

CAECILIA

A Review of Catholic Church Music



**The New Instruction
Willi Apel on Vollaerts**

VOLUME 85, NO. 4

FALL, 1958

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FALL, 1958

CAECILIA

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The Instruction

We print herewith the complete text of The September Instruction on Sacred Music and Sacred Liturgy as translated by the N.C.W.C. News Service, and an initial commentary by our indefatigable Father Brunner. Instruction, Decree, or Communicatio, there is not too much one can say about something signed "S.R.C." But one might not be condemned for remarking that this is not the most illuminating document to have been issued by the Congregation of Rites. It says, without question, many things of value, and definitely prescribes certain new practices. But it is also not without seeming contradictions. A current commentator says that these will have to be solved by liturgical experts. Who, now, God save us, are the "liturgical experts"?

The feeling will not down that, musically, the Instruction reflects a kind of liturgical nemesis. Already the publishing houses are waiving their Mass Cards (XV and XVI, Credo I and III) as if a Kyriale never existed, with announcements ranging all the way from "recommended" to the suspicion that this is the sum total of the Holy See's desires. So that it will be, as one might have guessed. Particular groups will take out of the Instruction that which best meets their particular fancy. This is not the fault of the Instruction itself, any more than constant unbalanced references to the great documents it seeks to correlate were the fault of the documents. (Last summer an A.G.O. [Ch.m.] aspirant told the writer that *Musicae Sacrae Disciplina* had "something to do with hymns." This was, unfortunately, an almost universal headline used by the catholic press to describe the encyclical.)

This journal could well fall upon the Instruction with a certain amount of glee to substantiate certain positions it has taken. Let the open minded reader find these himself. We are afraid that despite the quite careful delineation of methods of participation, too many folk will read into it participation or bust. This will be of small service in a climate where already the notion of high participation is equated to a leader or clergyman who can bellow louder than all the congregational participants put together. This, if it happens, will be in part the fault of the Instruction itself. For it approaches the matter of polyphony and modern music (which is important to the discussion and achieving of participation) with precious little of the encouragement found in the great documents on

church music. Rather the remarks are negative. "The works of sacred polyphony . . . must not be allowed in liturgical functions before it is first of all ascertained . . . Compositions of modern sacred music must not be used in liturgical functions unless . . . Common sense and previous pronouncements dictate these precautions as necessary. But would it be too much to ask that the same strictures of liturgical propriety, taste, and edification be placed explicitly on whatever refers to the singing of Gregorian and participation as well?

Finally there is this creature, the commentator, who has taken on the aspect of the television commercialist. The Instruction is pretty severe with *him*. High time, too, we think. Last fall, in one of the ancient cathedrals of Europe, the Liturgist (an expert, probably) sent word to the director of one of the finest and largest scholae in the world that the Gradual and Alleluia were not to be sung, because he had to commentate!

OUR CONTRIBUTORS

Father Kroll is a Capuchin of the Pittsburgh Province who teaches music in its minor seminary . . . Donald Mackinnon C.Ss.R., sends his first contribution from Oconomowoc, Wis. . . . David Greenwood, who teaches at Marymount College, Los Angeles, has written for *Caecilia* and the *Clergy Review* . . . Dr. Willi Apel, whose *Harvard Dictionary of Music and Notation of Polyphonic Music*, among others, catapulted him into the foremost rank of musicologists, is at Indiana University. His recent book on Gregorian Chant (see *Caecilia*, Vol. 85, No. 3) is presently being published abroad by Burns, Oates & Washbourne, Ltd. . . . Bernard Christman, of Washington, D. C., earned his Bachelor and Master Degrees in Music at Ohio State and Catholic University . . . Father Charnotta, of the Sacred Heart Seminary, Shelby, Ohio, wrote his review for Father Vitry's jubilee issue last spring.

CREDITS

Our musical insert, "Inviolata", is one of a notable number of contemporary compositions honoring our Lady to be published in a handsome volume called "Lourdiana" by the Italian Association of St. Caecilia. The collection represents composers of all countries and the compositions were written especially for the Lourdes centennial year.

Poco meno mosso

a tempo

Má-ter al-ma Christi ca-ris-si-ma:

Má-ter al-ma Christi ca-ris-si-ma:

f Sú-sci-pe pi-a lau-dum prae-có-ni-a.

f Sú-sci-pe pi-a lau-dum prae-có-ni-a.

Poco meno mosso

a tempo

Meno mosso

Più sostenuto

p No-stra ut pu-ra péc-to-ra sint et cór-po-ra:

p No-stra ut pu-ra péc-to-ra sint et cór-po-ra:

p No-stra ut pu-ra péc-to-ra sint et cór-po-ra:

p Te nunc flá-gi-tant de-vó-ta cor-da et o-ra.

Meno mosso

Più sostenuto

p

p

SACRED MUSIC AND THE SACRED LITURGY*

* Translation provided by the NCWC News Service.

Introduction

Three very important documents on sacred music have been published in our times by the Supreme Pontiffs. They are: the *Motu Proprio, Tra le Sollecitudini*, of St. Pius X, November 22, 1903; the Apostolic Constitution of Pope Pius XI of happy memory, *Divini cultus*, December 20, 1928; and finally the Encyclical of the Supreme Pontiff Pius XII, happily reigning, *Musicae sacrae disciplina*, December 25, 1955. There have also been other briefer papal documents and various decrees of this Sacred Congregation of Rites containing various provisions in regard to sacred music.

Everyone is aware that sacred music and the sacred liturgy are so closely linked that laws and norms cannot be given for one while ignoring the other. As a matter of fact, there is material common to both sacred music and the sacred liturgy in the papal documents and decrees of the Sacred Congregation which were mentioned above.

Since the Supreme Pontiff Pius XII issued, before his encyclical on sacred music, an important encyclical letter on the sacred liturgy—the *Mediator Dei* of November 20, 1947—in which liturgical doctrine and pastoral needs are admirably explained in their relation to one another, it seems opportune that the principal sections on sacred liturgy and sacred music and their pastoral efficacy be taken from these aforementioned documents and set down concisely in one special Instruction, so that their content may be more easily and surely put into practice.

For this purpose, experts on sacred music and members of the Pontifical Commission for the general renovation of the liturgy have undertaken to draw up the present Instruction.

The material of this Instruction has been organized in the following manner:

Chapter I—*General Concepts* (numbers 1-10).

Chapter II—*General Norms* (numbers 11-21).

Chapter III—*Special Norms*.

1. Regarding the principal liturgical functions in which sacred music is used:
 - A. On the Mass.
 - a. A few general principles concerning the participation of the faithful (numbers 22-23).

- b. Participation of the faithful in the sung Mass (numbers 24-27).
 - c. Participation of the faithful in the low Mass (numbers 28-34).
 - d. The conventual Mass, which is also called Mass in choir (numbers 35-37).
 - e. Assistance of priests in the Holy Sacrifice of the Mass, and what are called "synchronized" Masses (numbers 38-39).
- B. The Divine Office (numbers 40-46).
 - C. Benediction of the Blessed Sacrament (number 47).
2. On the various kinds of sacred music:
 - A. Sacred polyphony (numbers 48-49).
 - B. Modern sacred music (number 50).
 - C. Popular religious song (numbers 5-53).
 - D. Religious music (numbers 54-55).
 3. On books on liturgical chant (numbers 56-59).
 4. On musical instruments and bells:
 - A. Some general principles (number 60).
 - B. The classic organ and similar instruments (numbers 61-67).
 - C. Sacred instrumental music (numbers 68-69).
 - D. Musical instruments and mechanical devices (numbers 70-73).
 - E. The transmission of sacred functions over radio and television (numbers 74-79).
 - F. The times when the playing of musical instruments is forbidden (numbers 80-85).
 - G. Bells (numbers 86-92).
 5. On the persons who have the principal parts in sacred music and sacred liturgy (numbers 93-103).
 6. On the necessity of cultivating sacred music and the sacred liturgy:
 - A. On training the clergy and the people in sacred music and the sacred liturgy (numbers 104-112).
 - B. On public and private institutions for the advancement of sacred music (numbers 113-118).

After explaining a few general concepts (Chapter I), there is a statement of general norms on the use of sacred music in the liturgy (Chapter II). With this foundation laid, the entire subject is explained in Chapter III. The separate paragraphs of this chapter establish some of the more important principles from which special norms are then drawn.

Chapter I

General Concepts

1. "The sacred Liturgy comprises the entire public worship of the Mystical Body of Jesus Christ, that is, of the Head and of His members" (*Mediator Dei*, November 20, 1947: *Acta Apostolicae Sedis* 39 [1947] 528-529).

"Liturgical functions" are therefore those sacred rites which have been instituted by Jesus Christ or the Church and are performed by legitimately appointed persons according to liturgical books approved by the Holy See, in order to give due worship to God, the Saints, and the Blessed (cf. can. 1256). Other sacred acts performed inside or outside the church, even if performed by a priest or in his presence, are called "pious exercises."

2. The Holy Sacrifice of the Mass is an act of public worship offered to God in the name of Christ and the Church, wherever or in whatever manner it is celebrated. The expression "private Mass" should, then, be avoided.

3. There are two kinds of Masses: the "sung Mass" and the "read Mass."

The Mass is called a "sung Mass" if the priest celebrant actually sings those parts which are to be sung according to the rubrics. Otherwise it is a "read Mass."

Furthermore, if a sung Mass is celebrated with the assistance of sacred ministers, it is called a solemn Mass. If it is celebrated without the sacred ministers it is called a "Missa cantata."

4. By "sacred music" is meant: a. Gregorian chant; b. sacred polyphony; c. modern sacred music; d. sacred organ music; e. popular religious singing; f. religious music.

5. The "Gregorian chant" used in liturgical functions is the sacred chant of the Roman Church and is to be found for liturgical use in various books approved by the Holy See, piously and faithfully copied from ancient and venerable tradition or composed in recent times on the pattern of ancient tradition. Of its nature Gregorian chant does not require the accompaniment of an organ or other musical instrument.

6. By "sacred polyphony" is meant that measured song which, derived from the motifs of Gregorian chant and composed with many parts, without instrumental accompaniment, began to flourish in the Latin Church in the Middle Ages. Giovanni Pierluigi da Palestrina (1525-1594) was its principal promoter in the second

half of the 16th century and today it is promoted by illustrious masters of that art.

7. "Modern sacred music" is music which has many parts, does not exclude instrumental accompaniment, and is composed in accord with the progress of musical art. When this is intended specifically for liturgical use, it must be pious and preserve a religious character. On this condition it is accepted in liturgical service.

8. "Sacred organ music" is music composed solely for the organ. Ever since the pipe organ came into use as a most suitable accompaniment, this has been developed by illustrious masters. If the laws of sacred music are scrupulously observed, organ music can greatly contribute to the beauty of sacred liturgy.

9. "Popular religious singing" is that which springs spontaneously from that religious sentiment with which human beings have been endowed by the Creator Himself. For this reason, it is universal and flourishes among all peoples.

Since this song is very suitable for imbuing the private and social life of the faithful with a Christian spirit, it was cultivated in the Church as far back as the most ancient times (Cf. *Eph.* 5:18-20; *Col.* 3:16), and, is recommended today for arousing the piety of the faithful and for giving beauty to pious exercises. Sometimes it can even be permitted in liturgical functions themselves.

10. By "religious music" is meant any music which, either because of the intention of the composer or because of the subject and purpose of the composition, is likely to express and arouse pious and religious sentiments and is therefore "most helpful to religion" (*Musicae sacrae disciplina: AAS* 48 [1956] 13-14). But, since it is not meant for sacred worship and is expressed in a rather free form, it is not permitted in liturgical functions.

Chapter II

General Norms

11. This Instruction applies to all the rites of the Latin Church. Therefore, what is said concerning *Gregorian* chant also applies to the liturgical chant, if any, proper to the other Latin rites.

The term "sacred music" in this Instruction sometimes refers to "chant and the playing of musical instruments" and sometimes only to "the playing of musical instruments," as can be easily understood from the context.

Finally, the term "church" is ordinarily understood as meaning every "sacred place," that is to say: a church in the strict sense, or a public, semi-public, or private oratory (Cf. can. 1154, 1161, 1188), unless it is apparent from the context that the expression refers only to a church in the strict sense of the word.

12. Liturgical functions must be performed according to the liturgical books approved by the Apostolic See, whether for the entire Church or for some specific church or religious family (Cf. can. 1257); pious exercises, however, are performed according to those usages and traditions of places and of associations, which have been approved by competent ecclesiastical authority (Cf. can. 1259).

It is unlawful to mix liturgical functions and pious exercises; but if the case arises, pious exercises may precede or follow liturgical functions.

13. a. Latin is the language of liturgical functions, unless the above mentioned liturgical books (either general or specific ones) explicitly permit another language. Other exceptions will be mentioned further on in this instruction.

b. In sung liturgical functions no liturgical text translated verbatim in the vernacular may be sung except by special permission (Motu Proprio *Tra le Sollecitudini*, November 22, 1903: AAS 36 [1903-1904] 334; *Decr. auth. S.R.C.* 4121).

c. Special exceptions granted by the Holy See from this law on the exclusive use of Latin in liturgical functions remain in force, but one may not give them a broader interpretation or transfer them to other regions without authorization from the Holy See.

d. In pious exercises, any language may be used which is convenient to the faithful.

14. a. In sung Masses, the Latin language must be used not only by the priest celebrant and the ministers, but also by the choir and the faithful.

"Yet wherever ancient or immemorial custom permits the singing of popular hymns in the vernacular after the sacred liturgical words have been sung in Latin at the Eucharistic Sacrifice [namely, sung Mass], local Ordinaries may allow it to continue, 'if they judge that because of circumstances of place and persons, such customs cannot prudently be suppressed.' (can. 5). But the rule forbidding the chanting of liturgical phrases in the vernacular has no exceptions." (*Musicae sacrae disciplina*: AAS 48 [1956] 16-17.)

b. In a *read* Mass, the priest celebrant, his ministers and the faithful who participate directly in the liturgical functions with the celebrant must pronounce in a clear voice those parts of the Mass which apply to them and may use only the Latin language.

Then, if the faithful wish to add some popular prayers or hymns to this *direct* liturgical participation, according to local custom, this may be done in the vernacular.

c. It is strictly forbidden to say aloud the parts of the *Proper, Ordinary* and *Canon of the Mass* together with the priest celebrant, in Latin or in translation, and this applies either to the faithful or to a commentator, with the exceptions laid down in number 31.

It is desirable that in read Masses on Sundays and feastdays, the Gospel and Epistle be read by a lector in the vernacular for the convenience of the faithful. From the Consecration up to the *Pater Noster* a sacred silence is proper.

15. In sacred processions, described by liturgical books, the language prescribed and accepted by these books should be the one used. In other processions held as pious exercises, however, the language most suitable to the faithful may be used.

16. *Gregorian chant* is the sacred chant, proper and principal of the Roman Church. Therefore, not only can it be used in all liturgical actions, but unless there are mitigating circumstances, it is preferable to use it instead of other kinds of sacred music.

Therefore:

a. The language of Gregorian chant as a liturgical chant is solely Latin.

b. Those parts of the liturgical functions, which according to the rubrics must be chanted by the priest celebrant and by his ministers, must be chanted exclusively in Gregorian chant, as given in the "typical" editions. Accompaniment by any instrument is forbidden.

The choir and the people, when they respond according to the rubrics to the chant of the priest and ministers, must also use only Gregorian chant.

c. Finally, when it is allowed by particular Indult that in sung Masses the priest celebrant, deacon or subdeacon or lector, after having chanted the texts of the Epistle or Lesson and Gospel in

Gregorian, proclaim the same texts also in the vernacular, this must be done by reading in a loud and clear voice, without any kind of Gregorian modulation, whether authentic or imitated (cf. n. 96-e).

17. *Sacred polyphony* may be used in all liturgical functions, on condition, however, that there is a choir which knows how to perform it according to the rules of the art. This kind of sacred music is more suitable to the liturgical functions celebrated in greater splendor.

18. In the same way, *modern sacred music* is permitted in all liturgical actions, if it is really in accord with the dignity, seriousness, and sanctity of the liturgy, and if there is a choir capable of performing it according to the rules of the art.

19. *Popular religious song* may be freely used in pious exercises; but in liturgical functions what has been established in numbers 13-15 must be strictly observed.

20. *Religious music*, however, must be excluded from all liturgical functions. It may, however, be admitted in pious exercises. As regards its performance in sacred places, the rules which will be given in numbers 54 and 55 must be observed.

21. Everything which the liturgical books require to be chanted by the priest and his ministers, or by the choir and people, is an integral part of the sacred liturgy. Hence:

a. It is strictly forbidden to change in any manner the order of the text to be chanted, to alter or omit or improperly repeat words. In sacred polyphony and sacred modern music, the individual words of the text must be clearly and distinctly audible.

b. For the same reason, unless otherwise established by the rubrics, it is strictly forbidden to omit, wholly or in part, any liturgical text which should be chanted.

c. However, if there is a reasonable cause (for example, because of an insufficient number of singers, or because of their inexperience in the art of chanting, or even because of the length of the function or some piece of music) such that one cannot chant one or another liturgical text as given in the notations of the liturgical books for performance by the choir, only the following is allowed: that these texts be chanted in their entirety in a monotone (*recto tono*) or in the manner of the psalms. If desired, organ accompaniment may be used.

Chapter III Special Norms

1. Regarding the most important liturgical rites when sacred music is used

A. THE MASS

a. *General principles concerning the participation of the faithful*

22. Of its nature the Mass demands that all those who are present should participate, each in his own proper way.

a. This participation must first of all be *interior*, exercised in the pious attention of the soul and in the affections of the heart. Through this, the faithful "closely join the Supreme Priest . . . and together with Him and through Him offer (the Sacrifice), and consecrate themselves together with Him." (*Mediator Dei*, Nov. 20, 1957: AAS 39 [1947] 552).

b. The participation of those present is more complete if this interior attention is joined to an exterior participation manifested by external acts, such as the position of the body (genuflecting, standing, sitting), ritual gestures, and, above all, by the responses, prayers and chants.

Regarding this participation, the Supreme Pontiff Pius XII used these general words of praise in the Encyclical letter on the sacred liturgy, *Mediator Dei*:

"They are worthy of praise who strive to bring it about that the liturgy, even in an external manner, should become a holy action in which all who are present take part. This can be done in several ways: when all the people, according to the norms of the holy rubrics, answer the words of the priest, in the prescribed manner, or sing songs which are fitting to the various parts of the Sacrifice, or do both these things, or, finally, when in a solemn Mass they respond to the prayers of the minister of Jesus Christ and at the same time sing the liturgical chants" (AAS 39 [1947] 560).

Papal documents refer to this harmonious participation when they speak of "active participation" (*Mediator Dei*), the principal example of which is the priest celebrant with his ministers, who serve at the altar with due interior piety and accurate observance of the rubrics and ceremonies.

c. Finally, perfect active participation is achieved when there is also *sacramental* participation, by which "the faithful who are present communicate not only with spiritual affection, but also in

reception of the Sacrament of the Eucharist, so that they derive greater fruit from this most blessed Sacrifice.” (S. Conc. Trent Sess. 22, ch. 6; Cf. also *Mediator Dei*: AAS 39, 565: “It is very fitting and is in fact established by the liturgy, that the people should present themselves at the communion rail after the priest has consumed the sacred species on the altar.”)

d. Since a conscious and active participation of the faithful cannot be achieved without their adequate instruction, it is useful to recall that wise law issued by the Fathers of the Council of Trent which ruled:

“This Holy Council orders pastors and all others in charge of souls frequently to explain during the celebration of Mass [namely, during the homily after the Gospel ‘when the catechism is explained to the Christian people’], either personally or through others, some of those things which are read in the Mass; and they should explain, among other things, some mystery of the most holy Sacrifice, especially on Sundays and feastdays.”

23. It is necessary, however, to regulate the various means by which the faithful can actively participate in the most holy Sacrifice of the Mass so as to remove danger of any abuse and to achieve the chief purpose of this participation, which is a more complete worship of God and the edification of the faithful.

b. *Participation of the faithful in the sung Mass*

24. The most noble form of the eucharistic celebration is found in the *solemn Mass*, in which the combined solemnity of the ceremonies, the ministers, and the sacred music manifests the magnificence of the divine mysteries and prompts the minds of those present to the pious contemplation of these mysteries.

Efforts must be made so that the faithful have that esteem for this form of celebration which it deserves and properly participate in it, as will be outlined below.

25. The active participation of the faithful in the solemn Mass can be accomplished in three degrees:

a. In the first degree the faithful chant the *liturgical responses*: *Amen, Et cum spiritu tuo, Gloria tibi, domine, Habemus ad Dominum, Dignum et justum est, Sed libera nos a malo, Deo gratias*. Every effort must be made that the faithful of the entire world know how to give these responses in chant.

b. In the second degree all the faithful chant parts of the

Ordinary of the Mass: *Kyrie eleison*, *Gloria in excelsis Deo*, *Credo*, *Sanctus-Benedictus*, and *Agnus Dei*.

Steps should certainly be taken that the faithful know how to chant these parts of the Ordinary of the Mass, at least in the more simple Gregorian themes.

If all these parts cannot be chanted, nothing forbids that the more simple of these, such as the *Kyrie eleison*, the *Sanctus-Benedictus*, and the *Agnus Dei*, be chosen for the faithful to chant while the *Gloria in excelsis Deo* and the *Credo* are performed by the choir.

Wherefore care must be taken that the following easier Gregorian themes be learned by all the faithful throughout the world: the *Kyrie eleison*, *Sanctus-Benedictus* and *Agnus Dei* according to number XVI of the Roman Gradual; the *Gloria in excelsis Deo* together with the *Ite missa est-Deo gratias* according to XV; and the *Credo* according to I and III.

In this manner, a most desirable result will be accomplished, for Christians in every part of the world will be able to manifest their common Faith by active participation in the most holy Sacrifice of the Mass with a common joyful chant. (*Musicae sacrae disciplina*: AAS 48 [1956] 16.)

c. In the third degree all those present are so proficient in the Gregorian chant that they can also chant the parts of the Proper of the Mass. One must insist above all on this full participation in the chant in religious communities and in seminaries.

26. The *Missa cantata* must also be highly esteemed, because even though it lacks the sacred ministers and the full magnificence of the ceremonies, it is nevertheless enriched with the beauty of the sacred chant and music.

It is desirable that the parish Mass or the principal Mass on Sundays and feastdays be sung.

What has been said in the preceding number about the participation of the faithful in solemn Mass, also applies for the *Missa cantata*.

27. With regard to sung Masses, the following must also be noted:

a. If a priest and his ministers enter the church by a rather long route, nothing forbids, after the chanting of the *antiphon of the Introit and its versicle*, the chanting of many other verses of the same psalm.

In this case, the antiphon can be repeated after every one of two verses, and when the priest has reached the altar, the psalm is broken off, and if necessary, the *Gloria Patri* is sung and the antiphon repeated.

b. *Following the Offertory antiphon*, it is proper to sing in the ancient Gregorian modes the verses which were once sung after the antiphon.

If the Offertory antiphon is taken from some psalm, the other verses of the same psalm may be chanted. In such cases, the antiphon may be repeated after every one or two verses of the psalm and, when the Offertory of the Mass is completed, the psalm should be concluded with the *Gloria Patri* and the repeated antiphon.

If the antiphon is not taken from a psalm, a psalm suitable to the solemnity may be chosen. Moreover, when the Offertory antiphon is finished, one may chant some short Latin hymn, which must, however, be in keeping with that part of the Mass and not be prolonged beyond the *Secret*.

c. *The Communion antiphon* must be chanted while the celebrant is receiving the Most Blessed Sacrament. If the faithful are to communicate, the singing of the antiphon is to begin when the priest distributes Holy Communion. If this Communion antiphon has been taken from some psalm, the other verses of the same psalm may be sung, in which case the antiphon may be repeated after every one or two verses and, the Communion over, the psalm should be concluded with the *Gloria Patri* and the repeated antiphon. But if the antiphon is not taken from a psalm, one may choose a psalm fitting to the solemnity of the liturgical action.

When the Communion antiphon is completed, another short Latin hymn in keeping with the sacred act may also be sung, especially if the people's Communion is prolonged.

The faithful who are about to approach the Communion rail may recite the triple *Domine, non sum dignus* with the priest celebrant.

d. The *Sanctus* and the *Benedictus*, if chanted in Gregorian, must be sung without a break, otherwise the *Benedictus* is to be sung after the Consecration.

e. All singing must cease during the Consecration and, where custom permits their use, the playing of the organ or any other musical instrument must also cease.

f. After the Consecration, unless the *Benedictus* is still to be sung, devout silence is advised until the time of the *Pater Noster*.

g. The organ must remain silent while the celebrant blesses the faithful at the end of the Mass. The priest should pronounce the words of the Benediction so that all the faithful may hear them.

c. *Participation of the faithful in read Masses*

28. One must take diligent care that the faithful are present also at the low Mass "not as outsiders or as silent spectators" (Apostolic Constitution *Divini cultus*, Dec. 20, 1928: AAS 21 [1929] 40), but in such a way that they may exercise that participation which is demanded by such a great mystery and which yields such abundant fruits.

29. The first way in which the faithful can participate in the low Mass is achieved when individuals exercise *on their own initiative* either interior participation, that is pious attention to the principal parts of the Mass, or external participation according to the various approved customs of the regions.

They are especially worthy of praise who use a small missal suitable to their understanding and pray along with the priest in the very words of the Church.

But, since not all are equally capable of understanding properly the rites and formulas, and since spiritual needs are not the same and are not always the same for any individual, there are more easy and suitable ways of participating for some, such as "piously meditating upon the mysteries of Jesus Christ, or performing other pious exercises, or reciting other prayers, which though they may differ in form from the sacred rites, are nevertheless in keeping with them by their nature" (*Mediator Dei*, AAS 39 [1947] 560-561).

Furthermore, it should be noted that if there is the practice in some places of playing the organ during a read Mass, and if, after stopping this practice, the faithful would participate either with common prayers or with singing, then it is necessary to disapprove the *uninterrupted* playing of the organ, harmonium, or other musical instrument. Such instruments must therefore remain silent.

a. After the priest celebrant has reached the altar until the Offertory;

b. From the first verses before the Preface up to and including the *Sanctus*;

c. Where the custom exists, from the Consecration up to the *Pater noster*;

d. From the Lord's Prayer up to the *Agnus Dei* inclusive; during the *Confiteor* before the people's Communion; while the Post-communion prayer is being said, and while the Blessing is being given at the end of the Mass.

30. The second mode of participation is had when the faithful take part in the Eucharistic Sacrifice by offering up prayers and song in common, providing above all that the prayers and song are suited to the individual parts of the Mass, observing what has been noted in number 14c.

31. Finally, the third and most perfect manner of participation is had when the faithful give the liturgical responses to the celebrant, almost conversing with him, and pronouncing the parts proper to them in a clear voice.

Of this more perfect participation there are four degrees:

a. In the first degree the faithful give the easiest liturgical responses to the celebrant, which are: *Amen; Et cum spiritu tuo; Deo gratias; Gloria tibi, Domine; Laus tibi, Christe; Habemus ad Dominum; Dignum et justum est, and Sed libera nos a malo.*

b. In the second degree the faithful give those responses which the acolyte must pronounce according to the rubrics, and if Holy Communion is given during the Mass, also recite the *Confiteor* and the triple *Domine non sum dignus.*

c. The third degree is that in which the faithful recite parts of the *Ordinary of the Mass* with the celebrant, namely: *Gloria in excelsis Deo, the Credo, the Sanctus-Benedictus and the Agnus Dei.*

d. The fourth and final degree is that in which the faithful also recite with the celebrant parts of the *Proper of the Mass*: the *Introit, Gradual, Offertory, and Communion.* This last degree can be practiced with fitting dignity only by select and well trained groups.

32. In read Masses, the entire *Pater Noster*, an appropriate and ancient prayer in preparation for Communion, may be recited by the faithful, but only in Latin and with all joining in the *Amen.* Its recitation in the vernacular is forbidden.

33. Popular religious hymns may be sung during read Mass, but with the observance of that law which prescribes that they be suited to the separate parts of the Mass (Cf. n. 14b).

34. The celebrant should read in a raised voice all that the rubrics require to be said "in a clear voice," especially if the church

is big and the congregation large, so that all the faithful can follow the sacred action appropriately and easily.

d. The "conventual" Mass, which is also called Mass "in choir"

35. One may rightly include among the liturgical functions which excel because of their special dignity, the "conventual" Mass or Mass "in choir." This is the Mass which is celebrated in conjunction with the recitation of the Divine Office by those persons who are bound by laws of the Church to choir.

In fact, the Mass together with the Divine Office constitutes the height of Christian worship, full praise rendered daily to Almighty God with external and public solemnity.

But since this public and congregate offering of divine worship cannot be celebrated every day in all churches, those bound to the law of "choir" will perform it for the others. This applies principally to cathedral churches in relation to the entire diocese.

Therefore, all celebrations "in choir" should ordinarily be performed with special beauty and solemnity, that is to say, embellished with chant and sacred music.

36. The conventual Mass, therefore, must of its nature be a solemn Mass, or at least a *missa cantata*.

But where, because of special laws or special Indults, a dispensation is granted from the solemnity of Mass "in choir," recitation of the canonical Hours during the conventual Mass must be altogether avoided. Instead, it is preferable that the low conventual Mass be celebrated in that manner referred to in number 31, without, however, any use of the vernacular.

37. Regarding the conventual Mass the following must also be borne in mind:

a. Only one conventual Mass must be said each day, and that must coincide with the recitation of the Office in choir, unless otherwise prescribed by the rubrics. (*Additiones et Variationes in rubricis Missalis*, tit. I, n. 4). The obligation remains, however, for the celebration of other Masses in choir, as in the case of pious foundations and because of other legitimate reasons.

b. The conventual Mass follows the norms of the sung Mass or read Mass.

c. The conventual Mass must be celebrated after Terce, unless the director of the community has established that for a serious reason it should be celebrated after Sext or None.

d. Conventual Masses "outside of choir," until now sometimes prescribed by the rubrics, are prohibited.

e. *Assistance of priests in the Holy Sacrifice of Mass: what are called "synchronized" Masses*

38. Granted that sacramental concelebration in the Latin Church is limited by law to specific cases, and recalling the response of the Supreme Congregation of the Holy Office of May 23, 1957 (AAS 49 [1957] 37), which declared invalid the concelebration of the Sacrifice of the Mass by priests who, though wearing sacred vestments and moved by whatever intention, do not pronounce the words of consecration—it is not prohibited that, where many priests are assembled on the occasion of Congresses, "one alone celebrates while the others (whether all or the majority) participate in the celebration and during it receive the sacred species from the hands of the celebrant," provided that "this is done for a just and reasonable cause and that the Bishop has not decreed otherwise to avoid startling the faithful," and provided that in so doing there does not lurk that error pointed out by the Supreme Pontiff Pius XII, which would hold that one Mass at which 100 priests assist with religious devotion is the same as 100 Masses celebrated by 100 priests. (Cf. Address to Cardinals and Bishops, Nov. 2, 1954: AAS 46 [1954] 669-670; and to the International Congress on Pastoral Liturgy at Assisi, Sept. 22, 1956; AAS 48 [1956] 716-717.)

39. What are called "synchronized" Masses are forbidden, however. By this term is understood Masses celebrated in the following way: two or more priests at one or more altars simultaneously celebrating the Mass in such a way that all the actions and all the words are done and said at the same time, even using—particularly if the number of celebrants is large—some modern instruments with which the absolute uniformity or "synchronization" can more easily be achieved.

B. THE DIVINE OFFICE

40. The Divine Office is said either "in choir" or "in common" or "alone."

It is "in choir" if the Divine Office is said by a community held to the choir by ecclesiastical laws; "in common" when said by a community not bound by the rule of choir.

In whatever manner the Divine Office is recited, whether "in choir" or "in common" or "alone," it must always be considered an act of public worship rendered to God in the name of the Church

if it is said by those persons who are bound to its recitation by ecclesiastical laws.

41. By its nature, the Divine Office is so composed that it is intended to be recited by alternating groups. Moreover, some parts, by their nature, require that they be sung.

42. From this, it follows that the fulfillment of the Divine Office "in choir" is to be continued and favored; the fulfillment of the Divine Office "in common," as also the singing of at least some parts of the Office, is highly recommended, according to the appropriateness of time, place, and persons.

43. The recitation of the psalms "in choir" or "in common" must be done with fitting dignity, with observation of the proper tone, with appropriate pauses and full harmony of voices, whether it is done in Gregorian chant or without singing.

44. If the psalms are to be chanted in the canonical hours in which they occur, at least a part should be sung in Gregorian chant, either in alternating psalms or in alternating verses of the same psalm.

45. The ancient and venerable custom of chanting Vespers with the people on Sundays and feastdays, according to rubrics, should be preserved where it now exists, and should be introduced in those places where it does not exist to the extent that it is possible, at least several times a year.

Let Ordinaries, furthermore, take care that the singing of Vespers on Sundays and feastdays not fall into disuse because of the introduction of evening Mass. In fact, the evening Masses which the Ordinary may permit "if required for the spiritual good of a considerable part of the faithful" (Apostolic Constitution *Christus Dominus*, Jan. 6, 1953; AAS 45 [1953] 15-24; *Instruction* of the Supreme Congregation of the Holy Office, same day; AAS 45, 47-51; *Motu Proprio Sacram Communionem*, March 19, 1957: AAS 49 [1957] 117-178) must not detract from the liturgical functions and pious exercises with which the Christian people normally sanctify feastdays.

Therefore, the custom of chanting Vespers or of practicing other pious exercises with Benediction of the Blessed Sacrament is to be preserved where it exists even if evening Mass is celebrated.

46. In seminaries of clerics, therefore, whether diocesan or religious, at least some part of the Divine Office should be recited in common regularly, and, whenever possible, in chant. On Sundays and feastdays Vespers, at least, should be sung. (Cf. can. 1367, 3.)

C. BENEDICTION OF THE BLESSED SACRAMENT

47. Benediction of the Blessed Sacrament is a true liturgical function. It must therefore be performed as prescribed in the *Roman Ritual*, tit. X, ch. V, n. 5.

If some other manner of imparting Benediction of the Blessed Sacrament exists in some place by immemorial custom, this may be preserved subject to permission of the Ordinary; prudence recommends, however, that the Roman manner of Benediction of the Blessed Sacrament be insisted upon.

2. Regarding certain kinds of sacred music

A. SACRED POLYPHONY

48. The works of sacred polyphony of ancient or recent composers must not be allowed in liturgical functions before it is first of all ascertained that they are composed or adapted in such way as to correspond to the norms and admonitions set forth in the *Encyclical Musicae sacrae disciplina*. When in doubt, the Diocesan Commission for Sacred Music is to be consulted.

49. Ancient compositions of sacred polyphony which are still buried in archives, should be diligently sought out, and, if necessary, steps should be taken for their fitting preservation. Let experts tend to their publication either in critical editions or in adaptations for liturgical use.

B. MODERN SACRED MUSIC

50. Composition of modern sacred music must not be used in liturgical functions unless they are composed in conformity with liturgical laws and rules that pertain to sacred music, in accordance with the *Encyclical Musicae sacrae disciplina* (AAS 48 [1956] 19-20). In this matter, judgment must be given by the Diocesan Commission for Sacred Music.

C. POPULAR RELIGIOUS SONG

51. Popular religious song is to be highly recommended and promoted. By means of it, in fact, Christian life is filled with religious spirit and the minds of the faithful are elevated.

Popular religious song has a place in all the solemnities of Christian life, whether in public or in the family, and even during the labors of daily life; but it has an even nobler part to play in all the "pious exercises" performed inside and outside the church;

and it is sometimes admitted in liturgical functions themselves, according to the norms set down in numbers 13-15.

52. So that popular religious songs may then accomplish their purpose, "it is necessary that they fully conform to the doctrine of the Catholic Faith, that they expound and explain it rightly, that they use simple language and simple melodies, that they be free of ostentatious and inane superfluity of words, and finally, even if they are short and catchy, that they contain a religious dignity and seriousness." (*Musicae sacrae disciplina*: AAS 48 [1956] 20.) The Ordinary must watch with care that these prescriptions be observed.

53. All those who are interested in the subject are urged to collect the popular religious songs, even the most ancient, which have been written or passed down by word of mouth, and to publish them for the use of the faithful, subject to the approval of the Ordinaries of places.

D. RELIGIOUS MUSIC

54. That music should be greatly esteemed and assiduously cultivated which, while it cannot be admitted into liturgical functions because of its particular characteristics, still tends to arouse religious sentiments in those who hear it and to foster worship, and is therefore justly and properly called *religious music*.

55. The proper places for performing works of religious music are concert halls or, auditoriums, but not churches consecrated to the worship of God.

However, should there be no auditorium or other convenient place and it is thought that a concert of religious music would be of spiritual benefit to the faithful, the Ordinary of the place may permit such a concert to be presented in a church, provided that the following are observed:

a. For any such concert, the written authorization of the local Ordinary is required;

b. Requests for such authorization must be made in writing, stating the day of the concert, the works to be performed, and the names of the conductors (of both instrumental and choral ensembles) and the names of the performers;

c. The Ordinary must not give permission if, after having consulted the Diocesan Commission of Sacred Music and sought the advice of other experts in the matter, he is not certain that the works proposed are not only of artistic merit and sincere in their

expression of Christian piety, but also that the performers possess those qualities listed in numbers 97-98;

d. The Blessed Sacrament must be removed from the church before the performance and be placed in a chapel or even in the sacristy; if this is not possible, the audience must be notified of the presence of the Blessed Sacrament in the church and the rector of the church must diligently take care that due respect to the Blessed Sacrament is observed;

e. If tickets are sold or programs distributed, this must take place outside the church;

f. The musicians, the singers, and the audience must comport themselves in dress and conduct with the seriousness proper to the sanctity of a holy place;

g. According to circumstances, it is preferable that the concert be concluded with some pious exercise, or still better, with Benediction of the Blessed Sacrament, in order that the spiritual elevation intended by the concert might, as it were, be crowned by this sacred function.

3. Regarding books on liturgical chant

56. Books on the liturgical chant of the Roman Church published up to the present are:

The Roman Gradual, with the Ordinary of the Mass.

The Roman Antiphonal for the daily Hours.

The Office of the Dead, of Holy Week, and of the Nativity of our Lord Jesus Christ.

57. The Holy See reserves to itself all rights of use and ownership of all the Gregorian melodies contained in the liturgical books of the Roman Church and approved by it.

58. The decree of the Sacred Congregation of Rites of August 11, 1905—the “Instruction concerning the publication and approval of books containing liturgical Gregorian chant” (*Decr. Auth. S.R.C. 4166*)—remains in force, as do the subsequent “Statement regarding the publication and approval of books containing liturgical Gregorian chant” of February 14, 1906 (*Decr. Auth. S.R.C. 4178*) and the Decree of February 24, 1911, which referred to some special questions about the approval of books on the chant of the “Propers” for certain dioceses and religious congregations (*Decr. Auth. S.C.R. 4260*).

What was laid down by the Sacred Congregation of Rites on August 10, 1946, “Concerning permission to publish liturgical

books" (AAS 38 [1946] 371-372) also applies to books on liturgical chant.

59. Therefore, the *authentic* Gregorian chant is that which is found in the "typical" Vatican editions, or which is approved by the Sacred Congregation of Rites for some particular church or religious community, and so it must be reproduced only by editors who have proper authorization, accurately and completely, as regards both melodies and the texts.

The signs, called *rhythmica*, which have been privately introduced into Gregorian chant, are permitted, provided that the force and meaning of the notes found in the Vatican books of liturgical chant are preserved.

4. Regarding musical instruments and bells

A. SOME GENERAL PRINCIPLES

60. The following principles on the use of musical instruments in the sacred liturgy are recalled:

a. In view of the nature of the sacred liturgy, its holiness and its dignity, the use of any kind of musical instrument should in itself be perfect. It would therefore be better to entirely omit the playing of instruments (whether the organ alone or other instruments) than to permit it to be done indecorously. And in general it is better to do something well on a small scale than to attempt something elaborate without sufficient resources to do it properly.

b. It is necessary to preserve the difference between sacred and profane music. There are musical instruments which by origin and nature—such as the classical organ—are directly fitted for sacred music: or others, as certain string and bow instruments, which are more easily adapted to liturgical use; while others, instead, are by common opinion proper to profane music and entirely unfit for sacred use.

c. Finally, only those musical instruments which are played by the personal action of the artist may be admitted to the sacred liturgy, and not those which are operated automatically or mechanically.

B. THE CLASSIC ORGAN AND SIMILAR INSTRUMENTS

61. The classic or pipe organ has been and remains the principal solemn liturgical musical instrument of the Latin Church.

62. The organ intended for liturgical services, even if small, must be constructed according to the rules of that craft and must be equipped with tones that befit religious use. Before it is used,

it should be duly blessed and it always should be diligently cared for as a sacred object.

63. In addition to the classic organ, the use of that instrument called the "harmonium" is also permitted, but only on condition that its tonal quality and amplitude of sound makes it suitable to sacred use.

64. That kind of organ called "electronic" may be tolerated temporarily in liturgical functions when means for buying a pipe organ, even a small one, are lacking. However, the explicit permission of the Ordinary of the place is necessary in each individual case. He should first of all consult the Diocesan Commission for Sacred Music and other persons competent in the matter, who should suggest all those points which would make the particular instrument suitable for sacred use.

65. The players of the musical instruments (see numbers 61-64) must be sufficiently skilled in their task, whether for accompanying sacred chant or choral music, or for merely playing the organ. Also, since it is often necessary to play "ex tempore" something appropriate to the different phases of liturgical functions, they should have knowledge and experience of the rules which govern the organ and sacred music.

The players of these instruments should take good care of the instruments entrusted to them. And as they sit at the organ during sacred functions they must reflect upon the active part they play in giving glory to God and edifying the faithful.

66. The playing of the organ, whether to accompany liturgical functions or pious exercises, should be adapted with diligent care to the liturgical character of the season or the day, to the nature of the rites or exercises, as well as to their specific parts.

67. Unless ancient custom or another special reason approved by the Ordinary of the place counsels otherwise, the organ should be located in a convenient place near the main altar, but in such manner that singers or musicians standing on a raised platform are not conspicuous to the faithful in the body of the Church.

C. SACRED INSTRUMENTAL MUSIC

68. During liturgical functions, especially on the more solemn days, musical instruments other than the organ may also be used—especially those with strings that are played with a small bow—either with the organ or without it, in musical performances or in accompaniment to song, strictly observing however those laws

which derive from the principles enunciated above in number 60, which are:

a. That musical instruments be used which are in accord with sacred usage;

b. That the sound of these instruments be produced in such manner and with such gravity (with a sort of religious chastity) as to avoid the clangor of profane music and to foster the devotion of the faithful;

c. That the choir director, the organist, and the artists be skilled in the use of the instruments and familiar with the laws of sacred music.

69. The Ordinaries of places must carefully watch, above all with the assistance of the Diocesan Commission for Sacred Music, so that these prescriptions pertaining to the use of instruments in the sacred liturgy be strictly observed. And let them not fail, if there is need, to give special instructions in the matter, adapted to conditions and approved customs.

D. ON MUSICAL INSTRUMENTS AND MECHANICAL MUSIC DEVICES

70. Those musical instruments which by common consent and usage are suited only for profane music must be absolutely prohibited in liturgical functions and pious exercises.

71. The use of "automatic" instruments and machines such as the automatic organ, phonograph, the radio, dictaphone, or tape recorder, and other similar devices, are absolutely forbidden in liturgical functions or pious exercises, whether inside or outside the church, even if they are used only to transmit sacred discourses or music, or to replace or assist the singing of the choir or the faithful.

One may use such machines, even in the church, but outside liturgical functions and pious exercises, in order to listen to the Supreme Pontiff or the Ordinary of the place or other sacred orators. They may also be used to instruct the faithful in Christian doctrine, in sacred chant or in popular religious song, as well as for directing and sustaining the singing of the people during processions outside the church.

72. "Loudspeakers" may be used in liturgical functions and pious exercises to amplify the live voice of the celebrant or of a "commentator" or other person who is permitted to speak according to the rubrics, and has the permission of the rector of the church.

73. The use of film projectors, especially machines, whether silent or with sound, is strictly prohibited in church, even though it is for a pious, religious, or charitable cause.

Let it be noted too, that in constructing or adapting halls for meetings or entertainment near the church or, in the absence of another place, beneath the church, there must be no entrance from the hall into the church, and noise from the hall must not disturb in any manner the sanctity and the silence of the holy place.

E. ON THE TRANSMISSION OF SACRED FUNCTIONS BY RADIO AND TELEVISION

74. For the transmission by radio or television of liturgical functions or pious exercises which take place outside or inside a church, the express authority of the Ordinary of the place is required. He must not give it if it is not first ascertained:

a. That the singing and the sacred music correspond fully to the laws of both the liturgy and sacred music;

b. That, besides, if there is to be television transmission, all those who are to take part in the sacred function are so well instructed that the celebration may take place in conformity with the rubrics and with dignity in every respect.

The Ordinary of the place may give standing permission for the regular transmission of functions from the same church when, all things considered, he is satisfied that all requirements will be diligently observed.

75. Television cameras should be kept out of the sanctuary as much as possible, and they should never be so close to the altar that they interfere with the sacred rites.

The television cameramen and their attendants must comport themselves with that seriousness which the place and the sacred rites require. They must not in the least disturb the piety of those present, especially in those moments which demand the greatest devotion.

76. All that was said in the foregoing number should be observed by photographers also, even more carefully, in fact, considering the ease with which they can move their cameras about.

77. The individual rectors of churches must be vigilant to see that the things prescribed in numbers 75-76 are faithfully observed, but the Ordinaries of places must give more detailed instructions when circumstances require them.

78. Since the nature of a radio broadcast demands that the listeners be able to follow it without interruption, it is fitting in broadcasts of Masses that the celebrant, especially if there is no "commentator," pronounce those words in a *slightly raised voice* which the rubrics require to be recited *in low voice*; likewise, those which are to be spoken *in a clear voice* should be pronounced even louder, so that the radio audience may follow everything with ease.

79. It is well to advise the radio and television audience before the broadcast takes place that the broadcast or the telecast is not sufficient to satisfy the obligations of attending Mass.

F. ON THE TIMES WHEN THE PLAYING OF MUSICAL INSTRUMENTS IS FORBIDDEN

80. Since the playing of the organ and, even more, that of other instruments is meant to adorn the sacred liturgy, the use of these instruments should be regulated by the degrees of joy with which the various liturgical days and seasons are distinguished.

81. In all liturgical functions, therefore, with the sole exception of Benediction of the Blessed Sacrament, the playing of the organ and all other musical instruments is prohibited during these times:

a. During Advent, that is, from first Vespers of the first Sunday of Advent until None of the Vigil of the Nativity of Our Lord;

b. During Lent and Passiontide, that is, from Matins of Ash Wednesday until the *Gloria in excelsis Deo* in the solemn Mass of the Easter Vigil;

c. On the Ferials and Saturday of the Ember Days of September, if the Office and the Mass are of these days;

d. During Offices and Masses of the dead.

82. The playing of other instruments, except the organ, is furthermore prohibited in Septuagesima, Sexagesima, and Quinquagesima Sundays and on the ferials that follow these Sundays.

83. However, on the days and in the seasons on which the above prohibitions are effective, the following exceptions are established:

a. The playing of the organ and other instruments is permitted on feasts of precept and holydays (except Sundays), as well as on the feastdays of the principal patron saint of the place, on the title day or anniversary of the dedication of a church and on the title or founder day of a religious community; or if some extraordinary solemnity occurs;

b. The playing of the organ or harmonium only is permitted on the Third Sunday of Advent and the Fourth Sunday of Lent, also on Thursday of Holy Week during the Mass of Chrism, and from the beginning of the solemn evening Mass in *Cena Domini* until the end of the *Gloria in excelsis Deo*;

c. Likewise, the organ or the harmonium only are permitted at Mass and during Vespers solely to accompany the singing.

The Ordinaries of places can make these prohibitions and permissions more precise according to the approved custom of places or regions.

84. The organ and the harmonium must remain completely silent during the Holy Triduum, that is, from midnight which begins the fifth ferial in *Cena Domini* until the *Gloria in excelsis Deo* of the solemn Mass of the Easter Vigil, and they must not be used even to accompany singing, except as provided in number 83-b.

Furthermore, the playing of the organ and harmonium is prohibited during this Triduum without any exception and notwithstanding any contrary custom whatsoever, even during pious exercises.

85. The rectors of churches and other responsible individuals must not fail to explain to the faithful the reason for this liturgical silence. They must not forget to take care that, on these days and during these seasons, the other liturgical prescriptions *about not ornamenting the altars* be observed also.

G. ON BELLS

86. All responsible persons are bound to preserve strictly the ancient and approved use of bells in the Latin Church.

87. Bells are not to be used in a church if they have not been solemnly consecrated or at least blessed. After this, they are to be treated with the care due to sacred objects.

88. The approved customs and the different ways of ringing the bells, according to the various purposes for which they are rung, are to be carefully preserved. Ordinaries of places should set down the traditional and customary norms in this matter, or, if there are none, prescribe them.

89. Innovations which are meant to give a fuller sound to the bells or to simplify their ringing, may be permitted by local Ordinaries after they have consulted experts in the matter, but in cases of doubt the problem is to be referred to the Sacred Congregation of Rites.

90. Besides the different customary and approved methods of

ringing bells mentioned in number 88, there are in some places certain apparatuses of many small bells hung in the same bell tower, which are used for the execution of various songs and melodies.

Such playing of the bells, which is commonly called a "carillon" (in German "Glockenspiel") is to be excluded entirely from liturgical use. The small bells destined for such use, then cannot be consecrated or blessed according to the solemn rite of the Roman Pontifical, but only with the simple blessing.

91. Everything should be done to see that all churches and public and semi-public oratories are furnished with at least one or two bells, even if they must be small. It is strictly forbidden to use in place of bells any machine or instrument for the mechanical or automatic imitation or amplification of the sound of bells. One may use such machines or instruments if, as has been explained above, they are to be used in the manner of a "carillon."

92. For the rest, the prescriptions of canons 1169, 1185, and 612 of the Code of Canon Law are to be scrupulously observed.

5. Regarding the persons who have the principal parts in sacred music and the sacred liturgy

93. The *priest celebrant* presides at all liturgical functions. All others are to participate in the liturgical function in the manner proper to each.

a. *Clerics*, who participate in liturgical functions in the manner and form prescribed by the rubrics, that is to say, as clerics, acting either as sacred ministers or in place of minor ministers, or even taking part in the choir or *schola cantorum*, exercise a true and proper ministerial service by virtue of their ordination and assumption of the clerical state.

b. *The laity also exercise an active liturgical participation* by virtue of their baptismal character because of which in the Holy Sacrifice of the Mass they offer in their own way, along with the priest, the divine victim to God the Father. (Cf. Encyclical *Mystici Corporis Christi*, June 29, 1943: AAS 35 [1943] 232-233; Encyclical *Mediator Dei*, November 20, 1947: AAS 39 [1947] 555-556).

c. Therefore the laity of male sex, whether children, youth, or men, when they are appointed by the competent ecclesiastical authority as ministers of the altar or to execute sacred music, if they fulfill such duties in the manner and form established by the ru-

brics, exercise a *direct but delegated ministerial service*, on the condition that, where they are to sing, they form an actual part of the "choir," the *schola cantorum*.

94. The priest celebrant and the sacred ministers, besides an accurate observance of the rubrics, should endeavor to execute their sung parts as correctly, distinctly, and artistically as they can.

95. Whenever it is possible to choose the persons who will celebrate liturgical functions, it is better that those be preferred who are recognized for their singing ability, especially for the more solemn liturgical functions or for those in which the chant is more difficult or when the function is to be transmitted by radio or television.

96. The active participation of the faithful, especially at Holy Mass and some more complex liturgical functions, can be more easily accomplished with the use of a "commentator." At the proper moment and in a few words, he can explain the rites and the prayers or lessons being read by the celebrant or his sacred ministers, and he can direct the external participation of the faithful—their responses, prayers, and songs. Such a commentator is permitted if the following rules are observed:

a. It is fitting that the role of commentator be performed by a priest or at least a cleric. When they cannot be had, the task may be entrusted to a layman of outstanding Christian life who is well instructed in his role. Women may never assume the role of commentator. It is only permitted that, in case of necessity, a woman be used as director of the song and prayers of the faithful.

b. If the commentator is a priest or a cleric, he should be vested in surplice and stand in the sanctuary near the communion rail or in the pulpit. If he is a layman, he should stand in a convenient place in front of the faithful, but not in the sanctuary or the pulpit.

c. The explanations and directions given by the commentator must be prepared in writing; they must be brief and serious, delivered at a fitting moment and with subdued voice. They must never rise above the prayers of the celebrant. In a word, they must be so spoken as to be a help and not a hindrance to the devotion of the faithful.

d. In directing the prayers of the faithful, the commentator must remember the prescriptions given above in 14-c.

e. In those places where the Holy See has given permission for the reading of the Epistle and Gospel in the native tongue after the Latin text has been chanted, the commentator may not substitute for the celebrant, deacon or subdeacon in reading them (cf. n. 16-c).

f. Let the commentator bear the celebrant in mind and so accompany the sacred action that he does not retard or interrupt it, and so that the entire liturgical function may progress in harmony, dignity, and devotion.

97. All those who take part in sacred music, as composers, organists, choir directors, singers, or musicians should above all give good example of Christian life to the rest of the faithful because they directly or indirectly participate in the sacred liturgy.

98. The same persons, besides bearing in mind the required excellence of faith and Christian morals, should possess a greater or lesser instruction in accordance with their circumstances and participation in the liturgy. Therefore:

a. *Authors or composers of sacred music* should possess sufficient knowledge of the sacred liturgy itself under its historical, dogmatic or doctrinal, practical or rubrical aspects. They should also know Latin. And, finally, they must have a sound training in the art of sacred and of profane music and in the history of music.

b. *Organists and choir directors* must have a broad knowledge of the sacred liturgy and sufficient understanding of the Latin tongue. They should be experts also in their art so that they will be able to fulfil their duty with competence and dignity.

c. The *singers* too, children as well as adults, must be given such an understanding of the liturgical functions and texts that they are to sing, according to their capacity, that their song may go out from the intelligence of the mind as well as from the affection of the heart, as the "reasonable obedience" of their service demands. Let them also be trained to pronounce the Latin words correctly and distinctly. Rectors of churches and other responsible persons must see to it that there is good order in the part of the church occupied by the singers and that sincere devotion reigns there.

d. Finally, those *instrumental musicians* who perform sacred music should not only be very expert in the technique of their own instrument but should also know well how to adapt its use to the laws of sacred music, and they should be so instructed in liturgical matters that they can harmoniously contribute the external exercise of their art with pious devotion.

99. It is highly desirable that cathedral churches and, at least the parish churches or other ones of major importance, have their own permanent musical "choir," a *schola cantorum*, which is capable of giving true ministerial service according to the norms of articles 93-a and c.

100. If in some place, such a musical choir cannot be organized, the institution of a choir of the faithful is permitted, whether "mixed" or entirely of women or of girls only.

Such a choir should take its position in a convenient place, but outside the sanctuary or communion rail. In such a choir too, the men should be separated from the women or girls, scrupulously avoiding anything that is not fitting. The Ordinaries of places must not fail to establish precise rules, with which the rectors of churches should comply.

101. It is desirable that the organists, choir directors, singers, musicians and all others engaged in the service of the church offer their works of piety and of zeal for the love of God, without any recompense.

Should it be that they are unable to offer their services gratuitously, Christian justice and charity demand that ecclesiastical superiors give them just pay, according to the various approved customs of the place and also in observance of the ordinances of civil laws.

102. It is therefore fitting that the Ordinaries of places, after consulting the Commission for Sacred Music, publish a list which specifies for the entire diocese the recompense to be given to the different persons enumerated in the preceding article.

103. It is necessary, finally, that accurate provisions be made for these same persons in all that pertains to "social security," observing the civil laws, if they exist, or if they do not, the regulations which the Ordinaries should opportunely give.

6. Regarding the necessity of cultivating sacred music and liturgical music

A. ON THE GENERAL INSTRUCTION TO BE GIVEN TO THE CLERGY AND TO THE PEOPLE CONCERNING SACRED MUSIC AND THE SACRED LITURGY

104. Sacred music is closely linked to the liturgy; sacred chant is an integral part of the liturgy itself (n. 21). Popular religious singing is used to a great extent in pious exercises and sometimes also in liturgical functions (n. 19). From this, it is easy to conclude that instructions on sacred music and on sacred liturgy cannot be separated; both are necessary to the Christian life, in varying degrees, according to the different positions and ranks of the clergy and the faithful.

For this reason, all must strive to acquire, according to their capacity, at least some instruction in sacred liturgy and sacred music.

105. *The Christian family* is the natural and first school of Christian education, in which, little by little, children are led to know and practice the Christian faith. An effort should be made, therefore, to see to it that the children, according to their age and reason, learn to participate in the pious exercises and liturgical functions, especially in the Sacrifice of the Mass, and begin to learn and love popular religious song in the family and in the church (cf. n. 9 and 51-53).

106. The following should be observed in the *primary and secondary schools*:

a. If the schools are directed by Catholics and are free to follow their own programs, provisions should be made for the children to learn popular sacred hymns in the schools themselves, and to receive, according to their understanding, a more complete instruction on the Holy Sacrifice of the Mass and the manner of participating in it. They should also begin to sing the more simple Gregorian melodies.

b. If, however, it is a question of public schools subject to civil laws, the Ordinaries of places must take care to give suitable regulations to provide for the necessary education of the children in sacred liturgy and sacred chant.

107. What has been said about the primary and elementary schools applies with even greater necessity to the *intermediate or secondary schools* where adolescents must acquire that maturity needed for sound social and religious life.

108. The liturgical and musical education described so far should be carried as far as *the highest institutes of letters and science*, called "universities."

In fact, it is most important that those who have pursued higher studies and have assumed important roles in the life of society, should also have received a fuller instruction in the complete Christian life.

Therefore, all priests in whose care *university students* have in any way been entrusted should strive to lead them theoretically and practically to a more complete knowledge and participation in the sacred liturgy, and as circumstances permit should use that form of Mass which is treated of in numbers 26 and 31.

109. If a certain degree of knowledge of the sacred liturgy and sacred music is required of all the faithful, *young men who aspire to the priesthood* must achieve a complete and sound instruction on the whole of the sacred liturgy and of sacred chant.

Therefore, everything concerning this question established by the Code of Canon Law (canons 1364, 1 and 3; 1365, 2) or more specifically ordered by the competent authority, must be accurately observed, under serious obligation of conscience of all those concerned. (Cf. especially the Constitution *Divini cultus*, Dec. 20 1928, on the increasing impetus to be given to the liturgy and to Gregorian chant and sacred music: AAS 31 [1929] 33-41.)

110. A sound and progressive instruction in the sacred liturgy and sacred chant must also be given to both men and women Religious as well as to members of secular institutes, from the time of probation and the novitiate.

One must also see to it that there are able teachers prepared to instruct, direct, and accompany sacred chant in religious communities of men and women and in the colleges and universities dependent upon them.

The superiors of men and women Religious must strive so that all the members of their communities, and not merely select groups, have sufficient practice in sacred chant.

111. There are *churches* which, of their nature, require that the sacred liturgy together with sacred music be carried out with special beauty and splendor; such are the larger parish churches; collegiate, cathedral, or abbatial churches; churches of major religious houses; major shrines. Persons attached to such churches—clerics, ministers, and musicians—must strive with all care and attention to become able and ready to perform the sacred chant and liturgical functions perfectly.

112. Special care must be given to introducing and supervising the sacred liturgy and sacred chant in *foreign missions*.

First of all, one must make a distinction between peoples endowed with human culture, sometimes centuries old and very rich, and peoples who still lack a high level of culture.

With this in mind, the following general rules must be heeded:

a. Priests who are sent to foreign missions should have a sound training in the sacred liturgy and sacred chant.

b. If peoples are involved who have a highly developed musical culture of their own, the missionaries should endeavor, with due precautions, to adapt the native music to sacred use. They should organize pious exercises in such a way that the native faithful can express their religious devotion in the language and melodies of their own people. And it must not be forgotten that the Gregorian

melodies themselves, as experience has proven, can sometimes be easily chanted by natives because they often have a certain affinity to their own songs.

c. On the other hand, in the case of a less civilized people, what has been suggested above in *b* must be modified and adapted to the particular capability and character of those people. Where the family and social life of the people is filled with great religious feeling, the missionaries should take special care not to extinguish that religious spirit but rather, after having overcome superstition, render it Christian especially by means of pious exercises.

B. ON PUBLIC AND PRIVATE INSTITUTIONS FOR THE ADVANCEMENT OF SACRED MUSIC

113. Parish priests and rectors of churches must be diligent in seeing to it that there are children and young men, or even older men who are recommended because of their piety, well instructed in the ceremonies and also sufficiently proficient in the execution of sacred and popular religious singing.

114. Still more important to sacred and religious singing is that institution called a "boys' choir," which has several times been praised by the Holy See. (Apostolic Constitution *Divini cultus*: AAS 21 [1929] 28; Encyclical *Musicae sacrae disciplina*: AAS 48 [1956] 23.)

It is to be desired, and striven for, that every church have a boys' choir, and that its members be instructed in the sacred liturgy and particularly in the art of singing well and piously.

115. It is therefore recommended that there be in every diocese an institute or school of voice and organ, in which organists, choir masters, singers, and even the instrumental musicians, receive good instruction.

It may be sometimes more suitable that such an institute be created by several dioceses which unite for the purpose. Parish priests and rectors of churches must not neglect to send chosen young men to these schools and give the necessary encouragement to their studies.

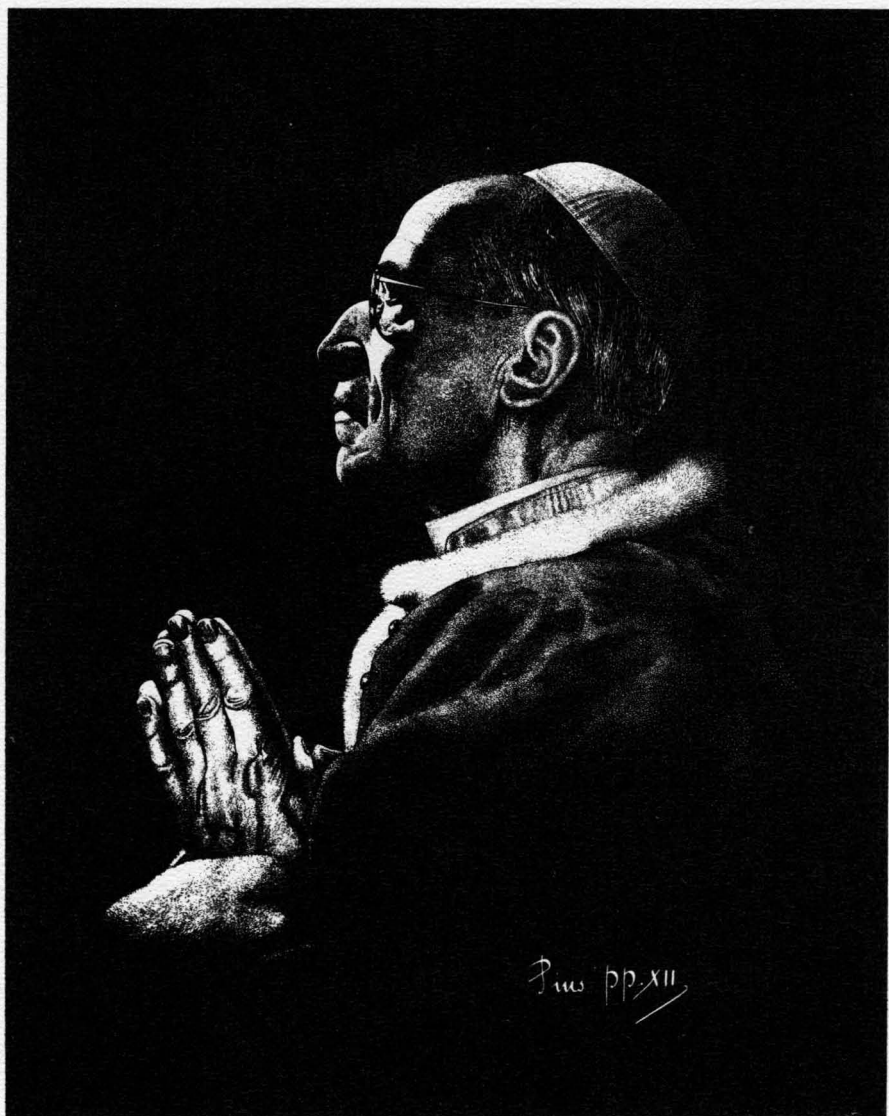
116. Higher institutes or academies devoted exclusively to the most complete instruction in sacred music are to be considered most useful. Among these institutes the place of honor is held by the Pontifical Institute of Sacred Music, founded in Rome by St. Pius X.

Let it be the concern of Ordinaries to send priests who are gifted with special talents and love for this art to the aforemen-

. . . the artist who is firm in his faith and leads a life worthy of a Christian, who is motivated by the love of God and reverently uses the powers the Creator has given him, expresses and manifests the truths he holds and the piety he possesses so skillfully, beautifully and pleasingly in colors and lines or sounds and harmonies that this sacred labor of art is an act of worship and religion for him. It also effectively arouses and inspires people to profess the faith and cultivate piety.

The Church has always honored and always will honor this kind of artist. It opens wide the doors of its temples to them because what these people contribute through their art and industry is a welcome and important help to the Church in carrying out its apostolic ministry more effectively.

Pope Pius XII



We have the Columban Fathers, publishers of *The Far East*, St. Columbans, Nebraska, to thank for the picture of our beloved Pope Pius XII. It is an etching by John Andrews after a portrait by Karsh of Ottawa.

tioned institutes, particularly to the Pontifical Institute of Sacred Music in Rome.

117. In addition to the institutes whose purpose it is to teach sacred music, many societies have been founded which, bearing the name of St. Gregory the Great or of St. Cecilia or of other saints, aim in various ways at fostering the study of sacred music. Sacred music can derive great advantages from an increase in the number of these societies and from national and international associations of them.

118. A special *Commission for Sacred Music* must exist in every diocese, as has been required since the time of Pius X. (*Motu proprio Tra la Sollecitudini*, Nov. 20, 1903: AAS 36 [1903-04] 24; *Decr. auth.* S.R.C. 4121.) The members of such Commissions, priests and laymen, are named by the Ordinary of the place who should choose men who have training and experience in the various kinds of sacred music.

Since sacred music is closely linked with the liturgy and the latter with sacred art, there should also be a *Commission for Sacred Art* and a *Commission for the Sacred Liturgy* established in every diocese. (Circular Letter of the Secretariat of State, Sept. 1, 1924, Prot. 34215; *Encyclical Mediator Dei*, Nov. 20, 1947: AAS 39 [1947] 561-562.) But there is nothing which forbids, and sometimes it is even advisable, that the three above-mentioned commissions meet together instead of separately and, by an exchange of opinions, discuss and try to solve their common problems.

Moreover, the Ordinaries of places should take care that the commissions meet as often as circumstances require. It is also desirable that the Ordinaries themselves sometimes attend these meetings.

This Instruction on sacred music and the sacred liturgy was submitted to His Holiness Pope Pius XII by the undersigned Cardinal. His Holiness deigned to approve in a special way the whole and the single parts and ordered that it be promulgated and, that it be exactly observed by all to whom it applies.

Notwithstanding anything else to the contrary.

Given at Rome, from the Office of the Sacred Congregation of Rites, on the feastday of St. Pius X, Sept. 3, 1958.

GAETANO CARDINAL CICOGNANI, *Prefect*,
ARCHBISHOP ALFONSO CARINCI, *Secretary*.

THE NEW INSTRUCTION ON SACRED MUSIC AND LITURGY

One of the last important acts of the late Pope Pius XII was to approve, on September 3, 1958, the feast of St. Pius X, a new instruction on sacred music and the liturgy issued by the Sacred Congregation of Rites. The instruction contains little that is new in the sense of innovation. Its importance lies in the careful detailing and underlining of the prescriptions already sketched in existing legislation, from the *Tra le sollecitudini* of Pius X to the *Musicae sacrae disciplina* of Pius XII. It is a lengthy document that merits scrupulous study. Here we can only excerpt and annotate those parts that have a more direct bearing on sacred music, leaving to future issues a more minute study of the instruction as a whole.

Gregorian Chant

With regard to Gregorian chant, which it defines as "the sacred song of the Roman Church" (n. 5), the instruction points out that it "does not of its nature require the accompaniment of organ or other musical instrument" (*ibid.*). The document calls attention to the well-known fact that the only authentic chant is that which appears in the typical Vatican editions of the Roman Gradual, the Roman Antiphonal and in the Offices of the Dead, of Holy Week and Christmas (n. 59), or has been approved for some particular church or religious institute. The rhythmical signs are permitted, but only provided that the "nature and arrangement of the notes as given in the Vatican books of liturgical chant are preserved intact" (*ibid.*).

Emphasis is placed on the need for a popular appreciation of at least the simpler chants of the Ordinary of the Mass. The instruction suggests that "the faithful throughout the world learn the following easier Gregorian melodies: the *Kyrie eleison*, *Sanctus-Benedictus* and *Agnus Dei* according to Mass XVI of the Roman Gradual; the *Gloria in excelsis Deo*, together with the *Ite, missa est—Deo gratias* from Mass XV; and either *Credo I* or *Credo III* (n. 25).

Sacred Polyphony

The instruction defines sacred polyphony as the "measured song originating from motifs of Gregorian chant and performed in several voices without instrumental accompaniment" (n. 6). It includes not only the music of the classical period of Palestrina, but

also the Latin music of an earlier era, and it points out in addition that “the art is still being cultivated by distinguished masters” (ibid.). While sacred polyphony is permitted at all liturgical functions, it should be employed only “on condition that there is a choir capable of singing it artistically” (n. 17). But care should be exercised in selecting such music, whether by ancient or by modern composers; works of this kind should not be introduced into the service “until it has been definitely ascertained that, in their original or adapted form, they correspond fully to the pertinent norms and admonitions given in the encyclical *Musicae sacrae disciplina*” (n. 48).

Modern Sacred Music

Modern sacred music is defined by the instruction as “music composed in more recent times, with the advance in musical technique. It is performed in several voices and does not exclude instrumental accompaniment” (n. 7). Again the instruction insists on two precautions: that it “breathe a spirit of devotion and reverence” (ibid.), and that there be “a choir capable of singing it artistically” (n. 18). “Works of modern sacred music may not be used in liturgical services unless they are composed in conformity with the laws of liturgy and of sacred music itself” (n. 50)—a stipulation that harks back to St. Pius X who likewise gave only this negative approval to modern musical compositions, not only for any dislike of modern compositions but for fear that the spirit of secularism, so rampant in much of modern music, might enter the church.

Musical Instruments in General

The instruction echoes Pope Pius XII’s predilection for music with instrumental accompaniment. But not just any kind of playing! “In view of the nature, holiness and dignity of the sacred liturgy, the playing of any musical instrument should obviously be of the greatest possible excellence” (n. 60). Organists and choirmasters should note the following remark: “It would therefore be better to forego the use of instruments entirely, whether of the organ alone, or of other instruments, than to play them poorly or unbecomingly. In general, it is better to do something well, however modest, than to attempt something on a grander scale if proper means are lacking” (ibid.). Isn’t this an important principle and one that is too often overlooked?

The Organ

“The principal and solemn liturgical musical instrument of the Latin Church has been and remains the classic organ or pipe organ”

(n. 61). The harmonium or reed organ may be used if its "tonal quality and volume are appropriate for sacred use" (n. 63), but simulated organs, electronic instruments, are only "tolerated temporarily for liturgical services if means for procuring a pipe organ, even a small one, are not available" (n. 64).

The instruction insists that there is a plethora of good organ music suited to liturgical needs and that therefore sacred organ music "can make a significant contribution toward enhancing the sacred liturgy, provided that it conforms exactly to the laws of sacred music" (n. 8). Apparently the instruction is out of sympathy with those who think a service is best conducted without the use of any instruments—I mean, in those seasons and on those occasions when instrumental music is allowed. On the other hand, it reprobates the excessive use of the organ and commands "that if anywhere the custom obtains of playing the organ during a low Mass in which the faithful do not take part in the Mass whether by prayers in common or by song, the practice of playing the organ, harmonium or reed organ, or other musical instruments almost without interruption is to be abandoned" (n. 29). Even at a high Mass there ought to be some respite, so that "after the consecration a holy silence is recommended until the *Pater noster*, unless the *Benedictus* is still to be sung" (n. 27).

Other Instruments

"During liturgical services, particularly on days of greater solemnity, other musical instruments besides the organ may likewise be used, especially the smaller bowed instruments, either with or without the organ, for an instrumental number or to accompany the singing" (n. 68). Of course there must be some restraint; not every kind of instrument nor every kind of playing is adapted to sacred use. The instruction notes that there are some instruments which "by common consent are so identified with secular music that they simply cannot be adapted to sacred use" (n. 60). And even the playing of instruments in themselves not ill-adapted to the liturgy must avoid "every suggestion of strident secular music", so that the "devotion of the faithful is fostered", not hindered (n. 68). And, as though it had not already said it enough, the instruction again insists that "the director, the organist and the instrumentalists must be well versed in the technique of the instruments and in the laws governing sacred music" (n. 68).

There are many other valuable recommendations in this instruction — suggestions regarding lay participation in the Mass, sug-

gestions about the training of clergy and laity in the liturgical practices of the church and in sacred song, and reiterated commendations of such organizations as the Caecilia Associates—but these must be left for consideration at some later time. Sufficient for the present is the renewed awareness of the high regard that sacred music holds in the eyes of the Church. May all those whose pleasant duty it is to cultivate this wondrous art take heart at the interest the Holy See manifests in their work.

Francis A. Brunner, C.Ss.R.

DIOCESAN MUSIC REGULATIONS—*Report on a Survey*

Under the caption, *Musica Rediviva*, the following item appeared in a current periodical: Among the phenomena of the past twelve months . . . is a ripple of official interest in Church music. Several of the Ordinaries seem to be reviving their Music Commissions, cleaning out the deadwood and the time-servers . . .

We thought it might be worthwhile to pass along a summary report on a recent Survey of Diocesan Music Regulations. The Survey was made last Spring, 1958, by Frater Vincent Rohr, O.F.M.Cap., of St. Fidelis College and Seminary, Herman, Penna.¹ The Survey is not a definitive work, yet we feel it may throw some light on a current problem. The Survey was made in an objective manner (not meant to belittle) to show what has been done and is being done about sacred music on the diocesan level. Naturally the Survey points up ideals we can all reach for. Like most Surveys, this one falls short at times and is not as extensive as it could be. Here is something for further research. But the conclusions show the general attitude and atmosphere of diocesan music regulations.

We know that the Holy Fathers, from St. Pius X on, have recommended that some kind of organization be formed (under whatever name) in the diocese to watch over the trends of sacred music. Pius XII put it this way in *Musicae Sacrae Disciplina*:

In this matter care must also be taken that local Ordinaries and heads of religious communities have someone whose help they can use in this important area which, weighed down as

¹ Rohr, Frater Vincent, O.F.M.Cap., *Sacred Music and Diocesan Regulations: A Survey*, St. Fidelis College and Seminary, Herman, Pa., 1958, unpublished.

they are by so many occupations, they cannot easily take care of themselves.

It would certainly be best if in diocesan Councils of Christian Art there were someone especially expert in the fields of religious music and chant who could carefully watch over what is being done in the diocese, inform the Ordinary about what has been done and what is going to be done, receive the Ordinary's commands and see that they are obeyed.²

Every art or science has its laws, and sacred music is no exception. Because music is, perhaps, the most creative of all the arts, for that very reason its laws are more demanding. All of us working in music know only too well how easy it is to slip into mediocrity. Pius XII writes:

Certainly no one will be astonished that the Church is so vigilant and careful about sacred music. It is not a case of drawing up laws of aesthetics or technical rules that apply to the subject of music. It is the intention of the Church, however, to protect sacred music against anything that might lessen its dignity, since it is called upon to take part in something as important as divine worship.

On this score sacred music obeys laws and rules which are no different from those prescribed for all religious art and, indeed, for art in general.³

Numerous Ordinaries throughout the United States have set up music regulations quite well; others are busy at the project; still, a surprising number have no regulations. Looking over the various sets of regulations we notice that they follow a fairly similar pattern; yet one may be very detailed, another may touch on only the more important points, while still another may do more than quote the teachings of the Holy Fathers. Whether there ought to be a uniform set of music regulations for the United States is a dubious question. Circumstances are so varied that it would hardly seem practicable. This is something to think about. Even in places where the music regulations are well organized, there still seems to be a need for clearer definition and consideration made between the large prosperous parish, the average city parish, and the small country parish. The musical means at hand in these three parish levels is decidedly different.

In making this Survey, letters were sent to either the Music Commission or to the chancery of the Archdioceses or Dioceses of

² Pius XII, *Musicae Sacrae Disciplina*, N.C.W.C., Washington, D.C., 1955, No. 77, 78.

³ *Ibid.*, No. 21, 22.

Los Angeles, San Francisco, New Orleans, New York, St. Louis, St. Paul, Boston, Chicago, Denver, Dubuque, Milwaukee, Salina, Galveston, Raleigh, Pittsburgh. Los Angeles, San Francisco, St. Louis, Pittsburgh, Boston, and Chicago sent a list of their regulations. Denver, New Orleans and Galveston wrote saying they had either no diocesan music commission or no formal legislation for music.

About 55% of the dioceses in the United States have established some kind of a music commission.

This Survey restricted itself to a study of the music regulations of six diocesan sees located in diverse sections of the United States: Los Angeles, San Francisco, Chicago, Boston, St. Louis, and Pittsburgh. They seem to reflect the general attitude and trend throughout the country. By studying these regulations there is at least a good basis and source for drawing up other regulations for other places.

While the prominence and importance of these sees do lend support to this Survey, nevertheless we can hardly make sweeping conclusions, knowing that there are numerous other diocesan regulations drawn up, known or unknown to us. Furthermore, the very differences found among these six sets studied in the Survey would advise precaution. Those of one see may be very detailed and lengthy, while others are brief and sketchy.

Some details of the Survey will bring these points out.

Among diocesan regulations, those of the Archdioceses of St. Louis, Los Angeles and San Francisco mention little or nothing about mixed choirs. Several sees do require or suggest the establishment of other groups of singers. Boston recommends the formation of a *schola cantorum* of men and boys wherever possible. In the Diocese of Pittsburgh "it is obligatory" for each parish to have a boys choir, which is to sing at least once a month for the Sunday High Mass.⁴

Other regulations concerning the choir have to do with the pronunciation of Latin (St. Louis and Pittsburgh); vested liturgical choirs (Boston); the singing of solos (Boston, San Francisco and Pittsburgh).

One item found only among the regulations of Chicago has to do with non-Catholic organists and singers. In his letter to the clergy (after saying that it is proper that only Catholics be allowed

⁴ *Church Music Regulations*, Diocese of Pittsburgh, Pa., St. Joseph Protectory Press, Pittsburgh, Pa., p. 3, No. 14.

to sing or play the organ), Cardinal Stritch adds: "This is the ideal to be striven after; and as soon as possible the abuse of hiring non-Catholic soloists and quartets for funerals or weddings should be abolished."⁶

From what various music commissions have decreed on this one topic, the choir, we have a fair idea of the plan followed by the regulations. The nearer one comes to decrees of the Sacred Congregation of Rites, of course, the more uniform does one find the regulations. Where, for example, the S.C.R. decrees at what times the organ is to remain silent, there is not much variance in the diocesan regulations. Another example of this would be the question of the type of music to be used. Here the pattern seems to be rather uniform. Most regulations in this Survey used the *White List*⁶ of the Society of St. Gregory of America as the official York, 1954, p. 31. diocesan music guide.

The Music Commissions of the Archdioceses of Chicago, Boston, San Francisco, Los Angeles, St. Louis and New Orleans consider the *White List* as their guide for music. The Diocese of Pittsburgh, however, cautions pastors against using the *White List* too freely.⁷

What kind of music is permitted? Forbidden quite generally are: the Wedding Marches, "Lohengrin" (Wagner), and "Midsummer Night's Dream" (Mendelssohn); Ave Maria's by Bach-Gounod, Schubert, Verdi, Rosewig, Kahn, Millard and Luzzi; these English hymns used sometimes at weddings: "I Love You Truly", "O Promise Me", "The End of a Perfect Day", and "Like a Strong and Raging Fire".

There is also a long list of Masses that are blacklisted for church use, such as the Masses of Mozart, Haydn, Schubert and Gounod. Nor do hymnals and organ accompaniments escape. Notable among hymnals is the *St. Basil's Hymnal*. The organ accompaniments to Gregorian Masses by Griesbacher, Montani, Otten and Singenberger are also forbidden generally. San Francisco also expressly forbids the use of the "Halleluia Chorus" from Handel's *Messiah*.

Several music commissions, taking measures that seem a little extreme at first, demand the "stamp of approval" of the commission on all music to be used. Regulations of the Diocese of Pittsburgh are strict in this regard, making all music to be used in church subject to the approval of the commission; music in manuscript form

⁵ Stritch, Samuel Cardinal, Letter of 1953, Archdiocese of Chicago, Ill., p. 4, No. 6.

⁶ *White List of the Society of St. Gregory of America*, Society of St. Gregory, New

⁷ op. cit., *Church Music Regulations*, Diocese of Pittsburgh, p. 11.

will not receive approval.⁸ Along the same line, Boston forbids the use of any compositions not mentioned in the *White List* without the written permission of the music commission; works in manuscript form must also have this permission.⁹

Of particular interest to us is the prominence given to Gregorian Chant by almost all the diocesan regulations surveyed. This is, of course, as it should be, since the Sovereign Pontiffs have always stressed that the Chant is the official music of the Church. St. Pius X, whom Pius XII calls "the renewer of Gregorian Chant",¹⁰ gives eloquent testimony of this.

How do the regulations indicate interest in Gregorian Chant? From the Survey, the general atmosphere seems to be one of great interest in the use of the Chant, with special emphasis on its correct use. With regard to the Vatican edition, at least the Archdioceses of Boston and San Francisco, as well as the Diocese of Pittsburgh, expressly authorize the use of that edition only. Pittsburgh goes on to forbid the use of any books not having the rhythmic markings and, to ensure the correctness of the singing of Chant, forbids teachers who never had a regular course in Chant to teach students anything "in the Gregorian style."¹¹

Gregorian Chant is to be taught in the parochial schools of at least five major sees: St. Louis, Chicago, Boston, San Francisco and Pittsburgh.

A good suggestion is found in the regulations of the Archdiocese of San Francisco, urging that a Gregorian *Credo* be sung at every High Mass, simple or solemn. Five reasons are enumerated, among which we find that of length (the *Credo* being long, any non-Gregorian setting is excessively drawn out); the text itself does not lend itself to any elaborate setting as the *Credo* is more a matter of recitation of dogma.¹² While this suggestion appears in only one set of regulations, certainly it might well find a place in the regulations of other dioceses.

When reading through this Survey of the various music regulations there is always the question: By what authority? How binding? There is little use for music regulations and commissions if these have no restrictive or executive power. Nearly all the regulations covered in the Survey state the authority of the music regulations. Nowhere is this brought out so well as in the booklet of music regulations for the Archdiocese of St. Louis:

⁸ *Ibid.*, p. 4, No. 17.

⁹ *Regulations on Church Music*, Archdiocese of Boston, Mass., No. 3.

¹⁰ *op. cit.*, *Musicae Sacrae Disciplina*, No. 44.

¹¹ *op. cit.*, *Church Music Regulations*, Diocese of Pittsburgh, p. 4, No. 16.

¹² Hayburn, Rev. Robert F., *Church Music Regulations for the Archdiocese of San Francisco*, Calif., 1958, p. 31.

Since church music is a part of the liturgy, the Church has as much the duty and right to regulate it as to prescribe the manner of administering the sacraments. The positive general legislation of the Church on sacred music obliges in conscience, as Pius X and Pius XI . . . declared.¹³

Cardinal Stritch of Chicago, prefacing that see's regulations, writes: "Therefore by our authority we decree that the recommendations established by the Musical Commission . . . shall become mandatory . . . No deviation can or will be permitted."¹⁴

Article XIII of the regulations of Boston reads: "The Commission for Church Music, as the agent of the Ordinary, will from time to time issue detailed instructions: these are to be obeyed as a duty."¹⁵

The Pittsburgh music commission divides its booklet into two parts: the first is entitled "Church Music Regulations", and the second, "Suggestions".

Generally, regulations obliging seriously are not too difficult to detect for, the Survey indicates, in most cases the very words or at least the gist of the Papal pronouncement is given. Where, however, it is a matter of less important points, the binding force varies. This is where the prudence of trained men must make the judgment.

The Survey covered four main items: the choir, the music, Gregorian Chant, and the binding force of music regulations. The Survey shows how requirements of the choir vary; it notes the great support given to the *White List* in the selection of suitable compositions; it indicates a desire to foster Gregorian Chant.

Pope Pius XII mentions in his encyclical that those who are to watch over sacred music in the commissions or councils of art are to be experts in the fields of religious music and chant. A neat code of music regulations will be almost useless unless there are experts trained in this field, and capable of interpreting regulations in the ever-changing area of creative art. Unless there is some freedom (in the true sense) given to the art form of sacred music, then the New Song of which Pius XII speaks will never be sung.

This particular Survey of Diocesan Music Regulations is only a beginning of a detailed study that could be made. Perhaps it will be, for the greater good of the Church. However, the facts here are enlightening as they are.

¹³ *Guide for the Catholic Organist and Choir*, Archdiocese of St. Louis, St. Louis Catholic Organist Guild, St. Louis, Missouri, 1947, p. 8.

¹⁴ *Legislation of Church Music for the Archdiocese of Chicago*, Ill., 1955, in Preface.

¹⁵ *Regulations on Church Music*, Archdiocese of Boston, Mass., No. 13.

At all events, we can conclude that diocesan music regulations must be up to date and living. They must be flexible to a certain extent, and suited to the particular locality and parish ability. Music regulations of such a nature will correct the obvious abuses immediately, and inspire a degree of music beauty that will lead our people to a more perfect participation in the sacred liturgy.

Rev. Aloysius Knoll, O.F.M.Cap.

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REPORT ON THE ROGER WAGNER CHORAL WORKSHOP

Marymount College, Los Angeles—September 8th to 12th, 1958

This is the first year that Roger Wagner's Choral Workshop has been held in Los Angeles, and the more than one hundred participants made for an extraordinarily rich and profitable experience for everyone. The members came mostly from the teaching profession, but performing musicians, composers and writers were also present.

ROGER WAGNER made literally hundreds of good points, but readers of *Caecilia* may be particularly interested in the following:

- 1) To get its message across, sacred music should be sung with conviction, vitality, dynamism, intensity, and virility.
- 2) Soloists are dangerous in any church choir! Their voices frequently do not blend with those of the other singers to form a rich, integrated tone.
- 3) The ratio of voices in modern choirs is usually wrong. Basses should be numerically greatest, then altos, then

tenors, then sopranos. One good soprano can carry a top A against 30 lower voices.

- 4) Choral directors should be much more adventurous in their choice of music, always provided, of course, that they remain within the bounds of ecclesiastical propriety!
- 5) Every choirmaster, whether Catholic or not, should have his choir perform some Gregorian Chant. It is invaluable for giving singers a sense of melodic line.
- 6) The choirmaster should not attempt to accompany a choir and conduct it at the same time in major works. This is unpardonable.

SALLI TERRI, the well-known arranger and Capitol recording artist, emphasized the value of simple rounds, e. g. "When Jesus Wept", arr. by Billings, as an additional means of providing sacred songs with special interest.

NOBLE CAIN, the composer and choral authority, emphasized that the *words* of sacred music are more important than the music. The congregation should be able to *understand* what the choir is singing.

ELEANOR R. WARREN, the composer, urged would-be composers to pay special attention to the meaningfulness of the words, the appropriate rhythm and the color provided by the voices. *Sincerity* in all writing for voices is essential, and striving for effects should be avoided.

JESTER HAIRSTON, in a stimulating talk, stressed the rhythmic, personal characteristics of negro spirituals, in contradistinction to the melodic, generally impersonal characteristics of most Catholic sacred music.

PAUL WESTON, the orchestra leader and husband of Jo Stafford, spoke of the problems of the chorus on radio, T.V. and recordings. His fascinating talk also covered writing for modern close-harmony groups, and included an excerpt from his own Mass for three voices.

CLIFFORD BENNETT, of the Gregorian Institute, described the work of the Institute and the problems of music publishing in general. He reminded participating choir members that when buying music, they have only the legal right to sing it, and no right to reproduce it.

If the quality of future Roger Wagner workshops (which can hardly be judged fully from this necessarily very brief report) is as high as this one, they should attract even larger numbers of well qualified participants in the future.

David Greenwood

NEAPOLITAN HYMN HITS

—*in a day of controversy over theory in sacred music, the story of a man who actually got a whole nation to whistle his hymns.*

On Christmas eve 1955 Vatican Radio produced a special broadcast entitled ITALY'S FAVORITE CHRISTMAS CAROL. It was the 200th anniversary of a hymn that stole first place in the hearts of a nation.

The song, TU SCENDI DALLE STELLE (*From Starry Skies Descending*) was actually composed during a Christmas mission given in the town of Nola in 1755. Its purpose: a mission reminder that people would remember. Its author: St. Alphonsus Libuori, Bishop, Doctor of the Church, Prince of Moral Theologians, Patron of priests engaged in hearing Confessions.

Alphonsus was born into a world of music lovers. Virtuosos from Eighteenth Century Naples were the darlings of every court in Europe. Historians have reported that Piasanos—starting with the prime minister himself—spent far more care on sopranos than on the business of state. Turning out popular hymns then was probably more of a challenge than at any other time in the history of the trade. But Alphonsus possessed a technical and artistic mastery which he wasn't afraid to put to the task.

Most of his hymns were simple. With few exceptions they were played on tonal notes, without chromatics. Modulations and cadences were naturals. Rhythm, sometimes pounding, was well marked, easily caught by the ear. Most of the music was designed to be sung by two voices singing in thirds—a fashion so popular with the Neapolitans. It can't be compared with the *Lieder* of Schubert. Alphonsus wrote for a people whose musical sensibilities are very distinct from the German. But it was a success precisely because Alphonsus was a psychologist as well as a musician. He turned out the kind of music people wanted to hear.

A gentle old bishop liked to tell how he ran into St. Alphonsus on a winter walk. It was a February evening in the late 1800's. A chill breeze had just begun to stir. All of a sudden Bishop Palladino spotted a flashing light in the distance. Gradually more of them came into view until they grouped together to form a ruddy circle on the snowy ground. Then the Bishop realized what was happening. "It was the whole population of the neighborhood come to wish a group of missionaries good-bye." Of course they phrased their thoughts with a song, O BELLA MIA SPERANZA (*My Lovely Hope*). "It was a picture by Rembrandt," said the Bishop, "showing

the tremendous effect even today (a hundred years after the composer's death) of St. Alphonsus' musicianship."

Then there is the tenderly beautiful *IL TUO GUSTO* (*Your Will and Not My Own*). Inspired by the death of Alphonsus' friend and Father Confessor, Ven. Paul Cafaro, the poem filled a deep void in his heart. Yet its simple, direct message caught the ear of every peasant in the district. St. Gerard once asked a blind flute-player to play it for him while he was distributing food at the monastery gate. The man didn't hesitate for a moment. But such was the power of the song's inspiration that the Saint, bread-basket in hand, went into ecstasy on the spot.

Always Alphonsus kept his audience uppermost in mind. Perhaps this is nowhere more apparent than in the remarkable *DUETTO*, *The Dialogue of the Soul and Christ at Calvary*. Written during the Lent of 1760 for the aristocratic worshippers of the church of *La Sentisima Trinitá* in Naples, it has led E. Tinel to affirm, "A piece indubitably written by a musician of great talent, truly a work of the first rank." A. Tonizzo adds, "The style reflects Pergolesi, Gluck and Astorga. It seems worthy of the most illustrious pens of the age." The concluding aria actually ends with a flourish as brilliant as grand opera. Only the emotion sought by Alphonsus is more elevated, sublime—in a word: supernatural.

The late Don Lorenzo Perosi once called St. Alphonsus "a professor's professor of music." Certainly the famed director of the Vatican Choir could speak with authority. But if the encomiums are deserved, wouldn't it be worthwhile to follow the lead of the great Doctor of Prayer—to bring the best of *popular* rhythms into church so that people would carry them with them spontaneously? Perhaps the challenge of the church musician lies less in unburying the 6th and more in comprehending the 20th Century.

Donald MacKinnon, C.Ss.R.

Chant

RHYTHMIC PROPORTIONS IN EARLY MEDIEVAL
ECCLESIASTICAL CHANT

J. W. A. Vollaerts, S. J.

Leiden, E. J., Brill, 1958

At the outset it may be said that this book, containing the results of the author's life-work and published posthumously after his premature death in 1956, is probably the most important of the various publications dealing with the problem of Gregorian rhythm that have appeared within the past twenty years. In speaking of "publications", I am of course, not referring to books or articles aiming at nothing but a popularization of the current Solesmes method, but to independent studies based on original research. Among these are H. Sowa, *Quellen zur Transformation der Antiphonen* (1935), G. Delorme, *Musique de l'Eglise* (1934), W. Lipphardt, "Studien zur Rhythmik der Antiphonen" (in *Die Musikforschung*, 1950), E. Jammers, *Der gregorianische Rhythmus* (1937), and — last, but not least — Vollaert's book. All these studies have one thing in common: they are opposed to the "equalist" doctrine of Solesmes, according to which there is only one basic time-value in Gregorian chant. They belong to what is known as the "mensuralist" school of thought which maintains that Gregorian chant employed at least two distinct time-values, a long and a short, comparable to our quarter- and eighth-note. Musicologists are in full agreement that this view is correct. It will suffice to quote only one of the most recent statements, by Prof. C. Sachs (*Rhythm and Tempo*, 1953, p. 152): "The outstanding trait of the Gregorian cantillation, mentioned through all the Middle Ages, though neglected today, is the mingling of short and long notes; the contemporary writers insist again and again on a careful distinction between the two values." The trouble with the mensuralist school is that every one of its representatives has arrived at a widely different solution. Moreover, these were usually based on, or influenced by, preconceived notions such as regular meter or the accentual structure of the text. It is greatly to the credit of Dr. Vollaerts' study that it is entirely free from such notions. He bases his conclusions only on the original notation of the earliest MSS, from the 9th and 10th centuries, which are generally known as "rhythmic manuscripts" because they are full of details indicative of longer and shorter values.

In this approach, Dr. Vollaerts had an eminent predecessor (to whom, unfortunately, he does not give sufficient credit), namely, Peter Wagner. In my book on *Gregorian Chant* (1958), which was written before Dr. Vollaerts' study had been published, I said (p. 131) that "Wagner has given rhythmic interpretations which reflect every detail and nuance of such highly complex notations as that of St. Gall 359 and of similar manuscripts of the ninth and tenth centuries." I would have said the same of Dr. Vollaerts' book, had I been able to study it in time. It is very gratifying to see that Dr. Vollaerts, although he practically disregards Wagner's contributions, nevertheless arrives at strikingly similar results. Naturally, there are many differences of detail, but these are largely due to the fact that Wagner gives preference to the St. Gall MSS, while Vollaerts considers the slightly later MS Laon 239, written in Messine neums, as the most trustworthy one.

This observation brings us to the crucial point of the whole matter. The solution of the problem of Gregorian rhythm would be much easier and would probably have been accomplished a long time ago, if the early MSS would agree among themselves in their indication of rhythmic differentiations. Unfortunately, this is far from being the case. There are hundreds of cases where a note will be marked as a long in one source, as a short in another. Now, there are two possibilities of dealing with this situation. One is, to compare all the manuscripts and single out the one that is "the best" or "the most accurate." This is Dr. Vollaerts' procedure. He singles out Laon 239 as the great champion of the Gregorian sources, emphasizing time and again its "superiority over the S. Gall documents" (e.g., p. 65). True enough, he gives reasons for his claim, some quite plausible, others less so,—but yet there remains a feeling that, after all, he has not quite escaped the danger of a "preconceived notion." I am quite certain that somebody else could make an equally good case for the superiority of St. Gall 359, or of the Codex Hartker. But what can be done in this situation? The thing to do—and this is the other of the two possibilities previously alluded to—is to recognize the fact that there is no such thing as a uniform tradition of Gregorian rhythm. This I have pointed out in my book, saying that "there would be some tangible evidence of systematic rhythm either in the musical sources or in the medieval treatises if there ever had been a stable tradition in this field comparable to that which we find in the purely melodic aspect of the chant" (p. 126). In this respect Gregorian chant is similar to folkmelodies of a rhapsodic character, such as those of the American Indians, in which rhythm is present only as an accessory, not as a preconditioning element as it is in tunes pertaining to dancing. Such melodies are

bound to undergo variations from individual to individual, and even more so from generation to generation, from locality to locality. It seems to me that this is exactly what we find in Gregorian chant: the rhythmic details of performance were not the same in St. Gall about 900 as they were in Metz about 950 or in Benevent about 1000. Trying to find "the most accurate" MS is chasing a phantom, because each is as accurate for its time and locale as the other. In conclusion: Dr. Vollaerts' book doesn't quite give us what he hoped to give and what we may have hoped to find, that is, *the* rhythm of medieval ecclesiastical chant. He does, however, give us something that is much more valuable because it represents a historical reality, that is, the rhythm of the MS Laon 239. It is to be hoped that his study will be followed by others dealing in the same objective manner with the rhythm of the other five or six manuscripts containing rhythmic indications. We can then form an idea as to what they have in common and how they differ.

What is the practical result of this? Since there is no such thing as *the* rhythm of Gregorian chant, the equalist rendition will probably remain with us for a long time. This is quite alright, provided that it is presented as what it really is: not historical truth, but a working compromise. There is, however, no reason for retaining the entirely fictitious trappings that usually go with present-day performance, the *ictus*, the cheironomic drawings, and the like. A return to the simple and direct methods of Dom Pothier is strongly to be recommended.

Willi Apel
Indiana University

**THE RHYTHMIC CHARACTER OF THE CHANT
ACCORDING TO THE MANUSCRIPTS AND
THE MEDIEVAL THEORISTS**

A Review of Dr. J. W. A. Vollaerts, S. J.
Rhythmic Proportions in Early Medieval Ecclesiastical Chant

Leiden: E. J. Brill, 1958

Only too often does it happen that we pick up a book on Gregorian chant rhythm, hoping to discover the true spirit which guided the Gregorian composers, only to put the book down again with another system of neumatic transcription auspiciously proposed and neatly documented with critically chosen examples. System after system has taken its place in the musicological archives: Houdard,

Riemann, Dechevrens, Jeannin, Jammers, Solesmes, etc. All have sincerely attempted to explain the enigma of neumatic notation; all have provided us with a system for transcribing it, but all too often based on preconceived principles, equalist, strictly mensuralist, or freely proportional. These determine the rhythmic character of the chant before a transcription is ever attempted. Dr. Vollaerts represents, and re-evaluates the evidence once again, in a calm, clear and orderly fashion, without the polemic mentality which has marred much of the scholarship in this field in the past.

To be sure, here again is another system. Vollaerts has taken advantage of previous research; he has had at his disposal all the important manuscripts, and some previously neglected ones. *Rhythmic Proportions in Early Medieval Ecclesiastical Chant* is a culmination of the scholarship that has preceded it and gives a good accounting and fitting climax to the life work of a priest dedicated to the music of the Church. To so regard the work is to justly honor Vollaerts; to call it the definitive work on the subject would only serve to retard the scholarship of the science he so faithfully served.

The first question any musicologist must answer before actually trying to transcribe a piece of music is, "What are the general rhythmic characteristics I may hope to find in this music?" The answer to this initial question is the groundwork for his system. All too often this answer is based on preconceived notions of what "ought" to be found in the music and becomes a commitment to a particular theory of equalism (Pothier, and, at least theoretically, Mocquereau), strict mensuralism (Riemann), or proportionalism.

Vollaerts, too, commits himself. In the Introduction he discusses the possibility of an "isolated and lost area" of *cantus planus* "interpolated between the period of the Greco-Roman metric system at the beginning of our Christian era on the one hand, and the metrical *Cantus mensurabilis* period of later times on the other." The question having been posed, an answer is in order: the author commits himself to contributing "to the discovery of the 'rhythmic proportions' in this early medieval ecclesiastical chant."

To judge Vollaerts as having prematurely closed his mind to other possibilities would be as unfair as it is untrue. True, a commitment must be made before a system can be fully worked out, it nevertheless must spring from a study of the same sources, and based *a posteriori* on the evidence. Vollaerts gives a good account of having done this. After all, he undoubtedly studied the chant manuscripts and the medieval theorists before writing his introduction.

In the course of this review, we hope to clarify a little more this general rhythmic character of the chant. This is, actually, more important than a system, and entails no commitment to any particular method of transcription.

Vollaerts' system is based primarily on his evaluation of the Laon 239 manuscript of Messine notation. Most research up to this time has concentrated on the meaning of the Saint Gall episema and the rhythmic letters which abound in those manuscripts of St. Gall origin. But when all has been said and done, we must confess that the episema and rhythmic letters appear and disappear, even in the same manuscript, without any sign of consistency. The Solesmes transcribers solved the problem by simply applying a preconceived theory which resulted in some episemas being transcribed as dotted notes, others being inserted literally above the neums, and others being reduced to an ictus. Obviously this method of transcription is based on principles of which the medieval scribes and theorists had never heard. The simplest solution would seem to be either to reproduce literally all the episemas and letters found in all the St. Gall MSS., or to pick just one MS. and reproduce it. Unfortunately, though, this still leaves open the question of their performance, and the scribes' consistency in writing the rhythmic signs. Musicologists have been as puzzled by the preambulating episema as scientists by the sporadic meanderings of electrons. Fortunately for science someone invented the quantum theory; unfortunately for music all musicologists have given us have been systems which proved nothing but their own preconceived theories.



Faced with this dilemma musicologists turned to another source, the medieval theorists, a much honored group of musicians because of their antiquity, but much maligned for their "evasive" terminology, the sense of which seemed to elude the modern theorists. The conclusion was that there was little sense to begin with. Obviously such a conclusion stems from a prejudice for the sense with which modern theorists credit themselves, and from disillusionment at not finding their own theories explained by the medievals. Dom Mocquereau's attitude towards the medieval theorists is expressed in a brochure defending his own position: "We base our theory on the unshakable rock of well-established facts of paleography, and not on the shifting sands of the medieval theorists, who not only contradict one another, but often, alas! do not even know what they are talking about."¹ Dom Anselm Hughes, writing in the *New Oxford History of Music*, refers to them as students who poorly learned from their teachers and inaccurately took notes in their classes.²

¹ *Monographie Grégorienne*, VII, (Desclée, 1926), p. 31.

² London: Oxford University Press, 1954, p. 273-74.

The fact is: all the medieval theorists were monks who sang the chants daily at Mass and during the Office. It is quite presumptuous for a twentieth century monk to tell a ninth century monk he did not know what he was talking about when he spoke of his daily activities. If the medieval theorists were pupils (and who isn't?), they were good pupils for many of them learned the teachings of their masters even verbatim, and so wrote them down; and all echoed the words of the greatest master, Saint Augustine. St. Bede quotes Augustine at length, as do Aurelian of Réomé and Remy of Auxerre. Hucbald teaches the performance of the chant according to the same principles; likewise the authors of the *Scholia Enchiriadis* and the *Commemoratio Brevis*. The entire line culminates in Guido of Arezzo, Aribio, and Berno, forming one continuous tradition, from the fourth to the eleventh century. These are not poorly instructed students, but masters who have learned from masters before them, and continue in the same tradition.

The neumatic manuscripts and the medieval theorists speak of one and the same fact: the chant. Surely if they did not agree for eight centuries, some astute historian would have reported a civil war among members of the clergy. If neumatic symbols are to mean anything, it must be learned from literary sources. The theorists and the scribes are in agreement: Augustine is their master, his *De Musica* their textbook. The manuscripts and treatises reflect this tradition. The first half of Vollaerts' book treats of the manuscripts; the second half, of the theorists.

But to return to the "well-established facts of paleography", the following facts arise from Vollaerts study. First, the rhythmic superiority of the Laon MS. over the St. Gall MSS. The reason for this is that the Laon scribe, unlike his monastic brothers at St. Gall, indulged in a certain amount of consistency and used distinct signs to mark long and short notes. Two basic signs are used for long notes, a tractulus  and a virga . These two signs are used even in composed neums, always with the same meaning. When the meaning is different, i. e., when a short sound is to be indicated, a different sign is used. It is simple, almost naive, but wonderfully clear.

The method Vollaerts used to establish the rhythmic meaning of the Laon neums was the comparison of MSS. of different and independent origin. Outstanding among the MSS. used were those of Aquitanian, Nonantolian, and Beneventum origin. Many of these MSS. had heretofore never received the attention they deserve. Along with five St. Gall MSS. (out of 28), these form a model group, which, upon comparison with one other, consistently match a specific neum in one with a specific neum in another. A weakness

in Vollaerts' method of developing his system may be seen here, in that the ultimate criterion for comparison is the Laon MS. But nevertheless, he finds a remarkable number of manuscripts which do match the Laon neums, almost sound for sound.

On pages 147-150 Vollaerts gives a transcription of the Gradual "Tribulationes cordis". Along with this transcription is given the neumatic notation of eleven different MSS. including seven St. Gall MSS., The Laon, Nonantolian, Chartre 47, and Beneventum 10673 MSS. From a comparison of notations it is obvious the Vollaerts follows the Laon reading in every case. In his evaluation of the MSS. Vollaerts started with Laon 239, and in the final analysis, his system ends with it. In practically all cases, though, the Nonantolian, Chartres, and Beneventum MSS. explicitly agree with Laon. But each of the St. Gall MSS. at one point or another offer at least one case of explicit disagreement. In most cases the St. Gall notations are simply ambiguous and can be interpreted in agreement with Laon.

The question arises now whether Vollaerts' system limits the chant to only the Laon MS. tradition, and the answer must be in the affirmative. But this is not as bad as it may seem, for in any transcription the musicologist must make a choice among variant readings. The fact remains that the Laon MS. is the most explicit and most complete one we possess in regard to rhythm, and is decipherable. That there is only one Laon MS. obviates the major difficulty in regard to the St. Gall MSS., i. e., the possibility of disagreement between sources of the same tradition. Perhaps if one were to limit oneself to just one of the St. Gall MSS. he could build up as neat a system as Vollaerts does for the Laon MS., but he may have difficulty establishing correspondences with other MS. schools. It must be admitted that, in showing the agreement with other MSS. of different origins, Vollaerts establishes very convincing proofs for the reliability of his transcriptions. A constant rhythmic tradition can be seen underlying all the MSS., including the St. Gall. Individual variants do not destroy this tradition, but serve only to show the plasticity of the chant. The important correspondence must remain in the overall rhythmic character of the chant.

A second fact becomes obvious when Vollaerts compares the St. Gall MSS. against others of the model group, and that is the unreliability of the episema in determining long notes. The fact that the episema signifies a long note is obvious from the theorists and from its constant correspondence with the longs of other notations. But it becomes just as obvious that the St. Gall scribes did not use it consistently. Even a totalization of all the MSS., i. e., collecting

all the episemas from the entire St. Gall corpus of MSS., does not account for all the long notes found in the other notations.

The words of Guido should have served as a warning of this: "Thus it is necessary that the chant be beat as though in metrical feet, and some notes have a duration twice as long or twice as short as others, or that they have a tremula, i. e., they have a duration which is variable. When the duration is long it is *sometimes* indicated by a horizontal dash such as is used in alphabetic writing. (*'quem longum aliquotiens apposita litterae virgula plana significat.'*)"³

From this a third fact becomes apparent, and is perhaps the most important. This is the role of the letter "c" ("celeriter", fast) in the St. Gall MSS. Again Vollaerts makes a totalization of the entire St. Gall corpus of MSS., with the result that the totalized "c" passages in St. Gall account for all the short sounds in the Laon MS. It follows then that in the St. Gall MSS. only the notes affected by the letter "c" are to be sung short, the others being long. This is true particularly in syllabic passages; in melismatic passages account must be taken of composed neums which are short and require no other sign of brevity. These neums are discussed later by Vollaerts. Such a transcription leads to a preponderance of long sounds, but not necessarily to a slower performance tempo than we are accustomed to today when we think of the chant as composed mainly of short sounds. A notation in long notes indicates nothing of tempo, but only of the proportional relationship of the notes within a phrase. This is obvious to anyone who has transcribed and performed medieval or renaissance polyphony. Conversely, this may be seen in the fact that a slow movement of a Beethoven sonata, though notated in thirty-second and sixty-fourth notes, is still a slow movement. Rhythm and tempo, notation and performance, are basically independent.

This preponderance of long notes is an important factor in our discovery of the general rhythmic character of the chant. From this it follows that it is the long note, not the short, which gives the chant its motion, just as today in a hymn in 4/4 time, the motion is in quarter notes, not eighth or half notes, even though these do occur.

A fourth fact is established in the chapter on "Liquescent neums and ornamental notes," perhaps the most important chapter in the book. Here there is not found a discussion of the tonal characteristics of the quilisma, salicus, pressus, oriscus, etc., but a

³ *Micrologus* XV, Gerbert, *Scriptores*, II, 15.

discussion of type melodies and their adaptation to different texts, necessitating the introduction of additional notes, and the use of ornamental notes, either due to the text (e. g., liquescent notes) or to the embellishment of the basic melody (e. g., anticipations, passing tones, neighboring notes, etc.). The main source for study at this point is the Antiphony of Hartker, St. Gall 390-391.⁵ The role of the short note now becomes clear and the general rhythmic character of the chant begins to take shape.

Hartker frequently used the episema and the letter "c" as a compensation for the addition or deletion of ornamental notes, depending on the text and the need for extra syllables, or simply on the whim of the composer, who liked his chant plain or highly embellished. This clarifies to a great extent the use of the episema: not primarily to mark a long note, since the note would be long without it, but to remind the singer that in this particular chant, there is no need for the addition of notes for extra syllables, or that the passage is to be sung "straight", i. e., without any embellishments. In the first example below,⁶ all the notes are long, except for the ornamental liquescent note, which is an embellishment (due to the text) of one basic long sound. This leads to an entirely equalistic performance of the chant, except at the phrase endings. In the second example (the same melody with a different text) several ornamental notes appear, and two additional long notes (one of them with an ornamental liquescent tone) are inserted in the melodic line because of additional textual syllables.

Qui si-tit ve-ni-at et bi-bat et de ven-tes e-lus fluent apud vi-vac.

A-pud Do-mi-num mi-se-ri-con-di-a et co-pi-o-sa apud e-um re-dempti-o.

The phrase endings provide another conclusion. In the first example the two phrase endings are written in double long notes; in the second example, the first of these double long notes in each of the phrase endings is matched by two quarter notes or a quarter and two eighth notes. The total rhythm is identical in each example. The MSS. evidence for the double long, however, is very slight;

⁵ Photostatically reproduced in series II, vol. I of the *Paléographie Musicale* (Tournai, 1900).

⁶ This and the following examples are on pages 134-35, and 147-50 of Vollaerts' book, where complete neumatic notations are given.

indeed it exists only in the Antiphonary of Hartker. But such correspondences as pointed out in these two examples occur very frequently. At such points one often finds an episema over a virga in the simpler form, an episema which is entirely superfluous, except perhaps for the meaning of a double long note.

But a search through the writings of the medieval theorists fails to turn up any evidence of such a proportional note value. Consistently the tradition is that chant must be beat as though in metrical poetry, i. e., in longs and shorts, proportionately, notes in ratio of 2:1. A case for the double long notes is attempted from two of the medieval treatises. One is the *Commemoratio Brevis*: "All long notes must be equally long, and all short notes equally short, except at the phrase endings." Here long and short notes are explicitly mentioned, and notes at the phrase endings which are in some way different. The second text is from Guido: "The tenor, however, i. e., a lengthening of the last note, which is very slight (*quantuluscumque*) in the syllable, more pronounced (*amplior*) in the member, and the most evident (*diutissimus*) in the phrase, serves to mark these subdivisions. Thus it is necessary that the chant be beat as though in metrical feet, and some notes have a duration twice as long or twice as short as others, or they have a tremula, i. e., they have a duration which varies, which, if long, is sometimes indicated by a horizontal dash such as is used in alphabetic writing."⁷ Vollaerts translates: "The various sounds, when compared with others, have a duration twice as long or twice as short as those others." (p. 170) In his commentary, Vollaerts asks, "We wonder which are these 'other sounds' to which both the longer and the shorter sounds are compared. The answer is definite: a third kind of sound, the duration of which lies between the other two." (p. 177) Vollaerts therefore takes Guido to mean the breve and the double long as compared to the long. This interpretation, to say the least, is strained. If Guido speaks of a long and short, he must mean notes in proportion 2:1, which is the tradition. It is forced to say that he means the double long and short note, proportion 4:1, and merely insinuates the long as those "other sounds". Guido has already spoken of the phrase endings before when he described them as "*quantuluscumque, amplior, diutissimus*." These hardly fit the definition of proportional note values. Yet it is at these very phrase endings which Vollaerts claims that double longs exist. The solution may be that Guido is simply comparing the long and the short to each other, and engaging in a bit of tautology by saying that the

⁷ *Micrologus* XV, G.S. loc. cit. Syllable, member, and phrase (*syllaba, parte, distinctio*) are Guido's terminology for various kinds of phrases ranging from the least important to the most important.

longs are twice as long as the shorts, and the shorts twice as short as the longs. Vollaerts rejects this possibility in favor of the double long solution.

If the double long solution be accepted, it must be accepted, not on the grounds that it is a legitimate proportional note value as the long and breve, but that it was a concept born of necessity to preserve the proportional character of chant rhythm. This may be true for Hartker as well as for Guido. If one examines the history of the period during which these two champions of chant rhythm lived, one can see the parasitical seeds of the rhythmic decline beginning to bear their fruit. Polyphonic music was born from the chant; the chant melodies provided the material around which was based contrapuntal variation. What was the result of this on the rhythm of the chant? The *Scholia Enchiriadis* (ninth cent.) expressly recommends a slow and deliberate tempo for organum. As the contrapuntal line becomes more complex, the chant line becomes more slow and deliberate, until, by the time of Leonin and Perotin (12th cent.), it is hardly recognizable, each note being held for as many as a hundred notes in the discant. This had its reaction on the chant, namely, that all the notes became equalized. The theorists of the eleventh century, Guido, Aribio, and Berno, complain over and over of this loss of the rhythmic tradition in the chant. In an effort to preserve the proportional concept of rhythm in the chant, every note was put into a ratio. Thus was born the double long, to account for notes which were longer than the long. Where did these notes occur, and what was their condition before being thought of as double longs? These were probably the notes at the end of phrases which were originally nothing more than retarded longs, as the terminology of Guido ("*quantuluscumque, amplior, diutissimus*") seems to indicate, notes retarded in proportion to the importance of the phrase. This corresponds with the *Commemoratio Brevis*: there are both long and short notes, except those at the phrase endings, which fall outside the strict proportional time values and are retarded. This also corresponds with the Antiphonary of Hartker since indications for double longs occur only at the phrase endings. In their anxiety to preserve the rhythmic proportions in the chant, Guido and Hartker overstated the case for strict proportions and made every note proportional to every other note.

Odington is actually the first theorist to speak explicitly of three proportional note values in the chant, the semi-breve, breve, and long (fourteenth cent.). The terms are clearly anachronisms in regard to chant, for the semi-breve was not considered an independent

note value until Franco of Cologne wrote his *Ars Cantus Mensurabilis* in 1260. Odington, writing in England where the rhythmic tradition was much longer preserved than on the continent, was describing such a traditional performance in contemporary terminology, and, like Guido, perhaps overstating the case for proportional rhythm.

To return now to our two examples quoted above, an examination of the rhythm discloses the fact that the note of motion is the long note (quarter note), not the breve as has been thought up till now. We have been accustomed to thinking of the chant as moving in short notes with long notes interspersed throughout. But now the opposite seems to be true. This should not, however, be regarded as an isolated stylistic phenomenon, for it actually continued into polyphonic practice. In the rules for polyphonic performance in the twelfth and thirteenth century, Johannes de Garlandia wrote: whatever occurs by virtue of consonance, is considered as long.⁸ Needless to say consonances were more frequent than dissonances, and constituted the character of the piece, along with its rhythmic motion. True, dissonances were frequent, and often prolonged in a series of notes, but always between consonances, the rhythmic motion being from one consonant to another.

This analogy serves well to throw light on the character of neumatic and melismatic chants. As in syllabic chants, the rhythmic motion is established by the long; likewise, in melismatic chants the breves are ornamentations around a long note, or leading to one, more extended to be sure, than the ornaments encountered in the simple antiphons, but nevertheless clearly built around a long note, or filling in a passage between two long notes. Vollaerts points out that the "c" passages in the St. Gall MSS. are found in one of two places: 1) short syllabic passages at the beginning of phrases, and 2) stepping passages leading up to a word accent (p. 42). In other words, short note passages always lead to something else, the high point of a phrase, or a textual accent, each of which appears in long notes. The other MSS. reveal the same type of rhythmic motion and distribution of long and short notes.

Here is reproduced Vollaerts' transcription of the Gradual "*Tribulationes cordis.*" The motion is primarily in long notes, except for melismatic flourishes characteristic of this type of melody. Short notes also fill the role of anticipations, passing tones, neighboring tones, in short, ornaments embellishing a long note. They occasionally carry textual syllables when these lead directly to the main word or accent of the phrase.

⁸ *De Musicae Mensurabili Positio* (c. 1250), Coussemaker, *Scriptores*, I, 114a.

Tri-bu-la-ti-o-nis cor-dis me-i di-la-ta-tae sunt: de-ne-gi-si-ta-ti-bus me-is e-ri-pe me, —
 —Do-mi-ne.
 Vi-de hu-mi-li-ta-tem me-am, et lu-be-rem me-um, et di-mi-te me-ni-a pec-ca-ta me-a.

Thus from a study of Vollaerts' book, and of the writings of other musicologists working on chant rhythm, and from a familiarity with the chant MSS. made available through the *Paléographie Musicale*, and from reading the treatises by the medieval theorists, one can conclude with a rather strong amount of evidence from all three sources that the rhythmic character of the chant is motion in long notes, with short notes serving as ornaments or melismatic flourishes to embellish a basic melodic line. Vollaerts himself seems to lead to this conclusion, but never states it explicitly. He does point out that there are many chants consisting only of long notes (and double longs at the phrase endings, which we regard as essentially retardations), and that the short *clivis* and *podatus* may be considered as an embroidery or adornment of a basic long sound. In many MSS. these latter are written simply as a single long sound. Again let it be understood that notation in long notes has nothing to do with tempo in performance, but only with proportional time values.

The present writer deems this a more important derivative of Dr. Vollaerts' book than his system of transcribing the neumatic MSS. This, after all, is a system only for determining particulars; the general rhythmic style is more basic, and more important, for, as the MSS. verify, particulars vary from locale to locale, from choir

to choir, depending on talent and aesthetical taste. Dr. Vollaerts' system represents primarily a transcription of the Laon MSS. It is scholarly presented, with well-balanced and sound arguments, and is well correlated with other MSS of different and independent origin which seem to agree in most details. The ambiguity of the St. Gall MSS. still leaves open the question of their exact performance, though there is little doubt that they fall into the same rhythmic character as the other MSS.

In closing it may be remarked that the instructions for the rhythmic performance of the chant in the preface to the Vatican edition are historically sound, and, in most of the simple chants, especially the antiphons, will lead to an historically accurate performance. The essential feature is the equality of all the notes (actually longs) except at the phrase endings. The only thing lacking is provision for singing the short ornamental tones, and melismatic flourishes in proper proportion to the rest of the music. Unfortunately the same endorsement cannot be given the Solesmes editions for they are predicated on the notion that the chant moves in equalistic short notes, embellished by long notes marked with an *episema*, whereas in reality the opposite was true. In the rhythmic decline, it was the short notes which were lengthened to equal the long notes, which was as should have been expected, i. e., a slowing down of the fast notes ("a slow and deliberate tempo for organum"), not a speeding up of the slow, or long, notes. Thus the Vatican edition presents a performance which was part of the historical evolution in chant rhythm, and though it was not that of the golden age of chant composition, it was at least a derivative of it. Not all may favor the Vatican edition, but none can deny its historical reality.

Dr. Vollaerts' *Rhythmic Proportions in Early Medieval Ecclesiastical Chant* does much to clear the musicological atmosphere, and to establish the rhythmic character of the chant as it was sung during the Gregorian centuries. Whether or not one agrees with his conclusions, or his arguments, or much less with his system, he is free to do so; the archives are open and the MSS. available for all to disprove any old theories and to prove any number of new ones. But let them be theories a posteriori, derived from the only two sources which were there when the tradition was formed, the MSS. and the musical theorists.

Bernard Christman

BEING AT EASE WITH THE LIBER USUALIS

Dom Ermin Vitry, O.S.B.

Fides Jubilans, 1304 Arsenal St., St. Louis, Mo.

1. A BOOK FOR LEADERS. From his experience as lecturer and former editor of *Caecilia*, Dom Vitry knows only too well that certain educators and still too many priests show such low musical standards by fostering a worm-eaten sentimentality among the people, that a genuine piety and a truly Catholic devotion cannot be developed, to the eternal detriment of immortal souls, the redeemed property of Christ. His primary concern, therefore, is the "education of the educators," who should lead their subjects, especially our youth and our seminarians, through an experimental approach, to the chanted praise of God in Holy Sacrifice and psalmody, before their hearts are calloused and their artistic sense is atrophied, before their religious enthusiasm is choked or clubbed to death. But who are the educators of today or tomorrow if not in the first place our seminarians, then our Sisters, and, finally, our lay organists and choir directors? Leaders in seminaries and monastic choirs, in convents and parishes can learn much about the undreamed riches of the *Liber Usualis*, whether spiritually and liturgically or musically and artistically, so that they really feel "at home" or "at ease" with the *Liber*.

2. CONTENTS AND EVALUATION. The first purpose of a review is to state the contents of a book and, secondly, to give an evaluation. Naturally, we can here only summarize. To the writer's knowledge, there exists only one other book of similar scope, namely, *The Chants of the Vatican Gradual* by the late Dom Dominic Johner of Beuron, who lectured for years over the Cologne radio on Gregorian chant. His book grew out of a course he gave at the Conservatory of Music (Musikhochschule) in the same city. Dom Johner focuses his spotlight, in a liturgical and musical analysis, on "The Masses of the Temporal Cycle" (The Proper of the Time) and on just "Special Feasts of Our Lord and the Saints." Dom Vitry's book, likewise, seems to have grown out of a lecture series, viz., out of the instructions given to the Sisters of the Precious Blood at O'Fallon. However, the range of his book, in a certain sense, is wider than Dom Johner's, since the *Liber Usualis* contains also a large portion of the Office chants, not to be found in the *Vatican Gradual*. In a general way, we might say that he treats of everything that Dom Johner has left out. And he has left out much if we take the *Liber Usualis* as our guide. Seen as a whole, Dom Johner's and Dom Vitry's books supplement each other, and cover the *Liber* substantially up to the "Burial Service."

Let us imagine ourselves on a tour through a museum of medieval musical manuscripts, where Dom Vitry is the cicerone. On our "Liber-tour" we see first the pages of the several *Asperges* and *Gloria Patri*'s, then the 18 Masses of the *Kyriale* with the "ad libitum" chants and *Allelujas* in Paschal Time. Dom Vitry has much valuable comment on the artistic unity, or rather, disunity in the Masses of the *Kyriale*. He then suggests a "Liturgical and Modal Calendar of the *Kyriale*," drawing from all 18 Masses and the "ad libitum" chants.* This "Calendar" is, I think, a masterpiece, since it assembles the respective Masses according to modal relationship and artistic expressiveness.

We are next led into the "workshop" of the seminarian or priest, i. e., to the common tones of the Mass and of the Office. If our priests would only know the correct tones of the Mass, i. e., for Collect, Epistle, Gospel, a question, etc. (*Liber* 98-111), not to speak of the intonations of the different *Glorias*, *Credos*, and some Holy Week chants! On the other hand, many seminarians and priests are very willing, but their voice is weak (or too loud!), their training defective and mechanical, and their eardrum full of holes. Dom Vitry pleads to explain to the faithful their oneness with the priest and with Christ, the High Priest of the Eucharistic Sacrifice, and to lead them inspiringly from the musical responses to a full musical participation. The urgency of the Divine Master palpitates through his words, of Him who prayed so pleadingly at the Last Supper "That they ALL may be ONE . . ."

In the next chapter, the Chanting of the Office (*Liber* 112-127), Dom Vitry speaks as the experienced and contemplative Benedictine, who has stood all his life in the rhythm of the praise of God, the "Opus Dei" of St. Benedict. The beautiful musical designs of praise, as we have them in the tone-patterns of psalmody, should again become the language of the prayers of those chanting the Divine Office. At all events, the serious student of Gregorian chant should realize that the entire Gregorian edifice is built on the enduring foundation of psalmody. A well-chanted psalm makes the text more expressive and the praise of the singer more fervent. It is, finally, all a question of harmony of mind and voice and heart.

Moving on, Dom Vitry gives us a liturgical and spiritual analysis of the yearly Dominical cycle as expressed in the feasts of the Redemption, in which the respective Mass Propers become a living musical commentary on the Mysteries of Christ. Basically underlying the Dominical cycle is the more static Weekly cycle with the

* By the way, of the VIII Mass only the *Agnus Dei* is suggested, viz., for the Sundays of Advent.

Sunday, the Lord's day, as the radiating center. Returning again to Vespers, he speaks with enthusiasm about the "garland of antiphons," which give to this part of the Office such an element of variation, and "are, perhaps, the most poetical portion of the entire liturgical office." "Even though some chaff is found among them, their golden wheat . . . makes up a delightful treasury of 'little songs'." Untold spiritual and musical discoveries are promised to the patient student.

Looking for a minute at the *Liber*, we have covered so far two essential chapters, the Mass chants (*Liber* 11-111) and the Office chants (*Liber* 112-127). The following pages, viz., 128-316, give us a practical arrangement of the Vesper Psalms and Magnificats in tone-groups for easy reference. The Sunday Office, from Prime on, is next with the Anthems to Our Lady. Finally, Vespers and Compline from Monday to Saturday follow. Perhaps, we could call this third chapter of the *Liber* the "Reference Chapter". Dom Vitry treats of it only in passing. By the way, the *Liber Usualis* would gain much by a better arrangement of many parts. Let me add here also my critical note regarding Dom Vitry's book. No doubt, it would be an improvement if, someday, it would appear in real book form. Perhaps, some parts could be reorganized, some sentences and phrases should be polished, and some printing mistakes should be eliminated. A general index or table of contents would greatly improve the usefulness of the book.

Moving on in our "Liber-tour," we see that the fourth chapter of the *Liber* is the largest (pp. 317-1080), giving us the "Proper of the Time" (Advent to Last Sunday after Pentecost) with a choice of Office chants. Since Dom Johner treated these Mass chants in detail in his book, Dom Vitry skips this portion and singles out for his presentation the much neglected "Common of the Saints" (*Liber* 1111-1302), groups and evaluates many Propers of the Saints (*Liber* 1303-1762), and concludes with a discriminating practical Calendar of the Sanctoral Cycle. The *Commune Sanctorum* (Apostles, Martyrs, Confessors, Virgins, Holy Women, Dedication of a Church, B.V.M.), constitutes the larger part of his book, under the aspect of the Common Mass and the Common Vesper Office. Here Dom Vitry becomes a master organizer, backed up by his liturgical and musical scholarship, his praying heart, and artistic elan. Space forbids me to go into detail. Let me say only this, that every group of saints is evaluated in its Mass and Vespers, the liturgical setting is given, text sources are studied, tables drawn up, melodies analyzed, comparisons made, conclusions drawn for our own lives. There is rich material for meditation. New vistas await us at every turn. But the greatest treasure and joy is to discover the loving and singing

heart of the Bride of Christ, of our unconquerable spiritual mother, the Church. She, who is eternally young and fruitful in her saints, wants to strike a chord of love and song also in our hearts to the praise of the Blessed Trinity and of our loving and lovable Redeemer, "the King and Center of all hearts."

Francis X. Charnotta, M.S.C.

Masses

MISSA SUPER "AMOR GESU AMORE"

Oswald Jaeggi

For Three Equal Voices (TTB/SSA), with Organ

Edition Lucerana; Paulus-Verlag, Lucerne

(World Library, 1846 Westwood, Cincinnati 14)

This modern Mass, in the opinion of the reviewer, is one of the finest in our contemporary literature. It was written in 1943, when the noted Swiss composer—a Benedictine monk—was only thirty years old. Written primarily for male choir, the Mass has been supplied here and there with passages in small notes by the composer, making it also suitable for three treble voices. Both Score (\$1.75) and separate voice parts (.30) are available.

The vocal line is always highly musical, generally contrapuntal and frequently imitative. Predominantly diatonic, the vocal line possesses an austerity and a forthrightness that removes any feeling of the sentimental or the romantic. The approach of the composer invariably imparts to the music a spirit of profound reverence. At the same time, there is lively movement and variety, which, together with strong contrasts in tempo and dynamics, develop an unusual feeling of the dramatic—albeit always in balance and entirely in keeping with the spirit of the sacred text.

Musically, the *Kyrie* is a restrained, yet powerful, prayer of supplication even as the *Gloria* is a dramatic and exciting cry of praise; the *Sanctus* is a work noble and majestic as the *Agnus Dei* is a quiet and profound appeal for mercy. The *Benedictus* is at the same time unusual and extraordinarily lovely; after a quiet, impressionistic organ introduction, the unison melody soars gracefully

and serenely, and concludes with a pianissimo "Hosanna." The whole movement attains an atmosphere most tranquil and ethereal. There is no Credo.

The Mass is based, as the title indicates, on the Italian hymn of praise in the 16th Century (associated with St. Philip Neri, and as transcribed by Casimiri). The phrases of the hymn permeate the Mass, and the skillful interweaving of the motifs gives to the entire composition a unity that further heightens the prayerful spirit of the whole.

The independent organ accompaniment, pleasantly discordant, is beautifully written, and also provides brief and engaging interludes throughout. Not easy, the accompaniment requires better-than-average acquaintance with the organ.

The Mass is not long nor too difficult. Properly mastered, it will repay the choir a hundred-fold the spirit and effort put into such mastery, and this for many years to come!

Paul Koch

Other Music

A VIRGIN MOST PURE

SSATB and Organ

Noel Goemanne

McLaughlin & Reilly Co.

Here is a work in which the apparent simplicity of materials belies the craftsmanship of the composition. Fittingly it sets an old English text (source not given) in modal style. The musical design has symmetry and balance as five verses are framed by a related introduction and coda, whose chief motive recurs as a link between each verse. Verses and framework are contrasted harmonically with tonic minor against dominant major, and also by alternating full and thinner textures. The verses, meanwhile, are treated in pairs: first a male solo or unison, then a repetition with soprano discant, and so on, all growing in musical interest until rounded out by the fifth verse. The melody flows while the rhythmic patterns are fresh and vigorous, quite in the spirit of the text. The parts, too, lie well for the voices. The harmony, based on triads, sevenths, and ninths, is colorful and contemporary without undue strain. All told, this piece should prove a welcome addition to the Christmas literature.

Louis Pisciotta

EDUCATION AND THE LITURGY

18th North American Liturgical Week

Published by The Liturgical Conference, Elsberry, Mo., 1958

This volume contains the addresses and proceedings of the Liturgical Week held at St. John's Abbey, Collegeville, Minn., in August, 1957. The papers and discussions are very interesting, and very important, too, dealing as they do both with the educative role of the liturgy and with the role of education in instructing in the liturgy.

The address of His Excellency, the Archbishop of St. Paul, keynotes the whole week. "The Church Teaches Through the Liturgy", but only after the faithful have been carefully instructed concerning the nature, content and purpose of the liturgy. The theme is continued in the paper by Fr. Alexander Segur, "Relationship between the Teaching and Priestly Powers". Quoting Karl Adam, Fr. Segur points out that in the Catholic concept of justification the redemptive function of the Church consists not only in bringing the Kingdom of God to man, but of bringing man to the Kingdom of God. Hence the dual function of the priest is to lead men to worship and to teach them; in fact, to teach them as he leads them to worship.

There are other enlightening papers: on the Sacraments, by Father Diekmann (which appeared in *Worship*); on Teaching in the Liturgy according to the New Testament, by Father Siegman; on Holy Mass as the source and center of Christian life, by Father Hofinger; and the like. But the 1957 volume is especially interesting because of the inclusion of the discussions in the various special sessions—sessions on Catechetics and the Liturgy, the Liturgy in schools, Parish Life and the Liturgy, Music in the Liturgy (which was reprinted in the summer *CAECILIA*), and Liturgy in the life of the religious community. These discussions, in the ensemble, prove more than do the learned papers, the powerful effect that the liturgy can have, and has, in the formation of character and the molding of minds. The late Pope Pius XII, as Archbishop Brady pointed out, saw clearly that the Church does truly teach through her liturgy, and it would be well if our Catholic educators would all be made more conscious of the role the liturgy plays in our Catholic formation. The reading of this volume will, no doubt, do much to correct the notion of those who think of worship as a thing apart.

Francis A. Brunner, C.Ss.R.

Records

A TWELFTH CENTURY MUSIC DRAMA

"The Play of Daniel"

New York Pro Musica, Noah Greenberg, Director

Decca—"Gold Label Series"

Decca's recording of the twelfth century "Play of Daniel", performed by the New York Pro Musica, offers a rare scholarly work whose richness and scope can scarcely be encompassed within the limitations of a short review. The album itself has a most attractive format covering every phase of the production. A wealth of material is provided by such authorities as Paul Henry Lang (medieval music drama), Rembert Weakland, O.S.B. (musical analysis), W. H. Auden (text in free verse), and Margaret B. Freeman, Curator of the Cloisters, New York, where the play was produced in January, 1958, probably for the first time since the middle ages. The play, written by the students of Beauvais Cathedral around 1150, was originally performed at the close of Matins during the Christmas Season. The music, following the medieval penchant for riotously mixing things, includes three forms: the free monophonic song of the troubadours and trouvères, the conductus, and the chant parody. There are also modern interpolations of instrumental prelude and trumpet fanfares selected from thirteenth and fourteenth century manuscripts.

Particularly fine in the troubadour style are the two laments of Daniel, "*Heu, Heu*" and "*Hujus rei non sum reus*", where a free melisma in the plaintive Phrygian mode admirably expresses the mood. In contrast, the chant parody is used for the repentant cry of the conspirators, "*Merito haec patimur*", in paraphrase of an old penitential antiphon. The solemn conductus with its full sonority and rhythmic vitality is quite effective for the entrances of Belshazzar, Darius, and the Queen. Far from being incongruous, this mixture of styles gives variety and pace to the entire work, and also shows the difference between traditional chant and the new musical genres.

Director Noah Greenberg merits high praise for his imaginative handling of voices and orchestra in trying to re-create the ancient sounds. The instruments include a Siena trumpet of 1406, rebec and psaltery, miniature Scotch bagpipes, Turkish cymbals and Arabian nakers (tiny kettle drums). The scoring becomes symbolic as psaltery, harp and organ accompany the holy figures, while recorder, bells and percussion depict the pagan courts, and the nasal-sounding rebec insinuates the envious conspirators. The closing "*Te Deum*", sung in alternate bass and treble unison against a glistening bell

ostinato, is a gem of artistic beauty and simplicity. Although in this day of musical scholarship it hardly needs saying, the variety and richness of musical materials used in "Daniel" should dispel once and for all any notion that the middle ages were musically primitive. Such careful choice and disposition of resources attest, rather, a sophisticated musical culture which fully corresponded to the colorful pageantry of cathedral and castle. It is precisely this quality which makes "Daniel" such a compelling work of art. Congratulations to New York Pro Musica and to Decca for a splendid and resounding achievement.

Louis Pisciotta

HALLOWED BE THY NAME

Hymns by the Centennial Choir

Darick Record Co., Inc.

Chicago 26, Ill.

This is a group of sacred pieces prepared under the supervision of the Chicago Archdiocesan Office of Radio and Television. The list includes such classics as Vittoria's "Ave Maria", Mozart's "Ave Verum Corpus", Bach's "O Sacred Head Surrounded", and the "Veni Emmanuel" (in English). There are also familiar hymns like "Hail Holy Queen", "O Sanctissima", etc., presented in a harmonic style which is fresh, unhackneyed, and thoroughly musical.

The performance has fine tonal balance in which the boy trebles match the lower voices in full resonance without force or harshness. This allows the soprano-bass outer frame to be well defined while the alto-tenor filling remains clear but duly subordinate. The organ accompaniment, when used, is judicious and discreet.

The interpretation shows fine rhythmic control in managing the various tempi with elasticity and poise. It is puzzling, however, to hear Vittoria's "ora pro nobis peccatoribus" sung with no difference between half notes and quarter notes so clearly indicated in the score. The choral diction is fairly clean and precise. Again, however, a question arises. Why the hard "g" in ". . . de Maria Virghine" (Mozart) and "tu solatium et refugium" ("O Sanctissima"), while the traditional soft "g" is retained in "Salve Regina"? Amid so many other fine qualities these points are rather jarring.

The record closes with a moving recitation of the "Pater Noster" by our late Holy Father, Pius XII. The familiar voice, pleading and fervent, is splendidly reproduced and makes the entire offering, apart from other matters, well worth having. The prayer is followed by a short polyphonic setting of the Gregorian "Amen".

Louis Pisciotta

CAECILIA

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