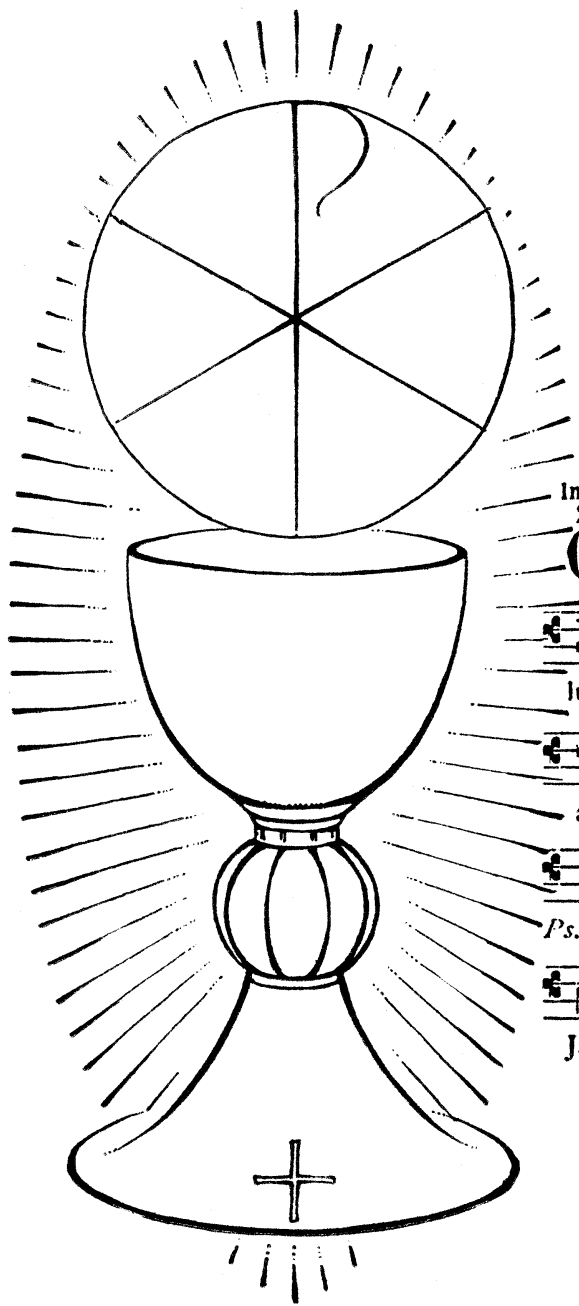


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Intr.

2.

C

Ibá- vit é- os * ex ádi- pe frumén- ti, alle-

lú- ia : et de pé- tra, melle sa- tu- rá- vit é- os,

alle- lú- ia, al- le- lú- ia, al- le- lú- ia.

Ps. Exsul- tá- te Dé- o adju- tó- ri nó- stro : * ju- bi- lá- te Dé- o

Já- cob. Gló- ri- a Pá- tri.

VOLUME 83 Number 4

MAY — JUNE, 1956

the review of catholic church & school music

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CAECILIA

A REVIEW OF CATHOLIC CHURCH and SCHOOL MUSIC

VOLUME 83 Number 4

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CONTENTS

Music as Communicative Art	118
<i>Theodore Marier</i>	
Examination of Conscience	124
<i>Dom Ermin Vitry, O.S.B.</i>	
A Singer of the Silver Age	127
<i>Sister M. Urban Hansen, O.S.B.</i>	
Our Music This Month	128
Music Supplement	129-144
The Organist's Companion, Vol. II (Excerpts)	
<i>Sister M. Cherubim, O.S.F.</i>	
Toccata from "Messe Basse" No. 2	
<i>Camel van Hulse</i>	
In Praise of Mary	
<i>Sister M. Florentine, P.H.J.C.</i>	
Saint Patrick's Breastplate	
<i>Paul Cross</i>	
Everybody in the Act	145
<i>Robert Wurm</i>	
Letter to the Editor	147
Names—People—Doings	150



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MUSIC AS COMMUNICATIVE ART

by Theodore N. Marier



GOD MAKES US ALL MUSICIANS. He makes us all agencies of music communication by endowing us at birth with the necessary faculties for performing musical acts. These faculties are:

(1) An instrument of musical communication, namely, the voice.

(2) A disposition inseparable from our nature to use this instrument for the purpose of musical communication, that is, a desire to sing.

(3) A faculty for receiving the musical communication of another, namely, a sense of hearing through which musical sounds pass into our soul.

Since God in His generosity gave us this instrument and these faculties, He expects us to use them rightly for His purposes. We are born musicians and He assumes that we shall try to become better musicians, to develop our natural faculties for making and responding to music. "God's gift to us is what we are; our gift to Him is what we become", as the saint has said. The obligation and the joy of every living being is to make use of music to come to know God better, to love Him more, and to serve Him more completely in this world so that we may be happier with Him in the next.

God expects us, therefore, to become good musicians. The theme of music we receive at birth we are expected to develop into a full-blown improvisation in the rhapsody of our lives.

The Church, too, expects us to be good musicians. The pattern of the Christian life and the integrated expression of the Church's liturgy takes this fact into account. "Let the word of Christ dwell in you abundantly", says St. Paul, "in all wisdom, teaching and admonishing one another in psalms, hymns, and spiritual canticles, singing in grace in your hearts to God."¹ These words are the voice of St. Paul speaking some twenty centuries ago. Listen to the voice of our Holy Father, Pius XII, who only ten years ago

said: "Let the harmonious singing of our people rise to heaven like the bursting of a thunderous sea, and let them testify by melody of their songs to the unity of their hearts and minds, as becomes brothers and children of the same Father."²

There is no question as to *raison d'être* of music: a means of communicating with God, that is, of making use of His gift for His glory; and as a means of communicating with one another, that is, speaking from heart to heart across racial and national boundaries and deriving strength and joy thereby.

But this is not all. The world knows we are and expects us to become good musicians. The world takes this natural endowment of ours for granted and makes use of it for the purposes of communicating to us. As a matter of fact, never in the history of the world has so much music been communicated to so many people over such broad geographical areas as is being communicated at this very moment I am speaking about it. Through the wonders of radio, recordings, and television, in our theatres, concert halls, conservatories, school music departments, restaurants, and factories, there is right now an unprecedented quantity of music being used for communication among human beings. If not to participate actively in music, the world expects us all to respond to music's message in one form or another.

In view of the fact that God, the Church, and the world in which we live all take it for granted that the communication potential of music in all and for all human beings is high in the hierarchy of life's incontrovertible facts, it behooves us to consider seriously certain basic notions about music. We live with music; music surrounds us on all sides; we must therefore learn to evaluate it and make judgments about it and thus learn to use its power and our musical faculties rightly.

It is our plan here to examine certain basic considerations regarding music as communicative art by discussing what music as an art form communicates, something of the nature of this artistic communication, and the manner in which communication is achieved.

Portion of paper read at Catholic University Workshop on "Communications Arts in the Catholic Secondary Schools", June 1955.

What Non-Verbal Music Communicates.

We have all experienced music sufficiently to appreciate the potency of its message. Music indeed is an inseparable part of life and its glorious power to move and transport the spirit never ceases to cause us to wonder at the goodness of God who gave it to us. To analyze this experience which we relate to music, to reflect on the nature of the message which music communicates, and then to express our analysis and our reflections in so many words is not easy, because the message of music is not a verbal message. Though as precise as that of verbal communication, the message of music is different. The problem involved here is one of translating our knowledge of music, of shaping these ideas of ours about music into words. Beethoven gave us a very good answer to this question when an inquiring listener after hearing the composer play one of his beautiful compositions at the piano asked him "But, Ludwig, what does this music mean?" Beethoven looked at his inquirer, sat down, and played the composition over again. Then he stood up and said, "There, that is what it means."

Every physically normal human being has a pair of ear attached to the sides of his head. These ears are designed to permit the passage of communicable sounds into our souls: words, sounds of nature, music, etc. Musicians like to think that in addition to the ears which we see attached to our heads, humans have another ear, an inner ear, reserved solely for music. When music passes through this inner ear it acts as a stimulant to which the soul responds. This response is what we call the stirring of an emotion; this emotion may or may not be recognized as one of joy, happiness, sorrow, or longing, or love. Then again it may be. If at that moment a memory of an idea is presented to the mind, the emotion awakened by the music may be easily inclined into the direction of the thought presented. Pure music in this sense is an emotional conditioner, one which produces an emotional disposition in the soul. This emotion is produced directly by the music as a response to the stimulus of the musical sound. The emotional disposition or response to pure music is as necessary a part of music as, for example, love is to religion.

This action of the soul just described occurs when music is received into the soul. This is the

passive action of the soul. There is another, the active action of the soul, when at a time of emotional crisis it desires to use its powers to express the emotion that is stirring within it. This expression is then channeled through the agency of the human voice, and results in a lament, a song of joy, a lullabye, a love song; or through the agency of a man-made instrument, becomes music for the piano, orchestra, violin, organ. Music can therefore be said to create an emotional disposition and to arise from an emotional environment in the soul. In one instance the human being is like a receiving set, as the radio in your living room, which receives the communication of another music. In the second instance, it acts as a transmitter communicating the stirrings of its soul like the radio transmitter of Station WBRS in an attempt to communicate itself to another.

As a result of this emotional disposition which music produces and out of which music springs, there is an attitude of mind indirectly affected by the music. What we think about objects results largely from how we feel about life, about the facts of intercommunication with our fellow men. What we think about people, places, and things can be the result of an emotional disposition produced by music. The importance of this attitude of mind is seen when we say that indirectly this attitude controls the will and thus can compel us to accept or reject beliefs, truths, and ethical standards.

If we consider several specific examples we can see how the seemingly intangible quality of music that stirs the emotions of human spirit can actually affect our lives.

Let us view a civic parade, for example.

Let us watch a regiment of soldiers approaching and listen at the same time to the strains of a well disciplined military band. The pulse of the rhythm of the music of the band causes us to synchronize our own pulse with it. The moment this occurs we say that we are stirred emotionally by the rhythmic pulse. At the same time we see the vast array of men, uniformly dressed, keeping a perfect cadence to the music. We become sympathetically disposed toward these soldiers and toward the meaning of the occasion which gave rise to the parade. By saying we are disposed, we mean that as a result of strong emotion that is welling up within us an attitude of sympathy is produced.

uced for the soldiers, and we reflect on the noble bearing of the men and the manly attitude which they assume. We have considerable good will for them at this moment, and we consider perhaps members of our family who have had a part in the military life of our country. Perhaps we, ourselves, had a part in this life. Our love for the soldiers is very strong at this moment, and our love for our country is perhaps even stronger as a wave of patriotism wells up within us. We have been emotionally disposed by the music, and our attitude of mind has been shaped. Now let us assume that viewing this parade is a young man adventurous in heart and in mind who has not been a military man. He is a young man, seventeen or eighteen years old, for example, who feels strongly about patriotism and manly pursuits and whose emotional response is sensitive. The effect of this scene on him will be overpowering. If, on the impulse of the moment, someone were to ask him to do so, he would willingly go off with the soldiers and become a part of this wonderful, admirable, and noble life he sees in array before him. He would be willing to go off to war, if necessary. He is ready to accept and to *act* on the acceptance of this suggestion made to his mind and to his soul by the music.

There is nothing unusual about this scene which I've described. The emotional response which a parade produces in human beings brings them to the streets in thousands at any time of the year for public observances.

The message of the civic observance is communicated to the soul through the music. Can you imagine a parade without band music? I cannot. Effectiveness of patriotic music as a communication medium is evidenced by the fact that Napoleon in the Nineteenth Century forbade "La Marseillaise"; and the government of Finland forbade the playing of "Finlandia" during the last war for fear that the playing of this music would spark a rebellion among the people.

Music creates a mood therefore, an atmosphere which if received into or made the soul's own, can dispose the soul to accept thoughts of joy, hope, love, patriotism. Music can be a conditioning agent by which our basic attitudes towards the realities of life are shaped. Notice how effectively music is used as a background or a "mood" producing agent in the moving pictures or on TV. Undisciplined souls can often be made sympathetic, can be conditioned, through skilfully-made "mood"

music, to accept almost any story line presented to them in a movie or TV drama. This is true at times even to the extent of disposing them toward a belief in ideas contrary to their supposed ethical principles, such as divorce and immodesty, because of this *feeling* or that *sympathy* for the hero or the heroine created by the music at the time of the crucial scene.

A disposition of heart and mind is created by musical means. This is the direct communication which a particular type of music makes to human beings. Let us take one more example.

The art of music has a power of disposing souls to accepting the truths and mysteries of our faith. This is where the Church music makes its appearance. We can rightly say that the sole function of Church music is to create an emotional disposition, an attitude of soul toward God, whether we are receivers or transmitters of the message. The flame of love can be lighted by and the conviction of our faith can spring from appropriate and beautiful music.

In the presence of the right kind of music, our prayer life can be enriched and our communication with God and our neighbor directed. Words leave their meaning behind and through the agency of music the soul contemplates in beauty on a level unattainable by words.

We have seen that in a certain sense music is inseparable from life itself and that we are made to be agents of music communication. We have seen how pure music can communicate an emotional disposition directly, and indirectly an attitude of will. Let us look for a moment to the constituent elements of music in an attempt to reveal further *how* music makes contact with us as it does.

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Elements of Musical Sounds

The basic ingredients out of which musical sounds are made are four in number. In the aggregate these constitute the matter of music communication, the organized sound whose impact through the aural sense produces an emotional response in the listener. Out of these elements the composer fashions his ideas and through them the performing artist transmits his ideas to the listener.

- (1) *Pitch* — the height or the depth of the sound; scales; intervals.
- (2) *Duration* — the length or brevity of a sound.
- (3) *Intensity* — degrees of loudness or softness; dynamics.
- (4) *Timbre* — the quality of a sound; oftentimes referred to as the color of the sound.

Obviously these elements of music do not exist by themselves in the world of music. In combinations of all types these basic music materials of pitch, intensity, duration, timbre produce the attractive sounds which the ear accepts as music.

Chief among these felicitous combinations of sound elements is the one which we label rhythm. Rhythm has been called a measure of the sonorous undulations of a musical idea; it is a measure of the points of lift and repose; or of Plato's "order of movement". We say that rhythm is chief among the simple sound compounds because in music as in life itself, rhythm in the sense of motion, is a fundamental fact of profound significance. Everything that is, is constantly undergoing some kind of rhythmic motion or change: the seasons, the tides, promulgation of life among species, the motion of the stars. Even the components of what appear to be solids like concrete or wood are in a state of ceaseless molecular or atomic motion. Rhythm therefore is a part of life and is the strongest link between music and the life process. For example, we walk in a rhythm of two, and our heart beats in a rhythm of three. All musical rhythms are these or compounds of these rhythmic units. If the rhythm of a musical composition, for example, is pulsing at the same pace or slightly faster than our natural walking pattern, or of our heart beat, we are exhilarated; conversely, a

slower beat produces a slackening of the pulse rate.

The joy and stimulus of dancing — bodily motions set to music — arise from the dynamic quality of the musical pulse. It is difficult to resist tapping a toe or synchronizing some part of the body to strongly rhythmic music. Through musical rhythm the life within us is synchronized with the life of the universe outside of us. Rhythm is like a golden cord that binds all people together who are in the presence of a composition of musical expression.

Another sound shape that makes its passage freely into the soul and stirs up emotions and memories is what we call a *melody*. This might be described as a whistleable strand of sounds.

When a melody is supported or surrounded by a broad musical texture and by colorful timbres, the sound is indeed sweet in the "inner ear."

Music and the Verbal Arts

Rhythm and melody therefore, reach deeply into our very nature to deliver their communicable non-verbal messages. Let us turn for a moment to the matter of musical form and consider briefly the close affinity between pure music and verbal arts therein. Both music and the verbal arts exist in time and depend upon the interpretation of sound for an apprehension of their meaning. In each there is the critical matter of syntax, laws relating to the flow of sound movement: the phrase, the sentence, the paragraph, the overall form; the antecedent and consequence; the beat of the sentence; the rise and fall of the thought and emotion content.

We are all familiar with the matter of phrase, sentence, and paragraph structure of the spoken word or the written word; so let us consider briefly how these ideas are found in music.

(Examples of hymn tunes and folk melodies.)

The balance of phrases, the beat of sentences — these are obvious elements in musical expression as well as verbal expression. Now musical sentences or placed together to produce paragraphs.

In college sophomore rhetoric classes students spend a good portion of the year in the analysis and writing of orations according to a prescribed classical oratorical form. In its broadest outlines this form divides itself into five principal sections:

Introduction — Division — Body of Talk — Recapitulation — Conclusion.

The parallel form in music is called a sonata form:

- I. Introduction — establishes mood and style
- II. Exposition (Division)
 - A. First Theme
 - B. Second Theme
 - C. Closing Theme
- III. Development — free treatment of music presented in "II"
- IV. Recapitulation — Re-statement of Themes of "II" but now in main tonality
- V. Coda (Peroration or Conclusion.)

Notice how each section is a counterpart to the oratorical form mentioned above. The sonata form is almost always the first movement of a sonata from which it derives its name. It is most frequently the first movement of an orchestral symphony, string quartet, or a concerto.

There are many other forms or molds into whose shape the composer pours his musical thought. These are the minuet, the rondo, the three-part song. Oftentimes these forms are described as rhyme schemes: ABACADA rhyme, plus a Coda would be a Rondo, for example. Note the repetition of the refrain.

Fr. Foley who spoke to the Music Workshop last Friday said in substance what may be applied here: An ordered soul will delight in the order of well-made refined music. Such a soul is disposed to accept the ordered truths that go with such music.³ We can conclude that a disordered soul will reach out for disordered music with which to unite itself. This *rappor*t between the soul and music is what music communicates.

Verbal Music

In the matter of syntax, therefore, music is closely related to the form of the spoken or the written word. If we pursue this relationship further we come to the art which results from the fusion of music and the spoken word. There are perhaps no two arts which come together more happily than do music and the verbal arts to produce song. The effectiveness of this union of two arts is attested to by the joy we all experience in singing and in hearing others sing. The richness and the scope of the vocal repertoire also attests to this happy union of arts. In the solo songs and ensemble choral music there is the word to present

the thought and the music to surround the thought with the feeling appropriate to it, the emotions suggested by it. From earliest times song has been in the heart of man. Before he could write, he could sing! The Psalms of David are good examples, and the Epics of Homer, the Chants of the Church's liturgy, folk songs, the sagas of heroes immortalized in song whose memory will live as long as there are people to sing. Consider the part played by the bards in commemorating the lives of the heroes of history. Horace said somewhere, "Many men have died like Agamemnon but they are all unhonored and consigned to oblivion because they had no bard to sing their praises." Special people have been singled out of hosts of human beings to live in the memory of the world; special people have achieved their place in the minds and hearts of humanity because their story was told in song.

The beauty and nobility of a thought found in the words are intensified and amplified when wedded to music. In this musical form, each art is dependent upon the other. The music is dependent upon the words for the shape and feeling to suggest, and the words on the music for releasing the emotion proper to them. The gift of song is one of the most precious gifts that God has given to us. To neglect it is to neglect a talent and a means of receiving graces; to neglect it is to put aside willfully a means of communicating with God and with our fellow men. An age of song is an age of faith. The great songs of the Church, for example, have come down to us from the great ages of faith. We have, as yet, been unable to add very much to this repository of religious, musical expression in our day.

In the Seventeenth Century the English composer, William Byrd, summed up as a preface to a collection of songs and choral pieces which he had written, the basic Christian attitude toward song. He says:

"Reasons briefly set downe by the auctor to perswade euery one to learne to singe:"

1. First, it is a knowledge easely taught, and quickly learned, where there is a good Master, and an apt Scoller.
2. The exercise of singing is delightfull to Nature, and good to preserue the health of Man.
3. It doth strengthen all parts of the brest, and doth open the pipes.

4. It is a singuler good remedie for a stutting and stamering in the speech.
5. It is the best meanes to procure a perfect pronounciation, and to make a good Orator.
6. It is the onely way to know where Nature hath bestowed the benefit of a good voyce; which guift is so rare, as there is not one among a thousand, that hath it: and in many, that excellent guift is lost, because they want Art to expresse Nature.
7. There is not any Musicke of Instruments whatsoeuer, comparable to that which is made of the voyces of Men, where the voyces are good, and the same well sorted and ordered.
8. The better the voyce is, the meeter it is to honour and serue God there-with: and the voyce of man is chiefly to be employed to that ende.

Since singing is so good a thing,
I wish all men would learne to sing³⁴

The Status of Music Teaching in Secondary Schools

God makes us musicians and expects us all to become good musicians.

The Church expects us to be good musicians and to use the power of music as an instrumentality of emotional, intellectual, and volitional communication with God and our fellow man.

The world expects human beings to be good musicians surrounding them as it does with music, disposing souls to good or evil through its power and indirectly influencing their rational judgments.

We, too, reach out for pure music as toward a good, finding in well-ordered and beautiful sounds a means of satisfying our search for truth and beauty.

Music and words unite to give hidden meaning to articulate ideas and to awaken with new intensity emotions of love, joy, sorrow, longing, patriotism.

Do we need further evidence of the need for teaching music in the secondary schools? Of all

the times in a growing child's life when he should be taught the laws and disciplines of music it is during the green years, 14 - 18. Adult emotions are stirring with him for the first time and these emotions are the very targets of music. If he is exposed to what is good in music, his emotional disposition will be directed toward what is good in life, it will awaken good associations in him, and music will contribute to developing the whole man in a sound way. If we do not have a purpose of music and if the program lacks direction — those of you who are familiar with the present curriculum of parochial secondary schools will readily assent to the fact that *de facto* there is no program — we leave the student to his own resources at a time when he needs help and discipline most in the control of his emotions. For the reason that he is left to his own resources he will very often drift into a complacent acceptance of what is vulgar and unrefined in music because this type of music expression surrounds him on all sides. He goes on to college and into adult life taking with him only the musical effusion of a juke box. He passes through our hands untouched by the refining influence of musical artistry.

The Church that once produced admirable works of musical art did so because music mattered to educators and to students alike; the value and strength of music to dispose souls to the acceptance of God's graces was appreciated fully. Wherever the Church went in her missionary endeavors, there her music went also. In the university life of the Middle Ages, music held a place of honor beside arithmetic, astronomy, and languages. It is no accident that during the first sixteen centuries of the Church's history, an incomparably beautiful repertoire of vocal music was created and preserved. People knew how to sing. They learned to sing early, and in the environment of song produced creative artists of outstanding powers. These seemed to have a full realization of the fact that we are all born musicians and that God and His Church expect us to become good musicians, as we said in the beginning. Today our congregations and churches are silent because there is silence in the teaching program. In school, the community, church, at work, and at recreation, we are not a singing people. A valiant attempt is being made to restore the place of music in Christian life by re-asserting the

(Continued on Page 149)

EXAMINATION OF CONSCIENCE

A Commentary on the Motu Proprio of St. Pius Tenth

II

by Dom Vitry, O.S.B.

THE FULLNESS OF DEVOTION

Nothing should have place, therefore, in the temple calculated to disturb or even merely to diminish the piety and devotion of the faithful, nothing that may give reasonable cause for disgust or scandal,

Do we fully understand that sacred music is not just an artistic decorum or a solemn emphasis, but that it is necessary in order to fully express devotion?

Are we justified when, more often than circumstances would permit, we sacrifice all chanted devotion in religious services and when we substitute for it other forms of devotion, as commendable as they may be?

Do we realize that, in spite of many particular devotions, the authentic worship of God through Christ has disappeared from our midst?

Are we aware of the fact that chanted devotion has a deep influence on the way of life of those who devote themselves first of all to praising God?

Are we not saddened before the lamentable spectacle of liturgical services, wherein the faithful appear more resigned to discharge an ethical obligation than moved to enthusiastically chant God's love?

Do we understand that the chanted praise pays to God an essential debt that no other form of devotion, primarily concerned with our needs, can discharge?

NEGLECT OR ZEAL

nothing, above all, which directly offends the decorum and sanctity of the sacred functions and is thus unworthy of the House of Prayer and of the Majesty of God.

Do we realize that the continued misfortunes of liturgical music are the penalty imposed upon us for treating it as an accidental element of Christian life?

Do we feel a moral guilt in our neglecting sacred music, whether this neglect is the result of a total cynicism or of a blind and semi-conscious indifference?

Do religious in particular accept sacred music as an element of all religious vocation, regardless of the Order to which they belong; or do some among them refuse to actively participate in sacred singing in order to pursue their own concepts of Christian perfection?

Are we conscious that the making of our own ideas of music as the leading principle of our co-

operation in the liturgical restoration, is the most serious danger in the liturgical restoration against the revival of music in the Church?

Are we well aware that music, applied to religious experience, can have a pernicious as well as well as a salutary influence on the Christian soul; the result depending upon our using or not using the proper music with a spiritual motive?

SECURITY IN OBEDIENCE

Today, Our attention is directed to one of the most common of them, one of the most difficult to eradicate, and the existence of which is sometimes to be deplored in places where everything else is deserving of the highest praise. Such is the abuse affecting sacred chant and music.

Are we sincerely and lovingly accepting the authority of the Church in guiding our musical experience?

Do we fully appreciate that the guidance of the Church is both our safeguard and the assurance that sacred singing will be a contribution to our spiritual life?

When shall we understand the historical and psychological evidence of the fact that the Church's own music is alone the criterion of all sacred music?

On what grounds can we justify the large amount of music still used everywhere in religious services, solely inspired either by vulgar sentimentality or by utter disregard of the Church's glorious artistic tradition?

Does not the ephemeral passing of so many creations of musical art suggest to us a positive adherence to the security offered by sacred melodies which have survived for so many centuries?

WORLDLY OR SACRED

And indeed, whether it is owing to the very nature of this art, fluctuating and variable as it is in itself, or to the succeeding changes in tastes and habits with the course of time,

Is our conscience deeply stirred up by our admitting too often in divine services music whose form and expression are openly similar to music performed in the concert-hall or even on the operatic stage?

Does the conscience of a Christian in our day, be he clerical, or religious, fully appreciate that music has no right in the church, unless it be truly sacred?

Are we resolved to do away once and for all with the flagrant abuses which are sardonically kept alive in so many churches and convents?

On the other hand, do we desire to replace them with the music which can impart to religious services a truly religious atmosphere?

IGNORANCE AND PREJUDICE

or to the fatal influence exercised on sacred art by profane and theatrical art, or to the pleasure that music directly produces, and that is not always easily contained within the right limits,

Do we treat the music legislation of the Church as a matter of importance, or do we dismiss it lightly as being only secondary?

Do we understand that the desecration of religious services through unfitted music imposes upon us a moral responsibility; or do we find an excuse in the sentimental solace that it temporarily gives to us?

Are we willing to obediently and without further discussion forego our unfounded prejudices, especially against the sacred Chant?

Why should we not rather cooperate with the Church in a spirit of loving appreciation? We may find an incentive in the spiritual reward which will immediately follow our good will.

STUDY AND RESPONSIBILITY

or finally to the many prejudices on the matter, so lightly introduced and so tenaciously maintained even among responsible and pious persons, the fact remains that there is a general tendency to deviate from the right rule, prescribed by the end for which art is admitted to the service of public worship and which is set forth very clearly in the ecclesiastical Canons, in the Ordinances of the General and Provincial Councils, in the prescriptions which have at various times emanated from the Sacred Roman Congregations, and from Our Predecessors the Sovereign Pontiffs.

How much do priests and religious know about the music legislation of the Church? How many among them, the leaders called by Pius X to foster the reform, have ever meditated on the Motu Proprio or even read it cursorily?

Do all religious agree that this legislation concerns them in the first place, regardless of the characteristic of their particular rule?

Do seminarians devote sufficient time and attention to appreciate the relationship which exists between sacred music and the pastoral life for which they are preparing themselves?

How many pastors are aware that, from the practical standpoint, the greater responsibility in promoting the restoration of sacred music, rests upon them?

Do curates spare a few hours of their incipient ministry to make modest contribution in an apostolate for which all priests are virtually prepared, if, in the seminary days, they have seriously taken part in the course of Chant?

Do novices, in all religious communities, study sacred music as an integral part of their religious formation?

(To be continued)

A SINGER OF THE SILVER AGE

By Sr. Mary Urban Hansen, O.S.B.



OF THE MANY NAMES WHICH figure in the development of church music during the early European renaissance, that of Notker Balbulus has for Benedictines a special attraction. A monk of St. Gall, a famous and picturesque monastery in Switzerland, he made to church music contributions both distinct and lasting, although time may have dimmed the memory of the man himself, during a period when both devotion and poetic inspiration were employed in the service of God.

Notker Balbulus, "the Stammerer," was of noble ancestry, and as a very young boy, was taken to "the Abbey of St. Gall to . . ." be reared under the tutelage of Iso and Marcellus, the latter an Irish monk of great repute as a teacher. St. Gall was already in 840 a well-established monastery, its history dating from the early seventh century when it was planted by the Irish saint whose name it bears. The relics of St. Gall were interred on the spot where he died and a church was erected by Charles Martel and his son, Pepin, who appointed the priest Othmar as Abbot. At Pepin's insistence, the rule of St. Columban which the Gaelic monks originally observed was replaced by the Rule of St. Benedict.

The life of the monks at St. Gall was typical of the medieval monastic house — the library was well-stocked with precious manuscripts to be copied and illuminated; there were students who came to be instructed by the monks, and there was the work of the fields to be done — and dominating all, the work of God was chanted, by night and day, from the big hand-written psalters, in the oratory. The name of St. Gall stood bright among the names of the other great monasteries of Europe — Fulda, Gandersheim, Fleury, Magdeburg.

Notker's sobriquet was conferred because of a speech impediment. He used it himself in affixing his signature to his writings and in witnessing wills. In a stanza of his hymn to St. Stephen we find:

Aeger et balbus, vitiisque plenus,
Ore polluto Stephani triumphos
Notker indignus cecini volente
Praesule sancto.

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"Weak and stammering, full of vices, with defiled lips, I, unworthy Notker, by the will of the Holy God, sing the triumphs of Stephen." In another passage he refers to himself as "balbus et edentulus," "stuttering and toothless."

Despite this handicap, or because of it, he made noteworthy progress in study and became a teacher in the abbey schools. His physical deficiencies, whatever they may have been, were more than compensated by his intellectual abilities and remarkable social qualities. His sense of humor, friendliness and generosity to all made him loved, while his brilliant mind made him respected and influential. Notker's biographer, the monk Ekkehard, pictures him, with two of his companions whose names are also notable for their accomplishments, one as an author of tropes, the other as a teacher:

They were one heart and one mind, and were united in one devotion. Notker was weak in body, but not in mind, stammering of voice, but not of spirit, upright in divine things, patient in adversity, meek toward all; among our own he was a zealous observer of discipline . . . the most abundant vessel of the Holy Spirit in his time.

Tutilus was a good and useful man, a musician, agreeable to both the grave and the gay. Ratpert was a teacher of the schools from his youth, made somewhat more stern than the others by discipline . . .

Notker's geniality and good-natured cheerfulness is reflected too in his appointment as guest-master of the monastery for several years.

His surname serves, in any event, to distinguish him from several other monks named Notker, among them Notker Labeo (the Thick-Lipped), a musical theorist and prolific translator of philosophical writings, Notker Physicus, dubbed Piperis Granum, (Peppercorn) because of his strict discipline, and several abbots named Notker.

In an age when the composition of works of devotion in Latin was the domain of every scholar, the monks of St. Gall had distinguished themselves by producing numerous "occasional" hymns and poems to welcome notables who came to visit there. The fame of their skill in music and poetry had attracted the attention of scholars, teachers, and patrons throughout Europe, even as far south

as Rome. One old legend relates that two chanters from the eternal city, Romanus and Peter by name, had been sent by Pope Adrian I, at Charlemagne's request, to propagate the use of Gregorian chant. Peter did not stay long at St. Gall but went to Metz, where he established a rival school to that founded by Romanus. At any rate, the Gregorian was well known to the monks at St. Gall, some of whom had added original melodies to the treasures of the Roman usage.

Notker's importance in this connection lies in the part which he played in the introduction of the art of sequence-writing to Germany. The story of his inspiration is told in the Preface to the *Liber sequentiarum*, addressed to Luitward, Bishop of Vercelli.

In his youth, Notker had some difficulty in memorizing the long rambling *jubilus* melodies of the *Alleluia*, and had been wanting some device to aid his "unstable little memory." About 862, a monk from Jumièges, which had been sacked by the Northmen, came to St. Gall, seeking hospitality, and carrying under his arm an antiphony which contained the chants in use in his own monastery. Among the *Alleluias*, the book contained a number which had words set to the *jubilus*, and thinking to imitate this "new" idea, with a view to facilitating memorization, Notker set about fitting words to some of the melodies in the troper of his own monastery. He showed the result of his first efforts to his master Marcellus, who criticized them and suggested that the words be arranged with a syllable to each note of the melody. This Notker did, beginning a series of "proses" which, as they developed metrical characteristics of their own, independent of the original phrasing of the *Alleluias*, he began to term *sequentiae*. Further expansion of the idea, in other hands, led eventually to the dramatic interpretation of the words of the sequence, and ultimately to the miracle and mystery plays.

The number of unrhymed prayers attributed to Notker varies, some commentators setting it at eighteen, others crediting him with almost a hundred original sequences, some with original melodies, some with words set to music of Byzantine or Roman origin.

Scholars have reluctantly admitted Notker's contribution to the development of the sequence, basing their arguments on the existence of French

(Continued on Page 148)

OUR MUSIC THIS MONTH

THE ORGANIST'S COMPANION, VOL. II, compiled, edited and arranged by Sr. Mary Cherubim, O.S.F. Preludes, Interludes and Postludes. 2 staves. Cat. No. 1946. 96 pages. Price \$3.50 net.

The users of Sr. Cherubim's Organist's Companion, Volume I, will welcome the appearance of a second volume of similar material. The repertoire on which the editor drew for this collection is largely the same as that used in volume one: single page pieces suitable for preludes, interludes and postludes taken from the composers of the middle and late 19th century. These compositions are serviceable on a small organ or a large instrument since the pedal is optional throughout. Two indices give a clear picture of the contents of the book: classified index shows compositions suitable for preludes, interludes or postludes in the Major and Minor keys; an index of the contents arranged according to key sequence to assist in finding quickly a composition in a suitable key. The first five pages of Volume II will be found in this supplement.

TOCCATA from MESSE BASSE, No. 2, in honor of the Blessed Virgin Mary, for organ, by Camil van Hulse, (excerpt). 16 pages. Cat. No. 1985. Price \$1.25 net.

With the return of the Pentecost Season, the Salve Regina (solemn) will be heard once again in our churches. Van Hulse has prepared a toccata on portions of the solemn Salve theme in his new Postlude Toccata with which he closes his Messe Basse No. 2 for Organ. The entire suite is composed on themes from the chant Mass, Salve Sancta Parens. A quick run-through of this toccata will reveal the musical value of the composition and the ease with which it can be played.

IN PRAISE OF MARY for three Equal Voices and Organ, by Sr. M. Florentine, P.H.J.C.; Cat. No. 2052. 4 pages; Price 16c net.

With her usual competence in such matters, Sr. Florentine has again written for three equal voices and organ in a style that is sure to find favor among high school and convent choirs. The text which begins "Hail to Thee, O Mary" is largely an anonymous one; the middle section contains words from the Marian Prayer of His Holiness, Pope Pius XII.

ST. PATRICK'S BREASTPLATE, adapted to the Chant melody, Virgo Dei Genitrix, by Paul Cross. Acc. by Anthony Cirella. Cat. No. 2090. 2 pages. Price 8c net.

The composer who has given us the widely used "Mary the Dawn" has prepared here a setting of the Gaelic poem known as St. Patrick's Breastplate, translation by the Very Reverend J. Fennelly. This publication appears at a time when there is much discussion as to the setting of English texts to chant melodies.

The Organist's Companion

Preludes, Interludes and Postludes

Compiled and Arranged by
SISTER MARY CHERUBIM SCHAEFER, O.S.F.

PRELUDE



Allegro moderato

HEINRICH GOETZE (1836-1906)

1

II

I

First system of musical notation for piano. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble clef with a long slur over the first two measures, and a bass line with chords and moving lines. The key signature has one sharp (F#).

Second system of musical notation for piano. It continues the piece with a grand staff. The treble clef part has a long slur over the first three measures. The bass clef part features a prominent bass line with a flat (b) and a sharp (#) in the second measure.

Third system of musical notation for piano. It continues the piece with a grand staff. The treble clef part has a long slur over the first three measures. The bass clef part features a prominent bass line with a flat (b) and a sharp (#) in the second measure.

Fourth system of musical notation for piano. It concludes the piece with a grand staff. The treble clef part has a long slur over the first three measures. The bass clef part features a prominent bass line with a flat (b) and a sharp (#) in the second measure. The word "rit." is written above the treble clef staff in the third measure, indicating a ritardando.

POSTLUDE

JOH. PLAG. (1863-1921)

Maestoso

2

f

p

ff I

II

POSTLUDE

SISTER MARY CHERUBIM. O. S. F.

Con moto

3

s

Man.

Ped.

mf

dim. *p rit.* *sostenuto* *dim.*

pp *dim.* *cresc. e accel.*

POSTLUDE

Toccata on "Salve Regina"

Fairly fast

CAMIL VAN HULSE

The musical score is written for piano in 4/4 time. It consists of six systems of music. The first system begins with a treble clef and a '6' above it, indicating a sixteenth-note pattern. The first measure of the treble staff also has a '6' above it. The piece starts with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic. The second system continues the sixteenth-note pattern in the treble and has a bass line with quarter notes. The third system features a more complex bass line with eighth notes. The fourth system introduces a key signature change to one sharp (F#) and continues the sixteenth-note pattern. The fifth system continues with the sixteenth-note pattern and a bass line with quarter notes. The sixth system concludes the piece with a *dim.* (diminuendo) marking and a final cadence.

First system of musical notation. The right hand (treble clef) plays a continuous eighth-note accompaniment in a minor key. The left hand (bass clef) has a rest followed by a melodic line starting with a piano (*p*) dynamic marking.

Second system of musical notation. The right hand continues the eighth-note accompaniment. The left hand has a rest followed by a melodic line with a *p*^{*iu*} *p* dynamic marking and a triplet of eighth notes.

Third system of musical notation. The right hand continues the eighth-note accompaniment. The left hand has a rest followed by a melodic line with a triplet of eighth notes and a mezzo-forte (*mf*) dynamic marking.

Fourth system of musical notation. The right hand continues the eighth-note accompaniment. The left hand has a rest followed by a melodic line with a piano (*p*) dynamic marking.

Fifth system of musical notation. The right hand continues the eighth-note accompaniment. The left hand has a rest followed by a melodic line with a mezzo-forte (*mf*) dynamic marking and a piano (*p*) dynamic marking. The system ends with a 6/4 time signature change.

Sixth system of musical notation. The right hand continues the eighth-note accompaniment. The left hand has a rest followed by a melodic line with a mezzo-forte (*mf*) dynamic marking. The system ends with a 6/4 time signature change.



cresc. poco a poco

marc.

This system contains the first system of music. It features a treble clef with a 4/4 time signature and a key signature of one flat. The right hand plays a continuous sixteenth-note pattern. The left hand has a bass clef and plays a slower, more rhythmic accompaniment. The tempo is marked *marc.* (marcato). The dynamic marking *cresc. poco a poco* is placed above the first staff.



This system contains the second system of music. It features a treble clef with a 3/4 time signature and a key signature of one flat. The right hand continues the sixteenth-note pattern. The left hand has a bass clef and plays a slower, more rhythmic accompaniment. The tempo is marked *marc.* (marcato). The dynamic marking *cresc. poco a poco* is placed above the first staff.



sempre cresc.

This system contains the third system of music. It features a treble clef with a 3/4 time signature and a key signature of one flat. The right hand continues the sixteenth-note pattern. The left hand has a bass clef and plays a slower, more rhythmic accompaniment. The tempo is marked *marc.* (marcato). The dynamic marking *sempre cresc.* (sempre crescendo) is placed above the first staff.



⊕ Optional Cut

f

This system contains the fourth system of music. It features a treble clef with a 3/4 time signature and a key signature of one flat. The right hand continues the sixteenth-note pattern. The left hand has a bass clef and plays a slower, more rhythmic accompaniment. The tempo is marked *marc.* (marcato). The dynamic marking *f* (forte) is placed above the first staff. An "Optional Cut" symbol is placed above the first staff.

The first system of musical notation consists of three staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few rests. The middle staff is a bass clef staff with a key signature of one sharp (F#) and a 3/4 time signature. It contains a bass line with eighth and sixteenth notes, some beamed together, and a few rests. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 3/4 time signature. It contains a bass line with eighth and sixteenth notes, some beamed together, and a few rests. There are various musical notations such as slurs, ties, and dynamic markings throughout the system.

The second system of musical notation consists of three staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few rests. The middle staff is a bass clef staff with a key signature of one sharp (F#) and a 3/4 time signature. It contains a bass line with eighth and sixteenth notes, some beamed together, and a few rests. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 3/4 time signature. It contains a bass line with eighth and sixteenth notes, some beamed together, and a few rests. There are various musical notations such as slurs, ties, and dynamic markings throughout the system.

The third system of musical notation consists of three staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few rests. The middle staff is a bass clef staff with a key signature of one sharp (F#) and a 3/4 time signature. It contains a bass line with eighth and sixteenth notes, some beamed together, and a few rests. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 3/4 time signature. It contains a bass line with eighth and sixteenth notes, some beamed together, and a few rests. There are various musical notations such as slurs, ties, and dynamic markings throughout the system.

The fourth system of musical notation consists of three staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few rests. The middle staff is a bass clef staff with a key signature of one sharp (F#) and a 3/4 time signature. It contains a bass line with eighth and sixteenth notes, some beamed together, and a few rests. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 3/4 time signature. It contains a bass line with eighth and sixteenth notes, some beamed together, and a few rests. There are various musical notations such as slurs, ties, and dynamic markings throughout the system.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains a melody with slurs and a piano accompaniment. The bass staff has a few notes. Dynamics include *f* and *ff*.

Second system of musical notation, continuing the piece with similar melodic and accompanimental lines.

Third system of musical notation, featuring a change in the piano accompaniment with chords and a continuation of the melodic line.

Fourth system of musical notation, concluding the piece. It includes the instruction *allargando* and a final *fff* dynamic. The system ends with a double bar line and repeat signs.

Dec. 8th - Dec. 80th 1953

IN PRAISE OF MARY

(Hail to thee, O Mary)

For Three Equal Voices and Organ

*Anonymous Lines and Excerpts from
Pope Pius XII's Marian Year Prayer*

Sr. M. FLORENTINE, P.H.J.C.

Maestoso

I
II
III

Hail to thee, O Ma - ry, daugh - ter of God the Fa - ther,

Maestoso

ORGAN
mf

Hail to thee, O Ma - ry, con - ceived with - out sin,

Imprimatur: † John F. Noll, D.D.
Archbishop - Bishop of Fort Wayne, Ind.

Hail— to thee, O Ma - ry, Spouse of the Ho - ly Spir - it,

Hail to thee, O Ma - ry, Moth - er of the Son. O

Legato

crys - tal— foun - tain of faith, O fra - grant

O crys - tal foun - tain of

p Legato

lil - y of ho - li - ness, O con-quer - ess of
faith, O lil - y of ho - li - ness, O

e - vil and of death, O well - be -
con-quer - ess of e - vil and of death, O well - be -

loved of God! Hail to thee, O Ma - ry,

Queen of the U - ni - verse! You are all beau-ti-ful, O Ma - ry!

mf

O Ma - ry! You are the glo - ry, you are the

You are all beau-ti-ful, O Ma - ry!

p

joy, you are the hon - or of our peo - ple!

rit.

rit..

St. Patrick's Breastplate

Adapted to Chant melody: "Virgo Dei Genitrix"

Translation by
V. Rev. J. Fennelly

Paul Cross
Acc. by Anthony Cirella

1. Christ be near at ei - ther hand, Christ be - fore, be - hind me
2. Christ my life and on - ly Way, Christ my Lan - tern night and
3. Christ the King and Lord of all, find me read - y at His
4. (*See next page.*)

1. stand. Christ with me wher - e'er I go, Christ a - round, a -
2. day; Christ be my Un - chang - ing Friend, Guide and Shep - herd
3. call, Christ re - ceive my ser - vice whole, hand and bod - y

The alternate key of six flats is suggested for lowering the key by one-half step.

Approved by the Diocesan Music Commission, Boston, Mass.

July 12, 1955

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1. bove, be-low; Christ be in my head and mind, Christ with-
 2. to the end; Christ be all my strength and might, Christ my
 3. heart and soul; Christ the King of Kings de-scend, and of
 4. Thanks to Christ Who for our Food gives His

1. in my soul en-shrined; Christ con-trol my way-ward heart,
 2. Cap-tain for the Right; Christ ful-fill my soul's de - sire,
 3. ty-rants make an end; Christ on us and all be - low,
 4. Sa-cred Flesh and Blood; Praise to Him un-ceas-ing rise,

1. Christ a - bide and ne'er de-part!
 2. Christ en - no - ble and in-spire!
 3. con - cord, love and peace be-stow!
 4. Christ Whose glo-ry fills the skies! A - men. *T.P.* Al-le - lu-ia.

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EVERYBODY IN THE ACT

II

by Robert Wurm



HAVE YOU EVER HAD THE THRILL of singing an old favorite, a popular old tune, with a whole hall full of people? It's a grand experience and I think that we like it. When a group of people sing the Mass in the right way, we have the same grand experience which Pius XII describes as "Powerful" in his latest encyclical on church music. (*Musicae Sacrae Disciplina*, Section I). That's why so many people, notably Msgr. Hellriegel of St. Louis, Fr. Leo Trese of Detroit, and many others, both priests and laity, are so interested in this important part of the liturgical rebirth.

We all agree that it's a great thing to have a church full of worshippers ringing with a solid *Et Cum Spiritu Tuo*, but we're tempted to ask: "Isn't that something for big, well trained choirs and seminary scholars?" Isn't it hard to get it going? The answer is a big round NO! You don't have to train men in a special weekly practice. You don't need an organist who is a Fellow of the American Guild of Organists. All you need is a little talent, a little brains, and a lot of love. This last requirement will smooth over the few rough spots in the beginning.

Build It Like an Atom

What do I do first is the question which naturally comes up. The answer comes back: build a solid foundation. Plan it well and organize it. Some pastors have announced from the pulpit that everyone should sing the Mass and then let it go with that. Usually this doesn't work. Try this way.

The first thing to do is to get a leader. An organization is as good as its president, and a singing group is as good as its director. He should not be the organist, but someone who can stand before the people and direct. This may be a parish priest or a trained layman. Since most priests are so busy, it would be well to train or hire a layman for this position. Next, gather a nucleus of parishioners who can carry the singing and instruct them in the fundamentals. This group may vary from

ten to a hundred. Have them sit in the same place every Sunday so that you will have solidarity, strength, and permanence. When the priest greets his people with a *Dominus vobiscum*, he is sure of getting a solid answer from this group. As the tradition of church music and the melodies of the chant grow on the people, more of the congregation will join this nucleus. In time everyone will be part of it.

Camptown Races

Once you have your nucleus, the next thing is to get the music. The best music for Mass is Gregorian Chant. It's music that everyone can sing, and it's music that everyone can appreciate. It's been enjoyed and loved by people since the time of Gregory the Great. All chant is not easy. We want to pick something that has appeal to the modern ear, something that has a modern "sound" as Glen Miller would say it. This is very important if people are not familiar with chant. Modes five and six have this "sound", this appeal. For this reason the *Kyrie* and *Gloria* from Mass VIII are good. The *Kyrie* has been proven time and time again. Even small children can sing well.

Gloria VIII fills the bill of being attuned to the modern ear more than any other chant number. It's one of those pieces about which Pius XII wrote in *Musicae Sacrae Disciplina* (Section III) when he called chant the "Inexhaustible source from which musicians and composers draw new melodies." It may be a bit funny, but it certainly is not facetious to compare chant to American folk tunes. But if you do compare *Gloria VIII* to "Camptown Races", you will see a similarity which is fairly amusing. Maybe the composer did not "steal" his melody directly from the chant, but the fact that there is such great similarity shows that *Gloria VIII* will have the same great appeal to people as our old favorites.

The *Credo* is not on the program. It is probably the most difficult number because of its length, but experience proves that even this is no obstacle if you choose the right one. *Credo III* is the right one. It has modern appeal since it has simple melodies which repeat themselves, and because it is in the Fifth mode.

Mr. Robert Wurm is a seminarian at Sacred Heart Seminary, Shelby, Ohio. Part I of this article appeared in CAECILIA for May — June, 1955.

Sanctus and *Benedictus* are next. And here is where Mass VIII fails. The reason why *Sanctus* and *Benedictus* VIII are unsatisfactory is that, though they are beautiful, they are also high, too high. They are too high to be comfortable to the average church-goer. What shall we use? *Sanctus* and *Benedictus* XVII fill the bill perfectly. These reccho the popular folk tune melody of the *Gloria*, they have appeal, and they are comfortable to sing.

For the *Agnus Dei*, let's go back to Mass VIII. It has beauty, appeal, and simplicity. These are the best chants for beginners. There are shorter ones, but they are in modes which are foreign to the modern ear, or which are unappealing.

A word about the Propers. Have the organist or a special group sing these changeable parts of the Mass. This is in accord with tradition. Besides, it is not practical to try anything else.

A Few Helpful Hints

There are a few more things to remember. If you expect the whole congregation, both men and women, to sing the Mass, you have to put it in the right vocal range for them. Most of our accomplishments for the Kyriale are written for women's choirs and are no good for our use. A comfortable range for most congregations is one from C to c. If you find that people are straining for the higher notes, get a lower accompaniment. The sung Mass is for all the people, not for the sopranos and tenors alone.

Another thing to remember is that if you want a seed to grow, plant it in the right kind of soil! Young people are the right kind of soil. These are people who like to sing when they get together for a party and they will be the ones who will like to sing the Mass. I am not saying that all older people will not sing as well as twenty-year-olds, because I know many people over fifty who love to sing, but as a rule, that is the way it is. So have the sung Mass at a time when the younger set is on hand. For the most part, these are the 10:30 and 11:30 Masses or perhaps the Childrens' Mass.

The idea that you can't teach old dogs new tricks applies here. Older people who have spent their whole life assisting at Mass in a different way do not enjoy singing the Mass. We should not expect them to change, because for them the sung Mass is less profitable.

Another fine idea to get success is to use a Public

Address system to lead the singing. There are many shy singers in any congregation who will sing only if there is someone with a strong voice next to them. The P.A. system is this strong voice. It can bolster the singing one hundred percent. It will also help to start everyone singing at the same time.

The problem of Latin creeps into the singing. Though some liturgists think that we may soon have English, they are in the minority. Their position is not helped by the Pope in *Musicae Sacrae Disciplina* (Section III), where the Holy Father urges pastors to explain the Mass and the texts to the people so that the language will not hinder the appreciation. He comments that this is easy because of our many fine translations and printed explanations. Latin is probably here to stay.

Pronunciation of Latin is simple and can be printed or explained very easily. An explanation at the beginning of the project with reminders when they are necessary will lick this problem.

Understanding the Latin is the next problem. A good answer is an interlinear translation. Since most of the Latin is made up of simple construction and short words, many of which are English roots, people will be able to grasp the meaning as they become familiar with it.

The big question is: who's going to do the work. The answer is not easy. Most priests are too busy to devote much time to this type of work, though they are certainly willing to do their part in the liturgical revival. Fr. Leo Trese has a good answer in "Many are One". He says that it's a job for the layman. A capable person, the organist, a talented parishioner, a professional musician, one or all of these can work with the priest to do the job.

The Fruits of Your Labor

The trend in society today is "Do It Yourself". A change is slowly coming over our Industrial Era as science advances giving people more leisure time to enjoy. People are strumming on ukeleles and banjos. Many are building Hi-Fi sets. Now is the time to bring back church singing into the lives of Catholic people. It is, to use St. Paul's words, the "fullness of time".

In this great "Do It Yourself" era, people are interested in doing things themselves in church. They want to make the rafters ring with *Hosanna in Excelsis* as their King comes to the altar. They

want to get into the spirit of the prayers with their own personal *Amen*. They want to return the priest's greeting when he says "The Lord be with you". During Holy Week and during the Forty Hours devotion they want to sing *Ora pro nobis* to ask the Saints' help. If we don't get in on the ground floor now, we are missing a golden opportunity. People will not miss only the "increase of fruits of the sacred liturgy." (*Musicae Sacrae Disciplina*, Section I), but also the thrill and satisfaction. They will also focus their attention elsewhere, to other interests outside of the Church. If we want to build to that very hopeful and rewarding future when the common chants and liturgy of the Church are everyday melodies and actions in the life of the Catholic layman, now is the time to start. It's worth every pain of childbirth to bring this promising future into the world!

A Detroit priest, Fr. Gerald Brennan, recently introduced the sung Mass to his small mission parish. After the first Mass he asked the group how they liked it, as Ed Sullivan does after his show. Hands were raised by practically everyone in Church and some children even clapped. Most of his parishioners are not overly talented or blessed with exceptional voices. Some of them in fact were as flat as Nebraska. But it certainly is better to have all voices, including poor voices, taking part in the Mass and through the music, having a deeper appreciation of the Mass.



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LETTER TO THE EDITOR

Dear Editor:

In the joy and satisfaction of working for 47 years with, in and for the choir, it has always been a source of wonderment to me, why it is so hard to interest more than a mere handful of individuals in this work, which is not for personal reasons at all, but for the honor and glory of God.

In a parish as large as ours, certainly there must be more than a scant dozen or so men with reasonable ability and voice, to assist in this most important work of the Church. True, it entails slight sacrifices to be regular in attendance at rehearsals and services, and to take the full interest required to carry on. It is certainly a privilege to become and be a part of the ritual of the Mass and the other devotions of the Church. Aside from that, there is even a great satisfaction in producing music for its own sake. In our small choir, there are devoted men of many years membership, some few who have come on in later years as their consciences urged them to participate, and still a fewer number of young men of high school age or thereabouts. Their loyalty is proven by their constancy and efforts. Though human compliments are few and far between, they are not necessary, feeling that perhaps there is a greater reward both here and hereafter as paramount.

Indeed, the Church has over its long history granted indulgences to those who raise their voices in its music. Neither trained ability nor operatic voices are required — just a mere desire, coupled with the vocal cords that the Lord has given most of us, makes many a person eligible to participate. If these few words should touch the minds and hearts, and perhaps the consciences of some of our readers, they may show their intention to try out, at least, for choir work, by appearing on most any Thursday evening at 7:00 P.M. in the choir loft, when rehearsals are held. In addition to all my other arguments, there exists a type of fraternity and comradeship among members of a choir which is well worth the efforts, if only the human emotions be considered. Come up and see us some time.

Sincerely,
G. E. Graf,
Alliance, Ohio

A Singer of the Silver Age

(Continued from Page 128)

and Italian manuscripts which give evidence of having been written at the same time, if not previous to the manuscripts ascribed to Notker. The titles as well as the form of notation used in the French and Italian sequences would seem to indicate that they reached their highest form before those composed at St. Gall. That Notker did not claim to be the originator of the sequence idea is, it would seem, plainly evident from the *Praefatio*, and there was no reason to believe that some of his contemporaries would not exercise themselves in the form of the sequence for their own purposes. That Notker did add a significant number of sequences to the thousands in popular use to the end of the fifteenth century would seem sufficient claim to the acknowledgment of his artistry. Of the sequences included in the collection which he sent to Bishop Luitward, the one bearing the title *Alia* (No. xxxvii in Migne) is interesting for the use it makes of Greek words.

In addition to the sequences, Notker is thought to have been the author of a number of antiphons, among them the *Media vita*, which was such a powerful prayer (according to the tradition) that miracles attested to God's pleasure in it, and so great was its efficacy that special permission had to be obtained from the bishop before it could be sung "against an enemy."

Other songs and hymns appear under Notker's name in the tropers of St. Gall. (One is tempted to observe that the mnemonic purposes originally responsible for Notker's sequences must have served to strengthen his "little memory," to judge from the length of the *melismata* of some of the *Alleluias* in these hymns. Or was Notker merely providing himself with new melodies for future "prosing"?)

Notker's theoretical writings on music are of small volume, but interesting in content. Under the general heading *De musica*, they include treatises entitled *De octo tonis*, *De tetrachordis*, *De octo modis*, and *De mensura fistularum*. The nature of his thought in the first three short essays indicates the advance of the trend, begun by Boethius in his *De institutione musica* (c. 619) toward the evolution of the Gregorian modes and system of notation.

An alphabet of indications to chanters, *Quod singulae litterae in superscriptione significant cantilena*, describes in alliterative Latin prose the exact

effect to be achieved in the interpretation of the music which it accompanied. For example:

G, ut in gutture gradatim garruletur, genuine gratulatur.

L, levare laetatur.

M, mediocriter, melodiam, moderari, mendicando, memorat.

N, notare, hoc est, noscitare, notificat.

These indications, with some adaptations to modern usage, are still printed in a number of Gregorian texts, e.g., the *Laudes festivae* in the edition prepared by the Collegio di San Anselmo. The *Paléographie musicale*, the definitive edition by the monks of Solesmes, does not, however, recognize the Notkerian symbols.

In addition to the works already cited, the body of Notker's writings include many extra-musical subjects: a martyrology, a long essay, *De interpretibus divinarum scripturarum*, a brief Epistola addressed to the monk Ruodpertus who had been offended by gossip and was enraged by Notker, (a good example of the latter's meek spirit is evident in the tone of this letter) and several *Formulae*, wills directed to the monastery as beneficiary, drawn up and witnessed by Notker. He is accredited by some biographers with the authorship of the *Gesta Caroli Magni*, a collection of tales of the deeds of Charlemagne written for the amusement (if not the imitation) of Charles the Fat, who was among the monastery's long-term "guests."

Notker's full and busy life came to an end in 912, and he was buried at St. Gall. His epitaph bore silent testimony to the esteem in which he was held by his brethren: "Behold Notker, the glory of his fatherland, a lover of wisdom, like every mortal man is laid in dust. Freed from the flesh on the eighth day of the ides of April. May he be taken to heaven and received with a song."

He was beatified in 1512.



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Music As Communicative Art

(Continued from Page 123)

place of music in the primary grades. As yet, in the secondary schools there has been no comparable effort to achieve or to put into effect the same type of program. As a matter of fact there is not too much talk about such a music program in our high schools, except among certain groups of musically-minded educators. There is yet no action. Those of us who have tried to put into effect the Church's teaching regarding congregational participation in the Mass, for example, are day after day faced with an almost insurmountable barrier. We ask people to sing and they cannot. Surely they would like to, but their musical faculty, their birthday gift of song has atrophied. It is going to take a vigorous and dynamic teaching and inspirational program to reawaken the vital spark of song in the hearts and in the throats of our people.

If the whole new emphasis on participation being proposed by the Church in its liturgy is to result in widespread, corporate worship, it is safe to say that this program will succeed in proportion as the music program in the schools and parishes succeeds, because music is an indispensable means of carrying out fully the corporate prayer life of the Church. Effective participation is effective *musical* participation.

The secondary school music program therefore should carry on work being done in the lower grades. This includes an analysis of the musical elements and an appreciation on an adult level of the communication power of music so that the right emotions are awakened to the right degree of intensity. The training should enable the student to work up to an appreciation of the higher forms of pure music across to those used in the enhancement of poetry and drama. The training program should make them aware of and responsive to word music, capable of appreciating the appropriateness of tone, measure, rhythm, tempo, melody, cadences, with the result that they are more sensitive to verbal communication. As one of the end results to a vigorous teaching music program, this should strike a responsive note to those of you who are English teachers.

You will be interested to know that at last year's workshop, the music session worked out an outline for general music in our secondary schools. The plan suggested five hours of music a week for the first two years of high school. This music course would be required of all students. During this time students would be taught music reading and singing, and would be given an opportunity to explore music expression through instrumental experiences. They would be led to appreciate pure music forms as well as verbal music forms, and of course, to develop the skills required through music to participate in the music life of the Church. There are a few schools preparing to put this music program into effect during the coming year. We shall await the results most anxiously.

In closing I would like to quote Saint Augustine who summed up in one paragraph what we have been trying to say here. Let us reflect on "Music as Communicative Art" with him as he says:

... and we were baptized, and anxiety for our past life vanished from us. How was I sated in those days with the wondrous sweetness of considering the depth of Thy counsels concerning the salvation of mankind. How did I weep, in Thy Hymns and Canticles, touched to the quick by the voice of Thy sweet-attuned Church! The voices flowed into mine ears, and the Truth distilled into my heart, whence the affections of my devotion overflowed, and tears ran down, and happy was I therein.⁵

FOOTNOTES

¹ Saint Paul, *Colossians*, 3:16.

² Pope Pius XII, *Mediator Dei*: Encyclical on the Liturgy. Para. 194.

³ Rev. Leo A. Foley, S.M., Ph.D., *Music and the Common Good* in "Specialized Activities in Music Education" (Workshop Proceedings, edited by Richard H. Werder, Ed.D.) The Catholic University of America Press, Washington 17, D. C. 1955.

⁴ William Byrd, *Songs of Sadness*, published in 1585. Preface. Quoted in *Groves Dictionary of Music and Musicians*. Third Edition. (New York: The Macmillan Company, 1935), p. 510.

⁵ Saint Augustine, *Confessions*, Book IX, Para. 14.



NAMES · PEOPLE · DOINGS

N. C. M. E. A.

In addition to the Ninth Annual Convention of the N.C.M.E.A. held in Boston, April 29th to May 3rd, diocesan and archdiocesan units in various parts of the country produced music festivals. The following notices of such festivals came to our attention:

Hartford, Conn.

The Hartford Unit of the National Catholic Music Educators Association has met several times during the year at different places in the Archdiocese. Beginning last September, meetings were held at Mount Saint Joseph Academy, West Hartford, at which time officers were elected; at St. Rose's Parish Community Center, Meriden; and at Waterbury Catholic High School. At each of these gatherings some special phase of music education was featured.

The culmination of the association's activities for the year was a Music Institute held at St. Mary's High School, New Haven, on Saturday, April 7. REVEREND RUSSELL WOOLLEN of The Catholic University was a guest speaker, the subject of his address being "Principles of Gregorian Chant." Other guest participants were JAMES B. WELCH, director of the Welch Chorale of New York City, who spoke on "Tone Production," and DAVID KRAEHNBUHL, instructor in theory at the Yale University School of Music, who discussed "Piano Pedagogy."

The Institute opened with a high Mass in St. Mary's Church, New Haven, followed by a general meeting. The afternoon session was given over to the speakers and closed with Benediction of the Blessed Sacrament.

Buffalo, New York

Three major events have been presented by the Buffalo Unit of the NATIONAL CATHOLIC MUSIC EDUCATORS ASSOCIATION this Spring, representing, in part, the integrated music program in Buffalo involving co-operation of the various divisions of NCMEA and the Catholic Choirmasters Guild of Buffalo.

1. "THE IDEAL CATHOLIC WEDDING" was the theme of a Musicale — Bridal Show presented by the Student Chapter on Saturday, March 10 at 3:30 P.M. in the Knights of Columbus Auditorium.

A choir of 40 voices, composed of students from Bishop O'Hern High School, Nardin Academy, Mt. St. Joseph Academy, St. Mary's Seminary, Villa Maria Academy and Canisius College Glee Club sang parts of the Proper of the Nuptial Mass, the Kyrie and Sanctus of Mass XII, a supplementary Offertory — Ave Maria by Arcadelt, and several English hymns suitable for use before and after the Nuptial Mass, namely — Gifts of the Holy Spirit by P. Piel, Mary the Dawn (antiphonal chant) by Paul Cross, and Song of the Angels by Rossini.

The organist, GERALD THOMAS (Canisius College '56) played the Processional, Recessional, and accompanied the choir. REV. CHRISTIAN PUEHN, Moderator of the Student Chapter was the director, and REV. HENRY S. KAWALEC was commentator.

The BRIDAL SHOW — presented by the Margaret Stock Bridal Studios — displayed many complete outfits for weddings, ranging from the informal to the very elaborate. High School students acted as models, ushers and hostesses. A "Reception" followed the model weddings, and refreshments were served to all the guests. Music for the Fashion Show and reception was provided by GERALD THOMAS, organist, and JULIE PATTERSON, violinist. Winners of the poster contest held for High School students were presented with cash awards.

2. THE ANNUAL PONTIFICAL MASS for the children of the Elementary Schools of Buffalo and vicinity was celebrated by MOST REV. JOSEPH A. BURKE in St. Joseph's New Cathedral on April 18, the feast of the Solemnity of St. Joseph — the Patronal Feast of the Diocese. Approximately 1500 children participated in singing Mass IX and Credo IV and hymns from CANTATE OMNES — Hail Bright Star of Ocean, Jesu Dulcis Memoria and Holy Patron. The Schola of the Minor Seminary under the direction of REV. HENRY S. KAWALEC, sang the Proper of the Mass.

3. DIOCESAN MUSIC DAY — Sunday, April 22, was under the auspices of NCMEA in collaboration with the Catholic Choirmasters Guild. Activities began at 2:00 P.M. with a short business meeting of NCMEA in the New Cathedral Auditorium and a musical program presented by the D'Youville College Glee Club under the direction of GERTRUDE LUTZI, and the Blessed Trinity Church Choir under the direction of REV. HENRY S. KAWALEC. This was followed by an address by REV. BENEDICT EHMANN of Watkins Glen, N. Y.

At 4 o'clock, a Pontifical Mass was celebrated in St. Joseph's New Cathedral by His EXCELLENCY, JOSEPH A. BURKE, Bishop of Buffalo. The musical program was as follows:

- * Sacerdos et Pontifex Chant
- * Hail, Holy Queen Traditional
- Proper of the Mass Chant
- Catholic Male Choir of Niagara Falls, N. Y.
- Rev. Paul Eberz, director
- Ordinary of the Mass XII and Credo IV
- * Sacris Solemnis Mohr
- * Faith of Our Fathers Remy

All of the music, with the exception of the Proper of the Mass, was sung by a congregation of approximately 1600 High School students and members of Church choirs of the Diocese.

(* From the Diocesan Hymnal — CANTATE OMNES)

Joliet, Illinois

The Joliet Unit of the N.C.M.E.A. held its annual spring festival for elementary schools of the diocese on Sunday, April 22, for the schools in the Kankakee area, and on May 19 for the schools in Joliet and the northern area of the diocese. More than 600 children selected from grades 4 to 8 participated in group singing at the festival under the direction of REV. ERNEST SCHNAUS, O.S.B. of Marmion Abbey, Aurora. SR. M. SABINA, O.P. of St. Joseph School, Bradley, was chairman of the festival.

Collegeville, Indiana

The Indiana Unit of the N.C.M.E.A. presented its first annual Catholic College choral festival at St. Joseph's College auditorium on April 21. The choral clubs featured on the program were the following: St. Francis College Glee Club, under the direction of MR. JOHN YONKMAN, president of the Fort Wayne Diocesan Unit; the Marian College Bel Canto Ensemble directed by SR. MARY VITALIS, O.S.F., president of the Indianapolis archdiocesan unit; St. Joseph's College Glee Club, under the direction of REV. LAWRENCE HEIMANN, C.P.P.S., president of the Indiana State Unit; Sr. Mary's College Glee Club, directed by SR. MARY AMADEUS, C.S.C., member of the Fort Wayne diocesan Board of Directors. Accompanist for the combined chorus was MANUEL PASQUIL and Fr. Heimann conducted the combined chorus.

Solemn Missa Cantata was celebrated at 11 o'clock by REV. LEONARD KOSTKA, C.P.P.S., Vice-Rector of St. Joseph's College, assisted by REV. WILLIAM KRAMER, C.P.P.S., deacon, Rev. Robert Lechner, C.P.P.S., subdeacon, and Richard Elo as master of ceremonies. The Xavier Hall Schola sang the chant Proper for the Mass and the entire congregation sang Mass X and Credo III, and the recessional Hymn to the Most Blessed Trinity.

Pittsburgh, Pa.

A Festival of Arts was held at Mount Mercy College on April 8th given by the Catholic Schools and the Musart Club under the auspices of the Catholic Laymen's Educational Association and the N.C.M.E.A. Music on elementary, intermediate, high school and college levels was performed by various groups of the diocese.

In addition to the performances of music the festival program announced the art awards for 1955-1956. These included awards in graphic arts (senior division); design (junior and senior division); graphic pictorial art (junior division); senior pictorial division; portololios, and mosaics (senior division) and three dimensional art (junior division).

Officers of the N.C.M.E.A. who participated in the preparation of the festival included the VERY REV. MSGR. THOMAS J. QUIGLEY, PH.D., Moderator, SR. MARGARET TERESA, S.C., president; SR. M. ANTONIA, R.S.M., vice-president; SR. M. DOLORES, S.S.J., treasurer, SR. EDWARD MARY, C.D.P., secretary. MR. JOSEPH MICHAUD was general chairman of the music festival committee.

CHORAL ACTIVITIES

Chicago, Illinois

A program of 20 compositions expressing the music of many periods from 16th century Roman school to modern times was presented in the 52nd Orchestral Hall concert by the Paulist Choristers on May 15th. REV. EUGENE O'MALLEY, director of the choir, programmed works of the Spanish, Venetian, German, English and Netherlands schools during the first half of the concert, which included the Gloria from Palestrina's Missa Brevis. In the second half of the program, English, French, Finnish and Catalan folk songs were among the presentations. This year's soloists were RALPH FOWLER, soprano, and BERNARD VAN HEFTA and ROY LARSEN, tenors.

Beach City, California

Among the high school choruses who participated in the recent musical festival was St. Anthony's Girls' High School Chorus directed by SR. MARY GRACE, I.H.M. Thirty-five bands, orchestras and choruses from archdiocesan high schools participated in the festival sponsored by the music educators of the Los Angeles archdiocese.

Des Moines, Iowa

Five hundred Catholic senior high school students selected for their music ability, and their music teachers, met in Des Moines, Iowa, April 22 to 24th for the Sixth Biennial Music Convention. The students will represent Catholic High Schools from all parts of the State. The REV. FREDERICK REECE of Dowling High School in Des Moines is General Chairman.

Nationally known Catholic musicians were in Des Moines to direct major musical activities of the Festival:

MR. JAMES WELCH, conductor of the famous Welch Chorale of New York City, rehearsed and conducted the all-State chorus. Mr. Welch teaches English at New York University and is choir director of St. Philip Neri Church and director of the Immaculata Singers of New York.

MR. CHARLES A. BIONDO, head of the string department of Notre Dame University, conducted the 120-piece orchestra. Dr. Biondo, in addition to his teaching at Notre Dame, directs the University Symphonette and appears as guest conductor and lecturer throughout the country.

Other well-known personalities on the program included REV. FRANCIS BRUNNER, C.S.S.R. of Chicago, Illinois, an editor of CAECILIA Magazine, DOM ERMIN VITRY, O.S.B., an expert in the field of Gregorian chant and Medieval Polyphony; REV. CLETUS MADSEN of St. Ambrose College, Davenport, Iowa, National President of the National Catholic Music Educators Association; and REV. FRANCIS SCHMITT, Director of the Boys' Town Choir.

The final concert with combined chorus and orchestra was held at the KRNT Theater, Tuesday, April 24, at 8:00 P.M.

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Scranton, Pennsylvania

Unique among the music festivals given this spring in Catholic colleges were the two programs at Marywood College commemorating the bi-centennial of Mozart's birth. On May 7th, through the cooperation of the music department of Marywood College, the Singers Guild of Scranton with the Wyoming Valley Oratorio Society presented a Mozart Festival Concert. This program included three sonatas for organ and strings by Mozart, with HELEN BRIGHT BRYANT as organ soloist. The motet — Ave Verum Corpus and the entire Requiem Mass in D Minor were presented.

On Wednesday, May 9th, the Marywood College Music Department planned an all-Mozart program which included the Quartet in C Major, Concerto in D Major for flute, and Concerto in D Major for violin. Excerpts from the Marriage of Figaro were sung, and the program closed with the Sonata in D Major for Two Pianos.

Earlier in the year on April 22, the Marywood Singers and the Marywood Corps de Ballet presented a concert version of the operetta Rigoletto by Verdi.

Lenox, Massachusetts

The Four Hundredth Anniversary of St. Ignatius Loyola was observed May 24 at Shadowbrook with a blessing of the site of the new novitiate at Shadowbrook by His Excellency, the MOST REVEREND CHRISTOPHER J. WELDON, D.D., Bishop of Springfield, Mass. The new novitiate is to be erected on the site of the old buildings recently ravished by fire. Among the speakers at the commemoration were the VERY REV. WILLIAM E. FITZGERALD, S. J., Provincial of the New England Province of the Society of Jesus, and REV. GEORGE V. McCABE, S. J., Executive Chairman of the Jesuit Shadowbrook Fund.

At 6:30 P.M., solemn Pontifical Mass was celebrated at St. Joseph's Church, Pittsfield, by Bishop Weldon. The music program was prepared by GEORGE J. NESBIT and directed by PROFESSOR FERNAND BARRETTE of Great Barrington. The Ordinary of the Mass was the Mass of the Litanies by Dom Lucien Duesing, O.S.B. The Ecce Sacerdos by Rossini and the Ravello's Confirma Hoc Deus were also sung.

Newark, New Jersey

The 13th annual concert of Sacred Music was presented on May 20 at the Sacred Heart Cathedral by the St. Cecilia Guild of the Newark Archdiocesan Institute of Sacred Music. Under the direction of Mr. JOSEPH A. MURPHY, a choir of more than 900 voices participated in the program. Organists for the occasion were EDWARD BOYD-SMACK and ANGELA LITTLE. Included in the combined group were the archdiocesan Grammar School Chorus of 770 voices representing 61 schools in 28 municipalities, and the archdiocesan High School Chorus of 150 voices representing 10 high schools in 8 municipalities. At the close of the concert, Pontifical Benediction of the Most Blessed Sacrament was given by ARCHBISHOP THOMAS A. BOLAND.

Orchard Lake, Michigan

The Schola Cantorum of Ss. Cyril and Methodius Seminary, Orchard Lake, Michigan, was heard in a lenten broadcast over Radio Free Europe. The program was tape recorded in the Seminary studios for overseas transcription, March 31.

The choir composed of twenty-two seminarians sang portions of GORZKIE ZALE or Sorrowful Lamentations. Set in a cantata form, the music and words tell the religious story of Holy Week. Dating back to the 17th century, these traditional Lamentations have been preserved by Poles as a part of their lenten observance. Beginning with a congregational introduction and invocation, a melodic setting of antiphonal verses and responses unfold the sacred drama. A dialogue hymn between men and women followed by a supplication conclude this Polish religious prayer in song.

The Sorrowful Lamentations have been arranged and harmonized by REV. HENRY A. WAKAKSA, the seminary director of Gregorian Chant and Polish Hymnology. A graduate of the New York Pius X School of Liturgical Music and the Detroit Institute of Musical Art, he is known for many arrangements and musical settings of Polish Hymns.

New York City, N. Y.

The Immaculata Singers of Immaculata High School, New York City, under the direction of MR. JAMES B. WELCH gave a program, Thursday evening, May 24th, at Town Hall. As has been the custom in their Town Hall programs of recent years, the group sang representative music of the Renaissance, Baroque, Romantic and Modern schools of composition.

AMERICAN GUILD OF ORGANISTS CONVENTION IN NEW YORK

New York City plays host this year to the national convention of the American Guild of Organists. This convention marks the 60th anniversary of the A.G.O. Among the numerous programs to be presented commencing June 25th, and closing June 29th, will be a solemn Mass on Friday, June 29th, at the Church of St. Paul the Apostle, Columbus Avenue and 59th Street. The Paulist Choristers directed by REV. JOSEPH R. FOLEY, C.S.P. will sing the Mass. MR. FRANK CAMPBELL-WATSON will be organist. The Proper of the Mass will be the chant proper for the feast of Sts. Peter and Paul, the Ordinary, the Mass in honor of St. Paul written by Mr. Campbell-Watson.

The official opening of the convention will take place at St. Thomas Church, at 4:30 on Monday, June 25th. Organ recitalist will be PIERRE COCHEREAU, organist of the Cathedral of Notre Dame, Paris. Mr. Cochereau is currently on a recital tour in this country.

BOSTON

NCMEA

CON-



His Excellency, MOST REV. RICHARD J. CUSHING, D.D. Archbishop of Boston, pontificated at solemn opening Mass of Boston Convention. Assistant Priest (extreme left) was Vicar General of Boston Archdiocese, RT. REV. AUGUSTINE F. HICKEY, D.D. Choirs of men and boys from schools and churches of the Archdiocese of Boston. REV. RUSSELL H. DAVIS conducted St. John's Seminary choir in singing the proper of the Mass. MR. BERJ ZAMKOCHIAN was organist.



Boy Choir Investiture ceremony demonstrated by REV. EDWARD F. BEUCLER, member of Music Commission of Boston Archdiocese with boys from Our Lady of Pity Church, North Cambridge, and MR. PAUL HOTIN, Organist-Choirmaster.

VENTION

HIGHLIGHTS

Mr. PAUL CRESTON (left) receives NCMEA citation: "Distinguished American Catholic composer, conductor, arranger, concert pianist, church organist, and music Shown with Mr. Creston are Rt. REV. TIMOTHY F. O'LEARY, Ph.D., Superintendent of Parochial Schools in Boston, (center) and REV. CLETUS MADSEN, National President of NCMEA, (right).



The Philadelphia Diocesan High Schools Girls Symphony Orchestra, Dr. JENO DONATH, conductor, gave splendid concert at Boston Opera House. ARTHUR FIEDLER, famous conductor of Boston Pops Orchestra is shown "guest conducting" the Violin Concerto of Mendelssohn. Soloist was Miss CAROLINE WORON.

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740 Stabat Mater — O Vos Omnes — Crux Fidelis (SSA)
827 Adoro Te and Adoremus-Laudate (SSA)
894 Veni Sponsa Christi and O Deus Ego Amo Te (SSA)
900 Jubilate Deo and Tu Es Sacerdos (SA)
909 Jesu Rex Admirabilis, Tantum Ergo, O Salutaris (SSA)
1135 Ave Maria (SA)
1315 Ave Vivens Hostia and Pie Pelicane (SSA)
1479 Ecce Sacerdos Magnus (Populo and SSA)
Arr. from Griesbacher
1491 Jesu Dulcis Memoria, Tantum Ego, The Divine Praises (SSA)
- *Sister M. Gilana*
550 Asperges Me and Dignare Me Laudare Te (SA)
645 Verbum Caro (SA)
1876 Laetentur Caeli (SSA)
1892 Dexter a Domini (SSA)

Masses

(Voice parts available for each Mass)

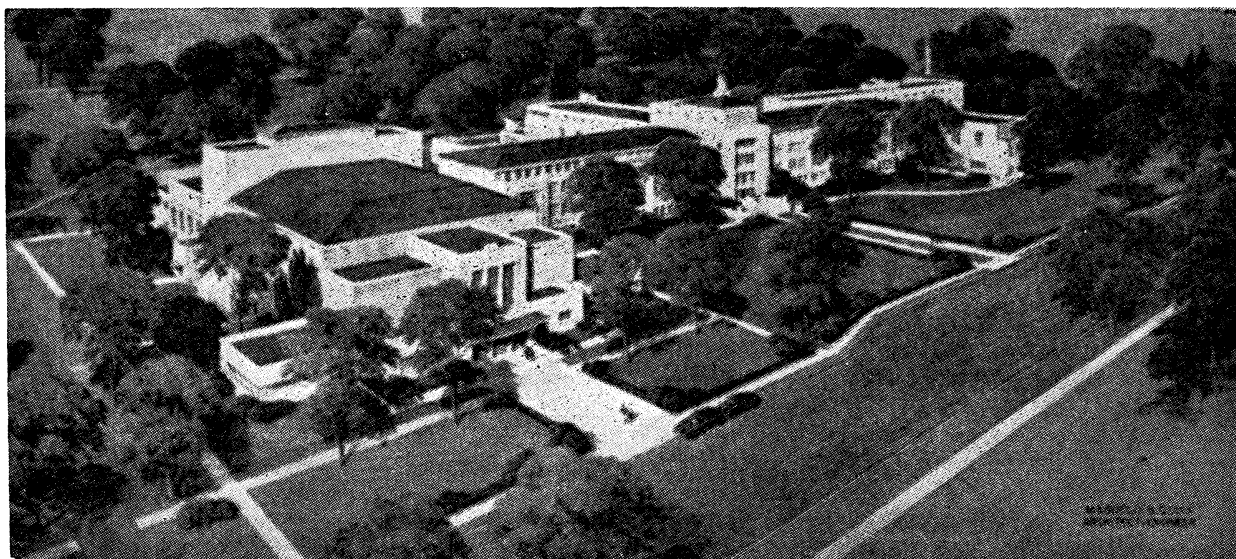
- *Sister M. Cherubim*
1028—Mass in Honor of St. Gertrude (SSA)
1179—Mass in Honor of St. Jude Thaddeus (SA)
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1992—Requiem Mass and Libera (Unison)
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1880—Missa Corpus Christi (SSA)

Organ Music

- *Sister M. Cherubim* — Compiler
1143—Laudemus Deum (for Reed or Pipe Organ)
1410—The Organist's Companion (Two Staves)
Vol. 1
1946—The Organist's Companion Vol. 2
1942—The Caecilia Collection (Two Staves)
- *Sister M. Theophane*
1889—Paschaltide Suite for Organ (Three Staves)

Hymns and Choruses with English Texts

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885 Hymns for Lent and Palm Sunday (SSA)
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1183 All Gloom and Fear Is Gone (SSA)
1497 Silent Night (SA, SAB or SATB) Arr. from Gruber
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