

# CAECILIA

*A Review of Catholic Church Music*



## **Paul VI and the Consocietas**

VOL. 91, NO. 1

SPRING, 1964



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# CAECILIA

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## EDITORIALS

### *Church Music and the Constitution on the Liturgy*

Chapter Six (Sacred Music) of Vatican Council II's Constitution on the Sacred Liturgy is at once an avowal and a challenge. It is both a vindication and a kind of arraignment. It will be hailed, now sixty years after St. Pius X's monumental initiative in the matter of seemly sung worship, either as a second *magna charta* or a stumbling block. The elements of the former are there for all who read: sacred song as a necessary and integral part of the solemn liturgy, and as a ministerial function (112); the preservation of the treasury of sacred music and the promotion of choirs (114); the demand for proper educative processes at all levels (115); the pride of place given Gregorian chant and polyphony (116). That it is already a stumbling block is perfectly plain to anyone with his ear to the ground. There are, first of all, those church musicians who have no desire to go beyond the *Motu Proprio* of Pius X—and let no one say they were an unworthy lot, who fought for, and fulfilled his prescriptions. There are, secondly, those liturgists who are frankly unhappy with the above mentioned paragraphs and deliberately gloss them over in public commentary and in the press. There are, at last, and most regrettably, those pseudo-musicians and pseudo-liturgists who would settle upon God's people anything from Rosewig to Hootenanny.

The first group simply cannot any longer hold to an ostrich attitude regarding the constant referrals—in the very paragraphs cited—to “that active participation which is rightly theirs” (i. e. the whole body of the faithful), no matter how variously the term participation might be interpreted. The second group must simply get used to accepting documents in their entirety, instead of picking and choosing what it thinks best meets the propaganda needs of the hour. Both groups, in a great Christian gesture of integration, ought to put their heels to the flippant inanities of the third, for nowhere in the language of Chapter Six can this last group find succor.

All of this is easily said, but the writer has good reason to fear that the road ahead—the road to the implementation of the Constitution—is fraught with danger as well alight with promise. He finds a good many of the more honorable church musicians almost thoroughly discouraged. These think, and with some reason, that the second group have been so hopelessly infected by the third, have so turned upon the beauties of the House they must once have known, that the ascendancy of trash over propriety is inevitable.

They find neither the emerging layman nor the emerging cleric paragons of balance.

This journal has never defended the ministry of the church musician when it has been untrue to itself. It does not intend to do so now or at any future time. Indeed far too many of those who profess that ministry are not, have not been, worth defending. But these are not under attack. What Chapter Six, in a short but telling summation, calls the "norms and precepts of ecclesiastical tradition and discipline" *are*. We would appeal then, at this late hour, to all responsible church musicians and liturgists (they ought to be one and the same) for a firm commitment to a true spirit of integration, as clearly called for within the total context of Chapter Six. Such is the object of our prayer and hope.

### *The Consocietas*

Elsewhere in these pages you will find the statutes of the International "Consocietas" for Sacred Music established by Pope VI on the Feast of St. Caecilia, 1963, just a few days before he promulgated the Council's Constitution on the Liturgy and a month prior to his *Motu Proprio*. The editor has heard some dark mutterings about the tactical influence of the Pontifical Institute of Sacred Music these last months—almost as if that establishment were a leman of the sinister forces of Rome. He was given no particular point of reference, but he can guess that the establishment of a musical right arm — an official one — for the implementation of the Constitution was not everywhere welcome. Well, we welcome it, and we congratulate its architects. And we hope that it will press into its service vital national affiliates. The English Church Music Association has already adopted a new constitution along the lines of the Consocietas, and we would do well to form some such single national organization here. The May 1st approval by Cardinal Lercaro's post Conciliar Commission of the American Hierarchy's petition specifies that melodies set to vernacular texts be approved by the properly constituted territorial body of bishops according to Articles 22 and 2 of the Constitution. To whom are our bishops to turn? So important a task will have to be performed by the broadest possible group of competent professional folk. Msgr. Johannes Overath, President of the German-speaking Caecilian Societies, has been appointed President of the new international organization. Msgr. Higinio Angles is Honorary President. Vice Presidents are Dr. Egon Wellesz, Oxford, and Msgr. Richard Curtin, New York. The resident secretary is Father Jose Lopez Calo, S.J., Rome.

## *The Long View*

Almost every week since the Council debate on the Constitution on the Sacred Liturgy began, the Catholic Press has given lavish space to spokesmen for the American Liturgical Conference, with a kind of implication that their commentary is the final glad, good news. Living where I have all these years, doing what I have, I thought I knew something about public relations. Apparently I haven't learned from my peers. My own diocesan paper is the only one I know of that carried the story of the petition with which the American Society of St. Caecilia circulated the American Hierarchy prior to the second session last Fall. And believe me, it was sent to every conceivable press service, and, individually, to all the papers. I forgot the *New Republic*—they might have printed it. Maybe if we had money (I trust you will distinguish between the humorous and the snide; some of my readers have trouble that way)—I don't know. But I know that if any one of the Church Music groups could gather four hundred members of Diocesan Commissions under a kind of hierarchial banner at \$50.00 a *registration* (Kansas City) or publishers at \$150.00 a throw (Washington, D.C.) it could at least afford to look into the matter.

Anyway there are two or three propositions which they keep propounding to which we should like to keep taking violent exception:

1) The sole justification (*not* purpose, for if it has a purpose it is a passing one) of the choir is to come to the aid of, jostle and bludgeon, the congregation's singing role.

2) Everything musical in the mass, including every last syllable of the propria, and including the verses of the Gradual-Alleluia ("We don't want to try to set the vernacular to melismatic chants, do we? That would be grand opera, wouldn't it?") belongs to the congregation and the congregation alone.

3) Every vestige of the Roman Rite as we know it must go. What is desirable for the High Mass, including the stipend, is this glorious new (old as the hills) sung-recited, hymn-speech rite. This is a psychological matter which should be turned over to social workers of the Freud or Jung bent: they don't know whether they want a High-Low Mass or a Low-High Mass.

Now the strange thing about all of this is that the honest Church Musician, when he violently disagrees, is really agreeing. He may not especially enjoy the tittering out of one side of the mouth when the "bishops" are mentioned, or the ecumenical yearnings out of the other side—when he knows good and well that all of his

Protestant friends right down to the Presbyterians are scared stiff about what kind of curve the Roman Liturgists will throw next—but he really and truly does want the Liturgist to succeed. All he wants to do is save him from himself.

For a number of years now Dom Gueranger, and anyone who had anything to do with the late nineteenth century revival, has taken quite a beating because he sought to establish, as relevant to our era, a romantic reconstruction of a medieval—and what is worse, monastic—liturgy. I do not say that these criticisms are entirely undeserved. But I keep wondering what is less romantic, or less irrelevant, about shoving things back three or four centuries further, as if all of this were demanded by pastoral considerations of the 1960s, which, after all, won't last very long. Take the new Communion Rite, for example. I gather this reform has been before the Congregation of Rites for some twelve or thirteen years. It has come, and it will be accepted—I found it especially meaningful on that old medieval Feast of Corpus Christi. Adrian Nocent, in his book *The Future of the Liturgy*, describes this ancient practice as one of “magnificent silence.” Well, hardly. And as God is my Judge, I mean no criticism of the Congregation of Rites when I say that the oral confusion in my own milieu is such that I will likely wind up in the same manual condition as St. Isaac Jogues. But was the reform in any sense based on popular need or desire, or any real expression of pastoral concern? (Pastors generally are no worse a lot than assistants, and I should rather be one of the latter than have one.) Of course not. It was requested and pressured by one after the other convention of antiquarians. And Rome acquiesced, and so will we all. It will do us no harm, and I shouldn't guess much good.

But this brings me to my point: A large part of the current liturgical revival—and among the American set you can take revival in the worst American sense—is based upon the specious proposition that once upon a time everybody sang everything. Everyone didn't, but suppose they had. Our confreres are making the same fatal mistake that Dom Gueranger made. They seem to think that they can re-establish by fiat a tradition that has been lost for well over a thousand years. Expect our people to re-enact what is supposed to be the Liturgy of the first Christian millennium, and the renewal wrought so laboriously by Vatican Council II will fall as flat on its face as did the attempt forty years ago to teach all Baptized Catholics Mass VIII. All the testing devices of modern music educators notwithstanding, our larynxes are atrophied. Western peoples are not moved to sing unless they are half-stoned, and even then, nothing

in the fashion of Sigmund Romberg's *Student Prince*. For that matter the accounts of the funeral of Nehru tell that they had loudspeakers blaring Hindu hymns *there*. The only vestige left of common sung prayer in the West is the rubric which bids the cleric to form the words of the divine office with his lips. Oh, I should like to see a return of that golden time, even as I should like to see the return of any other golden time. But scarcely anyone seems to take cognizance of the long educational haul, lasting maybe another thousand years, and that against the mechanical onslaught of Thomas Edison's phonograph, radio and T.V. Who sings the "Star-Spangled Banner" any more? A crowd at a ball-game? You know—a radio M.C., the fore-runner of the liturgical commentator. Who plays it—a band? You know—somebody at an electronically amplified horror-piece, of the kind you hear in bars and mostly Catholic Churches, all set with a full tremolo that ought to be castrated. All of these things must be taken into account when you are discussing relevancy. Yes, and so must the invention of printing, and the general rise in literacy, whether you are thinking of our gloriously necessary large churches and a long standing habit of ill-enunciated English or Alfred Longley's anti-Missal League.

I suppose that no one who does not agree with me will believe me when I say that these remarks are made in no spirit of hostility, but rather one of common purpose, compassion even. One of the really fine things about Adrian Nocent's book is his carefulness to point out that even those accretions to the liturgy which all of us now consider to be unhappy were inserted for justifiable pastoral reasons. Let us consider carefully what is relevant in both the pre-medieval and medieval period, or, indeed in any period. Let us consider, above all, what can be done and ought to be done now, with the facts of life before us. Let us consider honestly Pope Paul's reference to Article 19 in his *Motu Proprio*: "We earnestly exhort the bishops of the several dioceses to act swiftly in promoting both the liturgical instruction of the faithful and their active participation in the liturgy internally and externally, *taking into account their age and condition, their way of life, and standard of religious culture.*"

Finally, may I make it plain again that I am not here trying to protect what a well-known record-peddler has described as "vested interests," meaning, one supposes, the un-invested interests of the vested or unvested choir? Liturgical renewal, even that legislated by an Ecumenical Council, will prosper or fail on its own inherent merits. And I should not like anyone like Louis Bouyer, whose opinion I should greatly respect, to be able to write fifty years from

now that those whose duty it was to implement the Constitution failed because they were antiquarians who did not understand the temper of their times or their people.

### *The New Breviaries*

We carry no review of the two Englished breviaries, partly because we haven't received any (and don't intend to buy any) and partly because some might think, as the publishers must, that such a review would be clean out of our domain. But we might be permitted to say a word about the hymns of the breviary—that other lingering vestige of sung common—and not necessarily monastic—prayer. We can say it quickly, since we have seen only reviews and blurb samples. One review, which is also used as a blurb, waxes ecstatic over the fact that the translation used is from Father Connelly's altogether worthwhile work, *Hymns of the Roman Liturgy*. The reviewer liked these especially because they were not in hymn form. The unfortunate samples cited in the blurb make less sense in English than the Latin originals would to a North Korean. No slight to Father Connelly's valuable work (but not as valuable as Britt's)—he makes it plain in his forward that the translations were added as an afterthought, without much scholarly concern, as a help to those who pressed him for this addition. Little could he have thought then that these addenda would one day become official vernacular "hymns."

### *Adrian Nocent and the Chant*

It was a year ago last Christmas Eve that we buried Ruben. Ruben was a Captain in the Airborne Division of the United States Army. He was killed in a helicopter training flight in Korea, en route to South Vietnam. He left six little boys: Christopher, Gregory, Peter Paul, Matthew, Mark and David. And his wife, Mary Lou. Mary Lou told me how there was one thing the older boys would never forget about their father. He would come home, after long and tedious hours at his assigned project—establishing a jungle-survival training area in the woods of Fort Rucker, Alabama—and take out a strange black book, and walk about singing strange melodies. I said yes, that I had given him a Graduale Romanum with his name stamped on the cover—gold letters—when he graduated. Yes, there was that one, but he must have taken one before he knew he would receive one as a gift, for he had *two* of them. Reuben was the first boy I had who soloed the Gradual and Alleluia versicles from the ambo, (call me an antiquarian, if you will) well over fifteen years ago.

Anyway, one of the points that Adrian Nocent makes (*The Future of the Liturgy*) is that Gregorian Chant is passé. This was gleefully brought out by the reviewer in *Worship*. Father Adrian is decent enough to add that what he has to say might seem strange, coming from a monk. (Ruben didn't know anything about monks. He was a Mexican, a convert from Methodism.) He says that he is sure that our young people might be interested in presenting a public concert of plainsong, in the contemporary fashion of presenting museum pieces in museums, but that it means nothing to them in sung worship. Father Adrian is a monk of Mont-Cesar, and director of the Liturgical Institute at San Anselmo in Rome. I don't know what he knows about the young people of Belgium or Italy. I know only from random observation in trains and street-cars that they are possibly more addicted to the wiles of jazz than Americans are. But I think that I can presume to speak for my least of the American boys. They would think it down-right corny to present a Gregorian concert. But they know it to be altogether fitting—and they sing it with sober pride—in the House of God. They know the solace of the *Bone Pastor* verse, the Pentecostal hush of the *Emitte Spiritum*, the inner excitement of the *Excita Domine* of Gaudete Sunday. They know that the *Puer Natus Est* is their own special leit-motif. And their protestant choir-mates, to say nothing of the most erudite protestant practitioners of the music of the church, know that this is preeminently church music for all times. (A Lutheran seminarian wrote last Fall: "Never before did I realize the worship-value of plainchant—and what will seem stranger to you—never before did I really comprehend Martin Luther's insistence on the priority of sung worship.") I am as interested in contemporary music for the church as the next man. But the precise difficulty with contemporary music, in or out of church, is its relevancy. You never know whether it is really relevant until it is no longer contemporary. As long as any thing in the West perdures, so will Gregorian, Palestrina, Bach.

So I do not know about Adrian Nocent and the chant. Or about his experience with young people and the chant, or his own experience for that matter. But a week ago we had another graduation. Other boys received imprinted copies of the *Graduale Romanum*. I meet their still-marked cassocks as ghosts. They will not likely sing the versicles again in church, wherever they are. But perhaps in years to come their children will hear them sing. And perhaps they will understand.

F.P.S.

## POPE PAUL VI ON THE CONSOCIETAS FOR SACRED MUSIC

The noble subsidiary of the Liturgy which we call the discipline of Sacred Music, by which minds are wont to be singularly moved to piety, has been in times past, and is now as well, the care of the Holy See. This is brilliantly proved by the documents of the Roman Pontiffs. St. Pius X treated the matter copiously in his *Motu Proprio* of Nov. 22, 1903, "*Tra le Sollicitudine dell' Officio Pastorales.*" There was Pius XI's Apostolic Constitution, "*Divini Culti Sanctitatem,*" published on Dec. 22, 1928; Pius XII's 1955 Christmas Encyclical "*Musicae Sacrae Disciplina*" and the prescriptions of the "Instruction on Sacred Music and Sacred Liturgy" of Sept. 3, 1958. Finally, Pope John XXIII, recalling the memory of his predecessors, skilfully promoted the study and progress of Sacred Music; witness his letter "*Jucunda Laudatio,*" sent on Dec. 8, 1961, to our beloved son Higinio Angles-Palmes, President of the Pontifical Institute of Sacred Music, on the occasion of the fiftieth anniversary of that establishments founding. And the Second Vatican Council itself has added to this testimony in many ways during its discussions.

It had been proposed to the supreme pontiffs that those who work at the admirable art of Sacred Music be more strongly organized under the aegis of the Holy See; that the Apostolic See might have at hand a kind of international institute whose resources might help solve problems necessarily proper to the field, an institute effective because it would be in constant touch with the supreme authority of the Church; furthermore, that special help might be offered to those who labor in mission lands, where the problems of church music are of grave moment, so that the beginnings already made might be reasonably integrated; finally, that the works of Sacred Music, and the study of the heritage of this art, having been accepted by a greater number, might be advanced.

In regard to what is said above about Sacred Music (Cfr. "*Instructio de Musica sacra et sacra Liturgia,*" n. 117), Pius XII, our predecessor of happy memory, proposed that societies for the promotion of Sacred Music be multiplied, and that there be brought about a mutual association (*consocietas*), whether on a national or international level, so that this discipline and art might be the more fertile with happy growth.

Fulfilling, therefore, this hope, and willingly complying with the wishes made known to us by the bishops of many nations, we decree and declare the following by the power of our own hand:

1. An international Consocietas of Sacred Music, which shall have the status of a moral person, and whose headquarters will be in Rome, is hereby established.

2. Its patron will be the incumbent Prefect of the Congregation of Rites.

3. It is proposed to this consocietas that it promote cooperation and harmonious action among the many societies existing throughout the world, and that it pertain as much as possible to every nation, for the cultivation of Sacred Music and the attainment of progress according to the prescriptions of the Church.

4. Membership in the international association will be held both by right, and by affiliation:

- a) Members by right are the Institutes of Sacred Music approved by the Holy See, and Societies of Sacred Music properly recognized by legitimate Ecclesiastical authority.
- b) Affiliate members are such other Institutes and Societies whose membership the Board of Directors deems advisable.
- c) Private persons can also be named affiliates under conditions set forth by the same Board of Directors.

5. The structure of the Society comprises the General Assembly, the Board of Directors and the Secretariat.

- a) The General Assembly is comprised of the entire body of members.
- b) The Board of Directors, which governs the General Assembly and the Consocietas itself is constituted by the President and two Vice Presidents, all of whom are proposed by the General Assembly and named by the Supreme Pontiff to hold office for three years, until the following International Church Music Congress, according to the norm of statute 6b.
- c) The Secretariat comprises the Secretary and Treasurer, both of whom are named by the Board of Directors, and who necessarily reside in Rome.

6. a) The General Assembly is endowed with supreme authority, and sees to all those things which pertain to the Consocietas itself. Moreover it examines and approves the manner of work achieved by the Board of Directors. It considers and evaluates future proceedings, and such

matters of receipts and expenses as accrue to the Consocietas.

- b) According to custom there will be convened an International Church Music Congress every three years, unless it shall have been deemed otherwise.
- c) In the General Assembly, members by right and the delegate of each nation, selected by the bishops, shall enjoy a deliberative vote: all members shall enjoy a consulting vote and a passive voice.

7. It shall be the task of the Board of Directors to put into effect what has been decreed by the General Assembly.

8. It is incumbent upon the Secretariat to do all those things pertinent to the office of secretary and to matters of finance, under the leadership of the President, or as the case may be, of both Vice Presidents, all of whom share a common commitment and responsibility.

9. The President shall conduct the person of the Consocietas, or if he be impeded, both Vice Presidents together.

10. The patrimony of the Consocietas shall consist of dues from the members, gifts collected by pious benefactors among the living and bequests, and such returns as might arise from the works of the Consocietas.

11. The Board of Directors must explore the executive patterns of these statutes, which it should propose to the General Assembly for discussion and approval.

These things do we publish and establish, anything to the contrary notwithstanding.

Given at St. Peter's in Rome on the Feast of St. Caecilia, Nov. 22, 1963, in the first year of Our Pontificate.

## SINGING THE PROPERS OF THE MASS

The title of this paper might suggest that I am about to harry those who, following a custom not unprevalent in many parts of the country, persist in omitting the propers at a sung Mass and sing only the ordinary or invariable parts. This is not my intention at all. The rubrics, of course, are clear enough: at a sung Mass, whether solemn or without ministers, the texts of both the proper and the ordinary are to be projected by the singers. But my emphasis in this paper will be on the word "Singing." If I were forced to choose between the omission of the propers and the manner of performance all too customary in many churches, I fear I would prefer to drop the propers altogether.

The Instruction of the Sacred Congregation of Rites, Sept. 3, 1958, repeats the decisions of the same congregation that no liturgical text that should be sung may be omitted. It determines that if a text cannot be sung to the music indicated in the liturgical books, it must still be sung either to a psalm tone or *recto tono*. This regulation has given rise to some doubts and misunderstandings which I need not discuss. But it has also contributed to and accentuated the terrible abuse which I might call minimal observance, and which I want very much to discuss. It is my purpose in this paper to plead for more than an adherence to the letter of the law.

Everyone understands the last part of the paragraph in the Instruction; it is quite clear. It grants permission to disregard the chant found in the Vatican Graduale in favor of an easier rendition. And almost everyone ignores the first part of the paragraph which clearly indicates that this form of rendition is not the norm but the exception; it is to be employed only if there are too few skilled singers, or to shorten a particular service which may be too long, or some such reason. But unfortunately many choirs never sing the proper or even any part of the proper to the right tune or, for that matter, to any tune at all—a mere monotone or at best a psalm tone meant not for the Mass but for the Office is their token service to the rubric that the propers are to be sung!

Such a state of affairs is, I say, unfortunate, because it tends to obscure the role of music in the Mass, the purpose of music in worship. "Liturgical worship," says the Constitution on the Sacred Liturgy (113), "is given a more noble form when the divine offices are celebrated solemnly in song, with the assistance of sacred ministers and the active participation of the people." A sung Mass is a Mass enriched by music—music in the service of the Lord. But where is the music if the choir does little more than recite the text?

Here is the core of my complaint: The Mass is being robbed of its musical vesture.

Music serves a double purpose in the liturgy. In some cases it serves to reinforce the prayers—to make a cry for mercy more plaintive, to accentuate a word of praise, to underline the profession of faith, to unite the whole person, mind and heart and tongue, in the song of the angels or of the proclamation of the Baptist. That is the music of the ordinary. But the music of the proper serves a far different end; its role is still functional, but here the function is not only to enrich a text but to enhance a movement in the ceremonies or to embroider a moment in the service. The important thing is the music; one is almost tempted to say that in the proper of the Mass it is the text that is subservient to the chant, not the chant to the text. Music is used not as an ornament of prayer but as a vehicle of devotion in its own right. Here if anywhere music is more than a decoration, it is an integral part—*parte integrante*—as St. Pius X pointed out in his *Motu Proprio* of 1903; music is an essential part of the solemn liturgy and nowhere is its role more essential than in the singing of the propers.

Perhaps a review of the history of the chants of the proper of the Mass will help to make my meaning clear.

Nowadays the singers' functions are obscured by the fact that the role seems external and extrinsic to the Mass. Even in the latest revision of the rubrics of the Missal the celebrant is still instructed to recite quietly all the texts of the choral parts of the Mass. The choir therefore seems to be simply duplicating the priest's words. But it was not always so, it was not so originally, and if the words of the Constitution of the Vatican Council II are implemented in the future reform of the missal it will not be so in the years to come: "In liturgical celebrations each person, minister or layman, who has an office to perform, should do all of, but only, those parts which pertain to his office by the nature of the rite and the principles of liturgy" (28). All through the Middle Ages up to the twelfth century, the relationship of the choir to the altar was very close because there was a true division of roles. At a solemn Mass the singers, and they alone, performed the sung parts of the Mass. The celebrant did not read them to himself for the very good reason that they were generally not even included in the altar-book. The chants, both text and music, were found in the choral books, the cantatorium (for solo and responsorial chants) and the antiphonary (for schola chants), but the sacramentary or altar-book usually contained only the texts and music for the celebrant of the Mass.

This was all quite natural. What, after all, were the chants of the proper? Three of them were "processional" chants, intended as a musical cover for the movements at the entry, at the offertory and at the communion of the faithful. They were choir songs, just rich enough to enhance the processional movements they accompanied and they ended when the ceremony they accompanied was completed. The songs between the readings were of a different type, richly ornamented solo songs, the sort of songs done by a skilled singer with a splendid voice. These were not intended to accompany anything at all, for nothing was going on at the altar. Hence they were of interest in their own right, grand songs to be appreciated for their own sake, beautiful songs to provide a moment of meditation. Here if anywhere the music was paramount. The liturgical action stops and music takes over! As Peter Wagner says, these chants do not supplement any action at the altar: "the chant itself becomes the action." And this idea springs not from an age of liturgical decadence but from a period of incontestable liturgical radiance; this is the system of the ages when the liturgy was actually being formed.

Is not all this a contrast to what we have seen and heard so often in our own day?

A brief sketch of the history of the Introit and the Gradual will serve to illustrate what I have just said. Take the first of the proper chants: the Introit or, more properly (in accordance with the nomenclature in the new missal and the revised rubrics of the Graduale), the *Antiphona ad Introitum*, "The Entrance Chant." As its very name indicates, this chant is an accompaniment to the entrance of the celebrant and the assisting clerics or altar-boys. It is a processional chant and this function is clearly underlined in the revised rubrics which provide for the singing of several psalm verses if a longer route is chosen for the entry. And this is in accord with the history of the Introit chants which were introduced into the service in Rome, probably in the fifth century, possibly to add solemnity to the grand entry of the pontiff at the stational service. The *Liber Pontificalis* ascribes its introduction to Pope Celestine I (+ 432) who "ordered that the 150 Psalms of David should be sung before the sacrifice antiphonally by all, which previously had not been the practice, but only the epistle of the blessed Paul was read aloud and the holy gospel." This notice, however, is of little historical worth, since it was not written down until a hundred years after the event it describes; however, it proves that in the sixth century the antiphonal chanting of psalms at the introit was already considered an old practice.

Two things characterize its use in Rome: (1) it is a processional song, sung during the parade up to the sanctuary from the west door (*secretarium*); and (2) it is the work of a schola or choir, an antiphonal chant. One notices in this plan that the purpose of the chant is, in a sense, only incidental to the service and not directly concerned with worship. It is a specialized and skillfully contrived functional music and its function is only indirectly liturgical. This impression is strengthened when, in the course of time, the preliminary antiphon became more and more important and the psalm was curtailed. This emphasized all the more the musical value of the entrance singing, for these antiphons were introduced as a means of intoning the psalms, a sort of vocal prelude (since in the early Middle Ages instrumental music was frowned upon as pagan). It is vocal music, therefore, and texts are used, but the emphasis is on the musical entity to which the text is supplementary.

What is said of the Introit holds, *mutatis mutandis*, for the other two processional chants, the antiphon at the offertory and the antiphon at the communion.

But there is another kind of chant in the Mass, a chant that is an independent element of the liturgy, not serving merely to intensify prayer (as do Kyrie and Gloria) nor providing a suitable decoration for an action (as does the Introit), but producing its own effect. In the Gradual and the other so-called intervenient chants, music is no longer a mere handmaiden of liturgy, it is itself liturgy, not (of course) in haughty isolation but as a sustaining part of the whole service. For this reason, in fact, the term used by modern liturgists is somewhat misleading; to call the Gradual, Alleluia, Tract and Sequence "intervenient chants" gives the impression that they are merely intruded between the readings. Actually their role is to provide contrast, to provide repose, to provide a moment of meditation. Not songs of motion but songs of rest.

Among the chants of the Mass a place of honor should be given to the Gradual not only because of its antiquity—it is by far the oldest portion of the sung liturgy and, like the readings themselves, springs from the synagog service—but because of the exceptional role that it plays in the liturgy of the Word. It is above all by this chant (and the other chants that are interposed between epistle and gospel) that the Church responds to the Word of God with the word of God. *Legenti respondentes cantavimus*, says St. Augustine in one of his sermons; we reply to the reader by singing. The chant forms an echo to the message of God revealed in the lessons. Just as in the synagog service so in the first part of the Mass scripture readings and scripture songs intermingle.

How important it is, then, that we give the Gradual—and similarly the Alleluia respond and the Tract—their proper place in the sung Mass. How important that we have the right attitude towards these chants. They form a musical relief between two simple recitations. They form a devotional relief, an extended but simple and direct reflection between two instructions. They are chants of meditation, as a recently published French missal calls them. They are truly songs sung for their own sake, to be heard, to be listened to, to be a source of prayerful joy.

Originally the Gradual was probably a simple solo song to which the people answered with a simple refrain. We have no direct information about the early psalmodic chant at Rome, but we can hazard a guess based on the study of comparative liturgy. But whatever its early form, by the fourth century the Gradual was richly embroidered and embellished melodically so that popular refrains were no longer possible and the *responsum* was handed over to the choir. Before the time of Gregory I it was sung by a deacon on the step (*gradus*) of the ambo or pulpit; this, apparently, gave it its name. Gregory forbade the deacons' singing the Gradual and so it became the task of a skilled member of the choir. At the present time the Graduals and the Alleluia-melismas are the most elaborate melodies in the Vatican chant books. Art has here developed as the natural expression of joyful prayer. These cleverly embellished songs are our richest heritage from the early Middle Ages. It may seem to us that such lengthy pieces, so ornate, so intricate, are not in keeping with the sober spirit of the Roman Mass. But just as the elaborate ceremonies and elaborate church structure are justified and, in fact, morally necessary, so the highest art of the choral liturgy possesses an innate right to such enrichment if we are to put all our facilities in the service of God.

The development of the low Mass as the normal shape of the liturgy, and the general use of the *missale plenum* has weakened our understanding of the function of the Mass chants. Drop the entrance procession or the procession of the gifts at the offertory and the Introit has lost its purpose and the offertory chant is utterly divorced from the action at the altar. Let the priest hurry from the epistle side to the gospel side of the altar after himself reciting the texts—of gradual and alleluia or tract, and the choir's singing seems like an unnecessary and valueless prolongation of the service. To restore these chants to their ancient role, to renew interest in these chants as integral parts of the liturgy, we must be willing to reorganize our thinking, we must be willing to recognize the function

and the worth of these chants of the proper and fit them once more into the ensemble of ceremonies.

One of the chief objections to the singing of the intervenient chants, so-called, is because of their length. Actually the Graduals in their original form were even longer than they are today. They were responsorial songs, in a pattern AABA etc., with the respond sung first by a soloist, all the way through, and then repeated by the schola; the verse then sung by the solo singer, followed by the repetition of the respond or refrain. And there were several ver-settes! Of course, such a performance was probably customary only in cathedral, monastic and collegiate or capitular churches, but it is noteworthy that the Vatican Graduale permits this type of performance even at present. The same, I presume, holds for the Alleluia, though nothing is said in the rubrics about the full performance of these chants. It is not really very practical, considering present-day circumstances, but surely we ought at least to take this possibility into account when we try to assess the value of these intervenient chants. Unless and until we come to realize that the chants between the readings are, as Fr. Jungman calls them, a "lyrical rejoicing after the word of God has reached the ears of men," we will continue to think of them as interminable intrusions!

There remain the practical problems, of course. Granted that the choir wants to sing the chants and that the priest-celebrant is willing to bide his time, how can we, you ask, attempt something so difficult? This is indeed a practical problem and not to be discounted. Few choirs feel themselves competent, many choir directors are afraid to try. But it can be done.

First of all, we ought not to be discouraged and disheartened by the seeming elaborateness of the chants. The music in the Vatican Gradual is admittedly not easy, but not at all as difficult as it may seem at first sight. Sometimes we are frightened away by the fear that we do not know all the rules. There is really no need to teach or learn complicated systems of rhythm. The rules of the Preface to the Vatican edition of the Graduale are relatively simple, neither esoteric nor complex. I recommend that every music teacher read them some time—see how easy the study of Gregorian chant really is. And the reading of the notes becomes routine once one has learned to recognize the four-line staff and the clefs. After all, in the traditional chant as we know it today the scale is always diatonic and there is only one accidental. And for the average choir that is willing to listen, there are numberless records, by competent choirs, of the usual chants—and listening is a good way of learning.

And we need not use a large choir; a small group, along with a good soloist, is enough. Nor need we attempt everything at once. We can begin with a few of the Communion chants; they are, by and large, the simplest, approaching the style of the office antiphons. Try those for the Christmas Masses—simple but splendid. Then take a few Introids; how beautiful these will sound on the bigger festivals. Try the Introit for Easter and Pentecost—resounding beginning for these glorious feast-day Masses. The Graduals and Alleluias may seem a bit more formidable, and they are, I grant, more lengthy than might seem reasonable for the average parish Mass. But even here the difficulty is more apparent than real, and the length will surely be counterbalanced by the realization that something beautiful has been accomplished. A short acquaintance with the Graduals will soon reveal the recurrent patterns, not to mention the many Graduals that simply reset the same basic melody to different texts. The soloist and the choir members will soon come to recognize the snippets of melody that reappear in responsory after responsory, and so the study of a new proper grows easier as time goes on. And remember, it is not necessary to try to teach the whole choir; choose a few who can read, or, if you have no readers, a few who can catch on more readily (they will soon learn to read!). It may be extra work, but the returns are beyond measure.

And certainly the choir can learn the Gregorian settings of the sequences, especially those for Easter, Pentecost and the funeral Mass, for these are genuine gems in a syllabic style, filled with that tenderness and sweetness that we associate with the later Middle Ages, the ages of faith and chivalry. Of the hundreds of sequences that were composed during those centuries, less than a half dozen are now in general use, but certainly these three are worth hearing—and therefore worth singing.

I have purposely omitted any reference to settings of the proper other than the chant. Here, too, the choirmaster and choir will find an inexhaustible treasure of wonderful music. For the choir that can do four-part polyphony there are settings by the great masters of the proper on the major festivals, especially the offertories. And even the choir that can only do music for one or two voices will find countless collections of such settings which, if they are not masterpieces, are at least workmanlike and interesting—and a great improvement over the incessant and senseless psalmodizing that is the rule and routine in our churches today. To try these now and then will be a rewarding experience. And soon, if we keep it up, we will have a repertory that is constantly growing.

In closing let me return to what I said earlier. *Cantate Domino canticum novum*: let us endeavor to sing the ever-varying parts of the Mass. Not satisfied with a mere recitation of the text, not content to psalmodize. Let us make an effort to teach our choirs the music that is truly the treasure of the Church. We boast of the wondrous riches of the Gregorian chant, we are charged with enthusiasm to restore these riches to use. "The Church," says the conciliar Constitution on the Sacred Liturgy, "acknowledges Gregorian chant as specially suited to the Roman liturgy; therefore, other things being equal, it should be given pride of place in liturgical services" (116). But let us remember where this ancient treasure-trove is to be found. Not in the Kyriale—these pieces, many of them quite beautiful, were composed for the most part during the second millenium of our Christian era, and are not the greatest compositions in the Gregorian tradition. No, the real wealth is in the Graduale—in the Propers of the Mass.

Francis A. Brunner

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## THE APOSTOLATE OF THE RELIGIOUS MUSIC TEACHER

*Editor's Note:* This is an address given at the "Institute for Sister Superiors" at St. Joseph Convent, Milwaukee, Wisconsin, on August 13, 1962. There has been a request for this timely discussion in these days of re-examination of the apostolate of religious. Reprinted with permission from the "Education Bulletin."

The art of music holds an eminent position in the tradition of the Church, in the traditions of the Franciscan family from the time of St. Francis himself, and in the traditions of our own important branch of the Franciscan family, the School Sisters of St. Francis. The attitude of our beloved foundresses, Mother Alexia and Mother Alfons, and succeeding Mothers General, the great leadership of Sister Cherubim and Sister Xaveria; their foresight in planning and building the music departments of St. Joseph Convent and Alverno College are too well known to be contested.

What is necessary today is the clarification of the status and the work of the musician in our community, particularly in view of the tremendous expansion and ever-increasing enrollments in our schools. The musician must be able to appraise the situation in which she finds herself in order to maintain her self-possession and her effectiveness as a religious.

Growth and expansion inevitably bring new and more pressures. These pressures are taking their toll—physically, mentally, and spiritually—of many of our music teachers. It is concern for their well-being that has prompted this discussion today. Your understanding of current problems as a whole and of individual local problems will aid our higher superiors in evaluating a given situation and in making prudent decisions.

In working out the ideas for this paper, I found that trying to speak to you of the apostolate of the religious music teacher was like trying to describe in detail a jewel of many facets. The religious music teacher is a woman, a religious, and a musician. She exercises her apostolate in all three ways. The January, 1961, *Review for Religious* carried an excellent article entitled "The Sister in the Church." The author, Father Charles Schleck, C.S.C., points out in the article that very few even among Catholics understand what is perhaps the primary and basic mission of the Sister in the Church. Most people think of the apostolate in terms of the activities they see and which they recognize as useful, namely: teaching, caring for the sick or the aged, and other corporal and spiritual works of mercy. But the meaning of vocation lies deeper than external or professional activities. To understand the basic notion which lies at the very root of the Sister's mission in the Church let us consider for a moment the vocation of woman.

### *Role of Woman*

All created beings are sent into the world as signs or "sacraments," that is, symbols of invisible realities. Since a human being is an image of the Trinity, we might say that man and woman are visible signs and symbols of the intellectual and affective operations and perfections of God. It could be said that man is a sign or a "sacrament" more especially of God as Truth, and woman is a sign or "sacrament" more especially of God as Love. In a sense, then, man reflects more the Second Person of the Blessed Trinity, the Word, while woman is more the reflection of the Third Person of the Trinity, the Holy Spirit.

Father Schleck goes on to point out that the role of the Holy Spirit has certain affinities with the role of woman. The role of the Holy Spirit is symbolized by the dove and the fire. The one, the dove, manifests the innocence of sanctity, its caution and its silence, while the other, the fire, manifests love and the knowledge proper to love, the wisdom of the heart. Moreover, the Holy Spirit was sent as a kind of Principle of Re-birth to mold the human race into a new creature. This was the work he was to continue in a

silent and hidden manner by acting as the soul, the vitalizing force and power of the Church, giving birth and life to the family of God.

Like the Holy Spirit, woman exists as an inspiration for all to seek the things that are above. She is communicative, and, like the person of love whom she represents, she tends to become diffusive, to create or to prepare life, freshness, the poetry of love, service, fidelity, and care for the human family.

It is only when woman actually lives or incarnates in her own life these characteristic marks of the Holy Spirit that she arrives at the fulfillment of her mission in creation. It is then that she arrives at the vision proper to wisdom and a purified love perfected by true wisdom.

Consequently, we can say that woman's vocation and mission is to imitate and at least partially to continue in a visible way the mission of the Holy Ghost, that is, to show men that God is a God of Love, and that it is man's duty to love beyond what we see in the darkness of a deep faith and trust. Finally, woman was meant to be a perpetual sign to man of what the soul in the state of grace is—the Bride of the Lord.

### *Role of Religious*

If this is the fundamental role of woman in the world, we can expect that a call from God to the religious life would not depart from this role, but would lead the woman to a more perfect fulfillment of it. The Sister is called to take God into the world. In his recent talks and sermons, Father Parr, Chaplain at Alverno, has been re-iterating and emphasizing the concept that the religious is a sign or "sacrament" of God's life in man. God reveals Himself in us. Christ, Christianity, charity exist in the world only as they exist in us. This is the role the Sister constantly plays in the Church. It is seen in the habit she wears, the house she lives in, the bearing which marks her person, and in the very disposition of her life. God loves humanity in her person, and in her person humanity gives its loving answer back to God.

To summarize, then, the Sister's apostolate or primary mission is very much like that of the Holy Spirit with whom she has a definite affinity—to diffuse within the souls of men the gift of created love which is the common bond uniting us with God and with each other in the friendship of divine charity or in the community of love which is the Church.

What I have tried to show thus far is that the apostolate of the Sister derives meaning first and foremost from her total dedi-

cation to God. What she is as a religious is more important than what she can do. Her primary mission will be fulfilled by the first condition or her religious vocation; her secondary mission by the second, or her professional vocation. The work of teaching, though secondary in this total view, is important, and we will now examine her professional work, the subject of this talk, music.

### *Role of Music Teachers*

Traditionally, in our community, the music teachers have functioned in three areas: they have been responsible for the music of worship at divine services, the classroom music in the school, and for private instruction to individual students, particularly in piano, strings, organ, and voice. It is our concern today to view these three areas in the light of the religious apostolate, and, if possible, to determine a hierarchy of importance.

I need not remind you, I am sure, of the ultimate aim of education in our Catholic schools—the development of the whole man, and the formation of the perfect Christian. The formation of the perfect Christian implies the formation of the worshipping Christian, and with St. Pius X we must recognize the liturgy as the “primary and indispensable source of the true Christian spirit.” Our Catholic educational system is an extension of that teaching office which the Church, from the very beginning, exercised officially from the altar of sacrifice. As educators, it is our privilege and duty to be the mouthpiece of the teaching Church in the classroom. The altar, then, should be the very center and fountain-head of our Catholic life. It should and must be the very center and inspiration of our teaching vocation.

### *Music in School*

Viewing music and its place in the total curriculum, we distinguish two aspects of the music program in the school: (1) music for all, called the general music program, which includes the music for divine services and the general classroom music; (2) music for the talented few, called the special music program, which includes the private or class instruction in applied music for a more select group. In the first category it is easy to see that the classroom music bears a definite relationship to the music of the Church, and can be viewed as a remote preparation for it. If a child does not learn to use his voice in school, how can we ever hope to develop singing participation in the liturgy? The voice is the God-given instrument of every human being, and each child has a right to learn to use his voice in song.

The restoration of the liturgy to the people is one of the greatest efforts of the Church in the twentieth century. Each one of the popes from St. Pius X on has written urgent and important documents explaining the mystical body and its supreme function of worship, the liturgy. These popes stressed the integral aspect of sacred music in the liturgy, and the necessity of the people's active participation in it by praying and singing together. Ways and means of achieving active and intelligent participation have not merely been urged and spelled out, but they have been commanded.

For us, then, there is no question of what we have to do. Pius XI, in the *Divini Cultus*, says: "The study of chant and music must begin in the elementary school and be continued in the secondary school . . ." Thus, it becomes the duty of the music teacher by virtue of her special training to do all in her power to make every Catholic child in her school a singing child in order that the child may learn early in life to participate fully in the great liturgical act, the Mass. I do not mean to say that the school singing period is to be limited to Church singing. I mean that teaching children to sing, whether it be folk or fun songs, is teaching them to use their voice, their God-given instruments, in a manner as important as speech. They will never be able fully to praise God in song as adults if they never learned to sing as children.

With this ultimate view then, that every effort to make the school a singing school is helping to make the Holy Father's command for full participation in the liturgy a reality, the music teacher must regard her work in the school as her first and most important responsibility. Of course, it will be impossible for her personally to teach the music in all of the classrooms, especially in the larger schools. Nor is this desirable. Many of our grade teachers are doing a splendid job on their own. This we want to encourage, and we will continue to give them as much help as possible. However, the music teacher must assume the responsibility of the total music program. She functions as a supervisor or as a music consultant on the mission, and must be willing to give the classroom teacher needed guidance and help. She should visit the classrooms at least once weekly or bi-weekly for the purpose of introducing new units, testing, noting progress, or making suggestions and corrections.

### *Music in Church*

When the music teacher functions as organist and choir director she is engaged directly in the apostolate of sacred music. Traditionally and happily, this has been a position of honor and esteem in the Church. Pope Pius XII, in his encyclical, *Musica Sacrae*

*Disciplina*, of December 25, 1955, says: "Therefore when We praised the manifold power and effectiveness of sacred music, We spoke of something that can be a source of great joy and solace to all who have in any way dedicated themselves to its study and practice. All who use the art they possess to compose such compositions, to teach them or to perform them by singing or musical instruments, undoubtedly exercise in many and various ways a true and genuine apostolate. They will receive from Christ the Lord the generous rewards and honors of apostles for the work they have done so faithfully. "Consequently, they should hold their work in high esteem, not only as artists and teachers of art, but also as ministers of Christ, the Lord, and as His helpers in the work of the apostolate. They should likewise show in their conduct and their lives the dignity of their calling" (39).

With these words, Pope Pius XII is not stating something new. He is reiterating and confirming what St. Pius X stated in his *Motu Proprio* of 1903, Pius XI in his *Divini Cultus* of 1938, and even what other popes of previous centuries have written. With so many pronouncements regarding sacred music in the Church, it is clear that the Church regards the labors of the church musician as one of highest importance.

In several paragraphs of the *Musica Sacrae Disciplina*, Pius XII expresses his concern that priests and religious be trained in sacred music: "Great care must be taken," he says, "that those who are preparing for the reception of sacred orders in seminaries, in missionary or religious houses of study are properly instructed in the doctrine and use of sacred music and Gregorian Chant according to the mind of the Church by teachers who are experts in the field, who esteem the traditional customs and teachings and who are entirely obedient to the precepts and norms of the Holy See."

In the closing paragraphs he expresses the wish that "whoever in the Church supervises and directs the work of sacred music may be influenced by Our encyclical letter to carry on this glorious apostolate with new ardor and new effort, generously, enthusiastically, and strenuously."

"Hence, We hope that this most noble art . . . will be developed and continually perfected and that on its own account it will happily work to bring the children of God to give due praise, expressed in worthy melodies and sweet harmonies, to the Triune God with stronger faith, more flourishing hope and more ardent charity" (83).

“ . . . to those who observe Our wishes and work to promote sacred music with abundant charity, We impart the Apostolic Benediction” (85).

### *Music Lessons*

The teaching of applied music to individuals and small groups is also a form of the apostolate for the music teacher. Giving lessons to an individual is an opportunity to assist in the complete self-development of the student. The discipline involved in the practice of music, the habits of perseverance, exactness and constant striving for perfection which music helps to foster contribute greatly to the fulfillment of an individual's potentialities. God gives talent of varying degrees and kinds to human beings. We know from the Gospel that He commends the servant who utilized his five talents to procure five more talents. He intends then that a talent given be developed. An individual must consider it an obligation to foster and develop the talent he knows he possesses, and we, as teachers, must be willing to assist in this development.

The practice of music gives young children and teen-agers a positive, beneficial outlet for their energies. Perhaps our teen-age problems would be solved if there were more opportunities during the summer for boys and girls to spend their time making music in various musical organizations. The music teachers of America are so conscious of this good that more and more summer music camps are being established for the youth.

Time does not permit me to go into a long and detailed analysis of the values of music study for individuals. Let me merely remark that it is important for the music teacher to keep in mind that, when giving a private lesson, she is not only teaching music, but she is teaching a person. She is not merely teaching him music, but teaching him to use and sharpen his facilities of mind, memory, and imagination; she is helping to develop his taste for things beautiful, helping him to love and enjoy life in a rich, constructive way. Indirectly, too, she is helping him become an articulate member of the mystical body.

Likewise, we must realize the importance of teaching individuals who are students today but who may be the leaders of tomorrow. The Church will need leaders in the future to take the place of those serving her worship now, and to take the new positions constantly being created by the population explosion.

## *Hierarchy of Responsibilities*

Now that I have discussed the apostolate of the music teacher in its many aspects, it is time to turn from theory to reality. My purpose in discussing the various areas in which our music teachers function has been to indicate a hierarchy in their importance. It should be clear by now that the general music program which includes both the music for church services and the classroom music is the first and most important obligation of the music teacher, and that the teaching of applied music is important, but secondary. The number of applied music students should be reasonable, only as much as the time will allow after other primary duties have been performed. This number should not so tax the Sister that she experiences difficulty in fulfilling her religious obligations or her prayer-life. Because of the sky-rocketing of school enrollments the danger of distorting this proper balance in the music teacher's schedule has been very great in recent years. The rise in salaries and living standards, too, has enabled many more parents to pay for private music instruction for their children. Consequently, the requests and demands for private lessons have strikingly increased, causing unusual pressure for the music teacher.

The phenomenal growth of some of our schools is a recognized fact. Where, a few years ago, there were eight classrooms, today there may be sixteen, twenty, or thirty. Yet in most cases where the enrollment has doubled or tripled, the music teacher has attempted, often heroically, to continue to provide the same services to the sixteen classrooms, that she had been providing for the eight; and to continue with too large a number of private pupils.

It is obvious that a line has to be drawn somewhere. All of us must realize that it will never be possible in certain situations for a Sister to accept for private lessons all those who request instruction. The music teacher, too, must be willing to recognize this fact and to take only as many students as reason dictates and her time will permit. She should not teach in the evening. Most likely, the evening is her only opportunity (when there are no choir rehearsals or church services) to prepare herself for the next day's work, and to keep up with her professional reading and practice. Because circumstances vary so greatly from place to place, it will not be possible to stipulate an exact number as a quota of students which the music teacher may take. Perhaps the number forty, meaning the number of half-hours and not the number of students (because some Sisters take students in classes) could be considered as an average quota in places where duties in church music and classroom music are considerable.

In accepting students for private lessons, we strongly recommend careful screening. Only students with an average of 85 or B in school should be accepted for music lessons. Students with no instruments at home on which to practice should not be accepted. Perhaps first and second graders should be asked to wait until they are in third or fourth grade before applying for private lessons. An outstanding talent may be an exception to this rule. Wherever the class approach is feasible, it should be used. Class instruction for voice and strings has been used successfully for some time. Class instruction in piano requires techniques with which all piano teachers are not yet conversant. Some of our Sisters are experimenting with work in this area, and in the next few years we hope to acquaint the music teachers generally with the better methods here.

In the hope that her work and her position may be more clearly understood by all with whom she lives and works, I have presented the picture of the music teacher's apostolate and the problems besetting her. I ask you to understand that as a woman, the music teacher needs your human interest and encouragement in what she is doing. She does not perform her work for human recognition, but a little word now and then can go far in giving her needed assurance and confidence. As a religious, she needs to feel that she belongs to the rest of the religious family. Her work often isolates her from the rest of the Sisters, and, if she is the only music teacher, she is often apt to feel very much alone. She belongs to the instructional staff of your school, and, as such, should be required to attend faculty meetings. At all times and in all respects she is to be given equal status with full time classroom teachers.

As a musician it is difficult for her to understand why, in working out the school curriculum, a physical education class will be properly scheduled but the boy-choir rehearsals will not, or, why only the lowest I Q's in the school will be assigned to the general music class.

### *Administrative Directives*

A few specific administrative directives are also in order at this time. A clear and correct understanding by all will help us to further God's honor and glory by promoting harmony and smooth working relations.

The music teacher has spent years trying to equip herself in the proper knowledge of her field, in order to carry out what is expected of her. When a principal takes upon herself the planning of the choir rehearsal and the selection of music to be played and

sung in Church,, a musician is frustrated. It is very difficult for her to work happily under such circumstances, and, besides living in a state of tension, she will probably not do her work with much zest.

In the same trend of thought, it should be permitted, with the support of the principal, to make the arrangements with any lay organization or student who would substitute for her during vacation or retreat.

It is also proper and much more satisfactory for the musician to confer with the pastor in regard to the music program for certain occasions, such as Forty Hours. Often second-hand messages are inaccurately reported and for that reason she should be permitted to deal with him directly.

In places where there is more than one musician, the head musician should be responsible for the taking on of new private pupils. If the principal decides this for the younger musician without consultation with the head musician, misunderstanding may result.

Instruments in the classrooms—pianos, organs, record players—are school equipment, and should be kept in repair. Pianos should be tuned at least once a year, or, like anything else mechanical, they will not respond properly.

If the pastor wishes the musician to work with the Holy Name Society, the Christian Mothers, or another sodality in order to teach them hymns to boost the parish participation program, such help may be given, but only as long as the need for such rehearsal lasts. The work of helping our people participate in the liturgy is so important that any effort in this direction is to be commended. The September, 1958, decree states definitely that in all levels of education—elementary, secondary, and collegiate—provision must be made to spread a full knowledge of popular and sacred hymns. Any effort on the parish level, then, would be according to the mind of the Holy Father.

### *Conclusion*

In bringing this talk to a close, I want to add just a few thoughts about music. To quote Pius XII once more—he says in paragraph four of the *Musica Sacrae Disciplina*: “Music is among the many and great gifts of nature which God, in whom is the harmony of the most perfect concord and the most perfect order, has enriched men, whom He has created in His image and likeness. Together

with the other liberal arts, music contributes to spiritual joy and the delight of the soul.”

It is understood that certain types of light music have their place at various times, but to listen to only this kind of music during recreation or working hours is, to say the least, dissipating.

A convent is a holy place. Its sacred atmosphere should not be desecrated by noisy, worldly music. Here I want to repeat some of the ideas which I expressed to the grade teachers at the Music Institute last fall.

A purely human, naturalistic approach to music is not consonant with a genuine philosophy of Catholic music education. A genuine Catholic philosophy never forgets that Christ has entered into creation and into human history, and He has, thereby, caught up every phase of human life and activity, including music, into His plan of redemption and salvation. He has given a definite *supernatural* direction to human talent and genius.

For the Church, Christ Himself consecrated music as a sacramental when He and His disciples sang a hymn at the first celebration of the Eucharist. St. Paul already recognized the teaching value of music, and thus, too, the Church has always considered music, together with the other arts, as forming an integral part of a complete, well-balanced education. In the classroom, as well as at the altar, she wishes to lead her children to God through the avenues of truth, goodness, and beauty.

St. Augustine once wrote:

He who will not praise the Lord in this transitory world will be silent when the world without end has come . . . therefore, praise and bless the Lord, thy God, every single day, so that when the time of single days has passed, and there has come one day without end, thou mayest go from praise to praise.

Our common prayer is that our community of the School Sisters of St. Francis may accomplish its work in the Mystical Body so perfectly that it may present a symphony of praise to God. In this spirit, I invite you with the psalmist to “Glorify the Lord with me” so that together we may “extol His Name.”

Sister M. Theophane, O.S.F.

GREGORIAN CHANT ACCORDING TO THE  
MANUSCRIPTS

By Dom Gregory Murray

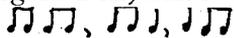
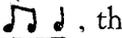
London, L. J. Cary and Co., Ltd., 1963

Several years ago I reviewed in *Caecilia* (vol. 85, p. 391) a book by J. W. A. Vollaerts, S.J., entitled *Rhythmic Proportions in Early Medieval Ecclesiastical Chant*, published in 1958. The purpose of this book is to prove that in the 9th and 10th centuries Gregorian chant was sung, not in values of equal duration (as is implied in the present-day publications such as the *Liber Usualis*), nor with "nuances" applied to basically equal values (as was maintained by Dom Mocquereau and other members of the Solesmes School), but with short and long values standing in the exact proportion of 1:2 (corresponding to eighth- and quarter-notes), occasionally even with doubled longs (half-notes). Father Vollaerts was by no means the first to make this proposition, but he presented it with a much fuller degree of documentation and wider range of application than had been done before. As was to be expected, his book was received with sharp criticism as well as with glowing praise.

Perhaps nobody supported Vollaerts more fully and unequivocally than Dom Gregory Murray. The book, which forms the subject of the present review, is devoted exclusively to the cause of Vollaerts' thesis, which is presented here much more clearly and succinctly than in the original publication. In fact, one of the main drawbacks of Vollaerts' study was its rather involved and somewhat confusing manner of treatment—almost inevitable in a work of such a novel, not to say, revolutionary character. Dom Murray's book, on the contrary, is a model of clarity and logical procedure. Whoever is interested in the problem of Gregorian rhythm, should first read Dom Murray's book and then proceed to that of Vollaerts.

Dom Murray's book is divided into two parts. Part I deals, in successive chapters, with "The Gregorian Chant," "The Chant Manuscripts," "The Different Notations," "Long and Short Notes," and "The Necessity for Comparative Analysis." Two additional short explanations, on "The Modes" and "The Music for the Mass," fall outside the general scope of the book and could well have been omitted. In Part II, entitled "The Melodies and the Manuscripts," the author treats in the greatest detail a number of specific chants

such as the gradual *Christus factus est*, the *Alleluia: Ostende*, the offertory *Meditabor*, several first-mode, fourth-mode and seventh-mode antiphons from the point of view of their rhythmic interpretation. In a detachable *Musical Supplement* these chants are given with their neumatic notation as found in the oldest mss. (Laon 239, St. Gall 359 and 339, Einsiedeln 121, and others) together with a rendition in modern note-values, mostly eighth- and quarter-notes. This arrangement enables the reader to see for himself how the principles of Vollaerts' (or Murray's) rhythmic interpretation work out in actual application. On the whole, they work out very well, although there are not a few cases in which the manuscripts disagree with each other and which have to be explained away in one way or another in order to maintain the postulate that the various mss. represent a uniform rhythmic tradition. As I have pointed out in my review of Vollaerts' book, this postulate rests on rather weak ground and may be better abandoned (cf. also the review, in the same volume of *Caecilia*, by B. Christman).

How valid is the rhythmic interpretation proposed by Vollaerts and endorsed by Murray? Nobody can help being impressed by the great amount of evidence on which it is founded. On the other hand, I cannot help feeling that the result is somewhat disappointing from the artistic point of view. Both Vollaerts (p. 89) and Murray (p. 47) state that "Gregorian rhythm is characterised by a balancing of 'pairs' . . . thus:  . . ." It is just this preponderance of duplet groups (in modern terms, of 2/4-meter), especially that of the formula  , that makes me feel ill at ease. Irregular formations such as  appear only sporadically. It should be noticed, however, that they are more frequently suggested by the St. Gall mss. than by the Metz mss. (Laon 239), which both Vollaerts and Murray elevate to the first rank.

A novel contribution of Murray is the rhythmic transcription of a number of antiphons (p. 90ff). All of them appear in straight 4/4-meter, with one or two "double longs" (half-notes) at the end of phrases. It is interesting to note that E. Jammers, in his *Der Gregorianische Rhythmus*, published as early as 1937, arrived at the same method. Murray's rendition of *Puellae saltanti* (*Musical Supplement*, p. 27, Nr. V) is note for note identical with that of Jammers (*Notenbeilage*, p. 17, Nr. 302).

Willi Apel  
Indiana University

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