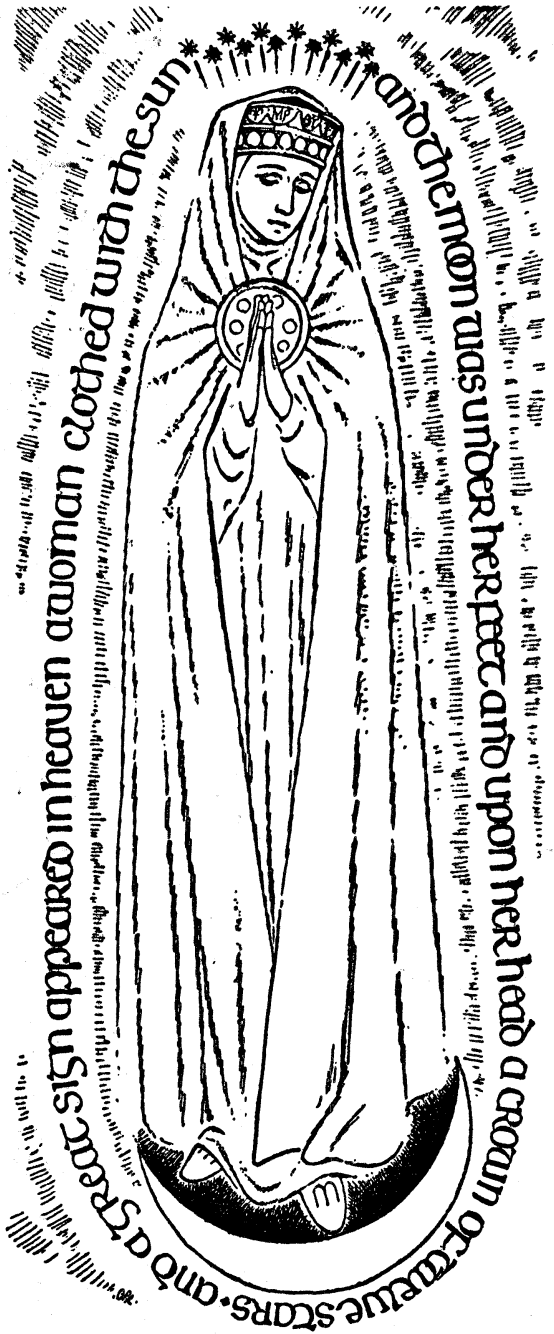


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JULY — AUGUST, 1956

the review of catholic church & school music

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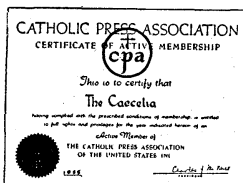
A REVIEW OF
CATHOLIC CHURCH
and SCHOOL MUSIC

VOLUME 83 Number 5

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On January 1, 1957, the ownership of CAECILIA will change hands. The few lines printed below are the Preamble of the proposed charter of the American Society of St. Caecilia. These lines explain in general terms the background of the change and will serve as a first notice to our subscribers. More detailed information regarding plans for the future of CAECILIA will be given in subsequent issues.

On the basis of the Brief of Pius IX of December 16, 1870, "Multum ad commovendum animos," the first Caecilian Societies were established in Germany, Austria and Switzerland. These soon spread to Italy, France, and other Catholic countries throughout the world. Sometime prior to 1876, the natal year of the American publication, "Caecilia," (now the oldest music magazine of any kind in this country) a Caecilian Society was established in the USA by the late John B. Singenberger, a Swiss from the School of Sacred Music at Ratisbon. In the course of time the society as such ceased to exist, although the magazine, due to the generosity of small groups through successive generations, has continued the early spirit through the years. Now then, it is the purpose of the undersigned, to pick up the threads where they left off: to restore the society, not simply as an European branch, but to charter an American Society, in which perhaps the most universal, and least nationalistic, ethos might exist. It is furthermore our purpose to reunite the magazine to the Society of St. Caecilia, the former becoming again the journal of the latter. The Society of St. Caecilia, begs the ancient patronage of St. Caecilia, and the help of the valiant who protected her, Valerian and Tiburtius.

PLAINCHANT AND THE VERNACULAR

by Father David Nicholson, O.S.B.



WHEN THE LITURGICAL CONGRESS meets in Assisi next month (September) it is to be expected that prominent among the subjects for discussion will be the more extensive use of the vernacular in the Liturgy. The most significant problem, we may well expect, is that concerned with the use of languages other than Latin in select and special parts of the ceremonies of Holy Mother Church.

This point has been covered, and well covered, in countless books and periodicals. But there is an extension of the problem in the use, or misuse, of the already existing chant melodies to the new languages. To strike, then, at the heart of this problem, one question must be asked — has such a thing ever been done before? And the answer is “Yes”! We refer specifically to the attempts of our brethren in the Anglican Church to adapt Gregorian Chants to English texts.

It must be remembered that one of the first things done by the so-called “Reformers” in England under the successors of Henry VIII was to take the Latin language and translate it into English in order that the services of the Church could be understood and used by the faithful of the new sect.

That efforts of the Anglican churchmen and the contemporary composers were successful is without doubt, for there came into use such classical compositions for unison music for the “Book of Common Prayer” as the Communion Service by JOHN MERBECKE.

It has been the tradition of the Anglican and Lutheran churches along with all the other groups who sprang up along the way to use simple music in the vernacular for the participation of the people. In doing this, the leaders of the Protestant churches were merely carrying on the lost tradition of the Catholic church — having the people sing music which was easy and in a language they understand.

The revival of Plainsong in the Anglican church, requiring the use of English rather than

Latin words was marked by the work of THOMAS HELMORE, who published the *Psalter Noted* in 1849 and *The Hymnal Noted* in 1852. There have been since then many other works along this line in the Anglican fold.

A very practical illustration of the “Music of the Liturgy in English” was released by Columbia Recording Company using for the illustration of English Plainsong the students of the General Theological Seminary in New York City, and for the Anglican Chant and Merbecke a mixed choir under the direction of HAROLD W. GILBERT.

As the matter for discussion in this article is the use of the Plainsong melodies with English words, I must concentrate on this matter, and leave the other attempts at singing the Liturgy in English for another time.

When one first hears the recording in question one is profoundly impressed at the total effect. To the average Catholic it comes as a shock to hear the Gregorian Mass of the Blessed Virgin Mary (*Cum Jubilo*), which he has heard and may have chanted all his life, presented and disguised in a new language. For those of us who came from the Anglican church into the true Catholic church — it only hearkens back to days when congregational participation on a high quality level was an everyday experience.

However, upon second and third hearings of this particular recording (especially if one is following the Plainsong with a Liber in hand) one begins to discover annoying discrepancies which were not evident at first.

This annoyance is not caused by bias. Rather it is caused by the unhappy discovery that in order to adapt an English text to the already existing Plainsong melodies the rhythm was tampered with.

This is actually unavoidable; for it must be remembered that the Plainsong, as we know and sing it now, is the Chant which was composed with the Latin word as the foundation and rhythmic model.

Gregorian chant is Latin Music. It was never composed for anything else, or any other language. In this chant, which is the official prayersong of the Catholic Church, there is a highly developed

Father Nicholson is director of Mt. Angel Monastic Choir, St. Benedict, Oregon.

rhythm. All music without its special rhythm is like a body without its skeleton — a shapeless mass. To sing any type of music properly we must have a working knowledge of the rhythm peculiar to its specie. No less can be said of the Chant. To sing it properly we must pay very strict attention to the rhythm, for without it the graceful melodic line, and the meaning of the text becomes distorted.

The rhythm of Plainsong does not merely reside in the melody, nor does it have its only sense of rhythm in the text. It is the combination of the rhythms of the text and the melody which results in the extremely subtle and graceful beauty of this Latin music.

One may accuse me of being a die-hard perfectionist when it comes to the point of rhythm in Chant. But it must be remembered that after the Golden Age of Chant which culminated around the tenth Century, the decline of this superb music was due in no small part to a tampering with its very rhythm. This tampering was caused by restless attempts to distort and change the text, and to be too free with the time values of the notes themselves.

Due to this decline, caused by a variety of foreign factors, our beautiful heritage was lost for centuries. It was only about a century and a quarter ago that definite steps were taken to revive this lost art.

That the official chant of the church is now at a high standard in many parts of the Catholic world is without question. And I sincerely think that it would be a very great mistake to try once again to distort our beautiful chant by trying to adapt it to a language whose lineage is far removed from its own.

In order to show a little more clearly what I mean by distortion of text, and consequently of rhythm, let me illustrate in small detail a typical example of the Gregorian Mass with English words.

I have in front of me a copy of the *Missa de Angelis* with the English words as edited by a very excellent musician and divine of the Anglican Church. To be sure, the Mass of the Angels is not good Chant, nor even authentic Plainsong, but it will suffice for the illustration.

In the English edition the melody of the very first incise has been changed in order to make

the adaptation. This truncating and cutting up of the melody occurs in numerous places all along the way. Then we have the words "Lord, have mercy upon us" placed as best could be done, but certainly loosely, under the melody.

Now, the student of chant knows that in the Latin word the accent occurs on its special syllable in accordance with the rules of correct accentuation. This necessary and correct placement of the accent does not occur in the adaptation of the English text. This is simply because our system of accentuation (weak as it is) does not abide by the same rules as the Latin language. It is only a matter of Philology — and natural — for the Latin language and the English language have their roots in different traditions and systems.

It must be pointed out, in summation, that any honest attempt to adapt any language to the Melodies of the Chant will result in a distinct loss of the true rhythm — and we shall be no further than we were during the last decline of the Gregorian period. Let us avoid this by all means!

It is my personal hope that the Gregorian Chant be left intact with the language of its birth. Any attempt to adapt it to vernacular will, without a doubt, result in a greater understanding by the faithful of what is being sung; but it will, within the space of a short time, result in the complete misunderstanding of the pure rhythm of this treasure of music. And misunderstanding of the rhythm on the part of those who teach it will lead to its ultimate breakdown.

But if we are granted a more general use of the vernacular, what is to be done?

Without a doubt one of the best solutions could be the composing of entirely new music by our best composers, using the accepted text changes as granted to each country. Unison music, simple to sing, usable by the faithful ought to be first composed with the vernacular texts in order to give the faithful the first opportunity to sing it.

What kind of music could this new type be? Our Holy Mother the Church has given us the guide when her spokesman Pius XII informed us, as did his predecessors, that the Gregorian Chant offers us the model for all church music of its holiness, its universality and its artistic worth.

The great classical composers of the Polyphonic ages wrote superb music patterned in great part on the chant. But it was not chant. Our contem-

(Continued on Page 187)

THE BENEDICTINE HERITAGE OF SACRED MUSIC

by Sister Gertrude Marie Sheldon, O.S.B.

Our Holy Father St. Benedict considered the praise of God so important that he devoted almost all of Chapters 8–20 and 43, 47, 52, 58 to ordaining the substance, order, and manner in which the Divine Office is to be sung. Quoting the Prophet's inspired words, he writes: "Seven times in the day I have given praise to Thee . . . At midnight I arose to give praise to Thee . . . Sing ye wisely . . . In the sight of the angels I will sing praise to Thee . . ." "Let nothing be preferred to the Work of God."

To St. Benedict the Christian tradition of singing psalms and hymns in the early Church was very familiar. He knew that in spite of cruel persecutions these Christians joyfully sang praises to the Blessed Trinity. Probably he often meditated on St. Paul's words to the Ephesians: "Speaking to yourselves in psalms and hymns and spiritual canticles, and making melody in your hearts to the Lord." Possibly he had read the writings of Pliny, the Younger, to the Emperor Trajan, who speaks of the Christians as being in the habit of meeting "on fixed days before daybreak and singing by turns a hymn to Christ as to a God." Well did he realize that the darkness of the catacombs and the tortures of the Colosseum could not silence these preludes to eternity. Such was the strong tradition and power of Christian singing that St. Benedict made it an essential part of Benedictine monasticism.

Cardinal Schuster, commenting on the Divine Office, says:

The daily *Cursus S. Benedicti* comprised, besides the night Office also the prayers of the seven day hours. In them are sung the Psalter, the collection of odes, namely, the hymns of St. Ambrose; there are read the Scriptures with the comments of the most famous Fathers. The chants are taken from the *Liber antiphonalis* or *Responsoriale*; their execution demands great musical skill on the part of the chanters and the soloists.¹

Reprinted by permission from *The Benedictine Review*, Atchison, Kansas.

Through the centuries Benedictines have heard the precepts of their master and have zealously developed, faithfully preserved, and devoutly fostered the liturgy of Holy Mother Church. Monks in libraries, scriptoria, and choirs labored in the "School of the Lord's Service" to perfect worthy forms of public worship. These Benedictines always considered music as "the handmaid of religion" whose melodies were to enhance the inspired words of Sacred Scripture, those of the Fathers, and saints with the beauty of holiness. Thus the hearts of men would be moved to greater love of God and neighbor.

St. Gregory the Great (540–604), one of the most zealous Benedictines, provided carefully for the diligent study and prayerful celebration of the Mass and the Divine Office in the seven Benedictine monasteries he founded, as well as in the Roman Church during his pontificate.

Although certain scholars have tried to refute the traditional opinion that the chant received its name from Gregory I, the evidence of documents and the comments of early writers makes his contribution to sacred music reasonably certain. Erwin Esser Nemmers cites internal and external evidence as to Gregory's part in the development of the chant. He says that much of the text of the older Gregorian melodies is set to texts taken from the *Itala*, the oldest Latin translation of the Bible. The *Itala* was replaced by the Vulgate translation of St. Jerome in the early seventh century. Therefore the chant music antedates the seventh century. New Mass texts added after 600 used arrangements of older chants. The *cursus* is used and observed in the Gregorian melodies and this. Numerous references in English writings to Gregory I and his *Antiphonale* also prove St. Gregory's connection with the chant. He is mentioned by Egbert, Bishop of York, (732–736) in his *De Institutione Catholica*, Migne, P. L., LXXXIX, 441; by the second council of Glasgow in 147; by Acca, Bishop of Hexham, 740, in Bede's *Historica Ecclesiastica*, Migne, P. L., LXXXXV,

270; by Putta, Bishop of Rochester, 669, in *Littera*, Migne, P. L., LXXXXV, 175 and others. Pope Adrian I (pontificate: 772-795) states that Gregory composed this book of chants. Other references include Walafrid Strabo (807-855) in *Littera, Neues Archiv*, 1880, 389; and John the Deacon (c. 870) in *Vita Sancti Gregorii*, Migne, P. L., LXXV, 90.²

Because the evidence for St. Gregory's connection with the chant is so strong, and sufficiently strong evidence is not available to the contrary, the conclusion is justified that the tradition that St. Gregory was the organizer, reformer, and, to some extent the author of *Antiphoner* of the Mass, is authentic. Therefore his achievements in regard to sacred music will be summarized from the traditional viewpoint.

Nearly two hundred years after St. Ambrose, Gregory I completed the work begun by his predecessor. From the great Pontiff's labors in sacred music the plainchant is called Gregorian chant. He added four more modes (scales determined by the position of the half tones dominant, and final) to those given by St. Ambrose and called the latter *authentic*, the new modes *plagal* or borrowed. He borrows them by transposing each authentic scale a fourth lower, so that the principal tone appeared in the middle of the new scale.

To St. Gregory is also accredited the system of the octave and the modern names of the alphabet. He used a system of notation, possibly originated by St. Ephrem, which consisted in little dashes, hooks, curves, dots, and strokes, placed in all kinds of positions, over the syllables of the text as a guide for raising or lowering the voice. This system, known as *neumes*, was uncertain, because the marks gave no exact indication of pitch or interval.

In a prologue, composed in honor of St. Gregory by Pope Adrian II, is a summary of St. Gregory's achievements in regard to the chant. Herein it is stated that St. Gregory not only "renovavit," but also "auxit."

St. Gregory cut some of the Ambrosian melodies in certain places and developed them in others, so that these chants became more justly proportioned and better balanced. He also tempered the harshness of the B natural in the Ambrosian chant by occasionally flattening the B.

Gregory I increased the chants by providing new music for the new texts he added to the liturgy. He extended the use of *Alleluia* to all Sundays

and festivals of the year except in Septuagesima, and probably he composed new melodies for these new *Alleluias*. The Tracts used during Septuagesima were also extended by St. Gregory. He tried to harmonize the texts of the Communion with those of the Gospel of the day.

During the pontificate of Gregory I the essentials of the liturgy were completed and given a musical setting. This liturgical chant was made the law of the Church equally with the liturgy, and the first steps were taken to impose a uniform ritual chant upon the communities of the West.³

Although he endured great physical suffering and carried heavy administrative duties, St. Gregory personally supervised the chant training of boys in Rome. No effort was too great for him to make in reforming chant, so essential did the Great Pontiff consider sacred music.

Even greater reform was affected through St. Gregory's expanding of the two existing Schola Cantorum in Rome. One of these schools had been opened by the Benedictines from Monte Cassino, who had been driven out of their monastery by the Lombards (c. 580). These two schools expanded by St. Gregory, one at the Lateran and the other at St. Peter's, were called Orphanotrophia. So famous did the musicians of these schools become that they were sent to many different countries to carry the true Roman chant.

During the Golden Age of Gregorian chant, the sixth to the eleventh century, plainchant spread throughout Italy into Gaul, Switzerland, Germany, and England.

When St. Gregory selected forty monks, under the leadership of St. Augustine, to be missionaries to England, he chose them from his own monastery, St. Andrew, in Rome. These monks had all been thoroughly trained in liturgy and chant. Among their number he also included the little choir-boy Honorius, who in addition to apostolic zeal manifested a pronounced love of music.

As St. Augustine approached King Egbert and his subjects on the Isle of Thanet, he sang Gregorian chant. To commemorate this event the English Benedictines in 1897 celebrated the 1300th anniversary of St. Augustine's arrival by singing in the same spot the same words to the same music, "Deprecamur te, Domine."⁵

Bede states: "At that time the disciples of the Pope who had reformed the Church's music were spreading throughout Gaul and Germany . . . In

Britain also the Roman style of singing was assiduously cultivated." So important was music in Christianizing England, that in 669 Bede could say: "They began in all the churches of the English to learn church music which till then had been known only in Kent."⁶

Anglo-Saxon poets and scholars were inspired by Gregorian chant. Caedmon heard the chant in his monastery of Streoneschalch, Whitby, ruled by St. Hilda, and he sang his paraphrases of Holy Scripture. Aldhelm of Malmesbury found much of his inspiration in the psalms and canticles of the Divine Office. The venerable Bede always remembered the wonderful music at Wearmouth under John, and he cherished the sacred chants.

The true Gregorian chant was continually sung in England from c. 600 to c. 750. From c. 800 Gregorian chant entered a period of decadence, largely because of the Danish and other invasions. For a time plainchant was revived by King Alfred; it declined again to be restored by Athelstan and later by St. Dunstan and others.⁷

However, before the decadence of Roman chant in England, monks brought the knowledge and love of Gregorian chant to the court of Charlemagne, to Fulda, St. Gall, and other foundations in Europe.

St. Boniface carried authentic Gregorian chant to the Abbey of Fulda, Germany. Moreover, to insure a deep, lasting Benedictine spirituality at Fulda, he also sent Sturmi, its superior, to study Benedictine monasticism in Rome and at Monte Cassino. Sturmi returned to make Fulda a great center of civilization where all of the arts, including sacred music, flourished.⁸

The art of hymnology was especially cultivated at Fulda. Rabanus Maurus composed some hymns which are still retained in the liturgy: the hymn of the martyrs, "Sanctorum meritis inclita gaudia," and the two hymns to St. Michael, "Christo, sanctorum decus angelorum" and "Tibi, Christe, splendor patris" (now transposed: "Te splendor et virtus patria"), and above all "Veni, creator spiritus."⁹

During the period, 800 to 1000, the great abbey of St. Gall, Switzerland, made unusual contributions to sacred music, especially under Rappert, Notker Balbulus, and Tuotilo; it therefore merits consideration in some detail.

According to the St. Gall tradition, Charlemagne requested Pope Hadrian I to send him two

of the best Roman chanters from the "schola cantorum." After crossing the Alps, Romanus became ill near the Abbey of St. Gall. There the Benedictine monks received him hospitably and nursed him back to health. Petrus, his companion, went on to Metz. Each chanter had a genuine copy of the *Gregorian Antiphonary* with him. Charlemagne sent a messenger to tell Romanus to stay at St. Gall to train the monks.¹⁰

Some scholars, says Clark, are skeptical of this traditional story because the only authority who mentions this account of Romanus is Ekkehard IV, who recorded it two hundred years after Charlemagne's reign. The name Romanus is not mentioned in any of the official documents of St. Gall. Ekkehard states that Romanus and Petrus went through the Septimer Pass, but travelers to Metz would probably use the bridle path over the St. Bernard.

Other discrepancies between Ekkehard's *Casus* and other sources are also noted by Clark. Johannes Diaconus, in the *Vita S. Gregorii*, mentions two Franks sent by Charlemagne to Rome for training, and two Romans who were later sent to Gaul. Another source, *Additamenta Englismensia*, mentions two Roman singers, Theodorus and Benedictus, who were sent to Soissons and Metz. Notker Balbulus gives an account of about twelve Roman singers who went to France in Pope Stephen's time and taught very incorrectly. They were recalled to Rome and punished, and then the Pope asked for two Franks to be trained under his guidance. After their return, Charlemagne kept one of them with him and sent the other to Metz.

Professor Clark has a very clear and plausible explanation of the Petrus and Romanus legend. He thinks that Ekkehard had probably read in Johannes Diaconus about the two Romans who had been sent to Charlemagne by Pope Hadrian. Because Ekkehard knew that at the time of Notker Balbulus, Metz and St. Gall had close contact with each other, he would consider these two schools as the principal centers of music in Charlemagne's empire. He had seen a manuscript, supposed to be a copy of Gregory's *Antiphonarium Romanum* and made his own explanation of its presence. His familiarity with the *Monachus Sangallensis* led him to think: "Only direct contact with the fountainhead of Gregorian music could account for the fame of St. Gall in song. Ekkehard could scarcely have helped assuming

that a Roman singer had taught in the Abbey."¹¹

After removing legendary elements from Ekkehard's story, Clark summarizes the facts as follows:

- (1) As a result of the efforts of Charlemagne a great revival of music took place in the Carolingian empire.
- (2) This movement was due to intercourse with Rome, where the Gregorian tradition was carefully preserved.
- (3) The revival began under Hadrian I, in whose papacy Charlemagne visited Rome three times (in 744, 781, and 787).
- (4) The rise of St. Gall as a musical centre was one aspect of this general movement, and was closely related to the rise of Metz."¹²

The conclusions of Professor Clark have been cited at length concerning the legend of Romanus, based as it is solely on the authority of Ekkehard in his *Casus*, because the Solesmes monks use some of Ekkehard's testimony in regard to chant manuscripts of St. Gall to establish their rhythmic editions as the original chant of St. Gregory. Nevertheless, a very close relationship between authentic Roman chant and that of St. Gall can be established without reference to the story of Romanus. Proof exists of definite links between the Anglo-Saxon foundations and the establishment of St. Gall.

Probably the St. Gall monks made their manuscripts directly from those of Anglo-Saxon monks, for Clark has pointed out that the oldest St. Gall manuscripts have the same neum-forms as the English. Then, also, there were close relations between St. Gall and Fulda, an Anglo-Saxon abbey. The Anglo-Saxon manuscripts were undoubtedly based on those St. Augustine had brought with him to Canterbury in St. Gregory's own time. The Anglo-Saxon, Eadbeart, lived at St. Gall in the early ninth century. Abbot Grimald of St. Gall had studied under Alcuin, who was Charlemagne's authority on liturgy.

These definite links between St. Gall and the Anglo-Saxon monks justify the Solesmes monks' considering the St. Gall manuscripts authentic, at least in so far as the chant melodies are concerned.

Codex 359 at St. Gall has a Graduale of the ninth century with later additions. According to Ekkehard, this manuscript is an authentic copy of the original *Gregorian Antiphonary* that was kept in the Abbey church. Clark asserts that the *Graduale* is at least three centuries later than Gregory I's time, and also that it differs greatly from the so-called *Gregorian Antiphonary* in contents. It

likewise contains a sequence attributed to Notker that could not have been written before the second half of the ninth century. He also says that the Solesmes monks realize this, but they do not reject Ekkehard's testimony and have tried to prove that another St. Gall Codex 349 in the authentic *Antiphonary* of Romanus. Concerning Codex 349, Professor Clark adds that it was written in Italy not earlier than the tenth century, while Romanus lived at the time of Pope Hadrian I (d. 795).

In the St. Gall manuscript the neumes indicated the number of notes and general movement of the melody, but they did not show either the intensity or the duration of each note. Alphabetical letters were used at St. Gall to clarify the symbols. Because Ekkehard IV attributed these alphabetical letters to Romanus, the Solesmes monks call these signs "lettres romaniennes."

Other aids to interpreting neumes at St. Gall were referred to as "signes romaniens." These symbols helped to denote the duration and the intensity of the notes as well as designing phrasing and some expressions. It is a fact that the notation of neumes, Romanian letters and signs, were used more at St. Gall than elsewhere, and in this respect the St. Gall tradition is older and more accurate than that of any other monastery.

The research of scholars throws doubt on the traditional view of St. Gall music, begun by Romanus and carried on by Notker Balbulus and his followers. In the older view Romanus is supposed to have composed melodies and to have invented a kind of notation, and Notker Balbulus gave the text for the melodies and explained the symbols. Conclusions based on available facts prove that the traditional theory of the development of St. Gall's music is probably not true.

From c. 800 to c. 850, music at St. Gall included the introduction of Gregorian chant and its gradual mastery by the monks. That the library had five antiphonaries and twenty-one psalters indicates that choral singing was strongly practiced in this period. Werinbert, a pupil of Rabanus Maurus at Fulda, is the first music teacher at St. Gall whose name is recorded, and Trithemius claims that Werinbert wrote hymns honoring God and the saints. Iso, a contemporary of Werinbert, taught at St. Gall about 840. The first phase of music at St. Gall shows the efforts made in learning and teaching the chant but gives no indication of original composition.

Only in the ninth century does the St. Gall school of music become important, when Ratpert, Moengal, Notker Balbulus, and Tuotilo taught and composed.

Ratpert not only composed Latin hymns, but he also wrote *versus* or processional litanies, such as *Ardue spes mundi* and *Rex sanctorum angelorum*. These *versus* were popular and were frequently used at St. Gall at Easter, Corpus Christi, Christmas, or for the visits of royalty or the aristocracy. The *versus* of "Ratpert and a younger monk named Hartmann, had the merit of adorning divine worship without any modification of the traditional text and melody of the liturgy."

When an Irish monk, Moengal, arrived at St. Gall about 850, a new impetus was given to the study and practice of music. He wrote several manuscripts and deeds and developed instrumental music. Primarily a teacher, Moengal encouraged musicians like Notker Balbulus.

Unquestionably, Notker Balbulus (Stammerer) was the greatest St. Gall musician and is famous for his sequences, phrases developed out of the *Alleluia-jubilus*. Unfortunately Notker's first volumes of sequences have been lost. Other musicians wrote new texts to his melodies or even imitated his best ones. Notker's compositions and these additions and imitations are all included in the oldest collections, so that it is difficult to say exactly which are genuinely Notker's.

However, Wilmann limited the number of genuine texts to forty-one and of melodies to thirty-five. He also established the fact that Notker did not use rhyme in the sequences. Furthermore, Wilmann's results were verified by the finding of an Einsiedeln manuscript very similar to his selection of genuine sequences.

Structurally Notker's sequences either have no symmetrical form or have a kind of stanza order. Those having a stanza order begin with a passage based on the *Alleluia-jubilus* and then have some non-metrical strophes in pairs; at the end is a coda corresponding to the end of the *jubilus*. This strophe type predominated in Germany, Switzerland, and Austria until the end of the Middle Ages.

According to Clark, Notker's authority was supreme in centers dependent on St. Murbach, Ratisbon, Bamberg, Rheinau, Minden, Heidenheim, Echternach, Prum, Wuerzburg, Freising, Fritzlär, Muencher-Gladbach, Augsburg, Constance, Chur, Schaffhausen, and Zurich.

At the same time that Notker was developing his sequences, Tuotilo was composing tropes by adding syllables to the text of the chant, where the melismas over one syllable were long. He ornamented parts of the Mass for great festivals by inserting both words and music suitable to the context. Tuotilo's *Hodie cantandus* was famous in the Middle Ages and was included in the *Winchester troper*.

Concerning the importance of troping like that of Notker and Tuotilo, Dr. W. H. Frere, as cited by Clark, states:

The troopers practically represent the sum total of musical advance between the ninth and tenth century . . . All new developments in musical composition, failing to gain admission into the privileged circle of the recognized Gregorian service-books were thrown together so as to form an independent music-collection supplemental to the official books; and that is exactly what a troper is.¹⁴

In the following history of the St. Gall school of music, the traditions of Notker and Tuotilo were carried on by the first two Ekkehards and others, but its greatness gradually lessened. Notker Labeo revived it somewhat in the eleventh century and wrote a treatise on musical theory. His pupil Ekkehard IV was also an accomplished musician. The end of the once flourishing music school came in the twelfth century, although sequences and tropes were copied as late as the fifteenth century. At the end of the fifteenth century the monks of St. Gall had to learn from others, while knowing that the earlier monks had been leading teachers of Europe.

Sacred Music at Cluny

Because the period, 910 to 1215, was dominated by Cluny, France, mention must be made of sacred music in this monastery.

The copying of manuscripts was a very highly developed art at Cluny, and these were beautifully written and highly ornamented. Not only were the music books unusually well copied, but also the art of singing Gregorian chant from them was brought to a high degree of perfection in the liturgical ceremonies of Cluny.

Probably the musical treatises attributed to Odo of Cluny are not by the great Abbot, but were possibly written by another Odo of Cluny, who was Abbot of Saint-Maur-des-Fosses and died about 1030. However, Remi of Auxerre, a monk of Saint Germain, inherited the tradition of Rabanus Maurus from Heric of Auxerre, and became a great musician of the Cluniac order.¹⁵

The libraries of both Cluny and Saint-Martial-de-Limoges had copies of Guido d'Arezzo's *Micrologus*. This treatise and Gregorian tradition governed sacred music at Cluny, which became famous for beauty of performance.

In this period, following the reign of Charlemagne through the eleventh century, the work of four Benedictine musicians is so important that special mention must be given to their contributions to the science and art of music.

Hucbald (c. 840–930), a monk of St. Amand near Tournai, Belgium, codified and systematized theories of organum. This early polyphony or diaphony is defined as singing that “consists of voices that differ in quality and pitch, which sometimes are divided from each other by a large interval in a proportional relation and sometimes come together as dictated by certain fine artistic laws based on the differences in the ecclesiastical modes.”¹⁶ He wrote a treatise, *De harmonica institutione*, but probably did not write the *Musica Enchiridis* long attributed to him.

Guido d'Arezzo (c. 980–1050) is one of the greatest musical geniuses of history. He taught singing and theory in the monastery of Pomposa, Italy, until jealousy of fellow monks drove him to Arezzo. Paul Henry Lang says: “Guido's achievement, one of the most significant in the history of music, was the organization of previous timid attempts at concise notation into a system which still forms the basis of our modern notation.”

To Guido d'Arezzo is ascribed the perfection of the imperfect work of his predecessors. He devised a four line staff, drawing one line in red (“F” line) and a yellow line above it (“C” line). The other two lines were drawn in black above and below F. Guido used this notation in an *Antiphonary* he showed to Pope John XIX (d. 1027), whose astonishment and pleasure were great at the ease with which he could read Gregorian chant at sight.

Guidonian notation was quickly adopted in Italy, France, and Germany. Roman manuscripts of the eleventh and twelfth centuries use this system, and it formed the basis for the Gregorian notation of the fifteenth century that is still used today in our *Graduales* and *Antiphonales*.

Another important teaching device developed by Guido was designating the notes of the modes by syllables: *ut, re, mi, fa, sol, la*, a system called “solmization,” which emphasizes the hexachord

as the basis of music in the Middle Ages. These syllables represented the five intervals: whole tone, half tone, whole tone, whole tone. He derived these syllables from the initial syllables of the beginning words of each of the phrases of a hymn in honor of St. John the Baptist, in which the melody for each successive line begins a note higher than the previous line began. Later, except in France, *do* was used in place of *ut*, and then *si* was added for the seventh tone, taken from the first two letters of *Sancte Joannes*, when the idea of the octave was used in the sixteenth century.

To Guido also is attributed the “Guidonian Hand,” a mnemonic device representing the tones of the gamut on the left hand and used to teach the system of the hexachord. “Each note of the scale was assigned to a joint of the hand, to which the singing master pointed. When the pupils memorized the meaning of the ‘hand’, they had the scales and intervals at their finger tips.”

Using the hexachord as his unit, Guido devised a series of five hexachords covering the whole range of Gregorian chant in his time. These hexachords were called “durum” if they had “B natural,” and “molle” if they had “B flat,” and “naturale” if they had neither. His hexachord system retained the half-step, “mi-fa,” for the half-tone progression.

For any facts concerning modes and organum, Guido's *Micrologus* is one of the most important works of the Middle Ages.

Guido considered the teaching of liturgical singing of primary importance, and he gave a great deal of time to instructing singers. If one may judge from a free translation by Charles Burney of Guido's comments on the contrast between singers and musicians in the prologue to his *Antiphonarium*, he encountered difficulties with singers that many teachers and choir directors will understand. He says:

Between a singer and musician
Wide is the distance and condition;
The one repeats, the other knows,
The sounds which harmony compose.
And he who acts without a plan
May be defined more beast than man.
At shrillness if he only aim
The nightingale his strains can shame;
And still more loud and deep the lay
Which bulls can roar and asses bray.
A human form 'twas vain to give
To beings merely sensitive,
Who ne'er can quit the leading-string
Or psalm, without a master sing.¹⁹

Another Benedictine musician whose work was outstanding was Hermannus Contractus (The Lame) (1013 - 1054). He was a noted poet and musician who studied at St. Gall and became a monk in the monastery of Reichenau. Several treatises on music were written by him, and he added the Hypomixolydian mode, a plagal mode, in his *Opuscula Musica*. His famous sequences include *Ave Praeclara Maris Stella* and *Alma Redemptoris Mater*. In his greatest composition, *Salve Regina*, Hermannus "unites sequence and antiphon into an organic, solemn, and independent musical composition."²⁰

Adam of St. Victor, Paris, (c. 1110-1192) perfected the form of sequence developed at St. Gall and St. Martial in Limoges. He also composed numerous hymns.

Benedictine contributions to sacred music in the post-Carolingian period through the eleventh century are well represented by the music of St. Gall and Cluny, as well as by the theories and compositions of the eminent musicians mentioned. However, music flourished in many other monasteries and convents throughout Europe. Discussion is limited to these two abbeys and to the four leading musicians because their contributions are so famous and may be considered as characteristic of the best musical theories and practices in other Benedictine houses of this period.

To be concluded

¹ Ildephonse Cardinal Schuster, *St. Benedict and His Times*. St. Louis, B. Herder Co., 1951, p. 230.

² Erwin E. Nemmers, *Twenty Centuries of Catholic Church Music*, Milwaukee, The Bruce Publishing Co., 1949, pp. 46-47.

³ The author is indebted to Dom Edmund Kestel, O.S.B., Conception Abbey, Missouri, for the use of his lecture notes on "The History of Gregorian Chant."

⁴ "Plainsong in England," *The Oxford Companion to Music*, London, Oxford University Press, 1943, p. 738.

⁵ Bede, *Hist. Eccl.*, II, 20.

⁶ *Ibid.*, IV, 2.

⁷ Dom David Knowles, *The Monastic Order in England*, Cambridge, The University Press, 1941, p. 548.

⁸ Godfrey Kurth, *St. Boniface*, Milwaukee, The Bruce Publishing Co., 1935, p. 104.

⁹ "Hymnody", *The Catholic Encyclopedia*, New York, The Encyclopedia Press, 1913, VII, p. 602.

¹⁰ James M. Clark, *The Abbey of St. Gall*, Cambridge University Press, 1926, p. 165. The author considers this book the authoritative work on St. Gall from which almost all of the facts concerning it stated in this paper are taken.

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¹¹ *Ibid.*, pp. 166-167.
¹² *Ibid.*, p. 167.
¹³ *Ibid.*, p. 174.
¹⁴ *Ibid.*, 197-198.
¹⁵ Joan Evans, *Monastic Life at Cluny*, London, Humphrey Milford, 1913, p. 116.
¹⁶ Nemmers, *op. cit.*, p. 91.
¹⁷ Paul H. Lang, *Music in Western Civilization*, New York, W. W. Norton and Co., Inc., 1941, p. 84.
¹⁸ *Ibid.*, p. 86.
¹⁹ Charles Burney, *A General History of Music, Vol. II*, New York, Harcourt, Brace Co., 1789, pp. 464-464.
²⁰ Lang, *op. cit.*, p. 74.

LITURGICAL TERMS

ACCENTUATION — The basis of formal spoken Latin being the tonic accent, liturgical prose passages — for example, Scripture lessons, — have a definite system of cadential inflexions, said to be similar to, or even identical with, those used by the Advocates in the Roman Forum. The guide to this system is found in the Appendix to the *Graduale Vaticanum*.

ACCENTUS — The sung or declaimed part of the Mass, performed by the Priest with corresponding responses by the Choir, or Choir and people: in contradistinction to the *Concentus*, which is the part sung by the Choir, or Choir and people, either in chorus or in solo and chorus.

ADOREMUS IN AETERNUM — An antiphon and psalm sung at the end of the service of Benediction. Many fine polyphonic and modern settings of this text have been composed as alternative to the Gregorian chant. The title *Adoremus in aeternum* will normally refer to the whole item of Psalm and Antiphon, not to the antiphon only.

ADVENT — The opening season of the Christian year, being the four Sundays before Christmas with their following weekdays — thus varying in length from 22 to 28 days, according to the day of the week upon which 25th December falls. "Advent Sunday" is the first Sunday in Advent.

AEVIA — the Vowels of the word Alleluia, used in this form in the early Tonalia for brevity.

AESTIVALIS — The section of the Breviary containing the services for the Summer quarter of the year, from Trinity Sunday (the first Sunday after Pentecost) until the end of August. In older times the Breviary was divided into two parts, not four as today, and the Summer part bore this name.

AGNUS DEI — The fifth and last of the great choral hymns of the Mass. The form in Requiem Mass varies, as follows — *Agnus Dei, qui tollis peccata mundi: miserere nobis (dona eis requiem)* (twice). *Agnus Dei, qui tollis peccata mundi: dona nobis pacem (dona eis requiem sempiternam)*.

ALLELULIA — (Hebrew, Praise ye the Lord).

- (1) In the Mass, a choral number following after the Gradual in the form of Alleluia (twice), a verse from the psalms or elsewhere, and a third Alleluia. In Eastertide, after the first six days up to the end of the season, the form is Alleluia (twice), Verse; Alleluia (a second tune unrelated to the first), Verse, Alleluia: thus making four repetitions instead of three. The Gradual is omitted at these times, being replaced by the first Alleluia and Verse. During Septuagesima season, Lent, Ember Days, on Vigils and at Requiem Masses it is replaced by the Tract (except on certain weekdays,) and it is omitted altogether on weekdays in Advent.
- (2) In the Office, Alleluia is added to all Antiphons, Versicles and Responsories during Eastertide; also to many of these items at certain other festivals, such as Christmas and Corpus Christi. During the whole year (except from Septuagesima to Easter) it follows *Gloria Patri* at the beginning of each Office.

OUR MUSIC
THIS MONTH

MISSA BREVIS "FLOS CARMELI" by Bruce Prince-Joseph; for Soprano, TTBB Voices and Organ; Score 16 Pages — 80 cts. net; Soprano Voice — 25 cts. net. Cat. No. 2085.

As is implied by the title, this composition is based on the Flos Carmeli chant melody. The music has been so fashioned that it can be performed by one choir with organ or by two choirs (one antiphonal) and two organs. As will be noted on the excerpts shown here, the asterisk and bracket mark the beginning and ending of the antiphonal choir sections. Mr. Prince-Joseph is currently on the faculty of Hunter College, New York City.

MASS IN HONOR OF SAINT AUGUSTINE by Anthony Cirella, F. A. G. O.; For Choir of SATB Voices and Organ; Cat. No. 2083; 24 Pages; Price 80 cts. net.

Even a cursory glance at the Kyrie of Mr. Cirella's Mass will reveal the strong lines of melody and the varied texture that are contained within the carefully balanced phrases. The free rhythm and modal implications of the harmony give the music an ecclesiastical mood. The Mass contains no Credo. The composer is the blind organist-choir director of St. Cecilia's Church in Boston.

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Published posthumously, this setting is the fourth to be made of this composition. Choirs of men's voices now have available a setting of a piece that has been widely used and admired. Sanctus and Benedictus only are shown here.

MISSA REGINA PACIS

for Soprano, Tenor, Bass and Organ

JOSEPH J. McGRATH, Op. 55

KYRIE

Andante M.M. ♩ = 56

SOPRANO *mf* Ky - ri - e e -

TENOR *p* Ky - ri - e e - lé - i - son. *mf* Ky - ri - e e -

BASS *p* Ky - ri - e e - lé - i - son, e - lé - i - son. *mf* Ky - ri - e e -

ORGAN *p* *mf* Ped. Ped.

lé - i - son.

lé - i - son, e - lé - i - son. *p espress.* Chri -

lé - i - son.

p Man.

Portions within parentheses are to be sung whenever a sufficient number of male voices is available.

Portions within brackets in the Soprano part may be doubled by a few First Tenors.

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

mf *f* *p* *f*

Ped.

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

mf *mf* *mf* *p*

mf
Ký - ri - e e -

p *mf*
Ký - ri - e e - lé - i - son. Ký - ri - e e -

p *mf*
Ký - ri - e e - lé - i - son, e - lé - i - son. Ký - ri - e e -

p
Ped.

Ped.

p
lé - i - son, e - lé - i - son.

p
lé - i - son, e - lé - i - son, e - lé - i - son.

p
lé - i - son, e - lé - i - son.

p
marc. il Ped.

CREDO

1
mf Clearly, rhythmically, unhurried

Patrem omnipoténtem, factórem caeli et ter-rae, visibílium ómnium, et invisibí-li-um.

mf

Patrem omnipoténtem, factórem caeli et ter-rae, visibílium ómnium, et invisibí-li-um.

mf

Patrem omnipoténtem, factórem caeli et ter-rae, visibílium ómnium, et invisibí-li-um.

mf

2

Et in unum Dóminum Je - sum Chri - stum, Fílium Dei uni - gé - ni - tum.

Et in unum Dóminum Je - sum Chri - stum, Fílium Dei uni - gé - ni - tum.

Et in unum Dóminum Je - sum Chri - stum, Fílium Dei uni - gé - ni - tum.

3 **4**

Et ex Patre natum ante ómnia saé-cu-la. Deum de Deo,
lumen de lú-mi-ne, Deum verum de Deo ve-ro.

Et ex Patre natum ante ómnia saé-cu-la. Deum de Deo,
lumen de lú-mi-ne, Deum verum de Deo ve-ro.

Et ex Patre natum ante ómnia saé-cu-la. Deum de Deo,
lumen de lú-mi-ne, Deum verum de Deo ve-ro.

The musical score for measures 3 and 4 features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Et ex Patre natum ante ómnia saé-cu-la. Deum de Deo, lumen de lú-mi-ne, Deum verum de Deo ve-ro." The piano accompaniment consists of a right-hand melody with long notes and a left-hand accompaniment with chords and moving lines.

5

Génitum, non factum, consubstantialiam Pa - tri: per quem omnia fa - cta sunt.

Génitum, non factum, consubstantialiam Pa - tri: per quem omnia fa - cta sunt.

Génitum, non factum, consubstantialiam Pa - tri: per quem omnia fa - cta sunt.

The musical score for measure 5 features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Génitum, non factum, consubstantialiam Pa - tri: per quem omnia fa - cta sunt." The piano accompaniment consists of a right-hand melody with long notes and a left-hand accompaniment with chords and moving lines.

Missa in honorem "REGINAE PACIS"

(for T.T.B.B. Voices and Organ)

SANCTUS

ACHILLE P. BRAGERS

Arr. by Nino Boruechia

Andante non troppo

Moderato

San - ctus, San - ctus, San - ctus

San - ctus, San - ctus

San - ctus, San - ctus

Allegro moderato

Dó - mi - nus De - us Sá - ba - oth. Ple - ni sunt cae - li et

Dó - mi - nus De - us Sá - ba - oth. Ple - ni sunt

Dó - mi - nus De - us Sá - ba - oth.

Dó - mi - nus De - us Sá - ba - oth.

ter ra gló - ri - a tu - a.
cae - li et ter - ra gló - ri - a tu - a.
gló - ri - a tu - a. Ho - sán -
gló - ri - a tu - a. Ho - sán -

f poco rit.
f poco rit.
f poco rit.
f più mosso
f più mosso
f poco rit.
f più mosso

Ped.

ho - sán - na in ex - cé - sis.
ho - sán - na in ex - cé - sis.
na, ho - sán - na in ex - cé - sis.
na, ho - sán - na in ex - cé - sis.

f ff allarg.
f ff allarg.
f ff allarg.
f ff allarg.
f ff allarg.

BENEDICTUS

Andante non troppo

Moderato

p SOLI

Allegro

TUTTI

Be - ne - dí - ctus qui ve - nit in nó - mi - ne Dó - mi - ni.

Be - ne - dí - ctus qui ve - nit in nó - mi - ne Dó - mi - ni. *f*

Be - ne - dí - ctus qui ve - nit in nó - mi - ne Dó - mi - ni. *f* Ho -

Be - ne - dí - ctus qui ve - nit in nó - mi - ne Dó - mi - ni. Ho -

Moderato

Allegro

moderato

ho - sán - na in ex - céel - sis.

ho - sán - na in ex - céel - sis.

sán - na, ho - sán - na in ex - céel - sis.

sán - na, ho - sán - na in ex - céel - sis.

Ped.

moderato

Mass in honor of St. Augustine

(Without Credo)

For Choir of SATB Voices and Organ

ANTHONY CIRELLA

KYRIE

Andante moderato (♩ = 88)

SOPRANO *p*
Ký-ri-e e - lé-i-son. Ký - ri-e e - lé-i-son. —

ALTO *mp*
Ký-ri-e e - lé-i-son. Ký - ri-e e - lé-i-son. —

TENOR *mp*
Ký-ri-e e - lé-i-son. Ký - ri-e e - lé-i-son. —

BASS *mp*
Ký-ri-e e - lé-i-son. Ký - ri-e e - lé-i-son. —

ORGAN *mp*
Andante moderato (♩ = 88)

Ký - ri - e e -

Ký - ri - e e -

Ký - - - ri - e e -

Ký - ri - e e -

Approved by the Diocesan Music Commission, Archdiocese of Boston.

April 5, 1955

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

lé - i - son. *mf* Chri - ste e -

lé - i - son.

lé - i - son.

mf

son, e - lé - i - son. Chri -

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

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

mf Chri - ste, Chri - ste e -

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

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

mf
Ký - ri - e e - lé - i - son.

mf
Ký - ri - e e - lé - i - son.

mf
Ký - ri - e e - lé - i - son.

mf
Ký - ri - e e - lé - i - son.

mf

f *ritard.* *mp*
Ký - ri - e e - lé - i - son.

f *ritard.* *mp*
Ký - ri - e e - lé - i - son.

f *ritard.* *mp*
Ký - ri - e e - lé - i - son.

f *ritard.* *mp*
Ký - ri - e e - lé - i - son.

f *ritard.* *mp*

Missa Brevis "Flos Carmeli"

For
Sop., TTBB Voices and Organ
(Antiphonal choir of Four Equal Voices Optional)

By
Bruce Prince-Joseph

Kyrie Eleison

Slowly $\text{♩} = 76$

ORGAN *p*

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

TENOR *p*
Ký-ri-e e - lé - - i - son, e - lé - -

BASS *p*
Ký - ri - e e - lé - - i - son, e -

* A little faster

- i - son. *mf* Chri-ste e - lé - i - son. —

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

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

A little faster *f*

* See Preface

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

f *f* *f*

] Original tempo *p*

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

p *p* *p*

Original tempo

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

rit. *rit.* *rit.*

Sanctus

Slowly $\text{♩} = 54$

p San - - - ctus, *
p San - - - ctus, *mf* San -
p San - - - ctus, *mf* San -

Slowly $\text{♩} = 54$ Solo *p* *mf* Solo

Detailed description: This system contains the first two systems of music. The first system has three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal lines begin with a long note on 'San' followed by a melodic line for 'ctus'. The piano accompaniment provides harmonic support. Dynamics range from piano (*p*) to mezzo-forte (*mf*). A fermata is placed over the final note of the first vocal line. The second system continues the vocal lines, with the piano accompaniment providing accompaniment. Dynamics include *p* and *mf*. The piano part is marked 'Solo'.

San - - - ctus Dó-mi - nus
- ctus, San - - - ctus Dó - mi-nus
- ctus, San - - - ctus Dó - mi

Detailed description: This system contains the third and fourth systems of music. The vocal lines continue with 'San - - - ctus Dó-mi - nus'. The piano accompaniment continues with chords and moving lines. Dynamics include *f* (forte) and *mf*. The piano part is marked 'Solo'.

With spirit ♩ = 120

De - us Sá - ba - oth. Ple - ni sunt coe - li et -
 De - us Sá - ba - oth. Ple - ni sunt
 nus De - us Sá - ba - oth.

With spirit ♩ = 120

ter - ra gló - ri - a tu - a.
 coe - li et - ter - ra gló - ri - a tu - a.
 Ple - ni sunt coe - li et - ter - ra gló - ri - a tu - a.

ter - ra gló - ri - a tu - a.
 coe - li et - ter - ra gló - ri - a tu - a.
 Ple - ni sunt coe - li et - ter - ra gló - ri - a tu - a.

*Slowly (with majesty) ♩ = 63

Ho - sán - na in ex - cél - sis.
 Ho - sán - na, Ho - sán - na in ex - cél - sis.

Slowly (with majesty) ♩ = 63

Ho - sán - na in ex - cél - sis.
 Ho - sán - na, Ho - sán - na in ex - cél - sis.

The People's Hymnal. Compiled and edited for congregational use by The Hymn Committee of The Theological College, Washington, D. C. World Library of Sacred Music. 1955. (Organ accompaniment, \$3.50; Melody edition, \$1.00. Seasonal hymn cards also obtainable).

The problem of appropriate hymns for Catholic services seems to be coming more and more to the fore in Catholic circles these days, and the question that a church musician meets with recurring regularity is: what makes a good hymn good and a worthless hymn bad? Anyone who has tried to answer this question in plain and concrete language knows how difficult it is. In the last analysis, musical experience and background together with a certain degree of literary judgment are demanded — and words are incapable of filling in where these are lacking. But the reviewer submits that the introductory remarks of the editors of this new Hymnal will provide much food for thought for those who are concerned with this interesting and vital topic. For after reading the first few paragraphs of the Introduction to this new collection, one senses that the compilers have thought long and earnestly about the nature and requirements of good Catholic hymnody. They do not cover *every* aspect of the subject, but they propose definite views and definite standards for choosing acceptable hymns.

There are a number of things one would like to quote from this Introduction — the following, for instance: "Precisely because the hymn is an expression of popular religious devotion, it is subject to the less happy turns of human nature. These include affectation, exaggeration, and most commonly, sentimentality."

However, there is one criterion set down, which, I believe, needs modification. It is stated that it is useless to sing "our hearts are on fire" when they really are not. And the point is made that "Catholic devotion, as the Church takes care to emphasize, should represent, not what we would wish to feel, but what we actually do feel." One wonders whether such a universal statement can be substantiated.

While it is true that the emotions are not to be exalted at the expense of reason, it is also true that the Church does not expect us to express our devotion with scientific and physiological exactness. Certainly some room must be left for poetical expression. The choice of "our hearts are on

REVIEWS

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

fire" as an example of over-statement seems to be a particularly unhappy choice, for inasmuch as the Sacred Heart appeared to St. Margaret Mary and pointed to the *furnace* of love which was His Heart, it seems only natural that we should express our own sincere love by saying that *our* hearts are *on fire*. The Liturgy too seems to warrant this expression, for we read in the Secret of the Mass of Friday after Pentecost about the divine fire which *inflamed* the hearts of the disciples (*corda succendit*).

But over and above this particular example, it has always seemed to me that many of the sentiments nurtured by the Liturgy are figurative rather than actual. This is apparent in some of the expressions of the Lenten Liturgy. Thus in the Lenten hymn for Vespers we read, *Audi . . . nostras preces . . . cum fletibus fusas*. "Hear our prayers poured forth *with weeping*." Too, the recurrent use of *macerare* and *castigare* is bold, to say the least. Then again, there is the whole problem of the recitation of the Psalms. The Psalms, we might say, are *the* devotion of the Church since not a day of the entire year passes but what some use is made of them in the official prayer of the Church. Yet, how often the words of the Psalmist are completely different from the actual feelings or sentiments of the person reciting them. One willingly grants that improper "poetic conceits and painfully drawn figures of speech" (in the words of the compilers) should be absent from an ideal hymnody — but the all-inclusive statement about "not what we wish to feel, but what we actually do feel" clearly needs modification.

The words of the hymns

Though some traditional English verses are employed, there is a great number of new translations or entirely original hymns — most of the latter being provided by theological students of Catholic University. From the viewpoint of the words, this Hymnal makes a distinct contribution to the devotional life of the Church in America. The brand new settings range all the way from very good to mediocre. The requirements of rhyme

in many cases seem to cause a certain plainness — some would say triteness: “Love, above,” “salvation, adoration,” “made, aid,” “Lord, adored,” “Son, won,” &c. It is not the reviewer’s intention to say that such rhymes must be absolutely avoided, but in many instances one feels that the rhyme has shaped the thought rather than the other way around. Of course, anyone who has tried his hand at sacred verse realizes the pitfalls that lie in his wait. Some of the efforts of MICHAEL GANNON deserve special commendation, though I personally prefer the words of the Advent hymn, *Make broad the path*, to the new words that Mr. Gannon has written for this strong melody.

It is hardly necessary to say that sentimental ballads like *Mother Dear*, *Mother at thy feet*, *Bring flowers of the rarest*, and so on, find no place in this volume, and those fervent souls who expect hymns to foster their gift of tears will be disappointed in the contents. All the hymns are in English with the exception of a few Blessed Sacrament numbers, *Tantum Ergo*, *O Salutaris*, and the like.

The musical settings

The musical settings really deserve an article all by themselves since a large amount of new material is included. But within the compass of a review, the following points might be suggested.

As far as the range of the melodies goes, the compilers have generally fixed upon D above the octave of middle C as the highest note, though an occasional E above this D makes an appearance. This naturally has necessitated the transposition of a large number of hymns, with the result that B-flat below middle C occurs here and there, and there are many examples of middle C and D right above. The editors state that if a hymn employs too great a range, nobody will sing it. While there is truth in this, it must also be conceded that too many low notes make music “grubby” and ponderous — especially when these notes must be sung. I am thinking, for instance, of the Advent number, *Wake, Awake*, which very appropriately makes use of that fine chorale tune, *Wachet Auf*. This melody, though not insuperable, is fairly demanding because of its length; it seems to me that the congregation that is capable of singing it at all would by the same turn be able to negotiate the high E’s that would be required by an organ accompaniment in key of C.

Or again, take *The First Noel*. A slight revision of Stainer’s well-known harmonization is used, but in Key of C. This avoids the frequent appearance of high D, found in the traditional setting. But to me the piece loses a little sparkle in this transfer — and one would wager that at *Christmas* time, in a well-loved song, the congregation will go as high as you ask!

The harmonizations are unfortunately not all of equal quality. Some are merely note-for-note four-part writing. There may be “authenticity” in the accompaniment for *Silent Night* and *O Come, All Ye Faithful*, but that is about all. Here and there one spots, with great satisfaction, a Bach chorale accompaniment. Mannered as these may sound, there is no debating that they fit the organ with complete naturalness, and the way in which they adorn the chorale melodies adds a meaning to the music which is continually satisfying.

Accompaniment for the Chant numbers generally follows the demands of the Solesmes rhythmic system, and in this they are similar to the late Achille Bragers’ settings. The notable exception to this is Huybrechts’ strange accompaniment for *Advent Hymn* (English of *Rorate Caeli*).

A handful of original melodies are provided by several northern European church composers whose names have become known in this country through the catalogue of the World Library of Sacred Music. I cannot say that any of them strike me as particularly arresting. HERMAN STRATEGIER’S *Our Father* begins well, but the second part seems to wander. The accompaniment to this latter hymn is nicely worked out, and one wishes the composer had been asked to provide accompaniments for the other tunes. I am not sure that ANDRIESSEN’S *Divine Praises* would appeal to the ordinary American congregation. For one thing the note values (at least in the organ accompaniment) for the individual syllables are not marked out as clearly as would be demanded by a congregation.

There is a generous scattering of simpler Gregorian Chant melodies (eleven in all), each provided with English words. It is somewhat surprising to see *Ye Sons and Daughters* in chant notation, since the Solesmes scholars have apparently resigned themselves to the fact that this is a medieval measured tune after all. It appears in 3/4 time in the more recent editions of the *Liber Usualis*.

The sources of the older tunes are usually indi-

cated, though their names are not always given. One would have liked to see the listing of the metric schemes, too. This is a common procedure in Protestant collections; and MR. CYR DE BRANT very appropriately lists the meters in his recent *Mediator Dei Hymnal*.

Concluding remarks

It would be foolish to expect that in a country as large as the United States any one hymnal could satisfy everybody and provide a solution for all the problems that are connected with this form of musical prayer. National traditions, regional customs, individual likes and dislikes, varying degrees of musical education — all these inevitably make for diversity.

But it is an all too patent fact that most of the hymns which have had the widest popular appeal have in recent years become the object of continued and widespread criticism. And rightly so. For these hymns, no matter how much they are cherished by the older generations, are unworthy of the house of God, either owing to their inferior words or music or both.

But the Holy Father, in his recent Encyclical, has pointed out the place that hymns can play in the spreading of Christian doctrine and in the fostering of Christian piety. Therefore, rather than turn our backs on the situation, we must endeavor to replace the unsuitable pieces by others which are both musically and textually superior; compositions, in other words, that are true prayers.

From this point of view, the *People's Hymnal* is clearly a step in the right direction, and every professional organist and choir director, as well as all Catholic school teachers, ought to be familiar with it. How wide an acceptance it will have among the Catholic laity one cannot predict. Since much of the material is not in common use, the congregation which decides to use it will have to devise some system of teaching the tunes to a sizable sector of the people. An easy start, of course, could be made by teaching the songs to the school children first.

One hopes that the Committee which has compiled the book will continue active in this work and will in time give us a second edition which will remove such imperfections as may be found in the present collection. It is with this in mind that the reviewer has offered the above comments.

O Perfect Love (In Te Speravi). Song for solo voice by Rene L. Becker. McLaughlin and Reilly. \$.50.

This little gem has been reissued just in time to fill the spot left open (in Chicago and other dioceses) by the condemnation of such old warhorses as Schubert's *Ave Maria*, de Koven's *Oh Promise Me*, and so on. For it is measured and made-to-order for those brides who feel that their nuptial mass is not valid unless they shed a few tears.

The cleverness of the composition is immediately revealed when one considers that both Latin and English text are provided: the Latin, *In te speravi*, very conveniently happens to be the Offertory for the Nuptial Mass. It is subjected to a surprisingly repetitious treatment — "Tu es Deus, Deus meus, Tu es Deus, Deus meus," etc., but heavens, a soloist should be allowed a *little* leeway at a wedding ceremony. The English (anonymous) text offers a rather profound commentary entirely befitting the wedding ceremony: "Lowly we kneel in prayer before Thy throne, that theirs may be the love that knows no ending, that theirs may be the love that knows no ending, that theirs," etc.

It would be quite against the spirit of church to set such a text to waltz tempo; hence the composer chooses the safer and less common measure of 6/4. But lo and behold! when we reach the sixteenth bar, we find a lovely accompaniment, dum-dee-dee, dum-dee-dee, dum-dee-ee. . .

Plainchant and the Vernacular

(Continued from Page 160)

porary composers, then, using the vernacular texts can follow the example set down by these great musicians and give to the faithful music which patterns itself after the chant. In this way we will leave inviolate, and for posterity, our great heritage of Latin chant, and can embark upon a new era of music using as the foundations for this art those texts granted by the Holy Sec.

MUSIC IN CHURCH

by Paul Hume



ALMOST FIFTY-THREE YEARS have passed since Pope St. Pius X laid down the music principles of Catholic Church music in the famous *Motu Proprio* of November 22, 1903, called *Among the Cares of the Pastoral Office*. Since that time considerable progress has been made in this country in the direction of the aim expressed in that luminous document: adequate performance of music that is "holy, universal and true art."

Yet those actually working in the field of Church music are well aware that in the individual parish this progress has been sporadic. It often depended upon the work of a single person and came to an abrupt end in the event of his departure. It always depended upon the enthusiasm, or lack of it, of those in authority.

Shortly after the publication of the *Motu Proprio*, the Pope in a letter to the Cardinal Vicar of Rome discussed the fact that mere promulgation did not mean that the regulations on Church music would be universally observed. (That weary theory about the *Motu Proprio* not binding in conscience seems to have got off to an early start.) The Pope explained that "a shameful and inexcusable ignorance" manages to get around Church laws when such laws are not convenient. It was abundantly clear to the Holy Father that extensive education would have to accompany legislation about music. Music is a subject which produces king-sized blind spots in the minds of many people.

In simple practice — in terms of the kind of music you hear each Sunday in the choir loft of your church — this works out very badly at times. A man who has grown up with the idea that few things in this world could matter less than music cannot be expected on the day of his ordination — or even his consecration — to find himself a militant and knowledgeable champion of the *Motu Proprio*.

To the Church musician this is a tremendous and sometimes disastrous problem. During the past ten years I have talked and corresponded with

hundreds of these musicians, on innumerable questions concerning our work. On many of the practical problems involved, the Terentian formula "*Quot homines, tot sententiae*", — as many opinions as there are people — holds good. But on one matter there is complete and unfailing unanimity of opinion: that the condition of Catholic Church music in America cannot be substantially improved without a more widespread interest, encouragement and musical awareness on the part of our bishops and priests.

PIUS XII'S ENCYCLICAL

Christmas Day, 1955 has become a day of special brightness for Catholic musicians and all those who are in any way concerned with the well-being of music in the Church. On that day Pope Pius XII issued his only encyclical of the year, and the first encyclical in the history of the Church devoted exclusively to this subject. It is called *The Discipline of Sacred Music*.

In this infinitely welcome document the Holy Father takes up the question of education on all levels, with instructions as practical and as explicit as he could make them. Addressing ecclesiastical superiors on the all-important question of education among the clergy, he says:

Great care must be taken that those who are preparing for the reception of sacred orders in your seminaries and in missionary or religious houses of study are properly instructed in the doctrine and use of sacred music and Gregorian chant according to the mind of the Church, by teachers who are experts in this field, who esteem the traditional customs and teachings and who are entirely obedient to the precepts and norms of the Holy See.

If among the students in the seminary or religious houses of study, anyone shows remarkable facility in or liking for this art, the authorities of the seminary or house of study should not neglect to inform you about it. Then you may avail yourselves of the opportunity to cultivate these gifts further and send him either to the Pontifical Institute of Sacred Music in Rome or to some other institution of learning in which this subject is taught, provided that the student manifests the qualities and virtues upon which one can base a hope that he will become an excellent priest.

The Holy Father also discusses the need for education in two areas of immediate concern to the musical life of the parish. The first of these

is the sacred chant, of which he says:

... local Ordinaries and other pastors should take great care that the faithful from their earliest years learn at least the easier and more frequently used Gregorian melodies, and know how to employ them in the sacred liturgical rites, so that in this way also the unity and universality of the Church may shine forth more powerfully every day.

The other subject the Pope discusses is the critical one of hymns. The bishops, he says, are to make it their special concern that Catholic youth are well instructed in the use of hymns, which he adds, "are of great help to the Catholic apostolate and should be carefully cultivated and promoted."

FOR A MORE WORTHY HYMNODY

But he goes on to a specific discussion of the qualities which hymns must have "in order to bring spiritual fruit and advantage to the Christian people." In addition to expressing Catholic doctrine accurately, they must also "use plain language and simple melody and must be free from *turgid and vain excess of words*. Despite the fact that they are short and easy, *they should manifest a religious dignity and seriousness*" (emphasis added).

There is hardly any need to go into the more obvious hymn problems here. They are quite familiar. Let us only ask ourselves whether the 19th-century sentimental ballad or the Gay Nineties' waltz, with a "vain excess" of pseudo-religious words superimposed, can be said to manifest "a religious dignity and seriousness," or can be said to be "true art." And true art is a quality which is to be looked for in *all* music used in the service of God, whether in liturgical or non-liturgical services.

It is tantalizing to realize that the hymn problem as we know it could become obsolete in one generation — if every Catholic elementary school in the country would simply outlaw the teaching of the standard horrors and look for substitutes among the treasury of great hymns now so easily available. Little children, after all, are not born with an innate knowledge of "Mother Dear, O Pray for Me" or "Goodnight Sweet Jesus." They are taught, God help us, to sing them, note by note and word by word.

It takes a little longer to teach them these hymns than it would take to teach them, to mention only three examples out of many, the fine English versions of the simple and glorious melodies, "*Adoro Te Devote*," "*Salve Regina*" and "*Concordi Laetitia*." It is one of the characteristics of a bad hymn that it is almost impossible to sing it well, since its melody is usually built of wide and clumsy intervals. (Consider the opening line of the popular sentimental ballad of the Civil War, "Take Me Back to Home and Mother," which we know today as "Mother, at Thy Feet is Kneeling.")

EDUCATING PRIESTS AND PEOPLE

More education in sacred music for the clergy and laity of all ages, and especially more adequate professional training for the would-be Church musician — this is the irreducible minimum. We cannot even begin to talk seriously about improving the status of Church music without presupposing that something will begin to happen in this direction. But if the art of Church music is to grow and flourish as we all wish it to do, we must provide it with a climate of musical maturity that is at present lacking. It is impossible to be an expert Church musician unless one has a broad acquaintance with music in general. This may seem fairly obvious, even a redundant, observation. But it is still necessary to make it. Too many Church musicians and too many teachers and advisers of Church musicians today are not properly entitled to the name of musician at all.

There is no doubt at all that we have come safely out of the era of the worst taste. We do not sing *Tantum Ergo* to the tune of the Sextet from *Lucia* any more. "Farmer's in B Flat" and the works of P. Giorza are only memories. Even Dubois' "Seven Last Words" is raising its frantic head less and less frequently. But from that era we have passed into the age of the mediocre. There we seem temporarily stuck.

Ask the average choir director what sort of Masses are in his repertoire and he is very likely to say proudly, "Only those that are approved." This is musical naïveté of a high degree. Approved by whom? By the publisher? By the White List of the St. Gregory Society? Probably he means the latter, for many choir directors re-

gard this listing as semi-inspired writing, and are unaware of the fact that it contains an appalling quantity of musical junk. It is unfortunate that some of the people and organizations to whom the majority of our choir directors look for guidance seem to have espoused a standard of mediocrity in composition that presently has a stranglehold on the repertoire.

Distrust and suspicion of the contemporary composer who uses contemporary materials in his work is one of the chief characteristics of a lack of mature musical judgment. An excellent example of this came up only a few weeks ago when the editors of the White List refused the seal of approval to the beautiful and quite conservative "Mass in the Major Modes" by the American composer Russell Woollen. (That this vastly talented and highly trained musician also happens to be a priest does not really affect the issue, as a composer's state in life should not sway the committee's judgment one way or the other.)

Considering some of the third-rate trivia that have already safely "made" the White List, this was an unfortunate incident. There are in this country few enough serious Catholic composers, men of real competence and training, who turn their talents to the field of sacred music. It is easy to see why they might not be enthusiastic about trying. They know that most choir directors would avoid their work like poison if it is disapproved by the White List. Few choir directors have the secure musical judgment of a priest-musician who wrote me: "Naturally my seminary choir is not going to drop the new Woollen Mass from its repertoire just because the committee does not understand it!"

Musical provincialism on the part of those in authority is one of the major problems faced today by Church musicians of quality. One can multiply examples of it indefinitely. Rarely, however, does it come in the concretely appalling form it takes in a recent editorial in the *Catholic Choirmaster* (119 West 40 St., New York 18, N. Y.) entitled "The Chaos in Modern Music."

This editorial is the second installment of a piece begun a year ago. In it, the writer recalls his earlier words that "dissonant music connives with the Communist plot by furthering the dissolution of the mighty umbilical cord of Christian culture. . . ." He continues, "We don't have to acquire a taste for the sunrise, we don't strive to

appreciate the full moon or a seascape. These things have beauty in themselves — and the corollary is clear: the work of Hindemith, Krenek, Harris, Toch and Company are ugly."

The four gentlemen named are contemporary composers. We are not here concerned with a defense of their music. (We are undertaking something along that line in a communication to the editor in question.) But we are appalled at the confused thought that lets an editor, trained in music, so quickly forget the startling dissonances in Palestrina and Byrd, in Bach and Beethoven, in Mozart and Wagner. We are amazed that he apparently thinks the late string quartets of Beethoven are so easy of access. We can only hope that his remarks will not be seen by non-Catholic musicians, or by musicians within the Church who are seeking a guidance somewhat more enlightened in its esthetic and logical course than this.

There *was* a time — only four hundred years ago — when the Church was the inspiration of the greatest new music produced by the greatest and most honored composers of the day. And service as a Church musician was considered the highest peak to which a working musician could aspire. It is reasonable to suppose that we will never again see such an era, but we should at least work toward the equivalent of it, in terms of our own time. We should work toward the day when the average choir director will be a highly qualified, musically mature person whose training is superior to that of his colleague in secular music since his work is of infinitely greater importance. But this day will never come until the Catholic community learns to value and honor the Church musician at his real worth.

Mr. Hume, music editor of the Washington Post and Times Herald, is author of Catholic Church Music, to be published in the near future by Dodd, Mead & Co.

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WHY PEOPLE AVOID THE HIGH MASS

THE HIGH MASS IS THE PARISH MASS par excellence and Catholics should be taught to appreciate this, according to a report of the Montreal archdiocesan Commission on Sacred Music published in the archdiocesan publication, *La Semaine Religieuse*.

The commission made a study on why many of the faithful avoid attendance at High Mass and prefer to assist at Low Mass. The commission concluded that the causes might be lack of knowledge and understanding of the liturgy, and a poor esthetic and liturgical realization of the whole Mass.

Attendance of school children at the High Mass would serve the educative part, and participation of the faithful in the liturgy would do the rest, the commission said.

Question of attendance at High Mass is a matter of prime interest in the matter of survival of the Church's liturgical music, the report added.

It made these suggestions:

1. Duration. The High Mass should not exceed an hour. To assure this, the Gregorian chant and motet at the Offertory should be better prepared. The Credo in polyphonic or modern music tends to prolong the service. Sometimes the sermon is too long.

2. Interest. Even if everyone is pressed for time, there would surely be an interested normal attendance at a Mass one hour long that is well sung. The sight of a High Mass said piously and without undue speed is infinitely superior to that of a Low Mass where the faithful may not be able to keep up with the celebrant who is used to the Latin text and recites it too fast for them.

The faithful who know how to follow the Mass in a Missal always find it interesting. It can be understood that, for those who do not know exactly what is going on at the altar, the High Mass can seem long and tiring.

To hear and see a High Mass is a magnificent spectacle, both for its value and its beauty.

Music Must Be Excellent

3. Music. In some churches the music is appropriate and well done, but in too many other churches it leaves much to be desired.

The music must be understood, be artistic and fit in with the liturgy. Works must be chosen which are short, clear and within the range of the singers. Gregorian chant must be the first pre-occupation of the choir master and pastor.

The danger in singing harmonized Masses each Sunday is that it requires a varied repertoire in order not to become tedious.

The public today is more critical than in former times. Radio and television have taught them to want excellence. In most churches there should be an improved selection of music, Gregorian as well as polyphonic and modern music.

4. Singing by the faithful. Collective singing should be undertaken slowly. First there should be an attempt to sing the responses and Credo.

The success of collective singing depends largely on the love which the faithful have for singing. To acquire this love and appreciation in the sacred liturgy, the habit should be formed from an early age, the report said. Children of the higher school grades should attend the High Mass on Sunday, because they are the generation of tomorrow.

(The above was re-printed from *Catholic Messenger*, Davenport, Iowa.)

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THE CHILD VOICE IN OUR SCHOOLS

by Rev. F. Joseph Kelly, Mus.D.

The child voice, and the boy voice in particular, is capable of the highest cultivation and development if proper pains and care are taken with it. The one great secret of success in the training of the child voice is not to force or strain it, so that at maturity, it will be uninjured. The organism of the child-voice is of a most delicate nature, hence the care necessary during the growing period of the child's life. Here is the secret. This extreme care that is necessary is not realized, and therefore is not taken. The terrible consequences of the misuse of children's voices are not foreseen, and as a result, children go on singing in a way suggested by the teacher that is positively ruinous to their vocal organs, and, in fact, to their whole physical condition. This evil cannot be brought too convincingly to the attention of the teachers of singing in our schools, as it means so much to the child and to the art of singing.

Teachers of singing must realize when beginning to train children's voices, that the child voice is naturally pitched high, and that it is clear, pure and bell-like in quality. Strength and power are not characteristic of the child voice. The teacher who tries to attain the last named qualities, makes a great mistake. But this is what most of our teachers are doing. For physiological reasons, if for no other, the voice of the child must always be used gently. Vocal decay is the inevitable result of loud singing on the part of children. Therefore the first and principal point to be insisted upon in children's singing is that they sing softly and gently, without any effort or strain. Children may want to sing loudly when singing with others. This they are able to do when singing low tones. To correct this tendency they should always be made to sing on high tones at the beginning, the tones that are the natural tones of the child voice. By so doing they sing on their own thin or head register for the proper production of tone.

Right here it is the second point to keep in mind in the teaching of singing to children. Besides singing softly, children must always sing on their head register. In this way the child singing softly and on high tones, does no violence to its delicate vocal organs, but rather lays the foundation

for a beautiful quality of tone in after life. The coarse, harsh tone, so commonly heard in children's singing is not natural, but cultivated, sometimes before their school life, but more often after starting to school, through the efforts of those who do not understand the nature of the child voice. Children singing on the thick register or chest tones, utterly ruin their head register by forcing their thick register to a point where they must strain their vocal organs to produce a tone.

The question naturally suggests itself, how are children to be taught to use the head register on any other than high tones? This is a difficulty, especially with those children who have been accustomed to singing with the thick register only. The general rule given by most voice trainers of children is a good one. Start the child on a high tone of the scale, a tone that the child cannot possibly sing on its thick register. Let the child sing the descending scale very softly. The child should not be bothered with the question of register. By singing softly, there is not the danger of breaking into the thick register on the low tones. Just as soon as the teacher discovers any tendency on the part of the child to use the thick register on any tone of the descending scale, he should ask the child to begin again. The teacher should exercise particular care that the child does not change the register at the same tone again. If necessary, the child should be made to sing that particular tone still more softly. In this way one, two, and finally a whole octave of tones can be added below the point where the child showed a tendency to break into the thick register.

Why is it that it is necessary that children sing with head tones only? When the child uses the thin register he produces a tone by the vibration of only a portion of the vocal bands, while if he uses the thick register the whole vocal bands are used in the production of tone. The vocal bands of a child are immature, and the same amount of injury will be done them as is the case of a full and strenuous use of any immature organ. The thin register is the only physically safe one, for then the child does not use its entire vocal organ, but only the inner edges of it. The tones thus pro-

duced are sweet and pure in quality, and serve to promote the appreciation of the beautiful, both in the child and in the listener.

Since the high tones are the natural tones of the child voice, why is it that most of our school music is written in low keys? It is a hard question to answer, especially when even untrained voices of children show freedom of action and ease on high tones, and huskiness and coarseness on the low tones. But a teacher with some little ability can get around this difficulty. Children should not always be made to sing on the extremely high tones. When a teacher finds a song written very low it is well to transpose that song in a higher key, keeping in mind the compass of the song. If this cannot be done conveniently, the song should be dispensed with rather than allow the children to sing on low tones and run the risk of using their thick register. Sometimes by a change of one or two passages in a song, the compass of which takes the children down beyond their head register, they can be made singable. By no means should children be taught a song that must be sung on tones of the thick register.

Along with the teaching of singing children should be made to understand that their voice is a prize of which they must take the greatest care. Not only should the teacher be careful not to ruin the child voice by wrong method, but he has just as serious an obligation of making the children realize that they must regard their voices as they would a very delicate instrument. This is a part of the education they should receive in the singing lesson. The older children can be made to understand that there are extremes in their voices which they must avoid. This care of the voice on the part of children is made manifest to them by the careful method that they observe in the teacher dealing with them, by giving them instructions in proper breathing, position of the tongue, placement of tone and insisting on soft singing. Children are quick to observe care or negligence in this matter. When they feel that they are using their voices without any labored effort they realize that it is due to the teacher's training and naturally come to the conclusion that at all times they are to use their voices in that particular way.

What about older children, especially boys, whose voices are showing signs of change? The manner of dealing with such children has been the subject of much discussion, and different views

have been advanced. Some insist that the voice during the changing period should not be used at all, as the larynx undergoes a radical change and great harm is done the vocal organs by singing while this condition of change exists. Those who hold this opinion would have children give up all musical training during this period. Is there no way by which children could continue their musical education at school without at the same time doing violence to their vocal apparatus? If there is, then to insist on children discontinuing singing during this period is going them a great injustice. And there is a way. A prudent teacher will have the children singing through the change without doing any harm to their vocal mechanism. In most cases children's voices change gradually. The high tones are lost one by one. Why not allow the children to use those tones that they still can sing with ease and comfort? Right here we see the necessity of developing the middle register of children's voices so that when the change appears and the high tones are lost the tones of the middle register can be used to advantage. In dealing with the voices at this period the greatest care should be exercised. Songs should be taught whose tones are of the middle register. These children should never be allowed to sing a tone that causes them the least effort to produce. By dealing with the changing child voice in this way the work that has already been done when it does not come to naught, the child remains a useful member in the school chorus and the knowledge that he has, the training that his voice has been subjected to are not lost, but become an asset to him in his vocal efforts in after life.

Teachers in our schools have great possibilities before them in the teaching of singing to children. It should be their aim to bring out all the beauty of the child voice and to preserve that voice by the use of right methods. To this end every teacher should prepare himself in the same way as he would prepare himself for the teaching of any other branch of knowledge. Wrong methods in the teaching of other branches of knowledge can easily be corrected, but wrong methods in the teaching of singing mean the destruction of a mechanism that cannot be replaced, therefore such methods are beyond the power of correction. Of all the work that a teacher is called upon to do the most delicate is the part he plays in dealing with children's voices.

NAMES · PEOPLE · DOINGS

CHORAL AND ORGAN PROGRAMS

New London, Connecticut

The Palestrina Society of Connecticut College, New London, gave the second presentation of its 15th season on May 27 in Harkness Chapel. The main offering was the *Missa Jesu, nostra redemptio* by Palestrina, preceded by the singing of the plain chant hymn of the same name, which supplies the musical basis and the name for the mass. Polyphonic motets sung were: Peter Philips' *Ascendit Deus in jubilatione*; di Lasso's *Adoramus te, Christe*; F. Anerio's *Christus factus est*; J. Handl's *Ecce quomodo moritur justus*; Palestrina's *O Crux, ave*; T. Morley's *Domine, fac mecum*, and *Agnus Dei*.

At the organ SARAH LEIGHT LAUBENSTEIN played Paul Huber's *Postludium uber das "Ite missa est"*; the *Kyrie Cum júbilo* from the Potiron-Desroquettes Kyriale, and the *Aeolian Essay* by PAUL F. LAUBENSTEIN, the Society's director. It was the first performance of this new work which is cast in one continuous movement. It bears the subtitle "Etude for organ on the white keys" and is restricted throughout to the untransposed notes of the Aeolian mode.

Los Angeles, California

The combined choirs of St. John's and Our Lady Queen of Angels seminaries and St. Anthony's Boys High School provided the music for the consecration mass of MOST REV. ALDEN J. BELL, new auxiliary bishop of Los Angeles. Sisters of the Immaculate Heart of Mary and Sisters of St. Joseph of Carondelet joined the seminarians in singing the "Popolo" portions of the Mass. FATHER JOHN CREMINS, assistant archdiocesan director of music, directed the choirs. FATHER JOSEPH M. SARTORIS was at the cathedral organ.

PIERRE COCHEREAU, organist of Notre Dame Cathedral, Paris, during his transcontinental tour of the United States, played at St. Vincent's Church on June 6. The program included works by Clerambault, Vierne, Durufé, Dupré, and several selections which he composed. Although this is Mr. Cochereau's first tour of the U. S. he is already known here through his recordings, one of which won the French Grand Prix du Disque for 1956. At 31 years of age he is Director of the Conservatory of Music and Dramatic Art at Le Mans, France. He is a pupil of MARCEL DUPRE and has composed several works for organ. His recitals feature an improvisation, an art in which French organ masters have excelled for some 200 years.

JULIAN ZUNIGA, organist and choirmaster of the Basilica of Our Lady of Guadalupe in Mexico City, presented an organ program at Our Lady of Talpa School Auditorium on June 3rd. The program was open to the public.

Pittsburgh, Pa.

The Diocesan Organists' Guild of Pittsburgh held its annual convention on June 9th at Sacred Heart Church, Pittsburgh. The MOST REVEREND COLEMAN F. CARROLL, Auxiliary Bishop of Pittsburgh and pastor of Sacred Heart Church greeted the delegates and invited guests among whom were members of the Greensburgh and Pittsburgh units of the NCMEA. The RT. REV. MONSIGNOR J. E. RONAN of Toronto, Canada, gave a lecture and demonstration of Boy Choir Techniques. Panel discussions on polyphony, chant and choir organization were included on the program as were selections by a few local choirs.

Seattle, Washington

On May 6, 1956, the Seattle Choir Guild held a festival in honor of Our Lady. Twelve choirs took part in the program. At the close the Choir Guild Chorus, conducted by MR. VILEM SOKOL, sang Hassler's *Missa Secunda* and Worth's *Ave Vernum*.



PIERRE COCHEREAU
French organist
in U. S. Concert
tour

CHRISTIAN ARTS FESTIVAL IN WISCONSIN

Under the festival motto "Give Beauty Back to God" the Catholic students and faculty at the University of Wisconsin presented their Second Annual Christian Arts Festival, April 22-29, on the university campus. The purpose of the festival as stated in the program was to bring "again to the attention of the public and to the university community various forms of art having a Christocentric theme. Through these media we hope to awaken a new consciousness and appreciation of the rich cultural heritage of Christianity."

The key-note address of the festival was given by FATHER RAYMOND-LEOPOLD BRUCKBERGER, internationally-known author and journalist. A choral concert that included many Gregorian Chants was directed by MR. ALBERT W. BURGSTÄHLER, a member of the university faculty. Heard also on this program were choral groups of treble, men's and mixed voices rendering examples of classical and modern sacred polyphony. The Dance-Drama Group presented "Everyman". The festival closed with a showing of the French film "*Monsieur Vincent*," a stirring account of the life of St. Vincent de Paul.

BOY CHOIR INVESTED

Saginaw, Michigan

At a church ceremony conducted by REV. NEIL O'CONNOR, pastor, assisted by MR. ROBERT O. WOLF, director of the choir, the boys of St. Andrew's Choir were invested recently with their new choir robes. The ceremony consisted in receiving the boys into the choir and hearing their pledges. After this each boy was invested with the alb, the cincture and a small wooden cross.

In his sermon, Father O'Connor stressed the fact that Gregorian Chant has a very high place in the liturgy of the Church and that it forms the musical text accompanying the liturgical ceremonies. He pointed out that of all the arts, religious music has the most intimate connection with the Divine Worship, much more closely bound to it than architecture, sculpture or painting. He mentioned with special emphasis to the boys and the members of the parish who were present that it was indeed a great honor to belong to a choir of the Church.

The robes of the St. Andrew's Boys Choir were donated by members of the parish and made by a local seamstress.



Investiture Ceremony at St. Andrew's Church



St. Andrew's Boys Choir, Saginaw, Michigan

J. J. McGRATH RECEIVES HONORARY DEGREE

On Sunday, June 10th, 1956, LeMoyné College of Syracuse, New York, awarded an honorary degree of Doctor of Humane Letters to Joseph J. McGrath, F.A.G.O., organist and choir director at the Cathedral of the Immaculate Conception in Syracuse, and a composer of note. The citation read in part as follows:

On this occasion of its Sixth Commencement Le Moyné College awards its accolade to one who not only has by his artistry as a performing musician contributed to the cultural and devotional life of the city of Syracuse but also has by his published compositions made his name known far beyond the confines of the city. For thirty years his organ playing has added its noble share to the glory given to God in the Cathedral of Syracuse. His

election as Fellow of the American Guild of Organists proclaimed the esteem entertained by his peers for his achievements. In honoring this eminent musician and composer we wish also to honor all those who excel in the practice of the fine arts and by their unstinted sharing of their God-given gifts enrich and make glad the world in which they dwell.

WHEREFORE, by these presents we the Trustees of LeMoyné College, authorized to that purpose by the authority of New York State, bear witness that

JOSEPH J. McGRATH

has been advanced by us to the Honorary Degree of Doctor of Humane Letters and endowed with all the rights and privileges pertaining thereunto.

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50 cents per copy

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Tu Es Sacerdos, for Cong., TTB and organ, by Flor Peeters*Regina Caeli*, for SA or SATB and organ, by Vito Carnevali*Prelude-Antiphonale and Toccata*, for organ, by Joseph J. McGrath

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Recordare Virgo Mater, for SA or SATB and organ, by John Lee*Mary All Beautiful*, for Three Equal Voices, by Sr. Marie Kirby, O.S.F.*Proper of the Nuptial Mass*, for unison voices and organ, by Rev. Theo. Laboure, O.M.I.*Swell to Choir*, for organ, by Joseph H. Greener (Processional and Pastorale)

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Hodie Christus Natus Est, for 2 Equal or 4 Mixed Voices, by Camil van Hulse*Kyrie from Missa Gloria in Excelsis Deo*, for SATB voices, by Vito Carnevali*Adeste Fideles* for organ, from Cantiones Organi, by Joseph J. McGrath

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Kyrie from Mass in the Major Modes, for Cong., Unison, and 3 Equal Voices, by Rev. Russell Woollen*Kyrie from Mass in honor of St. Anthony*, for SATB voices, by R. K. Biggs*Kyrie from Missa Te Deum Laudamus*, for 2 Equal or SATB voices, by Don L. Perosi*Kyrie from Mass in honor of the Queenship of Mary*, for Three Equal Voices, by Sr. M. Florentine, P.H.J.C.

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Tota Pulchra Es, Maria, for unison voices, by Robert W. Sherman*Magnificat* (6th tone) for 2 Equal Voices, by O. Ravello*Ecce Sacerdos*, for unison voices, by C. Alexander Peloquin*Let My Mouth Be Filled With Thy Praise*, chant setting with English words. Organ accompaniment by Paul Hotin. From "Choir Boys Investiture Ceremony"*Tantum Ergo* for SATB Voices by G. P. da Palestrina

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Dominus Veniet, for Three Equal Voices, by Sr. M. Bernard, O.S.B.*Hodie Christus Natus Est*, for SATB and organ, by John Lee*Two Christmas Processionals: Jesus, Thou Art Lord of All, and Come to the Lowly Cave*, for SATB voices, by C. Alexander Peloquin*With Christ*, unison voices, by Paul Cross*Kyrie from "Mass in honor of St. Ambrose"* for Three Equal voices by Richard Keys Biggs

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Regina Caeli (Hail, Queen of Heaven), for SATB Voices, by Gregor Aichinger*O Bone Jesu and Adoramus Te*, for 4 Men's Voices, by Rev. Richard Ginder*O Salutaris*, for 3 Equal Voices, by Palestrina, arr. by Cyr de Brant*Christus Vincit*, unison voices, from Processional Hymns, by William J. Marsh

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Christmas Song (Born on This Day), for SATB Voices, by M. Praetorius, arr. E. C. C.*Lo, How a Rose E'er Blooming*, by M. Praetorius, and *Shepherds in the Fields Abiding*, for 3 Equal Voices, arr. T. N. M.*Two Italian Carols, When Christ Came Down to Earth, and O Come and Adore Him*, arr. for Two Equal Voices by Nino Borucchia*Trois, Gradual and Alleluia*, from Proper of the Midnight Mass for Christmas, for 2 Equal or SATB Voices, by A. M. Portelance

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Creator Spirit All-Divine, from Pius X Hymnal
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Gloria from Mass XV

Credo III

Responses for High Mass

Mass IX, Kyrie, Gloria, Sanctus, Benedictus and Agnus Dei

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Psalm 33

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Magnum Nomen Domini, for 2 Equal Voices, by Albert F. Hoehl

Laetentur Caeli, for 2 Equal or SATB Voices, by Vito Carnevali

Forever With Us, High and Low Voice Solos, and Three Equal Voices, by Rev. C. J. McNaspy, S.J.

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The Wayside Shrine, for 3 Equal voices, arr. by Rev. Leo Rowlands, O.F.M.Cap.

Ave Maria, No. 2, for 3 Equal voices, by J. Alfred Schehl

Sing Joyfully to God, for SATB voices, by Rev. Robert J. Stahl, S.M.

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Ego Sum Panis Vivus, for SAB Voices, by Joseph J. McGrath

Benediction Service, for SAB Voices, by Joseph J. McGrath

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Gloria Patri, for three equal voices, by G. P. da Palestrina

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The Wayside Shrine, for TTBB voices, arr. by Rev. Leo Rowlands, O.F.M.Cap.

Panis Angelicus, for SSA (or Tenor) and Baritone, by Cesar Franck

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A Gregorian Mass and Chants for Benediction, including Sacerdos et Pontifex, Kyrie XI, Gloria VIII, Responses, Credo IV, Sanctus IX, Agnus Dei IV, Salve Regina, Adoro Te Devote, Tantum Ergo, Adoremus and Laudate Dominum, Christus Vincit!

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