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VOLUME 83 Number 6

SEPTEMBER — OCTOBER, 1956

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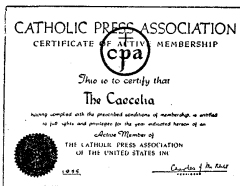
A REVIEW OF CATHOLIC CHURCH and SCHOOL MUSIC

VOLUME 83 Number 6

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PUBLISHER'S ANNOUNCEMENT

With this issue of Volume 83, the CAECILIA Magazine completes its 25th year as a publication of McLaughlin & Reilly Co. There will be no November-December issue as such. Instead, the publishers have planned this last number as a double issue containing as much material as sub-

scribers would ordinarily receive in two successive issues. The music supplement of 48 pages and the text section of 32 pages are being sent in one envelope but in separate sections, to all subscribers. This action will permit the new editors to begin their first issue with Volume 84, Number 1, January, 1957.

After 25 years of residence in Boston, CAECILIA returns to the environment out of which it rose, namely, the American Society of Saint Caecilia founded in 1873. For the church musician the story of its odyssey in retrospect is intimately linked to the whole church music movement in the United States. In February, 1874, CAECILIA Magazine, Volume I, No. 1 came into being as the society's official organ, printed in the German language, and published by J. Fischer & Bro., then of Dayton, Ohio. Two years prior to this there had appeared another magazine called THE ECHO which also was an official organ of the society. This periodical published in English by Frederick Pustet Co., New York, was discontinued in December of 1874. During its brief existence there appeared in its pages the aims of the Society of Saint Caecilia, the history of the parent German society of the same name as established by Fr. Witt in 1858, together with an indication of the placement of the association under the protectorate of a cardinal by direction of the Holy Father in 1870. With the demise of THE ECHO, CAECILIA alone continued to appear as a journal devoted exclusively to the interests of Catholic Church musicians. It is interesting to note here that until 1906, the CAECILIA was issued exclusively in German. From 1906 to December of 1925, it appeared as a bi-lingual publication. It was not until 1926, two years after John Singenberger's death, that it began to appear in English only, and has remained thus until today.

Inasmuch as the re-establishment of the American society of Saint Caecilia is of particular significance to church musicians in this country, it might be well to review briefly the role played by this society in the restoration of church music during the late years of the 19th century. Its influence during those years as a vigorous champion of the cause of better church music cannot be underestimated. For example, the influence of the

Society of St. Caecilia can be seen in the foundation of several church music schools, notably those established in Rome in 1880 and in Malines in 1881. The Sacred Congregation of Rites gave particular approbation to the Roman school. St. Caecilia societies were formed in the United States in 1873, in England in 1876, in Ireland in 1878, Vienna in 1879, Italy in 1880, and Bohemia, Moravia, Slavonia and Belgium in 1881. The Constitution and By-Laws of the American Society, affiliated with the General St. Caecilia Society of Germany, Austro-Hungary and Switzerland, were approved by a Papal Brief, February 6, 1876, and afforded the same privileges and indulgences as enjoyed by the parent organization through a Papal Brief of December 16, 1870. (General indulgence granted to all members of St. Caecilia societies annually on the feast of St. Caecilia under the usual conditions.)

John Singenberger was honored by the Holy Father by being made a Knight of St. Gregory in 1882, specifically for his work in instituting and directing the American Society of St. Caecilia. Annual conventions of the organization were held in various large dioceses of the country until 1903, and the names of over 4000 members of the society were recorded in the annals of the society's early days. Testimonials of approval were received from practically all of the Bishops of the United States, and in 1891 a GUIDE TO CATHOLIC CHURCH MUSIC was published by the Society by order of the First Provincial Councils of Milwaukee and St. Paul.

In 1905, another attempt was made by Singenberger to produce a magazine that would be accepted by English speaking musicians, the CAECILIA meanwhile continuing to appear in German. The new magazine was entitled REVIEW OF CHURCH MUSIC and it lived for only two

(Continued on page 274)

ON THE BEAUTY OF GREGORIAN CHANT

by Dom Maurus Sabel, O.S.B.



IT CAN BE SAID WITHOUT HESITATION that plain-song is one of the most lovely flowers of the tree of liturgy. Its texts trace for us the entire course of the liturgical year. During Advent, they show fallen humanity awaiting the coming of the Redeemer. At Christmas, we celebrate with the shepherds the birth of the Son of God, then his death and resurrection with the inhabitants of Jerusalem and then, at Whitsun, with the Apostles, the coming of the Holy Spirit. Better still, we celebrate from now on the coming of Christ at the end of time.

The representation of these events is not, however, a mere reminder of the major events in the life of Our Lord. To us in the twentieth century, the sacred texts still make the Redemption present in the solemnly-celebrated Divine Office. The Saviour's treasure-houses of grace open for us as they did for those who had the good fortune to see and live the life of Christ during his passage on earth.

We repeat "live the life of Christ" — that is to say, receive into oneself a divine life foreign to one's own nature. That is what we do ourselves when we lay bare our hearts to the flood of life spread over us by the Holy Sacrifice. This flood of life is nothing more than the impetuous breath of the Holy Spirit. It makes the harp of our soul vibrate and resound. It creates the necessary conditions for our song to be truly "inspired;" and it is that inspiration alone which renders our singing beautiful. It is only when the sounds made by our mouth and our larynx are as if illuminated from within that they acquire this light-giving power which takes hold of and carries away its hearers. We can say with the Psalmist, "*Omnis gloria ejus ab intus*".

Since the spirit of God makes our heart and soul vibrate, since it embellishes from within the chants of the liturgy and thus makes them agreeable to God, their beauty is nothing other than participation in original beauty, in God Himself. If it

be true that God is goodness and truth, it is no less true that He is beauty itself. All beauty which exists — likewise, then, that of human song — has in Him its source. What is true of all religious singing is true in a very special way of the Gregorian chant. It is beautiful, because in it shines the splendour of the Lord, origin of all Beauty.

If Gregorian chant be beautiful, a further reason is that, as the liturgy tells us, plain-song gives our voices the opportunity to join with the choirs of celestial spirits surrounding the throne of God in singing His praise. "Holy, Holy, Holy, Lord God Almighty!" This hymn they voice is the very life of God, such as it appears in beings perfect beyond all others. Like unto faultless mirrors, they are turned wholly towards God and receive the divine light at its source; blazing with inextinguishable love in knowing God as He knows Himself, they are consumed in praising the divine Artist who fills all things with His beauty and His holiness. "The heavens and earth are filled with Thy Glory." Those are the words we sing daily at Holy Mass.

Where, moreover, would the glory of God shine if not in the beings who, with the Angels and the Archangels, with the Thrones and the Dominions, with the Cherubim and Seraphim, surround the altar of Christ?

Is it not wonderful to say to ourselves that the Angels who humbly look upon the Lord above them are givers here below of wisdom, light and beauty and thus allow us to participate in their beatitude? No, the Angels do not sing, they are song itself and we, we must take unto ourselves the divine harmonies so that we too become that song.

The words "*Una voce dicentes*" at the end of the Preface do not only mean that we know we are in communion with the Angels, as has been said above. They also indicate that, like them, we are sending up to God in our song the divine life we have received. Thus the Gregorian chant becomes a song in which the whole universe rises up to the throne of God. Thence the significance, the majesty and the sacred character of Gregorian plain-song.

Plain-song is, however, also a prayer which has become music. Where words are powerless to express the soul's disquiet, there song begins! It shows the man who prays with the Church, penetrated and over-whelmed by the wonderful deeds which God has performed and continues to perform before our very eyes. Every "Hallelujah" is proof of it. Let us not say that our Little Singers are incapable of such an experience, let us not say that plain-song is reserved for a cultured élite, familiar with theology. For all that has just been described is an emanation of the Spirit of God and the Spirit of God enters where It will. Has It not said in the voice of the Prophet: "Out of the mouths of babes and sucklings shall come forth his praise"?

Plain-song is, however, also a prayer which has for the mind's eye all the events in the life of the Saviour as the Church unfolds them, so varied and ever new, throughout the liturgical year. It culls strength and inspiration there and offers us a beautiful and living representation. It is sometimes said, particularly in Germany, that plain-song must be interpreted "objectively". This does not mean that it must be interpreted dully and lifelessly, in a dry and inflexible manner, but rather with respect for its subject, that is, the liturgy. It knows nothing of sentimentality, nor of false sensibility, nor of unseemly pathos. It gives rise to high and noble feelings alone, strong but controlled, the musical quality and beauty of which, free of all sensuality, are in the purity of their expression immediately comprehensible to the simplest of men. In this music, the song is as it were what the body is to the soul; seen in that light, it becomes easy to understand all the beauty and wealth of plain-song.

Plain-song is a prayer; it must be considered as the noblest product of the liturgy. As the liturgy is, however, essentially the communion of all participants with the mystic body of Christ, plain-song — in order to comply with the Church's intentions — must be not the concern of an initiated choir exclusively but the affair of the whole community. It abolishes all barriers between choir and congregation and brings the whole assembly together in praising the Lord. It is inconceivable for someone who wants to pray to confine himself to the role of passive listener. He will wish to join in the common prayers and, indeed, if he wants to

share in the fruits of the prayer, he must do so. It is the same for the sung prayer, the Gregorian chant. For the latter is not profane music to be listened to, but liturgical music in which all must participate. Therefore shall we make that wonderful discovery: to him alone who mingles his voice with the choir shall be revealed the true value and profound beauty of plain-song. To judge liturgical songs from without, by the ear alone, is, to our way of thinking, absurd. To do so is to miss the point.

Gregorian chant is also preaching, apostolate in the truest sense of the word. Again clearly aware that the Word of God has been as if incarnated in the Gospel and that it thus brings to men the joyful message of Our Father, the church of former times wished the deacon's proclamation of the Gospel to bring us directly into the presence of the Lord and his redeeming works. Since the deacon has been ordained and acts on behalf of Christ, it is clear that he conveys direct to us all the power of the Word. There is no reason that the divine words should not have a similar force when pronounced by the clear, pure voices of our Little Singers. And, in fact, God uses children to make men sensitive to his redeeming works. The rôle of a children's choir may be simply to honour and give thanks unto God in his shining majesty, but its aim, its supreme and sacred mission, is to help in its own way — by singing — a suffering and straying world to find its salvation by bringing it the good tidings of the Kingdom of God.

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THE PRIEST'S PART IN PARISH MUSIC

by Rev. Charles Dreisoerner, S.M.



PARISH PRIEST MAY SEEM to be chiefly a builder, or an administrator, or a social activities director, to judge by his most evident occupations and preoccupations. But he knows that he was sent by the bishop, a successor of the apostles, primarily to set up a center of worship and a source of grace for building up the members of Christ within a community. However, it may take the questions of a convert under instruction to make him realize that these basic purposes need more explicit attention, that the Mass needs to be given more meaning for the people, and that even the musical shape of the Sunday High Mass is rather mediocre . . ., considering what he says the Mass really is.

As chief liturgist of the parish he is responsible for that music of the liturgy. But what can he do, besides give welcome encouragement to organist and choir — especially if he has no ear for music?

Liturgical Meanings and Spirit

1) *General Liturgical Background.* While the Mass is by nature a community worship-service, carried on with Christ, in the sacrament of His service, do any of these three aspects enter into the thinking and action of many of our people? Perhaps that is a result, perhaps a cause at the same time, of having all the functions concentrated in the celebrant and the servers, and of saying Mass in a foreign language, with back turned to the people, at an altar far away. Yet, the pastor is there to improve those attitudes, starting with his own.

When at the altar, could he not gradually become more aware of the community with him, of Christ as mediator, and of the dedication to the Father expressed in the sacrifice — despite complexity of ritual, mistakes of servers, and sweeping whirl of the fans? At the same time could he not bring these things home to his people, including the choir, perhaps by preaching a series of sermons based on Fr. Howell's *Of Sacraments and Sacrifice*? It could prove to be one of the greatest things he ever did for the improvement of liturgical music.

2) *Music as an Element of Worship.* There are persons who object to high Mass because it keeps them from their prayers. Has the pastor ever told them that liturgical music is prayer and actually part of an act of worship?

St. Pius X says that music is a part of the liturgy and is necessary to its full effectiveness because it adds splendor to the ceremonies and power to the words being said. Of course, there is a difference between the singing of a *Kyrie* or a gradual, which is the basic act of worship at the time it occurs, and the singing of the offertory anthem, which is secondary to the basic act of offering and meant to give it a background or some specific meaning. In both cases, however, the music is a contribution to the community act of worship.

But liturgical music can be a true act of worship and perfectly functional only on condition of a triple union: between the congregation as a whole and the music, and between that music and the spirit of the service.

While such a triple dovetailing of minds and actions is always more ideal than actually existing, it is probably true that *union* between liturgy and music characterized the thinking of the first six centuries or so, while *distinction* between them arose with the advent of polyphony, and led to a *separation* with the rise of opera after 1600.

In our time of liturgical revival we are seeking a new union between music and liturgy. The pastor should therefore present church singing not as a sort of adornment or entertainment, but as a worship of God, as a devotion that the Pope and bishops are urging all to take up. "If the people are again to participate in the Mass by communal singing, the religious motive must be restored as well . . . I believe once our Catholic people grasp the notion that the singing of the Mass is itself one of the noblest of all 'Devotions,' there will be no holding them back . . . Let us begin not from the musical, but from the religious angle" (Fr. LaFarge, S.J.).

The practical way of bringing this to the choir is to assist at rehearsals sometimes and contribute an explanation of some of the texts, in such a way that the singers get to mean what they sing. There is nothing like it for making them feel the impropriety of certain pieces condemned in the *White List* and the worship-value of good pieces.

Some Practical Techniques

1) The chief practical step for improving church music is to get a good *choir director*, who has learned to play organ from a teacher, who is familiar with the best music available for the kind of services he is to play, and who knows how to work with amateur singers. The conservatories and music departments of schools are turning out talented Catholic graduates who would gladly make a little extra income from a church position. If a pastor finds one, pays him reasonably, gives him a free hand, and backs him in controversy, results will come.

2) *Choirs* often do not know that their function is to produce the more elaborate pieces, especially the proper of the Mass, and to lead the congregation or alternate with it. In addition to telling them that, the pastor can insist on two great principles: simple material well learned is the sure way to improvement; balance or blend, so that no voice domineers, characterizes a good choir. (Cf. Paul Hume, *Sign*, Jan. '55, or *Catholic Digest*, Mar. '55.)

3) *Congregational singing* is feasible anywhere though admittedly easier in country parishes that have a more stable attendance-pattern at the Mass where singing is to be done. The pastor should know of the following practical procedures:

Start with smaller groups, like the Holy Name men at their monthly Mass, before inviting the whole parish to participate. Rehearsals should always be carried on in a pleasant spirit and expeditiously, so that something definite is accomplished although the rehearsal does not run over forty-five minutes or so. Have the organist take a pitch low enough for the men, give clear introductions, and not fear to use a strong unison accompaniment with at most a chord or two at the end of phrases until some confidence and ease are obtained. If one of the priests can direct the congregation's parts from the sanctuary at rehearsal and services, the response will be more rapid and definite.

It is best to start with the responses that are on one note (*Et cum spiritu tuo; Amen*), until the group can pick up the priest's tone accurately. The other answers at the gospel, preface, and *Pater* may then be taken. These answers are the people's basic part and should be given repeated explanation and practice.

In going on to the chants of the ordinary, there is no need to pick them all from one *Mass*, for such groupings are not found in manuscripts before the 14th century. Here it is essential not to look for variety, especially in the *Credo*. The most famous promoter of congregational Gregorian in German-speaking countries, Dom Gregor Schwake, O.S.B., never goes back to teach a second *Mass* to a parish unless they have sung the first one regularly for one year.

The meaning of what is to be sung should always be explained, even if the translation is printed below the Latin text: there is nothing like it to give spirit to a response of a piece. A report about the introduction of congregational Gregorian in the diocese of Lille, France, during World War I states: "Only by appealing to the people's piety could satisfactory results be obtained. In teaching a *Kyrie eleison*, for instance, progress was slow if the music was treated from a primarily technical standpoint. But if the learners were told to think of the melody's prolonged rises and falls as of the populace's repeated cries for mercy which followed the footsteps of the divine Healer as He made His way hither and thither among them, the essential spirit of the chant was at once seized, and only a little polishing was needed to secure an adequate rendition" (*Eccl. Rev.*, Apr. 1920, p. 425)

Singers should learn to punctuate or phrase properly by slowing down and stopping more at larger bar-lines and less at smaller ones. Softening the final note at all stops is always essential for improving the rendition of Gregorian.

Gregorian notation (square notes) is very condensed, because notes can be printed close together and even above each other. This enables the eye to grasp the general flow of the melody more easily and is necessary for the good execution of elaborate pieces. As only simpler pieces are used for congregational singing, modern notation will do for that purpose.

English hymns should be limited to a few at first and carefully picked for largely stepwise movement and moderation in sentiments expressed. Here, too, understanding, zest, good enunciation, as well as a speed adapted to praying the text — all make for interest and good execution.

4) A priest should include the improvement of his own liturgical *singing* in the parish program. Why should he not always prepare everything that he can put the right spirit into it? When the con-

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DOM LORENZO PEROSI 1872 — 1956

PERHAPS NO CATHOLIC CHURCH MUSICIAN in the 20th Century was more widely known and revered during his lifetime than Monsignor Lorenzo Perosi, Permanent Director of the Sistine Chapel Choir for more than a half century, friend and musical consultant to four popes, and at the time of his death at 83 years of age, Honorary President of the Vatican Commission of Sacred Music and Honorary Headmaster of the Pontifical Institute of Sacred Music. His name, personality, and association with church music in Rome had become a legend long before his demise on October 11 of this year.

He was born in Tortona, Italy, in December of 1872, son of the director of music at the Cathedral Church of that city. At the age of 20, Lorenzo was enrolled in the Milan Conservatory of Music and later went to Ratisbon to pursue his studies in Church Music with Monsignor F. X. Haberl. In April of 1894, he was appointed choir-master at St. Marks, Venice, and in 1896 was ordained to the priesthood. It was at St. Mark's that he began his life-long friendship with the Cardinal Patriarch of Venice who was destined later to become St. Pius X. In 1898, Dom Perosi was appointed the Director of Music at the Sistine Chapel, a post he held until his death.

Dom Perosi's fame as Director of the Sistine Choir spread rapidly throughout the church's musical circles in the early part of the century. As composer of many motets and numerous settings of the Mass, his work together with that of Orestes Ravanello, set a new standard for church music in opposition to the then widely-used operatic-type compositions. Outside of church circles he became known as the composer of several large-scale oratorios, chief of which are the trilogy, that embraced the *Transfiguration*, the *Raising of Lazarus*, and the *Resurrection of Christ*, and the Cantata in honor of the Blessed Virgin Mary called *Dies Iste*. These compositions are rarely heard today. A half century ago, however, they made a strong impression because in them the composer tried to combine the austerity of Palestrina's music with the romantic colorations of a modern orchestra. The novelty of the idiom found favor for a while.

In the 1920's, Dom Lorenzo began to suffer



Msgr. Perosi plays for American soldiers during the war

from a nervous illness. Soon afterwards he was relieved from the full responsibilities of his Sistine Chapel post. In recent years, he lived in semi-retirement, making occasional appearances on the Vatican radio station as a concert pianist. Although advanced in years, he continued to write and recently composed *Missa in honorem Sanctae Franciscæ Romanæ* which was edited by Bonaventura Somma and published by De Santis in Rome.

In honor of his golden jubilee as director of the Sistine Chapel, His Holiness, Pope Pius XII in December of 1948 sent a greeting in long hand to the beloved "Chori Xystino Magistro perpetuo". Among the words of approbation with which His Holiness phrased his congratulatory message are found the following:

"Those magnificent compositions of yours are justly famous in which you, careful and intelligent interpreter of the mysteries of Faith, with notes and harmonies, here austere and there sweet, have known now to reflect the feelings and the affections of the devoted faithful, so that the listeners of your melodies not only are easily elevated to the contemplation of divine things, but are also sweetly disposed to receive the impulses of celestial grace." (D. Teodoroe Onofri "Perosi visto da vicino" in *BOLLETINO CECILIANO*, N. 7, 1950, translated by Nino Borucchia)

Dom Perosi's death marks the end of an era of church music and brings to a close a fruitful career in the service of the church. *Requiescat in pace.*

A "CHILDREN'S CHOIR SCHOOL" In the time of St. Gregory the Great

by Rev. Henri LeClère, P.S.S.



THE SONG IS NOT A RECENT innovation for the church. The Acts of the Apostles tells us that the faithful alternated psalms, hymns and odes in the first Christian assemblies. At the beginning of the 2nd Century a celebrated letter of the Latin writer Pliny the Younger indicated as a mark of distinction of the Christians the fact that "they assemble together to sing hymns to Christ." What place did children hold in this liturgical singing? There is no document which indicates the precise answer to this question.

It was only in the 4th Century, after the peace of the Church, that children are seen to have taken part in public worship, with their pure and bright voices. Numerous inscriptions and texts mention very young children among the "readers." At Rome some were scarcely ten years old; at Pavia, Epiphanes was a "reader" from his eighth year. Some of these children were famous for a long time, and such were the little choristers of Carthage, dragged into exile during the Vandal persecutions about the year 484 A.D. During the trek a Christian renegade separated a dozen children from the main group, children who were "endowed with beautiful and strong voices and very clever at musical melodies." After some effort he succeeded in bringing them to Carthage. "There," as the old historian, Bishop Victor de Vita, recounts, "he thought he would triumph over their infancy by flattery and caresses. But the children had more strength than their age, and from fear of succumbing they struggled to keep the Evangelical light burning strongly. The Arians were indignant and furious that they should be thus vanquished by children. Enflamed with rage, they ordered the children to be beaten, although only a few days previously the children had already been rained with blows. The new wounds added themselves to the old and the children's suffering was doubly revived. And yet, with the help of God, this fragile age triumphed over pain; and in fact, fortified by faith, the children's courage did not cease to grow." This is a fine answer

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to those who, in all ages, have accused music, even religious music, of forming dilettantes rather than serious musicians.

Paris also had its little singers. During his account of the life of the Bishop of Paris (Saint Germain, who died in 576 A.D.) the poet Fortunat tells us of a service he witnessed, in which the voice of Saint Germain, a magnificent bass, was opposed to the fresh voices of children. "On one side," he writes, "the child mixed his voice, which is sweet and penetrating, with noisy instruments; on the other, the old man (Saint Germain) released from his throat a voice broad and ringing like a trumpet." The flute-like voices of the children softened the strong voice of the old man. "His words came to take the place of the mute harmony of the lyre . . . On the order of the pontiff, the clergy, the people, and the children, intone the psalms." The good poet tells us even that there was then a little soloist, ten years old, if you please, who brought running all the Paris, especially the ecclesiastical Paris, of the epoch.

It was quickly seen, that in the domain of the song, and less here than elsewhere, perhaps, one did not improvise, and that if one wished to have some little singers who were even "passable," a prolonged and progressive preparation was necessary. Whence arose very rapidly the foundation of schools or "scholae". The first choir schools were probably formed in the monasteries of the East, then spread from there to the West. But no definite organization seems to have been effected or attempted before the end of the 6th Century. Tradition attributes the role of organizer, with good reason, to Saint Gregory the Great. It is through him that the "Schola Cantorum" of Rome owes its origins, and it upon this school that numerous choir schools were modelled.

The reforms brought in by Saint Gregory were very necessary. Some curious customs held sway at the time in the churches of Rome. The musical role of the clerks, if one can call it that, was very important. To them fell the task of directing the song, indicating the pieces to be sung, to prepare and sing themselves the more difficult pieces, among others the psalm inserted between the readings, and since become the Gradual and the link

between them. To have beautiful voices which would sing the florid and difficult pieces with dash, individual singers with clear, well-toned voices were raised to the diaconship, without any regard at all as to whether they were worthy to figure among the clergy. And not every one was. Their singing was done for "effect" (can we not imagine doing their exercises!) intended before anything else to bring their voices to the fore. Their way had nothing ecclesiastical about it. One point above all seems to have attracted the attention of contemporary writers: they note how proud these singers were of having a very abundant head of hair, well combed and well pomaded.

It was certainly with at least the idea of putting a stop to this abuse that Saint Gregory the Great instituted the Schola Cantorum. His recruiting was carried out from among those children in the schools who showed some disposition for music. They were firstly admitted as boarders, and then later as "cubicularies", young children attached to the Pontifical Chamber. All received a carefully planned education. They followed the classical curriculum of the secondary education of the day, that is, instruction in the "seven liberal arts." During their passage through the Pontifical Chamber they were elevated "where and when the Pope judged it convenient" from the minor orders to the sub-deaconship. They had a little difficulty in recruiting singers, for it is seen that during the course of the 7th Century an orphanage was attached to the Schola. The little orphans, raised first of all in that establishment were subsequently directed into the choir school. The institution did not last a very long time, for by the first half of the 9th Century the orphanage had disappeared.

The children were goverend by four sub-deacon "choirmasters ." The first of these was the director of their instruction and of the singing. He had above him a "principal cantor," the "master of the singers;" this high personage was the Abbé of the Monastery of Saint Pierre, or of another papal monastery.

In matters of singing, what was taught in the Schola? There was a whole cycle of instruction in several levels. The first level was elementary instruction taught to the children, the A B C of liturgical singing; reading first, then accentuation, and then the reading of some lessons. In rehearsals — for from that time, there were rehearsals held — the master was helped by an instrument called a "monochord," of which the principal

notes were named with letters of the alphabet. He who wanted to have a more perfect musical education learnt the mathematical value of the intervals and Latin prosody.

As for the services, these took place with that splendour and that solemnity which are the distinctive mark of the Catholic liturgy. "When the Schola has to sing in a Roman Basilica, the children, with head shaved and dressed in the chasuble (this garment, very ample, at least in its ancient form is reserved today for the Bishop or the Priest) go there in procession in two rows, between the choirmasters. In the choir of the Basilica they kept the same order. Whilst the Pope, at the sacristy, dons the sacred ornaments, a subdeacon approaches the door leading to the choir and calls "Schola!", and the reply is "present!". He then asks the name of the soloists and the name of the one who is to psalmodize. It is not permitted after that to change the order of the reading of the cantor.

One of the choirmasters waits at the door for the moment when the celebrant enters the Basilica: when the Pope is ready to make his entry he orders the acolytes, at the side of the door, to light their torches, turns towards the choir, salutes the first choirmaster. The latter then intones the antiphon for the entry, followed by the singers, whilst the Pope and the clergy advance towards the altar and, after praying and receiving the kiss of peace, take their places.

In broad outline, according to the documents that have come down to us, that is how life was for a choir school of the end of the 6th Century. On the model of the Schola Cantorum of Saint Gregory, numerous "scholae" were established, at Canterbury in England, at Metz, and at Rouen. But all these schools, at least those that still existed, disappeared at the end of the 7th Century and the beginning of the 8th Century. For the most part it was Charlemagne who revived them. And the choir schools, in the most varied forms continued their adventurous life right up to our present times. Another day we shall be able perhaps, to tell the story of another choir school or some moment in its history. The road is long from the Schola of Saint Gregory the Great to the Federation of the "Pueri Cantores".

Editor's Note: For membership in the Federation "Pueri Cantores" write Rt. Rev. Msgr. Charles N. Meter, Holy Name Cathedral, 730 N. Wabash St., Chicago, Ill.

A MEMORANDUM

addressed to His Eminence the Cardinal Prefect of the Sacred Congregation of Rites on the dangers which a reform affecting the texts of the Gregorian Repertory might create.

Dom Joseph Gajard, O.S.B.

THE LITURGICAL RENEWAL WHICH HAS been gaining strength for the past few years in the Church has given rise to a widespread and legitimate desire to promote among the faithful a clearer understanding of the Liturgy and a more active participation. Hence, that whole movement which we observe everywhere we can only applaud on conditions that it be kept within reasonable limits.

We beg to remark in this connection that the Liturgy is not made up only of texts pure and simple, but also of many texts which are closely adapted to melodies. Consequently, since every modification of these sung liturgical texts entails 'ipso facto' a corresponding modification of the melodies, an important reform of these texts would fatally upset the Gregorian repertory, whatever be the kind of reform advocated.

Some, influenced by their apprehension of the Latin tongue, would favor an adaptation of the actual Gregorian melodies to some texts in the vernacular.

Others, wishing to avail themselves of the new Latin translation of the Psalms, might be satisfied with replacing the actual texts by the corresponding texts of the new Psalter modifying such melodic passages as might need revision, or even, on occasion, composing new melodies.

We request His Eminence the Cardinal Prefect of the Sacred Congregation of Rites the permission to point out the manifest danger of adopting either of these solutions. In spite of appearances, both are equally dangerous, since they would lead directly or indirectly to the ruin of the most traditional and most highly expressive form of the sung prayer in the Roman Church.

In fact, merely from an artistic point of view, the adaptation of Gregorian melodies to French texts would be disastrous. All technicians, however slightly acquainted with the laws of Gregorian composition know that both in its melody

and in its rhythm the Gregorian art is essentially Latin, born of Latin accentuation, in formal opposition with the genius of our modern languages, even the romance languages, and that every adaptation is on supposition fundamentally bad. From a merely artistic point of view, it would be downright mutilation, the end of a fine art which has produced masterpieces by the thousand, and we think that all true musicians would rise up against such vandalism.

The other solution which is being advanced, namely, replacing the actual texts of our liturgical chants by the corresponding texts of the new Psalter would upon close examination be as harmful as the first in spite of its seductive appearances, for, it would entail a complete rehandling of the Gregorian Repertory, a great part of which would inevitably be brought to ruin.

It is a fact that one cannot touch a masterpiece without doing it great harm and without bringing about a partial or total loss of its deepest values and 'raison d'être'. More especially is this true when the masterpiece is the product of two elements intimately associated and depending one on the other, in our case, text and music. One cannot touch the one without doing great injury to the other. It is not even enough to say in general, as we did above, that Gregorian melodies are essentially Latin. What we must realize is that they were composed on a well determined Latin text, and suggested not only by the meaning of truly concrete words, but also by the position of their accent, the number of their syllables, at times by the weight of their consonants and the complexion of their vowels, not forgetting above all that the arrangement of these words brings on by their very succession a diversity of caesuras, the scale of which extended almost to infinity. In other terms, one cannot replace these words nor modify their order without disturbing at the same time the progress of the melody which has sprung forth from them almost spontaneously.

No doubt there are in the Gregorian Chant typical melodies, 'timbres', which by definition are sufficiently flexible to adapt themselves to various texts, on condition however that the adaptation be made by technicians well versed in their trade. But these 'timbres' are far from exhausting the Gregorian repertory. Side by side with them, there are innumerable original melodies composed on a given text, which are among the most beautiful and expressive. As most of them would have to be done over again, sometimes with important alterations if they were to be adapted to the new Psalter, this portion of the repertory would be practically expunged.

And how could we replace them? Who could take it upon himself to rewrite such an extensive repertory, especially since the models on which we so painstakingly succeed in adapting the new Proper of the Saints would from now on ceased to be used. Moreover, we need only to look at the facts objectively. If we study the aggregate of new compositions set up for the Vatican Edition or written since its publication, we discover that except for a few beautiful but extremely rare master strokes, mediocre compositions abound. As to those melodies which strive to free themselves from the Gregorian ideal, they fall immediately into affectation and most of the time into ridicule, so much so that the very people who at first appreciated them soon tire of them and reject them. This is proved by experience. As Msgr. Romita has said very well: "What modern composer, even if he knows thoroughly all the technical secrets of the Gregorian composers, can be said to possess the inspiration of their profound medieval piety? Knowing the style and the manner of a composer is not the same thing as possessing genuine inspiration." (Bollettino Ceciliano, 1948, No. 5, P. 81)

Briefly, the Gregorian melodies cannot be replaced. And since, in the words of St. Pius X, they represent the ideal and supreme model of Christian prayer, it follows that their rejection would deprive our sung prayer of its most adequate form to the detriment of the Church's public services, so that the badly understood desire of revivifying the liturgy would in reality rob it of one of its most fruitful elements, the one which St. Pius X, Pius XI and Pius XII have proclaimed efficacious for "augmenting the faith and piety of the faithful." (Mediator Dei) On the other hand, we see in our day that in spite of tenacious

opposition Liturgy is in full swing as well in the humblest as in the most cultivated circles.

Besides, the pretexts put forward for this pretended reform do not stand against an examination of the facts. The modification of our Gregorian melodies following that of the psalms, far from logical as one might be tempted to believe, could only result from an absolute misunderstanding of the composition of the divine Office. For these very simple reasons:

a) The antiphons were composed, not on the text of the so-called Gallican Psalter, that of the Vulgate which is actually our Psalter, but on the so-called Roman Psalter which was in use almost everywhere before the IX century. This explains the divergences between the text of the antiphons and that of the versicle of the psalm from which it is taken. It is interesting to note that, when in the course of time and in particular under Popes Sixtus IV and St. Pius V, the Gallican Psalter replaced the Roman, this change of psalters did not by any means entail a change in the antiphons. Here then is a historical precedent which is not without value and which is justified by the facts.

b) We know for a fact that Gregorian composers did not consider themselves always bound to follow invariably the text of the psalms. Even in simple antiphons, e.g., *secus decursus aquarum* from the Common of Martyrs; *beatis vir qui in lege*, from the Common of a Confessor, etc., they often weld together several bits of verses, sometimes quite far apart, or else they transform them into an altogether new composition quite independent of the psalm and adapted to the feast of the day.

c) It often happens that they modify the text, lengthening or shortening it according to the requirements of the melodic line. They are musicians, creators, who, while they do not feel themselves bound by their text, think it anew, if we may say so, with artful facility, in order to give its parts a harmonious balance. Surely, one need not seek elsewhere for an explanation of the presence of an Alleluia at the end of certain antiphons during the time after Pentecost, when it is quite unexpected.

d) Finally, when selecting a psalm verse for use as an antiphon, the Church often enlarges, by interpreting it, the chosen text, and at the same time gives it a special and universal use. The Psalms are poems extremely free and supple in their in-

spiration, devoid of a rigorous theme, and for this very reason quite susceptible of lending themselves to the most diverse circumstances. By adapting such a verse to the feast of the day, the Church causes it to lose its primitive sense and to take on a very precise and new meaning. For example, the antiphon *exultabunt ossa humiliata*, in the Office of the Dead and at funerals has a meaning which is not that of the psalm Miserere. Likewise, the *deus in adiutorium* at the beginning of the Canonical Hours.

These are so many reasons proving clearly, it seems, the relative independence of the text of the antiphons with regard to that of the psalms from which they are taken, and their title to be maintained in their original state.

The Church has possessed as her own for many centuries her traditional sung prayer which shows forth in a unique degree the qualities of holiness, unction and universality, indispensable to all religious music. In the course of time, the sung prayer may have suffered the fate of all human things and known periods of decadence. It has never disappeared. It has survived all mutilations and cloyings, so that in order to revive it, it was enough to purify it from the dross which tarnished its beauty and to restore it to its luminous integrity. If it has its detractors, it also numbers enthusiastic admirers who are becoming more and more numerous in spite of the intrigues plotted against it. We cannot believe that after the prodigious upswing given to it by the resolute action of St. Pius X at the very time when the holy Pope has been raised to the altars with the acclamations of the Christian people, it should be sacrificed to unenlightened prejudices and condemned to a ruin which, we repeat, would cause irreparable harm to the Catholic Liturgy.

We express to His Eminence the Cardinal Prefect of the Sacred Congregation of Rites the most respectful and most ardent wish that he may deign to use his high authority to put an end to those groundless controversies which divide the faithful and the clergy itself, and to restore the unity of thought and action so necessary to the spread of God's kingdom in the world. With this invincible hope we beg him to deign to accept the homage of our most profound respect.

Translated by Rev. Paul Callens, S.J.

The Priest's Part in Parish Music

(Continued from page 202)

gregation takes up the *Gloria* after him, why should he not make it real by staying at the altar and singing along?

5) Priests should also get acquainted with the *White List* of the Society of St. Gregory and spend a dollar to give a copy to their organist. It contains translations of many papal documents that give the spirit of the legislation as well as the actual rules. There is also an extensive list of recommended music of all kinds, with addresses of publishers.

Conclusion. Every priest should therefore do something to improve liturgical music, in view of bringing his people into closer and happier contact with liturgical services. "Try in every way . . . that the clergy and people become one in mind and heart, and that the Christian people take such an active part in the Liturgy that it becomes a truly sacred action of worship to the eternal Lord, in which the priest is chiefly responsible for the souls of his parish, and the ordinary faithful, are united together" (Pius XII, *Mediator Dei*, n. 199).



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BENEDICTINE HERITAGE OF SACRED MUSIC: PART II

On the fiftieth anniversary of the promulgation of the Motu Proprio by Blessed Pius X, Benedictines will find this survey of their achievements in sacred music timely and valuable.

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



THE "GOLDEN AGE" OF Gregorian chant closes at the end of the eleventh century. As far as plainchant is concerned, the period from the eleventh through the thirteenth century is an era of comparative inactivity, except that the Worcester *Antiphonal* and *Gradual* (c. 1230) show that at least in some Benedictine abbeys and priories of thirteenth-century England, Gregorian chant was performed from authentic manuscripts almost the same as those of earlier centuries. However, already theorists were developing the "Ars Nova," a new art of measured, polyphonic music. After the thirteenth century, Gregorian chant entered a long period of decadence, lasting until the monks of Solesmes restored its pristine purity in the nineteenth century.

Many factors caused the decadence of Gregorian chant. The art of troping and composing sequences went so far that sacred texts became corrupted, chant melodies were mutilated, and liturgical rites were unreasonably lengthened. So flagrant did these abuses become that the Council of Trent ruled out all tropes and limited sequences to four. Only in 1727 was a fifth sequence, the *Stabat Mater*, added to the liturgy. Because of worldly influences within the Church, people began to dislike the chaste, quiet melodies of the Gregorian chant. Nationalism and selfish individualism afflicted many countries and persons. New languages gained strong holds upon the people, so that church Latin was neglected. So, many forms of religious and secular polyphony were composed that in the late sixteenth century the "Church's Song" was abandoned as too simple and barbaric. The free rhythm of plainchant was distorted into measured rhythms. The most insidious and destructive influence of all was the Pagan Renaissance that made it fashionable to

sneer at all medieval civilization as the "Dark Ages."

From the tenth to the sixteenth century Benedictine houses, such as Benediktbeuern, Einsiedeln, Engleberg, Barking, Monte Cassino, St. Gall, Eichstätt, Ganderheim, and many others produced an early form of visual education, liturgical plays, to inspire and to instruct the people about the liturgical year, especially the great feasts of Christmas and Easter.

In this liturgical drama clerics usually acted the roles of the Marys, the angels, the apostles, the Magi, and other Biblical characters. When actions and gestures were added to dialogue, these plays became real drama.

Karl Young, who has collected and edited the liturgical plays in *The Drama of the Medieval Church*, states in his preface: "Since the plays of the Church were actually sung, our knowledge of them cannot be complete until such of their music as exists has been published, elucidated, and heard." Occasionally he has recorded likenesses or differences "between the melodies of parallel passages of separate plays or between those of the plays and the service-books." Mary H. Marshall commenting on the music of these plays says: "Yet this was almost entirely a sung drama, a lyric drama in the primary sense that the words were carried by melody."¹

Liturgical drama developed from tropes like the Easter *Quem quaeritis in sepulchro* that dates from the tenth century. At first the *Quem quaeritis* trope was added to the Introit of the Easter Mass, but only when it was changed to the end of Easter matins did it become a genuine play. Thus the liturgical plays were really enlargements of the Divine Office and used the psalmody, antiphons, hymns, sequences, and responsories of Gregorian chant to a great extent. The standard closing of the Easter plays was the community singing of the *Te Deum*.

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Gustave Reese states that the music of the liturgical plays was drawn from various sources: sequences, secular music, both religious and profane, and even original compositions.²

For some time the tropes used in the liturgical plays followed the style of Gregorian chant, but gradually subjective elements affected the rendition of the music. Paul Henry Lang, commenting upon the music of liturgical dramas, says: "While the plain-song-like melodies are faithful to the Gregorian tradition they show a very human quality and an intensity of expression which proves that Gregorian is far from being a purely objective and liturgical device."³

Unfortunately subjective interpretation of the Gregorian music, as well as liberties taken with sacred texts, and extreme realism in dramatic actions eventually led to developments of these plays that were more worldly than religious. The music of the plays reflected these worldly elements and introduced vernacular songs, excessive rhyme and meter, part singing, and even many kinds of instruments. Thus the music of the liturgical dramas became theatrical to such an extent that the Church finally condemned these abuses and banished the plays from the church.

Not only were Benedictines leaders in fostering Gregorian chant, but they also composed and rendered forms of polyphonic music melodies sounding simultaneously. Although treatises and manuscripts prove that polyphony developed along with plainchant from the ninth century on, it was probably improvised and sung at sight long before, so that exact dating of the genesis of polyphony is impossible. Early polyphony, called *organum* or *diaphony*, probably developed some time before the ninth century from the natural differences in pitch and tone quality between the treble voices of boys in the monasteries and the mature voices of the monks.

In this early organum the Gregorian chant to be accompanied was named *vox principalis*, and the accompaniment *vox organalis*. Usually the accompaniment consisted of fourths, fifths, and octaves, which intervals were kept throughout the composition, either above or below the *principalis*, and occasionally both above and below this chant melody. The early strict organum was "note against note," with the *organalis* moving parallel to the *principalis*, although some examples indicate unison at the beginning and end.

According to Gustave Reese, Guido d' Arezzo still esteems the strict forms of organum but seems to prefer free forms. While Guido describes organum at the fourth, he no longer allows organum at the fifth. His examples never use more than three voices, that is, the *principalis* with an *organalis* below it, and the *organalis* doubled an octave higher with other doublings possible at the octave. Guido permits contrary motion between voices, especially at the *occursus*, the coming together of the two voices at the cadence, which forms more intervals than strict organum allows, specifically ruling out only the minor second.⁴

The attention Guido gives to the *occursus* in the *Micrologus* is considered by Gustave Reese the most important feature of his writing on organum. He notes examples in which more than one note of the *organalis* is sung against one note of the *principalis*. Moreover, some of Guido's illustrations even show crossing of parts.

Winchester Tropers

One of the early eleventh century Winchester tropers developed by Benedictine monks of St. Swithun, the cathedral monastery, has more than 150 two-part organa. Almost all these organa are in strict style, having the *organalis* parallel to the *principalis* a fourth below. However, a few of them contain important features, such as contrary motion between voices in more than the *occursus* and even examples where the *organalis* is above the *principalis*, that make these Winchester organa essential links in tracing the history of part-music.

The Winchester tropes indicate that polyphonic arrangements were composed for the introit, the alleluia, the complete ordinary of the Mass, as well as for the responses of the nocturns of matins, and the Magnificat antiphon. Dom Knowles says: "On the greatest feasts therefore, at Winchester, and no doubt also at Abingdon, Ramsey, Ely, Peterborough and other large abbeys, in addition to the basis of plainsong, elaborately troped, there was an efflorescence of polyphony, probably executed by soloists."⁵

The next significant phase of polyphonic music was developed at St. Martial, Limoges, in southern France. There the monks composed music in both the earlier "note against note" style and also a "sustained-tone" style for *principalis* with a melismatic or ornate *organalis*. From the "sustained-tone" style of the *principalis* came the tenor, and

the *organalis* became descant as measured music evolved. The descant continued to increase in elaboration of the number of notes against the tenor as a *cantus firmus*; the rhythm was varied from the free rhythm of Gregorian chant, and other intervals besides the octave, fourth, fifth, and unison were frequently allowed.⁶

Until the last part of the twelfth century, Benedictines were the leading composers and performers of sacred music, both Gregorian chant and polyphony. Their leadership was constantly maintained from the pontificate of St. Gregory the Great through the development of monasticism under St. Benedict of Aniane and the great abbots of Cluny until the French Lateran Council (1215). Thus Catholic church music was predominantly Benedictine for about six hundred years.

In the last third of the twelfth century the School of Notre Dame in Paris began to take over the leadership in sacred polyphony under secular musicians like Leonin and Perotin and kept its eminent position through the thirteenth century.

After Franco of Cologne (c. 1250–1280) codified and simplified notation for measured music, secular musicians developed polyphony very rapidly to its culmination in the sixteenth century. Considering musicians of this period, such as Binchois, Dufay, Okeghem, DePres, Lassus, Victoria, and Palestrina, it is evident that secular composers made the greatest contributions to sacred polyphony. Although polyphonic music was perfected outside of the monasteries, many of these secular musicians were trained in monastic schools and had the Catholic Church as their most important patron. Frequently the musicians used plainchant melodies with spiritual significance as the *canti firmi* of their compositions. Their best works were composed in the spirit of the liturgy, and these were approved by the Church.

The research of scholars like Dom Anselm Hughes, an Anglican Benedictine of Nashdom Abbey; Manfred F. Bukofzer, professor of music at the University of California; Gustave Reese, formerly professor of music at New York University; Dom David Knowles, professor of medieval history, Cambridge, proves that Benedictines were far more active in composing, arranging, and performing polyphonic music than was formerly believed. Moreover, the famous choir school of Montserrat Abbey, Spain, was established in the

fourteenth century and plainchant and polyphony were zealously studied and rendered.

Worcester Sources

After extensive study, Dom Anselm Hughes collected music from the Bodleian library at Oxford, the Worcester Cathedral Library, the British Museum and other places, and carefully edited these sources as *Worcester Medieval Harmony* for the Plainsong and Medieval Music Society. His research provides evidence of an unusual school of composers, probably in the Benedictine cathedral priory during the late thirteenth and early fourteenth centuries, who composed motets, conducti, settings of tropes for Masses, and even rondelli.

These Worcester sources are proof that Benedictine monks often composed forms of polyphony during the transitional years. Manuscripts show motets, originally forms in which the different voices sang different texts, with the leading voice having the melody of some familiar tune, frequently taken from Gregorian chant. Conducti, Latin metrical poems set to music in from one to four parts for great feasts or processions, were also composed. Usually all of the parts had the same rhythm and text. Regarding the polyphonic arrangements of the tropes for the Ordinary of the Mass, Professor Reese says that they show a merging of styles: "the technique is that of the conductus, mostly note against note, although a chant is used."⁷

Dom Knowles calls attention to certain hymns and chants for lectionaries of Worcester and York origin that are very beautiful and vary greatly from similar music of Europe. He considers their date uncertain, but they possibly represent a "tradition of monodic composition existing alongside, or developing gradually into, the later polyphony or such unharmonized melodies as the familiar and beautiful *Angelus ad Virginem*."⁸ A few of these hymns, primarily from Worcester and York, are included in a *Hymnale* used today by the English Benedictine Congregation.

Dom Knowles considers the fact significant that Walter of Oddington, a learned and scientific theorist of polyphonic music, lived as a monk in the priory of Evesham only fifteen miles from Worcester, until he migrated to Oxford in 1316. Walter's treatise, *De speculatione musices*, indicates an interest in applied music and a thorough mastery of theory, especially harmonies.

(Continued on page 267)

OUR MUSIC THIS MONTH

(The music described below will be found as a separate supplement which each subscriber will receive with this issue of CAECILIA) (Pages 213-260 inclusive)

PIUS X HYMNAL ABRIDGED FOR CONGREGATIONAL USE (Medium Low keys) Cat. No. 2114a; 96 Pages; Price 90 cents net. Size 8" x 5", sewed and glued binding with paper cover; gold stamping on cover. (Discounts given on quantity orders)

A miniature edition of the widely used Pius X Hymnal, this pocket size book contains 85 of the best known hymns and chants found in the original choir book of the same name. All the keys have been lowered so as to make the melodies functional for the average congregation in a parish, seminary or school. A seasonal index shows as complete a repertory of serviceable hymns as any average group could be expected to learn or use during the course of a year. Represented here is a random selection of four hymns to show the note and type size and style of the book.

Music for Two Equal Voices

CANTATE DOMINO by Rene Quignard; Cat. No. 2064; 6 pages, Price 18 cents.

DEXTERA DOMINI by Sister M. Gilana, O.S.F., Cat. No. 1892; Price 16 cents.

Music of this quality is gratifying to sing because while it offers each of the parts ample opportunity for freedom and motion, it never exceeds the tonal range of the average singer nor does it make unreasonable demands on his skill in handling rhythms. Both these motets are useful at any time of the church year.

Music for Three Equal Voices

UPON THIS NIGHT by C. Alexander Peloquin; Cat. No. 2043; pages; Price 16 cents. **CHRISTUS VINCIT**, Ambrosian Chant with alternate phrases in polyphony composed by Cyr de Brant; Cat. No. 1988; 3 Pages; Price 16 cents.

The Christmas item boasts a high degree of originality in both the music as well as the text. The Ambrosian processional, on the other hand, is a chant familiar to many. The new note added here is the part-setting of the refrain. In a procession the alternation of choir and congregation makes for added solemnity and devotion.

Music for Four Mixed Voices

ALLELUIA, Choral Part for the Toccata from Organ Symphony No. 5 by C. M. Widor; by Dr. Arthur Becker; Cat. No. 2066; 4 Pages; Price 16 cents.

AVE VERUM CORPUS by William Byrd; Cat. No. 1853; 7 Pages; Price 25 cents.

Dr. Becker's clever choral setting to be used as an added part to the famous Widor Toccata for organ makes a striking piece for concert or festival recessional. The classic setting by Byrd of the Ave Verum text finds few rivals in the SATB repertory. There is depth of devotional feeling in every measure of the composition.

MUSIC FOR LIFE, BOOK V, From the Music for Life Series Edited for Catholic Schools by Sister M. John Bosco, a Sister of Mercy; Cat. No. 2089a; 192 pages; cloth cover with illustrations in color; Price \$1.90 net.

The latest book of the Music for Life Series is now available. As in the other books, albeit more extensively in this one, the author and the committee with whom she is working, have followed the spirit and the letter of the prescriptions established for music in Catholic Schools by the Pontifical Committee on Guiding Growth in Christian Living at Catholic University of America in Washington. In Book V there are chants in modern as well as in chant notation, there are two-part action songs, music theory, music appreciation, hymns, rounds, and inspiring illustrations, all in artistic and pedagogical harmony with the soundest teaching traditions. Several pages only can be shown here because of space limitations.

For Men's Voices

O SACRUM CONVIVIVUM by L. G. Viadana, Adapted with an English Text by Theo. Marier; Cat. No. 1968; 4 Pages; Price 16 cents.

VIRGIN WHOLLY MARVELOUS by P. de Corbeil, Arranged by Rev. Richard Ginder for TTBB Voices and Organ; Cat. No. 1984; 3 Pages; Price 16 cents.

The sparsity of the TTBB repertory is partially overcome by the periodical appearance of arrangements. Some of these arrangements are effective reworkings of the voice lines of renaissance polyphony. More often they are settings of familiar tunes that exploit the characteristic vocal potential of men's voices. The Viadana piece here will call for resonant second bass and well-placed first tenor voices to achieve its fullest effect. The setting of the hymn to Our Lady, while making the same type of demand is less complex rhythmically and in addition offers a solo line in the second verse.

Organ Music (Excerpts)

THE NATIVITY (From Christmas Tryptich) by Joseph McGrath; Cat. No. 2118; 8 Pages; Price \$1.00 net.

MARCHE NUPTIALE (From Marche Nuptiale and Recessional) by Sister M. Theophane, O.S.F.; Cat. No. 2119; 8 Pages; Price \$1.00 net.

These last items in the music supplement are photographed down from the conventional 12" x 9" size of organ music. Also only a portion of each publication is included. There is perhaps enough here of each of the pieces to afford the reader an opportunity of viewing the effective writing for organ by each of the composers represented and of witnessing the useful character of the pieces.

NEW BOOKS

Singing the Liturgy. A Practical Means of Christian Living. By Sister Marietta, S.N.J.M. Bruce Publishing Co. 301 pp. (and Index), \$4.50.

Textbooks designed to accompany courses in Liturgy are few and far between — and textbooks devoted to the musical aspects of the liturgy are (in English, at least) a rarity. Yet they should not be an anomaly, and if they are still considered to be so, we think it is only because our school authorities have not yet caught up with modern trends, or because there are not enough inspired teachers who can give meaning to such studies.

There can be no denying that Sister Marietta's book, if incomplete in a few features, is a worthwhile opus and deserves to be inspected by all those who are concerned with the teaching of liturgy past the elementary grades. The pages of the book, as the authoress states, "have reached their present form after much use and many revisions in the course of the past eighteen years." And she notes too that the book can properly be used for general reading as well as reference also.

Like any good teacher, Sister Marietta incorporates the researches of many reputable scholars into her book. Thus, while she offers nothing astoundingly new, she does present a text that is logically arranged, clearly written, and methodically developed. Chapters on the part that music plays in the liturgy and on the historical evolution of music's role are valuable inasmuch as they provide perspective and background for recent liturgical reforms.

Gregorian Chant (analyzed according to the Solesmes theory) is the only type of sacred music that is investigated in detail. From this the reader, either consciously or subconsciously, receives the impression that there is no other way to "sing the liturgy." Such a view is, of course, unbalanced, and it seems that more attention should have been given to polyphonic compositions and more recent works, even though they need not have been analyzed at great length.

The book was in press before the appearance of the recent encyclical of our present Holy Father, *Musicae Sacrae Disciplina*, and hence there are no references to it. This important encyclical does not invalidate any of the teachings of the book, but on the contrary makes its contents seem very contemporary indeed.

(F. J. G.)

REVIEWS

CATHOLIC CHURCH MUSIC by Paul Hume; Dodd, Mead & Company, New York, 1956; 248 Pages; Price \$4.50 net.

It took a man who was a professional musician to come into the Church and, once ensconced in his new home as an organist and choir director, to make a fresh and fearless appraisal of the status of music as he found it. It took a sincere musician equipped with 20-20 vision to view the Catholic Church music scene in America with true objectivity and to observe in all strata of Catholic musical society the paradoxical presence of artistic strength and weakness, high idealism and slothful neglect. It took a man also who was a professional writer to set down in vigorous and readable terms what he felt was right about what he found, and what was definitely wrong with it. Finally in preparation of the manuscript for such a book as CATHOLIC CHURCH MUSIC with the necessary sifting and weighing of ideas, of juxtaposing points of view and of pursuing logically the implications of church music legislation and statistics, it took a man who, in addition to all the above, was possessed of artistic integrity, had a "feel" for the liturgy (which many cradle Catholics do not have!) and was gifted with a rapier-edged sense of humor. In other words, it took Paul Hume to do for Catholic Church Music what had to be done sooner or later in these days of incipient maturity for church music.

As for the reader of the book (and of these there should be many) it will take a sympathetic predisposition on his part toward Mr. Hume's point of view if he is to penetrate the book's high surface gloss of sophistication to find the sincere—if somewhat stormy, at times—undercurrent of high purpose that motivated the author to write as he did. The reader who is not *en rapport* with Mr. Hume will be tempted to toss aside the book as an anthology of devastating and sometimes carpingly critical gripes, statistics, whimsical anecdotes, and sly digs at organists, choir directors and clergy. True, he does touch not a few open-end nerves and reports frank and amusing situations involving the unsung heroes of the parish choir loft. But his witty turns of phrases and penetrating queries arise from the

profound disturbance of a convert who is appalled to discover the lower-than-mediocre mean of music in our American Catholic Churches today. Who can answer him, for example, when, after citing the extensive legislation on church music that has emanated from Rome in the last fifty years and in so many dioceses in the country, he asks: "Why is it that in so many parishes today the music is regulated, not according to the legislation of the Church, but strictly according to the whim of the pastor?" (page 7) Or when he is compelled to make so embarrassing a deduction as this one on page 8: "The question (Is the Motu Proprio Binding in Conscience?) is clouded not so much by disagreement among a few theologians as by the supreme indifference of the majority of them." Who can deny the logic of his argument when he opines that organists who give flimsy excuses for the poor state of music in their parishes, really mean that they are doing the best they can "without making any real effort to do something better." (page 15). And who can doubt the author's well balanced position when after listening to musicians lay the blame for the low state of music in the dioceses of America at the door of the bishops, he retorts "The Holy Spirit is under no obligation to hand out Eastman School of Music degrees at every consecration He attends." (page 9).

There are many pages of practical advice, too, in this book, on how best to handle clashes of choir personalities, how to plan and conduct rehearsals, and many others in the chapters "The Voice of the Congregation", "Music for Weddings", "The Boy Choir", and an extended commentary on the recent music encyclical. The complete text of the new encyclical will be found in the Appendix as well as that of the Motu Proprio of St. Pius X. One of the most valuable chapters is perhaps the one on "The Problems of Hymns". Here the author finds words to express effectively those convictions which good musicians know intuitively concerning the necessary qualities of fine hymnody. If sensitive artists are tongue-tied and cannot find the necessary verbiage to express their convictions when a crisis arrives and they must defend their position, they will want to memorize this commentary on hymns, for here Mr. Hume supplies them with a sturdy buckler to stand their ground against the verbal shafts hurled by adversaries with "Mother at Your Feet" mentalities.

CAECILIA'S Father Guentner contributes a brief and challenging Preface to the book thereby setting a high pace which is maintained in the pages that follow.

AN APPLIED COURSE IN GREGORIAN CHANT translated and edited from the official course syllabus of the Gregorian Institute of Paris by J. Robert Carroll; Gregorian Institute of America, Toledo, Ohio; 156 pages; Price \$3.00 net.

Teachers of Gregorian Chant are always on the alert for new ideas that will help them in their work of instructing beginners. Whether it be a lecture, a workshop or a book, they welcome every fresh source of information and inspiration that will assist them to set their singers right on the road to chant mastery. When, therefore, AN APPLIED COURSE IN GREGORIAN CHANT was announced, it was expected that at long last a satisfactory text for teaching the important aspects of chant to the musically lame, halt and blind was on the press. What gave this particular book a special slant was the fact that it purported to be the course given by the Gregorian Institute of Paris. Now with the book in hand, however, at least one choirmaster must in all sincerity admit disappointment because for him this is not *the* book.

It is possible that some choirmasters will find to their liking a few effective teaching devices and clarifications of basic notions about the Solesmes rhythmic theory within the pages of this book. On the other hand, it is also possible that many choirmasters will put the book aside in the belief that it was neither intended for them nor for their singers. The indifferent attitude of the latter will be understood first of all, in the light of the disorderly arrangement of the material, the serious gaps in instruction which the text fails to fill in, and the often too highly refined and inadequately amplified definitions. Secondly, his contention that the book is not for him will be further strengthened when he reads in the translator's Preface that for this particular course an "elementary knowledge of musical notation is vital as is a certain experience in making music and listening to it"; also, that the student who approaches this book must be "equipped with an elementary knowledge of musical theory and the norms of classical music." Thus, with two strokes of the pen, the translator eliminates from his list of prospective customers,

virtually all candidates for chant choirs in parishes, convents, seminaries and monasteries. Any practicing choirmaster faced with the hard realities of his profession, knows that only the smallest percentage of people who come to him for instruction in chant have even the barest concepts and vague notions about the science of music mentioned in this book as pre-requisites for the course. Thus for him and for his singers this book is not likely to offer help.

Perhaps then, the book was not intended for choirmasters and their singers after all. Perhaps the course of instruction presented here was designed for semi-professional musicians who for one or another reason might be attracted to a speculative appraisal of some elements of chant study. As evidence of this the reader finds frequent reference to the "student" (note he does not call the user of the book a choir singer) and finds only a rare reference to the *singing* of the chant. This fact is significant because without meaning to, the author has thus declared that the course of instruction is for speculation and not really for singing. Incidentally, it is not clear who is the author of the book. The translator merely states that the book was prepared "from the syllabus" used in Paris. How much of this text is from the French syllabus and how much is the original work of the editor-translator is uncertain.

Taken in full perspective the book seems to fall short of its goal as indeed many music text books have done. Its failure to achieve the end for which it was apparently designed to serve highlights once again the complexity of the task of transcribing music instruction to the printed page. What this book needs when and if it is used as a class text, is the simultaneous presence of the author (or authors) or of someone sufficiently conversant with the many aspects of Gregorian chant pedagogy and performance to fill in the gaps left wide open in the text, and who with competent instruction can patch up the scattered pieces of the written directions found in the book.

(T. N. M.)

NEW MUSIC

Missa super "Erhalt Uns, Herr, Bei Deinem Wort." By Anton Heiller. For three-part women's or children's choir. World Library of Sacred Music.

Mass in Honor of St. Pius X. By Henri Potiron. Three equal voices. Gregorian Institute of America.

Missa Regina Assumpta. By Jos. J. McGrath. Three equal voices. McLaughlin and Reilly Co.

Missa de Beata Maria Virgine. By G. P. da Palestrina, edited by Pius X School. Four mixed voices. McLaughlin and Reilly Co.

Of the welter of recent masses that have appeared on the American market, the four listed above are especially worth noting. The easiest is Mr. McGrath's simple, but attractive *Missa Regina Assumpta*, conceived along polyphonic lines in the four short parts, but homophonically in the Gloria and Credo. The composer endeavors to move away from the traditional harmonic clichés, though he perhaps overuses the consecutive triad. The style would not be called modern, but neither is it rigorously Caecilian. Palestrina's very interesting *de Beata Virgine* Mass, fashioned on motives taken from Gregorian masses IX and XVII (the number XI is a mistake on the cover), demands a competent mixed chorus, of course, and owing to its length would be best suited to greater feast days. The score is rather highly priced (\$1.75). — Heiller's and Potiron's compositions possess much in common in that they have a distinctly modal flavor, are soundly contrapuntal in style, and have a rather restrained approach to melody. Of the two, Heiller's is the more difficult — is, in fact, modernish to a pleasant degree in some of its harmonies. I doubt if it will "work" with men's voices — the third voice stays too low. Potiron's work also employs free dissonance, but is severely diatonic. Some of the sections of the longer parts appear somewhat aimless, but that is the problem that practically every composer meets about midway through the *Credo*. At any rate, progressive choirmasters should investigate these publications.

RECENT RECORDS

Gregorian Chant: Easter Mass and Pieces from the Easter Office. Monks of the Abbey of Solesmes under Dom Gajard, O.S.B. LL-1408.

Gregorian Chant: Vol. 2. Masses I, IX, XI, XII, XV, VXII, VXIII, and the entire Requiem. Monks of the Abbey of Solesmes under Dom Gajard, O.S.B. LSA-17 (4 10" LP's).

On the evidence of the Solesmes records under review here, it can be stated authoritatively that the Solesmes monks *do* breathe when they sing the chant. Not a few handbooks, to tell the truth, leave the matter somewhat in doubt. The monks are also liberal in their placement of pauses — with the result that we have a relaxed, though

marvelously refined rendition of the chant. The tonal quality is cultivated to the extent of being somewhat artificial. The record of the Easter music has a few nice things, but I cannot recommend it as being worth almost four dollars when one considers that an inch of space is devoted to the Solesmes bells, that two versions of the *Invitatorium* for Matins are given (one would have been more than enough), and that the hymn, *Salve festa dies*, though a charming little number, is not worth ten verses after all. Much better recommendation can be given to the album of masses — indeed, this is one of the most “practical” sets of Gregorian chants ever recorded. What is especially worth noting is the tempi that Dom Gajard sets for the varying parts of the Ordinary. They are neither fast nor slow, though they *feel* a little slower than the tempi used in the chant records of about fifteen years ago.

Requiem in D Minor. W. A. Mozart. Performed by New York Philharmonic, Westminster Choir, and soloists Seefried, Tourel, Simoneau, and Warfield. Conducted by Bruno Walter, Col. ML 5012.

Requiem in C Minor. Cherubini. Performed by Robert Shaw Chorale and NBC Symphony. Conducted by Arturo Toscanini. Vic. LM 2000.

Requiem. Gabriel Fauré. Performed by a French chorus, the Orchestra de la Suisse Romande, and soloists Souzay and Danco. Conducted by Ernest Ansermet. LL Lon. 1394.

Of these three approaches to the *Requiem* music, the first two are stylistically conceived in the idiom that we have come to know as the “classical style.” While the untrained ear might consider the music restrained and long-winded, the case is actually the very opposite. Both Mozart’s and Cherubini’s creations are deeply moving, and if the first seems somewhat more profound — owing perhaps to its being better known (and to a bit of personal prejudice?) — the second is indeed a reputable and meritorious work, displaying a marvelous craftsmanship wedded to a genuine inspiration. Music histories tell us of Cherubini’s skill in writing counterpoint — and his *Requiem* bears out the truth of these statements. When we come to Fauré’s music, we are in an entirely different world — a French one to be sure, and one that is emerging out of the extravagances of Romanticism and moving into the new land of French Modernism. *Délicatesse*, I suppose, is the proper word to be used in characterizing this music; but there is a good bit of *douceur*, which with

the help of Gerald Souzay borders on lushness in the *Hostias et preces*. Some consider this setting proper for the liturgy, but I personally have my doubts. There is no doubt, however, that it is good for aching spirits.

Symphonie-Passion. Marcel Dupré. Played by Pierre Cochereau on the organ in Notre Dame of Paris. Oiseau 50112.

Renaissance Choral Music. Selections of Victoria, Sweelinck, Byrd, Lassus, sung by the Chorus Pro Musica of Boston. Directed by A. N. Patterson. Unicorn 1025.

Choral Music (for TTBB Voices) sung by the St. Bernard’s Seminary Choir of Rochester, N. Y. Directed by Rev. Charles J. McCarthy. Kendall LP 342. (Obtainable from the Seminary.)

Trois Leçons De Ténèbres and Motet De Saint Suzanne. Couperin. Performed by French artists under André Jouve. London International DTL 93077.

The Dupré organ sympathy was first played as a series of improvisations on hymn tunes while the composer was on tour in America in the 1920’s. He later reworked the improvisations into four movements — Advent, Nativity, Crucifixion, Resurrection — and the result is an impressive opus which follows more or less the traditional spirit of the movements of a symphony without the traditional forms. For though this is called a symphony, it retains the spirit of improvisation. The echoes of the Notre Dame Cathedral somewhat obscure the lines in this recording, but the execution of young Cochereau is rather breathtaking. The Boston Pro Musica Chorus offers a program of Renaissance sacred music which justly lays claim to being one of the best in the catalogue at present. The chorus is a big one, but well-trained, so that the polyphonic lines are remarkably clear. The choir of St. Bernard’s Seminary is made up of youthful male voices, and they respond well to the directing of Father McCarthy. The chant numbers are creditable, and in general the blend and vocal production are praiseworthy. My own taste would have preferred a stronger feeling of rhythm in the polyphonic numbers, as well as a wider selection of more recent music. Most of the Caecilian pieces can be found in the *Vade Mecum* series of J. Fischer and Bro. — The Couperin works will perhaps appeal to only a small number of listeners, but they deserve to be listed here for they are music of high calibre. The two sopranos who sing the Tenebrae Lessons seem to have a flutter in their voices, but the other performers are adequate. (F. J. G.)

DR. MIGUEL BERNAL 1910-1956

A TRIBUTE



Dr. Bernal

THE SUDDEN DEATH OF Dr. Miguel Bernal has caused a general and overwhelming consternation among his American friends and students. Dr. Bernal was admired not only because of his musical genius, but also because of the flawless tenor of his life. One of his students confessed: "Dr. Bernal came closer to perfection than any man I have ever known." And a member of the Loyola Faculty remarked: "In all my years at Loyola, this is the first time I hear the students speaking of one of their teachers as a saint." Surely, he was a perfect gentleman. Those who came to know him well will agree that he fitted Newman's description of a gentleman to the last detail. No one ever approached this great man without a feeling of reverence. He radiated honesty and purity. Another member of the Faculty expressed it: "It seems impossible to imagine that an ugly thought ever crossed his mind." To judge by his conversation, Dr. Bernal had only beautiful thoughts. He had that kindly look, that gentle and sympathetic approach which one expects to see in a priest. It is not surprising therefore that in Mexico, where good people are accustomed to show their reverence for the priest by kissing his hand, it sometimes happened that they would kiss the hand of Dr. Bernal, mistaking him for a priest.

Dr. Bernal came to Loyola University almost as a stranger. Few had heard of his achievements in the field of Sacred Music. They are amazed now when they read that former students and admirers filled the Cathedral of Morelia, having come from all parts of Mexico, to attend a Solemn Requiem Mass for the repose of his soul. His native city of Morelia honors itself in naming one of its large avenues, Avenida Miguel Bernal, and by an act of Congress in the State of Michoacan he is placed on the roll of the State's favorite sons.

Dr. Bernal was already a sick man when he

came to Loyola three years ago, but so well did he conceal the fact that he had a heart condition that most people were shocked on hearing of his sudden death from coronary thrombosis, and many of us now feel a qualm of conscience for having been so demanding on his time and efforts.

He had waged a successful battle for the sake of Sacred Music in Mexico. Had God given him life, he would have succeeded here also. As it is, due to peculiar circumstances, the work which he began may not be lasting. A select choir which he formed with volunteer musicians, unattached to any church, are resolved to keep his memory alive by calling themselves the Bernal Choir. They will go on singing his beautiful compositions and the classical polyphonic selections which he taught them with such painstaking care and which under his direction they sang with such artistic finish. They will not invite any other director to take charge of their group for fear that they might lose those fine and subtle qualities impressed upon them by their beloved director.

Although Dr. Bernal appreciated the advantages of his position as Dean of the Music School at Loyola University of the South, and looked forward to the day when he could give his wife and ten children financial security and stability, it was quite evident that his native land of Mexico would always claim his deepest love and affection. The authorities at Loyola understood his feelings and sympathized with him in his self-imposed exile. They gladly gave him an opportunity to return to his native land every summer, knowing that he would greatly benefit by these visits. On July 26th, God called him to Himself at the end of a day entirely devoted to the cause of Sacred Music. We learn that his last lecture which deeply moved his Summer School audience dealt with the interpretation of Gregorian Chant.

With the death of Dr. Bernal, Sacred Music loses one of its most active, efficient and successful promoters, and one of its most original composers. R. I. P.

CAECILIAN AWARD TO MUSIC PUBLISHER

The Caecilian Medal, an exclusive Boys Town award given for outstanding contributions in the field of liturgical music, was presented to Mr. William Arthur Reilly, Treasurer of the McLaughlin & Reilly Co., music publishing firm in Boston, Mass.

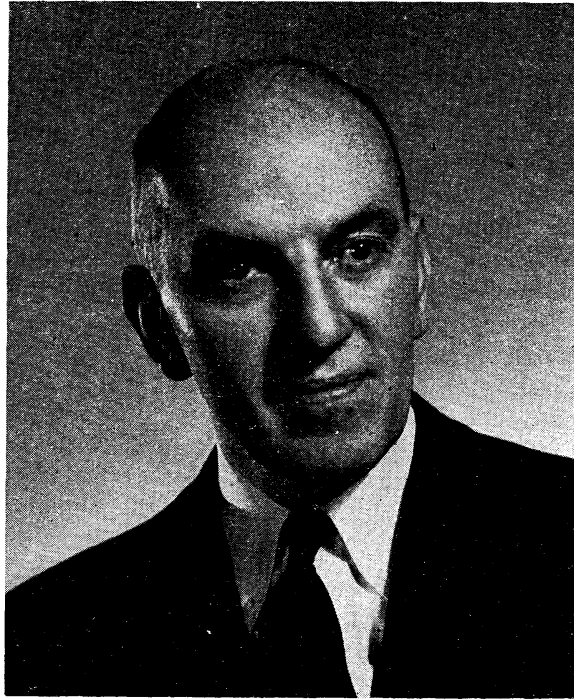
Mr. Reilly who is the fifth recipient of the Caecilian Medal, received the award from Archbishop Gerald T. Bergan at the Pontifical Mass closing the 4th annual liturgical music workshop at Boys Town in August.

The citation for the award read:

"For the fifth consecutive year, it is our pleasure to present Boys Town's St. Caecilia Medal to someone who has done outstanding service in the apostolate of sacred music in the United States. The Popes, down through the centuries, and in a special way, our beloved reigning Pontiff, Pius XII, have shown, nay commanded, the manifold ways in which this apostolate may be carried out.

"The recipient of this year's medal is a modest man. He is a gentleman. He will say that he is not a church musician, that he has only followed with keen interest. But if he had done only one of the many worthy things that mark his career, he would well deserve this medal.

"In 1931, when it appeared that the magazine "CAECILIA" founded by the late John B. Sing-



Mr. William Arthur Reilly

enberger in 1874, might flounder, Mr. Reilly took it under his wing. He kept this journal as a sacred trust: and today it is not only alive, it is the oldest music journal of any kind, sacred or secular, in the United States.

It is, therefore, a matter of joy for us to confer the Medal of St. Caecilia this year upon William Arthur Reilly of Boston, Massachusetts."

At the age of 15, William Arthur Reilly became an errand boy in his father's publishing firm. He advanced to shipping clerk, bookkeeper, advertising manager and owner treasurer of the firm. In

1931 he took over the publication of the magazine "Caecilia" and served as its managing editor and publisher until the present day.

The first recipient of the Boys Town Medal of St. Caecilia was Mrs. Winifred Traynor Flanagan, organist and choir director of St. Caecilia's Cathedral in Omaha. Other recipients have been the late DOM FRANCIS MISSIA, for many years head of the music department at St. Paul Seminary at St. Paul, Minnesota; MR. OMER WESTENDORF, founder of the World Library of Sacred Music and director of the Bonaventura Chorus, Cincinnati, Ohio, and DOM ERMIN VITRY, O.S.B., associate editor of *Worship* and past editor of CAECILIA.

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Benedictine Heritage

(Continued from page 211)

Like other learning, music was passing from the monasteries to the universities. However, Dom Knowles comments:

We shall do well to remember that the Gregorian Chant remained, at least in the thirteenth and fourteenth centuries, in all its beauty and solemnity, as a background to the life of the monks year in, year out, and that at some of the greater houses polyphony, ever growing more elaborate and flexible, formed part of the repertory of the choir for extra liturgical occasions, and occupied the attention of individuals as composers or theorists.⁹

The way in which monks used polyphony is also illustrated by the practices of two Cistercian Abbeys in England whose music has been meticulously analyzed and transcribed by Manfred M. Bukofzer in *Studies in Medieval and Renaissance Music*, from which a few cogent examples and comments about the use of plainchant, rhythm, harmony, and structure are taken.

Bukofzer's research includes an analysis of two fourteenth-century motets composed in honor of St. Edmund, patron saint of the Cistercians of Bury St. Edmund's, who were the original possessors of the manuscript. These polyphonic works are typical motets, having different texts for each voice and tenors of *canti firmi* based on Gregorian chant melodies. Regarding the Gregorian source of the tenors, he discovered that not only the motet for three voices, *Deus Tuorum militum — De Flore martyrum — Ave rex gentis*, but also the motet for four voices, *Ave miles — Ave rex patrone — Ave Rex*, have tenors almost the same as that of the Marian antiphon, *Ave regina caelorum*, for the *Worcester Antiphonal*.¹⁰

These two motets, according to Bukofzer, are notated in the "Petronian" or "Fauvel" notation that has dots to mark off the number of short notes from the breve and is free from strict "modal patterns" in the upper voices, as well as having changing rhythms. Harmonically, they show the English sixth-chord style in motets, even using parallel six-three chords.

The author makes some interesting comments about the three-voice motet. Rhythmically speaking, he considers the *De Flore* to be the most modern, because this voice has some "lively parlando

passages." The tenor has an unusual treatment of rhythm and plainchant, since this is the only voice to reveal "incipient isorhythmic structure," the repetition of the rhythm of a section with a different melody, and only the first two phrases of the plainchant melody are used. The composer has divided the melody into three isorhythmic patterns of seven measures each.

Bukofzer's analysis of the motet for four voices also reveals some unusual features from which he classifies this work as a polyphonic trope that paraphrases the words of the underlying antiphon. The upper voices form a trope not only to the antiphon but at the same time to *Benedicamus Domino*. This textual paraphrase is strengthened by the "interchange of parts, similar movement in all voices and blending harmonies, such as triads and sixth chords."

Structurally, the composer has divided the motet into five major parts, that are repeated with interchange and a code of five measures having no interchange or repeat. The entire antiphon *Ave rex* has been used, but the melody is divided into sections, each of which has an independent counterpoint repeated interchange. Thus this motet demonstrates "a strange combination of cantus-firmus treatment and interchange of voices."

Another valuable part of Bukofzer's study is his analysis of Holy-Week music at Meaux Abbey, which shows close observance of liturgical function in the fifteenth century and also which chants were given polyphonic arrangements. These manuscripts indicate that plainsong from the *Gradual* or *Processional* was the rule, and only a few parts, such as processional hymns or *versus*, were honored by polyphonic music and assigned to one or several soloists.

In the liturgical part of the Meaux Abbey manuscripts, almost all of the polyphony is based on plainsongs, which appear as "imaginatively rhythmicized mensural melodies." For the most part, the plainchant is elaborated and colored by individual interpretation and may be used in various forms of treatment in the tenor or even carried as a "migrant cantus firmus" in several voices.

Thus the manuscripts of Bury St. Edmund's and Meaux Abbey reveal unusual polyphonic treatment of plainchant melodies and also indicate observance of the liturgical function of sacred music by Cistercian monks in the fourteenth and fifteenth centuries.

Another interesting fact, that gives an idea of the importance of sacred music in English monasteries, is cited by Abbot Gasquet from the duties of the cantor as an "Obedientary."¹¹ Herein the cantor or precentor was one of the most important officials of the house and was appointed by the abbot as singer, chief librarian, and archivist. All of the church services were arranged and performed under his supervision. He had to make every effort to see that no mistakes were made, and for this reason he was to select music familiar to all, and to make sure that it was sung in the traditional way. Moreover, the cantor instructed the community in sacred music, and also he carefully trained the novices in "the proper mode of ecclesiastical chanting and in the traditional music of the house."

The office of precentor called for high qualities for the worthy discharge of such important duties. One English Customal states:

He should ever comport himself with regularity, reverence, and modesty, since his office, when exercised with the characteristic virtues, is a source of delight and pleasure to God, to the angels, and to men . . . He should sing with such sweetness, recollection and devotion that all the brethren, both old and young, might find in his behavior and demeanor a living pattern to help them in their own religious life and in carrying out all the observances required by their Rule from each one.¹²

All of these records and authorities prove that the art of sacred music was taught and practiced in English Benedictine houses almost continuously, from the time of St. Augustine until the final suppression of the monasteries in 1539. Except for a few years during the sporadic invasions and raids of the Vikings (c. 790-1042) and the immediate time of the Norman Conquest (1066), some English foundations maintained and realized the highest ideals of church music until the dissolution of their houses. Then in exile the English Benedictines carried on their great traditions and renewed them in England as soon as possible.

Abbey of Montserrat

When Benedictine monasteries in many parts of Europe and England were struggling to survive or were closed, the famous Abbey of Montserrat, Spain, continued Benedictine traditions of music with great devotion. Their choir school was prob-

ably founded about 1307, although its origin may even go back to the late eleventh or early twelfth century. Even though the community was small and troubled by financial difficulties at that time, they made unusual sacrifices to maintain a choir worthy to solemnize their love for Our Lady of Montserrat, whose shrine was frequented by many pilgrims.¹³

In the early days of Montserrat, besides liturgical music many popular folksongs resounded on the Holy Mountain. So worldly were some of these pilgrims' songs that Dom Anselmo M. Albareda gives the following theory to account for establishing a choir school. Young boys quickly learned songs whose music and words were probably composed by the monks to take the place of the unsuitable pilgrims' songs. When these young singers united their fresh, pure voices to those of the pilgrims, they were heard eagerly. The urgent need for a way to introduce and to perform sacred music worthy of this renowned shrine was the reason for the founding of their choir school.

Libre Vermell (The Red Book), a fourteenth century manuscript, contains some pilgrim songs and is a treasure of the Montserrat Library. To express their devotion, the pilgrims sang and danced these songs as they walked to Montserrat the evening before great feasts. Then on the feast day they were rendered with splendour and solemnity to inspire the pilgrims. According to Gustave Reese, almost all of the songs in the *Libre Vermell* are short, polyphonic compositions, often based on familiar Spanish folksong. Included in this rare manuscript are three examples of *saca*, that is, two or three-part canons, and an *imperantz* for two voices in motet style, having different texts for each voice and rhyming ends of phrases. Honoring Our Lady is a very fine song, *Polorum regina*. The most unusual piece of all is monodic music for a *Dance of Death* that is the earliest known example of this form.¹⁴

Although the curriculum of the choir school varied through the centuries, time for religious, intellectual, musical studies, and also for assisting in the ceremonies was always provided. Students, who entered the choir school at seven or eight years of age and remained until they were fifteen or older, received a complete education superior to that received by many sons of nobles in those centuries.

The greatest emphasis after religion was placed

on music. In the music course of study the students learned *solfeggio*, singing, playing various stringed, wind, and percussion instruments, organ, and musical composition. Their remarkable proficiency was shown by brilliant concerts. When Philip V visited Montserrat in 1702, the students presented a performance for the king and his retinue, including court musicians. Under the baton of a student director, the choir interpreted a four-voice *Salve*, accompanied by instruments, so well that the audience was amazed at their musicianship.

So excellent was the training of the choir school, that directors of music and organists in almost all of the cathedrals, churches, colleges, and monasteries in Catalonia, Aragon, and Valencia were graduates of Montserrat's school from the sixteenth through the eighteenth century. They also were directors of music in many other parts of Spain.

In general the history of the choir school followed the vicissitudes of the monastery. When the shrine was destroyed in 1811, Montserrat was without students until 1818. Then a new music school was started under P. Boada, an old student of P. Narcisco Casanovas. Four years later monks and students were expelled from their monastery. From 1824 until 1834, the children's voices resounded again in the shrine, but from 1834 until 1844 they were silenced once more. September 8, 1844, the students re-entered, the eighty-year-old P. Boada organized another choir school. A little later this praiseworthy monk died, and thus ended for a critical period the ancient and illustrious tradition of Montserrat.

About 1890, the critical situation in the choir school was saved by the timely intervention of P. Manuel Guzman. At the height of his musical career, he resigned as music director from the cathedral of Valencia and became a Benedictine monk. This master emphasized sixteenth century classical polyphony in his teaching.

A former choir school student who became a religious is Dom Gregorio Suñol. After studying under Dom Mocquereau at Solesmes and then teaching music at Montserrat, he was appointed president of the Pontifical Institute of Sacred Music in Rome by Pope Pius XI in 1938. Later he was Abbot of Montserrat for a few years and died in 1946. Fortunately he has left a *Textbook of Gregorian Chant* that is an instructive masterpiece.¹⁵

Although the number of students has varied

from five at the beginning to numbers in the twenties and thirties, today membership is placed at forty. They are selected after thorough examination, and those who are chosen receive scholarships covering all expenses. The students participate in the services of the beautiful shrine by singing music ranging from Gregorian chant to the finest polyphonic compositions.

Sixteen of the best singers were privileged to attend the ceremonies for defining Our Lady's Assumption, Nov. 1, 1951. They led the procession of the hierarchy from the Vatican Palace into St. Peter's for the rite of definition. After Pope Pius XII declared the dogma of Our Lady's Assumption, these Montserrat choir boys sang the propers of the Mass in St. Peter's. Our Holy Father, himself, congratulated them on their beautiful singing.

Such is the history of the venerable choir school of Montserrat that maintained high standards of sacred music for over six hundred years.

With the exception of a few monasteries like Montserrat, St. Blaise, and Einsiedeln, the art of church music was neglected by Benedictines in the seventeenth and eighteenth centuries, because they were striving in many cases even to survive. Those countries, where the Protestant revolt kindled hatred against monks, confiscated or destroyed monasteries, imprisoned, tortured, and martyred many Benedictines. In Catholic countries monastic houses were frequently given "in commendam" to clergy or seculars, who were interested in material revenue and cared nothing for the Benedictine way of life.

Prince-Abbot Gerbert Martin (1720-1793) ruled his Abbey of Saint-Blaise in the Black Forest of Germany and was a renowned scholar of music and liturgy. For many years he carried on research and collected and arranged material for a history of church music. He had completed the first volume and was working on the second when both were destroyed by fire (1768).¹⁶ Undaunted by the difficulty, he labored diligently and published *De cantu et musica sacra a prima ecclesiae aetate ad praesens tempus* in 1774. Probably he is best known for his collection of more than forty medieval manuscripts which was published in 1784 as *Scriptores de musica*. In the same year he also published a three-volume work, *Scriptores ecclesiastici de musica sacra*. His scholarly research that provided valuable source material for the music of the Middle Ages was later carried on by Coussemaker.

Restoration of Monasticism

About 1825, Benedictines courageously and vigorously began to restore monasticism. Liturgy and sacred music were given their rightful place in the "School of the Lord's Service" by leaders like Dom Gueranger, Pere Muard, Dom Maurus and Dom Placid Wolter, Bishop Salvado, and Bishop van Caloen. In the restoration of the liturgy and sacred music, the zealous monks of Solesmes performed a great service for the Church by reestablishing authentic Gregorian chant. Under Abbot Gueranger's inspired direction, the great scholar Dom Pothier and the fine musician Dom Mocquereau, assisted by many of their confreres, studied and photographed countless manuscripts. Their purpose and method can be understood by the following quotation from Dom Gregorio Suñol:

The ruling idea of the Gregorian restoration at Solesmes has always been to return to the oldest tradition, alike in rhythm and in melody, and if there is a rhythmical theory peculiar to this school, setting out to complete or interpret the positive indications supplied by the manuscripts; this theory only claims to recognize and define more precisely the objective rhythm which naturally arises out of the melody itself. The Solesmes theory, so-called, is thus seen to be nothing else than a return to antiquity in order to understand and interpret the chant, and this not in any arbitrary or personal fashion, but in strict accordance with the melody as it was composed and crystallized in the manuscripts which have come down to us.¹⁷

Dom Jausions of Solesmes began the task of re-discovering Gregorian melodies and had collected a great deal of material before his death in 1870. His co-worker, Dom Joseph Pothier, continued this research of collating, photographing, and interpreting countless early manuscripts. The results of their studies were published in *Les melodies gregoriennes*, (1880). Moreover, the *Liber Gradualis* (1883), and the *Antiphonar* (1890), were also based on their research. These editions were the result of studies including paleography, history, Gregorian theory, and liturgical rubrics.

The early editions of Pothier were great improvements over the *Medicean Gradual*, but Dom Mocquereau, a famous disciple of Dom Pothier, thought that Gregorian without rhythmic marks would soon degenerate. He made, therefore, a

thorough study of Gregorian rhythm and rhythmical signs and published *La paleographie musicale*, containing the documents upon which he based his theories of Gregorian rhythms and his explanations.

When Pope Pius X ordered publication of a new Vatican Edition of liturgical chant books, he entrusted their preparation to a twofold commission of carefully selected Gregorian scholars under the leadership of the Benedictines of Solesmes. One commission was to revise the liturgical texts and the other to restore Gregorian melodies. These commissions contained the work begun so well by the monks of Solesmes. They collated, photographed, and tabulated thousands of manuscripts.

Finally the authorized books were published under the title of *Editio typica vaticana*. The principal volumes, the *Vatican Gradual* (1908) and the *Antiphonale* (1912), were universally enjoined upon the whole Church.

While the instructions of the Vatican Edition are adequate for interpreting the chant, there are places where some freedom of interpretation may be permitted, for example, whether or not to use a *mora vocis*, a lingering of the voice, to give a sense of repose or to continue the movement. Occasionally there may be a choice of binary or ternary grouping.

To secure more uniformity and precision in training groups for the interpretation of Gregorian rhythm as given in the *Typical Vatican Edition*, the Holy See has given permission to the Benedictines of Solesmes to use the Vatican Edition with the traditional marks called "rhythmical signs." The constant use of these signs for many years has proved them a great help in rendering the chant, especially for beginners. The intensive research these monks gave to Gregorian chant, and the fact that the Vatican Edition was entrusted to them qualifies them to speak with authority on chant rhythm. The Holy See recognizes only two versions of Gregorian chant, the original and official Vatican Edition without signs, and the Vatican Edition with the rhythmical signs of Solesmes.

However, in spite of the splendid scholarly work of the Benedictine monks of Solesmes in restoring authentic Gregorian melodies and in preparing the official Vatican Editions, there is dispute about the rhythm used in the neumes and phrases of plainchant. There are three main schools of thought: the accentual, the Solesmes, and the

mensural, and representatives of each may be found among the monks of Solesmes, although the community of Solesmes follows Dom Mocquereau's theories of Gregorian rhythm. All three of these schools of chant rhythm have been taught in the United States and have caused confusion and misunderstanding.

Dom Pothier heads the accentualist school and argues in *Les melodies gregoriennes*, that "about the time Gregorian chant began in the fifth century, the change took place in the meter of Latin from measuring syllables in terms of quantity (long and short) to a system of equal time value for all syllables with the rhythm established by the accent (or stress) given to a particular syllable." Therefore he maintains that Gregorian chant assumed equal values for the notes, and the work accent became the determining factor of Gregorian rhythm.

The accentualist school of thought is promulgated in America by the books, articles and teachings of Marie Pierik and others.

Led by Dom Mocquereau in his *Le nombre musical gregorienne* and the present director of chant at Solesmes, Dom Joseph Gajard, the Solesmes school of rhythm agrees with the accentualists that all the notes of the neumes are basically of equal duration and the rhythm free, but it does not consider that the word accent dominates the Gregorian melodies.

According to Dom Mocquereau's theory of rhythm as explained by Dom Gajard, Gregorian rhythm has the freedom of oratorical rhythm, but also has in a genuine sense exact musical rhythm, a series of basic pulses of two or three notes, "a perpetual interlacing of ternary or binary movements." Thus precision and suppleness are qualities of the Solesmes Method according to Dom Mocquereau.¹⁹

In his interpretation of plainchant, Dom Mocquereau declared the independence of rhythm and intensity:

Rhythm for him is not a phenomenon of stress and alternation of a strong and weak beat, but a question of movement; a succession of soarings and relapses, and a series of undulations comparable to those of the waves of the sea . . . Accent is a rise in pitch, a gentle stress, a spiritual outburst . . . The dynamics is superior to the measures and belongs to the rhythm of the phrase. It goes through crescendos or progres-

sive decrescendos . . ., it is the sap the blood of the rhythm.²⁰

The ictus or rhythmic step may be either strong or weak from its place in the melody or text. Any stress should be given by the quality of tone. Moreover, in Latin the accent is light and lifted up and not heavy and punched. "In fact, to place the ictus or rhythmic step always and necessarily on the accented syllable, as modern musicians are wont to do in another idiom, would be, we maintain, to spoil the rhythm and melody, accent and words of our venerable melodies."²¹

An excellent summary of the Solesmes School is to be found in the rules for interpretation of the *Liber Usualis*.

Thus we see the principle which governs the rhythm of plainsong. Once found in, and taken from, the Latin text, it has been applied instinctively by the Gregorian composers to the whole Gregorian art. But the composer is an artist, not a mechanic; the verbal text is the take-off of his flight. The melodic order has often suggested or imposed a rhythmic grouping independent of the words taken by themselves . . . Because of its connection with the melodic element, the verbal rhythm has, at the same time, developed into musical rhythm with its own laws of tonality, modality and beauty, until, in the more ornate pieces, we have musical rhythm only. But this rhythm always keeps its freedom determined on each occasion by the natural rhythm of the words, the actual elements of the melody, or the indications of the manuscripts.²²

The Solesmes school of chant rhythm is taught in the United States by the Pius X School of Liturgical Music, the Gregorian Institute of America, and by many choir directors.

Probably the majority of musicians, who have experienced the difficulty even in modern music of taking the mechanics out of time and developing beautiful phrasing, will agree that the Solesmes school presents the best possibility of "praying in beauty." Certainly as taught and sung at Solesmes, plainchant has been a source of inspiration. Moreover, many of the best manuscripts of the "Golden Age" of Gregorian chant indicate that this chant theory is based on authentic manuscripts. The Church has officially sanctioned the Solesmes interpretation.

Father Dechevrens, S.J., founded a mensuralist school of chant about 1861. The mensuralist scholars maintained that the notes of the medieval manuscripts represent longs and shorts, the long being twice as long as the shorts and not tones of equal duration. Dom Jeannin, formerly of Solesmes and later of Hautecombe Abbey, upheld their contention because there is some historical evidence for this theory in treatises written from the fourth to the twelfth century. According to him Gregorian measure, in *Etudes sur le rythme gregorien*, has three elements: 1) The alternation of proportional longs and short tones; 2) A grouping of these long and short tones which contains from two to eight primary beats (arrangement in measures); 3) The existence of strong and weak beats.²³

Father Ludwig Bonvin, S.J., was the main advocate of the mensuralist school of chant rhythm in the United States. He was the editor of CAECILIA before Dom Gregory Huegle of Conception Abbey, Conception, Missouri, assumed the position and began editorially to maintain the Solesmes theory of chant rhythm.

Although the Church has not sanctioned this mensuralist school of chant, she does give freedom to all scholars to continue research about the dates and nature of Gregorian chant. The editors of the Vatican Preface state: "She only reserves to herself one right, to wit, that of supplying and prescribing to the Bishops and to the faithful such a text of the sacred chant as may contribute to the fitting splendour of divine worship and to the edification of souls, after being restored according to the traditional records."

Modern European Apostolate

During the latter part of the nineteenth century and the early half of the twentieth, Benedictines in Europe acquired knowledge and inspiration from the great work of the monks of Solesmes to carry on the apostolate of sacred music so desired by Blessed Pius X. For many years the Beuron School of Music in Germany had a flourishing school of sacred music under Dom Sauter, Dom Kienle, Dom Gregory, Dom Raphael Moliter, and Dom Dominic Johner. In Belgium, Dom L. Janssens was appointed a member of the Pontifical Commission by Pius X. Italians, who were important in church music, were Dom Ambrose Amelli and Abbot Dom Ferretti, the second presi-

dent of the Pontifical Institute of Sacred Music in Rome. Father Gall Morel, O.S.B., of Einsiedeln Abbey, Switzerland, collected and published medieval hymns, *Lateinische Hymne des Mittelalters*. These musicians besides many other Benedictines prayed and labored to know, love, and sing sacred music worthy of glorifying God.²⁴

Benedictine monks have held important positions in the Pontifical Institute of Sacred Music, Rome, for the education of music directors in Gregorian chant, sacred composition, and organ. Besides the Rev. Abbot Paulo M. Ferretti and the Rev. Abbot Gregorio Suñol already mentioned, the Rev. Ugo Gaisser and the Rev. Pio Alfonso have also been presidents of the Pontifical Institute. Eminent professors have included Cardinal Ildephonse Schuster, the Rev. Pietro Thomas, the Rev. Cesario D'Amata, and the Rev. Hebert Desroquettes.

Benedictine monasteries and convents throughout the world continue valiantly and fervently to realize the supreme standards of sacred music so clearly desired and expressed in papal encyclicals, *Motu Proprio* (1903), *Divini Cultus Sanctitatem* (1928), *Mediator Dei* (1947). Effort is being made to observe scrupulously the clear and guiding norms of the Apostolic See as regards music.

American Contributions

In the United States the pioneer work of the late Dom Gregory Huegle of Conception Abbey, Missouri, and Dom Irmin Vitry, formerly of St. Benedict's Abbey, Maredsous, and now acting as chaplain of the Sisters Adorers of the Most Precious Blood, O'Fallon, Missouri, is well known. Through lectures, teaching, editing CAECILIA, they constantly emphasized the high ideals of liturgical music, especially Gregorian chant.

Among Benedictine abbeys promoting Catholic music is Mount Angel Abbey, St. Benedict, Oregon. As an American foundation of the great Swiss monastery, 804-year-old Engleberg Abbey, Mount Angel has continued venerable Benedictine traditions of singing the praises of God in a holy manner. Under the zealous-chant-master, the Rt. Rev. Abbot Damian Jentges, co-adjutor Abbot, the community sings High Mass and vespers daily and terce on feast days. The monks recite the other hours of the divine office in common, and the lay brothers recite an abridged office in English.

Because music worthy of the sanctuary can only

be understood and rendered after careful preparation, the entire seminary receives thorough training in music. Under the direction of Father David Nicholson, O.S.B., the graded course of study is as follows. First year high school students are taught how to read and write modern music. In the second year they are instructed in a complete history of church music. Third year students are trained in theory, harmony, and composition. In the senior year the principles of voice production and singing polyphony are stressed. College freshmen are given the entire rudiments of Gregorian chant. In the sophomore year they continue plainchant, including the reading of ancient manuscripts from the abbey's ancient book museum, chironomy, and how to form and conduct parish choirs. During the junior year, complete legislation on church music forms an important part of the course. Seniors receive special instructions in teaching parishioners to sing High Mass. Theologians may receive private instructions in the chants of the altar.

Not only are the ceremonies in the abbey church solemnized with great beauty, but also the spiritual influence of Catholic music is taken to the people by way of concert-stage, radio, television, motion pictures and records.

From the seminarians, Father David has selected forty for the Mount Angel Seminary Gregorian Choir who carry on the apostolate of sacred music. People, who otherwise might never have heard the true music of the Catholic Church, have been deeply moved by the concerts of the seminary choir. Dr. James Sample, conductor of the Portland Symphony Orchestra, wrote: "The Gregorian chants were so reverently and beautifully sung that they gave to the whole audience a feeling of beauty and timelessness." According to Dean Melvin Geist, College of Music Willamette University, "The deep religious character of the music; the sincerity of interpretation, and the finesse of rendition was a musical experience never to be forgotten."

Recent publications of Mount Angel Abbey have been the technicolor motion picture, "They Heard the Angels Sing," produced by the Clune Studios of Hollywood, and a "Long Play" record of chants for the Gregorian Institute of America.

Mount Angel Abbey Composers

Individual members of Mt. Angel's Benedictine family have been inspired to compose and publish

numerous compositions. Some of Father Dominic Waedenschwyler's religious works include: *Missa Brevis Solemnis*, *Haec Dies*, *Processionale Maestoso*, *Hymn in Honor of St. Benedict*, and *Motet to St. Gertrude*. Among musical publications of Father Alphonse M. Steder are *Ave Maria*, *Our Father*, *Our Lady of Mt. Carmel*, *New Christmas Song*, *Christ Our Lord Is Risen*. Another composer was the Rt. Rev. Abbot Placidus Fuerst, whose ecclesiastical compositions have been numerous.

Thus Mt. Angel Abbey has used all forms of music approved by the Church, Gregorian chant, polyphony, and modern music, which possess the essential liturgical requisites promulgated by papal decrees.

This brief survey of "The Benedictine Heritage of Sacred Music" has presented facts and trends of liturgical music as developed by Benedictines for over fourteen centuries. The necessity of sacred music is stressed in St. Benedictine's Holy Rule, where he bids his followers always to pray humbly and reverently in the presence of God and His angels. The *Opus Dei* is to be the essential choral prayer of every Benedictine family, which must take precedence over any other form of prayer or work. The zeal and devotion of Benedictine in carrying out the precepts of St. Benedict regarding worship have been evident in the history of the order and the Church. God has given Benedictines a glorious part to play in developing Catholic Church music.

Benedictines will continue to praise God in union with Jesus Christ, the greatest Musician and Source of all harmony. Through fidelity to the Holy Rule, they will "Sing wisely" as St. Benedict teaches, and "Pray in beauty" as Blessed Pius X urges.

NOTES

¹ Mary H. Marshall "Aesthetic Values of the Liturgical Drama," *English Institute Essays*, 1950, New York, Columbia University Press, 1951, p. 92.

² Gustave Reese, *Music in the Middle Ages*, New York, W. W. Norton and Co., 1940, p. 195 ff.

³ Paul Henry Lang, *Music in Western Civilization*, New York, W. W. Norton and Co., 1941, p. 91.

⁴ Reese, *op. cit.*, p. 259.

⁵ Dom David Knowles, *The Monastic Order in England*, Cambridge, University Press, 1941, p. 559.

⁶ Reese, *op. cit.*, p. 265 ff.

⁷ *Ibid*, p. 398.

⁸ Dom David Knowles *The Religious Orders in England*, Cambridge, University Press, 1948, p. 306 ff.

⁹ *Ibid*, p. 307.

¹⁰ Manfred F. Bukhofzer, *Studies in Medieval and Renaissance Music*, New York, W. W. Norton and Co., 1950, pp. 17-33; 113-148.

¹¹ Abbot Gasquet, *English Monastic Life*, London, Methuen and Co., 1904, pp. 58-64.

¹² *Ibid*, p. 65.

¹³ Dom Anselmo M. Albareda, *Historia de Montserrat*, Monasterio de Montserrat, 1932; Second Revised Edition, Dom Gerardo M. Salvany, 1946, pp. 232-245.

¹⁴ Reese, *op. cit.*, pp. 373-374.

¹⁵ Albert Bauman, "The Abbey of Montserrat," *American Benedictine Review*, Vol. 3, No. 1, 1952, pp. 14-15.

¹⁶ "Gerbert Martin," *Catholic Encyclopedia*, Vol. VI, p. 470.

¹⁷ Dom Gregorio Sunol, *Textbook of Gregorian Chant*, Tournai, Belgium, 1930, pp. XI-XII.

¹⁸ Reese, *op. cit.*, pp. 141-142.

¹⁹ Dom Joseph Gajard, "Art of Gregorian," *Caecilia*, Vol. 58, No. 6, 1931, p. 141.

²⁰ *Ibid*, p. 142.

²¹ *Loc. cit.*, p. 142.

²² Rules for Interpretation", *Liber Usualis*, Boston, McLaughlin & Reilly Co., 1934, p. XXXII.

²³ Ludwig Bonvin, "The Measure in Gregorian Music," *The Musical Quarterly*, Vol. 15, No. 1, 1921, p. 18.

²⁴ Philibert Schmitz, "Benedictine Order," *The Catholic Encyclopedia, Supplement II*, New York, The Gilmary Society, 1951.



Publisher's Announcement

(Continued from page 198)

years, whereupon CAECILIA became bi-lingual, English and German. In 1905, the American Ecclesiastical Review (Dolph'n Press) presented a bi-monthly publication entitled CHURCH MUSIC. This lasted for four years and was discontinued for lack of support.

Thereafter CAECILIA was the only American paper devoted to Catholic Church music until 1914 when THE CATHOLIC CHOIRMASTER appeared under the editorship of Nicola Montani. It was not until January of 1954 that the GREGORIAN REVIEW was established, bringing to a total of three the periodicals devoted to the interests of Catholic Church music in the U. S. A.

The career of CAECILIA has been a continuous one. J. Fischer & Bro. printed it for three years, Pustet for nine years, and Singenberger from 1886 until his death in 1924. Otto Singenberger (John's son) then published it until 1931.

In October 1931, McLaughlin & Reilly Co., finding that CAECILIA was to be discontinued for lack of funds and public support, took over

the publication, and continued it under the editorship of Otto Singenberger until September 1936. Then Dom Gregory Hugel, O.S.B., of Conception Abbey, Missouri, was appointed Editor, and he served until November 1941, when failing health caused him to resign. Whereupon Dom Ermin Vitry, O.S.B., of O'Fallon, Missouri, became Editor.

The number of issues were reduced from twelve to ten a year in 1941, and in 1948, to six issues a year. It has continued as a bi-monthly magazine up to the present time. From July, 1950, to January, 1951, a Board of Editors prepared the magazine, and since March, 1951, Mr. Theodore Marier has been Editor.

In 1956, Father Francis Schmitt of Boys Town, Nebraska, representing the American Society of St. Caecilia, which has been recently reinstated with ecclesiastical approval, presented to McLaughlin & Reilly Co. a plan whereby CAECILIA might be given a permanent home, with a guarantee of long life, devoid of any suspicions of publishers' subsidy or propaganda of a commercial character. Once again it would become the agency of the society of the same name, and would henceforth be published as a quarterly, without music pages. Sponsorship would be non-commercial and tax-free, and if need be, proceeds from a concert by the Boys Town Choir would more than pay the costs of publication, and printing work could be done by a non-commercial press. A Board of Editors under the chairmanship of Father Schmitt and independent contributors of the highest calibre available would be assembled to perpetuate the time honored tradition of CAECILIA. In turn, the CAECILIA would serve to accelerate and expedite the influence of the Society in reaching all parts of the country and thus enhance and give additional vitality to the ends for which CAECILIA was established and has been maintained for the past 82 years.

Accordingly, beginning with the January issue of 1957, CAECILIA will appear under new sponsorship and new auspices. Mr. Marier will continue as a contributing editor as will several who have presented important articles in recent years. Announcement of the aims and objectives of the new staff will be more specifically set forth in succeeding issues. The transition will be gradual in justice to present subscribers, in the hope that they will join in our enthusiasm for the new function

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