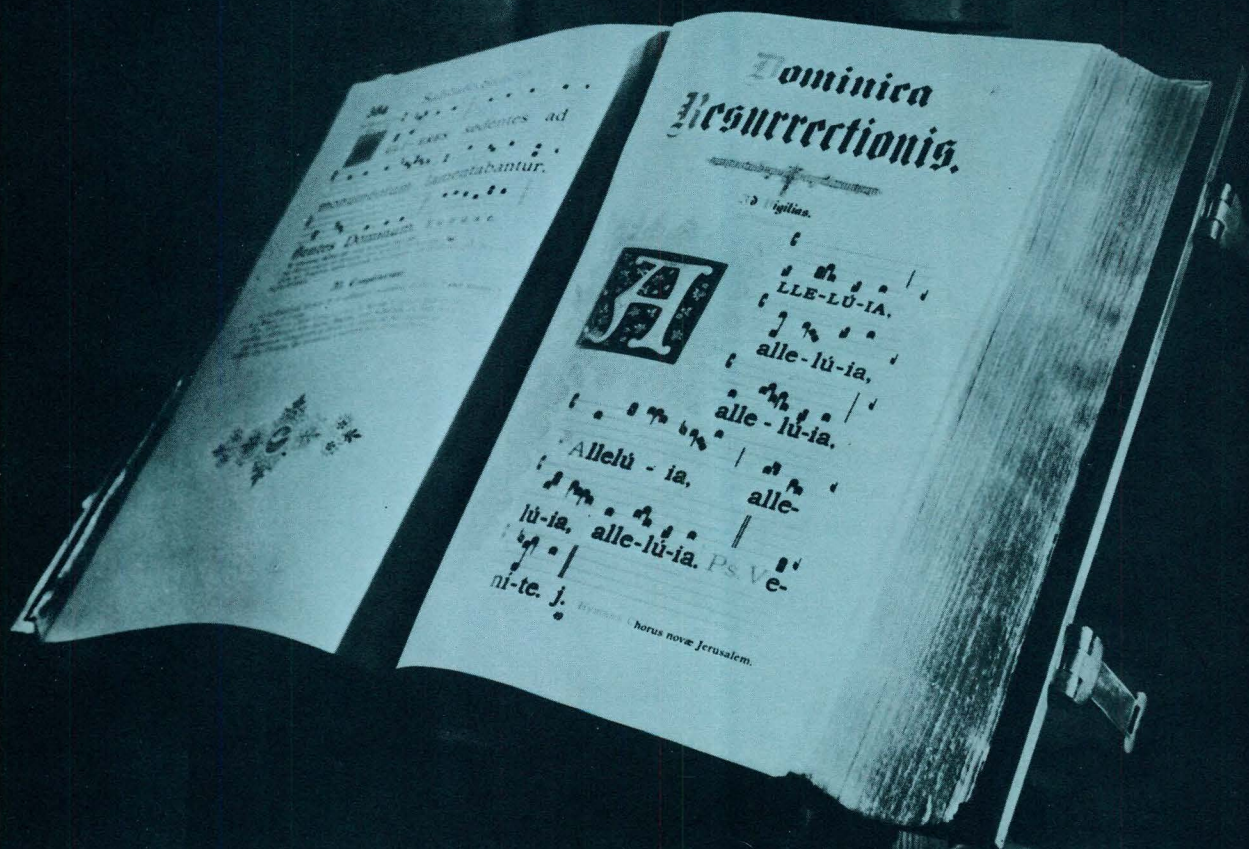


# SACRED MUSIC

Volume 100, Number 2  
Summer 1973

*100 Years: 1873-1973*





Meeting at Appuldurcombe (September, 1904). *First row:* P. Wagner, A. de Santi, Dom A. Mocquereau, Dom J. Pothier, Dom L. Janssens, F. Perriot, H. Worth. *Second row:* Dom A. Gatard, C. Gaborit, P. Guillaume, Dom R. Molitor, A. Gropellier, M. Moloney, G. Bas. *Third row:* A. Booth, A. Gastoué, Dom M. Horn, R. Moissenet, Dom W. Corney.

# SACRED MUSIC

Volume 100, Number 2, Summer 1973

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Pope St. Pius X

## MUSIC AND PRAYER

Gregorian chant is wholly the servant of prayer; it was conceived as prayer; it has no other object than prayer, the intimate communion of the soul with God. It is from this angle that it must be regarded, otherwise it will not be understood.

It has nothing to do with “snobbishness,” any more than with the cult of the archaic or the fanciful. This is perhaps why those who approach it from a profane point of view, merely as musicians, amateurs or esthetic sensation-seekers, do not understand it, and misrepresent it. In trying to make it say what by its very nature it cannot say, they end unconsciously by making a travesty of it, preventing it from appearing that which it is. Gregorian chant is fundamentally, radically religious, an act of religion, of religious worship.

It is primarily the sung prayer of the Church. I say *the* prayer, and not *a* prayer, however beautiful; nor do I say that it is an ornament, an embellishment of prayer, something secondary and incidental, but the true, authentic, complete formula of the prayer of the Church. Nor is it private prayer; it is not intended, as is too often thought, for a special privileged class of people; it is not even the exclusive property of monks; it is, to put it plainly, the prayer of the Church as such, the “Perfect Man” which the Church is — the Body of Christ, and

CHANT IS SUNG  
PRAYER

GAJARD: MUSIC AND PRAYER

its fullness, under the action of the Holy Spirit. We must not forget that the Church is a corporate body, that it was redeemed as "One" and that it is corporately as "One" that it comes to God.

To explain further. God, in a plan the simplicity and depth of which we cannot fathom — poor complicated beings that we are — wished that the same processes of redemption and sanctification of souls, should be those of His glorification; in other words, it is in the same action that we praise God, and sanctify ourselves: the Cross, the Mass, the whole liturgy.

INTELLECT  
AND SENSES

The Church is a mother. She has the sure instincts of a mother. She knows what suits the temperament of her children best. It has often been observed that the heretics have, so to speak, divided, mutilated man, not understanding his nature, seeing either only his body or only his soul. The Church, on the other hand, knows that we are composed of two elements, intimately united one to the other, necessary one to the other. She knows that there is nothing in the intellect that has not passed first by the way of the senses, but she knows also that nothing must stay in the senses, that the senses must be subordinated to the mind. It is only on condition that man respects this necessary hierarchy that he is truly man and fit for the Kingdom of God.

This is the explanation of all the sacraments, all the sacramentals, all the liturgy, and of the Gregorian chant. It is a side of the Gregorian art not usually understood, and nonetheless essential, which throws an immense light on it. Indeed it cannot be comprehended except as seen in this supernatural light. It belongs wholly to the Church, marked with the stamp of her supernatural and material genius. Dom Mocquereau says in *L'art grégorien, son but, ses procédés, son caractère*:

It appeals to the higher regions of the soul; its beauty, its nobility come from the fact that it borrows nothing, or the least possible, from the world of the senses; it passes through them, it is not to them that it appeals. The Gregorian cantilena is always sane, pure, serene, without any action on the nerves; it uses nothing of the lower world that it does not uplift.

That is why it brings peace, true, profound peace, the joyous expansion of the soul in the harmonious adjustment of all the faculties. And therein lies, as has been truly said, "the supreme sign, proof of its vocation, and of its divine essence" (Camille Bellaigue: *Le Chant grégorien, à l'Abbaye de Solesmes*).

Gregorian art is closely allied with Greco-Latin art; its origin goes back undoubtedly to the earliest classic times, but between it and the music which preceded it there are only resemblances which do not presuppose an identity. It is religious inspiration which has formed, molded and modeled our cantilenas, even to their musical technique, and created their melody and rhythm.

MELODY

Gregorian melody is first of all diatonic; that is to say, it contains no chromatic progressions. It excludes also the leading-note, so dear to our modern ears. The Gregorian scale does not admit the leading-note on principle, it allows only the whole-tone interval before the tonic, except on rare occasions in the mode

of Fa, and it loves this whole-tone progression in final cadences. Why? *Propter subjectam semi-tonii imperfectionem*, says an ancient authority; because of the imperfection of the semi-tone; or again: *Quia semi-tonii imperfectio non patitur fieri descensum competentem*; because the imperfection of the semi-tone does not allow a sufficiently wide descending interval. Notice the expression, "the imperfection of the semi-tone." Our forefathers were not satisfied with incomplete things, they only accepted perfect beauty. The antique severity gives to the melody a purity of line, a grandeur, strength and nobility, as well as an incomparable richness. The simple detail shows us already the value of Gregorian art. The chromatic scale is preeminent in portraying the passions, the intense emotions which trouble the human heart. But what the Gregorian music especially aims at expressing is not human emotions, but the love of God and His peace, which comes from that love. Gregorian melody is always natural, simple. I might say, humble.

It is to be expected that in an art of unison rhythm plays an essential part. RHYTHM It is rhythm that gives it all its life, its warmth, its *raison d'être*. No doubt in a polyphonic work harmony is of the first importance in giving it that unity which is absolutely necessary to its beauty or to its very being. But in unison melodies it is rhythm that assumes this synthetic function and that is the means of producing unity. As is the rhythm, so is the work of art.

Gregorian art is essentially free. The finest cadences are soft like the Latin terminations themselves on which they are based. What flexibility the rhythm gains by this simple all-important fact! Instead of a series of heavy beats, nothing but a beautiful undulating line, whose supple continuity is broken by no outside element,

an organism alive and therefore elastic, which does not reveal all its finer points to the ear alone. The spiritual must enter into it; it is a subjective organism, the structure of which only the spirit can comprehend (Maurice Emmanuel).

I will not speak of the Latin accents, which, rendered as they should be rendered, that is, as simple shadings of a very soft intensity, "luminous points which appear on the crests of the phrases," add tremendously to the freedom, the elasticity, the ethereal qualities of the rhythm. Dom Mocquereau says:

It is not at all necessary to emphasize these accents; quite the contrary. They shine over and irradiate the entire phrase; it is they and their changing reflections above the rhythmic flow that carry it along and give it color and life.

What suppleness all these qualities I have mentioned give to the Gregorian rhythm! "A flexible vine", as one might describe it. There is nothing stiff about it, nothing which suggests the mechanical, nothing but the "rhythm", that is to say, a simple, undulating line, extremely delicate, light and airy, which adapts itself to all the demands of the melody and which the Latin text assists in bringing out into clear relief.

A fluid chant, ethereal, immaterial, spiritual; all material elements eliminated, nothing either in the melody or in the rhythm to impede the free expressions

of the musical phrase. It is a marvelously supple instrument, that lends itself in an ideal fashion to the most intimate and delicate feelings of the heart and soul.

Imagine now this wonderfully supple lyre, vibrating under divine inspiration, for as Saint Paul says, "It is the Spirit that prays in the Church, with groaning, which cannot be uttered", and that was certainly the belief of the Middle Ages: *Spiritu Sancto rimante in cordibus eorum per contemplationem perceperunt* as a text of the *Instituta Patrum* says — so you will not be surprised that our church melodies are all drenched and saturated with the supernatural.

In fact, taken as a whole, they express the whole of Christianity, they are so full of faith, hope, humility, perfect confidence and total surrender to God.

TENDERNESS  
AND  
PEACE

Peace, gentleness, suavity, these are the words which always recur when one speaks of Gregorian music; above all, love. If there is one thing that stands out in studying the traditional Gregorian melodies, it is that they are simply bathed in tenderness. Whatever may be the feeling they are expressing, the atmosphere is always that of love. If one wishes to describe Gregorian chant in one word, it would be, I think, charity. It is truly the whole spirit of the Church, which is in our melodies: *plenitudo legis delectio*. One might say of them as is said of the frescoes of Fra Angelico, that they were composed on bended knees.

Yes, you will say perhaps, it is beautiful music, almost divine, but out of date, belonging to another age, far removed from the needs of the modern soul.

Do you think that Christianity has changed much? Two thousand years ago Jesus Christ gave us the New Testament. There is only one baptism, one Church, one supernatural life, of which the authentic medium is and always will be, the sacraments and the great prayer of the Church, the Catholic liturgy centering around the Mass.

ETERNALLY  
YOUNG

But, not speaking of the supernatural life, but merely of the natural order, it does not seem as if the modern man differs much in his nature from the man of former times. He has created external and artificial needs, but at heart, in his very being, man is eternally the same, the range of his faculties is always identical; today as formerly, man is only truly man when he holds within his soul absolute control over his lower appetites. And for this reason, the methods of the Church for making saints are excellent for making men, for it is one of the glories of the Christian revelation that there is not a saint who has not been also, a complete "man." Westphal has admirably defined the spirit of Greek music:

Antiquity never attempted to express in sound the real life of the soul. This turbulent movement into which modern music forces our imagination, this representation of struggle, this picture of conflicting forces which distracts our being, all this was absolutely foreign to the Hellenic spirit. The soul must be uplifted into a sphere of ideal contemplation, that was the aim of music. Instead of unrolling before us the spectacle of its own battles, music should lead the soul upward to those heights where it would find calm, be at peace with itself and with the external world, where it would rise to the great power of action.

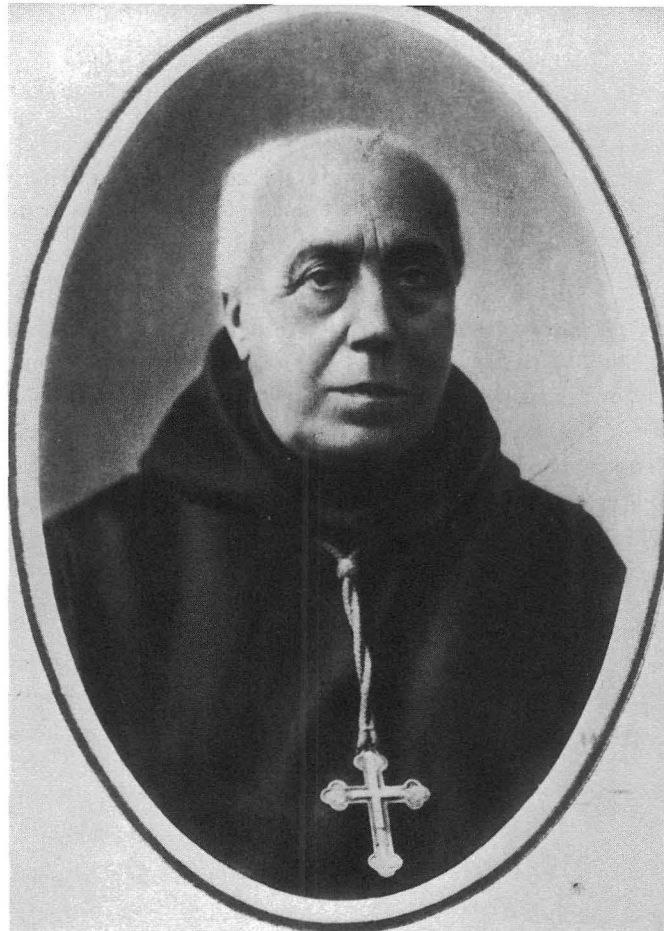
M. Camille Bellaigue, from whom I borrow the quotation adds: That was the spirit, the purest spirit of the antique music. Its mission and ideal was far less to excite than to give order and rhythm to souls.

It could not be better expressed. If I add that this perfect and tranquil harmony of the whole being is a marvelous principle of action, an indispensable condition of the highest activity of the soul, and if Gregorian music, thanks to the laws of its composition and its supernatural inspiration, expresses to a degree previously unknown the ideal conceived and portrayed by the Hellenic genius, you will perhaps agree with me that the Catholic Church, in prescribing for all its children this way of prayer, is not only the authentic means of sanctification, but also an incomparable school of art, of moral education and of civilization.

MEANS OF  
SANCTIFICATION

✠ DOM JOSEPH GAJARD, OSB





## DOM JOSEPH POTHIER, OSB

Fifty years ago, on the 88th anniversary of his baptism, the feast of the Immaculate Conception, Dom Joseph Pothier completed the earthly portion of his life and has joined his Creator and the angelic choirs in heaven. Few men have exerted such tremendous influence on the liturgical and musical life of the Church as he did. The restitution of the authentic melodies of Gregorian chant will be forever associated with his name. Hundreds of thousands, and possibly millions, of worshipers had their liturgical prayer life enriched by using some of the volumes published as the result of Dom Pothier's musicological and scholarly studies containing also hints on the practical application of his principles. If any single man could deserve the title "father of the renewed chant", it would be Dom Joseph Pothier.

Born at Bouzémont, Lorraine, in 1835, young Joseph began his musical studies with his father, a school teacher, organist and sacristan. Chant was practiced daily in the school of Bouzémont where the children sang the high Mass every day in Gregorian chant.

**YOUTH** Having finished his seminary studies he was ordained a priest on December 18, 1858, and entered the novitiate in Solesmes by taking the monastic habit on February 1, 1859. Soon after his first religious vows he became cantor of

**MARCH: DOM POTHIER**

the monastery, succeeding another outstanding musician, Dom Paul Jausions (1834–1870). This was the time when some of the old manuscripts of chant were being discovered, and the monks soon began to sing the Divine Office and Mass by using them instead of the truncated “official” books. Naturally, the difference between the two was exhilaratingly evident for both the monks and the faithful who began to assist at the services in increasing number. Dom Guéranger, the abbot and founder of the monastery, anxious to see further improvements in the chant, commissioned first Dom Jausions and later Dom Pothier with the complete restoration of the ancient melodies and also asked them to compose a handy manual for the proper execution of the renewed melodies. He might not have been aware that this was the beginning of the gigantic works of the famous *paléographie* that would carry on the enormous task of chant restoration for more than a century.

ROLE OF  
DOM GUÉRANGER

It was around 1860 that the copying and collecting of the ancient manuscripts with neumes began, a work that was to be intensified during the following decades. At the beginning copies were made by hand; later by photography, finally on microfilms. Some were purchased by the abbey; others were loaned them by libraries, archives and monastic collections for copying. There were times when three or four monks were on the road searching for these precious witnesses of the original chant. Today the monastery’s library contains several thousand of these manuscripts from all periods and from all countries where monasteries existed.

A first draft of the *Graduale*, born of the collaboration of Dom Pothier and Dom Jausions was probably ready in 1868 or, at the latest, in 1870, but the final printing had to wait many more years for various reasons. In 1880, one of the most important theoretical works of Dom Pothier was published: *Les Mélodies Grégoriennes d’après la tradition*. The book was an immediate success and was quickly translated into German and Italian. It contains a solid introduction to the reading and interpretation of the Gregorian neumes and some principles for the correct Latin pronunciation. It stresses the strong relationship between text and melody. In the second half of the book Dom Pothier explains his rhythmic theory (strongly contested a few decades later), the so-called “oratorical rhythm.” These were the principles used in guiding the singing of the Office at Solesmes for about two decades which were to be further refined later by a genial successor of Dom Pothier, the famous Dom André Mocquereau.

FIRST  
PUBLICATIONS

The *Liber Gradualis* appeared in print in 1883. Because of a printing privilege (1871–1901) granted to the German firm, Pustet, retaining the old and clumsy Medicean version, this book could not be put into general use immediately. It was, therefore, limited for the use of the Benedictine Congregation of Solesmes only. Later on, after the expiration of the Pustet privilege and the disuse of the so-called Medicean edition of the chant, the *Liber* served as the basis for the preparation of the *Vatican Gradual* (1908).

Other important works followed in quick succession: the *Monastic Processional* and *Variae Preces* in 1888, the *Liber Antiphonarius* in 1891. This volume was intended also for the Benedictine Order only.

MARCH: DOM POTHIER

Busy with these endeavors, Dom Pothier found time for other works also. A fairly good, self-taught musician, he composed many new Propers for the newly introduced feasts. A collection of Marian songs, the *Cantus Mariales* (1903), is the witness of his piety toward the Blessed Virgin. Other publications of this period based on manuscripts, include the *Responsoriale* (1895), the *Christmas Office* (1898), the *Office of Funerals* and the *Monastic Processional*.

To spread his and his collaborators' ideas on the true chant, he began to collaborate with the *Revue du chant grégorien* which he edited for twenty-three years (1892–1914). He was also busy in the field of biographies (St. Gertrude, St. Mechtilde and St. Hildegarde) and wrote dozens of articles related to different historical and theoretical problems of the chant. He also began to give seminars and workshops on the chant in many French dioceses for the clergy, seminarians and the faithful.

ABBOT OF  
ST. WANDRILLE

On Christmas day 1894, Dom Pothier was appointed prior of the abbey of St. Wandrille, that has been recently restored. He became the 77th abbot of the same monastery four years later, in 1898, without giving up his studies of the chant. A dramatic event happened in 1901: the abbey of St. Wandrille, together with hundreds of other monasteries and convents was dissolved by the French government and the monks had to flee into exile. Dom Pothier and his confreres sought refuge in Belgium. He continued his work at the abbey of Dongelbert. Dom Pothier died before his community was allowed again to return to their monastery. He is buried in the abbey of Clervaux, close to the choir of the abbey church.

EVALUATION

What can we say fifty years after the death of Dom Pothier, about his life-work? Do we have enough perspective to evaluate him? Understandably, I am still hesitating but, nevertheless, I advance here a few personal thoughts about his achievements and also about his mistakes.

1. All chant scholars agree that Dom Pothier has done the lion's share in the restoration of the original Gregorian melodies. His idea of collecting and copying the most ancient chant manuscripts and giving credit to their testimony rather than to the frequently contradicting teachings of the middle and late medieval theorists opened the way toward scientific restoration of the original version of these melodies. Without his ground-laying work the final refinements of the monks of Solesmes would have been impossible. His publications of the last two decades of the 19th century represent the ultimate scholarship of that period.

2. Being a monk, Dom Pothier had an advantage over the mostly university-bred scholars since the chant pertained to his daily life in practice. Chant is, after all, living music and not an abstract science.

3. In his later life he lost some of the flexibility and the spirit of adventure of the discoverers and road builders and, in fact, slowed down further research on better melodic texts and the finer points of rhythm with his stubbornness, especially during the stormy sessions of the Papal Commission, charged with the restoration of the chant during the years 1904–1905.

Such attitude seems to be the curious and sad lot of most innovators and

MARCH: DOM POTHIER

reformers. When a new generation comes up behind them, they frequently freeze in their ways and forget the fights of their youth. Young and middle-aged Pothier argued for decades with the defenders of the Medici-Pustet books and succeeded to prove convincingly the absolute superiority of the neumatic-notation manuscripts and of the editions he and his collaborators of Solesmes had prepared, based on these volumes. Yet, during his later years, he became somewhat static and rigid in his attitude and was most reluctant to accept *all* the rhythmical implications contained in the best 9th and 10th century manuscripts that a second generation of paleographers and musicians, led by Dom André Mocquereau, had discovered and explained, I believe, with convincing clarity and force. Curiously enough, this was not the main reason for the alienation of Dom Pothier from Solesmes, his former monastery. Several otherwise well-written essays maintain that the whole fight centered on episemas and ictuses. Actually, the polemic began on other equally basic issues. Early in 1904, Dom Pothier was appointed president of a papal commission whose duty was to supervise the preparation of the Vatican Edition of the Gradual and later the Antiphonary. At that moment the Solesmes group had already agreed to omit the rhythmical signs from these editions, destined for general use in the Latin rite. The main arguments centered on other theoretical and practical principles concerning the restitution of the authentic, ancient melodies. Here are some of the differences.

LATER YEARS

a) Dom Pothier (supported by the German musicologist Peter Wagner, the French scholar Amedée Gastoué and several others in the commission) while desiring an edition based on the oldest manuscripts wanted to take also into account the later melodic developments and modifications (“the living tradition” as they called it). Most of these changes came about after the “golden age” of the chant, as for example, the change of certain Si dominants to Do; frequent use of B flat to avoid the harshness of the augmented fourth; disappearance of the oriscus and some liquescent notes and other melodic variants. For Dom Mocquereau and his collaborators of the paleographic scriptorium of Solesmes the “original purity” called for by St. Pius X meant the return to the oldest manuscripts without any concession to the later changes. The battle went on for years both in the commission and in various scholarly and musical publications. For reasons too complicated to explain here, Dom Pothier’s point view prevailed and the result was the *Kyriale* (1905), the *Graduale* (1908) and the *Antiphonary* (1912). These volumes are almost entirely Dom Pothier’s own work. Today most scholars recognize that he was wrong and Solesmes was right. In 1913, the entire work of further restitution was given over to Solesmes and in their subsequent critical editions Dom Mocquereau’s principles have been followed to the letter and refined even further by his successors, notably by Dom Joseph Gajard.

ARGUMENTS  
AND DIFFERENCES

b) Another matter for contention was the questionable method of the commission to put dubious or contested versions to the vote by the members. Such method is clearly debatable: it seems at least unwise to decide upon the authenticity of musical readings by majority vote. The paleographic and musicological background of the commission members was so different that no general agree-

MARCH: DOM POTHIER

ment could have been reached. Hence, more compromises, particularly in the *Kyriale*, the first book to be published.

c) One feels embarrassed, but one must also mention that a great deal of personal pride, vanity and jealousy have entered into the debates to further confuse the issues and taint the judgment of those involved. If you read the minutes and reports of the committee's meetings, you will be surprised by the almost bitter tone of some of the sessions.

d) To mention one more unpleasant circumstance, one must be aware of still other, material motives that made intelligent debate almost impossible: national pride, copyright problems, editorial royalties and printers' intrigues behind the scene. The final result was an inevitable deadlock, solved by the Pope himself who gave the responsibility of the final recension to Dom Pothier. In view of the preceeding, his work could be no better than a "perfectible" compromise, no doubt useful and usable and infinitely superior to both the previously used Medicean and Rheims-Cambrai editions, but very much open to scholarly criticism. Reluctantly, we must put the greatest part of the blame for this compromise on the shoulders of Dom Pothier and Dr. Wagner. Dom Mocquereau went back to Solesmes to continue his research, convinced that such an important work cannot be achieved under pressure and with such urgent deadlines. History seems to have given him reason. The meticulous work of Solesmes was recognized later by the Pope when, in 1913, he trusted them again with the restitution. The Second Vatican Council reiterated this trust and it seems that the final work is just about finished now.

NEO-GREGORIAN  
COMPOSITIONS

4. Before concluding, I must mention yet one more field of activity of Dom Pothier. We have seen earlier that he has written many neo-Gregorian compositions for newly created feasts and also to express his devotion to the Blessed Mother. The consensus today is that a better solution would have been to unearth old, neglected compositions from the unpublished wealth of the Gregorian treasury, dormant for centuries in old manuscripts. The recent *Ordo Cantus* (1972) has adopted this attitude and had removed practically all late compositions from the official chant books and had replaced them with such older compositions.

5. I hope that the reader has not been misled by these criticisms concerning the life work of Dom Pothier. To everyone, his entire, long life will remain a shining and inspiring model of liturgical piety. His own spirituality was born and was nourished on liturgical prayer. It was a cause he believed in and he was ready to fight for it. He was happy to see his work bringing abundant fruits all over the world. God spared him the pain of seeing his beloved chant neglected, abandoned and even mocked. He reserved this punishment for us. I hope, however, that Dom Pothier's prayers and intercession will help to restore soon this treasure to the place where the Fathers of the Council wanted it to be: the official and still preferred musical language of the Roman Catholic Church. I am sure that he had solved his paleographic differences with Dom Mocquereau in heaven and they are both interceding for us and the sublime cause to which they have devoted their lives.

Rev. Ralph S. March, S.O.Cist.



## MOTHER GEORGIA STEVENS

In any account of the liturgical movement in the United States in the first half of the twentieth century, mention must be made of the contribution of the Pius X School of Liturgical Music established at Manhattanville by two energetic and inspired women: Mrs. Justine B. Ward and Mother Georgia Stevens, Religious of the Sacred Heart.

Georgia Lydia Stevens was born in Boston, May 8, 1870, the daughter of Helen Granger and Henry James Stevens. Her early education was begun at home under tutors and then continued at private schools in Providence and Newport, Rhode Island. At the age of 18, she entered the Hoch Conservatorium in Frankfurt-am-Main, Germany, to study violin and to continue her musical education under Hugo Hermann. On her return to the United States, she studied with Charles Martin Loeffler, then concert-master of the Boston Orchestra. From her father's death in 1891 until 1906, when she entered the Society of the Sacred Heart, she was occupied in performing and in teaching music. From 1909 until 1914, she was a faculty member at the Sacred Heart Academy for Girls at Roehampton, England. In September 1914, she began her long teaching career at Manhattanville then situated in New York City, a career that ended with her death in 1946.

EDUCATION

Pope Pius X issued his *Motu Proprio on Sacred Music* on November 22, 1903, and it was in response to his call for a reform in church music that Mrs. Justine B. Ward made plans for an educational endeavor to teach children the essentials of music and to lead them to an appreciation of the musical heritage of the Church. It was with this in mind that in 1916 she approached her friend, Mother Stevens at Manhattanville, with her plans for the establishment of a

CARROLL: MOTHER STEVENS

chair of liturgical music. The chair became, in turn, the Pius X Institute and finally, the Pius X School of Liturgical Music.

THE WARD  
METHOD

It soon became apparent that the teaching of music to children presupposed a teacher-training program and in the summer of 1917 courses for teachers were given for the first time. Daily music classes in the elementary school at Manhattanville provided a laboratory for the new method whose creative approach produced spectacular results. The *Ward Method* became nationally known chiefly through the demonstrations given by the specially trained children in the New York school.

Since the real purpose of the project was the reform of church music, the special study of Gregorian chant became the most important aspect of the curriculum. From the beginning the courses in chant were shaped according to the principles and criteria of the Benedictine monks of the Abbey of St. Pierre, Solesmes, France. In 1920, the school organized an international congress of Gregorian chant in New York when 3500 children trained in the *Ward Method* sang the *Missa de Angelis* under the direction of Dom Mocquereau of Solesmes.

FOREIGN  
VISITORS

In the summer of the same year, Dom Mocquereau and Dom Gajard presided over the summer sessions at Manhattanville. The Solesmes ties were strengthened in later years by the visit of Dom Mocquereau and Dom Desroquettes in 1922; of Dom Sablayrolles, Dom Ferretti, Dom Baron in later years, and finally in 1960 and 1962 with the visits of Dom Gatard, choirmaster of Solesmes.

In the 1930's the school's emphasis centered around the activity of the Pius X Choir in a series of concerts of Gregorian chant and classic polyphony and in the assistance given by groups from the choir to various churches in New York and its environs where the ideals of the *Motu Proprio* were put into practice at the parish level.

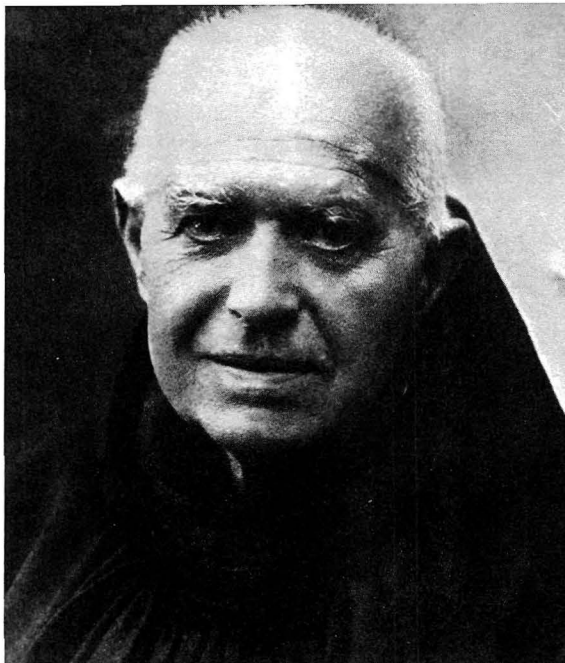
The unflagging energy and the earthy wisdom of Mother Stevens guided the Pius X School down the years. The success of the *Ward Method*, and later of her own *Tone and Rhythm Series* made her a national figure. She was frequently called upon to address musical and liturgical gatherings where she always pleaded the cause of good music and the necessity of early childhood training in music.

Her extraordinary activity came to an unexpected end in March 1946 with her sudden death. She had labored long and well in the reform of church music and her influence can still be felt.

THE  
PIUS X SCHOOL

After her death the work of the Pius X School was continued. When Manhattanville College moved to Purchase, New York, in 1952, only the setting was changed. In 1954, the affiliation with the Pontifical Institute in Rome was realized and the current Bachelor of Sacred Music degree reflects the tradition of a school made possible through the vision and dedication of two remarkable women.

Sister C. A. Carroll, RSCJ



Dom André Mocquereau

## PLAINCHANT AND THE VERNACULAR

When the liturgical congress meets in Assisi next month (September 1956) it is to be expected that prominent among the subjects for discussion will be the more extensive use of the vernacular in the liturgy. The most significant problem, we may well expect, is that concerned with the use of languages other than Latin in select and special parts of the ceremonies of Holy Mother Church.

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

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

ENGLISH 16TH C.  
REFORMERS

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

It has been the tradition of the Anglican and Lutheran churches along with all the other groups who sprang up along the way to use simple music in the vernacular for the participation of the people. In doing this, the leaders of the Protestant churches were merely carrying on the lost tradition of the Catholic

NICHOLSON: PLAINCHANT AND THE VERNACULAR



Church — having the people sing music which was easy and in a language they understand.

The revival of plainsong in the Anglican Church, requiring the use of English rather than Latin words, was marked by the work of Thomas Helmore, who published the *Psalter Noted* in 1849 and *The Hymnal Noted* in 1852. There have been since then many other works along this line in the Anglican fold.

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

ANGLICAN  
TREATMENT  
OF CHANT

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

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

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

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

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

LATIN RHYTHM

Gregorian chant is Latin music. It was never composed for anything else, or any other language. In this chant, which is the official prayersong of the Catholic Church, there is a highly developed rhythm. All music without its special rhythm is like a body without its skelton — a shapeless mass. To sing any type of music properly we must have a working knowledge of the rhythm peculiar to its species. No less can be said of the chant. To sing it properly we must pay very strict attention to the rhythm, for without it the graceful melodic line, and the meaning of the text become distorted.

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

One may accuse me of being a die-hard perfectionist when it comes to the point of rhythm in chant. But it must be remembered that after the golden age

of chant which culminated around the tenth century, the decline of this superb music was due in no small part to a tampering with its very rhythm. This tampering was caused by restless attempts to distort and change the text, and to be too free with the time values of the notes themselves.

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

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

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

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

A "VERNACULARIZED"  
EXAMPLE

In the English edition the melody of the very first incise has been changed in order to make the adaptation. This truncating and cutting up of the melody occurs in numerous places all along the way. Then we have the words "Lord, have mercy upon us" placed as best could be done, but certainly loosely, under the melody.

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

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

LEAVE CHANT  
INTACT

It is my personal hope that the Gregorian chant be left intact with the language of its birth. Any attempt to adapt it to vernacular will, within the space of a short time, result in the complete misunderstanding of the pure rhythm of this treasure of music. And misunderstanding of the rhythm on the part of those who teach it will lead to its ultimate breakdown.

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

Without a doubt one of the best solutions could be the composing of entirely new music by our best composers, using the accepted text changes as granted to each country. Unison music, simple to sing, usable by the faithful ought

to be first composed with the vernacular texts in order to give the faithful the first opportunity to sing it.

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

The great classical composers of the polyphonic ages wrote superb music patterned in great part on the chant. But it was not chant. Our contemporary composers, then, using the vernacular texts can follow the example set down by these great musicians and give to the faithful music which patterns itself after the chant. In this way we will leave inviolate, and for posterity, our great heritage of Latin chant, and can embark upon a new era of music using as the foundations for this art those texts granted by the Holy See.

Rev. David Nicholson, OSB



St. Peter, Merzig-Isaar, Germany

## CHURCH MUSIC CONGRESS IN BERN

Early last fall, the Third International Congress of Church Music\* met in Bern, Switzerland. Dr. Kurt Senn (1905–1965), former organist of the Bern Cathedral, organized the first congress in 1952. That meeting, along with those of 1962 and 1972, bear testimony to the continuing growth in international and interdenominational involvement of the Bern event. For this reason, this congress, especially, stands as a unique reminder of the strides made in ecumenism and church music during these critical pre- and post-Vatican II years.

In Bern last fall, the lectures, podium discussions, concerts and divine services reviewed where church music has been in the remote and recent past, where it is today, and possible directions it will take in the next few years. The confessional and geographical differences of the congress members — from the Serbian Church, the Church of Sweden to Roman Catholicism in the Cameroons — were less important than that common problem of how the church musician can effectively aid a deepening of faith in Christ and His Gospel through the art of music.

The scope of this year's congress is best pointed up by mentioning the main events of the week. The actual liturgical services, for example, ranged from a monumental ecumenical service on Sunday, September 3, in the pre-

\*Largely a Protestant gathering, it is not to be confused with the International Church Music Congress organized under Catholic auspices: Rome (1951), Vienna (1954), Paris (1957), Cologne (1961) and Chicago-Milwaukee (1966).

ECUMENICAL  
AND  
INTERNATIONAL

WATERS: CONGRESS IN BERN

reformation Bern Münster, to an afternoon devotional service built around Messiaen's "Trois Petites Liturgies de la Présence divine" and held in the attractive, new Bruder Klaus Church (Roman Catholic) on Thursday, September 7. On other days, we attended services in the French Calvinist Church, the Evangelical church, and the Christ-Catholic church, a community which separated from Rome following Vatican I. There were also some services which featured newly commissioned music. They, however, bore this aspect in addition to their newness: Protestant composers Eric Gaudibert (Paris) and Hans Frischkecht (Bern) wrote music for a Catholic Mass, and Catholics (Roman and Christ-Catholic) Linus David and Jost Meier composed a Lutheran liturgy.

Both services shared many common features through the musical expression: antiphonal singing between choir and congregation; the use of woodwind, brass and percussion ensembles; and a prominent role given to the pipe organ. More important, concrete similarities in musical structure and language, streamlined liturgical texts, and simplified ritual action indicate that there is soundness and depth to the type of ecumenical exchange presented at this Bern congress.

VARIETY OF  
OPINIONS

In spite of the oneness achieved through music and the services, unanimity was not the result of the lectures and discussions. An attempt to put a finger on common problems facing today's church musician was frustrated not so much from confessional diversity — though this had some bearing in a few specific instances — as from the wide spectrum of philosophies derived from certainties about aesthetics and musical styles. It is difficult, for example, to convince some who have been steeped in a strong choral tradition, that hissing, clucking and other sounds made by manipulating the glottis more than the larynx (and dear to the heart of the avant-gardist), can ever be anything more than silly nonsense. On the other hand, the avant-garde has its own convictions about musical traditions and how much relevance they have today.

Though it avoided philosophical antipathies, the keynote address, given by Dr. Walter Frei of Basel, did manage to annoy the delegates because theological abstractions without practical application obfuscated the stated topic of discussion: "Sacred Music inside and outside the Divine Service." Frei, however, was able clearly to enunciate that the church's attempt from the Middle Ages up to the early nineteenth century to eliminate contemporary influences from its midst eventually led to a considerable time lag between developments in music and in other cultural areas. But the promise of Frei's statement was short-lived through lack of supporting argument. His words that the church " . . . accepts the new but with an eye on the past, since that which concentrates too exclusively on the future is a flight into nothingness," was as concrete a statement as Frei would make. By avoiding specifics at this point, he also avoided running into a snarl with the convictions of the avant-garde.

REPERTOIRE  
AND  
SUPPORT

What the average church musician hungers for, as borne out in an open forum following Frei's presentation, is neither philosophy nor advanced musical idioms. Rather, he seeks information in two categories: repertoire and support. He wants musical models of the highest artistry, yet within the competence and comprehen-

sion of his choir and congregation. In addition, he searches for ways of soliciting broad financial and moral support from ecclesiastical governing bodies.

The other lectures and discussions during the week of the congress — even on issues as diverse as “Psychological Aspects of Popularism in Today’s Church Music” and “New Possibilities of Church Music” — returned to the topics of repertoire and support, themes raised by the delegates themselves following Frei’s keynote address. It was an interesting accomplishment of the majority’s making the congress meet its need.

For many, the most fruitful part of the entire congress was the exploration, through performances of the highest caliber, of the church’s richly brocaded musical heritage. Though it is difficult to single out the more memorable concerts, three remain fixed in the mind: an evening concert at the Bern Münster which featured Klaus Huber’s “. . . ausgedehnt . . .”; a concert devoted entirely to selections from Claudio Monteverdi’s “Selva Morale e Spirituale”; and the programs of chant and late medieval organ music which were presented during an afternoon excursion to the Wallis region of the Alps.

“. . . ausgedehnt . . .” (1972), scored for baritone voice, five instrumental groups, loudspeakers and organ, is an avant-garde work (a literal translation of the title would be “unharnessed”) structured on a collage of German, French, English and Latin texts, similar to the poetry of recently deceased Ezra Pound. Poets for Huber’s piece included St. John of the Cross, Joachim de Fiore and Teilhard de Chardin. The baritone’s part, because it was pre-recorded as well as live (each either chanted, spoken or sung), provided an exciting counterpoint both to itself and to the five instrumental groups situated in various spots throughout the great Bern cathedral. Straight, as well as special microphones, created echo and filtered voice effects which highlighted the baritone’s line against a tapestry of instrumentation. The amplification of the human voice also lent it an intimacy which would have been otherwise absent to most of the audience because of the enormity of the building.

MODERN  
COMPOSITIONS

One was reminded throughout this performance of the great polychoral tradition of Venice developed by the Gabrieli family in the late 16th and early 17th centuries. The church in our time has retreated from carefully prepared performances of music demanding enormous skills, energies and performance resources. Klaus Huber’s efforts indicate a return to this tradition, which was so well exemplified in the Baroque Era when the magnitude and splendor of the Faith found appropriate dimensions for its expression through the music of Monteverdi, Handel and Bach.

POLYPHONIC  
AND  
BAROQUE MUSIC

Coincidentally, an entire evening of music offered by the *Vocal and Instrumental Ensemble of Lausanne* (Michel Corboz, conductor) was devoted to Monteverdi’s “Selva Morale e Spirituale,” published in 1640. This magnificent collection of religious music, graced with a superlative reading by the Lausanne group, was for many the major feature of the entire congress.

Monteverdi’s inventive skills, his penetration of textual meaning, and above all his sense of forging solo lyricism with choral passion reminded us that the

WATERS: CONGRESS IN BERN

work (we heard only six of its twenty-nine sections) stands shoulder to shoulder with Handel's *Messiah* and Bach's *St. Matthew Passion*.

Finally, Gregorian chant, the foundation of Western music, was woven into the fabric of the congress by Benedictines from the monasteries of Engelberg and Einsiedeln. In a tiny chapel high in the Alps at the village of Vispterminen (a playable 16th century organ is in the loft), the monks chanted an Introit and Alleluia taken from an Einsiedeln manuscript of the tenth century. This was a rare treat to hear, perhaps rarer because of certain circumstances. The codification of chant done at Solesmes and sanctioned by the Holy See has relegated to the sidelines chants which are not in the common tradition, such as these from Einsiedeln. This means, in effect, that the Einsiedeln codices cannot be used during Mass, which is their appropriate and designated place. But like so much of the church's repertoire, the music is there for the cherishing, and enlightened musicians will find for it a frequent and proper use.

J. Kevin Waters, SJ

# GLORY TO GOD IN THE HIGHEST

JOYFULLY

CONGR.

JOHN SCHIAVONE

Musical score for the beginning of the piece. It features a vocal line and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo/mood is marked 'JOYFULLY'. The piano part starts with a forte dynamic (*f*). The vocal line begins with the lyrics 'Glo-ry to God in the'.

Musical score for the middle section. It continues the vocal line and piano accompaniment. The lyrics are 'high - - est, and peace to his peo-ple on earth.' The piano part continues with a steady accompaniment.

Musical score for the choir section. It features four vocal staves and a piano accompaniment. The tempo/mood is marked 'CHOR' and 'ff' (fortissimo). The dynamics include 'ff' and 'accel.' (accelerando). The lyrics are 'Lord God, heav'n-ly King, al - - might - y God and'. The piano part provides a strong accompaniment.

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SCHIAVONE: HOLY SPIRIT MASS



*rall.*

Fa - - ther, \_\_\_\_\_ we give you thanks, we

*rall.*

Fa - - ther, \_\_\_\_\_ we wor-ship you, \_\_\_\_\_ we -

*rall.*

Fa - - ther, \_\_\_\_\_ we give you thanks, we

*rall.*

Fa - - ther, \_\_\_\_\_ we wor-ship you, \_\_\_\_\_ we -

praise — you — for your glo - ry. —

praise you — for your glo - ry. —

praise you — for your glo - ry. —

praise you — for your glo - ry. —

CONGR.

Glo - ry to God — in the high - - est, — and peace to his

*rall.*

peo - ple on earth.

*WITH FEELING*

*rall.*

*p*

CHOIR *WITH FEELING*

*p* Sopr.

Lord Je - sus Christ, — on - ly Son of the Fa - - - -

*p* Alto

Lord Je - sus Christ, — on - ly Son of the Fa - - - -

ther, — Lamb of —

ther, — Lamb of —

Lord God, Lamb of God, —

Lord God, Lamb of — God, —

*mf*

*mf*

*mf*

*mf*

*p.*

*mf*

God, you take a - way the sins of the world: have mer - cy

God, you take a - way the sins of the world: have mer - cy

— you take a - way the sins of the world: have mer - cy

— you take a - way the sins of the world: have mer - cy

*mp rall.*

*mp rall.*

*mp rall.*

*mp rall.*

*p.*

*p.*

*p.*

*p.*

have mer - cy on us; you are

have mer - cy on us; you are

have mer - cy on us; you are

have mer - cy on us; you are

*mf accel.*

*f*

Detailed description: This block contains four vocal staves and a piano accompaniment. The vocal parts are in 4/4 time and feature the lyrics 'have mercy on us; you are'. The piano accompaniment starts with a *mf* dynamic and includes an *accel.* marking. The score concludes with a *f* dynamic.

**SOLEMNLY**

seat - ed at the right hand of the Fa - - - ther: re - ceive, re -

seat - ed at the right hand of the Fa - - - ther: re - ceive, re -

seat - ed at the right hand of the Fa - - - ther: re - ceive, re -

seat - ed at the right hand of the Fa - - - ther: re - ceive, re -

*p*

*p*

*p*

*p*

Detailed description: This block features four vocal staves in 3/4 time, marked **SOLEMNLY**. The lyrics are 'seat - ed at the right hand of the Fa - - - ther: re - ceive, re -'. The music is characterized by a solemn, slow tempo and includes dynamic markings such as *p* (piano).

**SOLEMNLY**

Detailed description: This block shows the piano accompaniment for the **SOLEMNLY** section. It consists of two staves (treble and bass clef) in 3/4 time, providing harmonic support for the vocal parts with a solemn and steady accompaniment.

ceive — our prayer. ———

ceive — our prayer. ———

ceive — our prayer. ———

ceive — our prayer. ———

*JOYFULLY*

*JOYFULLY*  
CONGR.

*f*  
Glo - ry to God in the high - - -

est, — and peace to his peo - ple on earth. ———

CHOIR

For you — a - lone — are the Ho - ly One, — you a - lone

For you — a - lone — are the Ho - ly One, — you a - lone

For you — a - lone — are the Ho - ly One — you a - lone

For you — a - lone are the Ho - ly One, — you — a -

— are the Lord, — you — a - lone are the Most - High, —

— are the Lord, — you — a - lone are the Most - High, —

— are the Lord, — you — a - lone are the Most - High, —

lone are the Lord, — you — a - lone are the Most - High, —

*mp* *rall.*

Je - sus \_\_\_\_\_ Christ, \_\_\_\_\_

*mp* *rall.*

Je - sus \_\_\_\_\_ Christ, \_\_\_\_\_

*mp* *rall.*

Je - sus \_\_\_\_\_ Christ, Je - sus \_\_\_\_\_ Christ, \_\_\_\_\_

*mp* *rall.*

Je - sus \_\_\_\_\_ Christ, \_\_\_\_\_

*SLOWLY, MAJESTICALLY*

*SLOWLY, MAJESTICALLY*

with the Ho - -

with the Ho - ly Spir - it, \_\_\_\_\_ Ho - -

with the Ho - - - - -

with the Ho - - ly Spir - it, \_\_\_\_\_ with the

ly Spir - it, in the glo - - ry, in the

ly Spir - it, in the glo - - ry, in the

ly Spir - it, in the glo - - ry, in the

Ho - ly Spir - it, in the glo - - ry, in the

*ff accel.*

*ff accel.*

*ff accel.*

*ff accel.*

*ff*

glo - ry of God the Fa - - ther.

glo - ry of God the Fa - - ther.

glo - ry of God the Fa - - - ther.

glo - ry of God the Fa - - - ther.

*JOYFULLY*



JOYFULLY  
CONGR.

Glo - ry to God — in the

high - - est, — and peace to his peo - ple on earth.

SOLEMNLY  
CHOIR

A - - men, — a - - - men, — a - - - men. —

A - - men, — a - - - men, — a - - - men. —

A - - men, — a - - - men, — a - - - men. —

A - - men, — a - - - men, — a - - - men. —

SOLEMNLY

# REVIEWS

## I Magazines

MUSIC — A.G.O. and R.C.C.O. — Volume 7, Number 3, March 1973. *Official publication of the American Guild of Organists.*

*Moller: American Organbuilder* by Peter J. Basch, p. 32.

A sympathetic, abundantly illustrated article on the venerable organbuilders of Hagerstown, Maryland. Moller is one of the rare companies that still manufactures *everything* that goes into an organ: pipes, chests, blowers, consoles, swell shutters, pistons, wiring, valves, transistors, etc. Almost one-hundred years old, the respected company looks with optimism and realism toward the future of the organ in the turbulent church.

*On Buying a New Organ* by Carlton T. Russell, p. 44.

If you plan to install a new organ in your church in the near future, you must keep this article in your files. Come to think of it: keep it even if you do not plan such a venture. Mr. Russell divides his "letter to a music committee" into two roughly even parts: procedural suggestions (consultation, expert *outside* advice, listening to many different organs, choosing the company and outward appearance of the planned instrument) and basic pitfalls to avoid (subjectivism, inflexibility, acoustics, hard sell by salesmen, etc.) Well-written, serious yet easily readable essay.

*How to Dedicate an Organ* by Edward C. Wolf, p. 46.

A unique organ dedication in Philadelphia that lasted for five months, September 1790 — January 1791. The huge Tannenberg organ was "dedicated" several times: first in the presence of George Washington, secondly before the governor and his executive council, then for Indian chiefs, still later for both houses of the U.S. Congress. Happy, happy times for organ lovers.

MUSIC MINISTRY — Volume 5, Number 8, April 1973. *Official publication of the United Methodist Church.*

*It Says Death* by H. Myron Braun, p. 1

A short meditation about the meaning of the cross in our lives, and most particularly in the life of the church musician.

*All Loves Excelling* by Adrian M. Littlejohn, p. 4.

A few useful ideas about music at funeral services. While aimed at Protestant services, some suggestions may be useful also for the Catholic music director. This reviewer liked particularly the insistence on the fact that funerals are first and foremost *worship services* where, even in the face of death, God and His mercy are praised with dignity and decorum.

*Where, Oh Where, Has My Little Choir Gone* by William Bliem, p. 34.

As the title indicates, Mr. Bliem sings the woes of the choir director whose group is decimated or, indeed, sometimes halved by more or less legitimate absences occurring around the great feasts and holidays. A few timid suggestions are offered, dealing mostly with the simpler type of music he would use at such occasions.

MUSIC MINISTRY — Volume 5, Number 9, May 1973.

*Don't Panic* by H. Myron Braun, p. 1

Optimistic words of consolation, directed toward the discouraged church musician. Mr. Braun sees the very real dangers of pop music, vocational shortage and apathy of the faithful but believes that the worst is over and the time is ready for counter-offensive. He suggests several things: self-understanding, self-examination, improving personal relations with both ministers and congregation, strong technical preparation and flexibility. Most of this May issue is devoted to this problem.

*To Go Or Stay: The Problem of Vocational Change* by J. David Malloch, p. 3.

The first of three articles on the musician's problem attacks the difficulty squarely. Mr. Malloch mentions three possibilities: stay put, try to moonlight, relocate. He makes no illusions that he definitely favors the first solution (combined, if possible, with the second). All too frequently, relocation will present the same frustrations as the first situation.

*Facing the Dilemma* by Eugene Butler, p. 5.

Mr. Butler's contribution closely follows the outline of Mr. Malloch's article. He also enumerates the liabilities and suggests several positive approaches, such as good relationship with the pastor and the congregation. He says, however, that time may come when changing jobs becomes a must.

*Mission Impossible?* by William K. Burns, p. 7.

Mr. Burns had "looked at himself in the mirror" and did not like what he saw. He thinks that he should

change with the times. The reader may judge for himself.

WORSHIP — Volume 47, Number 4, April 1973.

*Contemporary Catholic Hymnody In Its Wider Setting: The Larger Hymnals* by Erik Routley, p. 194.

Dr. Routley, internationally known musicologist, has undertaken a gigantic task: to survey over seventy hymnals and service books, both Catholic and Protestant. In this first installment, he analyzes the first twenty-eight hymnals on his list with great lucidity and praiseworthy objectivity. One is spellbound by his analytic acrobacy. He cuts, dissects, weighs, judges with the precision of a laboratory scientist, yet with bravado. One feels instinctively that he *cares* about hymn-singing and hymns. After about two pages, one begins to trust his judgment and looks eagerly toward his opinions and evaluations. No need to say, his style is delightful and pictorial, without indulging in rhetoric. An article to be kept, treasured and taken out frequently from your files for re-reading. I am looking forward eagerly to the next two installments. Such practical article in the pages of *Worship* magazine is, indeed, refreshing, addicted as they seemed to this reviewer to lengthy, moldy theologico-pastoral speculations for the last few years.

*Contemporary Catholic Hymnody in Its Wider Setting: The Smaller Hymnals* by Erik Routley, p. 258.

Indeed, the second installment of Dr. Routley's essay on hymnody does fulfill our earlier expectations. His penetrating mind easily discovers phoniness and, for that matter, genuine merit. In two or three words he can sum up a hymnal better than others in five pages. To wit: *The Hymnal for Young Christians* (FEL) shows "a strenuous and unorganized enthusiasm"; (Father Lucien) "Deiss is actually a melodist of graceful but limited talent"; the guitar "has become a slothful and unmannerly brute"; another hymnal was "hastily compiled by people who show a malignant contempt for elementary hymnological decencies: it's worth having to see how this kind of work should not be done."

Hymnals may also have a "dewy innocence" or a "brash philistinism" about them. Two conclusions must be quoted here:

"What are we to say to all this explosion of hasty hymnody and instant lyric? Simply that it is liable to produce plenty of rubbish and a few jewels. A lot of this stuff is trivial." "It is only because I suspect that the confident attitudes expressed in most modern popular music for the young are going to lead to desperate disappointments in the end that I have made so much, both of the dangers of mediocrity, and of what I feel to be the malpractice of publishers

and editors who publish without doing their homework properly. Sentimentality demands instant results with a minimum of work: sentimentality does not tolerate correction, it never changes its mind. Sentimentality is, in the end, cruel."

R.S.M.

## II Choral

*Crown Him with Many Crowns* arrangement by Thomas Gieschen. This perennial favorite is the basis for concertato treatment for congregation, mixed choir, organ, brass and timpani. This setting is showy but not too difficult. Concordia Publishing House. Score and instrumental parts @ \$2.50.

*Our Fathers in God in Years Long Gone* arrangement by Walter Greseng. An effective treatment of an old tune arranged for choir, organ, timpani, two trumpets, French horn and congregation. Concordia Publishing House @ \$1.75.

*Three Hymn Tunes* by Calvin Hampton. This is an unusual publication explained by the composer as an attempt to "offer to the church music director some alternate tunes to the ones in common use in most churches." He further adds: "among the three tunes there is a total possibility of 89 sets of words in the 1940 Episcopal Hymnal to which they may be adapted. Similar possibilities with other hymnals." If it is true that singing familiar words to new tunes alerts the singer to new or fresh meanings in the text, then this has great value for the choir director. The Hampton tunes are interesting and singable and it might happen that a return to traditional tunes might not be acceptable once the new tunes have been learned. Concordia Publishing House @ \$1.50.

*Anthems for Choirs* edited by Francis Jackson. This is an all-purpose book for all seasons of the year and for various choir groupings. The range of choice is wide: Tye, Bach, Ouseley, Rutter, Stanford, and Wagner to mention just a few. Every choir will find something useful in this collection. Oxford University Press @ \$3.40.

*Thirty Negro Spirituals* arrangement by Sebastian Brown. All the songs in this book have been taken from the repertoire of the original Jubilee Singers of Fisk University. Simple, tasteful arrangements. Unison or two-part, piano or guitar. Oxford University Press @ \$2.50 (piano edition) or \$1.25 (voice edition).

*O God of Jacob By Whose Hand* by Christopher Tye. S. Drummond Wolff arranged this 16th century English

piece, characteristic of English choral tradition of that time. Not too difficult. SATB *a cappella*. Concordia @ .30¢.

*Lord of All Nations, Grant Me Grace* by J. D. Harding. An early American hymn tune taken from the 19th century hymnals has been carefully arranged by Mr. Harding. Not too difficult. SATB, organ. Concordia @ .35¢.

*In The World You Have Fear* by Hugo Distler. Distler's motet was originally composed for the funeral of his mother-in-law and is consequently described as a burial motet. The first half is from Distler; the second part is his arrangement of *Wenn mein Stundlin vorhanden ist*. An interesting polyphonic piece in modern terms. Difficult. SATB *a cappella*. Concordia @ .35¢.

*Three Sacred Songs* by Dolores Hruby. A set of simple songs — pleasant but repetitious. Unison and two-part. Concordia @ .35¢.

*O Praise the Lord, All Ye Nations* by Alessandro Scarlatti. A festival piece for the choir with expanded resources or the college glee club. SATTB, strings and continuo. Concordia @ \$2.00.

C.A.C.

*Editor's note:* Please refer to Mr. Stepan's article in the *Open Forum* column, where you may find further choral reviews.

### III Special Review

The *Mass In Praise of God the Holy Spirit* by a young composer, John Schiavone, has been reviewed in the Fall 1972 issue of *Sacred Music* (p. 27) by Paul Salamunovich and again in this issue by Cal Stepan. I have read through this medium-difficult Mass a few times and have decided to print the *Gloria* in this issue. While I find the entire Mass well-written and very singable, I have one reservation. It concerns the refrain "Glory to God in the highest" that is used repeatedly in the *Gloria* under the pretext, I believe, of involving the congregation. Good and well but . . . haven't we been told so many times *not* to interrupt the liturgical text by repetitions? If you omit the words and play only the otherwise musically valid accompaniment, you surely will satisfy the letter of the law but will interfere with the intention of the composer. You cannot omit these passages entirely since they introduce interesting modulations.

Similar repetitions occur in the *Kyrie* (3 Lord have mercy; 5 Christ have mercy; 3 Lord have mercy) and the

*Sanctus-Benedictus*, where two more Hosannas are added after ". . . in the highest" and the movement ends with those words. No problem in the *Agnus Dei*, of course, since repetitions are permitted there by the current legislation.

This shows again how much young composers need solid liturgical instruction. Do not misunderstand me, I am not trying to find fault with this composition which is definitely above the fare that we have been served for the past ten years by many eager printers. Its precisely *because* I like the Mass that I would see it without features that could be criticized later.

I hope that in his future compositions Mr. Schiavone will find another way to involve the congregation by giving them parts of the text, without interrupting it.

R.S.M.

### IV Books

P. S. Rubio. *Classical Polyphony*. Tr. by Thomas Rive. Toronto: University of Toronto Press, 1972. 178 pp. \$10.

Published originally in Spanish in 1956, this very practical and most informative little volume provides a mine of knowledge on the music of the Renaissance useful for the student of counterpoint and musicology as well as for the serious choral director who sings the choral music of the sixteenth century. Father Rubio is *maestro de capilla* at the Royal Monastery of Escorial and a musicologist and editor of renown, having published several collections of polyphonic music, including his *Antología Polifónica Sacra* in 1954–56, *Canciones Espirituales* in 1955–56, and four volumes of Victoria's *Motetes* in 1964. His acquaintance with the vast wealth of sixteenth century Spanish polyphony brings into the English language examples of the contrapuntal art that heretofore have been virtually unknown to English readers. For example, besides Morales and Victoria, he quotes extensively from Bermudo, Santa María, Tapia and Tovar.

The work has two main divisions: paleography and forms. For a serious student, the notation of the sixteenth century demands an acquaintance with clefs, rests, ligatures and the various signs for proportions and time. A discussion of modality and chromatic progressions is as practical as the question of underlaying of the text. Definitions of the forms most frequently used in the sixteenth century — motet, Mass, responsory, hymn and psalmody — are clearly presented, and the general procedures in composing in these forms is outlined with discussion of the use of themes, organization of the

polyphonic fabric through use of counterpoint and harmony, modality and tonality. Well organized and clearly set forth, the book is a good text for a course in polyphonic notation of the sixteenth century, without being the usual counterpoint textbook in the manner of those by Soderlund or Jeppesen. It is not, of course, as extensive a treatment of polyphonic notation as Willi Apel's *Notation of Polyphonic Music, 900-1600*.

There are sixteen full-page plates of Renaissance manuscripts, all from Spanish composers. The bibliography is extensive and useful. Footnotes and musical illustrations are plentiful and good.

R.J.S.

## OPEN FORUM

### CHORAL HAPPENINGS IN SHAKER HEIGHTS, OHIO

Last spring, on Sunday March 11th, some three hundred and fifty Catholic choir members met in Saint Dominic's Church, Shaker Heights, Ohio. No, not for a Requiem Mass for church music, but for a musical rebirth of Catholic choirs in Northeastern Ohio. The event was a Saint Dominic Choir Festival.

Through the years, Saint Dominic Choir has presented an annual concert series from the sanctuary of its church. The programs have included a wide range of sacred music, some major works, new music commissioned for the occasions, and guest conductors of national reputation. Noel Goemanne, C. Alexander Peloquin, Gerhard Track, and the Boys Town Choir have all contributed to the success of these programs.

This season I decided to broaden the scope of interest for the choir and try to do something really constructive for the cause of Catholic church music. The Saint Dominic Choir Festival was the answer.

The events that followed were met with such overwhelming enthusiasm that the need was felt to share the experiences with others and perhaps provide them with the incentive to present similar programs in their own community. The chronological steps that were taken to bring the Festival to a successful conclusion will follow.

It all began last autumn. The directors of thirty parish choirs from the Greater Cleveland-Akron areas were sent letters inviting their choir's participation. To quote part of the letter:

"You and your choir are cordially invited to participate in the Saint Dominic Choir Festival to be held in March of 1973. There will be two groups of singers

that will be formed. The first group will be a small chorus comprised of selected voices that will present the first half of a concert program. The second group will include the combined participating choirs (the festival choirs) who will perform the second half of the concert program.

The small chorus will be made up of a quartet of voices from each of the participating choirs (selected by their choirmaster). Also the choir's director is invited (and encouraged!) to be part of this select group, either as one of the quartet, or as an additional fifth person from his choir. This small chorus will have two Sunday rehearsals at St. Dominic's with Cal Stepan. A third and final rehearsal will be held on the Saturday before the festival with guest conductor, Paul Salamunovich. The small chorus members will also be part of the festival choirs.

We chose Mr. Salamunovich because of his national reputation as a choral conductor and clinician. He is director of choral music at Lolyola University and Mount Saint Mary's College in Los Angeles, and holds the post of organist and choir master at St. Charles Borromeo Church in North Hollywood. For seventeen years he was assistant conductor of the famed Roger Wagner Chorale. Choirs conducted by Mr. Salamunovich have performed with the Los Angeles Philharmonic, the San Francisco Opera, at the Hollywood Bowl, for numerous network TV shows and on RCA and Columbia recordings. He has directed more than two hundred festivals and workshops in 27 states and Canada.

The festival choirs (combined parish choirs) will meet only on the day of the festival. The day's events will be as follows:

- 2:30-5:30 p.m. Three hour workshop-rehearsal with all choirs, guest conductor, organ and brass quintet.
- 5:30-6:30 p.m. Supper break. A box supper will be provided for each participant in the school cafeteria.
- 6:30 p.m. Return to the church for a pre-concert instrumental brass ensemble performance.
- 7:00 p.m. Choir festival concert performance.

Each choir will be assessed \$6.00 per participating member to cover the cost of their own music and the box supper. This fee can be collected from your members, paid for by a choir fund, or the entire cost subsidized by your parish church. All music that you receive will become your choir property.

The over-all expense of bringing Paul Salamunovich

from Los Angeles, the use of union musicians, and program printing costs will be taken care of by the Saint Dominic Choir Concert Series patronage.”

In all, ten choirs totalling 350 singers, responded to the invitation. Fees were paid, and music was ordered. In early January, I called the participating directors together, distributed the music, and reviewed details of how the music should be taught to the choirs. This gave each choir two and one half months to prepare the music. The material was specifically aimed at providing each choir with general anthems for their repertory and new music for Easter. (This material will be reviewed at the end of this article.) The directors left St. Dominic’s with great enthusiasm and the festival was on its way.

In February, two Sunday afternoon rehearsals were held with the small chorus. This group totalled 48 singers, and performed the first half of the concert program from the sanctuary of the church. Mr. Salamunovich had a final three hour rehearsal with the chorus the Saturday evening before the concert.

The combined festival choirs performed the last half of the concert program. Choir members sat in the main body of the church; the organ and brass were located immediately in front of the first pews, between the festival choirs and the small chorus in the sanctuary. Paul Salamunovich directed from the front and center location, and simply turned around to the Festival Choirs for the last half of the program.

I believe the success of the festival was achieved by the combining of several musical attractions. First, there was the stature and reputation of the nationally known conductor, Paul Salamunovich. His fantastic choral expertise, charismatic and manly approach to conducting, and intimate knowledge of Catholic church music, all helped to win the admiration of every participant in the festival. Second, the use of a small chorus with selected members from each parish choir provided all the choir members with the opportunity to hear good church music performed by their very own people. Third, the experience of performing with a massed group of 350 singers was a stimulating thrill for everyone. Choir members returned home filled with renewed enthusiasm for their own parish choirs, directors learned new choral techniques from the guest conductor, and every choir had a new Mass and new Easter music prepared one entire month before Holy Week even began.

I would like to encourage all readers to consider such an experience in your own community this coming season. Interest among your own choir members will grow by leaps and bounds, and your personal contribution to Catholic church music will provide great gratification in your own heart!

One particular added stimulus to the choir festival was the use of a quintet of brass: two trumpets, French horn, trombone and baritone horn. These instruments were used with several of the choral works and also provided instrumental music before the formal choral concert program began. As choir masters, we are not always familiar with literature for brass. For this reason, I have listed below several of the selections that this ensemble performed. Most of the material was recommended by the instrumentalists themselves and proved very effective indeed.

*Music for Brass Ensemble of Four or Five Instruments.* (Trumpet I, trumpet II, French horn (or trombone I, trombone II, and baritone horn (or tuba).

*Six Pieces* by Johann Pezel (1639–1694) for brass quintet. Easy. No. 29 Music for Brass. Robert King Music Company, North Easton, Massachusetts @ \$4.00 per set.

*Two Ayres for Cornetts and Sagbuts* by John Adson (c.1620) for five part brass choir. Easy. No. 8 Music for Brass. Robert King Music Company @ \$2.00 per set.

*Two Pieces* by Francois Couperin, for four part brass choir. Easy. No. 105 Music for Brass. Robert King Music Company @ \$2.00 per set.

*Three Chorales* by J. S. Bach, arranged by Julian Menken and Samuel Baron, for brass choir. Easy. No. B. Ens. 100. Boosey and Hawkes, Oceanside, New Jersey @ \$1.50 per set.

*Bach Chorales for Brass Quartet* by J. S. Bach, arranged by Clair W. Johnson. Easy. Rubank, Inc., Chicago @ \$1.50.

The following choral reviews were the selections used at the Saint Dominic choir festival. Although several of the anthems are for Eastertime, it is not too soon to choose new music for next season.

*Laudate Dominum* by Giuseppe Pitoni (1657–1748). This late 17th-early 18th century setting of the 150th Psalm will make a fine addition to any choir’s general anthem repertory. It is relatively easy melodically, interesting harmonically, and rather exciting rhythmically. Its rhythmic structure is in ABA form (3/4 to 4/4 to 3/4). Good for Sunday offertory, entrance or closing — or any celebration. SATB chorus, unaccompanied. Latin or English text. No. 2092. Walton Music Company, New York @ .25¢.

*Cantate Domino* by Giovanni Croce (1557–1609). Here is another good selection for a choir's general anthem repertory. Written in the 16th century polyphonic style, this choral piece would be an excellent number to introduce the choir to good 16th century polyphony. It is not difficult, but will take a bit of preparation for a good performance. Once the choir learns the piece, it will certainly become a favorite with its members. It is fun to sing and is enjoyable listening. Its rhythmic structure is similar to the *Laudate Dominum* above. SATB chorus, unaccompanied. Latin or English text. No. 2095. Walton Music Company @ .25¢.

*Four Easter Chorales* harmonized by J. S. Bach. These four anthems are presented in a very straight-forward manner. With the aid of an imaginative choirmaster, they can become exciting Easter music. The festival choirs presented them in the following arrangement: (a) brass ensemble plays the chorale once through; (b) choir sings verse one with organ; (c) verse two (or three) is sung with choir, organ and brass. By redistributing the brass parts on the last verse, the first trumpet plays the tenor line (8ve higher, of course), creating a very enjoyable descant in the soprano range. Another interesting presentation would be to have a solo trumpet play the entire chorale once through alone, followed by whatever distribution of voices, organ and brass the choirmaster finds most effective. SATB for chorus and organ. No. G-1583. G.I.A. Publications, Chicago @ .50¢.

*Gloria Patri* by Palestrina. Here is a short easy piece to introduce your choir to double chorus work. Presentation can be done in several ways: (a) separate your choir into two equal groups; (b) select a smaller group for the second chorus, perhaps 4–16 members; (c) use a brass quartet for the second chorus part. Choir members really enjoy singing double chorus music and it is very rewarding music for the listener as well as the performer. For double chorus of SATB voices, unaccompanied. Latin and English text. No. 11566. G. Shirmer, Inc., New York @ .30¢.

*This Is the Day* by Jacobus Gallus (1550–1591). Another excellent double chorus selection that can be used for the Easter season. It is perhaps a bit more difficult than the *Gloria Patri*. Distribution of choir members can be utilized as recommended above, or the second chorus part can be played by brass. There is an organ accompaniment (continuo) which I recommend be omitted. The piece is exciting when performed by voices alone. Accompaniment destroys the vitality of the rhythm and the effect of the alternating choirs. Double chorus of SATB voices. No. 98-1702. Concordia Publishing House, St. Louis, Mo. @ .30¢.

*With a Voice Of Singing* by Kenneth Jennings. A rhythmic and vigorous presentation of Psalm 66. There is considerable doubling of parts, so learning should not be difficult. A quiet chant-like middle section is sung in unison by the men's voices and offers a beautiful contrast to the first section of the piece and the final restatement of the same theme again at the end. Good for general repertory of an average choir, although there are several measures with divided women's parts. SATB, chorus, unaccompanied. No. 1379. Augsburg Publishing House, Minneapolis, Minn. @ .30¢.

*Easter Meditation Song* by H. Hamilton Smith. This is an exciting Easter anthem that my own choir enjoyed so much that we have performed it on Easter Sunday for the past two years. It is simple, dramatic and very easy. However, the two trumpets should be available to really make performance effective. Organ reeds can be used in place of the brass, but only if necessary. SATB, chorus, two trumpets, organ. No. CA-2136-8. World Library of Sacred Music, Cincinnati, Ohio @ .45¢.

*O Domine Jesu* by Palestrina. A beautiful motet for Lent, short, easy and effective. Easily performed by small parish choirs. SATB, chorus, unaccompanied. No. SC-26. Plymouth Music Company, New York @ .25¢.

*Psalm 23* by Heinz Werner Zimmerman. This work has been reviewed before in *Sacred Music* but deserves additional comment. Almost all of the piece is for two part mixed voices (SA/TB) with only a smattering of four part distribution of voices. It is a favorite among my singers and members of the congregation. A good selection for communion time or after. Triplet rhythms may give some problems, but worth every ounce of rehearsal time. A must for a choir that wants something new and fresh. The double bass part can be performed easily by the organist on the pedals. SATB chorus, organ and double bass. No. 11-0638. Augsburg Publishing House @ .30¢.

*Psalm I For the Year* by C. Alexander Peloquin. This setting may serve as the responsorial psalm after the first reading on any of the 33 or 34 Sundays labelled "Sundays of the Year". It is a most flexible work and can be performed without the choral resources by soloist and congregation alone. Most effective with the choir and its "catchy" antiphon melody can be quickly taught to the congregation. SATB chorus, solo voice, congregation and organ. No. G-1663. G.I.A. Publications @ .35¢.

*Prayer for Peace* by Noel Goemanne. Here is an ideal meditation anthem for the post-communion thanksgiving period at Mass. The chorus sings an arranged version of the well-known canon *Dona Nobis Pacem* (Latin text) as a quiet background to a narrator who recites the beautiful prayer of St. Francis, "Lord, make me an instrument of your peace". This is another "must" anthem for an average parish choir. It is very effective, easy, and appreciated by the congregation. They will ask it to be performed again and again. SATB chorus and narrator. Also adaptable to SAB or three equal voices. No. G-1714. G.I.A. Publications @ .40¢.

*Give Thanks to the Lord* by Noel Goemanne. One of the two pieces contained in "Hymns of Thanks" and the best of the two, in my opinion. Fine for celebrations, after communion, or for Thanksgiving. Best performed with brass, but can be used with organ alone. SATB, chorus, organ and optional two trumpets. No. G-1543. G.I.A. Publications @ .50¢.

*Ye Watchers And Ye Holy Ones*, setting by S. Drummond Wolff. This is one of the several chorale concertatos that Mr. Wolff has arranged in a very successful manner. Although we are familiar with the title as an Easter hymn, its text for the subsequent verses easily permits its use for any celebration. Three of the verses are in unison (one for men alone) and the 2nd verse (which could be cut if necessary) is a choir *a cappella* canonic setting. The arranger makes fine use of the two trumpets in descant melodies. Not recommended without the brass — they make the arrangement. SATB, chorus, organ, two trumpets and congregation. No. 98-1904. Concordia Publishing House @ .30¢.

*Hallelujah Chorus* from "The Messiah" by G. F. Handel. One might wonder why this old "war horse" has been included for review. However, our Protestant brethren have made use of this anthem for centuries, but one seldom hears it performed in a Catholic church. And why not? What better way to end any joyous occasion with one of the greatest sacred choruses of all times. It is a challenging work to perform well, but it certainly is worth the effort. Concordia Publishing House has a two trumpet and timpani (optional) arrangement that can be used with this publication that will make the performance even more exciting. SATB chorus and organ. No. 2020. G. Schirmer, Inc. @ .30¢.

*Mass In Praise of God the Holy Spirit* by John Schiavone. This Mass is dedicated to Paul Salamunovich, guest conductor at the choir festival and was performed by the festival choirs. Basically harmonic in structure, it has bits of imitation scattered

throughout the movements. The composer makes considerable use of suspensions, perhaps a trifle too much for my taste. Tenors must be able to maintain their vocal strength because of the consistent high tessitura in which the composer has placed their part. The *Gloria* of the Mass is the most exciting. A four bar introduction introduces a re-occurring seven bar "Glory to God in the highest, and peace to His people on earth" and gives the congregation an opportunity to join in the singing. On first inspection of the movement this theme seems to create a disjointed effect. But as one hears it on repeated performance, it grows to give the listener a feeling of unity by its continual repetition. A good utilitarian Mass for Sundays, easy to medium difficult. SATB chorus, congregation and congregation and organ. No. G-1764. G.I.A. Publications @ \$1.00.

*English Mass for Saint Dominic* by Noel Goemanne. Although this work was not performed at the festival, I could not resist including it in this review. Commissioned by Saint Dominic's Choir, this is one of Goemanne's best Masses, and a real challenge for a good parish choir. I have the highest admiration for Mr. Goemanne's composing genius. His dramatic use of parallel 4ths and 5ths always make his works interesting — and have become a Goemanne "trademark" as well. His independent organ accompaniments are equally exciting and add considerably to the total musical effect. These qualities all manifest themselves in the Mass. It is not an easy Mass by any means. The rhythms in particular will be an invigorating learning experience for the choir, particularly in the Hosannas of the Holy, Holy, Holy. A "must" Mass for any choir willing to work. The rewards are thrilling musical experiences. Medium-difficult. SATB chorus, congregation (optional) and organ. No. G-1701. G.I.A. Publications @ \$1.00.

Cal Stepan

## FROM THE EDITOR

Earlier this year the editor came into possession of the almost complete set of volumes of *Caecilia* magazine from 1925 to 1964 through the generosity of Sister Mary Hueller, O.S.F., of Alverno College in Milwaukee. Urgent business of various nature has prevented us from the thorough and systematic perusal of these fascinating volumes until now. During the last few weeks we have spent well over a hundred hours



in reading every single issue of that period. Our initial amazement and confusion soon turned into admiration, admiration grew into respect and gratitude which, in turn, inspired in us waves of humility. What a tremendous work! Enthusiasm, apostolic zeal, drive and, above all, a burning love for the beauty of the House of the Lord permeate every single page of these precious volumes. The yellowing pages are forever witnesses of voices crying in the wilderness, trying to shake the apathy and complacency of organists, choir directors, pastors and Catholic music teachers. There were periods of intense, almost exaggerated preoccupation with chant, white lists and black lists, controversies and liturgical debates. There were also many repetitious articles, contradictory "chant grammars", various essays on chant accompaniment, voice training, music reviews and samples. Taken as a whole, these forty volumes gave to this editor a complete survey of the situation of church music during those turbulent forty years.

It would be a great loss if these ideas would ever go into oblivion. In the next few issues we are going to reprint the best among these articles. Some are still pertinent today, others deal with problems that seem far removed from us now. As the editor of *Sacred Music* I have particular sympathy for the repeated — indeed almost yearly — pleas of the succeeding editors for increased membership and jeremiads about the financial situation of the journal, the ever-increasing printing and mailing costs and the glum forecasts of impending doom for the magazine. Seemingly nothing has changed in this field in fifty years. *Sacred Music*, successor to *Caecilia*, is still in the throes of financial uncertainty. Yet, year after year, we manage to survive and we are still continuing our apostolate for the bettering of sacred music in the United States.

Almost all the giants of that era are gone now to receive their well-deserved reward from the Lord: John B. Singenberger, Otto Singenberger, Dom Gregory Hugle, Dom Ermin Vitry, William Reilly, Dom Adé-lard Bouvilliers and many, many others. I am sure our readers will join with me in saying a sincere *Requiescant in pace* for them.

Now it is the turn of this editor to ask our readers for increased dedication to our mission. The first thing to do, obviously, is to put into practice our convictions and use our God-given talents to lead the faithful to pray in beauty. The time to bemoan the passing of the "good old times" is over. We all know of the chaotic situation of church music in our country. Tears and nostalgic articles will not change it. You, music directors and organists must come forward and begin to perform again the treasures of our musical heritage not in concerts but in *actual liturgical services*. I know that many of you have never stopped singing these masterpieces for we have tried to follow the orders and recommenda-

tions of the Church instead of the siren-song of unauthorized innovators. Others may have experimented with inferior music and have grown tired of it. Now is the time to start anew.

Secondly (does that sound familiar to you?) we must increase the number of those who read our journal and subscribe to it. A centennial year seems to be a wonderful occasion to attract the attention of the general public and, obviously, that of our fellow church musicians. We cannot be effective if we are unknown. Ideally, we should aim at doubling our circulation this year: not an impossible feat if every reader could gain just one more subscriber; but even a 50–75% increase would alleviate the most pressing burdens on our yearly budget and would enable us to increase the number of pages to 44–48, giving the readers more information, more reviews and more articles. We cannot do this unless you, the readers, are convinced of the importance and urgency of our mission. While *Sacred Music* is primarily written for church musicians, we also aim at pastors, nuns and interested laity who understand that our apostolate is, indeed, toward a deeper liturgical spirituality as suggested and recommended by the documents of the church both *before* and *after* the Second Vatican Council.

All the letters and pleas of the editor will be in vain unless you realize that you need us and your community or your parish will truly benefit from our services. Look over the issues we gave you during the last seven years. Count the hundreds of choral compositions we have reviewed for you. Read the section where we have outlined dozens of music magazines in every issue. Sit at your piano and play over some of the selections we have included as sample music during these years. Leaf through our lead articles again. Can you sincerely say that all this is of no help to you? Can you think of someone right now who could profit from the reading of *Sacred Music*? Your pastor? A teacher friend? The organist of your church? Our office will gladly send a sample copy of one of our recent issues to any address you may care to send us.

Any editor is, obviously, prejudiced toward the journal he edits with love and with a lot of not always glamorous toil. This editor is no exception. He would like to avoid the pitfalls of bias in his editorial work. I made up my mind in 1966–67, when I was first asked to take over this burden, that the journal will always reflect the obedience we owe to the legitimate ecclesiastical authorities in matters liturgical and musical. At the same time, we like to believe that we are open to suggestions, *your suggestions*, if they are constructive and will foster better and better church music. We have a place for you — save one for us.



The Constitution on the Liturgy, the first document published by the Second Vatican Council, says: "Gregorian chant, as proper to the Roman liturgy, should be given pride of place, other things being equal" (Art. 116).

We all have noticed with dismay, what happened to this command. The fiftieth anniversary of the death of Dom Joseph Pothier, OSB, "the father of the renewed chant" gives us a good opportunity to publish two articles (taken from past issues of *Caecilia*, predecessor of our *Sacred Music* magazine) related to Gregorian chant. The first was written by Dom Joseph Gajard in 1935 and is a miniature masterpiece on liturgico-musical spirituality; the second is from the pen of Dom David Nicholson (1956) and deals with the practical difficulties of translating the chant into the vernacular. I hope that most of our readers will enjoy both these and may receive an inspiration to refresh some of the Gregorian Masses they might have neglected during the last few years.

## NEWS

Courses of study in Gregorian chant according to the prescriptions of the Second Vatican Council continue to be held in Europe. The twenty-fourth annual Gregorian week at Fatima in Portugal is scheduled for August 23-31. General introductory courses as well as specialized areas both in polyphony and chant are offered by the Liga dos Amigos do Canto Gregoriano. Both at Solesmes and at LeMans in France, the Consociatio Internationalis Musicae Sacrae, the papal church music association, sponsored an international symposium on the theme, "Gregorian chant and congregational singing after the Council." Speakers included G. Litaize, J. Charpentier and Monsignor Johannes Overath. Pontifical Mass in the Abbey of Solesmes, followed by Vespers in the afternoon, together with concerts in the Cathedral of LeMans and a Requiem Mass, made up the program.



The Societas Universalis Sanctae Ceciliae of Trent, Italy, under the direction of Monsignor Lorenzo Feininger, continues its publication of great musical treasures from the manuscripts of Italian libraries. In various series, works by Orazio Benevoli, Giuseppe Pitoni and other composers of the Roman Baroque period as well as writers of the early Renaissance constitute the most

significant publications. A catalog of the publications is available from the society, Via Matteotti 29, 38100 Trento, Italy.



The Philadelphia chapter of CMAA has announced an extensive program of lectures, demonstrations and concerts which began on March 14, 1973, and continues until January 26, 1974. The wide variety of subjects for discussion includes cantors and their role as leaders of congregational singing, wedding music, salary contracts, pastor-musician relationships, seminary music programs and school music. A boy choir festival in December will be directed by Anselmo Inforzato. Father William Smith, secretary of the archdiocesan music commission, and Dr. Elaine Brown are among the speakers. Dr. Peter LaManna is president of the chapter and director of the series.



The Sixth International Church Music Congress will be held in Salzburg, Austria, August 26 to September 1, 1974. The meeting will be organized under the auspices of the Consociatio Internationalis Musicae Sacrae and the Federation of Caecilian Societies of the German-speaking countries. It will coincide with the twelfth centennial of the founding of the Cathedral of Salzburg as well as the final week of the annual Salzburg music festival.



Recent performances of sacred music that have come to our attention include these: The Welch Chorale sang a program of Renaissance music at the Church of St. Philip Neri in New York City, May 6, 1973. Composers heard on the program were Arnold Schlick, Archangelo Corelli, G. P. da Palestrina, Orlando di Lasso, Philip de Monte, Marcantonio Ingeneri and Andrea Gabrieli. James Welch directed the singers; Paul P. Rotella was organist; and the New Age Brass Ensemble assisted the singers and performed alone.

Ivan R. Licht played an organ recital at the Church of Our Lady of Angels, Cleveland, Ohio, May 27, 1973. Works by Johann G. Walther, William Walond, Gottfried A. Homilius, John S. Bach, Felix Mendelssohn and Helmut Walcha were performed. The instrument for the recital was built by Walther Holtkamp in 1942.

Robert Kaiser directed the boys' choir and the parish choir of the Church of the Sacred Heart, Saint Paul,

Minnesota, in a concert, May 20, 1973. Assisted by an orchestra of strings, woodwinds and harpsichord, the groups performed music by Hammerschmidt, Campion, Purcell, Batten and Bach, in addition to works by Mendelssohn, Brahms, Ridout, Proulx and Felciano.

To mark the centennial of the placing of the cornerstone of Saint Mary's Church, Sandusky, Ohio, Hector Berlioz' *Te Deum* was presented by the combined forces of the Sandusky Men and Boys' Choir, the Sandusky Choral Society and the Oberlin Pro Arte Orchestra, with Christopher Smith as tenor soloist. Paul V. Becker was chorus master and Kenneth Moore, conductor. Mrs. Laura Long Stellhorn was organist. The event was held on May 6, 1973.

The Twin Cities Catholic Chorale under the direction of Monsignor Richard J. Schuler sang Franz Joseph Haydn's *Mass in Time of War*, known as the *Paukenmesse*, in the Church of Saint Agnes, Saint Paul, Minnesota, at Sunday Mass, May 6, 1973. Guest soloists and orchestra members were from the musical community in the Twin Cities.

In Philadelphia, the local chapter of CMAA has presented an Archdiocesan Concert Series running from November through April which included the following performing artists and ensembles. In November, the Singing City Choir performed *English Mass of the Holy Spirit* by Yardumian in the Cathedral of Ss. Peter and Paul under the direction of Elaine Brown, preceded by an organ recital by Berj Zamkochian of Boston. In December the choir of the Church of the Visitation under the direction of Dr. Michael Giamo sang music by Pergolesi, Gabrielli, Bach and Bartolucci. The January program was sung by the Collegiate Choir of the Cathedral of Ss. Peter and Paul under the direction of Dr. Peter LaManna; it was an all-Palestrina presentation. In February, Michael Colagrecio played an organ recital at St. Charles Seminary, presenting works by Walond, Buxtehude, Bach, Franck, Langlais and Dupré. March brought another organ recital presented by Elaine Rendler at the cathedral, featuring works by Bach, Franck and Langlais. The concluding program, in April, was directed by Dr. LaManna. It presented the music of *Tenebrae* by Viadana, Lotti, Palestrina, Vittoria and others. The Archdiocesan Boychoir and the St. Charles Seminary Choir took part.

The Mixed Choir of Saint John's University and the College of St. Benedict in Minnesota sang Franz Liszt's *Choral Mass* at the Church of Saint Agnes, Saint Paul,

Minnesota, Sunday, April 29, 1973. Axel Theimer of the Saint John's music faculty directed.

Holy Week services at the Cathedral of Ss. Peter and Paul in Philadelphia, Pennsylvania, were directed by Dr. Peter LaManna. Masses sung included Mozart's *Missa Brevis*, Schroeder's *Mass in honor of St. Cecilia*, *Mass of Hope* by della Picca, Palestrina's *Missa Brevis* and two Gregorian settings. Motets and anthems were sung from various periods of composition.

## CONTRIBUTORS

*Rev. Ralph S. March, S.O.Cist.*, the editor of *Sacred Music*, holds a doctor's degree in Gregorian chant from the Institut Catholique, Paris and is professor of music at the University of Plano, Texas.

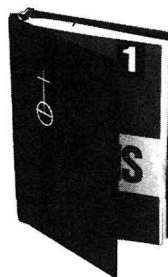
*Sister C. A. Carroll* is professor of music at Manhattanville College, Purchase, New York, and has been for years a faithful music reviewer for *Sacred Music*.

*Reverend David Nicholson OSB*, is choirmaster at Mount Angel Abbey in Saint Benedict, Oregon, and his article is reprinted from a 1956 issue of *Caecilia*.

*J. Kevin Waters* is a member of the Society of Jesus and on the faculty of Seattle University, Seattle, Washington. His writings have appeared in *Sacred Music* on previous occasions.

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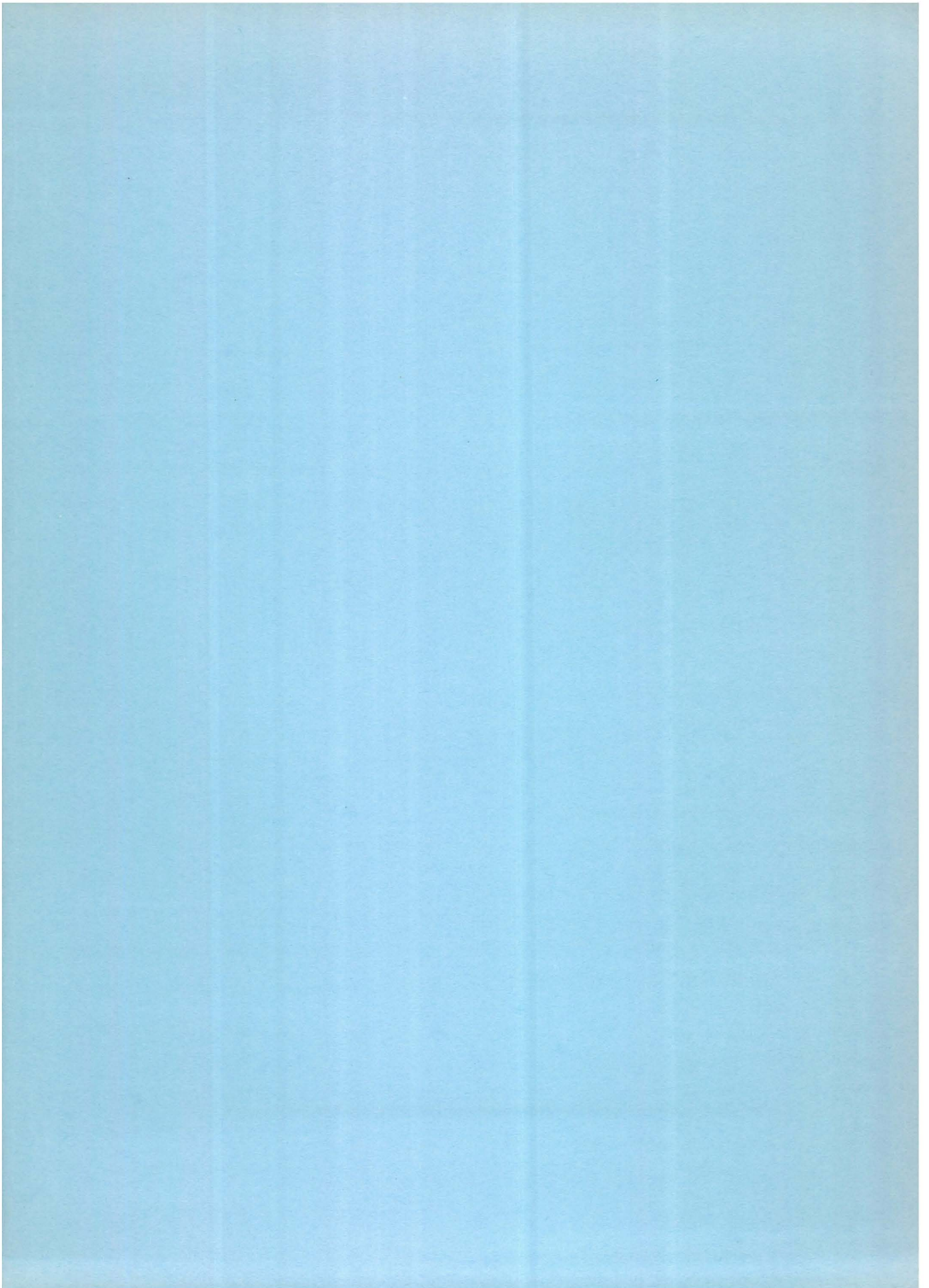
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