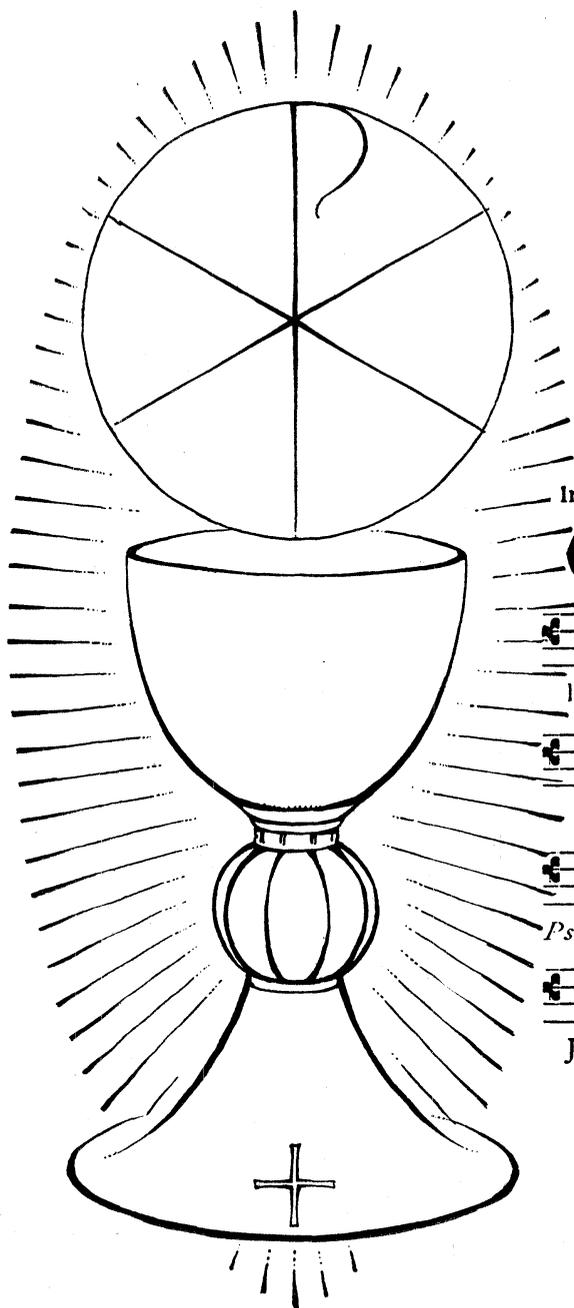


# CAECILIA



Intr.  
2.

**C**

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

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

alle-lú-ia, al-le-lú-ia, al-le-lú-ia.

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

Já-cob. Gló-ri-a Pátri.

VOLUME 82 Number 4

MAY - JUNE, 1955

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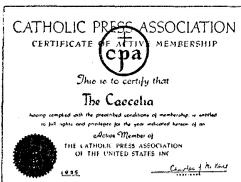
A REVIEW OF  
CATHOLIC CHURCH  
and SCHOOL MUSIC

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## GENERAL DECREE CONCERNING RUBRICS FOR MISSAL AND BREVIARY

*Following is a portion of the English text of the decree of the Sacred Congregation of Rites simplifying the rules governing the recitation of the Divine Office and the use of the Roman Missal for Mass.*

### GENERAL NORMS

1. The directives that follow concern the Roman rite. Things not expressly mentioned here are to be considered unchanged.

2. Under the name of "calendar" come both the calendar used by the universal Church and particular calendars.

3. The norms that follow are to be observed in both the private and public recitation of the Divine Office, unless there be some express provision to the contrary.

4. All particular indulgences and customs, even those worthy of special mention, which are opposed to these ordinances are to be considered as expressly revoked.

### CHANGES IN THE CALENDAR

1. The semidouble is suppressed as a rank and as a rite.

2. Liturgical days that are now listed on the calendars as semidoubles are observed as simples, with the exception of the Vigil of Pentecost, which is raised to the rank of a double.

#### *Sundays*

3. The Sundays of Advent and of Lent and the other Sundays up to Low Sunday, and also Pentecost Sunday, are observed as doubles of the first class. They take precedence over every feast both when there is an occurrence and when there is a concurrence (when the feast falls on the Sunday itself and when the feast comes on either Saturday or Monday, and thus brings about a conflict between a First Vespers and a Second Vespers.)

4. When a first class feast occurs on the second, third, or fourth Sunday of Advent, Masses of the feast are permitted. The conventual Mass, however, must be that of the Sunday.

5. Sundays which up until now have been designated as semi-doubles are raised to the rank of doubles. The antiphons, however, are not doubled.

6. When the Office and the Mass of a Sunday are not said on that Sunday, they are neither anticipated nor said later.

7. If a feast of any title or mystery of the Lord should occur on Sundays throughout the year, the feast itself takes the place of the Sunday and there is only a commemoration of the Sunday.

#### *Vigils*

8. The privileged vigils are those of Christmas and Pentecost.

9. The common vigils are those of the Lord's Ascension, the Assumption of the Blessed Virgin Mary, St. John the Baptist, and St. Lawrence. All other vigils, even those marked on particular calendars, are suppressed.

10. Common vigils which occur on a Sunday are not anticipated, but are omitted.

#### *Octaves*

11. Only the octaves of Christmas, Easter, and Pentecost are observed. All others, whether found in the universal calendar or in particular calendars, are suppressed.

12. Days within the octaves of Easter and Pentecost are raised to the rank of doubles. They take precedence over all feasts and they do not admit commemorations.

13. Days during the octave of Christmas are to be observed as they are now, although they are raised to the rank of doubles.

14. On days from the second to the fifth of January, unless some feast should occur, the liturgy is that of the current ferial day and the rite is simple. In the Office, the antiphons and the Psalms for all the hours and the verse of the nocturne are those of the current day of the week, as in the psalter. The rest is as on the first day of January, apart from the lessons, which are the Scripture lessons of the day, with their own responsories. The "Te Deum" is also said. The conclusion of the hymns and the versicle in the

short responsory at Prime are said as on Christmas day. The Mass is like that of January 1, but without the Credo and without the *communicantes* said on that day.

Low Masses for the dead, both votive and daily, are forbidden during this time.

15. The days from the 7th to the 12th of January, with the suppression of the octave of the Epiphany, become ordinary ferial days (with the simple rite). In the Office, the antiphons and the Psalms for all the hours and the versicle of the nocturne are those of the current day of the week, as in the psalter. The rest is as on the feast of the Epiphany except for the lessons, which are the Scripture lessons of the day, with their own sponsories. The “Te Deum” is also said. The conclusion of the hymns and the versicle at Prime are those of the Epiphany. The Mass is that of the Epiphany, without the Credo and without the *communicantes* of the Epiphany.

Low Masses for the dead, both votive and daily, are forbidden during this time.

16. On the 13th of January there is a commemoration of the Baptism of Our Lord Jesus Christ, with the rite of a double major. The Office and the Mass are said as they are now on the octave of the Epiphany.

If, however, the commemoration of the Baptism of Our Lord Jesus Christ should occur on a Sunday, this becomes the feast of the Holy Family, without any commemoration. The beginning of the First Epistle to the Corinthians comes on the preceding Saturday.

17. The days from the feast of the Lord’s Ascension up to but not including the vigil of Pentecost become ferial days of the paschal time with the simple rite. In the Office, the antiphons and the Psalms for all the hours and the versicle of the nocturne are those of the current day of the week, as in the psalter. The rest of the Office is that of the feast of the Lord’s Ascension, except for the lessons, which, together with their sponsories, are the current Scripture readings. The conclusion of the hymns and the versicle at Prime are those of the feast of the Ascension. The Mass is that of the same feast, without the Credo and without the *communicantes* of the Ascension.

Low Masses for the dead, both votive and daily, are forbidden during this time.

18. The days of the suppressed octave of Corpus Christi and of the likewise suppressed octave of the Sacred Heart of Jesus become ordinary ferial days.

19. On the Sundays within these octaves of the Ascension, Corpus Christi, and the Sacred Heart, the Office is said as it is now.

#### *Saints’ Feast Days*

20. Saints’ feasts, observed up till now as semidoubles, are considered as simple feasts.

21. Saints’ feasts, observed up till now as simples, are reduced to a commemoration, without the historical lesson.

22. When any feast other than one of the first or second class occurs on the ferial days of Lent or Passiontide, from Ash Wednesday until the day before Palm Sunday, both the Office (in private recitation) and the Mass of either the ferial day or the feast may be said.

#### CHANGES IN THE MISSAL

On ordinary ferial days, if a commemoration of the feast of some Saint should be made, the celebrant may choose to say either the Mass of the ferial day or that of the Saint commemorated.

In Masses for the dead the sequence *Dies Irae* can be omitted except in the Mass on the day of death or the funeral Mass when the body is present or when there is a reasonable cause for the absence of the body, and on All Souls’ Day. On that day the sequence should be said only once, that is, in the principal Mass, or otherwise in the first Mass.

The Credo is said only on Sunday and on first class feasts, on feasts of the Lord and of the Blessed Virgin Mary, on the natal feasts of the Apostles and the Evangelists, on feasts of Doctors of the universal Church, and in solemn sung Votive Masses.

*The above and others contained in the decree become effective Jan. 1, 1956.*



## RULES FOR CHOIR AT MASS BASED ON PURPOSE OF EACH PRAYER



IT IS PERHAPS PRESUMPTUOUS for a non-musician to lecture organists or address choir directors on the subject of the sacred music of Holy Mass, but there is much more to the music of worship than artistic technique. In this matter there are two extreme views, both in some error. The skilled musician may feel that liturgical song is essential to the Holy Sacrifice and so seize the opportunity to display the musical accomplishments of a highly-trained choir. Or the music of Mass may be regarded as merely incidental, as an accompaniment only.

The first attitude disappears as people come to realize the meaning of Mass as Christ's Sacrifice and ours and thus see that the holy action itself is essential, not the sacred songs or other prayers. The second notion sometimes remains, even though many parts of the Mass rite are by their nature, by their very composition, hymns intended to be used as such.

The chanted portions of Mass, including those which should be the people's part (the responses and ordinary) and the special choir's part (the proper), literally belong to the Mass. The Introit is a song to be sung, not a prayer to be recited; primarily it belongs to the singers, not to the priest who celebrates. At Low Mass, of course, the various chants must be recited because of the choir's absence. At High Mass, on the other hand, the fact that the celebrant recites the Gloria or Gradual (always in a low voice) while these parts are being sung does not make them "his" parts of Mass. Primarily they belong to the faithful or to the choir to sing; only in comparatively modern times and in a secondary fashion has the recitation of such chants by the celebrant been added to High Mass.

Recently there has been, fortunately, a gradual elimination of the practice of omitting the proper parts of High Mass. Although the practice was often dictated by the understandable inadequacies of choirs, it was a peculiar aberration, suggesting that the celebrant's mere reading of the musical parts sufficed at High Mass, as does his recitation (in a loud voice) of these chants at Low Mass.

But elimination of abuses and misinterpretations is not enough; even in smaller matters there are many instances throughout the Mass where choirs and their directors can show greater appreciation of the role music plays in the offering of the Holy Sacrifice.

### Introit:

The Roman Gradual, the book which contains the Mass chants, directs that the chanters should begin the Introit "while the priest is approaching the altar." This means clearly that the Introit should be sung as a processional hymn, just as it was intended to be. Other processions, whether organ or vocal, or processional entrances in silence, are certainly less suitable, when the Introit (the "entrance" song) is available. If the celebrant and ministers go from the sacristy to the altar while the Introit is sung, this hymn fulfills its purpose as the introduction to Holy Mass and as the welcome to Christ and His priest.

For solemn occasions when the entrance procession may take a longer time, the Introit can be easily expanded by singing additional verses of the appointed psalm. First the antiphon is sung, then the first psalm verse, antiphon, second psalm verse, antiphon again, etc., to the desired length; then the Gloria Patri is chanted as usual, and the antiphon added for the last time. When this is done the Gloria Patri may be sung after the celebrant has arrived at the altar steps. Such a practice is simple, appropriate, and of venerable tradition; it has been approved in recent years by the Holy See (S.R.C., January 29, 1947).

### Kyrie:

It may seem unlikely that many congregations will be able to chant the antiphon or refrain to the Introit, at least in the circumstances with which we are familiar. The Kyrie and the other "common" parts of Mass are not beyond the abilities of the faithful in general, if they are chanted to comparatively simple music. For this to succeed, it is necessary for special choirs to assist the people, to lead them in the singing, and to encourage them by chanting simple Masses to which the faithful may become accustomed. Then the superior talents of the special choir may be devoted to the generally neglected and more elaborate music of the proper of the Mass.

\* Reprinted from *Mediator* published by the Sacramental Apostolate for the Archdiocese of Boston.

There is revealed some misunderstanding of the place of music in the liturgy when a choir runs through a simplified chant for the Introit and then swings into an elaborate Kyrie, evidently with greater relish because it gives full play to the skill of the singers. The chant is meant to help the people to a fuller understanding and more fervent praying of the liturgical texts. Since the Introits are variable and set a new theme for each day, they need to be taken more slowly and to be rendered with the musical interpretations developed by the church through the centuries. The plea for mercy in the Kyrie, on the other hand, is a familiar prayer that is on our lips every day at Mass and very often at other times. In order to develop in this plea the fervor that is called for at the particular moment, we hardly need the length of time and dramatic interpretation given by so many choirs. We need much more time and help to drink in the meaning of the Introit and to make it our own. Furthermore, while the Kyrie is a primary prayer on penitential days and on the Sundays of Advent and Lent, when it continues the theme of the Introit and is not followed by the Gloria, it should not receive undue emphasis on feasts, when it is rather a simple acknowledgement of our unworthiness, placed between the Introit and Gloria, which set the dominant tone for the day, that of joyful praise.

#### **Gloria:**

The Gloria, like the Creed, is intoned by the celebrant of Mass. The celebrant introduces the hymn, the people (or, failing them, the choir) continue the sacred song. But even in the enthusiastic gladness of Easter there is no place for an interruption (whether of silence or bell ringing or organ interlude) between the celebrant's intonation and the next phrase of the Gloria — or of the Creed.

#### **Responses:**

It cannot be said too often that the faithful will sing the one-line responses to the celebrant's prayer, if only they are permitted and invited to do so. There is nothing simpler than an "Amen" or "Et cum spiritu tuo," provided it is not complicated by an organ accompaniment or part singing. If the special choir will lead the faithful in giving a direct reply to the Collect (and later to the Secret, the Holy Canon, and so on), the first

great step will be taken away from the silent congregations deplored by Pope Pius XI. The enthusiasm with which the people have joined in the responses to the Litanies at the Easter Vigil — when they are invited to sing — should encourage directors of church music to give the responses to the faithful, whose singing will be proof that they are indeed of one heart and one soul with the priest at the altar.

#### **Gradual:**

The chanting of the Gradual and Alleluia should be executed with the greatest care and beauty by the special choir, as the most venerable of the psalm chants of Mass. And, at Sung Mass when the Epistle is not chanted, the choir should be careful not to begin the Gradual until the celebrant has recited aloud the sacred message of the Epistle. Then the Gradual or Tract or Sequence serves as a reflective interlude before the holy Gospel.

#### **Offertory:**

Since it is permitted to add at this point — after the Offertory verse — some kind of motet, choirs too often fall into the habit of a hurried and undignified rendering of the Offertory verse, followed by an elaborate figured selection. The conclusion is all too obvious: the offertory verse must be got through in order to give time for an important motet. This is an inversion of values. If the Offertory verse is intended to accompany the offering of the gifts of bread and wine, it is far more significant than a selection chosen by the private authority of a choir director or organist. Although it is seldom in our times that an offertory procession takes place — as Pope Pius XII notes — yet the meaningful carrying of the bread and wine to the altar of God requires that it be attended by the appointed chant. This in turn may be followed by the playing of the organ or even by a motet, or even by the psalm verses appropriate to the Mass.

#### **Sanctus:**

As at the Gloria and Creed, there should be no hesitation or delay between the celebrant's chant of the Preface and the singing of the Sanctus (preferably by the people). The very text of the preface requires this, as the concluding words introduce the Sanctus — "We pray Thee let our voices blend with those of the angels as we humbly praise Thee, singing."

**Communio:**

Like the Introit the Communio or Communion verse seems somehow to have been displaced at High Mass, probably because of the influence of Low Mass. Generally choirs chant the Communio only after Holy Communion has been distributed and chant it in a very hurried fashion in order not to delay the Post-communion prayer. In reality the Communio is the hymn to be sung while the faithful are coming in procession to Holy Communion, and the Roman Missal is explicit on this: "Meanwhile (that is, during the distribution of Holy Communion) the choir chants the Antiphon called the Communio."

The singers should not begin the Communio until the celebrant has said "Ecce Agnus Dei . . ." and "Domine, non sum dignus . . .," since these prayers are recited by the celebrant in a loud voice. But the Communio may very suitably be repeated throughout the distribution of Holy Communion, alternating with the verses of a psalm, just as with the Introit. In this case the appointed psalm may be the one from which the Communio verse itself is taken, or it may be any appropriate psalm, such as psalm 33. As with the Introit, the psalm verses and repetitions of the Communio refrain may be extended as long as necessary, and concluded before the Post-communion. It is common enough for music, motets, organ interludes and the like, to be used during Communion time, but nothing should take the place of the Communion hymn itself.

All these matters may appear to be of minor significance, and they are indeed minor when compared with the essentials of the Christian Sacrifice. But each detail contributes to a more pleasing worship of God, to the extent that they mean the better singing of God's praises by His Church. In all the reforms and improvements in church music and in all the eliminations of abuses and unworthy music, the positive and popular element must not be neglected. The positive element is in encouragement of popular singing. "Let the loud and harmonious song of our people rise to heaven like the roar of the ocean waves," says Pope Pius XII, quoting Saint Ambrose. No congregation of the faithful is so backward that it cannot chant the brief responses of Holy Mass or, with encouragement, begin to chant the simpler parts of Mass.

**CATHOLIC CHOIR TERMINOLOGY**

by Rev. Cletus Madsen

(Continued from last issue)

**ORGANIST** — This term obviously refers to the person who plays the organ for any services, public or private in the Catholic church. Sometimes the organist is also the director, but the two functions are really separate in nature.

The task of the organist is to provide proper accompaniment when it is needed for the voices of the choir and the congregation as well as to provide proper processions, interludes and recessions for the various services.

Organ musicianship, which involves a technical "Know-How" of organ playing plus a general musical knowledge, is very important in this position, and where not possessed, should be striven for as a necessary goal. This also involves a knowledge of proper organ literature for Catholic services as well as a fair knowledge of church law regarding the use of the organ in church.

To these requirements must be added stability and reliability and finally a keen love of God plus an insatiable desire to see Him better honored in every church service.

The *Motu Proprio* of St. Pius X is very specific about the qualifications of a Catholic church organist and his findings have been backed up specifically by his successors in the pontificate as well as by decrees from the Sacred Congregation of Rites since his time.

For example the instructions sent to all parishes in the Province of Rome explaining the "Motu Proprio" and how it was to be observed, had this to say about the organist; "Hence no organist shall belong to any association forbidden by the Catholic church, shall take part in the services of heretical churches or chapels, or shall give musical performances which may in any way prove hurtful to religion or morals."

**PROCESSIONAL** — This word has changed its meaning very little during the centuries since it was adopted into our language from the Latin *pro* and *cedo*, meaning "to go forward." Its use has practically always referred to a marching of a group in dignified fashion to a place of honor where some great gathering is taking place.

This activity is nearly always accompanied by music which helps to establish a unison step on the part of the marchers and thus create the feeling of oneness as well as of dignity in the group. Because music primarily affects our emotions, the proper form of it in a procession sets the mood of the occasion; e.g., victory, joyfulness, glee, majesty, circumstance, sadness, tragedy, anticipation, etc.

Therefore applying this fundamental idea of a processional to the Mass we can understand the need to have care as to what form of music we use for a processional. The dignity of the occasion; i.e., the Holy Sacrifice of the Mass, plus the reverence we should have for anything sacred, will eliminate many types of tunes when one is choosing such a processional. (That incidentally is why the "Lohengrin" Wedding March is so objectionable at Catholic church weddings.)

(Continued on Page 151)

## THE HARMONIC BASIS OF PLAINCHANT ACCOMPANIMENT

by Bernard Jones



THE ACCOMPANIMENT OF plainchant is in disrepute. "The very fact that we accompany the Gregorian melodies on the organ shows that the essence of this art has escaped the modern man" (Lang). Potiron prefaces his treatise on accompaniment with the statement — "Plainchant ought not to be accompanied." But if the chant is to take its proper place in the public worship of the church, and is to be sung and appreciated by parish choirs and congregations, an artistic solution will have to be found to this problem, and one which will be satisfactory to the scholar, the musician, and the layman. The organ is not only a practical necessity to support the choir and congregation, but it also must help the "non-Gregorian" ear to grasp the structure and modality of the melodies. "It is wrong to assume that we obtain an adequate musical concept of Gregorian melodies when they are performed without any harmony at all" (Yasser). Most of us will be supplying in our minds the wrong harmonies and tonality, unless we are helped to the right ones.

Much has been written on this subject, and many collections of carefully written accompaniments have been published. But it is very generally conceded, even by some of the authors themselves, that this work has failed to create a musically satisfactory result. In almost all of this work the chant of all periods is harmonized alike, and uniformly with triads and sixth chords. Rules governing the connection of these chords, the treatment of suspensions and passing tones, the avoidance of consecutive fifths and so forth, are prescribed and followed, differing little from the academic exercises in classical harmony of the 18th and 19th centuries which one finds in any standard treatise on "first-year harmony." The rhythmic abuses which began centuries ago with organum have been corrected, but the harmonic concept is as far away as ever from anything which would have made sense to a tenth or twelfth century ear.

The acceptance of the harmonic grammar of this period, when plainchant was so little understood, as the only orthodox basis for the accom-

paniment of chant of the Gregorian and medieval periods seems strangely illogical. It may well be the reason for the failure of our efforts.

In a series of articles in "Musique et Liturgie" 1950–1953, Froger sums up the great diversity in time and place of origin of the chant melodies. From the Introit "Ad te levavi" through the hymns and sequences of the middle ages to the Missa "de Angelis", the repertoire covers a period of more than a thousand years. Their language differs as profoundly, he says, as does Chopin from Couperin: "we are musically in different worlds."

Surely then one uniform grammar of harmonization will not do, and least of all a grammar and technic derived from another period altogether.

The problem can now be approached from the standpoint of history, in a way which would have been impossible fifty years ago. Thanks to the work of musicologists, our knowledge of the history and theory of early music has increased greatly. Much of the result of this scholarship is readily accessible to us all, through new publications, anthologies, and in sound through phonograph records. Moreover we have outgrown the nineteenth century's pre-occupation with its own splendid technic and accompaniments, and have come to realize that there was music before chords were built up of 3rds, and that there will be music after this "tertian" system has passed away into history.

Conditions should therefore be favorable now for a new approach, based upon the principle that the *accompaniment should be related as closely as practicable to the times of origin of the chants.*

Any attempt to cut history up into well-defined periods, must of necessity over-simplify the problem, and will therefore be subject to criticism and correction in detail. The following is suggested, as a point of departure.

1. Gregorian and Pre-Gregorian. (VIII century and earlier.)

This includes the body of chant codified in the time of St. Gregory; a large part of the Proper of the Mass, and a few pieces from the Ordinary

such as Gloria XV, Mass XVIII, and Kyrie XVI; the Te Deum and other chants in the style of liturgical recitative.

We have no knowledge of any contemporary harmony or polyphony. The harmonic relations of consonance and dissonance between melodic tones was however a matter of great concern, and its principles are quite definitely known. The "perfect" intervals, octaves, fourths and fifths are consonant. All others are dissonant. Yasser quotes Nichomachus (A.D. 100) "Any interval smaller than a 4th is dissonant." This "quartal" sense of harmony has prevailed from ancient Greece, through Boetius in the VI century, and up to the XII century when the period of transition to "tertian" harmony begins.

The chant of this period should then be harmonized with 4ths and 5ths. The 3rd should occur only as a passing dissonance, and not as an essential tone. It should never occur between the root of the harmonic interval and an important tone of the melody. For example, to accompany the A dominant of the 6th mode with an F major triad, would have been unbearable to an VIII or X century ear, and will give us an entirely wrong conception of the melody and its modality. A should be accompanied by D or E, above or below.

As an example we give a suggested outline for accompaniment of the Sanctus of Mass I.

Ex. 1

2. IX to XII centuries. The period of organum, and of the school of St. Martial.

The chant of this period includes most of the Ordinary of the Mass, and many of the earlier metrical forms (sequences and hymns); compositions such as the "Alma Redemptoris" by Hermanus Contractus (1013-1054).

During this period two-part polyphony develops from parallel organum in 4ths and 5ths, to the melismatic organum or "sustained tone style" and the Notre Dame motet. In theory, the consonances are still the octave, 4th and 5th. In practice however the 4th is losing ground, and thirds are common in some manuscripts. However, the third is still "imperfect" and is used as a bridge between perfect consonances, resolving onto 5, 8, or the unison.

By following the melismatic organum as a model, but reversing the parts so that the plainchant is the moving part and the accompaniment the sustained tone, we can develop something like a contemporary style of accompanied chant.

Example No. 2 is a fragment of organum, School of Compostela (c. 1125) from page 24 of the Historical Anthology (Davison and Apel) where more complete examples in this style may be found.

Ex. 2

In Example No. 3 we have used this period and style to construct an accompaniment to the first phrase of the Kyrie of Mass XI, in 2 parts.

Ex. 3

In Example No. 4 the same outline is developed in 3-part harmony.

Ex. 4

## 3. XIII — XIV Centuries, and later chants.

The historians agree that there were few important additions to the body of plainchant after the XII century. However, among the later sequences, hymns, and the anthems to Our Lady (Liber p. 273 et seq.) there are some melodies of great beauty. The Dies Irae is dated 1210–1250, and Stabat Mater 1250–1300.

The harmony of these centuries is often in three or more parts. Musica ficta develops E flat, F sharp, C sharp and G sharp, as well as the older B flat. We have models in Machaut, Laudini and many other composers. The triad is common, but it occurs incidentally and does not govern the harmonic structure, and never occurs as a final chord. This early harmony is of particular interest because of its modal quality. For example, what could better convey to us the character of the Lydian mode than the commonest of all cadence formulae of the period, the triad G, B natural, D—followed by the open fifth FCF?

The strong V–I cadence, leading towards classical tonality, is seldom found before the XV Century. Because the harmony of the XIII and XIV Centuries is so characteristic of the modes, it may well be fitting to use the harmonic formulae and sequences of this period in accompaniment of much of the chant which is definitely post-Gregorian in style.

Example No. 5 is from the Requiem, and Example No. 6 from Kyrie VIII ad libitum.

Ex. 5

Musical notation for Example 5. The top staff is labeled 'Voice' and contains the melody with lyrics: 'Ky - ri - e e - le - i - son. Chri - ste e - le - i - son.' The bottom staff is labeled 'Accomp.' and shows a harmonic accompaniment consisting of chords and moving lines.

Ex. 6

Musical notation for Example 6. The top staff is labeled 'Voice' and contains the melody with lyrics: 'Chri - ste e - le - i - son.' The bottom staff is labeled 'Accomp.' and shows a harmonic accompaniment. A small number 'c. 4-55' is written below the accompaniment staff.

The following suggestions involve practical technique, rather than harmonic theory, and are

perhaps equally applicable to the chant of all periods.

*Texture:* It is not desirable always to create 4-part harmony. Clarity, rather than a rich, "thick" texture is to be aimed at. Two part harmony generally prevailed until the XIII century.

*Range:* There seems to be no good reason for writing an accompaniment always in the lower part of the keyboard, with all notes below an imaginary soprano line. The chant is more often sung by baritones than by sopranos. Better support of the intonation will result if all or part of the accompaniment is above the voice line.

*Notation:* All that needs to be written can be written on one staff. The G clef has convenient compass, and may be played *loco* for soprano voices, or an octave lower for baritones. The organist can extend the range above and below for singing in octaves, or by a congregation.

*Movement:* It is almost true to say that the less movement occurs in the accompaniment, the better. Constant changes of chords and intervals sound heavy and clumsy, and create rhythmic difficulties which need not exist if sustained ones are held. These difficulties are well recognized in the chapter on accompaniment in the 1929 edition of Sunol, page 154, where the solution suggested unfortunately results in a movement in the accompaniment for every note of the melody. Let rhythm be the concern of the singers. The business of the organ is to furnish harmony without impeding the rhythm.

One cannot suggest a new approach to plainchant accompaniment without raising some controversial points. But in matters of history and harmonic theory, the writer has tried to follow the consensus of scholarly opinion only. A partial list of works consulted is appended.

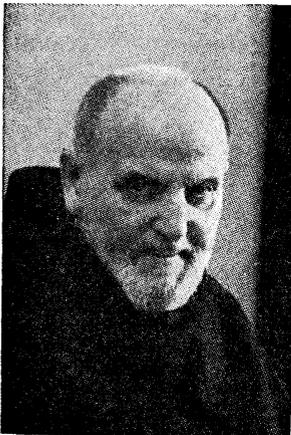
If a new approach is possible along historical lines, taking early and mediaeval harmony and theory as our guide, its development certainly demands much study of the construction of the melodies, their shifting dominants and finals, modality and modulation, beyond the scope of this article. There will be much room for experiment and for taste and imagination. The science of Musicology is young, and we must be ready to learn at all times from the work of scholars who are devoting their lives to this research.

(Continued on Page 153)

## DOM DOMINIC JOHNER, O.S.B.

1874 — 1955

by Rev. Francis Brunner, C.Ss.R.



Fr. Johner

EARLY ON JANU-  
ary 4, 1955, shortly after  
7, the great bell in the  
tower of the Archabbey  
Church of Saint Martin  
at Beuron knelled the  
peaceful death of Father  
Johner. When on De-  
cember 1st of last year  
his 80th birthday was  
celebrated in song and  
editorial, no one would  
have thought these were  
to be his necrologies. But  
now the Beuronese Can-  
tor has gone to celebrate the grand liturgy of  
heaven. And with him we lose on the "old guard"  
of church musicians, for he has gone to join VIN-  
CENZ GOLLER, JOHN HATZFELD, and CANON VAN  
NUFFEL, almost the last of those who witnessed  
the beginnings of the great reform of Saint Pius  
Tenth.

DOM DOMINIC JOHNER was born on Decem-  
ber 1, 1874, and at Baptism was given the name  
FRANCIS XAVIER. He was a native of Upper Sua-  
bia, being the son of a good Christian teacher.  
Besides seeing that the boy got a good general  
education, his father recognized the musical  
talents of his son and taught the boy the ele-  
ments of music. These he was able to expand  
when he attended the two Benedictine abbey  
schools of Emmaus in Prague and Seckau in  
Steiermark. Here he also gained his Benedictine  
vocation. Finally, in 1893, he entered the novi-  
ciate at the great archabbey of Beuron.

Franz X. Johner's entry into Beuron took place  
at a time auspicious both for his own develop-  
ment in church music and for the well-being of  
church music itself. At Beuron he found teachers  
who could help him develop the talent and taste  
for the best in Gregorian chants. The first chanters  
or cantors at Beuron, BENEDICT SAUTER (+ 1908)  
and AMBROSE KIENLE (+ 1905), had laid a firm  
and good foundation for the study of the ecclesi-  
astical chants. And here at Beuron, Johner also  
found contemporaries who, in his company,  
would do much to further the cause of good  
chant — the two brothers, RAPHAEL MOLITOR  
(+ 1948) and GREGORY (+ 1926). These were

the sturdy three that did so much to make the  
work of Beuron in church music known to the  
world at large.

For a few years, from 1896 to 1900, the young  
monk was sent to the priory of Cucujaês in Portu-  
gal. Here it was that he received the sacrament  
of Orders as a priest, December 4, 1898. In 1900,  
however, he returned to Beuron to assist Dom  
Kienle who was ill, and on the death of the mas-  
ter, Johner was chosen to take over Kienle's can-  
tor staff. To do his work more efficiently and with  
greater assurance he and Raphael Molitor went  
to the Isle of Wight in 1905; here the exiled  
Solesmes monks were doing their work in prepar-  
ing the *Editio Vaticana* of the Kyriale and the  
*Graduale*.

Perhaps the best known of Father Johner's  
books is the *New School of Gregorian Chant*,  
which appeared for the first time in 1906. This  
was a sort of challenge and program, an effort to  
broadcast the ideas set forth in the *Motu Proprio*  
of St. Pius X. Its practicability can be gauged by  
the fact that it has just appeared in its eighth Ger-  
man edition, and has been translated into English  
and into several other tongues. But he has also  
authored several other works, some of which are  
less known to us in the United States because they  
are in German. As early as 1910 he published his  
*Kleine Choralschule* (Little School of Chant).  
There followed books like *Cantus ecclesiastici*, a  
work on psalmody, a commentary on the Kyriale,  
and the other great work of his, *The Chants of  
the Vatican Gradual*.

It is impossible to tell how much good he ac-  
complished by his teaching. Suffice it to say that  
he was appointed an instructor at the state school  
of Music in Cologne in 1925, and in 1930 was  
granted the title Professor. This office he fulfilled  
in a very practical manner by insisting that a high  
Mass be sung every week by the students — a  
means of training that imbued the students with  
the true spirit of church music, the spirit of the  
liturgy. Thus he spread abroad the ideals of Beu-  
ron, the spirit of liturgical prayer in song.

Now he has gone to take his place in the pro-  
cession before the Lamb, the cantor of Beuron be-  
come a cantor in heaven. *Vivat et cantet in  
Christo!*

## EVERYBODY IN THE ACT

*The Mass is not meant to be like a serious operation performed by a doctor while the other people have to stand around anxiously waiting.*

by Robert Wurm

WHEN DO YOU LIKE TO SING? When you are intoxicatingly happy? When you're showering? Or when you are in church? If singing in church appeals to you, you are one of a group of people who are heeding the Holy Father in his attempt to have all Catholics take active participation in the Mass by singing. In this article, though, we do not want to discourage your singing whether when happy or when showering; we are mainly interested in singing at Mass on Sunday.

Music is one of the oldest and most universally enjoyed arts. People have been singing almost as long as they have been talking. Rich and poor alike love a song; and the happier you are, the more songful is the heart. In the old countries, where many of the people are so poor that they often do not know where the next meal is coming from, the song on their lips usually fills the hole in their stomach. The Italians are said to have but two desires in this world, to sing and to earn a living, and the Irish are said to have only one desire, to sing. Even the Russians like to brag about their cheerful singing. While tuned to Radio Moscow during the past summer, I heard a man and woman who had just visited Hungary relating how they had seen pleasant groups of people gathered on the country corners singing their native tunes. Though this was probably pure propaganda, it goes to show that even the Reds realize the part that song plays in people's lives.

### *The Church Knows Best*

Getting back to the role of song in the church, we ought to remember a few things. The first is that the church is probably the most practical institution on the face of the earth. Bread and wine, common everyday food, are the whole matter for the Eucharistic sacrifice. The signs of the other sacraments and rituals are all signs from daily life: the water in Baptism, the slap on the cheek in Confirmation, etc. Just as the simple,



Mr. Wurm at Organ in the Seminary Chapel

down-to-earth things are a basic part of the Church Liturgy, singing, the most common of human arts, is to be the basic means of assisting at Mass. The Mass is not meant to be like a show in which the priest is the principal and only actor, or like a serious operation performed by a doctor, while the other people have to stand around anxiously waiting. It is the worship of God by His people: their adoration, their thanksgiving, their contribution, and their pleas for help. It is something like the great assembly of people singing the national anthem in one giant voice at the beginning of a baseball game, or at a patriotic meeting. Everybody is glad to sing his love and praise of his country. The singing of the Mass is the expression of the love and praise of the Creator, the Giver of all good.

### *Everybody in the Act*

Not only is this a very wonderful way to worship God, but it is a very good way to have everybody participate in the Mass. You have probably often noticed that everyone likes to get into the act. God did not make us "bumps on a log" but energetic, strong people who could do great things in science, medicine, manufacturing, and hun-

dreds of other things. Because you can do these things, you enjoy them. If you go to a wedding party, you don't take your knitting along and find a corner where no one will bother you and knit the evening away. You join the party, dance your shoes off, drink with your friends, and try to make the newly-married couple very happy by congratulating them and giving them gifts. If you do not get into the spirit of the party, you probably will not enjoy it as much as if you did.

### *We Please God*

The Mass is a great party, an Agape or Love feast, at which we feast God. We want to be sure to get into the act, to make the party very pleasing for Him. By doing this, we will please God very much and enjoy it ourselves, just as a wedding party. Many people assist at Sunday Mass with a Missal or with some prayer book. Many, many more assist at the Sunday Mass only by observation; they go to watch the priest perform the various actions, but they themselves do not get into the act. They are like the people who might go to a party and sit in the corner and knit. It is hard for them to enjoy the Mass very much because they are not a part of it; they do not feel at home as they should because they are not a part of it; they do not, they cannot receive as many graces because they do not pray effectively. In modern business this would be called gross inefficiency.

It is for these reasons that every pope since Pius X has encouraged singing of the Sunday High Mass by the whole congregation. It has been a slow, turtle-live movement, like many such movements, but it has gone forward and is growing everywhere. It is not something new, but the renovation of something that was once the common and accepted thing. His Eminence, Cardinal Mooney, has recently encouraged all pastors to take steps toward having everybody sing the Sunday Mass; several parishes in Detroit are proofs that it can be done. All that is necessary for its success is that you do the same things that are necessary for the success of a regular Saturday-night party. You must invite the guests, people like you and me, and they must bring the gift of their voice. The parish will have to supply enough books for everybody to sing from. The results will be a very happy and successful party for all concerned, especially for the Host, who is none other than God Himself.

## OUR MUSIC THIS MONTH

*O SACRUM CONVIVUM and TANTUM ERGO SACRAMENTUM* by John Lee; for SATB Voices and Organ (*ad lib*); Cat. No. 2049; 4 Pages; Price 16 cts.

Thematically and stylistically these two new Benediction motets by John Lee show a welcome and functional unity. Each line "sings" and a devotional mood pervades them.

*O SALUTARIS HOSTIA* by Pierre de la Rue; *TANTUM ERGO SACRAMENTUM* by T. L. da Vittoria; Arr. for Men's Voices by T. N. Marier; Cat. No. 1012; Price 16 cts.

For TTBB voices this set of Benediction motets arranged from the repertory of classical polyphony is within the technical grasp of the average choir. In groups whose 1st Tenors can be counted on to sustain a just pitch, a transposition up a half tone will add color to the rendition of both motets.

*O COR MARIAE IMMACULATUM* by Sr. M. Florentine, PHJC; for Two Equal Voices and Organ; 3 Pages; Cat. No. 2084; Price 16 cts.

Convent and parish choirs where there is special devotion to the Immaculate Heart of Mary will welcome this setting—text and the music—by Sister M. Florentine. A definite need has been filled by the appearance of this composition.

*MAGNIFICAT, O SALUTARIS HOSTIA and TANTUM ERGO SACRAMENTUM* Excerpts from "Five Motets for Three Equal Voices" by J. J. McGrath; Cat. No. 2074; 10 Pages; Price 30 cts.

Three numbers only are printed here from Joseph McGrath's newest set of motets for Equal Voices (SSA or TTB). In the Magnificat he has trimmed the music to fit the requirements of the average choir from the point of view of time for performance and grade of difficulty. The compositions not shown here are an Ave Maria and a setting of the Tota Pulchra Es Maria.

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# 1. O SACRUM CONVIVIUM

*O sacred banquet in which Christ is received, the memory of His passion is recalled, the soul is filled with grace and the pledge of future glory is given us.*

JOHN LEE

*Lento e con molta devozione*

SOPRANO  
O sa - crum con - vi - vi - um, in quo Chri - stus -

ALTO  
O sa - crum con - vi - vi - um, in quo -

TENOR  
O sa - crum con - vi - vi - um, in quo

BASS  
O sa - crum con - vi - vi - um, in quo

ORGAN (ad lib.)

*poco rall.* *p a tempo*

sú - mi - tur: re - có - li - tur me - mó - ri - a pas - si - ó - nis

Chri - stus sú - mi - tur: re - có - li - tur me - mó - ri - a pas - si - ó - nis

Chri - stus sú - mi - tur: re - có - li - tur me - mó - ri - a pas - si - ó - nis

Chri - stus sú - mi - tur: re - có - li - tur me - mó - ri - a pas - si - ó - nis

*a tempo*

Approved by the Diocesan Music Commission. Archdiocese of Boston.  
Sept. 2, 1954

*mf cresc.* *f* *dim.*  
 e - jus: mens im-plé-tur grá - ti - a: et fu - tú - rae -  
*mf cresc.* *f* *dim.*  
 e - jus: mens im-plé-tur grá - ti - a: et fu - tú - rae -  
*mf cresc.* *f* *dim.*  
 e - jus: mens im-plé-tur grá - ti - a: et fu - tú - rae -  
*mf cresc.* *f* *dim.*

*rall.* *p meno mosso* *dim. e rall. a pp*  
 gló - ri - ae no-bis pi - gnus da - tur.  
*rall.* *p meno mosso* *dim. e rall. a pp*  
 gló - ri - ae no - bis pi - gnus da - tur.  
*rall.* *p meno mosso* *dim. e rall. a pp*  
 gló - ri - ae no-bis pi - gnus da - tur.  
*rall.* *p meno mosso* *dim. e rall. a pp*  
 gló - ri - ae no-bis pi - gnus da - tur.  
*meno mosso* *p* *dim. e rall. a pp*

# 2. TANTUM ERGO SACRAMENTUM

For Four Mixed Voices and Organ

JOHN LEE

Semplice con moto (♩ = 63)

SOPRANO

ALTO

TENOR

BASS

ORGAN

*p* Tan - tum er - go Sa - cra - mén - tum *pp* Ve - ne - ré - mur -  
 Ge - ni - tó - ri, Ge - ni - tó - que *mf* Laus et ju - bi -

*p* Tan - tum er - go Sa - cra - mén - tum *pp* Ve - ne - ré - mur -  
 Ge - ni - tó - ri, Ge - ni - tó - que *mf* Laus et ju - bi -

*p* Tan - tum er - go Sa - cra - mén - tum *pp* Ve - ne - ré - mur -  
 Ge - ni - tó - ri, Ge - ni - tó - que *mf* Laus et ju - bi -

*p* Tan - tum er - go Sa - cra - mén - tum *pp* Ve - ne - ré - mur -  
 Ge - ni - tó - ri, Ge - ni - tó - que *mf* Laus et ju - bi -

*p* *pp-mf*

cér - nu - i: Et an - ti - quum do - cu - mén - tum No - vo  
 lá - ti - o: Sa - lus, ho - nor, vir - tus quo - que Sit et

cér - nu - i: Et an - ti - quum do - cu - mén - tum  
 lá - ti - o: Sa - lus, ho - nor, vir - tus quo - que

cér - nu - i: Et an - ti - quum do - cu - mén - tum No - vo  
 lá - ti - o: Sa - lus, ho - nor, vir - tus quo - que Sit et

cér - nu - i: Et an - ti - quum do - cu - mén - tum No - vo  
 lá - ti - o: Sa - lus, ho - nor, vir - tus quo - que Sit et

*p*

Approved by the Diocesan Music Commission. Archdiocese of Boston.  
 Sept. 2, 1954

(C. 55-3)  
 ' & R. Co. 2049-4

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*poco rall.* *mp a tempo*

ce - dat\_ ri' - tu - i: Prae - stet fi - des sup - ple - mén - tum  
 be - ne - di' - cti - o: Pro - ce - dén - ti ab u - tró - que

*poco rall.* *mp a tempo*

No - vo ce - dat\_ ri' - tu - i: Prae - stet fi - des sup - ple - mén - tum  
 Sit\_ et be - ne - di' - cti - o: Pro - ce - dén - ti ab u - tró - que

*poco rall.* *mp a tempo*

ce - dat\_ ri' - tu - i: Prae - stet fi - des sup - ple - mén - tum  
 be - ne - di' - cti - o: Pro - ce - dén - ti ab u - tró - que

*poco rall.* *mp a tempo*

ce - dat\_ ri' - tu - i: Prae - stet fi - des sup - ple - mén - tum  
 be - ne - di' - cti - o: Pro - ce - dén - ti ab u - tró - que

*mf* *rall.* *pp*

Sén - su - um\_ de - fe' - ctu - i.  
 Com - par sit\_ lau - da' - ti - o. A - men. —

*mf* *rall.* *pp*

Sén - su - um\_ de - fe' - ctu - i.  
 Com - par sit\_ lau - da' - ti - o. A - men. —

*mf* *rall.* *pp*

Sén - su - um\_ de - fe' - ctu - i.  
 Com - par sit\_ lau - da' - ti - o. A - men. —

*mf* *rall.* *pp*

Sén - su - um\_ de - fe' - ctu - i.  
 Com - par sit\_ lau - da' - ti - o. A - men. —

# O SALUTARIS HOSTIA

Arranged and edited by  
Theodore N. Marier

PIERRE DE LA RUE  
(c. 1460-1518)

Moderato (♩=40)

TEN. I  
1. O Sa-lu-ta-ris Hos-ti-a, — hos-ti-a!  
2. U-ni tri-no-que Do-mi-no, — Do-mi-no

TEN. II  
1. O Sa-lu-ta-ris Hos-ti-a, — hos-ti-a!  
2. U-ni tri-no-que Do-mi-no, — Do-mi-no

BASS I  
1. O — Sa-lu-ta-ris Hos-ti-a!  
2. U — ni tri-no-que Do — mi — no

BASS II  
1. O Sa-lu-ta-ris Hos-ti-a!  
2. U — ni tri-no-que Do — mi — no

Moderato (♩=40)  
*Reduction of voices*

*p con moto* *pp* Tempo I

Quae coe-li pan-dis os-ti-um; Bel-la pre-munt  
Sit sem-pi-ter-na glo-ri-a, Qui vi-tam

*p con moto* *pp*

Quae coe-li pan-dis os-ti-um; Bel-la pre-  
Sit sem-pi-ter-na glo-ri-a, Qui vi-

*p con moto* *pp*

Quae coe-li pan-dis os-ti-um; Bel-la  
Sit sem-pi-ter-na glo-ri-a, Qui vi-

*p con moto* *pp* Tempo I

Quae coe-li pan-dis os-ti-um; Bel-la pre-munt  
Sit sem-pi-ter-na glo-ri-a, Qui vi-tam

*p con moto* *pp*

Note: The close key relationship makes it possible to sing these two motets without pause when performed at Benediction. Also for practical purposes the second verse in each and the Amen in the O Salutaris have been added. — Editor.

hos - ti - li - a, Da - ro - bur, fer  
si - ne - ter - mi - no, No - bis, no - bis

munt hos - ti - li - a, Da - ro - bur, fer  
tam si - ne - ter - mi - no, No - bis do -

prae - munt hos - ti - li - a, Da - ro - bur,  
tam si - ne - ter - mi - no, No - bis do - net,

hos - ti - li - a, Da - ro - bur,  
si - ne - ter - mi - no, No - bis do -

au - xi - li - um, fer - au - xi - li - um.  
do - net in pa - tri - a, in pa - tri - a. A - men.

au - xi - li - um.  
net in pa - tri - a.

fer au - xi - li - um, fer au - xi - li - um.  
in pa - tri - a, in pa - tri - a. A - men.

da - ro - bur, fer - au - xi - li - um.  
net, do - net, in pa - tri - a.

# TANTUM ERGO

Tan-tum er-go Sa-cra-men-tum

T. DA VITTORIA  
(1540-1608)

Andante con moto (♩=92)

*pp* *p*

TEN. I  
1. Tan-tum er-go Sa-cra-men-tum, Ve-ne-re-  
2. Ge-ni-to-ri, ge-ni-to-que, Laus et ju-

TEN. II  
1. Tan-tum er-go Sa-cra-men-tum, Ve-ne-re-mur-  
2. Ge-ni-to-ri, ge-ni-to-que, Laus et ju-bi-

BASS I  
1. Tan-tum er-go Sa-cra-men-tum, Ve-ne-re-mur-  
2. Ge-ni-to-ri, ge-ni-to-que, Laus et ju-bi-

BASS II  
1. Tan-tum er-go Sa-cra-men-tum, Ve-ne-re-  
2. Ge-ni-to-ri, ge-ni-to-que, Laus et ju-

Andante con moto (♩=92)

*pp* *p*

Reduction of voices

*mf*

- - mur cer-nu i: Et an-ti-quum do-cu-men-tum  
- bi-la-ti-o, Sa-lus, ho-nor, vir-tus quo-que

*mf*

- cer-nu-i: Et an-ti-quum do-cu-men-tum  
- la-ti-o, Sa-lus, ho-nor, vir-tus quo-que

*mf*

cer-nu-i: Et an-ti-quum do-cu-men-tum  
la-ti-o, Sa-lus, ho-nor, vir-tus quo-que

*mf*

- - mur cer-nu - i: Et an-ti-quum do - cu - men - tum  
- bi - la - ti - o, Sa - lus, ho - nor, vir - tus quo - que

*mf*

*mp* *f*

No-vo ce - dat ri - tu - i: Prae-stet fi - des sup - ple - men - tum  
 Sit et be - ne - dic - ti - o: Pro - ce - den - ti ab u - tro - que

*mp* *f*

No-vo ce - dat ri - tu - i: Prae-stet fi - des sup - ple - men - tum  
 Sit et be - ne - dic - ti - o: Pro - ce - den - ti ab u - tro - que

*mp* *f*

No-vo ce - dat ri - tu - i: Prae-stet fi - des sup - ple - men - tum  
 Sit et be - ne - dic - ti - o: Pro - ce - den - ti ab u - tro - que

*mp* *f*

No-vo ce - dat ri - tu - i: Prae-stet fi - des sup - ple - men - tum  
 Sit et be - ne - dic - ti - o: Pro - ce - den - ti ab u - tro - que

*mf* *rit. 1st time only* *p* *f* *rit.*

Sen - su - um de - fec - tu - i.  
 Com - par sit lau - da - ti - o. A - men, a - - - - men.

*mf* *rit. 1st time only* *p* *f* *rit.*

Sen - su - um de - fec - tu - i.  
 Com - par sit lau - da - ti - o. A - - - - men.

*mf* *rit. 1st time only* *p* *f* *rit.*

Sen - su - um de - fec - tu - i.  
 Com - par sit lau - da - ti - o. A - - - - men.

*mf* *rit. 1st time only* *p* *f* *rit.*

Sen - su - um de - fec - tu - i.  
 Com - par sit lau - da - ti - o. A - - - - men.

# O COR MARIAE IMMACULATUM

Consecration to the Immaculate Heart of Mary  
For 2 Equal Voices

Words and Music by  
Sr. M. FLORENTINE, P.H.J.C.

O Cor Ma - ri - ae  
O Cor Ma - ri - ae Im - ma - cu -

The first system of music features two vocal staves and a piano accompaniment. The vocal lines begin with the lyrics 'O Cor Ma - ri - ae' and 'O Cor Ma - ri - ae Im - ma - cu -'. The piano accompaniment consists of a treble and bass clef with a key signature of two sharps (D major) and a common time signature.

*Translation: O Immaculate Heart of Mary,*

la - tum, ti - bi cor - da no - stra of - fe - ri -

The second system continues the vocal lines with the lyrics 'la - tum, ti - bi cor - da no - stra of - fe - ri -'. The piano accompaniment continues with similar harmonic support.

*to thee we offer our hearts;*

do - na - mus,  
mus, do - na - mus et con - se - cra - mus. Haec

The third system continues the vocal lines with the lyrics 'do - na - mus, mus, do - na - mus et con - se - cra - mus. Haec'. The piano accompaniment concludes the piece.

*we give and consecrate them to thee.*

Imprimatur: † J. F. Noll, D.D.

Sept. 1954

ac - ci - pe to - tus - que

*Accept and possess: them entirely.*

pos - si - de. Re - gi - na mun - di, Re - gi - na

*O Queen of the world,*

mun - di, in - ter - ce - de pro - pa - ce et sa -

*intercede for our peace and salvation.*

lu - te no - stra. Con - spi - ce

re - mus in ae - ter - num ful -

*May we see through all eternity*

gen - tem co - ro - nam glo - ri - ae -

*thy radiant crown*

tu - ae, ful - gen - tem co - ro - nam

glo - ri - ae tu - ae.

*of glory.*

### III Magnificat

JOSEPH J. McGRATH,  
Op. 50, No. 3.

1.

Ma - gni' - fi - cat \* á - ni - ma mé - a Dó - mi - num.

2.

M.M.  $\text{♩} = 92$

I  
Et ex-ul-tá-vit spi-ri-tus me - us \* in De-o sa-lu-tá - ri me - o.

II  
Et ex-ul-tá-vit spi-ri-tus me - us \* in De-o sa-lu-tá - ri me - o.

III

3.

Qui-a re - spé-xit hu-mi-li tá-tem an-cí-lae sú-ae: \* ec-ce e-nim ex hoc be-á-tam  
me dí-cent ó-mnes ge-ne-ra-ti-ó-nes.

4.

M.M.  $\text{♩} = 92$

Qui-a fe-cit mi-hi ma-gna qui pot - ens est: \* et san-ctum no - men e - jus.

Qui-a fe-cit mi-hi ma-gna qui pot - ens est: \* et san-ctum no - men e - jus.

Approved by Archdiocesan Music Commission of Boston.  
Jan. 28, 1955

M. & R. Co. 2074-10 (C.55-3)

5.

Et mi-se - ri-cór-di-a é-jus a pro-gé-ni-e in pro-gé-ni-es \* ti-mén-ti-bus é-um.

6.

M.M.  $\text{♩} = 92$

Fe-cit po-tén-ti-am in brá-chi-o su - o: \* di-spér-sit su-pér-  
bos men-te cor-dis su - i.

Fe-cit po-tén-ti-am in brá-chi-o su - o: \* di-spér-sit su-pér-  
bos men-te cor-dis su - i.

7.

De-pó-su - it po-tén-tes de sé-de, \* et ex - al - tá - vit hú-mi - les.

8.

E-su-ri-én-tes im-plé - vit bo - nis: \* et di-vi-tes di-mi-sit in - á - nes.

E-su-ri-én-tes im-plé - vit bo - nis: et di-vi-tes di-mi-sit in - á - nes.

9.



Su-scé-pit Is-ra-el pú-e-rum sú-um, \* re-cor-dá-tus mi-se-ri-cór-di-ae sú-ae.

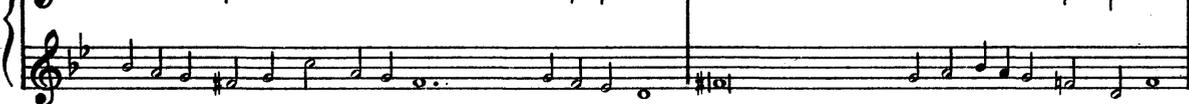
10.



Sic-ut lo-cú-tus est ad pa-tres no - stros,\* A-bra-ham et sé-mi-ni e - jus in sae-cu-la.



Sic-ut lo-cú-tus est ad pa-tres no - stros,\* A-bra-ham et sé-mi-ni e - jus in sae-cu-la.



11.



Gló - ri - a Pá - tri, et Fí - li - o, \* et Spi - ri - tu - i Sán - cto.

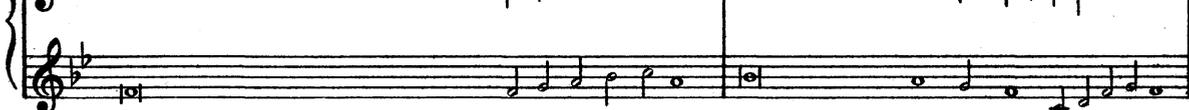
12.



Sic-ut e-rat in prin-ci-pi-o, et nunc, et sem-per,\* et in sae-cu-  
la sae-cu-ló-rum. A - men.



Sic-ut e-rat in prin-ci-pi-o, et nunc, et sem-per, et in sae-cu-  
la sae-cu-ló-rum. A - men.



# IV O Salutaris

JOSEPH J. McGRATH,  
Op. 50, No. 4.

M.M.  $\text{♩} = 92$

*p*

I

1. O sa-lu-tá-ris hó-sti-a, Quae cae-li pan-dis ó-sti-um.  
2. U-ni tri-nó-que Dó-mi-no Sit sem-pi-tér-na gló-ri-a:

II

1. O sa-lu-tá-ris hó-sti-a, Quae cae-li pan-dis ó-sti-um.  
2. U-ni tri-nó-que Dó-mi-no Sit sem-pi-tér-na gló-ri-a.

III

M.M.  $\text{♩} = 92$

*f* *poco rall.* *mf*

Bel-la pre-munt ho-sti-li-a, Da ro-bur, fer-au-xi-li-um.  
Qui vi-tam si-ne tér-mi-no No-bis do-net in pá-tri-a. A-men.

*f* *poco rall.* *mf*

Bel-la pre-munt ho-sti-li-a, Da ro-bur, fer-au-xi-li-um.  
Qui vi-tam si-ne tér-mi-no No-bis do-net in pá-tri-a. A-men.

*f* *poco rall.* *mf*

Approved by Archdiocesan Music Commission of Boston.  
Jan. 28, 1955

V

# Tantum Ergo

JOSEPH J. McGRATH,  
Op. 50, No. 5.

M.M.  $\text{♩} = 88$   
*mf*

I  
1. Tan-tum er-go sa-cra-mén-tum Ve-ne-ré-mur cér-nu-i. Et an-  
2. Ge-ni-tó-ri Ge-ni-tó-que Laus et ju-bi-lá-ti-o, Sa-lus,

II  
1. Tan-tum er-go sa-cra-mén-tum Ve-ne-ré-mur cér-nu-i, Et an-  
2. Ge-ni-tó-ri Ge-ni-tó-que Laus et ju-bi-lá-ti-o, Sa-lus,

III

M.M.  $\text{♩} = 88$

*mf*

ti-quum do-cu-mén-tum No-vo ce-dat ri-tu-i, Prae-stet fi-des  
ho-nor, vir-tus quo-que Sit et be-ne-di-cti-o; Pro-ce-dén-ti

*mf*

ti-quum do-cu-mén-tum No-vo ce-dat ri-tu-i, Prae-stet fi-des  
ho-nor, vir-tus quo-que Sit et be-ne-di-cti-o; Pro-ce-dén-ti

*f* *mf*

sup-ple-mén-tum Sén-su-um de-fé-ctu-i. A - mien.  
ab u-tró-que Com-par sit lau-dá-ti-o.

*f* *mf*

sup-ple-mén-tum Sén-su-um de-fé-ctu-i. A - men.  
ab u-tró-que Com-par sit lau-dá-ti-o.

## RECENT MUSIC PUBLICATIONS

## Festive Music

*Ecce Sacerdos.* SATB. C. Alexander Peloquin. McLaughlin & Reilly.

*Jubilate Deo.* 3 equal. Flor Peeters. McLaughlin & Reilly.

*Jubilate Deo.* SATB. Frank Campbell-Watson. M. Witmark & Sons.

*Exsultate Justi.* TTBB. Lodovico Viadana, arranged by Ruggero Vené. G. Ricordi & Co.

*Tu es Petrus.* SATB. Maurice Busson. World Library of Sacred Music.

*Tu es Petrus.* SATB. A. M. Portelance, O.F.M. McLaughlin & Reilly.

*Alleluia.* 3 equal. Staf Nees. World Library of Sacred Music.

Of the compositions listed here, the two that are for me personally the most interesting are the settings of *Jubilate Deo*. Campbell-Watson has contrived a rhythmic *tour de force* which cannot fail of effect if sung with any of the vigor that this type of music demands if it is to come alive. The colorful harmonic framework is not aggressively modern, but the frequent changes of key — at times rather nervous, it must be admitted — lend a brilliance and excitement seldom found in contemporary sacred compositions. Flor Peeters' setting has some interesting rhythms also, though for harmony he relies on the medieval device known as organum. This simplifies the music and makes the voice lines a little heavy, but at the same time provides a feeling of "modernity." The two settings of *Tu es Petrus* are in a more traditional vein and might be recommended for choirs of medium ability. In his *Ecce Sacerdos*, Peloquin employs a generally diatonic vocabulary, but as in some of his other works, the inner voices are allowed a pleasing freedom which at times results in interesting passing dissonances. The Viadana *Exsultate* has apparently been arranged from the mixed-voice setting. It has some fine moments of grandeur, though it appears to me that in a few places the polyphonic texture may sound muddy. A few misprints in the music were corrected by pencil in the copy submitted for review. Staf Nees' jubilant piece, the text of which consists merely of frequent repetitions of the world *Alleluia*, might serve as a recessional in paschal time or on major feasts. A few chromatic modulations lead to moments of climax. The top voice is rather consistently high.

## REVIEWS

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

## Polyphonic Collections

*Benedicamus Domino.* Fifty-four polyphonic motets and one mass arranged and edited for SATB voices by Carlo Rossini. J. Fischer & Bro. \$2.00.

*Easiest Palestrina Motets.* SATB. McLaughlin & Reilly. \$.90.

Of the several polyphonic collections of Father Rossini, the present one is to my mind the most successful, and both editor and publishers deserve commendation for producing a book which makes available so many compositions of the sixteenth century which have till now been virtually unknown in our country. Italian composers are in the majority, but Victoria, Handl, and Lassus also find place; no English musicians are represented. A note at the beginning of the book draws attention to the fact that several of the numbers were originally set to equal voices and have been accommodated to the mixed voice range with only a few minor changes. Palestrina's relatively short mass, *Lauda Sion*, is presented in a slightly abridged form (and without *Credo*). In the presence of such a valuable contribution as this, the reviewer can only express a hope that it will get the use it deserves and that the desires of St. Pius X in regard to classical polyphony will be brought closer to attainment because of it.

The collection of Easiest Palestrina Motets contains sixteen works, but a handful of these are merely "attributed" to the master. The genuine compositions reveal all the felicities of Palestrina's style, and any choir that finds itself capable of singing this set of motets should take courage to pass on to the other treasures of renaissance sacred music.

Is it too much to hope for the day when some skilled and energetic choir will record selections from books like the above which might act as models for aspiring choirs? The Welch Chorale has two fine LP discs of polyphonic motets, but it happens that only one or two of them are contained in the music under review. Experience proves that half of the drudgery of learning a new piece of music can be side-stepped if a choir can first hear the composition sung well by others.

### Organ Music

*Laus Decora* (January, 1954). Six short pieces for organ (2 staves) by contemporary Italian composers. World Library of Sacred Music.

*Six Organ Pieces for Low Mass* (3 staves). Jan Nieland. World Library of Sacred Music.

In the collection of Italian composers, several numbers are rather routine, but the *Pastorale* (on *Puer Natus*) by Picchi has a pleasant Christmas flavor, and the *Canzoncina* of Centemeri provides an interesting study in contrasts between G-major and G-minor. I opened the new pieces of Nieland with interest, but was disappointed to find them experimental studies without any real sense of direction. Some of the chromatics are sticky and I can see no permanent value in the melodic lines.

### Two Newly Published Masses

*Missa Stella Maris*. SATB & Organ. P. Griesbacher. M. L. Nemmers Co.

*Missa Ignis Vibrans Lumine*. 3 equal voices & organ. Arthur Meulemans. World Library of Sacred Music.

Inasmuch as Griesbacher died in 1933, the publication by Nemmers Co. of his *Missa Stella Maris* would appear to be a new edition. Like the many other men of integrity who were trained in the nineteenth century school of German church composition, Griesbacher employed a traditional style in which passages of simple, harmonic counterpoint were intermingled with sections of unison or homophony. While this is not strikingly original music, it reveals a certain praiseworthy unity and craftsmanship.

Last year's June-July issue of *Musica Sacra* (published by Desclée) featured an enthusiastic article honoring the seventieth birthday of Arthur Meulemans. This Belgian composer, all but unknown over here, is widely recognized in northern Europe. For myself, I would not hesitate to say that both his originality and technical mastery are so outstanding as to rank him among the very best church composers in Europe today. He also has an impressive list of instrumental works, though I am not certain what reputation they enjoy.

Doubtless the main reason why his work is not known among us is that it is too difficult in the main, for the average choir. The mass under review, for instance, written in 1949, but published last year to honor his birthday, reveals the same qualities that were noted some months back in a review of an earlier opus, *Missa in honorem Stae*.

*Teresiae*: diatonic texture alternating with chromatic passages and easy invasion of neighboring keys, dry melodic lines, sections of homophony side by side with counterpoint, frequent changes of time patterns — 4/4, 5/4, 3/4 — passages of consecutive triads and six-four chords, and a liberal scattering of dissonance. Supporting the chorus is an organ accompaniment which shows that the composer has at his command the entire vocabulary of contemporary harmony. It is hardly necessary to point out that this kind of church composition will inevitably sound strange to the average church-goer today. But objectively the music demands admiration, and it ought to be known by choirmasters on this side of the Atlantic.

### Recent Records

*Victoria: Missae O Magnum Mysterium & O Quam Gloriosum*. The Welch Chorale, James B. Welch, director. Lyrichord 12", LL 46.

*Palestrina: Missae Iste Confessor & Sine Nomine*. The Welch Chorale, James B. Welch, director. Lyrichord 12", LL 49.

During the past few years the writer has had the opportunity of becoming acquainted with virtually every record of 16th century music now in the catalogue, and he does not hesitate to say that the Welch Chorale is the equal of the very best choruses which are at the present time devoting their efforts to the performance of this delicate and demanding music. When listening to the two discs under review, one feels jealous of the parishioners of St. Philip Neri Church in the Bronx who are treated to works like this as a regular diet. A pleasing vocal blend is ever present, though contrapuntal independence is at the same time everywhere respected and preserved. This is the ideal of interpretation of renaissance music. Any choirmaster who desires to know what St. Pius X was talking about in his *Motu Proprio* should feel obligated to acquire these records. Good sound reproduction, and the records come neatly wrapped in protective plastic covers.

*Frescobaldi*: Six toccatas, five other pieces for organ. Giuseppe de Dona, organist. Vox 12", PL 8780.

*Bach: Fantasia and Fugue in G-minor; Prelude and Triple Fugue in E flat; Passacaglia and Fugue in G-minor*. Pierre Cochereau, organist. Haydn Society 12", HSL 129.

Here we have the beginning and end of baroque organ music, Frescobaldi, the famed virtuoso of

St. Peter's, and Bach, the tower of northern Germany. Like others of his age, Frescobaldi is again coming before the public eye in published music editions and on records. Doná gives a recital which reveals numerous facets of this interesting composer's style. The disc is proof that Frescobaldi deserves a place in the repertoire of today's church organist. The Bach pieces are the stock-in-trade of every advanced organist and are played with brilliance by the young Cochereau on the mammoth organ of St. Roch's in Paris. The giant *Passacaglia* is especially memorable and makes an impression on the listener comparable to an entire symphony. Fine reproduction of sound as well as intelligent folder notes.

*Couperin: Trois Lecons de Ténèbres; Motet Audite Omnes, and Motet pour le jour de Paques.* Sung by Nadine Sautereau and Janine Collard with chamber accompaniment. Laurence Boulay, conductor. Haydn Society 12", HSL 105.

*Bach: Magnificat.* Soloists, Chorus of Radio Stuttgart, Pro Musica Orchestra, conducted by Rolf Reinhardt. Vox 12", PL-8890.

The new Grove's speaks in unusual terms of the Holy Week music of *le grand*, and rightly so, for this is chamber church music at its finest: one or two voices are supported by an organ, a 'cello and a duo of violins. For one unacquainted with the baroque approach to church composition, it will sound strange, perhaps, and at times frivolous. And yet it is clear that the music can make sense only to one who knows the liturgical function of *Tenebrae*. Mmes. Sautereau and Collard show intimate understanding of this highly decorative, yet intense and expressive music.

The Bach *Magnificat* has been described as the B-minor Mass in miniature. From the opening orchestral ritornello until its return at the conclusion of the work, the listener is treated to all the vocal forms that Bach found congenial — arias, duet, trio, and choral fugues aplenty — and all of them used with a brilliance that the composer chose seldom to display. Four Christmas interpolations, originally intended for the service, are tucked in for good measure. The Stuttgart Ensemble turns in an impressive performance, but takes some of its tempi more slowly than other choruses prefer.

*Informal Discourses on the Technique and Spirit of Gregorian Chant.* Spoken by Dom Desroquettes. Gregorian Institute of America. 4 12" LP's. (\$15.95)

In this rather unique set of discs, Dom Desroquettes discusses various aspects of the Solesmes approach to Gregorian Chant (on seven sides), and sings several well-known pieces to illustrate the theory (on the final side). He is concerned in main with the technical aspects of interpretation and devotes less space to the *esthétique* of the music. His explanations follow the principles of Solesmes as one finds them expounded in the authentic writings of its main proponents; and though the discourses are not unusually profound, they do presuppose a working knowledge of the terminology and so on. Occasionally the points he brings up will need further elucidation by a teacher. His English is generally easy to understand, though anyone who has had the inestimable privilege of being personally present at his lectures will recognize and be amused (all over again!) by his French accentuation of certain words, his reliance on certain set phrases, and his calm and most agreeable method of attacking the points at issue.



## Terminology

(Continued from Page 126)

Then too the mood peculiar to a season should be protected if the processional is to serve its purpose. Both words and melody, if both are used, or the melody alone, should fit the mood intended. That is why Gregorian seasonal chants *acc* so good. And that is why, if figured music is to be used, it should be selected with this in mind.

Indeed the processional for the Catholic service, particularly for the Mass can by careful selection, lend much to the worshipfulness of the congregation.

PRELUDES — A prelude is a piece for the organ which prepares for the entry of singers or alerts the congregation for a climactic spot in the liturgy. It must not "steal" the show and thus should not be boisterous or interfere with what is happening at the altar in any way. For example it must be so adjusted in length as not to delay the actions at the altar.

Such music if it is to introduce choirs, should be helpful primarily in giving them an accurate outline of the melody and a clear indication of the notes they will first sing.

(Continued on Page 155)

## HOW TO DISCOVER POLYPHONIC MASTERWORKS

*The answer: Sing them!*

*by Rev. Clement J. McNaspy, S.J.*

IT ALL BEGAN AT OXFORD. A group of dons and what we would call graduate students used to gather every Thursday evening, shortly after tea, and sing for the sheer joy of it. We were particularly interested in the newly published *Gradualia* of William Byrd, and during several terms sang the entire work. It was the first time in over three centuries that one of Byrd's greatest masterpieces had been sung anywhere.

I can't recall all the names of our little "motet group:" the inspirer and prime mover (as of almost all things musical at Oxford from the day when, back in the twenties, he engineered the first English production of Monteverdi's *Orfeo*) was Professor Jack Westrup. Jack's lectures on music history were among the most popular in the University, and even those not "reading" music flocked to them. His balance and sparkling, sometimes mordant, wit made every lecture exciting, and now that the Oxford History of Music is appearing (under his aegis) we find even in print some of that elusive personal quality.

The group was eight in number: four women and four men, making two to a section. I believe that all of us remember these gatherings among the high lights of Oxford days (days very full of highlights). Apart from the thrill of remaking these wondrous works of Elizabethan polyphony, there was the joy of discovery. No longer would William Byrd be an almost forgotten master, known for the three Masses that one could hear at Westminster Cathedral or even in Oxford (Anglican) Cathedral, or on record, but for almost nothing else. The last of the great polyphonic masters again came to life in an Oxford lecture-room.

Enthusiasm led four of us to gather another evening each week to do equal-voice music of the sixteenth century. We had no special meeting place, but met wherever the spirit moved. One evening it was in DeQuincey's old "digs" out in Gloucester. Another, perhaps less romantic but more stunning vocally, was in Christ Church on the stairs leading up to "Hall" where perhaps the finest piece of fan-vaulting in the world echoed to our four small, unprofessional voices.

But my point is that one has not to go to Oxford, or Europe, for that matter, to meet the greatest vocal music of all; nor does one have to be a good singer. Here in the modest circumstances of a Jesuit novitiate-juniorate at Grand Coteau I have found the same opportunity — all save for the fan-vaulting or the rooms of yesteryear. And I submit that anyone interested in our great polyphonic heritage can share this unrivaled pleasure, if he (or she) be in a seminary, large religious house, or ordinary parish.

We know what stress the Holy Fathers of recent times have placed on classical polyphony. Many of us (perhaps all of us, at times) tend to shrug shoulders and wish we could do something about it. Granted that the ordinary parish is not likely to do much Palestrina, Lassus, Josquin, or Victoria. Even there one can name exceptions. The very small, very rural parish of Rayne, Louisiana (on U. S. Highway 90, about midway between New Orleans and Houston), had no choir a year ago. This year the parish choir performs admirably and sensitively an intricate mass by Lassus. True, a genius like CHARLES KOPE can achieve wonders that the rest of us can only admire. Not only one of the greatest organists now in America, he is a magnificent organizer and director.

But the rest of us can do something, and though "the I is hateful," I shall beg to tell you of a little project that anyone can reduplicate for himself. I suggested a moment ago that any seminary, almost any religious house, and surely any parish can find four people (*four*, not forty) with some ability in reading music. This is what we have done, and what anyone else can do, if he wants to.

Twice a week, during the afternoon recreation period, the four of us (three seminarians and I) would get together around the piano. We had only two copies of Casimiri's two anthologies for equal voices to start with. We started with the things that seemed easier, graduated to the bigger works of Lassus and Palestrina. We had two purposes: to explore the works themselves for the sheer fun of it, and to find new material for our choir, material that would be worth the trouble. After half a year of this we had mastered all of

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Fr. McNaspy is stationed at St. Charles College, Grand Coteau, La.

Casimiri and selected a dozen or more pieces for choir work.

Then came further exploration. Nearby Southwestern Louisiana Institute has a splendid music library, thanks to PROFESSOR GEORGE BROWN, who, though not a Catholic, gives a thorough grounding to all his students in Gregorian Chant and classical polyphony. The library contains the entire Casimiri edition of Palestrina, the Tudor Series of William Byrd, and any number of our other treasures. We were not able to buy them, but Mr. Brown very kindly encouraged us to use his copies. The four of us would gather around the piano, with the large single copy open (as we see in those wonderful old medieval miniatures), and what additional trouble there was in reading from a single copy was more than balanced by the spirit of oneness in the little group.

Obviously, certain adjustments had to be made. By far the bulk of Palestrina's work is for mixed voices. But a little experimentation showed that the alto part could be taken by a tenor and the soprano by a falsetto. Granted that the results would please no one save the performers! Indeed, our little group won the sobriquet of "The Agony Sisters" — which we ourselves took up and abbreviated to simply "The Agony" — and not often did we have an audience. This of course helped to give the privacy and informality needed for the type of work we were doing.

However, despite the fact that our voices were bad (aren't most musicians' voices bad? I shall never forget the sounds produced by Professor Westrup!), I believe we all considered the experience one of the most valuable in our lives. There was the joy of *making* music, of making some of the finest music in all of history, collaborating with those topless Princes of Music. Just as one doesn't have to be a Laurence Olivier to enjoy reading Shakespeare to oneself, and even to get more out of it in some ways; so one doesn't have to be a member of the Morelia or Vienna Boys Choir, the Trapp Family, or the Sistine, to enter intimately into music the equal of Shakespeare. It takes a rather considerable technique to play the fugues of Bach or the sonatas of Beethoven with any adequacy. It takes very little, beyond an elementary sensitivity, to recreate works that rival

them in value and quality. It was indeed a revelation to discover that our sub-barber-shop rendition of Palestrina and Lassus brought these works to life and a life that at times surpassed the B's. Many a time the transition from Lassus to a Bach chorale felt distinctly like a step down: vocally, at least, if not spiritually. This was, of course, not a new idea theoretically, but its realization was worth many chapters of musicology.

That incredible serenity, together with enormous controlled excitement, of Palestrina; that boundless fertility of invention, boldness, utter originality of Lassus; the seering, unworldly poignance of Victoria; the melodic freshness and canonic ease of Josquin — are all things that must be experienced to be understood. Admirable as are modern recordings, with Hi-Fi attachments, etc., there can be no question of the superiority of *making* this music for oneself, over *listening* to it, however intently and with scores. I cannot possibly exaggerate the value of this experience. But, may I insist, the important thing is that it is so possible. Anyone may discover this for himself.

•

*"Only men of known piety and probity of life are to be admitted to form part of the choir of a church. By their modest and devout conduct during the liturgical functions, they should show that they are worthy of the holy office they exercise."*

St. Pius X

•

### The Harmonic Basis of Plainsong Accompaniment

(Continued from Page 129)

Partial list of authorities:

- Joseph Yasser — *Mediaeval Quartal Harmony* — articles in the *Musical Quarterly*, April, 1937 et seq.
- New Oxford History of Music*, Vol. II 1954. Chapters by Anglès, Hughes and others.
- Music in the Middle Ages*. Gustave Reese.
- Froger — Articles on the origin and history of Gregorian Chant in *Musique et Liturgie* 1950—1953.
- Potiron — *Plainsong Accompaniment* 1949.
- Sunol — *Text Book of Gregorian Chant* (Ed. 1929). *Historical Anthology of Music*. Davison and Apel. Vol. I, 1946.
- RCA Victor Records LM 6015/6 *History of Music in Sound*. Vols. 2 & 3. (Ed. Anselm Hughes).

## SUMMER SCHOOLS – 1955

*Notices of Summer Sessions not listed previously*

### BOYS TOWN, NEBRASKA

August 15–26

The third annual Liturgical Music Workshop will be held this summer at Boys Town, Nebraska. Under the title "The Choirmaster's Workshop," this year's session will place special emphasis upon the functions and music that go with the office of Choirmaster. Special lectures and demonstrations in chant will be given by REV. FRANCIS SCHMITT, director of music at Boys Town; MR. NORBERT LETTER, assistant director at Boys Town; and REV. ELMER PFEIL, director of Sacred Music at St. Francis Seminary, Milwaukee. Polyphony this year will be given by MR. JAMES WELCH, director of the Welch Chorale. A theoretical analysis of contemporary liturgical music, plus the choral reading of numerous scores will be given under the direction of MR. LOUIS PISCIOT-

TA of the Boys Town Music Department and FR. Schmitt, director. WILLIAM RIPLEY DORR of St. Mary Star of the Sea Choir of San Pedro, California, will be present to give lectures and demonstrations in organ playing and the training of boys choirs. Instructors of liturgy will be DOM ERMIN VITRY, O.S.B., and REV. FRANCIS BRUNNER, C.S.S.R. Seminars on the History of Criticism of Church Music will be conducted by MR. EUGENE H. SELHORST, Dean of the Cincinnati College of Music.

Master classes and individual instruction will be available in organ playing. MISS CLAIRE COCI of New York, Mr. Dorr and Mr. Selhorst will be available as teachers and for demonstration.

As in former years, the Boys Town Workshop for Choirmasters will be under the patronage of His Excellency, MOST REV. GERALD T. BERGAN, Archbishop of Omaha, and through the courtesy of Fr. Flanagan's Boys Home, RT. REV. MGR. NICHOLAS H. WEGNER, director.

### THE CHOIRMASTER'S WORKSHOP

*Boys Town, Nebraska*

August 15 — August 26

1955

#### *Faculty*

Dom Ermin Vitry, O.S.B.  
Rev. Francis Brunner, C.Ss.R.  
Rev. Francis Schmitt  
Eugene H. Selhorst  
William Ripley Dorr  
James Welch  
Claire Coci

*For further information, write:  
Music Dept., Boys Town, Nebraska*

### DE PAUL UNIVERSITY

July 18–29

DePaul University announces a Catholic Church Music seminar to be held at the DePaul University School of Music, 64 E. Lake Street, Chicago 1, Illinois. The seminar this year has been granted approbation by the Commission on Sacred Music of the Archdiocese of Chicago. Directed by MR. RENE DOSOGNE, head of the Liturgical Music Department of DePaul University, the seminar has invited for guest lecturers, MR. RALPH JUSKO of Cincinnati and MR. JAMES WELCH of New York.

All classes will be given between the hours of 1:00 to 5:00 in the afternoon. Courses include *Gregorian Chant orientation and Organ Service Playing*. Both these courses will be given by Mr. Dosogne. For the first week of the seminar, Mr. Jusko will give a daily hour of instruction on the training of boys' voices. A group of boys will be

present to demonstrate the application of the principles of a boy-choir training program.

The second week of the seminar Mr. James Welch will give a daily lecture for one hour on choral technique emphasizing the formation necessary for an amateur group of singers. Special emphasis will be given to polyphonic music.

For information regarding the seminar, write DR. ARTHUR C. BECKER, Dean, DePaul University School of Music at the address given above.

## GREGORIAN INSTITUTE

June 30 to July 28

The Gregorian Institute national summer session will take place at Mary Manse College in Toledo this year. Accredited courses in Gregorian Chant and Gregorian Chant Accompaniment, Harmony, Counterpoint, Modal Analysis, Solfege and Liturgical Singing will be given. In addition to DR. CLIFFORD A. BENNETT, the faculty includes REV. GILBERT CHABOT, A.A., DR. J. ROBERT CARROL, DR. EUGENE LAPIERRE, CARROL THOMAS ANDREWS and CLAUDE LAGACE.

## Terminology

(Continued from Page 151)

Then too, such music should be played at the same pace that the singers will take when they begin to sing.

Naturally the organist must have a rather accurate knowledge of how much time is allotted for a prelude and then choose material accordingly.

Unless proficient enough to modulate well, an organist should always use materials in keys closely related to the next thing to be sung.

Preludes are not essential to the Catholic church service unless the singers need introductions, but they are useful for adding to the artistic and reverential beauty of the whole service. Only organists who realize this position of preludes in the service of the church should try to use them.

Incidentally, preludes are not permitted during Advent, Lent, penitential times like ember days or at Requiem Masses and funerals.

Materials that might be used for prelude work are the hymn tunes in approved hymnals or pieces found in books of preludes. Such offerings are safely listed in such catalogues as the White List of the Society of St. Gregory; the Approved Organ List by the National Catholic Music Educators, and such. These catalogues advise as to materials for different seasons and as to difficulty.

(To be continued)

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# NAMES · PEOPLE · DOINGS

## NCMEA CONVENTION

### *New Officers*

Announcement of the new officers and department heads for the National Catholic Music Educators Association was made at the convention held in Louisville early in May. The new officers are as follows:

*President*, Rev. Cletus Madsen, Davenport, Iowa.

*Vice-president*, Mr. Theodore Marier, Belmont, Mass.

*Recording Secretary*, Sr. M. Millicent, C.S.A., Fond du Lac, Wisconsin.

The department heads are:

*Liturgical*, Rev. Irvin Udulutsch, O.F.M. Cap., Mt. Calvary, Wisconsin.

*Vocal*, Dr. Maynard Klein, Detroit, Michigan.

*Piano*, Sr. M. Rosemary, R.S.M., Pittsburgh, Penna.

*Instrumental*, Dr. Charles A. Biondo, South Bend, Indiana.

*Education*, Dr. Richard Werder, Washington, D. C.

The retiring president, RT. REV. MSGR. THOMAS QUIGLEY, of Pittsburgh, Pennsylvania, was appointed Executive Director of the organization for the year 1955-1956.

### *Convention Highlights*

Each day of this well-planned convention offered the delegates opportunities of hearing fine performances of music, demonstrations by outstanding authorities, and lectures that were informative and stimulating. Each morning of the convention started with the singing of the High Mass by the delegates, and the day closed with the singing of Compline. For the Proper of the Mass each morning the delegates had the privilege of hearing several outstanding Gregorian Chant groups. At the demonstration of the High Mass on Sunday afternoon, a schola of Sisters from the six Motherhouses in the Archdiocese of Louisville sang under the direction of Sr. LUCY MARIE, S.C.N. of Louisville. The ordinary of the Mass was sung by the congregation and choir. On Monday morning the chant schola that sang at the Mass celebrated in the Cathedral of the Assumption by MOST REV. JOHN A. FLOERSCH, D.D., Archbishop of Louisville, was the priests' choir of Louisville under the direction of REV. JOSEPH C. EMRICH. On Tuesday morning the Gregorian Chant Schola was that of St. Meinrad Archabbey, St. Meinrad, Indiana, under the direction of REV. RUDOLPH SIEDLING, O.S.B. On Wednesday morning the chant schola at the High Mass was that of St. Mary's Seminary, St. Marys, Kentucky under the direction of REV. CHARLES H. SCHOENDAEGHLER.

Of special interest to organists and choir directors is the news that the Society of St. Gregory of America has become affiliated with the National Catholic Music Educators Association as announced at the convention. REV. JOHN SELNER, S.S., of Baltimore was present to outline the purposes and plans of the St. Gregory to the delegates.

The Liturgical Music Department planned two panels

for Sunday evening, the first day of the convention. The first discussion centered around the topic "The Music Program of Our Schools in Relation to the Liturgy". Chairman for this panel was SR. M. MILLICENT, C.S.A. of Marian College, Fond du Lac, Wisconsin. On the panel were MR. JOHN JULIAN RYAN of St. Mary's College, South Bend, Indiana, SR. MARY ALICE, director of music, Bethlehem Academy, Bardstown, Kentucky and SR. JANE MARIE, D.C., of Seton High School, Baltimore, and SR. MARY PASCHAL, C.P.P.S., of St. Elizabeth's Academy, St. Louis.

The second panel was "The Role of the Organist and Choirmaster in the Parish Church". Chairman was REV. GEORGE SAFFIN, pastor of the Holy Family Church in Louisville. At this panel the choir of St. Vincent de Paul Parish, MISS CECELIA SCHMITT, director, presented several compositions. Moderator was THEODORE MARIER, vice-president of the NCMEA, and the panel included REV. JOHN SELNER, S.S., MR. JOSEPH MICHAUD, Pittsburgh, MR. JOHN YONKMAN, Fort Wayne, Indiana, and REV. FRANCIS BRUNNER, C.S.S.R. of Chicago.

Outstanding choral groups were present to give demonstrations. Among them was the Ursuline College chorus under the direction of SR. MARY IDA, O.S.U., who sang at the opening general assembly. Mercy High Singers directed by MR. OMER WESTENDORF of Cincinnati, Ohio, sang the program of modern church music on Tuesday afternoon, following Compline.

At the various sessions given over to instrumental music, DR. ALLEN M. GARRETT of Catholic University in Washington, presented DR. GEORGE BORNOFF of Boston University in a lecture and demonstration of string teaching on Monday and Tuesday afternoons. He also presented a lecture and demonstration of brass wind ensemble by REV. RALPH BAILEY, O.S.B. of St. Vincent's College, Latrobe, Pa. Fr. Bailey was assisted by students of St. Vincent's College. DR. CHARLES A. BIONDO of the University of Notre Dame gave an audio-visual demonstration of string ensemble music.

At the various sessions devoted to piano, SR. ROSEMARY, R.S.M. presented DR. RICHARD H. WERDER and MR. JOHN PAUL of The Catholic University who gave a demonstration of their new piano method entitled "Werder-Paul Piano Course". MR. ALFRED MIROVITCH, concert pianist and teacher in New York, addressed the delegates on the "Practical Idealism in the Teaching of Music". At another one of their sessions, the Piano Department discussed the certification of piano teachers.

SR. ROSE VINCENT, Chairman of the Student Department announced a rapidly expanding membership and mounting enthusiasm for the work of the NCMEA among college students. In connection with the NCMEA the Delta Mu Theta, a Catholic honorary society for college students, held their meeting with the national organization. At one of their sessions REV. FRANCIS J. GUENTNER, S.J., of Florissant, Missouri, addressed the student delegates on "Music Needs Youth."

*Citation for Father Finn*

During the intermission of the concert given by the Louisville Orchestra, Monsignor Quigley announced that this year the citation to an outstanding American Catholic for his or her contribution to the field of music was to be given to REV. WILLIAM J. FINN, C.S.P., founder of the Paulist Choristers. Fr. Finn was not able to be present to accept the award and delegated REV. JOSEPH FOLEY, C.S.P., currently director of the Paulist Choristers in New York to accept it for him. Fr. Finn is widely known as the director of the Paulist Choristers. The recipient of the citation, Fr. Finn, studied at Catholic University and received a degree of Doctor of Laws from Notre Dame University in 1914. In 1904 he founded the Paulist Choristers of Old St. Mary's Church in Chicago and continued as their director until 1918. He was director of the Paulist Choristers of St. Paul the Apostle Church, New York, from 1918 until 1946. His writings include several books among the best known of which are "The Art of the Choral Conductor" and "Sharps and Flats in Five Decades."

The NCMEA Convention for 1956 is scheduled to take place in Boston.

**DIOCESAN NOTES***San Francisco, California*

The Catholic Organist and Choirmasters Guild of the Archdiocese of San Francisco announced recently the election of new officers for the coming year. President, MR. W. LEO HOVORKA, organist and choirmaster of St. Ignatius Church; Vice-President, MR. LEONARD FITZPATRICK, organist and choirmaster at St. Dominic Church; Secretary, MR. ROBERT MOONAN, organist and choirmaster at Old St. Mary's; Treasurer, MR. ROBERT F. VAUGHAN, organist and choirmaster at St. Patrick Church. The Chaplain is REV. ROBERT HAYBURN, in residence at St. Paul Church.

*Milwaukee, Wisconsin*

The Milwaukee Archdiocesan Guild of Church Musicians, Fond du Lac unit, held a Church Music workshop at St. Mary's Academy in Fond du Lac. The meeting opened with a 15-minute organ program played by SR. M. MARGARETA, C.S.A. This was followed by Benediction in the chapel and an address by REV. FRANCIS ESCHWEILER, pastor of St. Andrew Church, Leroy, Wisconsin. At 3 P. M., REV. IRVIN UDULUTSCH, O.F.M. Cap., of St. Lawrence Seminary, Mount Mary, conducted a workshop and question box. The material for the workshop included the correct singing of the Responses for Holy Mass and music for the Confirmation service. Following this period, a half-hour was devoted to the reading and rehearsing of music material led by SR. M. MILLICENT, C.S.A., director of music at St. Agnes Convent, Fond du Lac.

*Madison, Wisconsin*

The Madison unit of the N.C.M.E.A. held a choir-master and organist workshop at the Edgewood College of the Sacred Heart in Madison. Three topics for the meeting included an address on the "Prayer Life of the Church" and a demonstration of the Propers of the Mass by REV. ELMER PFEIL of St. Francis Seminary, Milwaukee. The second address was "Music and the Legislation of the Church" by Rt. Rev. Msgr. EDWARD M. KINNEY, head of the Liturgical Commission of the diocese, and the final address "A Demonstration on Organ Technique and Materials" by SR. M. GLANA, O.S.F. of Alverno College, Milwaukee.

**CHORAL FESTIVALS — SCHOOL PROGRAMS***Milwaukee, Wisconsin*

The archdiocese of Milwaukee presented its annual Music Festival by elementary and high schools at the Public Auditorium on Friday, April 29th. Featured at the program was the Milwaukee Catholic Youth Orchestra under the direction of MR. GERALD SCHNEIDER. The combined choruses of the fifth and sixth grades were directed by SR. MIRIAM THERESE, O.S.F. The combined choruses of the seventh and eighth grades were directed by SR. MARY VERNARDINE, R.S.M. Four conductors shared the honors of directing the combined high school chorus. These were SR. M. CHARLENE, O.P., SR. MARY JOHN IGNACE, SSND, BROTHER ANTHONY EHRHARDT, S.M., and MR. GERALD SCHNEIDER. The opening fanfare and the closing "exit" were played by the Mercy High School Drum and Bugle Corps.

*Boys Town, Nebraska*

In the Dowd Memorial Chapel on Easter Sunday, the Boys Town Choir gave its fourth annual Sacred Concert under the direction of REV. FRANCIS SCHMITT. Featured on the program was the first American performance of the "Missa Festiva" for SATBB voices, by Flor Peeters. Included were samples of plainsong and Renaissance polyphony.

*New London, Conn.*

The Palestrina Society of Connecticut College, New London, under the direction of PAUL F. LAUBENSTEIN, gave the first presentation of its 14th season on January 23 in Harkness Chapel. Its offering consisted of a selection of polyphonic motets of the 16th and 17th centuries, and the Kyrie from Buxtehude's Missa Brevis. The polyphonic composers represented were Asola, L. Viadana, Handl (Gallus), Victoria, Palestrina and the French Jean Mouton (1475-1522) whose Epiphany motet, "Reges terrae congregati sunt," was the special feature of the occasion, having been specially prepared for the use of the Society by its director from the College's Attainnant Collection of motets. It possesses all the clarity, naturalness and ease usually associated with this pupil of Josquin des Pres and teacher of Willaert, as well as skill in imitation, thematic interweaving, and modal charm.

SARAH LEIGHT LAUBENSTEIN at the organ played the "Toccata in D minor;" the chorales "Nun Komm, der Heiden Heiland" and "Von Gott will ich nicht lassen;" and the "Prelude and Fugue in F," all by Buxtehude.

*Providence, Rhode Island*

C. ALEXANDER PELOQUIN directed his Radio and Television Chorale in an hour long program of music over Station WPRO on Holy Saturday evening. The program included selections of Holy Week and Easter Music.

*Newark, New Jersey*

St. Benedict's Preparatory School presented its ninth annual Spring Musical on March 20 and 25 at the Newark High School. The program included groups of classical and contemporary music. The orchestra was under the direction of REV. MARTIN BURNE, O.S.B., and played among other works, the Finale from Beethoven's Fifth Symphony. A 120-voice glee club sang Beethoven's "The Heavens Resound" and the "Hallelujah Chorus," from Handel's Messiah. The choir was under the direction of REV. EUGENE SCHWARZ, O.S.B.

*Davenport, Iowa*

Local groups from the Immaculate Conception and St. Ambrose Academies gave their fifth annual Laetare Sunday combined concert on March 20th. A group of 67 voices sang the Requiem Mass by Gabriel Fauré under the direction of REV. JAMES E. GREEN.

*Cincinnati, Ohio*

Under the direction of MR. J. ALFRED SCHEHL, organist and choirmaster at St. Lawrence Church, Cincinnati, the choir of boys and men and the schola cantorum presented a Lenten Choral service on Palm Sunday afternoon, April 3rd. Featured on the program were "The Lord's Prayer," by Mr. Schehl, and three portions of the Dubois Oratorio "The Seven Last Words". The service closed with Benediction of the Blessed Sacrament at which the congregation was invited to join in the singing of the Benediction hymns.

*Paris, France*

MONSIGNOR FERNAND MAILLET, musical director of the Little Singers of Paris, and one of France's most widely known religious figures, was re-elected president of the International Federation of Little Singers ("Pueri Cantores") at a special meeting of the organization's general assembly in Paris in April. The assembly also ratified the admission into the federation of a newly formed Japanese group by boy choirs including one from Hiroshima; and re-elected MONSIGNOR ROMITA of Italy and REV. J. I. PRIETO of Spain to their posts as vice-presidents of the federation.

Numbering more than 2000 choirs in 70 countries, the International Federation represents over 130,000 young singers, of which 25,000 are members of choirs in the United States and Canada. The two-fold purpose of the federation is to encourage an interest in liturgical music among children of the world and promote the bond of true fellowship by singing.

The concert agenda of the Little Singers will include, this fall, a twelve-week tour of the United States and Canada. The opening concert will be held in Washington, D. C. on September 23rd under the auspices of The Catholic Standard. Led by the director, Msgr. Maillet, the 32-voice choir will offer a unique program of liturgical master works, folk songs of many nations, and choral works by contemporary French composers during the course of their tour.

*South Orange, New Jersey*

The 12th annual Sacred Music Concert was presented by St. Cecilia Guild on May 6th in the Seton Hall University auditorium, with ARCHBISHOP BOLAND presiding. JOSEPH MURPHY, archdiocesan director of the Institute of Sacred Music conducted the Sisters Chorus, the grammar school chorus and the finale which included all groups. Two high school groups were conducted by CARL LESCH organist and choirmaster at St. Henry Church, Bayonne.

The Sisters Chorus with nuns from nine Orders stationed in Essex and Union Counties, New Jersey, sang the Gregorian "Salve Regina;" Ravanello's "Ave Maria" and the "Hymn for Peace" by Montani. The High School Girls Chorus, a 294-voice group, sang the Gregorian "Ave Regina Caelorum;" "Omnia Possum in Eo" by

Murphy and "Let There Be Music" by Elliot-Williams. The High School Boys Chorus of 128 voices sang the Gregorian "Veni Creator;" "Tantum Ergo" by Murphy, and "Rise Up, O Men of God" by Robert Reed. The 892-voice grammar school chorus sang the Gregorian "Ave Maria;" Franck's "Panis Angelicus" and Eberle's "Glory to Christ the King." The finale, sung by the entire group of 1400 voices was Mr. Murphy's "Magnificat." Accompanists were EDWARD BOYD-SMACK and MRS. ANGELA LITTLE.

*Spring Valley, New York*

On Sunday, March 20th, a festival of Catholic Church Music was held at St. Joseph Church, Spring Valley, sponsored by the Catholic Churches and Schools of Rockland County and the Rockland County Chapter of the American Guild of Organists. Twelve choirs from Tagaste Seminary (Augustinian Fathers) Suffern; Dom Bosco Juniorate (Salesian Fathers) West Haverstraw; School of the Holy Child, Suffern; St. Peter's Boys Choir, Haverstraw; St. Joseph's School, Spring Valley; St. Mary's Church, Haverstraw; St. Margaret's Church, Pearl River; St. Catherine's Church, Blauvelt; St. Joseph's Church, Grassy Point; Sacred Heart Church, Suffern; St. Anthony's Church, Nanuet and St. Joseph's Church, Oradell, New Jersey, participated in the presentation of a group of hymns and motets and sang the music of the Mass in a demonstration of the liturgy and ceremonial of a Solemn High Mass.

Chairman of the festival was REV. JOHN W. WHITSON, assistant pastor of St. Joseph Church, Spring Valley, and a member of the Rockland County Chapter, A.G.O., MSGR. WILLIAM T. GREENE, chairman of the Music Commission for the Archdiocese of New York presided at the festival. The musical program was under the direction of MISS ROSALIE PERINI, director of St. Mary's Choir, Haverstraw, and MR. FRANK CAMPBELL-WATSON, organist for the Paulist Choristers in New York. The demonstration of the Mass was conducted by REV. MYLES M. BOURKE, Professor of Sacred Scripture at St. Joseph's Seminary, Yonkers, N. Y.

## MISCELLANY

*Tucson, Arizona*

On May 15, 1955, on the Standard Hour Broadcast and under the sponsorship of the Standard Oil Company of California, a Meditation for Orchestra entitled "Easter Dawn" by Camil van Hulse was broadcast on nationwide network. The orchestra was under the direction of MR. JOHN BARNETT.

*Providence, Rhode Island*

The Gregorian School of Providence closed its annual session of fall and spring classes with an organ recital by the distinguished New England organist, BERNARD PICHE on March 24th. The program included almost exclusively works by modern French composers. Two exceptions however, were noted: one, the Postlude on the "Veni Creator" by Camil van Hulse and the other, the "Easter Rhapsody" by Mr. Piché. The program was given at the Cathedral of Sts. Peter and Paul in Providence.

### *New St. Pius X Feast*

The current issue of the *Acta Apostolicae Sedis*, the official Vatican organ for the publication of decrees, contains a decree of the Congregation of Rites setting forth the Mass and office for the feast of St. Pius X, ordered to be universally celebrated on September 3. The decree is dated March 1.

The same issue of Acts contains an Apostolic brief proclaiming Our Lady, under her title of Divine Motherhood, as Patroness of the Archdiocese of Washington, D. C.

### *"Participation" Subject of Radio Address*

The people — any average congregation — can participate in the singing of High Mass "rather easily," according to a Catholic Hour speaker. "And the more they get a taste of the experience, the more they like to do it."

FATHER EUGENE WALSH, S.S., of St. Mary's Seminary, Baltimore, speaking on the radio program, produced by the National Council of Catholic Men, said that it's "easy to have our people sing parts of High Mass if we keep two things in mind: First, our purpose for having them sing has got to be clear; we've got to know exactly what we are driving at, and secondly we've got to use the very simplest means and materials."

Entitled "The Parish Sings," Father Walsh's talk was the second in the April series of the Catholic Hour, carried by the NBC network, on congregational participation in the liturgy. "The reason for having the congregation participate in High Mass is certainly not merely to have them sing," Father Walsh explained. "That, by itself, could be nothing more than a stunt." He went on to explain:

"Any kind of active participation in Holy Mass aims to give the people the most complete experience of the redemptive sacrifice of Christ. Active participation brings the people into a most vivid and intense dialogue with the whole reality of Christ and His worshipping activity. Active participation by singing enhances this experience because, better than any other means, it involves the whole person in the most dedicated and satisfying manner.

"It is most important, therefore," the Sulpician priest continued, "for the people to know why they are singing. Just singing the Mass will not achieve this objective. Of equal importance, I would say of greater importance, are the instructions that are given. Instruction and participation must work together to achieve for the congregation a genuine sense of sharing in the action of Holy Mass."

Using recordings of singing by the laity in the Baltimore Cathedral to illustrate his talk, Father Walsh said that a series of sermons on the why's and how's of singing the Mass is a good way to start off.

Calling for the use of "simple and easy" Gregorian melodies, he said: "Many efforts at congregation singing have come to grief because the attempt was made to get people to sing the more ornate chant Masses . . . These latter Masses are unfortunately the only ones that are familiar to most priests and Religious in this country, but on no count whatever are they simple or easy; nor are they for congregations that are beginning the business of singing High Mass.

Father Walsh also gave the following recommendations:

"First, we must know clearly what we are aiming for — not just singing, but conscious participation; and for this there must be constant instruction, regular reminders by way of cues, and, if possible, commentary during Mass. Always there should be some kind of introduction and warming up before Mass.

"Secondly, there must be a growing conviction on the part of all who have to do with people singing Mass, both priest and people, that this procedure is rather natural, and certainly not difficult. Enthusiasm and energy are more important than rehearsals and the utmost perfection of singing.

"Thirdly, there would be a leader and he does best to use a microphone. He helps best by singing warmly and encouragingly. Finally, the materials used must be the simplest and the easiest, namely, responses, English hymns before and after Mass, and some parts of the Common of the Mass, either chant or non-chant, but simple and uncomplicated. I might add here that the people don't have to sing everything. There is place for a choir, and the better the choir, the better the people's participation."

### *Los Angeles, California*

Mount St. Mary College announces a graduate program leading to a Master's degree in the fields of education and music. The program was developed to meet the demands for intellectual leaders in the various professions and in research. It serves graduates of collegiate institutions who wish to pursue advanced courses toward a higher degree and teachers in service who are seeking increased professional competency through advanced training. The program is offered on a full time basis, or as a part-time program, or again, as a summer session program. Requirements are a bachelor's degree from an accredited college, superior scholastic achievement and personal qualifications. The music degrees include a Master of Arts in Music and a Master of Music degree. The former is for those who wish a field of concentration in music accompanied by a related field in the arts, areas of music. For further information write the Dean of the Graduate School, Mount St. Mary College, 12001 Chalon Road, Los Angeles 49, California.

### *Requiescat in Pace*

MOTHER M. CLOTILDE SHERIDAN, O.S.U., for many years head of the Music Department of the College of New Rochelle died suddenly Holy Saturday evening at the college in New York. A Requiem Mass was offered in the college chapel on April 13th.

A native of Angelica, Pennsylvania, Mother Clotilde entered the Ursuline Order at New Rochelle in September of 1914. She had previously been an organist and voice and piano instructor in Olean, New York. She had studied music under noted professors in Buffalo, and the Julliard School of Music, and the Pius X School in New York. Mother Clotilde taught voice, piano and organ at the College of New Rochelle and was organist there for many years. She was moderator of the Ursuline Guild of New Rochelle and a former moderator of the college glee club.

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# NEW SETTINGS OF THE MASS

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## UNISON VOICES

(Voice Parts Available)

- ....1992 Gilana — Missa Pro Defunctis
- ....1861 Marsh — Missa Simplex in honor  
St. Pius X
- ....1834 de Brant — Mass of the Pontiff Saints  
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- ....1833 Woollen — Missa Melismatica
- ....1829 McGrath — Missa Facilis (Credo in  
chant style)

## TWO EQUAL VOICES

(Voice Parts Available)

- ....2061 Perosi — Missa Te Deum Laudamus
- ....2035 McGrath — Missa Ad Coeli Reginam  
(2 Equal or Unequal Vcs.)
- ....2011 Van Hulse — Missa Salutis Humanae  
Sator
- ....1998 Zuniga — Missa in hon. S. Julianae de  
Falconeriis
- ....1997 Carnevali — Missa Mater Amabilis
- ....1964 Portelance — Mass in hon. of the Holy  
Trinity
- ....1932 Daley — Mass in hon. of St. Patrick  
(2 or 4 Vcs.)
- ....1930 Marsh — Mass in hon. of Christ the  
King (2 or 4 Vcs.)
- ....1917 Marsh — Missa Simplex in hon. St.  
Pius X (2 or 4 Vcs.)
- ....1883 Elaine — Mass in hon. of Infant Christ
- ....1846 Sorin — Triumphal Mass in hon. of  
St. Joan of Arc (2 or 4 Vcs.)
- ....1834 de Brant — Mass of the Pontiff Saints  
(1 or 2 Vcs.)
- ....1830 Antos — Mass in hon. of St. Emery  
(TB)
- ....1826 Bragers — Missa in hon. SS. Cordis Jesu  
(with Credo III)
- ....1825 Lassus — Missa Brevis (no Gloria or  
Credo)
- ....1801 Josella — Mass in hon. of Infant of  
Prague

## TWO MIXED VOICES

- ....2035 McGrath — Ad Coeli Reginam  
(2 Equal or Unequal Vcs.)

## THREE EQUAL VOICES (SSA or TTB)

(Voice Parts Available)

- ....2078 Florentine — Mass in hon. of Queenship  
of Mary
- ....2065 Woollen — Mass in the Major Modes  
(with Soprano and Populus Part)
- ....2036 Biggs — Mass in hon. of St. Ambrose
- ....1969 Luyton-Woollen — Missa Trium Vocum  
(in preparation)
- ....1956 Biggs — Mass in hon. of Queen of All  
Saints

- ....1943 McGrath — Missa Regina Assumpta
- ....1880 Theophane — Missa Corpus Christi
- ....1859 Florentine — Missa Salve Mater  
(Unison and SSA alternating)

## TTBB VOICES

- ....1963 Marsh — Mass in G in hon. of St. Louis  
the Crusader (with Populus part)
- ....1926 Hovorka — Festival Mass in hon. of  
St. Ignatius
- ....1831 Hartmann — Mass in F

## MASSES FOR POPULUS and CHOIR

With separate Populus Parts

- ....2065 Woollen — Mass in Major Modes  
(Populus, S - TTB)
- ....2021 Biggs — Mass in hon. of Queen of All  
Saints  
(Populus and TTB)
- ....1963 Marsh — Mass in G in hon. of St. Louis  
the Crusader (S-TTB)
- ....1879 McGrath — Missa Antiphonalis  
(populus and 3 Equal)
- ....1832 Duesing — Mass of the Litanies  
(populus and TTB)

## SATB VOICES

- ....2083 Cirella — Mass in hon. of St. Augustine
- ....2072 Fissinger — Mass in hon. of St. Thomas  
of Canterbury
- ....2061 Perosi — Missa Te Deum Laudamus
- ....1999 Roff — Mass in hon. of St. Anne  
(without Credo)
- ....1997 \*Carnevali — Missa Mater Amabilis
- ....1973 Brehm — Missa Jesu Christi Regis
- ....1972 Duesing — Mass of the Litanies  
(Populus and SATB)
- ....1949 Geomanne — Missa in hon. Sancti  
Antoni
- ....1935 Huybrechts — Mass in hon. of St.  
Antoni (Ten. ad lib)
- ....1932 \*Daley — Mass in hon. of St. Patrick
- ....1931 Strubel — Mass in hon. of Sacred Heart
- ....1930 \*Marsh — Mass in hon. of Christ the  
King
- ....1917 \*Marsh — Missa Simplex in honor St.  
Pius X
- ....1916 McGrath — Missa Sine Organo (no  
Gloria or Credo)
- ....1886 Campbell-Watson — Mass in hon. of  
St. Brigid of Ireland
- ....1874 Langlais — Mass for Four Mixed Voices  
in Ancient Style
- ....1847 Sorin — Mass in hon. of Our Lady of  
Lourdes
- ....1846 Sorin — Triumphal Mass in hon. of  
St. Joan of Arc
- ....1811 Michaud — Missa "O Filii"

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