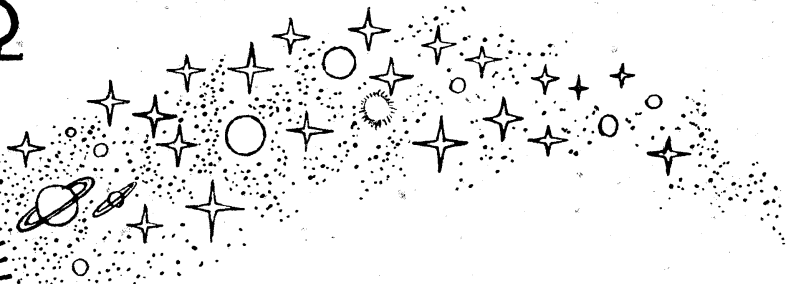


CAECILIA



Offert. 4.

L Aeténtur * caé- li, et exsúl- tet tér-
ra an- te fá- ci- em Dó- mi- ni: quó- ni- am
vé- nit.



VOLUME 82 Number 1

NOVEMBER — DECEMBER, 1954

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THE MIDNIGHT MASS OF CHRISTMAS

A commentary from "The Expression of Gregorian Chant"

Dom Ludovic Baron, O.S.B.

INTROIT

THE TEXT:

*The Lord said to Me
Thou art My Son;
I, today, have begotten Thee.
Ps. Why tremble the nations,
and why do people meditate on vain things?
Ps. II, 7, 1.*

THE SECOND PSALM IS EXCLUSIVELY messianic, that is to say, it is applicable only to the Messiah. It is He, obviously, who speaks. He asserts His divine Sonship by a direct reference to the word of the Father who begot Him. The word "today" ought to be understood in the sense of the eternal present in which God lives and produces the Word, as the substantial Word in which His unique thought is fulfilled.

In the liturgical drama, this introit is the first utterance of the Infant-God, the utterance in which He tells us through the voice of the Church who He is and whence He comes. But to this testimony of His eternal birth, there is added another. At the moment He comes into the world at Bethlehem, Christ is in full truth, begotten: He is born of the Holy Spirit and of the Virgin Mary. Here the *Ego hodie* therefore refers also to his birth in the flesh, also God's own work, and the word *hodie*, all the while keeping its meaning of eternity, indicates the exact day on which it is fulfilled. On the other hand, Christ has never been without his members. In begetting the Word in His unique and eternal thought, the Father in the same act predestines Him to be Lord and Saviour of the human race, and gives to Him all men of good will. Thus, in Him, from eternity, we have all been thought of, begotten spiritually by the Father. When He came to earth, He carried us

NOTE: The translations of the Mass texts have been prepared here in such a way as to achieve as closely as possible a coincidence of word and accent between the Latin and the English; also, the lines of the texts are arranged according to the separate phrases of the chant compositions.

It is suggested that the above texts be read while following the text and music of the Mass in the Liber Usualis on page 392.

all, therefore, in His thought and in His love, in such a way that spiritually again, but in reality, we came into the world in Him on Christmas night; we, too, born of God, sons of God by predestination (before our birth).

Finally, this participation in the life of God, this new birth, effective on the day of our baptism, continues all through our lives and becomes fuller with each grace we receive. Christ, in coming to the world, brought us precisely this grace of life. The liturgy of Christmas offers it to us once again. If we receive it, our divine sonship follows its due course. We become more intimately sons of the Father, and the phrase *Hodie genui te* takes for us, in addition to the other two meanings, a personal and present meaning.

When the Church on Christmas Eve sings this mysterious utterance, she is then first the voice of the Child-God who tells the world about His divine generation and His birth in the flesh; and at the same time, realizing that she is the extension of Christ, she cannot but sing about her own filiation in the eternal mercy of the Father, in the mystery of Christmas, and in the grace which, at the very moment she sings, comes into her members and makes them more divine.

The meaning of the psalm verse is quite different. The psalmist in a prophetic vision, considers in scorn the quaking of the people who agitate vainly and plot against the Lord and His Christ. This prophecy was fully achieved at the moment when our Lord was born. All the people were stirred up to satisfy the ambition of Augustus and the hatred of Herod was to break out against the new King of the Jews. This hatred has never ceased and will never cease being discharged here or there over the world, in such a way that this verset is always a reality.

The contrast which the Vs. forms with the antiphon is to be noted: in the Antiphon the birth of the Word and ours in the silence of souls, and in the verset the vain agitation of the hating world, in the noise. The reprisal of the antiphon renders the contrast even more striking, at the same time that it evokes the continuity of the generating word and the immutability of God in spite of all.

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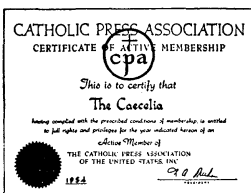
A REVIEW OF CATHOLIC CHURCH and SCHOOL MUSIC

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THE MELODY.

Very few are more simple. In fact it is a Child who speaks and though He speaks to us about eternity, it is through human agencies that He reveals His message to us. The Church, who lends Him her voice, has to adjust at one and the same time to His infinite majesty and to His infinite simplicity. Without neglecting the former, she has made the latter pre-eminent, remaining thus in the spirit of the entire mystery which is the revelation of the humanity and of the grace of Our Lord and Saviour.

Dominus dixit ad me . . . just a few very simple notes moving over a small range: a fifth, that is all. So light, incorporeal, they undulate in such a quiet motion, as though detached from time. They do not bespeak a burst of joy but rather the infinite contemplation of Christ fixed on the word of the Father, which He heard in the womb of Our Lady at the moment of the Incarnation and which He repeats in the ineffable peace of His infant's smile.

Filius meus es tu . . . still only a few notes, but here there is more activity; their direction is toward *meus*, where the infinite joy of the Father is unfolded; His tenderness, His happiness at having such a Son so like Himself.

Ego hodie genui te . . . The undulating motion of the first phrase returns. *Ego* has the same motif as *Dominus*, for it is still the Lord, and the same joy and the same tenderness. *Hodie* is extended motionless like the eternal present, and *genui te*, the phrase of begetting, achieves completion in an extremely graceful and tender cadence. Nothing of the happy peace of this last phrase is removed by reading therein a suggestion of gentle authority: attention is called to the tristrophe on which the last syllable of *ego* is placed and the double note of *genui te* which as a bivrige ought to be firm. This nuance is found again very clearly on the same text in the *Alleluia* and the *Communion*.

Sing in half voice but with great suppleness and forward motion, full of life and joy. Prepare well with adequate vocal support the punctums that precede the distrophas of *dixit* in order to avoid making these harsh. The *crescendo* of *Filius meus* will reach its maximum intensity on the tonic accent of *meus* where a sudden jolt is to be avoided.

Because of the narrow limits of the melody, the retards at the ends of the phrases will be extremely discreet.

THE GRADUAL

THE TEXT.

With Thee (I shall be), the Principle, on the day (when it will be Yours to exercise) of Thy power;
(For) in these splendors of holy divine interchanges,
*From my bosom, before the light, I begot Thee.*¹

Verse: — He, the Lord, said to my Lord:
Be Thou seated at my right,
In order that I may make Thy enemies
*Like a footstool beneath Thy feet.*²

Ps. CIX, 3, 1.

Psalm CIX is the psalm of the risen Christ. The Father tells the Son returned to Him in the glorified flesh: Sit Thou at My right; I am with Thee on the day of Thy power, I, who begot Thee . . .

In the liturgy for Christmas, the interpretation of this text has to be modified slightly and all the more because the order of the verses is inverted: the third becoming here the first, and the first the second. It could be understood as follows: The Father, at the moment when His Son assumes the most humble forms of human nature, says to Him: the day when Thy power, so reduced now in appearance, will have to be exercised, I, the Principle of all, I, who begot Thee, I shall be with Thee. In *die virtutis tuae* is then understood here not only in the sense of the day of the Resurrection and of the last judgment, but in the sense of all the circumstances where Christ will have to manifest His power.

In the Verse, it is no longer the Father who is on stage, it is David. He also is father of the Child; he comes at his turn, to sing over the very poor crib of his descendant, the prophecy of the glorious resurrection, which he heard the Lord speak to his Lord: Sit Thou at My right . . .

There is something of infinite grandeur in this

¹ It is necessary to understand by this the knowledge that God has of Himself and in which He begot the Word, and the love of the Father for the Word and of the Word for the Father, whence proceeds the Holy Ghost.

² This interpretation of *Principium* by the Father, Principle of the Son is given the authority of Saint Augustine (in Ps. CIX, P. L. XXVII, col. 1454) and of Cassiodore (P. L. LXX, col. 795).

chant of the two fathers hovering over Christ reduced to complete powerlessness. It is as if, at the moment He begins His life of abnegation and suffering, they, each in his own way, want to reassure Him by a vision of His divine birth and of His final triumph. And what a moving paraphrase of the Epistle this is! St. Paul has just told us to look for the blessed hope and coming of the glory of Our Lord Jesus Christ. The Father, confirming this word of His authority, declares that He will grant His Son all power until such time as the last of His enemies is under His feet.

The role of the singers may be thought of in two ways. They can be the voice of the Father and of the prophet. They can also be the voice of the Church repeating to herself the prophetic words at the same time that she contemplates the mystery of the divine Infant in His abasement. The first is somewhat more dramatic and agrees better with the fullness of the mystery which stretches into eternity and whose foremost actor is the Father: *Ego hodie*.

THE MELODY.

Here again is a melodic type of second mode Graduals. Still, the composer, struck probably by the infinite grandeur of the text, wanted to give the first phrase its own musical form to suit the words as closely as possible. This original musical form goes from the beginning up to the last two neums of *virtutis*. At this point it is joined to the common melody. This common melody then borrows for the second phrase, the extensible formula that we have already encountered in the Gradual of the Vigil. The adaptation thus achieved is one of the marvels of the Gregorian repertory.

The intonation is quite simple: a movement of a fourth that descends on *tecum* and reascends on *principium*, where it spreads out on *la* up to the end of the word. But what gentleness at the same time tender and strong, this intonation renders to the voice of the Father: lifting itself lightly on the accent of *tecum* it comes to rest on the last syllable fully alive with blessed tenderness — we might even say smiling — and then rises on *principium* where the expression of authority is given on the tenor on *la*.

Then, at the invocation of the approaching days when the power of His Son will become manifest, the joy of the Father is revived and it rings out on the beautiful neums, light and sup-

ple, of *virtutis*. A gentle tenderness returns for a moment, to dominate the *ti* flat, and the phrase is completed on *tuæ* with the character of strength becoming more and more marked. It is a transition to the idea of the eternal generation on which the Father places His promise and whence Christ receives His divine power. "I who, in the splendor of the Trinity, begot Thee . . ."

It is no longer of the future triumph of Christ that the Father sings here, it is, in the intimacy of Divine Persons, the generation of the Word, which is His Life and Blessedness. Imposing affirmation, happy and proud. Brightly posed on the powerful rhythm of *in splendoribus*, it goes forth, carried off by a breath of enthusiasm, stronger and stronger and gradually more and more fervent with neither ritard nor diminution up to the triumphant cadence of *utero*; and, from here, without stopping, to the end where it expresses itself only in tender admiration.

It is still with tenderness that *Domino Meo* is suffused. The tenderness of David the father according to the flesh this time, contemplating Him towards whom all the desires of his race have risen from the beginning; and through his voice, the voice of the Eternal Father sings anew.

Loving and gentle on *sede a dextris meis*, when it invites Christ to sit on the royal throne, the voice takes the same strong accent of authority that we found in it above on *in splendoribus* to sing its triumphant ending. It is indeed the same powerful will which is imposed and the same accent of enthusiastic joy, on *donec ponam inimicos tuos*, on *scabellum*, and up to the salicus on *pedum tuorum* where the whole composition comes to an end with incomparable grandeur and nobility.

The ictus placed on the last syllable of *tecum* gives the word its expression. The bivrige of *in* will be firm, the same as that of *tuæ*. Give a brightness to *in splendoribus*; *in* lengthened slightly, the bivrige strong with a good articulation of the letter *d*. This phrase should be full of life, warmth and enthusiasm.

Always the same firmness on the two notes of *ante*. Link this third phrase very closely to the preceding.

In the Verse, hold back the first notes of *meo*. A sudden burst and force on the bivrige of *donec* and on that of *scabellum*.

THE ALLELUIA*THE TEXT.*

*The Lord said to me:
Thou art My Son
I, today, have begotten Thee.*

Ps. II, 7.

This is the text of the Introit. There is nothing to add to what has been said above, except that it is presented here as the newly born Christ's answer to the utterances which the Father and the Prophet have just addressed to Him in the Gradual. They said to Him: "I am with Thee, I who begot Thee . . . The Lord said to my Lord: sit Thou at My right . . ." He answers, with the only utterance of which He is capable on the day of His birth: "The Lord said to Me: Thou art My Son . . ."

THE MELODY.

It is the same as the *Alleluia Ostende* of the first Sunday of Advent. Melodic type; but perfectly adapted.

It contributes to the first incise a character of simple joy, peaceful, loving, smiling, which is truly that which it pleases us to evoke in the presence of the divine Infant who speaks to us. It surrounds the name of the Father with tender veneration and opens up on *ad me* in an accent of blessed intimacy through which passes something of the blessedness of the beloved Son.

From the *Filius Meus* onward, it is the Father who sings His joy. It comes to us just as the Infant evokes it and therefore in the same atmosphere of simplicity, still with expressive shadings that make of it a marvel. Such is the arsis of *Filius* where the happiness of the Father glows in the presence of a Son so much like Himself, which relaxes, suffused in tenderness, over the lengthened clivis, the pressus, the peaceful and supple neums of *tu es*. Such again, is the lovely accent of grandeur, of nobility, of authority, which is lifted up on *Ego*; and, on *Hodie genui te*, the blessedness of contemplation in which the Father sings without end of His eternal Fatherhood and of the day when at least He possesses His Son according to the flesh . . . and so many others also in Him.

Round off well the torculus of *Dominus* all the while holding it back slightly. Make the pressus of *ad me* very expressive. *Filius* is to be lifted; the torculus is likewise to be held back slightly, as also the entire thesis.

Sing with rhythmic suppleness and link well the vocalise of *Hodie*.

Do not drag the resumption of the melody by the choir.

OFFERTORY*THE TEXT.*

*Let them rejoice, the heavens,
and let it be glad, the earth,
before the face of the Lord,
for He comes.*

Ps. XCV, II.

In the psalm the line reads: For He comes to judge the world. Obviously this pertains to the joy of the Church at the time of the second coming of the Lord.

In this offertory we are concerned with the first coming; the omission of the last four words indicates this clearly. Yet it seems preferable to retain the verb in the present tense. The birth of Our Lord is in fact entirely directed toward His coming in glory. This is the first act of it. He continues to come, He will not cease coming, until all has been fulfilled on earth. This interpretation in no way prevents the offertory from being a very beautiful answer to the gospel which has just been read, inasmuch as it sings as much of the joy of the first coming as of the second.

THE MELODY.

It is unquestionably a joyous one. Joy is everywhere in the lifts of *Laetentur*, in the supple undulation of *caeli*, in the extremely exquisite embroidery of *exultet*, in the rise of *faciem*, and in the motif of *quoniam*, which, by its graceful inflection downward, makes the song so expressive of the happiness of the soul; but it is a descreet joy, interior, a joy of contemplation. There is no brightness in it. Even when it soars slightly on *terra* or on *faciem*, there is restraint at the same time, as though it dared not leave its peaceful mood of recollection, and, instead of becoming fixed on the dominant for a new ascent, it returns toward the tonic . . . The soul is in wonderment, it adores, more than it surrenders to its joy, like the shepherds before the Infant and His mother. Note with what grace, somewhat timid, but so simple and so pure, the thought is expressed on *faciem Domini*. The contemplation is completed on *venit* which brings happily to mind the continuity of Christ who comes, in the fourth mode cadence unresolved and evocative of the mystery.

A good movement is to be sustained throughout; not quick but alive, with discreet *crescendos* on the arses of *caeli* and of *terra*.

Link the two musical phrases together closely because of the text. On *faciem* the double note is a bivirga. Shape well the intervals of a fourth on *quoniam*.

COMMUNION

*In the splendors of the holy divine interchanges
From My bosom, before the Light, I begot Thee.*

Ps. CIX, 3.

THE TEXT

It is a portion of the Gradual text, as can be seen. The fact that it is sung at the moment of communion permits a more personal application to each of us. It is in fact through the Eucharist, which places the life of God in us, that our incorporation in Christ is made, that our divine filiation becomes more and more intimate: "As I live in the Father, he who eats My flesh shall live in Me." At the moment when we receive Holy Communion we realize indeed more closely the design of divine life that God has had for us from all eternity, even before the light was made — that which is our predestination, or, if you will, our eternal generation in Christ.

The singers will represent here as in the Gradual, either the Father who speaks, or the Church who repeats to herself in a kind of contemplation, the word of divine generation at the very moment it is achieved in her members.

THE MELODY.

Compared with the lightness of the Introit, it is ample and grandiose. A certain solemnity appears in the waving back and forth of the intonation which recalls the *in splendoribus* of the Gradual. The double notes are bivirgas in the manuscripts and they are prolonged; they ought then to be written with a horizontal episema over each of them, such as would be accompanied by a good support and a light repercussion. This solemnity passes through *utero* and is developed, in joy, on *luciferum*. A beautiful movement that sings at one and the same time of eternity and of the hour of Christ's birth and also of the obscurity of the

(Continued on Page 8)

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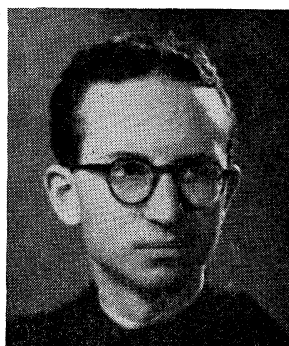
VISITORS, AMONG WHOM HAVE BEEN numerous church musicians, attending the major feasts celebrations that have taken place at the Basilicas of St. Peter and St. Mary Major in Rome in recent years, have returned to the United States with enthusiastic reports about the performance of Gregorian Chant which they heard there. A particular instance was the recent canonization ceremony of St. Pius X. The choir, returning pilgrims said, gave evidence of having been drilled and directed by someone competent in the art for the choir sang with precision and tonal beauty.

The man responsible for the noted excellence of the singing is Dom Raffaele Baratta, O.S.B., a monk from the monastery Shrine of Montevergine.

Dom Raffaele's career has fitted him well for the post of responsibility which he now holds. He studied piano at the S. Pietro a Magella of Naples and at the Pontifical Institute of Sacred Music in Rome where he also studied sacred music composition, and completed his work in Gregorian Chant. During his formative years he was privileged to have been a private pupil of such outstanding authorities in chant as Dom Gregory Sunol, Dom Jean Desroquettes, and Dom Joseph Gajard, all of whom are, like himself, sons of St. Benedict.

Immediately after his career changed from that of a student to that of a director and teacher, he was given assignments of responsibility and distinction. These honors and distinctions have come to him because Dom Raffaele Baratta knows how to produce a convincing performance of Gregorian Chant. He has been choir director in his own monastery and at the International Institute of St. Anselm in Rome. He has filled several engagements in preparing and directing choirs. In 1951, he was summoned to teach at the Pontifical Institute of Sacred Music where he, at present, lectures and tutors on the principles of chant theory and their practical application.

In spite of his present full schedule of rehearsals, lectures, teaching, radio programs emanating from the Vatican, and recordings, he has found



Dom Raffaele Baratta, O.S.F.



Joseph Michaud

time to make a special study of Ambrosian Chant which holds a strong appeal for him.

It is with pleasure therefore that CAECILIA presents this gifted musician to its readers through this brief biographical note and through Fr. Baratta's article on "The Prayer of the Scholae Cantorum" found elsewhere in these pages. May the Lord bless Dom Raffaele and his work in the vineyard with a bountiful harvest.

JOSEPH MICHAUD

Beginning with this current school year, Mr. Joseph Michaud has been director of the music department for the schools of the diocese of Pittsburgh, Pennsylvania. Mr. Michaud, who is organist and choir director at the Holy Rosary Church in Pittsburgh has been teaching music at Central Catholic High School and has been engaged officially to represent the school office as coordinator and director of music education in both the elementary and secondary schools. The appointment of Mr. Michaud by the diocesan school office has the full approval of His Excellency, Most Rev. John J. Deardon.

Before coming to Pittsburgh, Mr. Michaud served as organist and choir director at St. Mary's Cathedral in Portland, Oregon, and at Holy Redeemer Church, Detroit, Michigan. He is eminently qualified in choral and instrumental music as well as church music. Choirs under his direction have been engaged on three occasions to present series over the Catholic Hour on the NBC network, twice while he was in Detroit and since he has been at the Holy Rosary Church, Pittsburgh. Since coming to Pittsburgh, Mr. Michaud conducted a choral and orchestral concert at Carnegie Music Hall in November, 1952. He has repeated similar concerts during the past year at Seton Hill College and at Mount Mercy College.

Mr. Michaud has made his mark also as a composer. McLaughlin & Reilly Company have published his "Missa O Fili" and G. Schirmer Co. have recently published his "Mary's Lullaby."

CAECILIA joins Mr. Michaud's many well wishers in extending congratulations to him on his appointment at this time. Coupling Mr. Michaud's personality and musical leadership with the cooperation of the school principals and music teachers will inevitably result in the establishment of a sound music program for the diocese.

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Proper of Midnight Mass

(Continued from Page 6)

faith in which we must live before achieving the fullness of our divine being in the light of glory.

The rebound on *genui te* is stamped with the same gentle and firm authority.

This antiphon although short, demands a certain amplitude. Moreover, the signs for slackening the speed are everywhere.

Withhold lightly the cadence of *luciferum* as well as the first note of the second podatus of *genui te*.



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PRAYER OF THE SCHOLAE CANTORUM

ANTIPHON: REPLEATUR

D. Raffaele Baratta, O.S.B.

Text of the Antiphon:

Repleatur os meum laude tua: ut possim cantare; gaudebunt labia mea dum cantavero tibi. (*T. P. Alleluia.*) (Translation: *Let my mouth be filled with Thy praise: that I may be able to sing; my lips shall rejoice when I shall sing to Thee.*)

The text comes from the Introit of the VIth day after Pentecost, and this in turn comes from Psalm LXX, 9, 25.

Introit: Repleatur os meum laude tua, alleluia: ut possim cantare, alleluia; gaudebunt labia mea dum cantavero tibi, alleluia, alleluia.¹

Psalm LXX, 9, 25: Repleatur os meum laude, ut cantem gloriam tuam. Exultabunt labia mea, dum cantavero tibi.

According to Schuster "It (the antiphon) comprises a resumé of a vast ascetical treatise on Christian joy: the supernatural origin of the grace of prayer, the act and the conditions of the prayer inspired to love, since "cantare amantis est" and finally, the intimate consequences of this prayer of love."²

And what is Gregorian Chant but a prayer? The sung prayer of the Church.

This melody is made up of two phrases well proportioned as to the number of syllables and notes from which fact it derives its admirable symmetry, a characteristic trait of Gregorian Chant.

The relation of the number of syllables to the number of notes is as follows:

- 1st member: 11 syllables and 12 notes.
- 2nd member: 6 syllables and 11 notes.
- 1st phrase: 17 syllables and 23 notes.
- 3rd member: 8 syllables and 14 notes.
- 4th member: 7 syllables and 16 notes.
- 2nd phrase: 15 syllables and 30 notes.

Total: 32 syllables and 53 notes.

Note: See "Laborers in the Vineyard" for biographical data on Father Baratta.

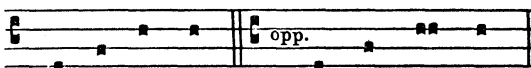
The First Member

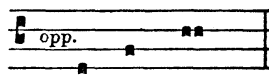
The melodic material of our Antiphon is taken from the characteristic mode of responsory verses on *fa* of the Ambrosian repertory³ in the following manner.

(Intonation)

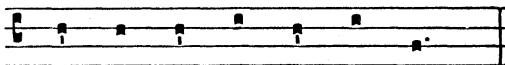
1 I 
Re-ple-á-tur

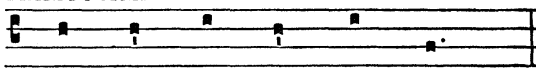
This is the usual formula of introduction in almost all of the 19 verses of the same type. The *distropha* found here is equal to a punctum with a mora vocis, but as such is not used. In fact, in the Ambrosian repertory the following possibilities are found:

2 
E-ru-ctá-vit Mí-sit Dé-us

3 
Có-hi-be
Dó-mi-ne
O-pus quod
Be-á-tus
Ro-rá-te

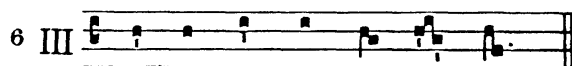
So it is not a formula of tonic intonation. (First Cadence)

4 II 
os mé-um láu-de tú-a

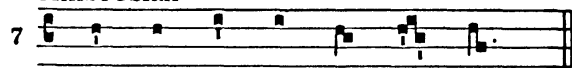
Ambrosian
5 
júx-ta á-ram tém-pli

The above is the first cadence of the verses on *fa* of this type. Here the similarity is perfect. A subtle effect is produced by the rhythm of the words, leaving the accent at the up-beat of the elementary rhythm. It might be mistaken for a cadence with two accents but the cadence formula is not always used in the same way.

The Second Member

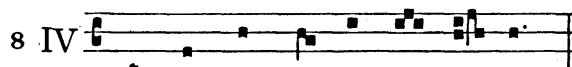
6 III 
ut p[ro]s-sim can-t[us] - tá - re

Ambrosian

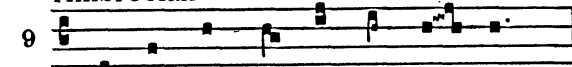
7 
má - nu - um me - á - rum

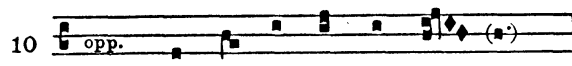
This cadence is the second of the verses on *fa* of this type. Here also the similarity with the Ambrosian is noteworthy. It is a cadence with one accent without exception of any kind for the spondaic words. For the dactylic cadences, on the other hand, we find either the anticipated epenthesis or the untied clivis (dieresis).

The Third Member

8 IV 
Gau-dé-bunt lá - bi - a me - a

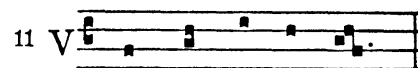
Ambrosian

9 
et lau-dant e - um in por-tis
(see next line)

10 
et ha-bi-tá-vit in no - bis

This is the third cadence of the verses on *fa* having one accent and a somewhat varied group of notes of preparation. Sunol has restored the quilisma in almost all the verses. (Cf. footnote 3)

The Fourth Member

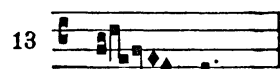
11 V 
dum can-tá-ve-ro

Ambrosian


12 
et de ple-ni-tú-di-ne e - jus

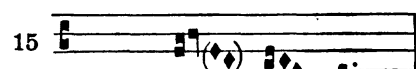
Note the crasis of the last three notes.

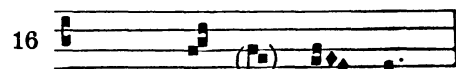
This member is found only in the verse "Misit Deus" of the Responsoy "Hic est discipulus". In fact, it can be stated that the material of all the "Repleatur" is taken from this verse if the differences caused by the adaptation of the other verses on *fa* of this same type are kept in mind. In fact, here only, is the material in its entirety found except for the final cadence.

13 
ti - bi.


which obviously must end on *fa*, although it varies in the verses of the responsories in order to prepare the repetition of the responsoy from the asterisk. So the centonizer was obliged to look for the ending elsewhere inasmuch as this verse offered him but one final cadence not having a characteristic ending. The cadence formula is often used, as will be noted in the quotations given below, even in responsories not on *fa*:

14 
(e)-rat (4)

15 
(patibu)-lum cru - cis (5)

16 
(ma)- nu su - a (6)
(taberna)-cu - la Ja - cob (7)

In Eastertide the Alleluia is added:

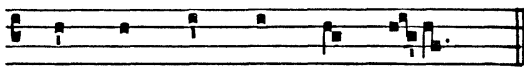
17 
Al-le-lú-ia

The distribution of the last five notes of the neumatic group on the word *tibi*⁸ (*dieresis*).

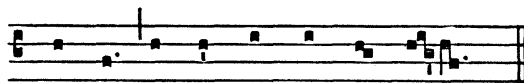
The "Repleatur" melody is a very beautiful one and as can be seen from the comparisons given, this work of the monks of Solesmes, answers completely to the laws of adaptation of a new literary text to a pre-existing melody.

As far as the rhythmic signs are concerned all is clear although the signs are not all indicated. We wish to call attention to one point only: *ut possim cantare*.

According to Sunol the rhythm would be as follows:

19 
ut pos - sim can - ta - re

but seems to us more natural or at least more necessary for a clearer unity of the melody and the chironomy to establish the rhythm thus:

20 
tu - a ut pos-sim can-ta - re

as in fact Sunol himself has indicated the rhythm of "Verbum caro factum est" of the *Misit Deus Resp.* in the choir by the deacon: *Hic est discipulus*.

The complete melody with the chironomy is as follows:

21 
Re-ple - á - tur os me-um lau - de

22 
tu - a ut pos-sim can-tá - re; gau-

23 
dé-bunt lá-bi - a me - a dum can -

24 
tá - ve - ro ti - bi. *PA* - le - lú - ia.

- √. Laudábo Dóminum in vita mea:
- ℞. Psallam Deo meo quámdiu fuero.

Oremus

Suscipe, quáesumus, Dómine, sacrificium labiórum nostrórum: et, intercedéntibus sanctis tuis Gregório atque Caecília, tua nobis pietáte concéde; ut quam offérimus laudem peregrinántes in terris, hanc tibi perpétuo concínere mereámur in caelis. Per Christum Dóminum nostrum.

- ℞. Amen.
- √. *I will praise the Lord in my life.*
- ℞. *I will sing to my God as long as I shall live.*

Let Us Pray

Accept, we beseech Thee O Lord, the praise of our lips: and through the intercession of Thy saints Gregory and Caecilia, grant us in Thy mercy that the praises we offer Thee during our pilgrimage here on earth, we may be found worthy to sing to Thee forever in heaven. Through Christ our Lord. Amen.

Abbot D. Ferretti, O.S.B., in presenting the melodies of the "Repleatur" in Gregorian Chant to the Cecilians, closed his remarks by saying: "We are sure that these beautiful melodies will be enjoyed by all and we ourselves wish to hear them sung in the Cecilian gatherings."¹⁰

We do not know how many, even today, sing these melodies. We believe, moreover, that in many places, unfortunately, they have been forgotten and, be it said here, we have not heard them sung even in the large Cecilian reunions held in Rome.

It must be stated here that these are the official hymns of the A.I.S.C.¹¹ requested from the monks of Solesmes for that purpose and enriched by an indulgence of 300 days of Pope Saint Pius Tenth.

This hymn must be regarded with the esteem it deserves. And so all the *Scholae Cantorum* and the Cecilian reunions should begin and end with this chant, which, as Ferretti has said, synthesizes wonderfully the aspirations and the ideals of the Cecilian Association and of each member, and, we may add, of each *Schola Cantorum*.

¹ The same text with some differences is found in the Divine Office: 2nd Responsory of the Vth day after the 1st Sunday after Epiphany, which is repeated at the Vth day after all the six Sundays after Epiphany: *Repleatur os meum laude tua, ut hymnum dicam gloriae tuae, tota die magnitudinem tuam . . . √. Gaudebunt labia mea cum cantavero tibi.* (Breviarium Monasticum O.S.B.). And also in the Ambrosian Office as a responsory in the baptistry: *Repleatur os meum laude tua, Domine — Ut possim cantare gloriam tuam tota die.* (Liber Vespéralis Mediolanensis).

TOTA PULCHRA ES, MARIA

ROBERT W. SHERMAN (1921-)

★ Quasi Gregoriano

Unison Chorus

ORGAN

mp

mp

To - ta pul - chra es, Ma - ri - a; Et má - cu -

la o - ri - gi - ná - lis non est in -

Nihil obstat: Rev. Russell H. Davis, Censor Deputatus.

Imprimatur: Most Rev. Richard J. Cushing, D.D., Archbishop of Boston.

September 2, 1954

★ To avoid the over complication of ever changing meter signatures, the simple number "3" is used to indicate three beats per measure; the duration of which will vary according to whether there are 2 or 3 eighth notes within the beat. This division is made purely to facilitate conducting; hence the use of dotted bar-lines. The dotted bow (.....) is used to indicate the number of eighth notes within the beat wherever the notation does not offer a clear grouping.

te. *mf* Tu gló - ri - a Je - rú - sa -

lem. Tu lae - - - ti - ti - a

Is - ra - el, Tu ho -

no - ri - fi - cén - ti - a pó - pu - li no - - stri

Tu ad - vo - cá - - ta pec - ca - tó - -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted line above the first few notes. The lyrics are "Tu ad - vo - cá - - ta pec - ca - tó - -". The piano accompaniment features a steady eighth-note bass line and a more melodic treble line with various ornaments and slurs.

rum.

dim. p

The second system continues the musical score. The vocal line is mostly silent, with the word "rum." written below the first few notes. The piano accompaniment continues with a similar texture. Dynamic markings include "dim." (diminuendo) and "p" (piano).

O Ma - rí - a, Vir - go

The third system features a vocal line with the lyrics "O Ma - rí - a, Vir - go". The piano accompaniment provides harmonic support with a consistent bass line and a treble line that includes some chordal textures.

pru - den - tís - si - ma, Ma - ter

The fourth system continues the vocal line with the lyrics "pru - den - tís - si - ma, Ma - ter". The piano accompaniment maintains the same rhythmic and harmonic patterns as the previous systems.

cle - - men - tis - si - ma, O - ra pro no - bis,

sva *loco*

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'cle - - men - tis - si - ma, O - ra pro no - bis,'. The piano accompaniment consists of chords and moving lines in both the right and left hands. The key signature has two flats, and the time signature is 4/4. The tempo markings 'sva' and 'loco' are placed above the vocal line.

In - ter - cé - de pro no - bis ad - Dó - mi - num -

The second system continues the vocal line with the lyrics 'In - ter - cé - de pro no - bis ad - Dó - mi - num -'. The piano accompaniment continues with similar harmonic support. The tempo markings 'sva' and 'loco' from the previous system are still visible above the vocal line.

meno mosso Tempo

Je - - - sum Chri - stum. - - - A -

meno mosso Tempo

The third system begins with the tempo marking 'meno mosso' above the vocal line, which then changes to 'Tempo'. The vocal line contains the lyrics 'Je - - - sum Chri - stum. - - - A -'. The piano accompaniment follows the tempo changes. The key signature remains two flats.

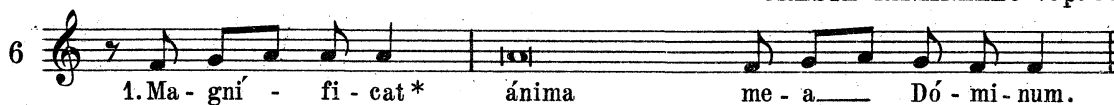
- - - - - men. - - - -

The fourth system shows the vocal line ending with the word 'men.' followed by a long horizontal line. The piano accompaniment concludes with several chords. The key signature remains two flats.

Magnificat (VI Tone)


For 2 Equal Voices and Organ

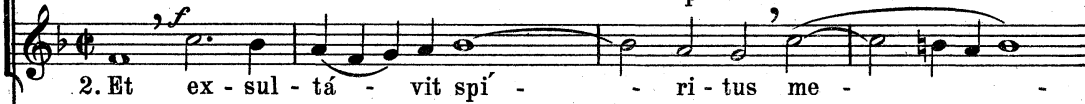
Alternate verses by
ORESTE RAVANELLO (Op. 58)


6 

1. Ma - gni - fi - cat* ánima me - a — Dó - mi - num.

Moderato

I 

II 

ORGAN 

2. Et ex - sul - tá - vit spí - ri - tus me -
2. Et ex - sul - tá - vit spí - ri - tus me -

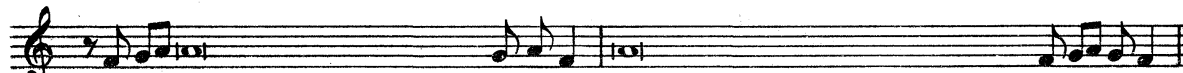
Ped.







us* in De - o sa - lu - tá - ri me - o.
us* in De - o sa - lu - tá - ri me - o.



3. Qui - a — respéxit humilitátem ancí - lae su - ae* ecce enim ex hoc beátam me dicent
omnes gene - ra - ti - ó - nes.

Allegretto







4. Qui - a fe - cit mi - hi ma - gna qui
qui po - tens est.* et

Man. Ped.

Nihil obstat: Rev. Russell H. Davis, Censor Deputatus

Imprimatur: †Richard J. Cushing, D. D., Archbishop of Boston

(C. 54-1) Nov. 26, 1952

M. & R. Co. 2014 (2010)

McLaughlin and Reilly Company
Boston, Mass.

po - tens est: * et san - ctum no - men e - jus.
 san - ctum no - men e - jus.

5. Et mi - sericórdia ejus a progénie in pro - gé - ni - es * timén - ti - bus - e - um.

Mosso

6. Fe - cit po - tén - ti - am in brá - chi - o su -
 6. Fe - cit po - tén - ti - am in brá - chi - o su - o: * di -

Ped.

o: * di - spér - sit su - pér - bos men - te cor - dis su - i.
 spér - sit su - pér - bos men - te cor - dis su - i.

7. De - pó - suit poténtes de se - de, * et exal - tá - vit - hú - mi - les.

Andantino

8. E - su - ri - én - tes et dí - vi - tes dí -
 im - plé - vit bo - nis: *

p *f*

Man. Ped.

mi - sit, et dí - vi - tes dí - mi - sit in - á - nes.
 et dí - vi - tes dí - mi - sit in - á - nes.

ff *rall.*

9. Su - scé - pit Israel púe - rum su - um, * recordátus misericór - dí - ae - su - ae.

Andante

ad pa - tres, no - stros, *
 10. Sic - ut lo - cú - tus est ad pa - tres no - stros, *

mf

Ped.

A - bra - ham, et sé - mi - ni e - jus in sae - cu - la.
 A - bra - ham, et sé - mi - ni e - jus in sae - cu - la.

11. Gló-ri - a Patri, et Fí-li-o,* et Spiri - tu - i - san - cto.

12. Sic - ut e - rat in prin - ci - pi - o, et
Sic - ut e - rat in prin - ci - pi - o, et

nunc, et sem - per,* et in sae - cu - la sae - cu - lo -
nunc, et - sem - per,* et in sae - cu - la sae - cu -

- rum. A -
ló - rum. A - men,

ff *rall.* *ff*

Man. Ped.

- men, a - men.
a - men.

To His Excellency, the MOST REV. RUSSELL J. McVINNEY, D.D.
Bishop of Providence, R.I.

ECCE SACERDOS

For unison choir and organ

or

equal voices and organ

C. ALEXANDER PELOQUIN

With dignity *f*

VOICE

Ec - ce sa - cér - - dos ma - gnus

ORGAN

(Gt.) *f marcato*

qui in di - é - - bus su - is plá - cu - it De - o,

cresc.

plá - cu - it De - o, De - - o.

cresc.

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

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

Aug. 19, 1954

A more smoothly

Id - e - o ju - re - ju - rán - do fe - cit il - lum

meno forte

Dó - mi - nus cré - sce - re in ple - bem su -

B *più forte*

- am, cré - sce - re in

ple - bem su - am, cré - sce - re in ple - bem su - am.

rit.

mp SOLI

Benedictionem omnium gen-ti-um de-dit il-li,

(Sw.)

TUTTI

T. from A to B

B.

et testam-entum suum confir-ma-vit su-per ca-put e-jus.

T.

B.

Glo-ri-a Pa-tri, et Fi-li-o, et Spi-ri-tu-i

(Sw.)

if possible, the voices should sing unaccompanied

San-cto. Id-e-o ju-re-ju-ran-do,

f (Gt.)

id - e - o ju - re - ju - rán - do fe - cit il - um

cresc. , *marcato*
Dó - mi - nus cré - sce - re in ple - bem su -

cresc. , *marcato*

1. usual ending

am. _____

ff L.H. Ped.

T.P. *ff*

am. Al - le - lú - ia. _____

Ped. *ff*

APPENDIX

INVOCATION: "LET MY MOUTH BE FILLED WITH THY PRAISE"

Organ Accompaniment

Let my mouth be filled with Thy praise, that I may be

a - ble to sing. My lips ev - er shall re - joice,

when I shall sing to Thee, O Lord, my God.

(Alternate key)

Let my mouth be filled with Thy praise, that I may be

a - ble to sing. My lips ev - er shall re - joice,

when I shall sing to Thee, O Lord, my God.

TANTUM ERGO SACRAMENTUM (II)

on "Pange Lingua" theme

G.P. da PALESTRINA (1525-1594)

Slowly $\text{♩} = 60$

SOPRANO
1. Tan - tum er - go Sa - cra - mén -

ALTO
1. Tan - tum er - go Sa - cra - mén - - tum

TENOR
1. Tan - tum er - go Sa - - - cra - mén -

BASS
1. Tan - tum er - go Sa - cra - mén -

for rehearsal only

Translation. *Therefore, such is the Sacrament,*

tum Ve - - ne - ré - mur cér - -

Ve - ne - ré - mur, ve - ne - ré - mur cér - -

tum Ve - ne - ré - mur, ve - ne - ré - mur, ve -

tum Ve - ne - ré - mur, ve -

which we, bowing down, adore,

- nu - i: Et an - ti' -
 nu - i: Et an - ti' - quum do -
 ne - ré - mur cé - nu - i: Et an - ti' -
 ne - ré - mur cé - nu - i: Et an - ti' -

and the ancient form is replaced by

quum do - cu - mén - tum No - vo ce -
 cu - mén - tum No - vo ce - dat, no - vo -
 - quum do - cu - mén - tum No - vo ce - dat,
 quum do - cu - mén - tum No - vo ce - dat, no -

the new rite.

dat ri - tu - i: Prae - stet fi -
 ce - dat ri - tu - i: Prae - stet fi -
 no - vo ce - dat ri - tu - i: Prae - stet
 vo ce - dat ri - tu - i: Prae - stet fi -

Faith presents a meaning

- des sup - ple - mén - tum Sén - su - um
 des sup - ple - mén - tum
 fi - des sup - ple - mén - tum Sén -
 des sup - ple - mén - tum, sup - ple - mén - tum Sén -

where the feeble senses fail to perceive one.

No. 1962

CHOIR BOY INVESTITURE CEREMONY*A ceremony for admitting boys into the choir*

Prepared by Paul Hotin

SUGGESTED ORDER OF CEREMONY

- 1) ORGAN PRELUDE.
- 2) PROCESSIONAL.
- 3) BLESSING OF CHORISTERS' ALBS, CINCTURES AND CROSSES.
- 4) RECEPTION OF PROBATIONERS.
- 5) RECEPTION OF RESERVES.
- 6) RECEPTION OF REGULARS.
- 7) LITANY OF THE BLESSED VIRGIN MARY.
- 8) BLESSING OF THE BOYS.
- 9) ACT OF DEDICATION TO THE B. V. M.
- 10) SERMON.
- 11) MOTET (or COMPLINE, sung by Congregation and/or Choir)
- 12) SOLEMN BENEDICTION OF THE BLESSED SACRAMENT.
- 13) RECESSIONAL.
- 14) ORGAN POSTLUDE.

BLESSING OF CHORISTERS' ALBS, CINCTURES AND CROSSES

√. Adjutorium nostrum in nomine Domini.

R̄. Qui fecit caelum et terram.

√. Dominus vobiscum.

R̄. Et cum spiritu tuo.

OREMUS: Deus, cujus verbo sanctificantur omnia, bene ✠ dictionem tuam effunde super creaturas istas: et praesta; ut, quisquis eis secundum legem et voluntatem tuam cum gratiarum actione usus fuerit, per invocationem sanctissimi nominis tui, corporis sanitatem, et animae tutelam, te auctore, percipiat. Per Christum Dominum nostrum.

R̄. Amen.

√. Our help is in the name of the Lord.

R̄. Who made heaven and earth.

√. The Lord be with you.

R̄. And with thy spirit.

LET US PRAY: O God, by Whose word all things are made holy, pour out Thy blessing ✠ on these creatures. Grant that whosoever uses them in accordance with Thy Will and Thy Law, and with a spirit of thanksgiving, may experience, by Thy power, health in body and protection in soul, as he invokes Thy Most Holy Name: Through Christ, our Lord.

R̄. Amen.

(The articles are then sprinkled with holy water by the priest.)

This page and the three following pages are taken from the Choirmaster's Manual of the "Choir Boy Investiture Ceremony". The contents of the booklet are indicated in the Suggested Order of the Ceremony listed

above. The pocket size edition containing texts only for the choir boys and for members of the congregation will be ready on or about January 15.

PHOTO 7



PHOTO 8



PART I: RECEPTION OF PROBATIONERS

You are favored children, every one of you, of the Most High.

Psalm 81; v. 6

CHOIRMASTER: Reverend Father, the boys here present, N., N., N. and N. (full names), have successfully passed their voice test and their preliminary examination for N. (name of choir) and they have expressed the sincere desire to be numbered among the choristers who are privileged to sing God's praises in our church.

PASTOR: Do they desire to be admitted to the choir out of love for the services?

CHOIRMASTER: They have shown such zeal and enthusiasm, that I believe they are inspired by love of Christ and His service.

PASTOR: God be praised! Bring the boys forward.

(The CHOIRMASTER then leads the boys to the middle of the sanctuary. Here they kneel to listen to the words of the PASTOR. See photo No. 7)

PASTOR: Your duty as PROBATIONERS is to attend all the rehearsals required of you during the first year. This is a year of preparation, when you will learn to use your voices properly, the correct pronunciation of Latin, which is the official language of our liturgical services and to acquire an understanding of Holy Mass, which, later on, you will sing as REGULAR CHORISTERS.

Strive to be faithful and punctual in performing this duty, for on its proper fulfilment will depend your future as members of N. (name of choir). May your hearts never tire of singing God's praises!

PLEDGE OF FIDELITY AND BESTOWAL OF HYMNAL, SYMBOL OF CHORISTERS' OFFICE

PASTOR: N., N., N. and N. (first names only), do you promise to serve Christ, our King, by attending, faithfully and punctually, all the rehearsals required of you this coming year, to the best of your ability?

PROBATIONERS: Yes, with the grace of God, I promise.

PASTOR: May God grant you His blessing!

ALL: Amen.

(Then the PASTOR stands and says:)

PASTOR: Let us pray.

CHOIRMASTER: Let us all kneel!

(All kneel for a short time to pray for the PROBATIONERS.)

PASTOR: Listen, O Lord, to our petition and bless the promises of these PROBATIONERS, N., N., N. and N. (first names), to each of whom we now give a hymnal, the symbol of their future office as members of N. (name of choir). Let them, with Thy grace, persevere in their duty, that they may advance in wisdom and holiness, and at length let them obtain, according to their merits, the crown of eternal life. Through Jesus Christ Thy Son, our Lord, Who lives in unity with the Holy Spirit and reigns as King forever.

ALL: Amen.

(The boys now come two by two to the PASTOR, kneel, place their right hands in the priest's and say:) (See photo No. 8)

PROBATIONERS: I PROMISE TO ORGANIZE MY LIFE / WHILE SINGING, / COME WHAT MAY, / WITH THE HELP OF GOD'S GRACE / AND OF MY MOTHER, THE BLESSED VIRGIN MARY, / WHO WILL ALWAYS HELP ME / TO PERFORM MY DUTY.

(Then the PASTOR gives each boy a hymnal, saying:)

PASTOR: Receive this hymnal, the symbol of your high calling as a chorister. Study it well, so that what you sing with your lips, you believe in your heart and show forth by your good works!

PROBATIONER: Amen.

(When all the PROBATIONERS have received their hymnals, they stand, and the PASTOR dismisses them with the words:)

PASTOR: May you all be found worthy to be numbered among the choirs of angels and saints!

PROBATIONERS: Amen.

(The PROBATIONERS are immediately led out to the first pew in the nave of the church, where they remain until the final ACT OF DEDICATION.)



A MUSIC BOX OF CHRISTMAS CAROLS. The Welch Chorale, under the direction of James Welch; Music Boxes from the Bornand Collection. (VRS-428)

Last year in the Christmas issue, we had occasion to mention two unusual Christmas records, *Amahl and the Night Visitors*, and *Volume II of Carols and Hymns*, sung by the Shaw Chorale. This year I would like to give special recommendation to the Vanguard release of Christmas carols as sung by James Welch's fine Chorale. This record has three attractions: a) it includes eight all-time favorite Christmas numbers, b) it contains eight wonderful but lesser known carols, c) and it contains ten numbers played by music boxes. One can hardly ask for more on a single record. The singing, of course, is the main feature, and Mr. Welch has under his direction a superior ensemble, admirably balanced and smoothly blended. The spirit with which the music is projected is marked by vivacity and conviction. And the intermittent offerings of the music boxes, with their charming tinkling and plucking, add a feeling of Christmas that is irresistible for child and adult alike.

The ensemble uses arrangements which, though always tasteful, are apparently standard publications. *The Song of the Birds*, an incredibly beautiful Catalan folk-song, is sung to Don Lluís Millet's arrangement; and *Carol of the Advent*, *Greensleeves*, *King Herod*, and *Once Mary would go wandering* were apparently taken from The Oxford Book of Carols. This disc will be a significant addition to any library of records.

MARIO SALVADOR CONCERT SERIES: An organ recital consisting of *Pontifical March*, Gounod; *Trumpet Tune*, Purcell; *Toccata in D Minor* (Dorian), Bach; *The Rosary*, Nevin; *Grand Choeur Dialogue*, Gigout; *March*, Van Hulse. (TMS-1) Released by Sacred Heart Program, 3900 Westminster Place, St. Louis 8, Missouri. \$5.95.

During the past eight years, Mario Salvador has become an institution in the musical life of St. Louis; and besides this he has been in frequent demand as a concert organist, notably in the United States and South America. He has also appeared on records, but the disc under review is the first in a series of LP records which the Sacred Heart Program of St. Louis is sponsoring. Mr. Salvador performs on the magnificent, recently built Kilgen of St. Louis Cathedral. The program

REVIEWS

Francis J. Guentner, S.J.

is a varied one, ranging from Bach to Nevin, and offers the organist a chance not only to display his own extraordinary facility, but also to reveal what the instrument can do when played by one who has by daily contact penetrated into its deepest secrets. The registration is always tasteful and convincing, and the beguiling tones of the organ are reproduced to the complete satisfaction of any musician. The *March*, by Camil Van Hulse, is taken from the Symphonic Poem, *St. Louis, King of France*, and was written specially for Mr. Salvador.

A second concert, consisting of works by Franck, Campbell-Watson, Bach, and Van Hulse, has been announced and will be reviewed later. One hopes that in the future albums of this series the producers will provide analyses of the music on the record jacket. The disc can be obtained from the Sacred Heart Program headquarters.

Marian Year Music

The Marian Year has still a few weeks to go, and doubtless many school choirs and other choral organizations will be planning special music to honor the Blessed Mother on the feasts that will occur in the coming weeks. The various American publishers are offering a wide variety of choral works in honor of the Blessed Virgin, some with English, some with Latin words. Of these hymns and motets, many might be called *paraliturgical* — they are not a part of any specific liturgical service, but they are hymns that might be used at sacred concerts, benediction, sodality services, low mass, and so on. The greater amount of this music is traditional in conception and utilitarian in scope, which is to say that it makes no pretense at being boldly original.

Of the McLAUGHLIN & REILLY publications, attention is drawn to *Marian Motets* (M. & R. 2010), a set of twenty compositions for two voices and organ; the collection is mainly made up of numbers that have been published previously. Representative composers are Singenberger, Witt, Bonvin, and Ravello. Father Richard

Ginder has arranged several old favorites "in concert style for TTBB voices and organ." The hymns, *Hail Holy Queen*, *O Mary My Mother*, *Hail Queen of Heaven*, *O Sanctissima*, and *Virgin Wholly Marvelous*, are all dealt with in similar manner: the melody is simply stated (usually in unison), a change of key lifts the tune to a higher range, another verse is presented, the key is changed again, and so on. As a type of "theme and variations," this procedure has possibilities, though in the present settings the key changes are purely academic and the harmony is in routine Cecilian manner. Strong tenors are needed as a rule. — Sister M. Elaine, C.D.P., offers *Six Marian Motets*, based on Gregorian Chant themes. The two most successful numbers are *Audi Precor* and *Omni die*, both of which retain the Gregorian note values throughout. The others present bits of Gregorian melody imprisoned behind bars and measured notation. — Two sets of Marian hymns that should be very effective for children are *Rosary Collection of Hymns of our Lady* (M. & R. 1725 and 1937). Composed for unison voices and organ by Sister M. Florentine, P.H.J.C., each set consists of ten numbers, part of the English verses being traditional and part being original.

From the GREGORIAN INSTITUTE catalogue I would single out an *Ave Maria* by Carroll T. Andrews, the first part of which is a unison line, and the second part a neatly contrived canon for two equal voices. *Paradisum Novum* might be termed a set of *laudi* in honor of the Blessed Virgin. A dozen or more verses, proper to various seasons and feasts, are set to an elusive little melody that starts in G-Minor, and by an unexpected flattening of A, comes out in E-flat major. A brief 3-part chorus may be sung after each verse. The music is by Sister M. Carmen, S.N.D. and Madelyn Peters. The Latin words, by Sister M. Immaculate, S.N.D., though at times felicitous, are at other times quite sterile.

Of the WORLD LIBRARY selection of Marian compositions, mention might be made of two attractive numbers for SATB chorus, *O Quam Amabilis Es* (17th century melody), and *Monstrata esse*, both arranged by Aimé Steck. The harmony is standard, but has some pleasing internal movement. The indulgenced prayer, "Dedication to the Blessed Virgin," has been set to music by

Jan Nieland (3 equal), Albert de Klerk (2 equal), and J. Alfred Schehl (unison). I have never thought of this prayer as especially suited for musical setting. The composers have tried to overcome the problem of irregularly spaced rhythmic accents by joining recitative-like sections to more lyric phrases. The de Klerk music is harmonically the most interesting.

Recent Publications of Polyphony

McLAUGHLIN & REILLY have published some individual polyphonic numbers, suitable to the various seasons of the liturgical year. For 3 equal voices we have Cyr de Brant's arrangements of Victoria's *Verbum Caro* (1980), and Palestrina's *Vexilla Regis* (1978) and *O Salutaris Hostia* (1979). Strong first voice section needed as a rule. For SATB ensembles the publishers offer an attractive edition of King John of Portugal's *Crux fidelis* (1959), and Gregor Aichinger's spirited *Regina Caeli* (1974). There are also several SATB works "attributed to Palestrina," — *Pueri Hebraeorum* (2002), *Bone Pastor* (2003), *Tantum Ergo* (2005), and *Tenebrae factae sunt* (2004). Of these, the last named was some years ago proven to be the work of Ingegneri. These polyphonic works, needless to say, are miniature treasures, and though there are a few difficult passages, the music in general is not too formidable.

GREGORIAN INSTITUTE has published Volume 3 of its *Polyphonic Masters of the XV, XVI, XVII Centuries*. The book includes 12 motets for SATB voices by standard composers — Victoria, Palestrina, Lassus, Handl. From the later period we have Schutz and Lotti. The publication of a volume like this points up a problem that constantly confronts one in Renaissance music: though the compositions have incomparable musical value, it must be confessed that many of them do not have immediate liturgical use. Frequently they are settings of texts that are a part of the Divine Office — and nowadays it is a big enough job in most monasteries, etc., merely to chant the Office. Then too a fair amount of Renaissance music is composed to texts that are no longer a part of the liturgy. Such works, if sung at all, can serve only as incidental music.

Be that as it may, in the volume under discussion, four of the texts pertain to the Blessed Vir-

gin; Lassus' *Jubilate Deo* is neither unusually long nor too difficult and could serve for any festive occasion. Perhaps the two most outstanding numbers in the book are Victoria's *O Quam Gloriosum* for All Saints' Day, and Palestrina's *Dies Sanctificatus* for Christmas.

New Organ Music

McLAUGHLIN & REILLY have published three new sets of organ pieces:

Messe Basse, No. 2, by Camil Van Hulse, consisting of five pieces inspired by chant themes of the Blessed Virgin. The composer is generally an intelligent and resourceful craftsman, though his inspiration is not always of equal merit. Music on three staves. (1985)

Low Mass Suite, by Dominic Tranzillo. Six pieces on Gregorian themes in a generally diatonic and traditional harmony. Also for three staves. (1986)

Pro Ecclesia, Six paraphrases for Organ on traditional hymn tunes, by Joseph J. McGrath. The Latin title is a little vague, but in case you are wondering, the hymns included are *Hail Holy Queen*, *Daily Daily Sing Sing to Mary*, *The Lourdes Hymn*, and so on. Each number is first set to a simple two-staves arrangement, and then to a somewhat more involved three-staves variation. (1958).

Recent Masses

From J. FISCHER & BRO.

Mass in honor of St. Ann (2 equal and organ) by Philip G. Kreckel. I have never been able to summon up the enthusiasm for Mr. Kreckel's vocal music that I have long felt for some of his works for organ. In those of his original choral compositions that I have seen, he appears to be preoccupied with liturgical corrections and utilitarian purposes; the music never quite gets off the ground. In the present work the *Gloria* and *Credo* are set to original chant-like lines.

Mass in honor of Our Lady of Fatima (SATB) by Robert F. Crone. This modal-sounding effort might have been written almost 100 years ago by a neo-polyphonic composer of the Witt-Haberl group. The contrapuntal sections are never very

extended, and the harmony is basically that of the 16th century. However, a noteworthy feature of Mr. Crone's mass is the frequent changing of measure counts to suit the accentual demands of the text. The work might serve as a back door entrance to the more demanding music of Palestrina and Lassus.

Mass in honor of St. Christopher (TTB and organ) by Cosmo Pusa-Teri. This mass is written in the manner that is usually labeled the "Italian-Cecilian style." Composer employs an idiom that is generally reminiscent of Ravello and others of his generation. Unity is achieved through recurrent use of a theme which first appears in the *Kyrie*. The organ writing is tasteful and idiomatic. Occasional vocal solos appear, notably in the *Gloria* and *Credo*. It is unfortunate that the mass as a whole does not live up to the promise given by the basses in their initial presentation of the first *Kyrie*.

From GREGORIAN INSTITUTE:

Mass in honor St. Anthony (2 equal and organ) by Paul Eraly. If I am partial to this mass, it is not because I think the composition is the last thing in contemporary church music, but rather because I believe the composer is on the right track. Having put aside the hollow conventions of a dead tradition, he has given us a work which is perhaps too severely diatonic, but which within the framework of mildly dissonant modal harmony presents two simple, free-flowing contrapuntal lines, set to an independent, and at times interesting organ accompaniment. The result is a work which though subdued in spirit is nonetheless praiseworthy for its integrity. The *Credo*, it is true, sags in several places — and the *Kyrie* raises a question for liturgists: in the *Christe* and final *Kyrie* sections, each of the two voices presents the supplication only once.

Mass in honor of St. Teresa of the Infant Jesus (Unison with organ) by René Quignard. There is a certain freshness about the melodic line of this composition that makes it especially fitting for children. In the *Kyrie* a pleasing dialogue is carried on between voices and organ. No *Credo*.

A CHOIRMASTER'S NOTEBOOK

PITCH: II

Danger Zones for Flattening

IT IS POSSIBLE TO PREDICT AT WHICH point the flattening, by amateur singers, will take place in any given composition. Experience has shown that all amateur choirs who have not mastered the problem of singing on pitch fall into the same traps or danger zones. These are six in number.

1. Descending half steps at *do-ti*, *fa-mi*, or at points of chromatic alterations in the scale line.
2. Ascending or descending major thirds.
3. Auxiliary tones above or below such as *la-teh-la*; *do-re-do*; *sol-fa-sol*.
4. Descending or ascending skips of a fifth or an octave especially in the bass line.
5. Recitation of a long prose text on a single tone, as in psalmody or *recto tono*.
6. Repeated notes over changing syllables in measured music.

Corrective Measures

Corrective measures, or perhaps better, protective measures for each of these danger zones, may be considered as follows:

1. *Descending half steps.*

Almost always the pitch space between *do* and *ti*, or the pitch space between *fa* and *mi* is too wide. At the outset singers must learn to contract this pitch space.

Practice this contraction in the following manner: On the neutral syllable "ah" sing the note G. Consider this as *do*. Now the choir sings *do-ti*. Test the note *ti* (F#) on the piano or organ. If the singers have sung what they normally consider to be a half step, they will very often find themselves below the tone of the instrument. Obviously then, the sound space must be contracted. The note G is struck again and the singers resume the singing of the neutral syllable "ah". This time in singing *do ti*, the note *ti* should sound at some point higher than was the case in the previous singing of *do-ti*, if possible, the tone of the singers should be higher than that of the piano

or organ. If sung properly the height of this pitch will be noted at once. This new sound is the space distance that should always occur at the interval of a half step descending. Compared with the first *ti* sung by the group and the *ti* of the organ or the piano, it is slightly higher.

The habit of thinking and singing a smaller-than-half-step interval at *do-ti*, *fa-mi*, and at the point of a chromatic alteration in the musical line will be the first step towards sustaining the pitch at a stable level.

2. *Major thirds.*

The major scale contains three major thirds: *do-re-mi*, *fa-sol-la*, *sol-la-ti*. Flattening frequently occurs at the note *mi* in the interval of *do-re-mi* or at the top note of any major third ascending. In making this ascent the pitch space between the notes must be so expanded that the top quarter-tone of *mi* — higher than the tempered scale pitch — must be achieved. The sound of this note ought to be one that approaches the lower portion of the pitch of the next note if the major third is to be on pitch. (See exercises above for locating this pitch area) Violinists know the value of a *high* major third!

In ascending major thirds the last interval is, as we have seen, frequently in need of expansion. The opposite is true for the descending major third. In this instance the interval of the third is usually over-expanded. Thus the exercise employed to correct this fault would emphasize the need of contracting the sound spaces in the descending intervals. When singing *la-sol-fa* for example, the pitch of *fa* must be the top portion of the tone, not the center or bottom of the pitch of *fa*. An effective exercise for practicing thirds is one in which perfect fifths are distributed to the parts of the choir: sopranos on C, altos on F, tenors on C (middle C), basses on F. While the altos and tenors sustain their tone on a neutral vowel the basses sing slowly F-G-A (*do-re-mi* in the scale of F). The object of this exercise is to make the major third sung by the basses come out as a slightly higher tone than that of the piano or the organ. The perfect fifth at the start must be exactly on pitch with the instrument; the major

third when achieved must be slightly higher than that of the instrument. "Out of tune" choirs suffer from a lack of appreciation of the height of this interval.

Other combinations of perfect fifths may be devised to give each part an opportunity to sing ascending and descending major thirds that come out sharp thus giving a new tuning effect to the chords sung by the choir.

3. *Auxiliary tones.*

In groups of three notes when the third tone is the same as the first, the third tone ought to be considered as being a pitch slightly higher (the upper quarter tone portion of the pitch) than the first note. In the motif *lah-teh-lah*, for example, found at the opening of Chant Kyrie XI, the second *lah* ought not to be considered as being the same pitch as the first *lah*. If the choir is to sing the phrase on pitch, the second *lah* must be a quarter of a tone higher than the first *lah*.

When the auxiliary tone is below, as in *re-do-re*, the second *re* must be considered as being a slightly higher pitch than that of the first *re*. This exaggeration of the height of the second tone helps to maintain the pitch stability of the musical motif containing the auxiliary tone.

4. *Wide skips.*

Wide skips of an octave downward offer pitch hazards especially for basses who are inclined to "sit" on the lower tones and drive them further downward. Octaves and fifths downward or upward in any of the lines may be tested for accuracy on the tempered instruments. As soon as the director detects flattening in any of the parts the interval in question can usually be corrected by expanding or contracting the interval according to the defect.

5. *Recitation.*

Recto tono singing offers some pitch hazards. After ten or more words have been sung, the center of a reciting pitch often begins to go downward. To counteract this the singers should attempt to recite an entire psalm or a paragraph of any prose text on a given tone, all the while making a conscious effort to end the recitation one-half tone higher than the original pitch. This exercise is to be repeated until *at will* pitch can be raised or lowered.

6. *Repeated notes over changing syllables.*

Each new syllable of a word on a single tone must be approached from the top portion of the sound. This means that the "feather" end of the tone quitted must go up in order that the new syllable on the repetition of the tone may be approached from the top. This exercise should counteract the scooping that often occurs each time a repeated note is initiated. The text: "qui tollis peccata mundi" for example may be sung by giving each syllable the time value of a half note on the pitch of A. The director must listen for and correct all approaches to the note from below the fixed pitch.

The director who makes use of these exercises need not be concerned about the possibility of developing a choir that always sings sharp. What usually happens in this process is that habitually flat choirs learn to come closer to the fixed pitch. They rarely go to the other extreme of singing sharp. The reason for insisting on this type of musical discipline is that through it singers develop control of the pitch areas, a control that is indispensable to good *a cappella* singing.

It is an indispensable technique for choirs that sing with accompaniment also, for whenever the singers begin to experience even the slightest pitch deviation in a given performance, they are through these exercises, ready to make the necessary adjustments to make their tones "true".

The director himself must be able to do all these things if he expects his singers to do them. One illustration, as the old saying goes, will be worth a thousand words.

Next: Pitch Problems in Chant

WANTED

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NAMES · PEOPLE · DOINGS

SECOND INTERNATIONAL CONGRESS OF CHURCH MUSIC

Vienna — October 4th through 10th

Vienna, capital city of Austria and a centre of musical culture for many centuries, was the locale this fall of the long-awaited International Congress of Catholic Church Music. The purpose of the congress was to honor Saint Pius the Tenth during the jubilee year of the *Motu Proprio*. The congress was placed under the special patronage of the newly canonized Pope whom Catholic Church musicians all over the world now regard as their special patron.

Delegates from many lands found the music, lectures and demonstrations presented to be of high calibre and interest during their stay of 7 days in Vienna. Of special significance to them were the resolutions presented and passed at the last general session.

Resolution re Electronic Organs

Among these was a resolution adopted declaring the pipe organ to be the only proper instrument for the accompaniment of the liturgy and rejecting the use of electro-acoustical instruments for this purpose. During the discussion of the resolution, it was agreed that the latter instruments are popular, especially in the United States, and can be developed more successfully if designers "do not try to imitate the tone of the organ."

Resolution re Modern Music

The Congress also indicated that it welcomed developments which have led to the recognition of modern music in church. PROF. HEINRICH LEMACHER of Cologne, Germany, said there was an obviously close relationship between modern Church Music and the modern orchestral compositions but urged that "both branches retain their individuality." He further said that "modern composers have shown an increasing interest in Church Music, especially Hindemith and Stravinsky and Church Music, too, is making use of dissonances."

PROF. JACQUES CHAILLEY of Paris, urged the Congress to "give modern vocal music the right to live, too, in the Church." He said the Congress should "take due note of the differences between the classic-sterile and progressive branches of modern church music."

Resolution re Classic Polyphony

MSGR. IGINIO ANGLES PAMIES of Rome, President of the Pontifical Institute of Sacred Music, presided. In proposing a resolution calling for increased support of and attention to vocal polyphony he said that the vocal compositions of Dufay, Ockeghem, Josquin, Orlando di Lasso, and Palestrina, are "still the best expression of the Church's esthetic principles."

Resolution re Use of Latin

In a message to the delegates, the Sacred Congregation of Rites said it hoped the Congress would, in dealing with modern music, approve the retention of Latin as "obligatory in liturgical ceremonies."

THE PROGRAM

Monday, October 4.

5:00 P.M. Great Music Hall
Solemn Opening with homage tributes of national representatives to Pius X

Tuesday, October 5.

9:00 A.M. Castle Church: Pontifical Mass with Gregorian Chant Congregational Singing of Chant Ordinary Mass XII

10:30 A.M. Gobelín Hall in the Hofburg:
Section: *Music of the Eastern Churches*
Presiding: PROF. DR. ERHARD DRINKWELDER, St. Ottilia
Main Speaker: PROF. DR. EGON WELLESZ, Oxford, England
2nd Speaker: PROF. DR. ERIC WERNER, New York, N. Y.

12:30 P.M. Grand Hall of the National Library
Opening of the Exhibition: "Treasures of Church Music from Vienna Libraries"

4:00 P.M. Castle Church: Demonstration of Eastern Church Music
Section: *Gregorian Chant*
Presiding: MSGR. PROF. DR. FRANZ KOSCH, Vienna
Main Speaker: PROF. DR. A. LEGUENNANT, Paris
2nd Speaker: PROF. DOM EUGENE CARDINE, O.S.B., Rome

Wednesday, October 6.

9:00 A.M. Castle Church: Pontifical Mass with classic polyphony "Mass of the Holy Trinity" by JOHN JOSEPH FUX

10:30 A.M. Gobelín Hall in the Hofburg:
Section: *Musicology*
a) Vocal polyphony
Presiding: PROF. DR. ALBERT SMIJERS, Utrecht, The Netherlands
Main Speaker: PROF. DR. RUDOLF VON FICKER, Munich

12:30 P.M. Redouten Hall in the Hofburg:
Opening of Exhibition: "Technique in the Service of Church Music"

4:00 P.M. Castle Church: Demonstration of Instrumental Church Music

5:00 P.M. Gobelín Hall in the Hofburg:
Section: *Musicology*
a) Instrumental Music
Presiding: PROF. KARL G. FELLNER, Cologne
Speaker: PROF. DR. ERICH SCHENK, Vienna

Thursday, October 7

8:00 A.M. Trip (tour) to Monastery of Klosterneuberg

9:00 A.M. Monastery Church: German dialogue Mass (Congregational Mass)

10:45 A.M. Monastery Hall
Section: *Liturgy and Congregational Singing*
Presiding: Abbot GEBHARD KOBERGER, of Klosterneuberg
Main Speaker: PROF. DR. JUNGSMANN, S.J., Rector of Innsbruck
2nd Speaker: PROF. DR. J. P. SCHMIT, Rome

1:00 P.M. Tour of the Monastery

2:00 P.M. Church of St. Gertrude: Memorial service for Prof. Pius Parsch

GREGORIAN CHANT

- 3:00 P.M. Monastery Church: Vespers, with congregational participation
- 3:45 P.M. Organ Concert: PROF. GASTON LITAIZE, Paris
- 5:00 P.M. Monastery Hall:
Section: Organ
Presiding: MSGR. ANTON WESELY, Choirmaster at Burgkapelle, Vienna
Speaker: SYBRAND ZACHARIASSEN, Aabenraa, Denmark
DR. HANS KLOTZ, Flensburg
- Friday, October 8.
- 9:00 A.M. Castle Church:
Pontifical Mass with new Music: Ernest Tittel: "Missa Gregoriana" (first performance)
- 10:30 A.M. Gobelin Hall in the Hofburg:
Section: *New Church Music*
Presiding: PROF. DR. ERNST TITTEL, Vienna
Speaker: PROF. DR. HEINRICH LEMACHER, Cologne
Speaker: PROF. EDGARDO CARDUCCI-AGUSTONI, Rome
- 3:00 P.M. Great Concert House Hall:
Meeting of Austrian Church Choirs
- 5:00 P.M. Gobelin Hall in the Hofburg:
Section: *Church Music as a Vocation*
Presiding: PROF. DR. ANDREAS WEISSENBÄCK, Vienna
Speaker: PROF. DR. J. B. HILBER, Lucerne
- 8:00 P.M. Castle Church: Demonstration of New Church Music
- Saturday, October 9.
- 9:00 A.M. Gobelin Hall in the Hofburg:
Section: *Instruction in Education Towards Church Music*
Presiding: MSGR. DR. FERDINAND HABERL, Regensburg
a) in the Grade School
Speaker: PROF. JOSEPH LENNARDS, ROERMOND, The Netherlands
b) in the High Schools and Seminaries
Speaker: PROF. DR. JOHANNES OVERATH, Cologne
- 11:30 A.M. Section: *Organization of Church Music*
Presiding: DR. HANS JANCIK, Vienna, State
Speaker: PROF. DR. ADAM GOTTRON, Mainz
- 3:00 P.M. On Square in the Hofburg:
Meeting of the Boy Choirs
- 6:00 P.M. St. Stephen's Church: Pontifical High Mass with Congregational Singing of Mass VIII with Credo III
- 8:00 P.M. Great Music Hall
Concert of Nations
- Sunday, October 10.
Sunday morning free to attend Church anywhere in Vienna
- 2:00 P.M. Trip to the Holy Cross Monastery
- 3:00 P.M. Vespers at Monastery Church of the Holy Cross
- 4:00 P.M. Organ concert: PROF. JOSEPH AHRENS, Berlin
- 5:00 P.M. Monastery Hall: Final Meeting

In connection with the Congress special meetings were planned for Choir, Choirmasters and organists, organ builders, and publishers.

Providence, Rhode Island

Under the direct sponsorship of the MOST REV. RUSSELL J. McVINNEY, D.D., LL.D., Bishop of Providence, the Gregorian School of Providence inaugurated a series of fall and spring sessions for the organists and choir directors of the diocese. Courses in practical helps in Gregorian Chant for choirs, choir techniques and repertory will be given through the year by nationally known teachers. The fall meetings will be held on Thursday evenings from October 14th to December 2, and the spring meetings from February 10 to March 24. REV. NORMAN LEBOEUF, director of the Gregorian School of Providence, announced the following faculty for the fall and spring sessions: REV. GILBERT CHABOT, A.A., THEODORE MARIER, JAMES B. WELCH, BERNARD PICHE, C. ALEXANDER PELOQUIN.

New Orleans, Louisiana

As a step toward improving liturgical music in the archdiocese of New Orleans, ARCHBISHOP JOSEPH F. RUMMEL has invited organists, choir directors and singers to join a new society, the St. Pius X Guild for Church musicians. The group's first project will be to study and put into effect the regulations of St. Pius X in his *Motu Proprio* on Church Music.

Durban, South Africa

"I look forward to the day when the people of every parish will sing the Mass. Then our worship will be truly a community worship", ARCHBISHOP DENIS E. HURLEY, O.M.I. told an audience which packed the City Hall here for a Gregorian Chant festival. The Archbishop called the plain chant the best musical expression of the word of God.

FATHER SHELDON KELLY, O.M.I., festival director, described Gregorian Chant as "true church music belonging to the church alone. It is expressive, sublime and beautiful", he said. "The church uses her liturgy to lift souls to heaven and the chant helps in that function. The Mass does not fit music, but the music is to fit the Mass."

Six hundred children from 16 Catholic schools sang in three massed choirs at the festival which was held in September of this year.

POLYPHONY

Hollywood, California

As a part of the golden jubilee celebration of the Blessed Sacrament Church in Hollywood, the Roger Wagner Chorale directed by ROGER WAGNER, RICHARD KEYS BIGGS, organist, gave a program on Sunday, October 17 in the Blessed Sacrament Church. The program was designed to present master choral works of the Catholic Church. The most ambitious work of the concert was the presentation of the "Stabat Mater" for double chorus by Palestrina. The "Alma Redemptoris" and "Super Flumina Babylonis" by Palestrina were also sung. In addition to these there were compositions by Vittoria, Viadana, Gabrielli, Nanni, Ingegneri and Gardini, as well as the "Ave Maria," "Alma Redemptoris," and the "Peter Natus Est" in Gregorian Chant.

Buffalo, New York

During the month of October the Catholic Polyphonic Choral, ROBERT T. SCHULTZ, founder and conductor, presented five broadcasts on the Christian in Action, ABC network program. This program is sponsored by the National Council of Catholic Men and is carried by many stations throughout the country.

Mr. Schultz is the organist and choirmaster at Our Lady of Sorrows Church in Buffalo, as well as conductor of the Canisius College Glee Club, the German Frohsinn Singing Society, and is head of the choral department at Mt. St. Mary High School in Kenmore, New York. In addition to his achievements as choral conductor, Mr. Schultz also appeared as piano soloist with the New York Philharmonic Orchestra in Carnegie Hall, with the Rochester and Wheeling Symphony Orchestras, and on numerous occasions with the Buffalo Philharmonic Orchestra. He has also conducted the Buffalo Philharmonic Orchestra in programs at Kleinhans Music Hall.

ORGAN — ORGANISTS*Philadelphia, Pennsylvania*

Dedication ceremonies for the new Kilgen Organ and Schulmeric Carillon Bells were held at St. Monica's Church, Philadelphia, on Sunday, October 17. The instruments were blessed by the MOST REV. JOHN F. O'HARA, C.S.S., Archbishop of Philadelphia. At 3:30 o'clock a recital was given on the carillon bells by DR. ALEXANDER MCCURDY and this was followed by Solemn High Mass celebrated by members of the clergy who had lived in St. Monica's parish. Music for the Mass was sung by the men and boy's choir, directed by ANSELMO INFORZATO, organist and choirmaster. REV. ALOYSIUS F. X. FARRELL is the rector. Music for the Mass was as follows: "Ecce Sacerdos," Bruckner; Proper of the Mass: chant and psalm tone; Ordinary "Mass in honor of the Blessed Virgin Mary" by Alfred Plante; "Ave Maris Stella," by Palestrina, and "Hosanna" by Breaulieu.

Eau Claire, Wisconsin

MISS IDA BRUNNER, organist at Sacred Heart Church for fifty years was honored on her golden jubilee at a Solemn Mass at which she was praised for her devotion and generosity. She has played the organ at every High Mass except two during the entire fifty years of her tenure as organist.

Buffalo, New York

MR. LOUIS HUYBRECHTS recently gave two organ recitals on successive evenings in October, the 19th and 20th. On the 19th, he gave a program for the Niagara Falls Chapter of the American Guild of Organists and on the 20th an organ recital at Sacred Heart Cathedral in Rochester. For each of the programs the soloist put together a group of compositions ranging from baroque to the 20th century styles. Featured in each of the programs was Handel's "Concerto in B Flat," Bach Chorale Preludes, two of Mr. Huybrechts own compositions, and the "Flemish Rhapsody" by Flor Peeters. On the first program, Camil van Hulse was represented by the "Cantzonetta," from his Jubilee Suite and the movement from his symphonic poem, "St. Louis, King of France."

CAMBRIDGE CHOIR BOYS SING IN OPERA

The choir boys of Our Lady of Pity Church in Cambridge, Massachusetts, were invited to sing in the New York Opera Company's performances of "Carmen" and "La Boheme" at the Boston Opera House during the week of Nov. 1. The director of the group is MR. PAUL HOTIN whose "Choir Boy Investiture Ceremony" is mentioned on Page 29 of this issue.

"THE STORY OF MARY" PRESENTED IN CHICAGO

A narrative sacred concert entitled "The Story of Mary" was given by the St. Francis Xavier vested choir, ROBERT EMMET GADERER, Organist and Director, on October 17th. REV. NICHOLAS NORMAN wrote the narration and acted as narrator for the program. Eighteen musical numbers were interspersed during the course of the narration which revolved around the prophecies concerning the Blessed Virgin Mary and the known facts about her life on earth and in heaven.

PONTIFICAL STATUS FOR THE PIUS X SCHOOL

MOTHER JOSEPHINE MORGAN, R.S.C.J., Director of the Pius Tenth School of Liturgical Music in Purchase, N.Y., announced this fall that the Pontifical Institute of Sacred Music in Rome had granted pontifical status to the Pius Tenth School. Under the new arrangement the New York institution will be licensed to give the same degrees now being granted by the Roman Institute. For further information write Mother Morgan at the address given above.

REQUIESCANT IN PACE*Rio de Janeiro, Brazil*

MONSIGNOR LICINO REFICE, 69, famous Italian composer and former counsellor of the Pontifical Institute of Sacred Music collapsed and died of heart attack while conducting his opera "Cecilia" in the Municipal theatre on September 23, 1954.

Monsignor Refice will be remembered as director of the Roman Singers of Sacred Music who came to the United States for a transcontinental tour in 1947. Born in Rome, Msgr. Refice from 1910 taught church music at the Schola Pontificia Superiore di Musica Sacra. He is perhaps best known in this country as the composer of two widely-used settings of the ordinary of the Mass, — the Missa Choralis and the Mass in honor of the Immaculate Conception.

Ann Arbor, Michigan

MR. ALBERT HOESL died suddenly at his home on September 20th. Born in Munich, Bavaria, in 1899, Mr. Hoehl came to this country to take the place of organist and choir director at St. Thomas Church in Ann Arbor. During his formative years he studied composition with Max Reger and Richard Strauss as well as violin and piano with his father, JOSEPH HOESL. In recent years he devoted much of his time in composing and teaching violin, piano and composition as a private tutor.

On September 18, two days before his death, his Concerto for Viola and Orchestra was given its first performance in Paris, France.

New Settings of the Mass

Send for copies on approval

UNISON VOICES

- (Voice Parts Available)
-1992 Gilana — Missa Pro Defunctis
 -1861 Marsh — Missa Simplex in honor St. Pius X
 -1834 de Brant — Mass of the Pontiff Saints (1 or 2 Vcs.)
 -1833 Woollen — Missa Melismatica
 -1829 McGrath — Missa Facilis (Credo in chant style)

TWO EQUAL VOICES

-2035 McGrath — Missa Ad Coeli Reginam (2 Equal or Unequal Vcs.)
-2011 Van Hulse — Missa Salutis Humanae Sator (Voice Parts Available)
-1998 Zuniga — Missa in hon. S. Julianae de Falconeriis
-1997 Carnevali — Missa Mater Amabilis
-1964 Portelance — Mass in hon. of the Holy Trinity
-1932 Daley — Mass in hon. of St. Patrick (2 or 4 Vcs.)
-1930 Marsh — Mass in hon. of Christ the King (2 or 4 Vcs.)
-1917 Marsh — Missa Simplex in hon. St. Pius X (2 or 4 Vcs.)
-1883 Elaine — Mass in hon. of Infant Christ
-1846 Sorin — Triumphal Mass in hon. of St. Joan of Arc (2 or 4 Vcs.)
-1834 de Brant — Mass of the Pontiff Saints (1 or 2 Vcs.)
-1830 Antos — Mass in hon. of St. Emery (TB)
-1826 Bragers — Missa in hon. SS. Cordis Jesu (with Credo III)
-1825 Lassus — Missa Brevis (no Gloria or Credo)
-1801 Josella — Mass in hon. of Infant of Prague

TWO MIXED VOICES

-2035 McGrath — Ad Coeli Reginam (2 Equal or Unequal Vcs.)

THREE EQUAL VOICES (SSA or TTBB)

- (Voice Parts Available)
-2065 Woollen — Mass in the Major Modes (with Soprano and Populus Part)
 -2036 Biggs — Mass in hon. of St. Ambrose
 -1969 Luyton-Woollen — Missa Trium Vocum (in preparation)
 -1956 Biggs — Mass in hon. of Queen of All Saints
 -1943 McGrath — Missa Regina Assumpta
 -1880 Theophane — Missa Corpus Christi
 -1879 McGrath — Missa Antiphonalis (with Populus)
 -1859 Florentine — Missa Salve Mater (Unison and SSA alternating)
 -1832 Duesing — Mass of the Litanies (with populus part)

TTBB VOICES

-2021 Biggs — Mass in hon. of Queen of All Saints (with Populus Part)
-1963 Marsh — Mass in G in hon. of St. Louis the Crusader (with Populus part)
-1926 Hovorka — Festival Mass in hon. of St. Ignatius
-1831 Hartmann — Mass in F

MASSES FOR POPULUS and CHOIR

-2065 Woollen — Mass in Major Modes (Populus, S - TTBB)
-2021 Biggs — Mass in hon. of Queen of All Saints (Populus and TTBB)
- With separate Populus Parts
-1963 Marsh — Mass in G in hon. of St. Louis the Crusader (S-TTBB)
-1879 McGrath — Missa Antiphonalis (populus and 3 Equal)
-1832 Duesing — Mass of the Litanies (populus and TTBB)

SATB VOICES

- (* SA Voice Parts Available)
-2061 Perosi — Missa Te Deum Laudamus
 -2006 Palestrina — Missa de Beatae Mariae Virgine
 -1999 Roff — Mass in hon. of St. Anne (without Credo)
 -1997 *Carnevali — Missa Mater Amabilis
 -1973 Brehm — Missa Jesu Christi Regis
 -1972 Duesing — Mass of the Litanies (Populus and SATB)
 -1949 Geomanne — Missa in hon. Sancti Antoni
 -1935 Huybrechts — Mass in hon. of St. Anthony
 -1932 *Daley — Mass in hon. of St. Patrick
 -1931 Strubel — Mass in hon. of Sacred Heart
 -1930 *Marsh — Mass in hon. of Christ the King
 -1917 *Marsh — Missa Simplex in honor St. Pius X
 -1916 McGrath — Missa Sine Organo (no Gloria or Credo)
 -1886 Campbell-Watson — Mass in hon. of St. Brigid of Ireland
 -1874 Langlais — Mass for Four Mixed Voices in Ancient Style
 -1847 Sorin — Mass in hon. of Our Lady of Lourdes
 -1846 Sorin — Triumphal Mass in hon. of St. Joan of Arc
 -1811 Michaud — Missa "O Filii"

SSATB VOICES

-2037 Peeters — Missa Festiva

SATBB VOICES

-1935 Huybrechts — Mass in hon. of St. Anthony

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