allow no more than Latin and Punic in church services.

St. Augustine of Hippo, their great opponent, answered their pretensions in these words: "Those people who profess an extraordinary love for Jesus Christ think they honour Him by limiting His Presence and His dominion to two languages. Latin and Punic, that is to say, the only ones spoken in Africa. So Jesus Christ only reigns over two tongues which are those of Donat's followers. Let us awake, brethren, and rather consider the gift of the Holy Ghost."

In another place, the great Bishop goes even farther in declaring: "The whole Body of Christ already speaks all languages, and those that He does not speak, it will speak them soon. For the Church will grow until it speaks all languages, I dare say it."

Though decisions by the Holy See and the Sacred Congregation of Rites to introduce our vernaculars in the Liturgy are necessary, we can pre-

Saint
Augustine's
in
Hippo as it
stands today



pare the way for that decision by opening our minds to that gift of God. St. Augustine bids us consider. The Holy See is accustomed to make such changes according to the weight and extent of demand for them among the clergy and the faithful.

Participation

Even if we look at the question from a purely theoretical point of view, we must admit that our

(Continued on Page 260)

ON THE PROPER INTERPRETATION OF SACRED POLYPHONY

by Dr. Miguel Bernal J.

For the sake of the advancement of sacred music which he has labored faithfully to promote during the past twenty years, Dr. Bernal kindly agreed to offer the following observations, pointing out the main defects in polyphonic performances and proposing remedies for their correction.

"FOR THE MOST PART," HE SAID, "THE choirs which I have heard are to be commended for their collective discipline and for the fine quality of their individual voices. However:

1) There is a fundamental misconception concerning the tempo which distorts the general character of this music to such an extent that we are left with an impression similar to that which would be created by someone who should perform a scherzo with the staid dignity of a saraband, or a rondo at the unhurrying pace of a funeral march.

2) The execution is rendered even more monotonous and tiresome because of a lack of dynamic musical coloring.

3) The correct pronunciation and declamation of the text are habitually disregarded.

4) The general balance between the various parts is often disturbed because the sweeter and more delicate upper voices are obscured by the harsher and huskier voices of men.

5) The use of women's voices in these works is absolutely opposed to their character and origin."

Dr. Bernal suggests the following remedies:

(1) "When we set the general tempo of this sort of music, we must bear in mind that the polyphonists knew only two kinds of time signatures; the duple time and the triple time. They knew nothing of the quadruple time which today we seem to attribute to them. This fundamental error effectually mars the beauty of polyphony, for, if we measure with four beats what ought to be equal to two beats, the resulting unendurable slowness inevitably retards the original rhythmic and melodic flow of this music and distorts its distinctive features. In addition to this, the binary time signature employed by the polyphonists was indicated by a sign resembling the letter C with a vertical line running through the center of it and the ternary by the sign resembling the letter O also with a vertical line running through the center of it. This meant respectively two or three

counts at a moderate speed which the ancients measured on the pulsations of the human heart (about 72 beats per minute).

But at times they wanted greater speed and then they drew a vertical line across these symbols. We can imagine the lively tempo at which the music was sung in such cases. Be- at which the music was sung in such cases. Be- cause these fundamental data are ignored, the performance of polyphonic works is often dispirited and crushed by a deadly slowness.

(2) The old polyphonists imparted dynamic and agogic coloring to their works. This is clear from the reading of contemporary treatises, such as the famous 'Istitutioni Armoniche' of Zarlino (xvi c.) and 'El Melopeo' of Cerone (id). A favorite comparison of the theoretical expounders of that period is that of the orator pronouncing a speech. At times, he raises his voice, at other times, he lowers it; now his speech moves quickly, now with studied slowness. In the same way, the dynamics and agogics of a choral composition must vary under the influence of the emotions, sentiments and ideas suggested by the sacred text.

(3) The declamation of the text consists in pronouncing the accented syllables with greater intensity. The pronunciation consists in giving each letter its corresponding sound.

With regard to the first, we must remember that polyphonists, following the example of gregorianists, traced their melodies upon the grammatical accents of the text, so that they gave the accented syllable a higher note and dropped gently on the unaccented ones. This was in accordance with the nature of the Latin language which polyphonists dutifully respected. For, according to the saying of Cicero, in Latin there is a sort of melody born from the latent play of the accents. "Est autem in dicendo quidam cantus obscurior." On the other hand, it is an accepted rule of musical dynamics that to an ascending succession of tones there should correspond a

crescendo, and to descending tones a diminuendo. Hence we see that in the case of XVIth century classical polyphonic compositions, the declamatory and melodic laws are in accord for demanding that there should be a crescendo from the weak syllable to the accented one, and a diminuendo from the accented syllable to the unaccented ones.

This interplay of light and shadows gives to the performance an inexhaustible vitality reinforced by the fact that the various voices in their contrapuntal combinations do not present all the words and syllables at the same time, but now one, now another in orderly succession. Thus, we see beautifully expressed the individual and the collective prayer of the Christian people.

(4) As a general rule, the external parts (sopranos and basses) ought to stand out more clearly and therefore it is advisable to have more singers in these than in the internal parts (contraltos and tenors).

This is the normal balance of a choir performing homophonic compositions, of a rather melodic and harmonic character. In contrapuntal and imitative compositions in which a thematic motif usually circulates from voice to voice, this balance may be modified by bringing out in strong relief the said motif and by subordinating the other voices to it. All this supposes a previous study on the part of the director, who ought to know at every moment what precise effect he wishes to produce.

(5) The great polyphonists never supposed that women's voices would be used for the parts called soprano and contralto. They always employed boys' voices for the higher part, the Cantus, whereas the part which today we call "contralto (Altus) was sung by very high tenor voices."

"These," continued Dr. Bernal, "are the precepts which I received from my master, Msgr. Casimiri, who, besides directing the Lateran Chapel Choir and the Roman Polyphonic Society, was also teacher of composition in the Pontifical Institute of Sacred Music. I was his student from 1928 to 1933 and received my degree in Sacred Composition which supposes a study of the interpretation of classical choral polyphony.

This is the doctrine which for twenty years I transmitted to my own students of the School of Sacred Music in Morelia, the most important in all Mexico. I also gave practical illustrations of this interpretation in numberless concerts, auditions and congresses. Other schools, and in particular, the famous School of Ratisbon, which I visited a few years ago, follow the same system of interpretation."

(Translated by Paul L. Callens, S.J.)

Dr. Miguel Bernal J.

(Author of Article on Page 259)



DR. MIGUEL BERNAL, former Director of the School of Sacred Music in Morelia, Mexico, has been in this country for a year. He is at present Dean of the Music School of Loyola University of the South, New Orleans, and Director of the St. Louis Cathedral Choir, whose recent remarkable performances have elicited much favorable comment.

While a student of the Pontifical Institute of Sacred Music in Rome, it was his good fortune to have as teacher the famous Maestro, Msgr. Rafaele Casimiri, eminent modern authority on polyphonic music. For this reason, we asked Dr. Bernal to give us his expert opinion on the various performances of classical polyphony which he has heard since his arrival in this country.

Our readers will be interested to know that Dr. Bernal recently joined the editorial staff of CAECILIA. As in the past we shall look forward to sharing in the fruit of his experience which he has cultivated richly in the field of Church Music.

St. Augustine

(Continued from Page 258)

present liturgical practice does not fully achieve its aims, except perhaps for some major seminaries and a few abbeys of cloistered monks.

This is a sad reflection because, as Blessed Pope Pius X put it: "The active participation of the faithful in the all Holy Mysteries and the solemn and public prayer of the Church is the first and indispensable source of the true Christian spirit."



A CHOIRMASTER'S NOTEBOOK

by Theodore N. Marier

Faulty Choral Pitch

WHEN YOUR CHOIR COMES TO THE final cadence of an unaccompanied composition and you test the pitch on the piano or organ only to find it has dropped one half tone — perhaps a whole tone, or even a minor third — do you say to the singers “You went down, way down that time. Let’s try that piece again. This time let us see if we can come out on the correct pitch”? You repeat the performance and again the choir is flat at the end. You shrug your shoulders and suggest that you were perhaps tired of that piece anyway, and add “let us try something else for a change” thereby sidestepping a serious issue which has arisen in the singing of your chorus.

When at a rehearsal the choir sings a composition with accompaniment and the pitch begins to sag, do you shout over the singing “You are flattening!” and then proceed to add volume to the accompaniment or to brighten the organ registration? If this experience has been yours, you are fully aware of the futility of your exclamation, for the deviation from accurate pitch on the part of the choir never seems to be readjusted to the fixed pitch of the accompaniment in the course of the composition. Instead, by increasing the volume or brightness of the accompaniment the flattening of the choir is made all the more prominent by calling attention to the disparity of the pitch that exists between the choir and the accompaniment.

In singing psalms on any one of the tones, does the pitch of the choir drop at the first mediant cadence and continue downward, when there is no accompaniment, until the muddy bottom is reached? When there is an accompaniment, does the pitch of the choir continue verse after verse, one quarter of a tone or more on the flat side of the fixed pitch?

Many choir directors become discouraged with regard to the faulty pitch of their choirs and close their minds to the subject seeking solace in the fact that they have to work with untrained male singers whose flattening is proverbial, or with high school girls who rarely sing on pitch, or elderly

altos and sopranos or with young boys who sing in what is commonly called the “chest tones.” They say to themselves that nothing can be done about their particular situation.

Artistic integrity demands that whatever the circumstances productive of flattening, every choirmaster face the problem squarely and attempt to find a solution to it. It will be consoling for him to know that few if any groups of inexperienced singers are endowed with a natural ability to sing on pitch and that virtually all groups of singers can be taught to sing with a high degree of pitch accuracy. Musically untrained people (and often trained ones, also) regardless of age, family background or social standing are in need of correct pitch conditioning, and it is up to the choirmaster to put them through the disciplines that will make them sensitive to the refinements of good on-pitch singing.

Common Causes of Flattening

Any choir director whose singers are able to keep accurate pitch during the course of their singing deserves a round of applause. His achievement with his group is no accident. It is the result of careful teaching and unrelenting insistence upon correcting the minutest deviations from accurate pitch. He succeeds in keeping them on pitch because he has come to grips with all of the common causes of flattening and has devised corrective measures for each. Among the most serious causes of flattening which he faces are:

1. Insecure rhythm.
2. Insecure reading.
3. Fatigue of singers.
4. Immoderate temperatures of the rehearsal room.
5. Lack of oxygen.
6. Chairs that are too comfortable.
7. Disinterest of singers.
8. Dead acoustics.
9. Incorrect vocal habits.
10. Faulty pitch habits on the part of the singers.

All of these contribute to flattening. Each is a choral ill which must be countered by an effective antidote. The last, namely No. 10, of the causes of flattening is perhaps the most important and it is to this that our comments in these lines will be directed.

The antidote to number 10 seems to be two-fold: to make the singers aware of their faulty pitch and then to show each singer how he, in his own way, can correct it.

Tests for Flattening

Awareness of faulty pitch can be easily demonstrated by giving the singers the tests listed below. The first note only is given for each test; the choir sing each test *without* accompaniment; the director tests the correctness of the pitch at the end of each.

The choir sings:

1. One verse of a hymn in unison.
2. Descending scale of D on the vowel "ah" sung slowly and *mezzo forte*.
3. Ascending scale of D on the vowel "ah" sung slowly and *mezzo forte*.
4. The first Kyrie only of Mass XI "Orbis Factor."
5. At least five verses of any psalm on any tone.
6. Any composition of at least 16 measures in length, sung in parts.

If flattening is noted in any one of the above tests, it is likely to occur in all tests.

Flattening Is Gradual Process

The flattening discernible at the end of a musical phrase or composition, obviously does not occur all at once. It results from an accumulation of sub-pitch intonations: an eighth of a tone in the soprano line, a quarter of a tone in the bass line, etc., until a new tonal center is reached and all the singers adjust themselves to it and to each other.

In order to offset this gradual downward deviation of pitch, the opposite discipline of sharpening must be introduced. Of no avail here is the often used admonition to "think high" in this connection. Although the director feels he has done all he can do by telling the choir they must *think high* the fact remains that until he and his singers can actually *sing high* no improvement will be noted in the pitch of the choir.

Elastic Scale Intervals

It was noted above that flattening is the accumulation of sub-pitch intonations. Now if the singers without realizing it can sing below the tonal center of a pitch, obviously they must be trained, knowingly, to sing in the tonal area slightly above the tonal center of a pitch. In order to do this they will have to learn to sing *at will* all around the center of the fixed pitch. Equipped with this skill the singers can correct downward deviations from the pitch at a signal from the conductor the moment such descents are noted in the choral line.

The first step then is to explore the tonal area around a fixed pitch and then to learn to sing an interval that is something less than a semi-tone above and below the center of the pitch. For example, to find the tonal area above a fixed pitch, sing on a neutral syllable:

1. G to A
2. G to A \flat (or G \sharp)
3. G to a point midway between the G and the G \sharp . The half-step is divided here in half, thereby producing a quarter of a tone.

At the piano, this pitch will be found "in the crack" — between the notes.

To locate the quarter tone at the bottom of a pitch sing as above:

1. G to F
2. G to F \sharp (or G \flat)
3. G to a point midway between the G and G \flat . This is the quarter-tone area about which we shall speak.

Learn to sing this pitch *at will*.

Now the tone G is sung on a neutral vowel, and following the director's signal, the sustained tone is lifted to the quarter-tone area located in the exercise above; the original pitch is restored. The tone G is sung again and at the signal from the director the pitch is lowered into the lower half of the fixed pitch; the original is restored. Throughout the exercise, the *mezzo-forte* intensity must be maintained. (Lifting or lowering the eyebrows will not necessarily result in lifting or lowering the pitch!)

To learn to sing on pitch means to learn to sing in the tonal area discovered through the exercises just given. As a check on the singers' ability to control these areas surrounding a given tone, the following test may be given: starting on the note

(Continued on Page 264)

NAMES · PEOPLE · DOINGS

CHICAGO COMMEMORATES MARIAN YEAR IN MUSIC

HIS EMINENCE SAMUEL CARDINAL STRITCH celebrated a Solemn Pontifical Mass on September 8, at 8:45 P.M., the Feast of the Nativity of Our Lady, in Soldiers Field, Chicago. Chairman for the music program at this historic event at which some 240,000 people were in attendance was VERY REV. MSGR. CHARLES N. METER, M.G.C., Director of the Cardinal's Cathedral Choristers. Prior to the Mass choral groups from all over the archdiocese gave a program of appropriate music. Choirs participating included the Marian Year Chorus of Men and Boys, the Cardinal's Cathedral Choristers of Holy Name Cathedral and Quigley Seminary; St. Catherine of Siena Choir; Church of the Visitation Choir; Archdiocesan Priests' Choir; St. Mary of the Lake Seminary Choir; director, Msgr. Meter.

In addition a Marian Year Chorus of some 3,000 men and women from 160 parishes sang under the direction of REV. JOSEPH MROCZKOWSKI together with the Gregorian Schola of St. Mary of the Lake Seminary, Mundelein, under the leadership of VERY REV. MSGR. JOSEPH T. KUSH. Organist for the occasion was MR. GREGORY KONOLD.

FR. WOOLLEN AWARDED HARVARD FELLOWSHIP

FR. RUSSELL WOOLLEN, head of the Liturgical Music Department of The Catholic University of America has been awarded the Percy Lee Atherton Fellowship in Music for the year 1954-1955 at Harvard University.

During the past school year and for the present school year, Fr. Woollen is on leave of absence from The Catholic University. Last spring he received his master's degree in music in Harvard where he expects to finish residence for his doctorate the forthcoming year. During the summer he taught Choral Conducting, Gregorian Chant and organ at The Catholic University Summer School, and participated in various concerts that were held by the Music Department. Fr. Woollen is well known as a composer, organist, pianist and conductor.

DEPAUL UNIVERSITY ANNOUNCES NIGHT SESSIONS

DEAN ARTHUR C. BECKER of the DePaul University School of Music announced this summer that DePaul will present evening courses in music for the first time in the history of the music school this September. Courses offered in the evening division of the School of Music will be elementary theory courses in harmony, dictation, keyboard harmony, sight singing, and the history of music. Lessons in applied music will also be offered in the evening division of the School of Music. In addition, the school is launching a pre-preparatory department for children from 4 to 12 years of age.

GERMANI ON TOUR IN USA

FERNANDO GERMANI, first organist at St. Peter's Basilica in Rome is currently on tour in this country. As in the past this great Italian organist will make many friends among music lovers for his unsurpassed artistry and warm personality.

ORGAN DEDICATION AT ALVERNO COLLEGE

On July 16, 1954, in the Mary Immaculate Chapel of Alverno College, Milwaukee, the ceremony of the blessing of the new organ and a sacred concert took place. The program closed with Benediction of the Most Blessed Sacrament. REV. RAYMOND A. PARR blessed the organ. SR. M. MAURELIA, O.S.F., played several groups of organ compositions and SR. M. LAUDESIA, O.S.F., conducted the choir. The organ was built by the Schaefer Organ Company of Slinger, Wisconsin.

SUMMER MUSIC WORKSHOPS

In addition to the numerous summer schools conducted under various auspices this past summer, the following notices have been received concerning workshop sessions.

ST. CLOUD, MINN.

From August 16 to 20, at the Cathedral High School, in the diocese of St. Cloud, the second annual sacred music workshop took place under the direction of REV. HAROLD PAVELIS, Professor of Sacred Music at St. John's Seminary (Collegeville) and Diocesan Director of Music. Fr. Pavelis gave instruction in organ playing and accompaniment. Other members of the faculty included REV. JOHN DE DEO OLDEGEERING, O.F.M., Mus D., a graduate of the Pontifical Institute of Sacred Music at the Vatican. Fr. De Deo is Professor of Sacred Music at St. Gregory's Minor Seminary in the Archdiocese of Cincinnati, and teaches at the Cincinnati College of Music. His series of talks and class meetings centered around the teaching and principles of Gregorian Chant. For the choir training lectures, MR. JOHN YONKMAN, organist and choirmaster at the Cathedral of the Immaculate Conception in Fort Wayne, Indiana, was on hand. Some 70 organists and choir directors of the parishes throughout the diocese of St. Cloud came for the session.

PENNSYLVANIA

Bellevue. A two-day music workshop was conducted at Mount Assisi Academy, July 25 and 26 under the sponsorship of the School Sisters of St. Francis. The workshop was a part of the Mount Mercy College extension course, and was under the direction of SR. MARY BERNADETTE of Mount Mercy.

The workshop was sponsored by the American Music Conference of Chicago whose representative, Miss MARIAN EGBERT, conducted all the sessions.

Pittsburgh. A music workshop for music specialists and classroom teachers was conducted at Mount Mercy College on August 17, 18, and 19 under the direction of MISS MARY MULDOWNEY, assistant Professor of the New York University Department of Public Education. Miss Muldowney was for 13 years in charge of choral music at State Teachers' College, Indiana, Pennsylvania, and has been active in music workshops and institutes for the elementary schools. The Mount Mercy workshop covered voice problems encountered in junior and senior high schools and such phases of the subject as listening, singing and harmony singing.

BUFFALO, NEW YORK

The choral workshop and boy choir clinic conducted by RALPH V. JUSKO at Rosary Hill College was held August 23 to 27th. The choral workshop sessions each morning covered a series of topics intended as a "practical approach to the art of choral conducting." Each afternoon a group of boys were present for a daily demonstration of boy choir training.

Mr. Jusko formerly a member of the staff of The Gregorian Institute of America is now associated with the Willis Music Company of Cincinnati, Ohio.

LONDON, ENGLAND

Under the patronage of His Eminence, the Cardinal Archbishop of Westminster, and sponsored by the Catholic choirmasters was held in Regents Park, London, September 23 to 26th. The series of meetings was held also in conjunction with the annual school for rural conductors and accompanists. The tutor for the Catholic choirmasters course was MR. FERNAND LALOUX, director of music at the church of the Jesuit Fathers on Farm Street.

FRENCH BENEDICTINE MONKS BRING HELP
AND INSPIRATION

Catholic Church organists and choir directors were particularly fortunate this year in having available the inspiring instruction of two Gregorian Chant authorities, both members of the Order of St. Benedict. One of these men was new to our shores, the other was paying us a second visit. DOM LUDOVIC BARON, O.S.B., of the Abbey of St. Anne de Kergonan, France, was in residence at the Pius X School in New York for six weeks where he lectured and held conferences daily during the summer session. Present indications are that Dom Baron will return to the Pius X School next summer. DOM JEAN HEBERT DESROCQUETTES, O.S.B., Monk of Solesmes, was here for the second time. He divided his time and energies between four separate sessions: St. John's Abbey, Collegeville, Minn.; Mount St. Mary, Los Angeles; Cathedral High School, New York, and the Boston Diocesan Teachers' Institute. Dom Desrocquettes was in this country at the invitation of the Gregorian Institute of America.

A Choirmaster's Notebook

(Continued from Page 262)

D and on a neutral syllable, the choir sings a descending major scale contracting all the intervals on the way down so that the final pitch of the scale is not D but D#. The accumulation of supra-pitch intonations will result over the scale line in raising the pitch one half step.

Now start on the lower D and again on the neutral syllable, the choir sings an ascending major scale, expanding all the intervals this time on the way up so that the final note of the scale is not D but D#. The accumulation of supra-pitch intonations, this time ascending, will result (if the singers are skillful enough) in producing a half step expansion.

The choir director will note that at first the same singers who failed number 2 and 3 in the "off-pitch" test suggested earlier, will now actually come out on pitch — not sharp!

The point of all these exercises is, as has been indicated, to learn to control the pitch areas surrounding a fixed pitch so that *at will* a change can be made into the upper or lower portions of a given tone. We must remember that even the best *a cappella* choirs experience deviations from a fixed pitch. However, the skill with which they can restore the original pitch during their singing is evidence of their mastery of this problem. They have learned how to stretch or contract the intervals according to the tonal needs of the moment.

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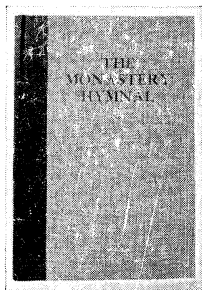
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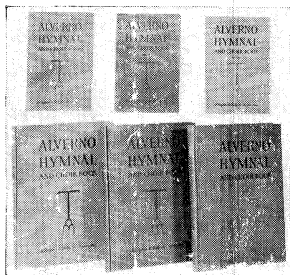
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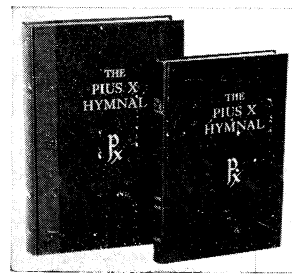
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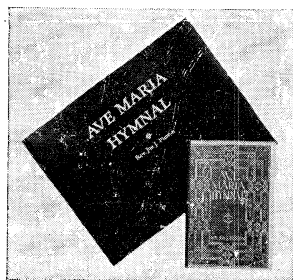
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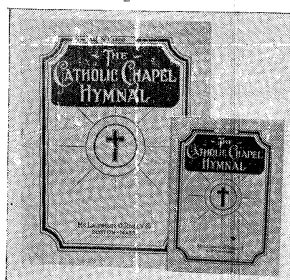
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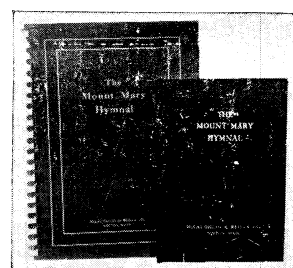
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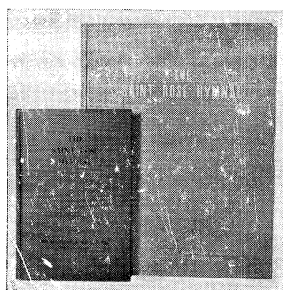
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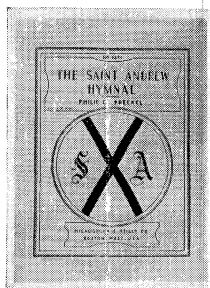
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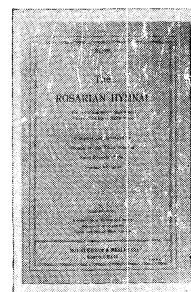
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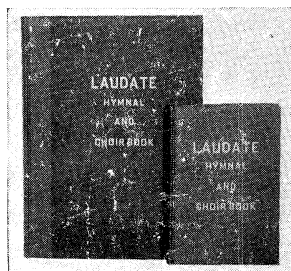
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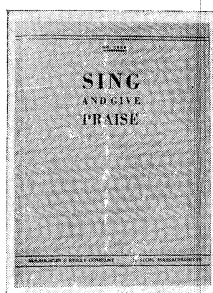
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