

CAECILIA



SING PRAISE TO OUR KING, SING PRAISE TO OUR KING, SING PRAISE TO OUR KING

D Ignus est Agnus, * qui occi-sus est, acci-pe-re
 virtú- tem, et di-vi-ni-tá- tem, et sapi-én- ti- am, et
 forti-tú- dinem, et ho- nó- rem. Ipsi gló- ri- a
 et impé- ri- um in saecu-la saecu-ló- rum. *Ps.* Dé-us,
 judí-ci-um tú-um Régi da : * et justí-ti-am tú-am Fí-
 li- o Régis. Gló-ri-a Pátri.

SEPTEMBER -- OCTOBER — VOLUME 82 — Number 6

THE REVIEW OF CATHOLIC CHURCH & SCHOOL MUSIC

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CAECILIA

A REVIEW OF
CATHOLIC CHURCH
and SCHOOL MUSIC

VOLUME 82 Number 6

SEPTEMBER — OCTOBER, 1955

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THE FEAST OF CHRIST THE KING

Our Lord, Jesus Christ, is King in this very exact sense of the word that He has authority over nations, societies, families, individuals, and that in fact He guides them towards happiness in proportion as they follow Him.

He has this authority by nature because He is at once God and man in the unity of one and the same person; He has it by inheritance, so to speak, the Father having given Him the nations for an inheritance; He has it by acquisition, having purchased the world with His blood. For this reason He could say with such noble pride to Pilate during His trial "Yes, I am king." More than by words alone He showed His sovereign power by His miracles, His Resurrection, His Ascension, and He continues to show it in the perpetuity of His Church through which He leads, legislates, judges.

The Church constantly pays tribute to Christ's kingship in her liturgy. Especially does she celebrate it during feasts that set it off in particular relief as in the feasts of Epiphany, Easter, Ascension. But the Church felt the need of a separate, a solemn feast in our own day, when the authority of Christ is so disputed and when, more and more, countries cut themselves off from Christ and are atheistic, a feast that might awaken in souls the idea of the real kingship of Christ. Accordingly, seizing the opportunity afforded him by the closing of the jubilee year, Pius XI on December 11, 1925, through his encyclical *Quas primas*, established the feast of Christ the King.

The date of the feast was fixed as the last Sunday of October, immediately before All Saints. Thus at the end of the year when the Sundays lead us toward the end of the world, before celebrating the Church Triumphant, we honor Him who brought the Church to triumph, the King who has governed all, conquered all, and who offers each one in the Kingdom of His Father, become His own, all blessedness.

From "The Expression of Gregorian Chant", by Dom Lubovic Baron, O.S.B.

STEPS TO A READING CHOIR

by J. Robert Carroll

ALTHOUGH IT IS TRUE THAT THE major obstacle to growth of the liturgical movement is the lack of appreciation of chant and good liturgical music of more recent origin, in many places where enlightenment has flowered the movement is still bogged down by problems of a practical nature.

Very few churches may be found even today where the full Propers of the Mass are sung on all Sundays and Feasts as a matter-of-course. Where the Propers are done, it is ninety-nine per cent certain that the Gradual and one or more of the other parts will be sung to psalm-tone formulas or some other abridged melodic stop-gap. Often the choirmaster restricts singing of the regular melodies to the Communion only, while the remainder of the choir's attention is focused on one or more motets. This mis-emphasis of incidental music in preference to the really essential chants of the Mass cannot be said to conform with the true liturgical spirit.

It is not, however, a matter of merely shifting emphasis, since in most cases it is not possible to prepare all the Propers according to their given melodies every week . . . because the choir cannot sight-read. Thus it boils down to the sad fact that most of our choirs build their repertoires on rote learning. A few thread-bare recitation formulas are made to do multiple duty, week in and week out, for those changing parts which duty prescribes, and the rest of the music is maintained in the repertoire by dint of endless repetition. The irrefutable proof of this last statement comes painfully to the fore when one of our choirs, even one of the major ones, is suddenly called upon to sing a piece which has been "let go" for a few weeks or months. Such is often embarrassingly the case when the Bishop makes a visit with only a short notice to the pastor. All too often the word gets to the harassed choirmaster even later. The *Ecce sacerdos* is rarely *magnus* in these instances!

Choir's Task Is Singing Propers

In the light of the above statements, we need

See Page 229 for review of Dr. Carroll's book on Chironomy; Also "Names-People-Doings.")

hardly go into detail on the value and application of sight-reading. Those who accept the principle that the liturgical music program must eventually include the singing of full Propers cannot deny the absolute necessity of training a choir to sight-read. Perhaps, then, we had better remind ourselves that the Propers are the *only* music really intended for the choir as such. The Ordinary belongs, as so many of our foremost liturgists have declared, and as tradition has always assumed, *to the congregation*. We do not go so far as to declare the Masses of Palestrina and his contemporaries unliturgical, but when it is possible to secure from a congregation a creditable rendering, in simple chant or modern monody, of the music of the Ordinary, then polyphony and its later elaborations are, in spite of their purely *musical* values, *functionally* out-of-place. These are hard words to the choirmaster who delights in the richness of part-singing, but let him face the facts with a sincere heart, and their undeniable truth is readily apparent.

Acceptance of this redistribution of the liturgical roles, however, opens a door on hitherto unknown riches to the choirmaster who seeks the Mind of the Church. Part-singing by no means is ruled out. On the contrary, once the congregation and choir have conquered the problem of coordinated singing of the Ordinary, the choirmaster is free to spend his rehearsal time for the Propers and for the preparation of such incidental polyphonic music as may be within the grasp of the singers.

Choirmaster Must Be Good Reader

We are back at the question of sight-reading once again, of course. In order to attain the ideal of singing the full Propers, the choirmaster must himself possess and subsequently impart to his singers the fundamentals of sight-reading. In this day and age it hardly seems credible that candidates for choirmasters posts should not be examined on the matter of sight-reading, although such is nearly always the case, and the inability to administer such an examination is usually a sign that the pastor or official making the choice

is not entirely equal to his task. This is not the fault of pastors or such officials. The pastor of a parish, however experienced he may be, is not necessarily, and is in fact rarely, a musician. The field of music is as broad and as complex as any which may be entered as a profession, and it would be unjust to expect to meet fully developed understanding of the art in every administrator. The pastor must be made aware of the difficulties by the diocesan music commission, however, as the problems of coping with music, particularly church music, are ephemeral in proportion to the intangibility of the art, and the apparent simplicity of the tastes of the well-meaning administrator sometimes deceive him into a false security in his own non-professional criteria. We include these remarks here for the eyes of the many priests and religious who will read this publication. They are not intended as denial of pastoral authority or even as an effront to the intelligence or taste of administrators. They merely serve as words of caution to those who might not realize that musicianship is as highly professional an achievement as that of pedagogy, science or craftsmanship, and that it demands equal or nearly equal attainment by those who would form adequate evaluations of its mastery in others. Just as one untrained in carpentry would not presume to erect the House of God, so, too, those not directly engaged in music would be well-advised to seek professional aid in major musical decisions.

Thus the first step to a reading choir is the sight-reading proficiency of the choirmaster. To the extent that this is weak or lacking, the choir will be unable to develop any proficiency of its own.

Happily, choirmasters who can read at least simple music at sight are becoming more and more the rule in spite of general disregard for this important qualification. Perhaps this is due to an awareness among choirmasters of the need for reading techniques, due in turn to the trend toward formal study in liturgical music so much in evidence today.

Teaching the Choir to Read

Be this as it may, the choirmaster of the average American parish in 1955 has within his grasp the means of both acquiring and teaching sight-singing through summer study, recorded study aids and private lessons with local teachers. His great-

est problem, then, will be to devise a program for the development of reading techniques among his singers. It may not sound like a formidable task to design such a program, but to those who have tried it, the unforeseen aspects of its working out have proved to be of considerable importance.

The first problem confronting the choirmaster who would like to install a sight-reading program is the musical tradition and daily routine of the parish. If the singers are obliged to learn elaborate Ordinaries at regular intervals in order to keep the repertoire "fresh," the enormous amount of time this consumes will tend to cut into any possible schedule for reading sessions. When a choir is working at full capacity merely to produce its standard repertoire and a few new works each year, it will be necessary to adopt a less ambitious repertorial program in order to introduce a reading period to the weekly rehearsals. This must be explained to the pastor in the light of the gain to be made later. This will not be the most difficult explanation to make, however.

Amateur singers, who make up the majority of our choirs, are much more inclined to be temperamental and inflexible in their approach to musical matters than professionals. The slightest suggestion of a change of routine may elicit grumbling and attitudes of indignation from choir singers who have long been set in their ways. Their usual objection to sight-reading sessions is that they "always did well enough without it." The temptation to explain to the choir what the whole program is leading to, namely, the relegation of the Ordinary to the people and the taking up by the choir of Propers and incidental motets, should be strongly guarded against by the choirmaster. With singers who exhibit the slightest unwillingness to accept healthy change, the disclosing of what will seem to them to be a radical step would only add fuel to the fire. The choirmaster must follow the maxim of the magician who holds that the best way to succeed in a trick is to refrain from explaining what he intends to do until after he has done it. It thus often happens that when explanation is deferred to this point, it becomes unnecessary to explain anything at all, for the achievement of the desired result is explanation enough. It is not unprofitable for us to consider the methods of the doctor who never calls attention to the bitterness of the medicine, but rather to the efficacy of the cure.

Drills During Regular Rehearsal Periods

Thus the initial work in sight-reading can be built about the old rehearsal as a core. If, as is advisable to us, the choirmaster indulges in a few minutes of vocalizing before settling down to work on the repertoire, he can add simple interval work such as that given in the first pages of the Dannhauser *Solfege des Solfeges* Book I, (G. Schirmer) without raising more than an eyebrow or two. Blackboard drill comes in handy at this point. A permanently-drawn staff in white paint should be put on the blackboard for this use, and notes and intervals alternately written on it and erased in fairly rapid succession as a means of varying the material until interval mastery is a matter of history.

In the early stages, unless there are very good readers scattered throughout the choir, it is advisable to refrain from giving both rhythmic and melodic problems simultaneously. Simple rhythmic problems like those given by Hindemith *Elementary Training for Musicians* (Associated Music Publishers) will do very nicely to call attention to rhythmic matters without intervallic encumbrances. Often one may use from this book some of the examples designed for rhythmic dictation in clapping or la-la syllable singing on a single pitch.

Musicians always come to blows about the use of sol-fa syllables. *Do-mi* or not *do-mi*, that is the question! For the average choir singer, the matter is best decided in favor of the syllables, as they are a very effective aid to reading in simple music, and the average singer will not be asked to sing much that cannot be worked out with the sol-fa system. An important adjunct to the use of sol-fa syllables is its application to chant, a type of music ideally suited to diatonic melody reading.

First Chants Selected With Care

This brings us to another point in connection with this early reading work. Unless the choir is already familiar with a certain amount of chant, the choirmaster will do well to choose his first chant pieces with care. The author beseeches the choirmaster to use something other than the Mass of the Angels and Credo III, if he must do a chant Ordinary. These sadly overworked war-horses are not only fast becoming hackneyed, but they are: 1) far from the best chant in the Kyriale, 2) more

difficult from the point of view of rhythmic subtlety than other selections, and 3) destructive to appreciation of the chant unless performed with polish and mastery. An untapped source of beautiful and *short* chants for the Ordinary may be found in *Supplementum ad Kyriale* (Desclee No. 781), a collection of chants from Spanish manuscripts, a great many in "major" modes, which may be had for only fifteen cents. After the choir has mastered a few of these chants, they can very easily be transferred to the congregation by rote singing or through the use of mass cards.

The choirmaster should make a point of sol-feging the Communion of every Sunday Mass each week in rehearsal. After a short time this gets to be a bagatelle for the developing choir, and the Introit can be tackled, too. As the choir progresses in reading modern notation, reading from chant notation will also advance, and in much more rapid strides. This is because the elements of chant reading are all familiar ground within a few rehearsals, while the complexity of modern keys, rhythms and barrings will keep a choir busy for more than a year in merely assimilating the variety of combinations.

When the choir has advanced to the point where melodies equal in difficulty to those given in Dannhauser, pages 15, 16 and 17, can be read, simple unison melodies from actual music may be tried. It is suggested that the choirmaster mimeograph a tune from a simple hymn or mass-piece which the choir does not know, *without giving the words*. When the choir is sailing smoothly through it, pass out the regular printed music. The realization by the singers that they have mastered a piece, however simple it may be, in a fraction of the time usually required under the old rote system will do more for establishing confidence in reading sessions than all the convincing talk in the world.

Singing Polyphony Easy for Readers

Now we must point out a very advantageous result of the development of sight-singing which is a by-product of the self-satisfaction of the singers in their new-found techniques. Polyphony, particularly short motets of the Italian School of the sixteenth century, becomes a delight, since the basically diatonic lines are easily within the grasp of the singers. The awareness of beauty in this

music, so often destroyed before the music is learned by the floundering of non-readers, is preserved in all its freshness, and this is a by no means negligible point.

Then, too, Lenten programs, with their elimination of the organ or its limitation to a minimum of simple support for the voices, will offer fewer problems to a choir which enjoys the benefits of weekly reading sessions. A cappella music, often approached with fear and awe by the amateur choir, becomes comfortable and even quite easy.

Here, then, is a tentative reading program which has been proved effective by practical application:

FIRST MONTH: A slow beginning is best. Simple scale singing in C major to the usual *sol-fa* syllables is employed to develop the tonal sense. In the final stages a blackboard staff may be used for rapid recognition of intervals written and erased in "flash-card" fashion. This is a good time to point out the simple positions of the notes representing the scale sounds the choir has been learning to sing. Explain that in keys having no sharps or flats *do* is on the first line below the staff and the third space when the regular *G-clef* is used, and on the first line above the staff and the second space when the bass, or *F-clef* is used in its usual position.

SECOND MONTH: The pace can be advanced somewhat. The first pages of the Dannhauser method or others supplying similarly large numbers of exercises in simple long-value interval structures may be worked through. This is the time to get finicky about accurate time-beating. Every choir member should be required to learn the rudimentary beats for two-count, three-count and four-count barrings, and in singing at sight should be made to keep this beat going like a metronome. The Dannhauser Book I may be supplemented by the study guide and long-playing recordings now on the market (Gregorian Institute Press). If beating and note values offer too much trouble at this point, let them form a special study based on the abstracted note-series as given in the Hindemith book mentioned earlier.

THIRD MONTH: Most choirs will be ready, if the program has been based on fifteen minute reading periods once weekly, to begin work on melodies of the most elementary cast. Those lying between numbers 14 and 32 of the

Dannhauser method will provide material for two months of study or more. If the choir is made up of both reading and non-reading members when the program is started, the pace will, of course, be somewhat more rapid than if it is made up largely of non-readers.

FIFTH MONTH: At this point the choir-master should start to work in new keys. The Dannhauser method, like most others in print today, spends too much time in C major before branching into other keys, and as a result, the student is psychologically glued to the C major scale line. If ease is to be gained in other keys, particularly the keys of G, F, D, A, B flat and E flat, in which nine-tenths of all church music commercially available is written, the C major tyranny must be loosened at an early stage of study. The choir-master will be obliged to improvise exercises for his choir, perhaps, as a great deal of suitable music is not to be easily found. This should not be overly difficult, however.

FINAL STAGE: When sight-reading of simple melodies in the easier keys is progressing nicely, motets of the difficulty of Palestrina's three-part *Jesu Rex Admirabilis* or the Lotti *Vere languores* may be read through. Two readings should suffice to master all the notes and rhythms. From the third reading on, the choir-master will be able to work for interpretation and tone.

The above remarks apply equally to chant reading. During the first stages of study, at a time best gauged by the choir-master, the choir may start *sol-fa* reading of simple Communions of a difficulty equal to *Pater si non potest, In splendoribus, Si quis sitit*, etc. It must never be forgotten that syllabic chants are infinitely more difficult to sing neatly and in a satisfying manner, and therefore should be avoided in the early stages of sight-reading. Neumatic or melismatic chants are actually easier to handle and more pleasing in result to the neophyte choir.

Not much more can be said in an article of this sort. Once the reading program has been launched, the choir-master will be able to carry out the above steps, and after these have been thoroughly worked out, proficiency will have developed to a point which will permit reading of nearly all music of average difficulty used in the programs of a liturgical choir.

STRIVING FOR PERFECTION

by Jean Anthony Dargis



IT SOMETIMES HAPPENS that a Catholic Church musician is confronted in a discussion by one who questions the purpose and reasons behind the work of the Gregorian theorists who spend their lives trying to achieve a perfect restoration of the art of

Gregorian Chant through the study of ancient manuscripts, and of the outstanding Gregorian conductors who strive for utter perfection in the rendition of the art. On these occasions one finds that many well-intentioned people cannot understand the necessity of this work, and some even consider it a sort of superfluous antiquarianism. The general opinion seems to be that in liturgical music the text overshadows the musical element to such a degree that the study of minute points of interpretation is unessential and even detrimental to the true spirit of sacred song. In order to counteract this opinion, it is essential that the church musician know the answer to the question, and the purpose of this article is to set forth some of the more common arguments for our position.

A careful analysis of this opinion that intensive paleographical and aesthetical study are unnecessary clearly shows not only a general misunderstanding of the place of art in the liturgy, but also of the character of liturgical prayer itself. This state of affairs is in great part due to the emphasis which has been, and still is, placed on the fact that the singing of liturgical music is vocal prayer — no more and no less. This statement, of course, is perfectly true and must certainly be emphasized and made clear, but in its fullest sense, not in such a way that the artistic element in liturgical music is minimized. Taken separately, the text is more important than the melody, but the union of the two is greater than the component parts, because this union is not merely accidental, but an extremely intimate one, depending on the merits of the individual composition.

Sacred music must be so intimate a union of art and prayer that one does not predominate over the other, but rather that they complement one another. It is the duty of the choirmaster to foster and preserve this union by interpreting the text through the medium of the art. In this way there results a prayer which is artistic and an art which is prayerful; for well-ordered art is certainly a prayer, and well-ordered prayer is certainly an art.

If this concept can be impressed upon the minds of those who think of music as an unessential adjunct to the liturgy — something which adds solemnity and provides entertainment — it will be relatively simple to justify the scholarly work of gregorianists in the fields of aesthetics and paleography. There are various ways in which this problem can be approached successfully, but principally through the works of Saint Pius X, and the principles of aesthetics.

In reviewing the life and writings of Saint Pius X, one not only finds specific instances which show his opinion on this matter, but one soon discovers that his entire life was devoted to the very concept of art and prayer which is stated above. The sweeping reform embodied in his *Motu Proprio* had for its immediate aim, a reform of the artistic element in sacred music. It was not a question of textual reform — the texts were the same as they had been for centuries. His commands and exhortations were all directed toward the artistic side; the discovery of the original melodies, their restoration in the liturgy, and their establishment as a model for all church music.

With the publication of the Vatican Edition of Gregorian Chant, the first fruit of the Pontiff's endeavors, he suppressed all former editions of chant and made the restored version official for all churches and chapels of the Roman rite. Nor was this action due to textual difficulties — again

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it was a solemn injunction for the preservation of the artistic element which not only adds to our prayer, but is, in itself, a prayer.

Another argument showing the mind of the Church on this matter is drawn from the fact that the Solesmes edition of Gregorian Chant, edited by the same men as the Vatican Edition, as a successful restoration not only of melody, but also of rhythmic interpretation, is used in the major basilicas of Rome and is the official text at the Pontifical Institute of Sacred Music. This is, to say the least, a sign of ecclesiastical approval and encouragement for the scholarly editors.

Among the writings of Saint Pius are found two quotations which definitely give his attitude toward the importance of paleography and aesthetics in the field of sacred music:

“The melodies of the Church, ‘Gregorian’ as they are called, are to be restored to their integrity and purity with fidelity to the most ancient manuscripts.”¹

“It is important that these melodies [Gregorian Chant] be performed in the manner in which they were originally conceived as works of art.”²

In the famous *Motu Proprio* of 1903, the “Scripture” of Catholic church musicians, the Pontiff was no less definite than in the above-quoted passages. In analyzing the key sentence of this document, one finds a strong support for these ideas on art and prayer:

“The more closely a composition destined for use in church approaches the Gregorian form in its movement, inspiration and feeling, the more sacred and liturgical it is; the more it departs from that supreme model the less worthy it is of the temple.”

Here is a very significant passage for the musician. The first hours of any course in music appreciation are devoted to explaining the three component elements of music: rhythm, melody and

harmony — exactly what Saint Pius means by “movement, inspiration and feeling.” His use of the word “movement” immediately calls to mind the Platonic definition of rhythm as order in movement. The word “inspiration” implies the mental equipment of the composer in writing a melody — his helps, both spiritual and physical. The term “feeling” can mean nothing but the modality of Gregorian Chant which is the counterpart of harmony in part music.

As is evident, the tone of the above quotation is very insistent and it is concerned solely with the artistic side of liturgical music, using terminology which is exclusively musical in character. This quotation, along with the three-fold test of sacred music given in the same document — sanctity, goodness of form, and universality — are all that are necessary to give the attitude of the saintly author on this question. If the liturgy is to be given back to the people, its externals, music, ceremonies, architecture, etc., must be of such artistic worth as to attract the people and satisfy them. Only in this way will these externals become the channels of grace which they are destined to be.

In turning to the field of aesthetics to find support for our claims, we must start with the principle that it is the musician’s duty to study a composition in such a way that he can interpret it as closely as possible in keeping with the mind of the composer. This is the test of an artist — to reflect like a mirror the work he performs, allowing his individuality to arise from his understanding of the composer’s intention. But how can the mind of the composer best be known? The only logical solution is to revert to the manuscripts of the composer, or at least the earliest copies with authentic markings. It is odd that no one questions the work of scholars like Albert Schweitzer and others who take the compositions of Bach and other classical masters and study them with great care, finding all the original manuscripts and early copies that exist for sake of comparison before publishing a new edition. If this is the care taken with great classical compositions, how much more care should be taken with the purest and highest form of musical art

1. *Motu Proprio*, November 22, 1904.

2. Letter to Msgr. Dubois, Archbishop of Bourges, July 10, 1912.

ever devised by man for the loftiest purpose ever conceived by man?

Considering this idea from the point of view of the philosopher and musician, the same conclusion can be drawn. It is justifiable to apply the Thomistic-Aristotelian theory of hylomorphism to music by considering melody as the matter of music and rhythm as its form. If this is the case, it is evident that a restoration of a musical art form includes not only the traditional melody but also the traditional rhythmic indications given in the manuscripts, and this is the product of scholarly work in paleography.

However, there are those who say that if, individually, we are doing our best with what we have, God is glorified. This statement is true, but misleading, and is often an alibi for slipshod work. Some persist in using it as an escape and feel quite satisfied with their meagre efforts. It has often been said that our best is none too good for God, and by "best" is meant more than meets the eye. It implies that there must be a constant attempt to improve, and this is the purpose of these labors in paleography. When our action has such a lofty purpose, we can never feel satisfied with what we are doing. There is always room for improvement.

Another effective argument based on aesthetic principles is concerned with the necessity for uniformity in the restoration which will eventually show up in the rendition of chant. If we want a truly artistic restoration, which will have the uniformity and unity essential to any art, it follows that we must seek for these qualities in their original settings — the ancient melodic and rhythmic indications — not in the theories of various present day musicians.

A very cogent argument brought forth by Dom Joseph Gajard, choirmaster of Solesmes Abbey, is based on the fact that the true, original source books for the prayer of the church are not the missal and breviary, but the Graduale and Vesperale. There alone do we find the liturgical prayers in their original settings and there alone are we given the key to the spirit of these prayers as conceived in melody.

Even looking at this problem from a purely historical point of view, it still can not be set down entirely as antiquarianism. If a direct connection with antiquity can be made through the study of

early manuscripts and a restoration of the sacred chant, there will be a new link forged with the ages of faith — a new aspect from which to view these times of saints and scholars, martyrs and artists. It will serve as a means to extend our knowledge and to profit by what we learn from history. Any new approach which acts as a symbol of our unity with these times certainly cannot be rejected by those who are of one mind with the church.

In summary it can be said that our gregorian scholars do not study the manuscripts for pure enjoyment — the deciphering of tenth century writing and the making of comparisons among infinitesimal points of rhythm and interpretation would not seem to constitute a form of pleasant recreation. Again, they do not work purely as antiquarians, interested in the manuscripts merely for their age. Rather, they combine the loftiest purposes of the paleographer, the artist and the liturgist in their attempt to give us a perfect restoration of a pure art form whose only purpose is the praise of God. With this as our end how can we ever be guilty of excess.

Of course, in matters of this sort there is always the danger of going too far and laying the emphasis on one or another part. If one should emphasize the artistic side of the expense of the prayer element, we would revert to the situation it existed in the 18th and 19th centuries — sacred concerts rather than liturgical ceremonies. On the other hand, we have already seen the result of stressing the prayer at the expense of the art. Thus, we must keep an even keel in the matter, and this can only be done by repeating that liturgical music is a successful combination of artistic and prayerful elements in such a way that one does not predominate over the other, but that one complements the other — prayer which is an art and art which is a prayer. Any other course leads to confusion. As Saint Augustine so concisely said: "He who sings prays twice". But that second prayer will be only as good as we make it.

No better exposition of the work of the theorists can be given in closing than the following words of Dom André Mocquereau:

"To search for the thought of our fathers; to efface ourselves before their

(Continued on Page 236)

FATHER FRANCIS MISSIA

by † Francis Schenk
of Crookston, Minn.

I will sing to the Lord all my life. I will make melody to my God as long as I live. May my song be pleasing to Him! As for me I will rejoice in the Lord. Psalm 103:33-34.

Death is a very common experience. When we have lived a number of years we are not strangers to it. Yet when it comes, it is never something of the commonplace. For it is very decisive. And when it comes suddenly it impels men to the soberest of thoughts.

It effects us beyond the personal reflections on its inevitable quality. It touches our hearts with sympathy when one whom we have loved is taken from us through death.

It is true that death is the portal to eternal happiness for those who have lived devoted to the Lord. And God, Who loves His priests whom He Himself has chosen, will surely reward most richly a priest who has dedicated his life to God.

Yet there is a loss we all feel. And though we are quite reconciled to God's wonderful Providence — no matter how it may manifest itself — yet the departure of one who exercised so great an influence on so many, is felt from a human point of view as a loss.

We who are gathered here this morning feel that loss in more ways than one, for Father Missia exercised an influence for good far greater than most men exercise it.

Father Missia came to this country from a country then known as Austria. He was a young seminarian bringing with him, even in his youth, the gentility and culture of the old world. He received a part of his tutoring from his uncle, Cardinal Missia. He left his home, as many of his countrymen did, to join the ranks of the American priesthood. He would learn our language that we might learn from his gifts of heart and soul.

I know but little of his European musical background. I do not know of any special course in music he had in Austria. Yet his talent for music



Father Francis Missia

was extraordinary, for even in his deacon year at the St. Paul Seminary in 1907 he was placed in charge of the choir.

It is a striking coincidence that the very year that Father Missia came to this country, St. Pius X issued his *Motu Proprio* on Church Music. This is the memorable document which has remained the guide for judging the worth of music accompanying the Liturgy of the Church.

St. Pius X made the Gregorian Chant the model for all Church Music. He recognized the worth of classic polyphony and also of modern music in so far as it would have the excellence, sobriety and gravity proper to liturgical functions. He prescribed that kind of music we would wish to hear on entering a church. It must be something different from what is heard elsewhere. It should be a sacred music devoted to its purpose — a music whose peace should still passion, whose dignity should strengthen our faith, whose unquestioned beauty should find a home in our hearts; a music worthy of the House of God in which we meet, and of the holy words of our Liturgy.

These were the standards that Father Missia sought to observe, to make known and to teach. For forty-eight years this work has continued with most distinguished results.

Father Missia died last May as the result of an automobile accident. Bishop Schenk's eulogy delivered at the funeral is here given in full.

Other priests and laymen may have been more accomplished organists than Father Missia; others may have had more distinguished voices; others may have had a more profound technical knowledge; others may have had a more profound spiritual comprehension; others may have had years of special training and preparation — yet none excelled him in his masterful direction and in the exquisite rendition of the Church's sacred music.

His love for sacred music became an inspiration to thousands. He worked incessantly. No task was insurmountable. He would take young men in the seminary who could not read music and teach them to read it. He would take young men who had no ear for music and teach them to sing. Others who showed a little more aptitude he trained to sing beautifully the sacred chant of the Church. Others he formed into a choir that during all the years of his tireless work had no peer in any seminary of this country.

He had the facility to inspire students to wish to sing and to sing well. In this he was a perfectionist. He would tolerate no approximations. He sought precision and perfection of interpretation.

He instilled a discipline of learning that few men can ever achieve. He brooked no nonsense in his classes. He had an uncanny gift of discernment. He could sense with a telling accuracy when a man was trying his best and when he was not. He had disciplined himself by hard work. He expected his students to follow the same pattern. To him, indifference to the liturgical music of the Church would make a man defective in his priesthood — for the sacred liturgy was born of sanctity and the dedicated worship of God. And he saw to it that every student would make this a part of his life.

He had not only the deepest respect for the sacred chant of the Church and for the masterpieces of the great artists — he himself was creative. In his room there is a great store of music which he himself wrote. Some of this represents his own original composition; some of it an accommodation of other music to the needs of his choirs; some of it musical score for the accompaniment of the liturgical singing.

He was always busy. He edited a hymnal for the Ninth National Eucharistic Congress in St. Paul. For some years now he has planned to bring out a new hymnal for general use. Only periods

of ill health and advancing years slowed this labor.

In all his work he was fortified by an indomitable will and a vigorous and a powerful personality. He would drive himself to accomplish results. He would carry the same energy into his classes and choir rehearsals. From the beginning of a rehearsal, when performance would sometimes be rather pathetic, he would work and work. He permitted nothing to discourage him in seeking the end. And the results were glorious achievements. From the outstanding event of the consecration of six Bishops at the Seminary in 1910, through the dedication of this magnificent cathedral, through the ordination services of the last forty-eight years, through the consecration of the chapel at Nazareth Hall, through the years of Holy Week services at the seminary and in this Cathedral, through the Eucharistic Congress, through the Sundays and Holy days at the Seminary, through the years of his direction of parish choirs in the Twin Cities, and of the St. Paul Choral Society, — there has been but one standard — the standard of hard work and exquisite perfection.

Nor are his achievements measured by what he himself directed with such consummate skill. Hundreds of priests have gone forth from the St. Paul Seminary imbued with a respect and a love for Church music that has influenced Church music throughout the entire Northwest. And the laity of his Choral Society brought back to their own parish choirs much inspiration and dedication they learned from him.

There was no task given to him to which he was not scrupulously faithful. There was one assignment which he kept, and often with difficulty and self sacrifice, — and that was the giving of his best in directing the choir of priests at his brother priests' funerals. Only physical disability ever kept him from this work of piety.

Father Missia loved the priesthood. He sought to inspire the seminarians with its holiness and dignity. He sought recruits for the priesthood where he could find them. I am one of his recruits.

Father Missia was a generous priest. He welcomed his brother priests to the best he could offer in kind hospitality. Nothing was too good for them or for his many friends. His deepest sorrows elicited his greatest generousities. In the last war

his closest relatives became the victims of shameful cruelties. He was constantly sending them help.

He was a man of great strength of personality. His dominance was extraordinary. It was a gift that God used to achieve so much.

He was an open man. We knew him well because he wore his thoughts and feelings externally.

If he had any weakness — perhaps it came from his strength. Sometimes he may have offended through his strength. Yet I have seen him weep when he felt that his dominance had betrayed him into this. Most men have only their weakness to berate them.

Though he enjoyed the company of men, he often sought solitude — solitude in his cottage in Wisconsin, where he loved to behold and contemplate the wonders of nature which God had created. There he could meditate on the phrases of the "Benedicite" and on the words of the psalmist extolling the wonders of creation. It was on his way home from this place of retreat that he lost his life.

The master has left this life. His mortal tongue which sang God's praises and God's mercies as a director of many choirs for almost a half century is now silenced on earth. If he has already entered heaven, his spirit is enraptured with celestial harmonies beyond all human comprehension. If he is yet to undergo some period of purification, his spirit breathes the thoughts and aspirations of the "Miserere" or the "De Profundis" — or perhaps the "Te Deum."

And we, who have learned from him some of the beauty of song directed to God, will continue to give voice to his unending aspirations. We will pray for him, and often in song, for our prayer will be doubly strong when prayed in song. *Bis orat qui cantat.*

The Liturgy of the Church in this Northwest will be the more beautiful in the years to come because of his teaching, because of his creative work, because of his insistence on perfection, because of his patience with us who were so slow to learn, because of his love for the beautiful in all that pertains to the Liturgy.

And these were his last words to his beloved seminarians last week:

"When thankfulness o'erflows the swelling

OUR MUSIC THIS MONTH

HODIE CHRISTUS NATUS EST by Camil Van Hulse; for Two Equal or Four Mixed Voices and Organ; 8 Pages; Cat. No. 2086; Price 22 cents net.

A new setting of the age-old Christmas text. A Soprano descant (optional) adds color and interest to the arrangement. A few suggestions of "Lo, How a Rose" impart to the composition a strong seasonal note.

MISSA GLORIA IN EXCELSIS DEO by Vito Carnevali; for SATB Voices and Organ; 38 Pages; Cat. No. 2091; Price \$1.25 net.

Three familiar Christmas melodies are featured in the course of the Mass: "Adeste Fideles," "Tu Scendi della Stella" and the Gloria section of "Angels We Have Heard on High". Only four pages of the Kyrie are shown here.

CANTIONES ORGANI: Ten Paraphrases for Organ on Familiar Hymns by Joseph J. McGrath; 24 Pages; Cat. No. 2054; Price \$1.50 net.

One paraphrase only has been selected from the group of ten found in the collection. It will serve to show the type of treatment herein given a hymn melody when set down as an organ solo. Mr. McGrath has purposely refrained from complex sonorities and has produced direct wordless statements of well-known hymn tunes in organ timbres.

heart, and breathes in free and uncorrupted praise for benefits received, propitious Heaven takes such acknowledgement as fragrant incense and doubles all its blessings."

"Gratitude is not only the memory but the homage of the heart — rendered to God for His goodness." He thanked his students and wished them well for time and eternity.

It is then with a certain fitness that we may apply in an accommodated sense the words of the Psalmist to Father Missia: *I will sing to the Lord all my life. I will make melody to my God as long as I live. May my song be pleasing to Him! As for me, I will rejoice in the Lord.*



A Christmas Motet
Hodie Christus Natus Est

For
 Two or Four Voices and Organ
 Soprano Descant Optional

Introduces Melody of "Lo, How a Rose"— Praetorius

CAMIL VAN HULSE

ORGAN

mf *rit.* *ten.*

The organ introduction consists of two staves in G major, 4/4 time. The right hand plays a melodic line starting on G4, moving stepwise up to D5, then down to G4. The left hand plays a bass line starting on G2, moving stepwise up to D3, then down to G2. Dynamics include *mf*, *rit.*, and *ten.*

Joyfully
f SOPRANO
 I Hó - di - e Chri - stus na - tus est, — Hó - di - e Sal -

II *f* ALTO
 Hó - di - e Chri - stus na - tus est, — Hó - di - e Sal -

f TENOR (*ad lib.*)
 Hó - di - e Chri - stus na - tus est, — Hó - di - e Sal -

f BASS (*ad lib.*)
 Hó - di - e Chri - stus na - tus est, — Hó - di - e Sal -

Joyfully
f

The vocal parts (Soprano, Alto, Tenor, Bass) and organ accompaniment are shown. The vocal parts are in G major, 4/4 time, and the organ accompaniment is in G major, 4/4 time. The organ accompaniment is marked *f* and *Joyfully*. The lyrics are: "Hó - di - e Chri - stus na - tus est, — Hó - di - e Sal -".

For two-part version, use small notes cued in Alto part.
 If no soloist is to sing, give solo part to Soprano (or Tenor) section.
 The descant Alleluias on p. 4-5, as well as in the last three measures, are intended to be sung only by a Soprano soloist. They should be omitted altogether if no soloist is to sing.

Approved by the Diocesan Music Commission.
 Boston, Mass.
 July 12, 1955

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vá - tor ap - pá - ru - it. Al - le - lú - ia, Al - le - lú - ia.

vá - tor ap - pá - ru - it. Al - le - lú - ia, Al - le - lú - ia.

vá - tor ap - pá - ru - it. Al - le - lú - ia, Al - le - lú - ia.

vá - tor ap - pá - ru - it. Al - le - lú - ia, Al - le - lú - ia.

Meno mosso
p SOP. (1. EN.) , *dolciss.*

Hó - di - e no - bis cae - ló - rum Rex de Ví - gi - ne na - sci di - gná - tus

mf

est, Ut hó - mi - nem pér - di - tum ad cae - lé - sti - a re - gna re - vo - cá -

Tranquillo
SOPRANO *pp*
Al - le - lú - ia.

ret.
ALTO *p* *pp*
Al-le-lú - ia, Al - le - lú - ia, Al-le-

TENOR *pp* *pp*
Al-le - lú - ia, Al-le - lú - ia.

Tranquillo

SOPRANO (or TENOR) SOLO *mf*
Flos de ra - dí - ce Jes - se Est na-tus hó - di-e. —

SOPRANO

ALTO
lú - ia.

TENOR

poco meno p

Quem no-bis jam ad-és - se Lae - tá-mus ú -

dim.

This system contains a vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics "Quem no-bis jam ad-és - se Lae - tá-mus ú -". The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. A *dim.* (diminuendo) marking is placed over the piano accompaniment.

DESCANT (*ad lib.*) *f*

- ni - ce. Al - le -

SOPRANO *mf* *mf*

Flos il - le Je - sus est, Flos il - le Je - sus est.

ALTO *mf* *mf*

Flos il - le Je - sus est, Flos il - le Je - sus est.

TENOR *mf*

Flos il - le Je - sus est.

BASS *mf*

Flos il - le Je - sus est.

This system includes a descant and four vocal parts. The descant is marked "DESCANT (*ad lib.*)" and "f". The vocal parts are for Soprano, Alto, Tenor, and Bass, all marked "mf". Each vocal part has the lyrics "Flos il - le Je - sus est," followed by a rest and then "Flos il - le Je - sus est." The piano accompaniment continues with the same texture as in the first system.

mf *f*

This system shows the piano accompaniment for the third system. It features a melodic line in the right hand and a bass line in the left hand. A *mf* marking is present in the middle of the system, and an *f* marking appears at the end.

mf slower
lú - ia, al-le-lú - ia, al-le-lú - ia, al - le - lú - ia. ———

f p slower f a tempo
Ma-rí - a Vir-go ra - dix, De qua flos or - tus est. Al-le-

f p slower f a tempo
Ma-rí - a Vir-go ra - dix, De qua flos or - tus est. Al-le-

f p slower f a tempo
Ma-rí - a Vir-go ra - dix, De qua flos or - tus est. Al-le-

f p slower f a tempo
Ma-rí - a Vir-go ra - dix, De qua flos or - tus est. Al-le-

SOPRANO *ff*
lú - ia, al-le-lú - ia, al-le-lú - ia.

ALTO *ff*
lú - ia, al-le-lú - ia, al-le-lú - ia.

TENOR *ff*
lú - ia, al-le-lú - ia, al - le - lú - ia.

BASS *ff*
lú - ia, al-le-lú - ia, al-le-lú - ia.

cresc. ff allarg.

Ped.

Tempo primo

f
Gló - ri - a in ex - cél - sis De - -

f
Gló - ri - a in ex - cél - sis De - -

f
Gló - ri - a in ex - cél - sis De - -

f
Gló - ri - a in ex - cél - sis De - -

Tempo primo

f

meno f *ten.*
o, Et in ter - ra pax ho - mi' - ni - bus

meno f *ten.*
o, Et in ter - ra pax ho - mi' - ni - bus

meno f *ten.*
o, Et in ter - ra pax ho - mi' - ni - bus

meno f *ten.*
o, Et in ter - ra pax ho - mi' - ni - bus

meno f *ten.*

bo - nae vo - lun - tá - tis. Al - le - lú -

bo - nae vo - lun - tá - tis. Al - le - lú -

bo - nae vo - lun - tá - tis. Al - le - lú -

bo - nae vo - lun - tá - tis. Al - le - lú -

cresc.

Ped.

ia, al - le - lú - ia. Al - le - lú -

ia, al - le - lú - ia. Al - le - lú -

ia, al - le - lú - ia. Al -

ia, al - le - lú - ia. Al -

sempre f

sempre f

sempre f

sempre f

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

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

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

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

SOPRANO SOLO *Allargando* *(ad lib.)* *f* *ff* *Molto largo*

Al-le-lú-ia.

SOPRANO *cresc.* *ff*

Al-le-lú-ia, in ex-cél-sis De-o. Al-le-lú-ia.

ALTO *cresc.* *ff*

ia. Al-le-lú-ia, in ex-cél-sis De-o. Al-le-lú-ia.

TENOR *cresc.* *ff*

lú-ia. Al-le-lú-ia, in ex-cél-sis De-o. Al-le-lú-ia.

BASS *cresc.* *ff*

lú-ia. Al-le-lú-ia, in ex-cél-sis De-o. Al-le-lú-ia.

Allargando *Molto largo*

cresc. *ff*

MISSA GLORIA IN EXCELSIS DEO

for SATB Voices and Organ

Based on
Christmas Themes

VITO CARNEVALI

KYRIE

Calmo espress.

SOPRANO

ALTO

TENOR

BASS

CHORUS *p*

Ký - ri - e

ORGAN

Calmo espress.

p

CHORUS *p*

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

CHORUS *p*

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

CHORUS *p*

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

e - lé - i - son, e - lé -

Ped.

Approved by the Archdiocesan Music Commission of Boston, Mass.
May 20, 1955

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Made in U.S.A.

SOLO *espress.*

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

SOLO *espress.*

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

Ped.

SOLO *espress.*

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

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

SOLO

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

son, e - lé - i - son.

son. Ky - ri - e e - lé - i - son.

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

son. Ky - ri - e e - lé - i - son.

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

p *rall.* *a tempo*
Ky - ri - e e - lé - i - son, e - lé - i - son. —

p *rall.* *a tempo*
Ky - ri - e e - lé - i - son, e - lé - i - son. —

p *rall.* *a tempo*
Ky - ri - e e - lé - i - son, e - lé - i - son. —

p *rall.* *a tempo*
Ky - ri - e e - lé - i - son, e - lé - i - son. —

ste e - lé - i - son.

ste e - lé - i - son.

ste e - lé - i - son.

Chri-ste e - lé - i - son.

rit. *a tempo*

rit. *a tempo*

rit. *a tempo*

rit. *a tempo*

rit. *a tempo*

Tempo I

CHORUS *p*

Ký - ri - e e - lé - i - son, —

CHORUS *p*

Ký - ri - e e - lé - i - son, e -

CHORUS *p*

Ký - ri - e e - lé - i -

CHORUS *p*

Ký - ri - e — e - lé - i - son, e -

rit.

Tempo I

VIII. ADESTE FIDELES

JOSEPH J. McGRATH
Op.48, No. 8.

Crisp registration. Include mixtures

MANUAL

The musical score is written for a manual and consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 4/4. The first system includes a dynamic marking 'f' and a performance instruction 'Crisp registration. Include mixtures'. The music features a mix of chords and moving lines in both hands, with various articulations and phrasing marks throughout.

From "Cantiones Organi"
Copyright MCMLV McLaughlin & Reilly Co., Boston, Mass.

Sw. Stopped Diapason 8, Piccolo 2
Gt. Sharp, but not hard Stops. Include Octave 4 (mixtures)
Ped. Gamba 16, Flute 4

MAN.

PED.

The first system of music features a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth and sixteenth notes, with a slur over the first two measures. The bass clef staff contains a single half note in the first measure, followed by a whole rest. A second bass clef staff below it contains a quarter note in the first measure, followed by a whole rest.

The second system continues the melody in the treble clef staff. The bass clef staff has a half note in the first measure, followed by a whole rest. The second bass clef staff has a whole rest in the first measure, followed by a half note in the second measure.

The third system shows the melody in the treble clef staff with a more complex rhythmic pattern. The bass clef staff has a half note in the first measure, followed by a whole rest. The second bass clef staff has a quarter note in the first measure, followed by a whole rest.

The fourth system continues the melody in the treble clef staff. The bass clef staff has a half note in the first measure, followed by a whole rest. The second bass clef staff has a whole rest in the first measure, followed by a half note in the second measure.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and another bass clef staff at the bottom. The treble staff contains a complex melodic line with many sixteenth notes and some slurs. The middle bass staff has a long, smooth line with a few notes, suggesting a sustained chord or a simple harmonic accompaniment. The bottom bass staff is mostly empty, with a few notes appearing at the end of the system.

Second system of musical notation. Similar to the first system, it has three staves. The treble staff continues the melodic line with more sixteenth-note patterns. The middle bass staff has a few notes, and the bottom bass staff has a few notes, including a sharp sign (#) indicating a key signature change or a specific note.

Third system of musical notation. The treble staff shows a continuation of the melodic line. The middle bass staff has a long, smooth line. The bottom bass staff has a few notes, including a sharp sign (#).

Fourth system of musical notation. The treble staff has a melodic line that ends with a few notes. The middle bass staff has a long, smooth line. The bottom bass staff has a few notes. The word "rall." is written in the middle of the system, indicating a tempo change.

New Books

Liturgical Piety. Louis Bouyer. University of Notre Dame Press. 281 pp. and Index. \$4.75.

Reviews of this very engaging — and possibly epoch-making — study have already appeared in various liturgical magazines, and for those who are looking for a more lengthy description, the writer would recommend Father Howell's review in *Worship* of March, 1955.

Actually, the title is misleading; something much more provocative — like *Raising the Liturgy from the Dead* — ought to have been used. For this is a provocative book. Oratorian Père Bouyer is nothing if not outspoken. He knows only one way to state his convictions: strongly and forthrightly. And though critics like Father Jungmann assure us that he is less correct in certain opinions, his vision of liturgical history and problems is generally so broad that his book is a must for all readers interested in this engrossing subject.

The book has some very difficult chapters — even one who has gone through a course in theology will find this to be true. Père Bouyer's main endeavor is to enlarge upon the "Mystery" idea of the Liturgy, as first proposed by Dom Odo Casel (*Kultmysterium*). After reading this section of the book twice, I had the feeling that the author might have removed a certain amount of ambiguity by being less repetitious and more concise in his discussion. It almost seems as if he wants to make sure that the Mystery does remain mysterious. It might be noted here that Bouyer's explanation of the Pauline use of "mystery" differs from the interpretation of Père Prat.

Nevertheless, in spite of such shortcomings as the book may have, one emerges from the reading of it with a new enthusiasm, a new vision of the spiritual potentialities hidden in the liturgy. We are so used to looking upon our liturgical ceremonies as a series of formalized rites, somehow made sacrosanct by tradition, that we find our senses dulled and our minds strangers to the idea that the liturgy might also have present-day spiritual energy, present-day cogency, present-day application. Doubtless, as Père Bouyer shows, some adaptations will have to be made in order that the liturgy might once again display the unity it formerly had, and we will have to be taught to look underneath the surface in order to see the tremendous theological realities present there —

REVIEWS

but countless things in the Church today point to the future fulfillment of these elements, and we can look forward with prayerful confidence and courage.

Music Now and Then. Ashley Pettis. Coleman-Ross, publishers (80 Boylston St., Boston 16). 118 pp. \$3.75.

This book very conveniently divides into two parts. Part I (*Music Now*): A miniature jeremiad aimed at the outrages, atrocities, and commercialized abuses to which music is subjected in our day. Part II (*Music Then*): The multiple forms and purposes of music as used by the people of God in the Old Testament, with special emphasis on the all-pervading part of music in the life of King David. Of these two parts, the second is clearly the most informative, tracing and collating as it does a myriad of references to music in the Bible.

The reviewer is not certain just what is to be concluded from all this, though apparently the author is driving at the idea that music will only regain its rightful place of honor when we once more learn to direct its purposes to glorifying God. But the world is so complex today that I am afraid we can get little positive direction from the way things were done in the Old Testament. The observations of the author are at times marked by a certain naiveté, though one does not question his highmindedness and his sincere desire to see music reinstated as an operative religio-social force. The book is rather high-priced for its size.

The Technique of Gregorian Chant Chironomy by Joseph Robert Carroll; Gregorian Institute of America; 92 Pages; Price \$3.00; includes supplementary wall charts and sample chironomy diagrams.

Here, in a book of nearly 100 pages, is a detailed treatise on the subject of chant chironomy, or the science of conducting Gregorian Chant according to the principles of Solesmes. In twelve chapters the author develops at length and with skillful propaedeutic the phases of chant conducting which are only hinted at in most chant text books. By means of drawings, wall charts, sample diagrams, and verbal analyses the author shapes every hand-gesture and coils his chironomic signs around the melodic formations in such a way as

to afford the reader a clear concept of the rhythmic and expressive flow of the chant.

Emphasis throughout the book is placed on the conductor's ability to communicate to the singers the rhythmic and interpretive implications of the chant. In order to do this with any degree of success, the conductor must be presupposed to have "basic musicianship . . . and a fluency in reading Gregorian Chant" as part of his personal musical equipment. The author says on page 1, "unless the conductor can sight-read chant fluently and grasp the main points of a composition in a two-minute examination of the music, he will attain only partially satisfactory results in his work." The book is therefore not for beginners in chant.

The author prefers to use modern notation for writing in the elementary chironomy because of the space afforded between the notes in the modern notation transcription of the chant. He shows the chant-notation equivalent of many illustrations but the chironomy is, in almost every instance, drawn around the modern notes. Some teachers may not agree that this procedure is to be preferred since the greater rhythmic shape of a phrase is more clearly expressed in the chant notation than it is in the modern. If this is so then practise in viewing the graphic representation of the melody, the rhythm and the conducting according to the old notation would seem to be of the essence for beginners. The shift into a new gear, so to speak, for the conductor when he leaves off studying conducting according to modern notation and actually confronts his choir with a Liber in his hand, (in chant notation!) may not be as easy as the author of this treatise contends. Nor does the author abandon the modern notation in the more advanced phases of his subject. In Chapter Ten, for example, on "Chironomy at Sight from the Liber", he gives the chironomy of the Christmas Communion *In Splendoribus* in modern notes.

This issue might have been avoided by using larger-than-normal chant notes and by spacing them — even in the melismatic passages — more openly. On the other hand, the issue of notation may not be pertinent at all as the experience of the author and of the users of the book may ultimately prove.

Be that as it may, all students of chant will do well to investigate this excellent treatise, the first of its kind to appear in the English language. Conductors of chant choirs would likewise do well

to try out on their choirs the teaching devices suggested in the early chapters of this book. The conductor's signs will become more meaningful if the singers too, are permitted to analyze and practise the chironomic gestures herein set forth.

Recent Records

Lalande: De Profundis. Soloists, chorus of Radio Stuttgart, Pro Musica Orchestra, Marcel Couraud, director. Vox 12", PL 9040.

The ordinary handbook of music history speaks of French baroque sacred music as being frivolous and generally without value — an opinion which has been effectively refuted by recent LP records. For certainly the leading composers of that era — Lully, Couperin, Charpentier, and Lalande — bring one to another conclusion. The *De Profundis* of Lalande, a giant "motet" of uncertain date, is strongly reminiscent of the mixed Italian-French style of Charpentier. Small ensemble sections alternate with large choruses, several of them set to sumptuous counterpoint. The general spirit of the music is grave, as befits the words.

History of Music in Sound: Vol. IV. The Age of Humanism. Victor 2 12", LM-6029.

The period covered in this album is the late Renaissance and the early Baroque (1540–1630). To be sure, the formal and stylistic features of music as practiced in the first part of this period were vastly different from those which were dominant in the latter part. But as Gerald Abraham points out, "It was mainly during this period that music changed its orientation from the divine to the human." Hence the time and title of the album.

Excerpts of sacred and secular, vocal and instrumental music are included, and the general remarks that were made concerning Vol. III of this series (cf. the July–August issue of *Caecilia*) hold true here also. A representative piece of practically every school and trend is to be found, from the witty *Il est bel et bon* of Passereau to the massive *In Ecclesiis* of Giovanni Gabrieli, from the bold chromaticism of Gallus' *Mirabile Mysterium*, to the dramatic scene from Monteverdi's *Orfeo*.

Not all the renditions are of equal artistry, but the general level is so satisfactory that there can be little quarrel here. As usual, the album contains a 70-page booklet which provides commentary on the music, a good part of the notation, and all of the words for the vocal numbers. All in all a valuable contribution.

Christmas Music

Carols arranged or composed by C. Alexander Peloquin, published by McLaughlin & Reilly (Grade of difficulty indicated).

Upon This Night. SATB a cap.; or SSA and organ (MD).

Little Jesus; Let Us Go to Bethlehem (2 Czech carols). 3 equal (EM).

Jesus Thou Art Lord; Come to the Lowly Cave (Czech & Lithuanian). Both SATB a cap. (EM).

A Child Will Come (Romanian). SSATB (MD).

Happy Holiday, O Welcome. SSATB (M).

Jesus Falls Asleep (Czech). SATB (EM).

The Garden of Jesus (Dutch). SATB.

Christmas Day Rises Clear (Serbian). SATB (M).

In Bethlehem. Gaston Feremans. Unison with harmony chorus. World Library of Music.

Born Within a Stable. Gaston Feremans. Unison. World Library.

Christmas Hymn. Flor Peeters. 2 or 3 equal. World Library of Music.

Several fresh and attractive Christmas numbers have come from the pen of Mr. Peloquin, the majority of them perhaps best suited to holiday programs. The generally imaginative and appropriate words were in most cases contributed by Omer Goulet, S. S. S. There is a pleasing variety of style displayed in these numbers; several are written for the most part along traditional choral lines, while others employ humming and similar non-verbal sound effects. *Upon this night*, an original work (coming in two arrangements) written to a rocking 6/4 lullaby rhythm, will appeal to any director who is on the lookout for a composition that is new and yet retains a respect for the spirit of Christmas past. *Come to the lowly cave* is a joyous tune of Slavic origin, each stanza of which offers a new approach to the simple melody. The equal-voiced *Little Jesus* and *Let us go* have a petite quality which will make them especially appealing when sung by treble voices. Because of the strange scale employed, the Romanian *A Child will come* is doubtless the most unusual piece in the group.

The three short carols offered by World Library of Music appear best suited for children's groups, though *In Bethlehem* makes provision for an SATB chorus. There is nothing pretentious about these pieces — all three are set to a Christmassy 6/8 rhythm. The words were penned by Hyacinth Blocker, O.F.M.

Music for the People

Mass in the Major Modes. Russell Woollen. For Congregation, choir of 3 equal voices, and choir of treble voices *ad lib.* McLaughlin & Reilly.

Messe Responsoriale. Joseph Gelineau. For Congregation and SATB choir. World Library of Music.

Missa Marialis. Joseph J. McGrath. For Congregation and 3 equal voices. Gregorian Institute of America.

The liturgical revival of our century has set into motion currents and counter-currents, lasting reforms and short-lived commotions. Musically speaking, one of the innovations which has been successfully introduced and seems to be destined for a lengthy life is the mass written for congregation *cum* choir. Each year sees new compositions of this type proceeding from the publishers. The recent appearance of Father Woollen's *Mass in the Major Modes* prompts the writer to call attention to several others.

Doubtless the most venerable of all populus and choir masses is Refice's *Missa Choralis*. The Fischer edition of it is almost 40 years old now — an age at which much contemporary church music has long been put to rest — but Refice's work is apparently just as alive today as it was twenty-five years ago. In the decades following the First World War, the publication of congregational masses became a not uncommon feature of American catalogues. A complete bibliography of all such masses published between 1920 and 1950 would make a very interesting study.

Nor have the presses been idle during the past few years. Père Joseph Gelineau's *Messe Responsoriale* appeared in France in 1953, but has only lately become available in our country through the World Library of Mr. Omer Westendorf. Père Gelineau, a young Jesuit devoting himself to the liturgical renovation in France, emerged almost out of nowhere a few years ago with his remarkable musical settings of a group of *Psalmes*. His *Messe* (without *Credo*) is fashioned almost entirely from a short modal phrase. This unifies the various sections of the mass, but in a sense precludes flights of imagination — so that for me the work as a whole is creditable but plain. The generally traditional harmony is salted by a splash of out-key dissonances.

McGrath's *Missa Marialis* and *Missa Antiphonalis* have much in common. In both cases the populus part may be sung by a section of the choir if necessary. The harmony is predominantly diatonic, and the melodic lines in the style of traditional church music. As in Mr. McGrath's other works, the craftsmanship is tidy and idiomatic, but simple. In the *Marialis*, original music is provided for the *Credo*, whereas in the *Anti-*

phonalis, Gregorian *Credo III* is employed almost entirely.

It would not be facetious to call Father Woolen's new mass the "Mass of the Consecutive Fifths," since they appear in abundance in practically every section of the work. From this point of view, his new mass is more mannered than the *Missa Melismatica*, and at the same time it is somewhat simplified. The element of dissonance, though always at hand, is less caustic, and the voices and accompaniment behave more amicably together. This procedure would more or less be expected in a populus and choir mass.

The mass is unified by the use of four short motives, each of which is typical of one of the four last modes — hence the title of the work. The melodic lines are strongly reminiscent — at times directly imitative — of chant. But while in the *Melismatica* the basic time unit is the eighth note, in the present opus the unit is the quarter note, frequently lengthened into half notes and so on. Another unifying motive is an attractive example of *rosalia* which recurs in various positions. It appears to be an amplification of a chant phrase found in the *Alleluia* of Christmas Midnight Mass (on the word *es*). It is interesting to note that the phrase falls into a natural 5/4 measure.

There is no prevailing time signature, though six beat measures are very frequent. By use of hemiole, the accentuation in these measures is often varied from 1 2 3 1 2 3 to 1 2 1 2 1 2. Irregular measures occur rather often, e.g., the *Et incarnatus est* is written to successive groups of 4 beats, 5, 5, 6, 2, 6, and so on. This irregularity might easily present a hazard for amateur groups inasmuch as the misplacing of an accent, or the failure to place any accent at all will clearly ruin the structural unity of the lines.

Following a modern convention, the composer uses no key signature. This leaves him free to enter whatever key suits his purpose, though the feeling of major tonality is naturally predominant. The not infrequent use of cross relation should be noted here. In the first *Agnus Dei*, for instance, the three voices spend the first two bars in alternating between the D major triad and the F major triad. There are occasional passages of counterpoint, sometimes within the choir parts, sometimes between the populus line and the choir part. The populus line, by the way, rather frequently coincides with the bass or some other choir section, but there are a fair number of times when

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it acts independently. The treble line is *ad libitum* and almost invariably coincides with one of the other sections.

The proof of the pudding is in the eating — and as of now it is not possible to predict what sort of acceptance will be accorded this new mass during the years to come. On paper, at least, certain sections appear very successful, others somewhat amorphous. The music makes no attempt to be appealing in the way that Refice's *Missa Choralis* is, but there is a certain uniform grandeur. It is rooted in tradition in that its melodies are filled with Gregorian progressions and idioms. But from other points of view — especially harmonically and rhythmically — the music is born of the twentieth century. Only a well trained and directed group will be able to negotiate the congregation part.

(Reviews by Father Francis Guentner, S.J. Dr. Carroll's "The Technique of Gregorian Chant Chironomy" reviewed by Theodore Marier)

CATHOLIC CHOIR TERMINOLOGY

Rev. Cletus Madsen

MINISTERS — This term generally refers to those who act for others in an official capacity, like the ministers of one nation to another. In the Catholic Church it refers to those ordained to carry out officially the public worship of the Mystical Body. Such worship is the Mass, the Sacraments and the Divine Office. Also added to these acts are all religious services of the Church including the various devotions as, for example, Forty Hours and Benediction of the Most Blessed Sacrament.

Referring to the Mass, the term ministers would include the celebrant and his immediate assistants. In Solemn Masses this would include the deacon, the sub-deacon, the master of ceremonies, plus the various servers needed at the altar. At a Pontifical High Mass, an arch-priest, deacons of honor and bearers of the Bishop's equipment would also be included.

The immediate ministers of the Solemn Mass (i.e., the celebrant, the deacon and the sub-deacon) must be in Major Orders (see Major Orders below). All others are at least in Minor Orders (see Minor Orders below), wherever that is possible.

Musically the ministers can be distinguished from the liturgical choir and the congregation at the public acts of worship of the church. All of these groups are part of the Mystical Body and all participate in its acts but the ministers are specifically prepared, ordained and deputized to carry out their acts officially. Their duties are much more intimate and vital to the act than those of the other two groups.

CELEBRANT — Generally speaking the word refers to one who extols, praises or commemorates someone or something.

In the Catholic Church it refers primarily to the Pope, a bishop or a priest who is the principle minister of the Holy Sacrifice of the Mass. Of course only one who is ordained a priest can perform this function since its most vital part is the consecration and only a properly ordained priest can change bread and wine into the Body and Blood of Our Lord.

From this primary act of the celebrant of the Mass, we borrow the use of the word for all the other services that take place in the Catholic Church, such as the sacraments, the sacramentals and various devotions like the rosary and novenas. The leader and principal ministers of any of these acts is known as the celebrant.

Thus whenever instructions as to music are printed, in which the officiating priest takes a sung part, he is referred to as the celebrant.

DEACON — This word usually has reference to an assistant in some religious capacity. In the early Church deacons were laymen assigned to assist in the temporal works of the Church, such as charitable activities. Later these laymen were singled out and ordained as official ministers to aid the celebrant at public religious functions.

Today the diaconate is the last Order received by a candidate before he can become a priest. It involves certain duties and privileges, like the distribution of Holy Communion and preaching in the church.

At the Holy Sacrifice of the Mass the deacon is the first assistant to the celebrant. He sings the Gospel and the *Ite Missa Est* or the *Benedicamus Domino* or the *Requiescat in Pace* at the end of Mass.

SUB-DEACON — This word also refers to an assistant to the celebrant in solemn religious functions. He is also ordained to this office and is next in line to the deacon. He too has certain duties and privileges, such as the intimate care of the sacred vessels at Mass, and the official duty of reciting the Divine Office.

He chants the Epistle at the Solemn High Mass.

SCHOLA — This is a technical word in use in the Catholic Church since early Christian times. It is the Latin word from which our English term *school* is derived. We think of it as a place where instruction is given, but originally it had the meaning of a group that assembled for a common project of study.

The Church uses the word in a musical sense to designate a small group of trained singers whose duty it is to intone beginnings of chants and to render the more difficult sung parts of any music to be used.

The schola is usually a small select group picked from the larger liturgical choir. (See definition for "Choir" given in a previous issue)

Originally in the Church this schola was made up of clerics, i.e., men and boys in at least Minor Orders. Today any conscientious layman can also be a member of this group. The schola is preferably vested in cassock and surplice and takes its place near the altar or at least close to the sanctuary at all Divine Services.

MAJOR ORDERS — This term is a technical one and refers to certain stages of advancement toward the holy priesthood. Actually it consists of three levels; i.e., sub-deaconate, diaconate and the priesthood itself. Since all of these levels are intimately associated with the sacrament of Holy Orders, they are called the Major Orders. They give the recipient special privileges and impose special solemn obligations which last for life. In the Western Church these include such obligations as the daily recitation of the Divine Office, celibacy, intimate care of the sanctuary and its appurtenances, special privileges and duties in regard to the administration of the sacraments and the Holy Sacrifice of the Mass.

Only one who has received the Minor Orders of the Church is eligible for the sub-deaconate. Only a sub-deacon can receive the diaconate. Only a deacon can be ordained to the priesthood.

MINOR ORDERS — Before a candidate can receive the first of the Major Orders he must pass through a series of preliminary stages which gradually prepare him spiritually, mentally and physically for the Major Orders. These orders begin with Tonsure which is essentially a removal from the lay state in life. It is followed successively by the Minor Orders of Porter, Lector, Exorcist and Acolyte.

In the tradition of the Church the liturgical choir was selected from the ranks of those in Minor Orders and the general name cleric, to distinguish them from laymen, was given to them. Today, however, this tradition is possible only in seminaries and monastic establishments.

A CHOIRMASTER'S NOTEBOOK

PITCHFALLS IN CHANT

by Theodore Marier

BECAUSE OF A CERTAIN STRIKING parallel that exists between the spiritual life and "on pitch" singing, the work of the choirmaster is, in a very real sense, similar to that of the retreat master. The latter says: "Human beings without the help of grace will tend to go down into the pit." The former says: "Singing groups without adequate skills, will tend to go down in pitch." Monsignor Knox in his recent book "A Retreat for Lay People" mentions this relationship between fallen nature and falling pitch. He says "When you have a lot of people singing without organ accompaniment, there is a constant tendency for the note to drop all the time; it gets lower and lower as it goes on. And therefore, when the choir isn't accustomed to singing without accompaniment, every now and then the choirmaster, who has a pitch-pipe concealed on his person, gives a little *toot* in the background, to remind them of the higher note which they ought to be taking, and aren't . . . All the time, the note on which our lives are lived is dropping, dropping, till it's ready to die away into our boots, and we don't notice, just as the choir doesn't notice when the note drops."¹

Since, without training, singing ensembles tend naturally to go flat, they must work diligently and skillfully to raise the pitch of their singing just as all of us must work to raise the "note on which we live". One of the functions of the choirmaster, therefore, is to locate the likely "pitchfalls" for the singers and to offer an effective antidote to the down-drag of nature's pitch-slumping tendency. As we have seen earlier, there are specific means available to the choirmaster for developing an awareness on the part of the singers of downward deviations from a fixed pitch and means of correcting the same. Our purpose here is to show where these danger zones are located in chant, especially in psalmody, and to suggest possible remedies.

Choirmasters often ask why it is that flattening is so noticeable in the singing of chant. Curious as it may seem, chant all too often suffers from this musical malady. In fact, it seems more characteristic of the average performances of chant than of almost any other type of vocal music. There are several reasons why this may be true. In Chant, for instance, all the tonal weight of singing is on one line. This being so, the entire mass of the unison sound tends to take the path of least resistance, which as we have seen above, is downward. Then, too, the range of the average chant melody is usually through the middle of the vocal register, and the intensity of sound required usually lies between *piano* and *mezzo forte*. These conditions often result in inadequate breath preparation on the part of the singer, so that the melodic line is lacking in what would normally be a pitch-lifting power: good breath support. It is no surprise to find then, that the last note of a cadence is so often below the fixed pitch. If more physical effort were required to sing the average chant melody, if the music contained, for example, extremely high, low or loud passages, the singers would probably prepare to sing the phrases by breathing more deeply and thus strive to achieve more accurate pitch levels than they do. Finally, chant is always on the move. There are no long pauses in the chant melodies, no long notes where singers can stop to check their tonal bearings. The longest single note-group in chant, the *tristropa*, is one of three quick counts. Because the is in constant state of motion, those intervals which should be given special pitch treatment, tend to fly past the singers before they have had a chance to grasp them and control them.

Nor can the use of the organ accompaniment guarantee to sustain an accurate pitch level of the chant. How often congregations of adults or of children go flat on the third note of Kyrie XI and remain below the pitch for the rest of the composition in spite of a strong organ accompaniment; or in communities where the Office is chanted, how often does the flattening occur during the first verse

¹A Retreat for Lay People, Msgr. Ronald Knox, Sheed & Ward, New York, 1955, Page 122.

of the psalm and remain below the organ pitch for the remainder of the psalm; or even where the Office is recited on one tone, how common it is to hear an entire group of psalms and antiphons sung slightly below the pitch in spite of attempts on the part of the organist to "lift" the pitch by using 4' stops, light reeds, or even mixtures! Adding more power or color to the accompaniment never raises the pitch but merely prevents the musical edifice from going down in total collapse, and, what is more, adding decibel counts to the organ accompaniment makes the organ become a highly obtrusive element in the rendering of the chant. (Scarcely a satisfactory condition for music in worship!)

Experienced choir directors know that the choir must be able to sing the chant on correct pitch without accompaniment before effective use of the organ can be made as an accompaniment medium. The reason for this is that the organ, sustaining the tones of the mode in the background of the melodic line, functions only as a point of reference at the cadence points or at the breathing places. The singers themselves must be able to adjust the pitch of their singing upwards or downwards at these points according to the needs of the moment for the obvious reason that they cannot hear the organ while they are singing. If they can hear the organ all the while they are singing, the organ is too loud!

It is up to the singers, then, to learn to avoid being dragged down "into the pit". We shall take it for granted that the singers have been instructed in correct posture and breathing, as these are basic to any good singing, and concentrate our attention here on those places in any chant line — pitchfalls — where flattening is most likely to occur. In the aggregate these are the following:

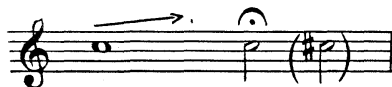
1. The reciting tone.
2. Ascending major thirds sung step-wise: (do-re-mi; fa-sol-la; sol-la-ti).
3. Descending major thirds sung step-wise: (reverse of above).
4. Descending and ascending half steps: (fa-mi; do-ti; teu-la).
5. Alternating notes: (re-mi-re; la-ti-la; do-ti-do, etc.)

Control of these areas can lead to improved "on pitch" singing. By control is meant the ability to sing *at will* any of the intervals described,

either higher or lower than the fixed pitch of the equal-tempered piano or organ.

The following set of exercises is intended to correspond to the set of pitchfalls listed above. They are to be practiced *a tempo*, that is, at about the speed with which these notes would be sung if they occurred in a chant composition. The first note only is given by an instrument with fixed pitch; the singer performs the series of notes expanding the ascending intervals and contracting the descending intervals in such a way as to arrive at the last note on a pitch that is higher than that of the starting tone. The ascent in pitch should be gradual so that the accumulated rises over the series of notes that comprise the exercise do not exceed one-half step; one-quarter of a step would be best for the purposes of the exercises.

1.



(Sing numbers from 1 — 10 slowly. At 10 the pitch should be 1/2 step above starting point.)

2.



3.



4.



5.

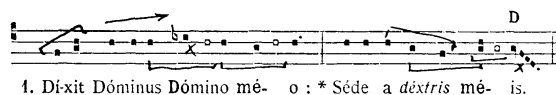
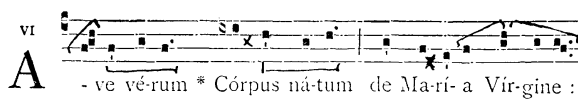


Now repeat these exercises using the note A as a starting point; using the note F (above middle C); the note D (high D for the higher voices and low D for the lower voices).

Marking the Danger Zones

For the purposes of locating the danger zones for flattening in chants we are likely to sing, a set of signs has been devised which if used, may be helpful. The arrow, brackets and "x" as shown on the music below call attention to the areas where the flattening is most likely to occur. To the singers these signs mark the danger zones. They have been added here to several well known chants whose pitchfalls are likewise well known.

The Test: Give the first note only with the piano or organ; practice on "noo" without accompaniment; test the pitch at the end of the line. The singers must aim to make the last note higher than the first if the exercise is to be functional. Repeat the exercise using the words and aim for the same high pitch at the end.



2. Donec pónam inimicos tuos, * scabéllum pédum tuórum.
3. Virgam virtútis tuæ emittet Dóminus ex Sion : * domináre in micciónibus tuórum.
4. Tēcum principium in die virtútis tuæ in splendóribus sanetórum : * ex útero ante luciferum genui te.
5. Jurávit Dóminus, et non paenitēbit eum : * Tu es sacerdos in aetérnum secúndum órđinem Melchisedech. (D: Melchisedech.)
6. Dóminus a dēxtris tuis, * confrégit in die iræ suæ régēs.
7. Judicábit in natióibus, implēbit ruínas : * conquassábit cápita in terra multórum.
8. De torrēte in vía bibet : * proptérea exaltábit eáput.
9. Glória Patri, et Filio, * et Spiritui Sáncto.
10. Sicut erat in principio, et nūne, et sēmpet, * et in saécula saeculórum. Amen.

In psalmody, the exercises might follow such a pattern as this one: Take initial tone only from the piano or organ; sing psalm formula on "noo"; test for pitch height at the mediant and final cad-

ences. If *at will* the singers can be shown to have produced an elevation of the pitch by one quarter of a tone at the mediant and final cadences, they may sing the text of the psalm, not before. If they succeed in raising the pitch they now repeat the psalm tone *a tempo* with text. Tests for high pitch are now made only at the ends of the psalm lines.

Mark other tones similarly and practice as above.

The curious fact that springs from trying to sing sharp is that instead of erring on the side of singing too high — as one would expect from the above exercises — amateur singing groups actually do no more than raise the pitch from the flat side of the tones to some point that is closer to the center of the true pitch. They rarely will sing too high. After experience produces confidence, the singers can relax and be ready to lift or lower the pitch (no need to show them how to lower the pitch as they tend to do this naturally!) when and if the conductor signals them to do so.

Striving for Perfection

(Continued from Page 209)

authentic interpretation; to humbly place our artistic judgment beneath theirs — these things are demanded by the love which we should have for the whole tradition, both melodic and rhythmic, and the respect which we should have for a form of art perfect in its kind."³

3. *Paleographie Musicale*, t. X; p. 66, note.

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FATHER VITRY RECEIVES ST. CECILIA AWARD

DOM ERMIN VITRY, O.S.B., associate editor of *Worship* and a past editor of *CAECILIA*, received the Medal of St. Cecilia for his outstanding contributions to the field of liturgical music at the third annual Liturgical Workshop held at Boys Town recently.

The St. Cecilia Medal, an exclusive Boys Town award, was presented to Father Vitry by the MOST REV. GERALD T. BERGAN, Archbishop of Omaha, under whose patronage the workshop was held.

A native of Belgium, this eminent musicologist and disciple of Abbot Marmion took his doctorate in music at the Lemmens Institute in Malines, Belgium. He is presently in residence at the Motherhouse of the Sisters of the Precious Blood at O'Fallon, Missouri, except during the summer, when he teaches at Notre Dame University. Father Vitry lectured on laws governing church music at the Boys Town workshop.

The St. Cecilia Medal has been awarded but three times previously. Recipients have been MRS. WINIFRED TRAYNOR FLANAGAN, organist and choir director at St. Cecilia's Cathedral in Omaha; the late REV. FRANCIS MISSIA, for many years head of the music department at St. Paul Seminary, St. Paul, Minn., and OMER WESTENDORF, founder of the World Library of Sacred Music and director of the Bonaventura Chorus in Cincinnati, Ohio.

J. ROBERT CARROLL AUTHOR OF NEW BOOK

DR. J. ROBERT CARROLL, author of the article on Page 203 entitled "Steps to a Reading Choir," has recently published his book on Gregorian Chant Chironomy (Cf. Page 229 for review of this book.) A graduate of the New England Conservatory of Music in Boston where he received his B. Mus. and M. Mus. degrees as well as a diploma in applied music, Dr. Carroll is likewise an alumnus of the Gregorian Institute of Paris from which he holds a diploma, and of the University of Paris (Sorbonne) from which he received his music doctorate. At the present time he is living in Toledo, Ohio, and is editor of the English language edition of the *Revue Gregorienne of Solesmes*, and Director of Collegiate Studies at the Gregorian Institute of America. He is currently Choirmaster of the Church of Saint Catherine in Toledo.

B. PRINCE-JOSEPH APPOINTED BY NEW YORK PHILHARMONIC SOCIETY

Bruce Prince-Joseph, teacher of organ and harpsichord at Hunter College in New York City and music director of the Church of St. Anastasia, has been appointed harpsichordist of the New York Philharmonic Symphony Society. In the last season he appeared four times in Carnegie Hall concerts with that organization and made a recording for Columbia of the Vivaldi "Seasons" under the baton of Guido Cantelli.

Missa Brevis "Flos Carmeli" by Mr. Prince-Joseph (M. & R. Co., Number 2085) was recently published.



Dr. John Paul and Father John Flynn

JOHN PAUL OF C. U. RECEIVES HONORARY DEGREE

THE VERY REVEREND JOHN A. FLYNN, C.M., S.T.D., President of St. John's University, Brooklyn, N. Y., last spring conferred on Mr. JOHN PAUL, Head of the music Department at C. U., the honorary degree of Doctor of Music. The citation was the following:

"A native Kansan whose special talents in the field of music earned for him degrees from the University of Kansas and the University of Southern California; supervisor and director of music in several colleges, he has served with distinction during the past five years as Chairman of the Music Department at the Catholic University of America where he planned a new curriculum in music and rapidly secured accreditation of the department by the National Association of Schools of Music; recognized author and editor in his professional field, he effectively organized a large-scale music program for the Archdiocese of Washington."

NEW MUSIC BUILDING AT CATHOLIC UNIVERSITY

The Catholic University of America in Washington is adding a new wing to the north side of the Music Auditorium to meet the space demands of the expanding Music Department, BISHOP BRYAN J. McENTEGART, Rector, has announced. It will have a large rehearsal hall, 17 practice rooms, two offices, nine teaching studios, two classrooms, a library and instrument storage room; it will be air-conditioned and sound proof. Dr. John Paul is director of the department, which became a separate division of the University in 1950.

THE PIUS TENTH SCHOOL SUMMER SESSION

The largest summer session in post-war years, comprising over 200 students, was held at Manhattanville College of the Sacred Heart, Purchase, New York, for the 39th year of the Pius Tenth School of Liturgical Music. Resident students came from distant points like Texas, Cuba, Washington, Newfoundland, and the Carolinas, as well as from nearer areas of New York, New Jersey, Connecticut, Michigan, Massachusetts, and Ohio. Men's religious orders included: Benedictines, Carmelites, Franciscans, Trinitarians, Passionists, Sulpicians, Christian Brothers, and diocesan clergy. Among women's orders were to be found: Sisters of Notre Dame, Sisters of St. Joseph, Sisters of Mercy, Incarnate Word, Sisters of Divine Charity, Presentation, Dominicans, Immaculate Heart of Mary, Felicians, Religious of the Cenacle and Helpers of the Holy Souls.

The School was fortunate in having as guest lecturer for the second consecutive summer DOM LUDOVIC BARON, O.S.B., of the Abbey of St. Anne de Kergonan, Brittany, France. Two much appreciated courses given by Dom Baron were Liturgical Singing and Choirmasters' Seminar. A special feature of the Session was a liturgical drama, written and produced by Dom Baron. Since the principal value of such a production lies in its power to make us live the liturgy, Dom Baron explained, no merely imaginative dialogue or gestures, unauthorized by Gospel or chant texts, may be employed. Witnesses of the pageant, which took as its theme the Feasts of the Blessed Virgin in the liturgical year, were much impressed by the moving quality of the drama, as well as the haunting beauty of the antiphons and other chants used, either by men or women's voices in solo or chorus.

When week-ends left Dom Baron free, he journeyed to nearby monasteries and convents where his authority and skill in Gregorian Chant is much appreciated. In this way he visited Trappist foundations at Spencer and Wrentham, Massachusetts, Regina Laudis at Bethlehem, Connecticut, the Sisters of the Holy Ghost at Putnam, Connecticut, and Maryknoll at Ossining, New York. Second assignment for the summer on Dom Baron's agenda was the three-week Summer Session held annually at Newton College of the Sacred Heart, Newton, Massachusetts.

A regular feature of these Summer Sessions are the choral workshops, to which students come as well as interested members of the general public. This year visiting artists at these sessions included: MR. RALPH HUNTER (Director of the Collegiate Choral, Choral Coach and arranger at Radio City Music Hall), DR. HARRY WILSON (Professor of Music Education, Teachers College, Columbia University), MR. ROBERT HUFSTADER (Director of Music Conservatory of Rollins College, Florida), MISS MARGARET HILLIS (Conductor of the Concert Choir, associate director with Robert Shaw), and MR. THEODORE MARIER (choral director from Boston).

Among works studied were: Schubert "Mass in A-flat," the Wilson Choral Series, Bach chorales, the Brahms "Requiem," and 16th century motets.

Book displays, liturgical displays, and exhibits of music publishers were available for students.

There were also courses given in the B.A. curriculum for interested applicants. These included: Philosophy of Man, Shakespeare, Gaelic Renaissance, and French Reading.

Diversity of talent and musical ability of the student group was shown not only in the daily sung Mass and the final Vesper ceremony, but in a musical scence which closed the sessions, where concert, choral, and orchestral numbers were performed before a large audience.

The Pius Tenth School is affiliated with the Pontifical Institute of Sacred Music, Rome, and is empowered to grant a degree in sacred music to qualified candidates, men and women. It is the only woman's college which has this competence.

REQUIESCANT IN PACE

Rev. Arthur F. Allie

A Maryknoll Missioner who once was a concert pianist and later supervisor of music in Brooklyn's public schools, died (August 22) in Ossining Hospital after a prolonged illness. He was Father Arthur F. Allie, 59, a native of Two Rivers, Wisconsin.

An alumnus of the University of Wisconsin, he studied music at the Institute of Musical Art in New York and made his debut as a concert pianist. He was teaching music in the Brooklyn schools when he decided to study for the priesthood. He joined Maryknoll in 1931 and was ordained in 1935.

After three years on the faculty of Maryknoll Junior Seminary in Los Altos, California, he went to Korea as a missioner. In World War II he was interned by the Japanese in Hong Kong and was repatriated in 1942. Afterwards he was stationed at missions in Latin America until early this year when he returned to this country for medical treatment. He is survived by two brothers and five sisters.

John L. Sedlacek

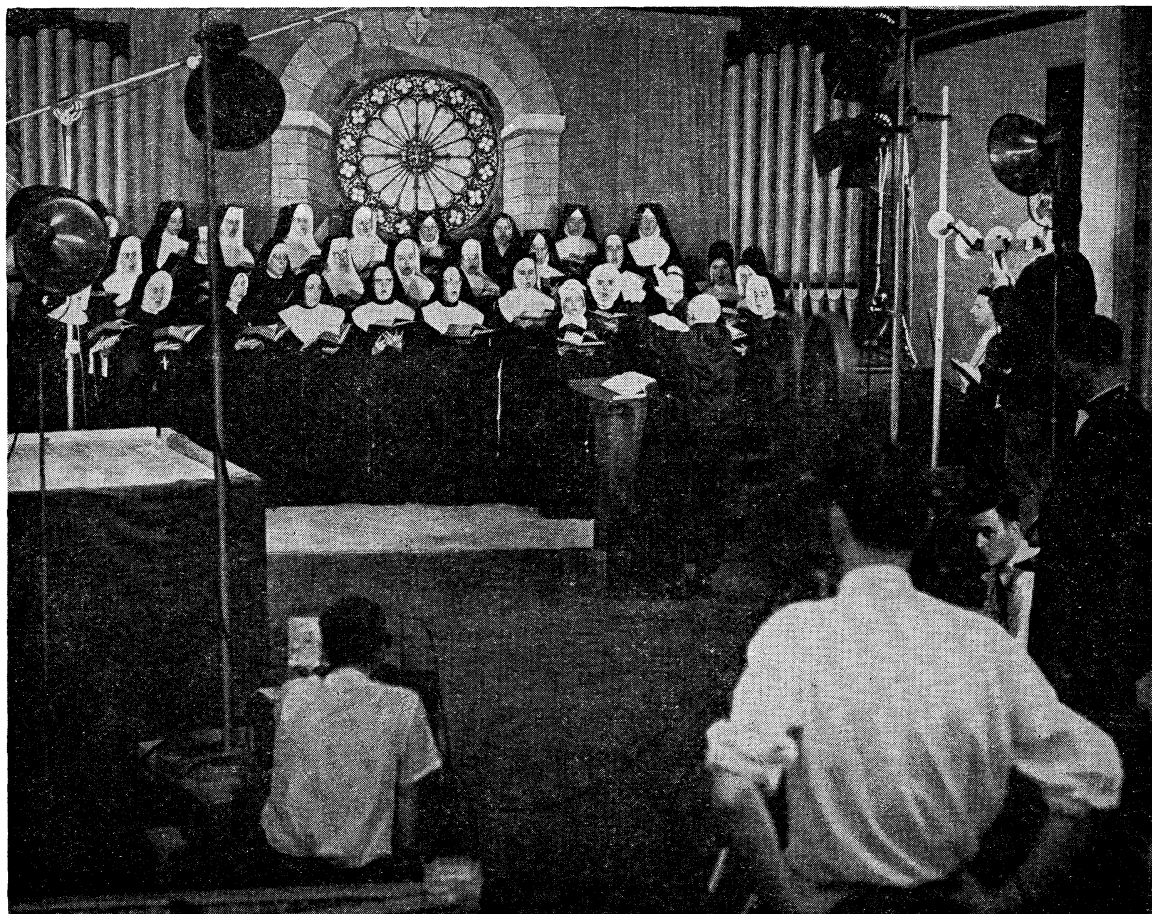
Mr. Sedlacek, choirmaster and organist at the Epiphany Church for more than 30 years, died in June of this year in West Penn Hospital after an illness of six weeks. He was born in Czecho-slovakia and came to America in 1911. Before coming to Pittsburgh he had been organist and choirmaster at a Youngstown, Ohio, church. He played violin with the Pittsburgh Symphony Orchestra when it was reorganized in 1927 and he taught organ at Duquesne University in 1928. He also had taught organ and piano at St. Vincent's College in Latrobe from 1923 to 1925. In recent years he had been employed by the Reed and Witting printing firm.

Mr. Sedlacek was a graduate of the Conservatory of Music in Brno, Czechoslovakia, and was a member of the Catholic Organists Guild and a former member of the Musicians Club here.

Surviving are his wife, Mrs. Lucy Wood Sedlacek; three brothers, Max, Vaclav and Tita, and a sister, Miss Josephine Sedlacek.



Faculty and students at Pius Tenth School of Liturgical Music Summer Session, 1955. Front row center: Mother Josephine Morgan, R.S.C.J., Director, Dom Ludovic Baron, O.S.B., Guest Lecturer, and Father Richard Curtin of the faculty.



Father Baron conducts a schola of the Newton College of the Sacred Heart Summer School students in a televised High Mass from the Archdiocesan TV studio in Boston.

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 Rorate Caeli (Palestrina); Gloria in
 Excelsis (Weelkes); Dies Sanctificatus
 (Byrd); In Splendoribus (Greg.); Re-
 sonet in Laudibus (Handl); Resonet
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