

# CAECILIA



VOLUME 83 Number 1

NOVEMBER — DECEMBER, 1955

the review of catholic church & school music

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# CAECILIA

A REVIEW OF  
CATHOLIC CHURCH  
and SCHOOL MUSIC

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## CHURCH MUSIC REGULATIONS FOR THE ARCHDIOCESE OF CHICAGO

*His Eminence, Samuel Cardinal Stritch, Archbishop of Chicago, recently issued a letter to all church musicians of his archdiocese relative to approved church music. The text of the letter and the recommendations made by the Commission on Sacred Music for the Archdiocese of Chicago are printed here.*

During the past year the Commission on Sacred Music established by us in the Archdiocese has worked diligently and with much care to present suggestions on Church music that would enhance the beauty of the Sacred Liturgy and bring a uniformity with the Motu Proprio. We have examined their findings and judge them appropriate and salutary.

Therefore, by our authority, we decree that the recommendations established by the musical commission as contained in the enclosures (see below) we are sending you shall become mandatory in the Archdiocese of Chicago beginning on the first Sunday of Advent.

No deviation can or will be permitted. We ask that you bring to the attention of all interested parties these new regulations on Church music.

In our enclosure (see below) we include previously detailed legislation on church music which has the same binding force as the rules proposed to you now.

*The legislation of Church music for the Archdiocese of Chicago referred to in the Cardinal's letter as "the enclosure" follows:*

Pope St. Pius X stated: "Sacred music should possess in the highest degree the qualities proper to the liturgy, and in particular: sanctity and goodness of form." (Motu Proprio No. 2)

When referring to modern music, he says: "Greater care must be taken with regard to it, in order that the musical compositions . . . may contain nothing profane, be free from reminiscences of motifs adopted in the theatre, and be not fashioned even in their external forms after the manner of profane pieces." (M. P. No. 5)



His Eminence Samuel Cardinal Stritch

Only that type of music should be allowed in our churches which is truly holy and good art. Hence, all so-called unliturgical music should be banned, such as numbers taken directly from the operas or composed in the operatic style. Over-sentimental hymns should likewise be abolished.

Unfortunately during the past number of years a tradition of unsuitable music at weddings in the Archdiocese has grown to such an extent that the Commission on Sacred Music now deems it imperative to formulate certain detailed instructions with reference to the music accompanying these ceremonies.

It must be clearly understood that the commission does not presume to condemn these compositions as works of art or from a purely musical viewpoint. The commission has seen fit to ban them simply because they lack the essential quality of all sacred music — namely, sanctity.

Realizing however that one should not simply ban certain compositions without supplying substitutes, the commission has likewise drawn up a list of good compositions, approved by competent liturgical authorities. Many of these are already being used in a number of our churches throughout the Archdiocese.

After careful consideration of all the difficulties involved, the Archdiocesan Commission on Sacred Music disapproves the following musical compositions for wedding ceremonies in the Archdiocese:

1. *The Bridal March* from the opera "Lohengrin" by Richard Wagner and the *Wedding March* from the incidental music to "Midsummer's Night Dream" by Felix Mendelssohn. These two numbers were written expressly for performance in the theatre and therefore obviously lack the first requisite of sacred music, "sanctity".

2. The following vocal selections entitled "Ave Maria":

A. *Ave Maria* by Bach-Gounod. This concert number was originally composed by Bach as a prelude for the clavichord. To this Gounod added a melody with the words of a love song. Later these words were changed to the text of the "Ave Maria".

B. *Ave Maria* by Schubert. This was meant to be a concert number, written to the last words of a poem taken from Sir Walter Scott's "Lady of the Lake." Only the opening words of the poem are "Ave Maria." Later someone substituted the rest of the text of the "Ave Maria" in place of the original words.

C. *Ave Maria* from the opera "Otello" by Verdi; *Ave Maria* based on the intermezzo from "Cavalleria Rusticana" by Mascagni. Since these numbers are taken directly from the opera, they are not fit to be used in church.

D. *Ave Maria* by Rosewig, Kahn, Millard and Luzzi. These are all compositions of sentimental character that are "fashioned in their external forms after the manner of profane pieces" (Motu Proprio)

3. The following English vocal selections:

A. *I Love You Truly* — obviously a "profane" composition.

B. *O Promise Me* — from the opera "Robin Hood".

C. *Because* — A secular composition.

Besides the above mentioned numbers there are

many other hymns of similar character. For the present no action is being taken against these in detail. However, the commission strongly urges their discontinuance because of their over-sentimental character and proposes that in their stead more suitable hymns be used.

#### *Previous Legislation*

A. During any sung liturgical service only the Latin language may be used by the choir. However, at a low Mass, Novena service, Holy Hour (except for Benediction), hymns may be sung in the vernacular.

B. At every high Mass, both simple and solemn, the Ordinary chant parts and the full Proper chant parts must be sung. Hence, if the Mass calls for a Gloria or Credo, these must be sung in their entirety. The Proper may be sung on a psalm tone or even recto tono; but it may never be omitted, in whole or in part.

The commission recommends the following numbers as substitutes for the above disapproved selections:

1. *Wedding Music* by Rev. Carlo Rossini, two volumes of processionals and recessionals, as well as several good vocal selections. (Nos. 1, 3 and 6 in Vol. I and Nos. 1, 6, 7, 9 and 10 in Vol. II are especially recommended.) Published by J. Fischer & Bros.

2. *Approved Wedding Music* — Motets in Latin and English, the Proper of the Nuptial Mass, as well as several good organ selections. Published by McLaughlin & Reilly Co.

3. *Nuptial Mass* by Sister Mary Florentine, PHJC. Published by McLaughlin & Reilly Co.

4. *Messe De Mariage* by Dubois. (Rather difficult for the average organist). Published by Edward B. Marks Music Corp.

5. *Nuptials* — A collection of organ compositions by classic composers, such as Frescobaldi, Gabrieli, Vivaldi, etc. Published by Societe Anonima Tipografica Editrice, Vicenza, Italy.

6. *The Bride's March* by J. Alfred Schehl.

7. *Suite Nuptiale* by Caron. Published by Mello-Music Publishing Co., Winnipeg, Canada.

8. *Preludes and Chorales* by Bach, Sonatas by Mendelssohn, Chorales and other numbers for organ by Cesar Franck.

(Continued on Page 33)

## THE ROLE OF THE ALL-MALE CHOIR IN THE TRADITION AND LEGISLATION OF THE CHURCH

by John Yonkman



IT IS A PLEASURE FOR ME TO BE one of the panelists and to say a few words of encouragement on behalf of the male choirs in our church. For those who see in the formation of a male choir great difficulties I have comforting news. The problems involved and the seemingly unpleasant change-over is not as difficult as one might imagine.

Previous speakers on this panel have made you aware of the spiritual benefits, the standards of musical achievement, and the relationship of the school music program to the Church. I shall have to be a little historical and mention a few precepts concerning this important work. The emphases are on the words 'little' and 'few.' No one would attempt to describe the tradition and legislation of nineteen centuries of Catholic male singing in ten minutes. These words are not intended as a profound scholarly discourse on tradition and legislation but rather as ordinary and informal discussion.

Even before Christ established His Church there was cantillation in the temples and synagogues. Such singing was done by men. Furthermore since everything done under the Old Law foreshadowed what was to be done under the New Law, the manner of singing was accepted by the early Christians in the traditional fashion of the synagogues.

We need not go back that far, however. For us a sublime starting point is the Last Supper. According to St. Matthew 26:30 Our Lord joined with His Apostles in a hymn. It is well to think of this as the official beginning of man's singing in the Church, and bearing this important event in mind Catholic choir directors and men find in

it not only dignity and purpose, but likewise the inspiration for their worthy task and the foundation of a great tradition. Thus Our Lord Himself gave the example. When the church needed it, God sent courageous and saintly men

to promote or safeguard her sacred singing. Saint Ambrose, bishop of Milan, was such a man. He, the father of Ecclesiastical Music was so able to lead his singers that their spiritual canticles could bring an Augustine to tears. We do well today to follow the fatherly direction of Saint Ambrose and to imitate him in his zealous pursuit of congregational singing. Then there was the great Pontiff, Saint Gregory, who like Saint Sylvester founded singing schools for boys and men. Not only did these Popes give such schools papal sanction but Saint Gregory taught singing himself. Such importance was attached to these schools that qualified singers were made members of the Papal Household. From the sixth century on these choir schools spread rapidly and it was not long until every monastery and church had a *schola cantorum*. That so many have disappeared is indeed regrettable. We must remember that in the eyes of the Church they are still very important. In 1928 Pope Pius XI reminded the Catholic world that such schools ought to be reestablished. In his *Divini Cultus Sanctitatem*, he says: "Choir schools for boys should be established not only for the greater churches and cathedrals, but also for the smaller parish-churches." In this decree congregational singing is recommended in forceful terms yet the Holy Father also recognizes the important function of the choir. He further states that smaller parishes should establish a choir school. This is most important and encouraging for it recognizes the possibility of such schools in



Mr. John Yonkman

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This paper was given at the Louisville Convention of the NCMEA in spring of 1955.

small congregations. It does away with this meaningless excuse and alibi of "this place is just too small."

I wish that it were possible to discuss the contribution to Catholic music and its tradition of such men as Saint Benedict, Saint Bernard, and a long litany of other great monastic leaders. Time does not permit this. Yet, the effect of their work is as dynamic today as it ever was. An honest study will prove this. There is indeed a great challenge for a research to bring to light the real contribution of the Church to music. Her contribution is too little recognized and it would really be a good thing for the musical realm to realize to whom they are really indebted.

Laymen, too, have done a great deal. It was a layman, Palestrina, who restored religious dignity to our music when it had fallen into disgusting abuses. He not only retrieved it but left it a pure model for future imitation and craftsmanship. The men of the Netherlands and French schools, the Italian scholars, the German and Spanish church musicians as well as those of every nation have left for us wonderful examples of good church music and a correct standard of interpretation. In the United States, too, there have been and are today earnest men ever ready to give of their artistic ability to the cause of good church music. Honest and of good will, they follow obediently the regulations and precepts laid down by the Church. The many excellent choirs of men and boys singing on the National Catholic Hour and other programs are a present day inspiration for those choirs, whose purposes are exactly the same, but, who are less blessed in talent and circumstances.

Just as the Church has ever had to fight secularistic onslaughts in all her teachings and activities, so, too, she has had to champion and safeguard the correctness of her music. It is only right and natural that she should make rules and regulations about music which is the handmaid of her liturgy. From such rules and regulations come the blessings of order and harmony. A good law is a wonderful thing for in its obedience is the realization of freedom.

Canon 1264 states that the liturgical laws concerning sacred music shall be observed. This is simple, direct and leaves no room for argument. However, now and then there is a little discussion

about 'why this,' and 'why not that.' In such discussions we ought to remind each other that the Church is a Mother. Seldom does a mother make rules that are not for the best interests of all her children. Moreover, children are happiest when they obey their mother. Obedience is a virtue. The Decrees of the Sacred Congregation of Rites, the Ceremonial of Bishops, the *Motu Proprio* of Pius X and the Apostolic Constitution of Pius XI are decrees of church music which must be obeyed.

Pius X said, "We do therefore publish, *motu proprio* and with certain knowledge, Our present Instruction, to which, as to a *juridical code of sacred music*, We will with the fullness of Our Apostolic Authority that the force of law be given, and We do by Our present handwriting impose its scrupulous observance on all" (Intro.) These are the words of a Saint.

This Saint said that our music must have sanctity, goodness of form and universality. Our singers may sing chant, polyphony and also good modern church music. Above all congregational singing is to be encouraged. However, "Singers in church have a real liturgical office and therefore, women, being incapable of exercising such office, cannot be admitted to form part of the choir." The ideal way is to have the choir function as a *schola cantorum* and let all others sing congregationally.

This makes the establishment of male choirs a necessity. Many parishes now have such choirs, many do not. In earlier days when parishes were first established there were naturally many problems and an easy solution for the musical problem was the mixed choir. A striking feature of today is the amazing growth and improvement of parochial facilities. Yet, with all this rebuilding and improvement it is equally striking to find that as far as church music is concerned many parishes are still hobbling along. Just as the time comes to remodel the church, the rectory, and the entire plant, so, too, there comes a time to remodel the choir. In this remodeling many things are discarded, even if they hold a sentimental attachment. Likewise, when it comes to remodeling the music program, the right start should be made with a male choir, regardless of the sentiments involved.

Then is the time to act in accordance with the laws of the Church. In some instances an abrupt

change has been made and to the great surprise of everybody there was far less commotion and complicated grumbling than was feared or anticipated.

Example is both effective and powerful. Usually one or more good male choirs in a locality can inspire other parishes to follow. Such choirs can do much to encourage and stimulate men in other parishes to give of their efforts and talent to the cause of church music. The most encouraging sign today is that in every parish there are enough available men to form a choir. We should always remember that the choir need not be large nor does it have to sing difficult music. On the contrary a small group of willing and sincere Catholic men can do a most creditable job. Simple church music, well sung and interpreted, can be prayerful and artistic.

The basic requirements are not many. They are: A pastor who will encourage the choir; a sincere choir director; and at least a handful of willing and devoted men. Add to this a sensible repertoire, and the choir is well under way.

The number of usable men is constantly increasing. The school program is beginning to produce a little harvest and at least one good influence at the present time is the number of men singing on television, radio and in concert. The old excuse that men are not interested or available for choir duty is overworked and can no longer serve either as an obstacle or objection.

Many of our dioceses have regulations formulated by their diocesan church music commissions. These are good because they take local conditions into consideration. To be completely effective they must be backed up by the full authority of the bishop. Unless the Ordinary stands behind such regulations, they become ineffective and cannot be enforced.

Concerning the matter of Catholic male choirs it is not so much a problem of legislation as one of education. Pius X said that what is needed in the Church is an enlightened and apostolic people. This certainly applies to church music. An enlightened congregation has no difficulty understanding the Church's precepts concerning her sacred music.

Congregational singing is the best practical solution to nearly all our music problems. Here is the opportunity for everyone to sing and participate actively. So many of our difficulties are born out of ignorance. Church music has suffered because responsible leaders have failed to see the practicality of the papal encyclicals on church music. The importance of informing our Catholic people about the rules and regulations has been neglected and as a consequence church music has not been progressing as it should.

In conclusion I should like to say to the men "Consider this important and manly work. If you have an average voice, are willing to learn and like to belong to a fine group of men, then consider seriously joining your parish choir. Certainly this is Catholic Action. Why not offer your services rather than being coaxed? To sing in your parish choir is an honor, a dignity and a good spiritual investment. Take a suggestion from a great Saint, a great Apostle, and indeed a real man, Saint Paul, who said repeatedly, 'Sing ye to each other spiritual canticles and songs.'



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## CHURCH ORGANISTS SHOULD LEARN TO SING

*by Leonard C. Weigand*

IT SEEMED VERY STRANGE when I was a boy of some fourteen years of age and filled with the desire to be an organist, that such a large percentage of organists in church sounded "awful" when they sang the daily Masses in our city churches. In those days I visited different churches to learn what was the right thing to do in churches, in much the same way that a stage-struck youth goes to see plays to observe idols in the theatre.

But there were few idols indeed in my chosen field as I was to learn from my early morning excursions. I went to numerous churches and though the organ playing I heard was often fine, the singing was *weird*. I noticed, too, in my wanderings around the city that some voices which might have been excellent (had their owners subjected themselves to vocal guidance and discipline) were being stifled because of lack of training. I became convinced that vocal training must be as necessary part in the training of a church organist as the training he receives in organ playing.

Some church organists will object and say, "But I don't want to be a good singer; I am an organist." This well may be. But anyone who must sing in church has a duty to produce as devotional and prayerful vocal music as his talents will permit. Note well that talent is not enough. Training and practice are also necessary to bring out latent abilities.

In most churches the organist must sing daily Masses without the help of a choir. It would indeed be ideal to have a choir for the daily Masses as well as Sundays, but such is not the case in most places. The organist must therefore perform this task alone. How can an organist then, who sings in public at daily high Mass expect to do well when he has never had a vocal lesson in his life? Would such a person think of sitting down to play

the organ without having taken a lesson, or even years of lessons? Better still, would he dare to venture forth on the concert platform as a singer? Yet this same person with no vocal skill or training will sing daily in church where only the finest in vocal art should be offered to God.

In consideration of the purposes served by music in church, and by means of deductions made from reason, from legislation and from artistic integrity, it follows that the vocal music rendered in church should indeed be worthy of the house of God. The human voice is the Lord's perfect musical vehicle for prayerful utterances in church. Is it not worth it to cultivate such an instrument given freely, to all men by the Creator? Mark well that the organ however noble the sound it produces can only take second place to that of the human voice.

Let every organist now ask himself, "How well can I sing?" If he is serious about finding an answer to this question he will borrow a tape recorder from someone and make a recording of his own singing at the daily Masses. Then he will listen to these recordings critically as though they were made by someone else. Either a shock or pleasant surprise is in store for him. Does he like the tonal quality? Is the voice placed well? Or does it sound tight? raucous? Is he satisfied with the vowels? (How often in Gregorian chant the vowel sound becomes drastically changed in the middle of a phrase!) To begin with, does the vowel sound correct? How is the enunciation — muddled? Pitch—flat or sharp? Faulty breathing? Does the voice sound forced and is there a variety in the intensity of the tone? Or is the tone monotonous due to a lack of skill in controlling the shadings of the voice? Of course it IS difficult to sing in the morning, but this is not an excuse for lack of adequate training. I have noticed that organists who sing well usually have the best jobs.

(Remarks made by members of some congregations regarding the singing or "groaning" of or-

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ganists at daily Masses are often very uncomplimentary. If the offending organist could hear such remarks, he would perhaps be quick to repair the vocal deficiency in his musical training.)

If, after listening to the tape recording, the organist suddenly becomes aware of the unrefined character of his own singing, he should run — not walk — to the nearest and best teacher for guidance. If he is not sure whether his singing is acceptable, he should consult a teacher anyway. If a good teacher is not immediately available, he should begin by reading up on the subject. A book we might recommend, which is reliable, compact and easy to read is called "Resonance in Singing and Speaking" by Fillebrown. (published by Theodore Presser, Bryn Mawr, Pa.)

Furthermore, an organist's unskillful singing is bound to reflect itself in the singing of the choir. The choral tone of his group can scarcely be expected to be an improvement over his own. If at a rehearsal the director senses that something is wrong with the tone of the blend of his ensemble, he cannot explain the trouble to his singers if he has no technique to demonstrate what he wants. *Nemo dat quod non habet*. In addition, his lack of knowledge of the limitations of the voices he has to work with may cause him to overestimate and at times even underestimate what his singers can do. When he accepts the responsibility of training a choir, a director assumes the work of shaping an ensemble out of raw as well as refined voices. Unless he has a preconceived notion of what the tones should sound like, (and this knowledge comes primarily from training and coaching) he will not know what to do with either of these two classes of singers. The result will, of course, be no ensemble at all.

In conclusion, we need only say that the organist who must sing daily Masses and train choirs to sing in church, has a serious responsibility to investigate the matter of his own singing ability and to eliminate any glaring deficiency that may be his in this phase of musical equipment. If he accepts the challenge and begins to study singing he will find many compensations in the fact that he will at last be better prepared to fill the position he already has and perhaps to look forward to an even better position which, before his training, he was incompetent to fill.



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## ON ORGAN VOLUNTARIES

by A. L. Ayman

'Let our churches resound with organ-music that gives expression to the majesty of the edifice and breathes the sacredness of the religious rites; in this way will the art both of those who build organs and of those who play them flourish afresh, and render effective service to the sacred liturgy.'

Pius XI, *Divini Cultus*, § 8.

THE WORD 'VOLUNTARY' FOR A PIECE of music played (or occasionally sung) before or after a church service is entirely English and, in its origin, probably eighteenth-century Protestant. Nevertheless the thing itself is almost universal in places of worship which possess an organ, though its length and character vary greatly, from a few bars of improvised harmony to a full-length sonata. The most succinct definition of the word known to this writer is that in Eric Blom's little *Everyman's Dictionary of Music*, a book that every Catholic organist, as well as every general student of music, would do well to possess. Mr. Blom says that a voluntary is 'an organ piece intended for use in church, but not part of the service. In modern practice it is used only at the beginning and, especially, at the end of a service, in the latter case serving to play the congregation out.'

This suggests that at one time voluntaries were played during the service itself; which is true. In fact, even today in some Catholic churches, especially in France and other Continental countries, we frequently hear short pieces of the nature of voluntaries played at the Offertory and Post-Communion, and even at Elevation. This is specifically permitted, subject to certain rules, by various Apostolic Constitutions on Church music.

What, then, is the purpose of a voluntary, played at any point in connection with Mass, Office or Devotions? Perhaps the easiest thing is to say what *is not*, or should not be, such purpose. Its purpose is not that of displaying the technical capabilities of the organist, however great these may be. It is not that of covering the sound of the feet of the retiring congregation, or of enlivening the feelings depressed by a sombre sermon. It is not that of entertaining early-comers during the time that the merely punctual comers are arriving in church. Nor is it that of providing an opportunity

of practicing music which the organist intends to play at some recital or competition, or keeping up our technique or our acquaintance with the standard repertory.

One stresses some of these 'nots' because one has from time to time come across cases where an organist, sometimes an organist of a serious and pious character, has played voluntaries with one or other of such purposes. Before the present writer had been received into Holy Church he sometimes attended, as an observer, Mass in a large provincial church where the talented organist played operatic music at the close because he wanted the people 'to go home in a pleasant mood!' An extreme case, no doubt; but not untypical. (Actually one suspected that he was thinking more of his own pleasure in playing these excerpts than of that of the dispersing congregation in listening — or not listening — to them.)

Another organist, still very active, who has a high reputation as an executant, is fond of Variations on *Ein' feste Burg*, Luther's War-Cry hymn. When on occasion his Rector's attention was drawn to what might easily have been taken for anti-Catholic propaganda (it was not so intended, one may be sure), he replied that 'it's nice music, and probably no one knows what it is!' Well, the mere fact that one member of the congregation knew what it was, and was sufficiently interested to object when it was played after a Mass he had attended, shows that His Reverence was mistaken.

These, and many similar instances, remind one of advice given by a popular lecturer to a young man who was starting the same kind of work. 'Always remember that in your audience there is almost sure to be one person who knows as much about the subject as you do, and one who knows nothing about it.' *Mutatis mutandis* this advice might be given to the organist with reference to the choice and execution of voluntaries. Almost certainly there is at least one person who knows, and listens to, what you are playing, and one who does not know but who listens in order to gain some pleasure and some edification from it.

Some pleasure and some edification. These are the operative words. The former of the condi-

tions they suggest is permissible, within proper limits; the latter should never fail.

The fact that any particular voluntary was composed by Bach or Handel or Sweelinck or any other Protestant composer, is not, of course, necessarily a reason for putting it aside, *so long as it does not suggest thoughts and feelings unsuited to Catholics and to the occasion on which it is played*. And, it must be conceded, most of the music of these Lutheran, Calvinist and Liberal, composers does not do so. The ban on such a work, for instance, as the Dead March from *Saul*, however, reminds us that there is a certain danger in such works which has been recognized by the Ecclesiastical authorities.

That some, even 'religious' organists still play the Wedding March from Mendelssohn's *Midsummer-Night's Dream* music, or the Funeral March movement from Chopin's popular pianoforte sonata, only indicates what a long distance we have yet to go in educating Catholic organists.

To short and simple pianoforte pieces such as Mendelssohn's *Songs without Words* there is, perhaps, little objection of a purely religious kind. Even the best of them (for this purpose), however, are to many of us too suggestive of the drawing-room to be quite appropriate as postludes to Holy Mass or accompaniments to Benediction.

It has been said that 'an incoming voluntary' (the music played as the people enter the church) 'should prepare those who hear it for the worship and devotions in which they are going to take part, while the outgoing voluntary should assist them in retaining the lessons they have learnt or the devotion they have developed.' For this reason it is a good method, provided the organist has the capability to do so effectively, to extemporise on the principal Gregorian melody of the Proper of the day, or, after Benediction, on the closing hymn. If one is not a ready improviser, such voluntaries can be prepared beforehand and written down, either completely or merely suggestively, so that one has what the French call *une improvisation bien préparée*, a well-prepared extemporization. Failing this there are sufficient voluntaries to be found in published collections of such works to supply the need.

In this matter we need not be afraid of taking advantage of the many attempts which our separated brethren are making to be Catholic in their organ music by writing long or short works based

on Catholic themes. Maybe, they cut our corn, but that is no reason why we should let them steal it all. In other words, they take our melodies for their own use, but there is no liturgical or moral reason why we should not avail ourselves of their labor.

It is a common custom for organists of small ability to play as a voluntary some hymn or motet, such as Mozart's popular *Ave Verum*, César Franck's *Panis Angelicus*, the setting of *Ave Maria* usually (but wrongly) ascribed to Jacob Arcadelt, or even a tune from the Westminster Hymnal. There is nothing objectionable about this; in fact, it is far better to play a good hymn tune (alas, that not all in the W. H. or the N. W. H., are good ones) than to play some of the meretricious 'Easy Voluntaries' which the publishers supply in such over-abundance. To have their full and proper effect, however, these tunes should be carefully chosen, and be played in such a way as to suggest the thoughts contained in the words to which they belong or those which belong to the devotions just concluded. If this be done such a practice may well have effects beneficial alike to the organist and his (or her) hearers.

These, then, are just a few ideas on the subject of voluntaries suggested by the playing of them on large and small instruments and on the greatest and least occasions. What in essence they amount to is that thought, devotion, and to some extent obedience, are as necessary to this work as they are to the decoration of the church, the choice of liturgical music, even one may say to the selection of vestments and altar decorations. In fact, this last is easier, as Holy Church gives definite directions, at least in the main, as to colours, etc., while as to organ music she leaves much more to our individual discretion. Still, a voluntary should be as much an aid to the realization of the teaching of the day as these matters. It is, alas, in many — it is to be feared in most — cases merely something which affords passing, even though innocent, recreation to the player with a possible degree of entertainment to a few hearers!

Cannot we change this, either by better leading (arising from greater interest) on the part of our clergy or (which should always be the case) by more thought on our own part? And what about an occasional prayer for spiritual guidance in this matter?



## LABORER IN THE VINEYARD

MARIO SALVADOR

DR. MARIO SALVADOR is surely one of the best-known Catholic Church musicians in our country. Although but 37 years of age he has within a relatively short time risen to a place of high prominence. In the minds of most musicians his name has become synonymous with that of the city of Saint Louis where he dominates the church music scene as organist and choir director at the Cathedral of Saint Louis, and as musical director for the World Wide Sacred Heart Radio Program.

CAECILIA is happy to present to its readers a few salient facts about this young and successful Laborer.

Born in the Dominican Republic in 1917, Mario Salvador gave his first public concert at the age of ten at Kimball Hall in Chicago. In 1931 he went to Rome to study organ and theory at the Pontifical School of Sacred Music where he received his Licentiate Degree in both Gregorian Chant and Organ. While there, he studied under such famous instructors as ABBOTT PAOLO FERRETTI, professor of Gregorian Chant; RAFAELE MANARI, professor of organ; LICINIO REFICE, professor of harmony and choir director at St. Mary Major; RAFAEL CASIMIRI, professor of choral direction and director of the choir at St. John Lateran. He also studied piano under Bocca-cini, a pupil of Liszt.

Returning to the United States in 1933, he completed his academic education at Loyola University, Chicago, graduating as an honor student in 1940. While attending the University, he continued his musical studies at the American Conservatory of Music, Chicago, receiving the degree of Master of Music in both composition and organ. His instructors included the famous Dr. FRANK VAN DUSEN, LEO SOWERBY and WILHELM MIDDLESCHULTE.

In 1945, while with the United States Army in Italy, he was sent to Florence with the Army Uni-



Dr. Mario Salvador at  
Console of St. Louis Cathedral Organ

versity Training Command to teach harmony, and while there gave a series of organ concerts at Santa Croce Basilica before large audiences. Several of his own compositions were performed, including an orchestral suite played by the Florence Symphony Orchestra.

Receiving his Army discharge in 1946, he returned to his former position as organist and choir director at the St. Louis New Cathedral.

During the spring of 1954, he concertized extensively in Colombia and Venezuela, South America, and appeared on four national television and radio programs while there.

His scholastic achievements were climaxed on June 3, 1949, when he received a Doctorate in Music, *Summa cum Laude*, from the University of Montreal. Following this he published a Method of Organ playing (Gregorian Institute of America) and has recently produced two hi-fi recordings of organ music (Sacred Heart program).

Mario Salvador lives but a stone's throw away from the Cathedral. At home with him are his charming and dedicated wife, Isabelle Salvador, and their two children, Charles and Joseph.

May the Lord grant this laborer long and fruitful years of musical service.

## DOM LUCIEN DAVID, O.S.B.

1875 - 1955

With the passing of Dom Lucien David, of the Abbey of Saint-Wandrille, the Gregorian restoration loses one of its most noteworthy champions. Dom David died in his monastery at the age of 80 years after a life of dedication to the cause of Gregorian Chant. For a long while after his profession in 1899, he served as prior at his abbey. He is perhaps most widely known for his close collaboration with Dom Pothier in paleographic research, in the establishment of the Vatican Edition of chant, and in editorial work connected with the *Revue du Chant Grégorien*. He succeeded Dom Pothier as editor of this periodical.

His own writings on behalf of chant are numerous and useful. For example, his *Méthode de chant grégorien*, as well as *Le rythme verbal et musical dans le chant romain* (1933) and *Les signes rythmiques d'allongement et la tradition authentique* (1940), are widely known. In addition there are to his credit numerous musical and didactic publications prepared especially for children, publications which have achieved merited success as is attested to by recent recordings of some of his works by the S. M. studio.

It would not be possible to enumerate the lectures and courses in chant and performances of this music which he prepared and directed in France as well as outside of France. Suffice it to say that he instilled into the hearts and minds of many a lasting love for beautiful music in the house of God.

Before his death, Dom David completed the manuscript of a book about his beloved teacher, Dom Pothier. As yet unpublished, this biography of one of the leading figures of chant restoration will be eagerly awaited by all church musicians. Its publication will render homage to two men whose memory the Abbey of Saint-Wandrille must surely be proud to perpetuate.



*RECORDARE VIRGO MATER* for SA or SATB Voices and Organ by John Lee; Cat. No. 2082; 4 pages; Price 16 cts. net.

Effective in either a two-voice or a full four-voice performance this motet to the Blessed Virgin Mary expresses the prayerful sentiment of the text. Although the text is the Offertory of the Mass of the Feast of Our Lady of Mt. Carmel and of the Feast of the Seven Dolors, it is suitable at any time during the year.

•

*MARY ALL BEAUTIFUL* for Three Equal Voices by Sister Marie Kirby, O.S.F.; Cat. No. 2050; 3 pages; Price 16 cts. net.

Excerpts from the Marian Year Prayer by His Holiness, Pope Pius XII are here set for treble voices in delicate and gently flowing musical phrases.

•

*PROPER OF THE NUPTIAL MASS* set to Melodies written by Theodore Labouré, O.M.I. For Unison Voices and Organ; 4 pages; Sheet Size Edition; Cat. No. 2015; Price 60 cts. net.

•

In answer to increasing calls for a simplified setting of the Proper of the Nuptial Mass, this setting was arranged. Those familiar with Father Labouré's settings of the Proper of the Mass for the Sundays of the Church Year will recognize the melodies used here. A practical edition, it has been recommended by the Church Music Commission of the Archdiocese of Chicago. (See "Regulations" elsewhere in this issue.)

•

*SWELL TO CHOIR* Seven Organ Compositions for Church Services by Joseph H. Greener; Hammond Registration; Sheet Size Edition; 16 pages; Cat. No. 2087; Price \$1.50 net.

•

A Procession, Pastorale, Supplication, Lamentation, Benedictus, Christmas Meditation, and Recessional comprise this useful collection. Only the first two of the set are printed in this Supplement.

# RECORDARE VIRGO MATER

For SA or SATB Voices and Organ

*Be mindful, O Virgin Mother, in the sight of God, to speak good things for us, and to turn away His anger from us.*

JOHN LEE

*Andante con devozione*  
*pp*

SOPRANO  
Re - cor - dá - re, Vir - go Ma - ter,

ALTO  
Re - cor - dá - re, Vir - go Ma - ter,

TENOR  
Re - cor - dá - re, Vir - go Ma - ter,

BASS  
Re - cor - dá - re, Vir - go Ma - ter,

ORGAN  
(ad lib.)  
*pp*

*p* in con - spé - ctu De - i, *mf* con - spé -

*p* in con - spé - ctu De - i, *mf* con - spé -

*p* in con - spé - ctu De - i, *mf* con - spé -

*p* in con - spé - ctu De - i, *mf* con - spé -

*p* *mf*

Approved by the Diocesan Music Commission, Archdiocese of Boston.  
April 5, 1955

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ctu De i, ut lo qua ris pro no bis, pro

ctu \* De i, pro

ctu De i, pro

ctu De i,

*p poco accel.*

no bis bo na, ut lo qua ris pro no bis

no bis bo na, ut lo qua ris pro no bis

no bis bo na, ut lo qua ris pro no bis

ut lo qua ris pro no bis

*mf* *dim. e rall.*

\* Small notes only for S. and A. arrangement. See also next page.

*p poco a poco accel. e cresc.*

bo - na, et ut a - vér - tat in - di - gna - ti -

bo - na, et ut a - vér - tat in - di - gna - ti -

bo - na, et ut a - vér - tat in - di - gna - ti -

bo - na, et ut a - vér - tat in - di - gna - ti -

*p poco a poco accel. e cresc.*

*f atempo*

ó - nem su - am a no - bis, a

ó - nem su - am a no - bis, a

ó - nem su - am a no - bis, a

ó - nem su - am a no - bis, a

*f atempo*

*rall.* *p tempo primo*

no - bis. Re - cor - dá - re Vir - go

*rall.* *p tempo primo*

no - bis. Re - cor - dá - re Vir - go

*rall.* *p tempo primo*

no - bis. Re - cor - dá - re Vir - go

*rall.* *p tempo primo*

no - bis. Re - cor - dá - re Vir - go

*rall.* *pp* *a ppp*

Ma - ter, Vir - go Ma - ter.

*rall.* *pp* *a ppp*

Ma - ter, Vir - go Ma - ter.

*rall.* *pp* *a ppp*

Ma - ter, Vir - go Ma - ter.

*rall.* *pp* *a ppp*

Ma - ter, Vir - go Ma - ter.

# MARY, ALL BEAUTIFUL

Words:  
Excerpts from Marian Year Prayer For Three Equal Voices  
His Holiness, Pope Pius XII

Sister Marie Kirby, O.S.F.

Moderato, con anima

The first system of the musical score consists of four staves. The top three staves are for voices I, II, and III, each with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). The tempo and mood are indicated as 'Moderato, con anima'. The lyrics for all voices are: 'You are all beau - ti - ful, O Ma - ry.' The piano part features a 'Voice reduction' and begins with a piano (*p*) dynamic.

The second system continues the musical score with four staves. The lyrics for all voices are: 'You are the glo - ry, you are the joy, You are the'. The piano accompaniment continues with a *cresc. poco* (crescendo poco) marking.

The third system concludes the musical score with four staves. The lyrics for all voices are: 'hon - or of our peo - ple. A - men.' The piano accompaniment includes markings for *a poco e accel.* (a little more accelerated), *Last time only*, and *Fine*. The system ends with a *Fine* marking on the piano staff.

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

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*con moto*

O crys-tal Foun-tain of faith, bathe our minds with the e-ter-nal

O crys-tal Foun-tain of faith, bathe our minds with the e-ter-nal

O crys-tal Foun-tain of faith, bathe our minds with the e-ter-nal

*espressivo*

truths. O fra-grant Lil-y of all ho-li-ness, cap-ti-vate our hearts with your

truths. O fra-grant Lil-y of all ho-li-ness, cap-ti-vate our hearts with your

truths. O fra-grant Lil-y of all ho-li-ness, cap-ti-vate our hearts with your

*Andante, supplicando*

heav-en-ly per-fume, Re-ceive, O Most Sweet

heav-en-ly per-fume. Re-ceive, O Most Sweet

heav-en-ly per-fume. Re-ceive, O Most Sweet

*con moto, atempo*

*rit.* *f*

Moth - er, our hum - ble - sup - pli - ca - tions, and a - bove -

*rit.* *f*

Moth - er, our hum - ble sup - pli - ca - tions, and a - bove -

*rit.* *f*

Moth - er, our hum - ble sup - pli - ca - tions, - and a - bove -

all ob-tain for us that one - day hap-py with you we may re - peat be-fore your

all ob-tain for us that one - day hap-py with you we may re - peat be-fore your

all ob-tain for us that one day hap-py with you we may re - peat be-fore your

*accel.* *f allargando* *D.C. al Fine*

throne that hymn which to-day is sung on earth a - round your al - tars:

*accel.* *f allargando*

throne that hymn which to-day is sung on earth a - round your al - tars:

*accel.* *f allargando*

throne that hymn which to-day is sung on earth a - round your al - tars:

*D.C. al Fine*

# Proper of the Nuptial Mass

THEO. LABOURE, O.M.I.

Arr. T. N. Marier

## Introit

Deus Israel con - - jún-gat vos, et i - pse sit vo - bis - cum,

*Trans: May the God of Israel join you together; and may He be with you,*

qui misértus est duóbus ú - ni - cis: et nunc, Dómine, fac eos plénus

*Who was merciful to two only children: and now, O Lord, make them bless Thee*

## During Paschaltide add:

be - ne - dí - ce - re te. Al - le - lú - ia, al - le - lú - ia.

*more fully.*

## Tone I

Ps. Be - á - ti o - mnes qui ti - ment, Dó - mi - num: qui ám - bu - lant in vi - is e - jus.

*Blessed are all they that fear the Lord; that walk in His ways.*

Approved by Diocesan  
Music Commission  
Archdiocese of Boston  
June 8, 1954

Gló-ri - a Pa-tri, et Fí-li - o, et Spi-ri'- tu - i San - cto. —

*Glory be to the Father and to the Son, and to the Holy Ghost.*

Sic-ut\_ erat in princípío, et nunc, et sem-per, et in saécula saecu-ló-rum. A - men.

*As it was in the beginning is now and ever shall be, world without end, Amen.*

**Repeat Antiphon to Psalm**

**Gradual- Alleluia**

Uxor tua sicut vitis a - bún - dans in latéribus domus tu - ae.

*Thy wife shall be as a fruitful vine on the sides of thy house.*

Fílii tui sicut novéllae oli-vá-rum in circuitu men-sae tu - ae. Allelúia. allelúia.

*Thy children as oliveplants round thy table.*

-Ped.

*May the Lord send you help from the sanctuary: and defend you out of Sion.*

After Septuagesima the following Tract is sung instead of the Alleluia and its verse.

1. Behold, thus shall the man be blessed that feareth the Lord.
2. May the Lord bless thee out of Sion, and mayest thou see the good things of Jerusalem all the days of thy life.
3. And mayest thou see thy children's children: peace be upon Israel.

During Paschaltide the Gradual and the Alleluia above are omitted. The following is sung instead.

**Alleluia**

*May the Lord send you help from the sanctuary:*

*-Ped. and defend you out of Sion.*

*Ped.*

*rit.*  
 Benedícat vobis Dóminus ex Si - on: qui fecit caelum et ter - ram. Al - le - lú - ia.

*rit.*

*May the Lord bless you out of Sion: He that made heaven and earth.*

**Offertory**

In te sperávi, Dó - mi - ne: dixi: Tu es Deus me - us,

*In Thee, O Lord, have I put my trust: I said, Thou art my God,*

**In Paschaltide add:**

In mánibus tuis tém - po - ra me - a. Al - le - lú - ia.

*my times are in Thy hands.*

**Communion**

Ecce sic benedicétur omnis homo qui ti - - met Dó - mi - num:

*Behold, thus shall every man be blessed that feareth the Lord.*

**In Paschaltide add:**

et vídeas filios filiórum tu - ó - rum: pax super Is - ra - el. Al - le - lú - ia.

*and mayest thou see thy children's children: peace be upon Israel.*

**SWELL TO CHOIR**  
 Seven Organ Compositions for Church Services  
 by  
**JOSEPH H. GREENER**

Sw. Strings, St. Diap., Oboe  
 Gt. Flutes 8'-4', Sw. to Gt.  
 Ped. Bourdon, Gt. to Ped.

*To M. Ethel Day*

**PROCESSIONAL**

HAMMOND  
 A# 00 5675 320  
 B 00 5544 222  
 Vib. I

JOSEPH H. GREENER

Moderato

MANUALS

A# Gt.

PEDAL

43

Approved by the Diocesan Music Commission.  
 Boston, Mass.  
 July 12, 1955

Oboe off

Sw.

Add Sw. to Ped.  
Gt. to Ped. off

32

Add Oboe and Sw. to Gt. 4

□ Gt.

Add Gt. to Ped.

43

Detailed description: This system contains the first two systems of music. The first system has a piano part with a treble and bass staff and a guitar part with a single staff. The piano part features a melodic line with slurs and a bass line with chords. The guitar part has a rhythmic accompaniment. Performance instructions are placed above the piano staff: 'Add Oboe and Sw. to Gt. 4' at the beginning, '□ Gt.' in the middle, and 'Add Gt. to Ped.' below the piano staff. The number '43' is centered below the piano staff.

Detailed description: This system contains the third system of music. It continues the piano and guitar parts from the previous system. The piano part has a treble and bass staff, and the guitar part has a single staff. The piano part features a melodic line with slurs and a bass line with chords. The guitar part has a rhythmic accompaniment.

Detailed description: This system contains the fourth system of music. It continues the piano and guitar parts from the previous system. The piano part has a treble and bass staff, and the guitar part has a single staff. The piano part features a melodic line with slurs and a bass line with chords. The guitar part has a rhythmic accompaniment.

Detailed description: This system contains the fifth system of music. It continues the piano and guitar parts from the previous system. The piano part has a treble and bass staff, and the guitar part has a single staff. The piano part features a melodic line with slurs and a bass line with chords. The guitar part has a rhythmic accompaniment.

Sw. Strings & St. Diap.  
Gt. Melodia, Dulciana  
Ch. Clarinet, Flute 8'  
Ped. Gedeckt, Sw. to Ped.

To Irene Wilson

# PASTORALE

HAMMOND  
Ⓐ 00 7462 420 Vib. 2  
Ⓑ 00 5554 442 Vib. 3

JOSEPH H. GREENER

Rather slowly

MANUALS

Ⓓ Sw.

PEDAL

32

Detailed description: This system contains the first system of music. It features three staves: a grand staff for the manuals (treble and bass clefs) and a single staff for the pedal (bass clef). The music is in 6/8 time with a key signature of one sharp (F#). The manual part includes a 'Sw.' (Swell) marking and a box containing the letter 'D'. The pedal part begins with a measure number '32'.

Detailed description: This system contains the second system of music, continuing the grand staff and pedal parts from the first system. It consists of three staves with musical notation in 6/8 time.

St. Diap. off

Ⓐ Vib. 2  
Ch.

21

Detailed description: This system contains the third system of music. It features three staves. A marking 'St. Diap. off' is placed above the manual part. A box containing 'Ⓐ Vib. 2 Ch.' is placed to the right of the manual part. The pedal part begins with a measure number '21'.

Detailed description: This system contains the fourth system of music, continuing the grand staff and pedal parts. It consists of three staves with musical notation in 6/8 time.

Musical score system 1, consisting of three staves. The top two staves are for the piano, and the bottom staff is for the bass. The music is in a key with one sharp (F#) and a common time signature. It features a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand.

Musical score system 2, consisting of three staves. It includes performance instructions: "Vib. 3 Strings off" and "Add Vox Humana, St Diap., Tr." with a circled B symbol. Below the piano part, it says "Unda Maris, Dulc. only" and "Ch." with a circled D symbol. At the bottom right, it says "Sw. to Ped. off" and "Add Ch. to Ped." with a circled D symbol. The number "32" is centered below the system.

Musical score system 3, consisting of three staves. The piano part continues with flowing melodic lines and arpeggiated figures. The bass part provides a steady accompaniment.

Musical score system 4, consisting of three staves. The piano part features a prominent melodic line with a trill-like figure. The bass part continues with a rhythmic accompaniment.

Musical score system 5, consisting of three staves. It includes performance instructions: "Ch." and "Dulc. only with Tr." with a circled D symbol. The piano part has a melodic line with a trill. The bass part continues with a rhythmic accompaniment.

*Newly Published Masses*

*Missa Brevis "Flos Carmeli."* For STTBB and Organ. By Bruce Prince-Joseph. McLaughlin & Reilly. 80c.

*Missa Mater Amabilis.* 2 equal or SATB and organ. By Vito Carnevali. McLaughlin & Reilly. 80c.

*Mass in honor of St. Joseph.* SATB and organ. Remigio Renzi. Gregorian Institute.

*Mass in honor of St. Wilfrid.* SATB and organ. T. Frederick Candlyn. Gregorian Institute.

*Missa Te Deum laudamus.* 2 equal or SATB and organ. Don Lorenzo Perosi. McLaughlin & Reilly. 80c.

The most arresting of this set of recent masses is Prince-Joseph's short setting (without *Credo*), which favors a moderately modern idiom. Harmonically it makes free use of dissonance and chromatic modulation. Linearly, passages of simple but skillful counterpoint alternate with sections of chordal progressions. The feeling engendered by the mass is one of austerity rather than complacent lyricism. Competent choirs ought to look this over.— The other masses are respectable if not unusually striking. The Perosi setting appeared many years ago, and is here adapted to either 2 equal or 4 mixed voices. Together with Candlyn's opus, it is the simplest in the group. Carnevali and Renzi make more extensive use of counterpoint, all of it in a traditional harmonic frame.

*Various Motets*

*Omnes Amici Mei.* Palestrina, edited by J. Vranken. SATB. World Library.

*Adoremus-Laudate.* Gregorio Allegri. SATB. McLaughlin & Reilly.

*Exsultate Justi.* Lodovico Viadana, arranged for TTBB by Ruggero Vené. 2nd edition. G. Ricordi & Co.

*Veni Creator* (Doric mode). Oswald Jaeggi. SATB. World Library.

*Divinum auxilium maneat.* Oswald Jaeggi. In settings for SATB and SSA. World Library.

*Convertere, anima mea.* Ruggero Vené. SATB. E. C. Schirmer Co.

*Standard Motet Book, Vol. II.* Compiled by James A. Reilly. SATB. McLaughlin & Reilly.

The Palestrina and Allegri numbers are both quite easy polyphonic works; the *Adoremus* would serve as an excellent number for the conclusion of Benediction. Mr. Ruggero Vené, organist at the Immaculate Conception Church in Jamaica, New York, has re-edited the Viadana *Exsultate* for men's voices; this grandiose chorus will appeal to any moderately gifted ensemble and will be used as a fitting close to all kinds of festival services. The composer's original setting of verses of Psalm 116, *Convertere*, is written in an easy flowing,

**REVIEWS**

Rev. Francis J. Guentner, S.J.

traditional contrapuntal style. Swiss composer Oswald Jaeggi in his two settings of *Divinum auxilium* stays within the diatonic scale, but secures a certain originality by slightly dissonant counterpoint and the use of modernish consecutive intervals. The busy melodic lines remind one of Bach. The same composer's *Veni Creator* is somewhat more chromatic, but conveys a feeling of modality, flavored by unprepared dissonances. Mr. Reilly's compilation of motets presents some of the better known compositions of such men as Perosi, Singenberger, Witt and other Caecilians. Also included are Saint Saens' *Ave Verum* and Franck's *Ave Maria* — eighteen numbers in all, for varied occasions.

*Recent Records*

*Spanish Choral Music.* Performed by the Capilla Clasica Polifonica. Three motets by Victoria, one by Morales, four carols by Vasquez (d. 1565), and ten carols and other folk songs. Angel 35257, \$4.98.

*Motets of Andrea Gabrieli and Contemporaries.* Performed by choir of the Capella di Treviso, Msgr. d'Alessi, director. Gabrieli, Nasco, Asola are represented by seventeen motets, some for mixed voices, some for equal. Vox PL 8790. \$5.95.

*Motets of the Venetian School.* Same choir as preceding. Fourteen numbers for Men's voices by Asola, Croce, Porta, Ingegneri, & Vox PL 8610, \$5.95.

*The Little Singers of Paris.* No need to introduce Msgr. Mailliet's boys! They perform a group of carols and folk songs in their own charming way. Angel 64024, \$2.98.

*Chimes.* The grand carillon chimes of Toledo's Blessed Sacrament Church are featured by Carroll Andrews in over a dozen Christmas melodies and ten well-know hymn tunes. Gregorian Institute EL-4. \$5.95.

*Gregorian Chants.* Two ten-inch discs sung by the Benedictine nuns of St. Joseph, Minn. Record BN-1 offers Mass 1, *Victimae sequence*, *Christus vincit*, and *Te Deum*. BN-2 offers Mass 10, and responses of High Mass and various *Ite's*, along with the *Veni Sancte* sequence. Gregorian Institute, each \$4.75.

*Priest Chants at the Altar.* Illustrated instructions by Rev. John C. Selner, S.S. The various pitfalls in the priest's altar chants, and how to avoid them. Especially helpful for seminarians. Gregorian Institute. ACLP-1. \$4.75.

While these records are not of equal value, most of them can be used for one purpose or another. The choir of the Capella di Treviso sings a group of Renaissance Venetian motets, with gusto, but

with with only a modicum of artistry. These two polyphonic records are perhaps more of historic interest than artistic value. — For exemplary choral tone and blend and interpretation, much better recommendation can be given to the Angel disc of Spanish Choral Music. The selections of Victoria and Morales are well done, but I received a greater surprise from the vivacious and deeply felt folk songs. — The tunes played by Carroll Andrews on a set of carillons would make a fine holiday impression if sent out from the church tower via an amplifier. — The Benedictine nuns of St. Joseph, Minn., present a group of simple chants, accurate models for the many treble-voiced choirs in our country.

### Organ Music

Frescobaldi's *Toccate e Partite* (Part II). Edited by Fernando Germani. (2 staves) World Library of Music. \$3.00.

*Ars Organi*. By Flor Peeters. Three volumes at \$3.50 each. World Library of Music.

*Les maitres francais de l'orgue aux xvii et xviii siecles*. Edited by Felix Raugel. Two volumes at \$4.00 each. World Library of Music.

*Caecilia Collection*. Compiled and arranged by Sister M. Cherubim, O.S.F. (2 staves). McLaughlin & Reilly. \$3.00.

World Library has imported a fine selection of organ music, including some valuable editions of 17th and 18th century masters. The twelve Frescobaldi *Toccate* reviewed here are actually more like suites than the typical Bach show piece. Though his harmonic range is limited, Frescobaldi reveals a nice variety in rhythmic patterns, contrasting sections, and keyboard interplay. Good for church anytime. Flor Peeters' *Ars Organi* is a detailed and complete organ "method." The author claims that this work is the fruit of 25 years of experience, and an inspection of his instructions, of the exercises, and of the varied organ selections shows that this is an unusually complete guide to organ technique (compositions of the ancient masters as well as of the author are proposed for study.) There are copious exercises for all the stages along the way. — Raugel's edition of *Maitres francais* offers some excellent baroque organ music. Much of this music, it should be noted, is comparatively simple in style and would make a strong appeal to church organists who have no opportunity to become virtuosos on their instrument. All the best known names are here: Louis Couperin, Nivers, Le-Begue, d'anglebert, Grigny, Dandrieu, and many

others — there are 100 selections in all. — Sister Cherubim's collection also is made up of pieces written in predominantly simple style. The composers are apparently all of European origin, the majority of them being associated with the early Caecilian movement. Piel, Joseph Gruber, Plag, and Engel are among the more familiar names.

### Other Publications

*Christmas in Song*. A handy little compilation of over 100 best-loved Christmas hymns, carols, and songs, arranged or edited for SATB by Theodore Preuss and priced at 40¢ (Rubank, Inc., 5544 West Armstrong Avenue, Chicago 30). Most of the arrangements are standard, but the collection is made especially attractive by the inclusion of "The Carol of the Bells," "Sleep of the Child Jesus," "Go, tell it on the mountain." But one wonders: why is it that "Palestrina's" *Adoramus te* has become a standard part of Christmas collections?

*Easter Vigil Service*. This publication of McLaughlin & Reilly (80¢) includes all the Gregorian Chants used in the new Holy Saturday ritual. In the case of the longer tracts, alternate psalm tone verses are included. The *Lux et Origo* (mass with Brager's accompaniment) is contained as part of the music.

*Mediator Dei Hymnal*. A few years ago there were precious few worthwhile Catholic hymnals to choose from. Today one finds himself somewhat embarrassed by the opposite: the market is practically flooded — and several more are in process of publication. Mr. Cyr de Brant's new hymnal, published by Gregorian Institute (\$3.00 for the accompaniment edition) "contains melodies which have been proved worthy from both the musical and the practical point of view by their firm establishment in common use." Thus no original or very recent melodies are found in the collection, and there are no chant tunes (with the exception of the closing number, *Adoremus-Laudate*). The 110 pieces are all provided with English words, sometimes with Latin words, too. Singers who are used to the words of "Lo, How a Rose," might find it strange for a while to sing "A Great and Mighty Wonder" to the same tune; and those who number Lambillotte's *Panis Angelicus* among their favorites, might hesitate at singing "O Sacrament Divine" to this tune. Other familiar melodies also come dressed up in new verses.

## REVIEWS OF RECENT NEMMERS PUBLICATIONS

by Francis A. Brunner, C.S.S.R.

The publishing firm of M. L. Nemmers, a Milwaukee company, now headed by Dr. Erwin Esser Nemmers, has been commissioning some new work that merits thoughtful consideration. It may be questioned whether any firm ought to continue to edit works in an outmoded style, but surely no one would hesitate to commend a publisher who tries to bring to the public the works of contemporaries who are actively engaged in fitting the liturgical texts to our twentieth-century ears. Here in America the lack of interest in the new has somewhat hampered publishers. How different it is in Europe, where modern composers, using the technique of our own era, are being encouraged to write. It is a hopeful sign when we see, among the newer publications of this Milwaukee firm, not only some of the old standard works, or works in the old standard style, but also new compositions that essay the modern idioms. Here is a sampling of the works published by the M. L. Nemmers Publishing Co. in 1954 and 1955.

All the Masses reviewed below are published by the M. L. Nemmers Publishing Co.

Camil Van Hulse, *Holy Innocents Mass*. For unison voices and organ.

Van Hulse's Mass is different from the usual run of unison Masses not because the voice employs unusual melodies or rhythms but because the accompanying organ is set to newer harmonies. For anyone seeking a unison Mass for a choir — not a congregational Mass — this is something to investigate. The organ accompaniment is fairly difficult, but the voice part by itself is simple, even though Van Hulse employs a modern style and frequent chromatics and allows the organ to stray away from the melody. The thematic material used in the Mass is based on the Introit for Holy Innocents, but it is used freely, sometimes in the organ only. The Credo is the Gregorian No. 1, with interpolations; I found the interpolations a bit jarring, because of the difference in style and harmonic background. This reviewer found the *Sanctus* and *Benedictus* most to his liking. Both are short, melodic, well-knit. But the whole Mass is a worthy composition and adult choirs — where

the congregation has not yet learned to sing the ordinary of the Mass — will find it a pleasant one to use in place of the Gregorian, since it moves along at an even clip.

Joseph McGrath, *Missa Monodica*. For unison voices and organ.

McGrath here writes a simple, straight-forward Mass in the small range of an octave from middle C. The delightful tunes are easy even for the least experienced choir. And the themes are repeated, so that it is not hard to learn; thus the *Benedictus* is built on the *Kyrie*, and the *Agnus* likewise ends with the same theme. The Credo uses recitative with psalm-like cadences, but with a more elaborate interpolation at "Et incarnatus est." The organ accompaniment is equally simple and invariably sustains the voice without intruding. The idiom is conservative without being unconscious of the newer tendencies in harmonic structure. Here is a Mass that should prove a boon to a boy choir group or other young choirs.

Sister Marie Cecile, C.S.C., *Simple Mass in honor of Our Lady of Grace*. For unison voices and organ.

This unison Mass is different from what we just described in that it is absolutely diatonic — not an altered note in the eight pages of music.

Though in measure, the melodic line reflects something of the chant idiom. It is singable and easy, and the organ accompaniment — at times a bit heavy — is not difficult. The Credo intermixes 4/4 and 5/4 signatures — with some dubious accents. On the whole it is a Mass to be recommended to young choirs seeking something not too startlingly different, something conservative.

Sr. M. Gilana, O.S.F., *Mass in honor of Mary Queen of the Universe*. For one or two voices and organ.

Here is a Mass that is solidly conceived along traditional lines. It is basically unisonous; the second voice looks like an after-thought, although it is fitted in quite pleasantly. The style is that of the Cecilian school, with the organ acting simply as an accompaniment and the harmonies and rhythms unmannered and unobtrusive. No choir should find this the least bit difficult.

(Continued on Page 40)

## EXPERIMENT IN SOLESMES

by Rev. Robert Stahl, S.M.

THE SUMMER OF 1955 WILL LONG BE remembered by two widely separated groups — twenty-seven Americans who with bag and baggage descended on Solesmes, France, for a month's stay, and the town-folk of Solesmes. For the Americans it was a delightful month spent at the world center of Gregorian Chant. For the town-folk of Solesmes it was exciting too: the two small hotels did capacity business, the post office was sold out of stamps the first day, the mailman was busier, and the town bakery did a thriving business.

Organized by DR. CLIFFORD BENNETT, head of the Gregorian Institute, Toledo, Ohio, the Solesmes Abbey Summer School took its first group abroad during the past summer. Enrolled were 27 people from eleven states, Canada and the Philippines: eight priests, nine sisters, six lay-women and five lay-men. From California came 2, Colorado 2, Illinois 1, Iowa 3, Louisiana 4, Minnesota 1, Missouri 4, New Mexico 1, New York 1, Ohio 3, Texas 1, Canada 3, and the Philippines 1. FATHER CLEMENT J. McNASPY, S.J., was the summer session director.

On June 30 we met at the Leo House in New York. After distribution of tickets and final instructions we were taken to the airport in a chartered bus. At the airport the 44-pound baggage limit became a major hurdle, but after the overburdened distributed a few items — I found myself with a travelling iron and a box of soap — we boarded an Air France plane. After a smooth overnight flight we landed in Paris. The French customs officials were swift, courteous, and uninterested in what we were carrying into the country. At the airport a chartered bus was waiting for us. After a stop in Paris for lunch we started the 110 mile trip southeast to Solesmes in the department of Sarthe. A stop in Chartres gave us a glimpse of its magnificent cathedral and after another in Le Mans we went merrily on our way wondering what the Europeans must think of the American churches we call cathedrals. About 9:00

o'clock that evening we reached the village of Solesmes, quaint, picturesque, ancient, and dark. FATHER DAVID, O.S.B. was on hand to officially welcome us. After the fuss of unloading travellers and baggage we were billeted in the two pensions, the Grand Hotel and the Pension Jeanne d'Arc.

Having arrived in rain the night before we were greeted with beautiful weather the next day, a token of the French weatherman's offering during our entire stay. The Abbey of Solesmes, restored in 1833 by Dom Gúeranger, is a magnificent sight, large, solid, and peaceful. The monks daily chant or recite the entire Office in the Abbey church, beginning with Matins at 5:30 in the morning and closing with Compline at 9:30 in the evening. Highlighting each day is the Solemn Mass at 10:00 o'clock. The Mass is sung by the monks; outsiders do not sing. Attending this Mass every day for a month is truly an invaluable experience. Daily we followed the Mass, Liber in hand, and daily we became more convinced than ever that effect is not the thing sought, rather it is prayer: once singing the Mass ceases to be prayer it becomes so much vocal exercise and not much more. The Mass at Solesmes is usually sung unaccompanied; at times a small chancel organ is used to support the voices. And at times there is an occasional loss of pitch. The ceremonies are done beautifully, maybe a bit on the slow side, but with grace and precision. The overall effect on the visitor is quite overwhelming.

In the afternoon we had a daily two hour class with DOM JOSEPH GAJARD, O.S.B., Choirmaster of the Abbey. Dom Gajard is a simple, humble, likable scholar. We found him easy of approach and patient with our endless questions. The object matter of the classes was mainly centered around the rhythm of the Chant and the finer points of interpretation. Under his guidance we sang many chants until he was satisfied. He was pleased to hear us spontaneously "raise the roof" with The Star Spangled Banner as he entered the class room on July 4; and on July 14, Bastille Day, he beamed at our *Marseillaise*. The famous Salle

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Father Stahl is director of music at Notre Dame Seminary, New Orleans.

de Paleographie is within the monastic cloister; one of the class periods was held there for the men. To accommodate the women some of the precious manuscripts were taken to one of the parlors. The entire group was able to examine the manuscripts and better appreciate the great work of restoration that has made Solesmes world famous.

Occasional visitors came to the class. About the middle of July an English Jesuit scholastic, as English as a hawthorn tree, spent a few days with us. Apparently he had never before met an American nun and his chief contact with Americans was the American movie. When introduced to some of the nuns in our group, he said, "By Jove, it is extraordinary to hear a nun talk with a Betty Grable accent."

In the evenings we were free. Many times we gathered at the Pension Jeanne d'Arc to sing polyphony — not an organized class, just an informal group singing for the sheer joy of it. Some nights we walked the two miles to Sablé, a small town along the Sarthe and the railroad station for Solesmes. Wednesday of each week was our "tour" day. By chartered bus we visited Chartres, Le Mans, Mont St. Michel, Tours, the Chateaux in the Loire valley, and Lisieux. In the old abbey church at Mont. St. Michel, now a state tourist attraction, we shocked both guides and tourists by boldly singing a firm lusty *Salve Regina*. Near the Normandy Landing Beaches we visited the beautifully kept American Military cemetery of St. James. Its dignity and beauty made us feel proud of the American military; but the thought of the thousands of young Americans buried there is truly overpowering. Aloud we recited the *De Profundis* for them. After the prayer it was quite noticeable how the group drifted apart to read inscriptions on the white crosses, each apparently a little self-conscious of his damp eyes.

Many friends in the states asked about living conditions at Solesmes. The American who goes to Europe and expects American standards of living is in for a surprise. And by the same token the American who is unwilling to overlook small differences in national habits should prepare for a jolt. We lived comfortably but not luxuriously. The Grand Hotel in Solesmes is quite satisfactory

but it is not grand. In rural France the bathtub is a scarce item but diligent search can turn up one.

Our month's stay in Solesmes was a rewarding one. One does not go there to study neums and modes; the elements and theory of the chant can be learned at home. What Solesmes offers is a kind of soaking in the atmosphere of the Chant and Liturgy: you come away refreshed with new inspiration and re-newed convictions.

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### New Chicago Regulations

(Continued from Page 3)

9. *Ave Maria* by Arcadelt, Biggs, Mauro-Cotrone, Rev. Carlo Rossini, Schehl, Franck, Tatton and Refice.

10. *Cantate Domino*, Vol. II, by Refice. Contains 12 excellent vocal selections for various voices. Published by Associazione Italiana S. Caecilia, Roma.

11. Hymns both in Latin and English from an approved Hymnal — such as *St. Gregory's*, *Pius X*, *Mount Mary*, *Westminster*.

A. *Panis Angelicus* by Cesar Franck.

B. *The Lord's Prayer* by J. Alfred Schehl.

C. *Ave Verum* by Mozart.

D. *O Sanctissima*.

12. Gregorian Chant selections — *Ave Maria*, *Salve Regina*, *Ave Verum*, *Adoro Te*, etc.

For a more complete selection of approved religious organ and vocal music one may consult the White List of the Society of St. Gregory of America.

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# A CHOIRMASTER'S NOTEBOOK

## TONAL AND DICTIONAL DRILLS FOR CHOIRS

by Theodore N. Marier

THE ATHLETIC COACH WHO produces a winning team year after year with whatever talent the student body of the school can supply him, achieves his success by careful planning. The routine of discipline to which he submits those placed under his charge has to be nothing short of formidable. In fact, the planning and patient enforcement of his special brand of discipline covering the skills of the sport is inevitable in view of his determination ultimately to win the game. Now the chorus master too, who year in and year out produces an outstanding group of singers, like the successful coach of the athletic team, has a routine of special drills through which he hopes to build his ensemble. For the choral director these drills are such as will develop impressive choral music. It is no accident if his group sings consistently with tonal beauty, text clarity and convincing expression. He plans to have his chorus sound that way. His end product is foreseen in the beginning and so definite steps are taken to achieve the desired result. He knows as you and I know that singers, young and old, rarely come to him endowed by nature with the skills necessary for performing good music well. The refinements of the choral art have to be taught these people by concentrating rehearsal time on the details of the music and through drills, to stimulate, direct and shape their latent musical talents. In his book entitled "Choral Conducting" Dr. Archibald T. Davison of Harvard University makes the following statement which he declares to be his creed:

Good choral singing is impossible without unremitting attention to small details, heartlessly but tactfully insisted upon.<sup>1</sup>

It is our purpose here to investigate certain categories of these small details which must be "heartlessly but tactfully insisted upon." Our discussion will center first around drills on vowels and diphthongs. As will be noted the purpose of these

drills is to make sung vowels and diphthongs secure in the matter of range, color and intensity; secondly, we shall discuss a few types of practice patterns or drills on consonants through which words, and ultimately the idea contained in words, are given shape and meaning.

### Tonal Drills

The vowel carries the musical line. It is in the vowel then that we find the most immediate means of achieving beauty in song, and for this reason it, that is, the vowel, should at the outset of the training period receive the lion's share of our attention. The tones or vowels emitted by our singers must be beautiful to listen to whether as sounds they are loud, soft, high or low. That they be beautiful is of the essence for they have no other reason to exist at all. We often refer to the tonal beauty of this or that singing ensemble as having an ideal "blend" of the voices.

It is consoling to realize that the establishment and maintenance of such an ideal blend or tonal homogeneity in the choral ensemble throughout the color range of the vowel palette is within the reach of all of us who must take raw vocal material each year and produce a chorus out of it.

Let us first investigate the constituent elements of vocal tones and then consider how through drills one can systematically construct good choral sounds out of these elements.

The *principal* vowel sounds in Latin and English which in the aggregate comprise the singer's compendium of tonal resources, are the following:

### LATIN

#### Single Vowels

a	(ah) as in pater
i)	(qui
y)	(ee) as in (synagogus
j)	(jam
ae)	(aeternum
oe)	(eh) as in (coelo) (Not a diphthong as in the English laden)
e)	(regnum

The above paper was given at the Catholic University Music Education Workshop in June 1954.

<sup>1</sup>A. T. Davison, *Choral Conducting*. (Cambridge, Mass. Harvard University Press, 1940) p. 71

- o (oh) as in *gloria* (Not a diphthong as in the English *rose*)
- u (oo) as in *tuo*

*Diphthongs* — usually written as one syllable beneath one note of music.

- au (ah-oo) as in *laus*
- eu (eh-oo) as in *euge*
- ei (eh-ee) found only in *Hei*
- ej (eh-ee) as in *ejus*
- ui (oo-ee) as in *alleluia*

Special note:

ou as in *co-u-tuntur* is treated as two separate vowels to which is assigned a note of music.

ai as in *a-it* is treated as two separate vowels also.

ENGLISH

*Single Vowels*

- a as in *father*
- a as in *all*
- a as in *bat*
- r has *ah* sound as in *arm*.

Some authorities prefer to give this consonant the sound of the vowel “ah” as in *father* when it appears before another consonant in the same syllable. Preference here is given to “ah” over the flipped r or the American curved tongue r.

e as in *meet*

y as in *you*, many has the sound of ee at the beginning or end of a syllable.

e as in *bed*

e as in *early*

i as in *it*

o as in *only*

o as in *other*

ou as in *rough*

u has the oo sound as in *blue*. (See “u” as diphthong below)

w as in *won* or *low* at the beginning or end of a syllable has the oo sound. In fact it has a *double-oo* sound, from which it gets its name.

Example, the word “town” is sung: tah-oo-nn.

u as in *full*

u as in *gulp*

r has the “uh” sound as in *gulp* when it appears at the end of a word before a rest.

Example, *Father* is sung: fah-thuh (rr)

*Diphthongs* — two vowels written as one syllable beneath one note of music.

- ai) (gait
- a) (eh-ee) as in (date
- ay) (day

i (ah-ee) as in *night*

y (ah-ee) as in *rhyme* when it is found

in the middle of a word. (see above when “y” appears at the beginning or ending of a syllable).

o (oh-oo) as in *rose*

u (ee-oo) coming after some consonants

such as D, H, L, M, T, and the double LL, or at the beginning of a word as in *use*, *duty*, *student*, *humor*, *lute*, *music*, *tune*, *illusion*.

oi (oh-ee) as in *coin*

oy (oh-ee) as in *boy*

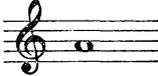
ow (oh-oo) as in *know*

ow (ah-oo) as in *now*

*N.B.* In practice a place in the rhythmic scheme must be made for the second sound of the diphthong, otherwise the true color of the syllable will not be projected. Usually the second vowel receives one pulse of music in moderate tempo. If the note under which the diphthong appears has but one pulse, then one half the time value is given to each of the vowels. This general rule holds in the performance of chant as well as figured music.

(Exception: u as in *duty*. Here the second vowel takes precedence).

Examples:

<u>Diphthongs</u>		♩ = 72
<u>As written</u>	( $\frac{4}{4}$ time)	<u>As sung</u>
		
day		deh - ee
night		nah - eet
rose		roh - ooze
now		nah - oo
laus		lah - oos

*Triphthongs* — three vowels or two vowels and a sonant written under one note of music.

-ire rhymes: ah-ee-uh (see letter "r" under English single vowels)

-air rhymes: eh-ee-uh (see letter "r" under English single vowels)

-oil rhymes: oh-ee-ll (the letter "l" is actually less than a vowel and more than a consonant, sometimes called a *sonant*. See below under consonants)

-our rhymes: oh-oo-uh as in *our*, *hour*

-ain rhymes: eh-ee-n as in *rain*

-ame rhymes: eh-ee-m as in *game*

Examples:

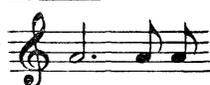
Triphthongs

As written



pair  
oil  
our

As sung



peh - ee-uh  
oh - ee-ll  
ah - oo-uh

Drills on vowels may be divided into several types. They may be given to voices at any stage of physical maturity. Keeping in mind that the vocal organism is a delicate tissue, the conductor needs to safeguard against forcing the extreme ends of the intensity and pitch ranges. The drills should be located at first in the center of the tonal range of the singers and gradually moved toward the extremes.

These vowel drills have as their function, if properly administered, to act as a check on breath control; to afford the conductor and singers an opportunity to inspect the exact color of the vowel and to make it secure over changes of pitch and intensity; to develop a good legato on the vowel without slurring or scooping; to develop a keen sense of scalewise and skipwise pitch accuracy; to establish a sense of melodic direction for the singers.

In particular the drills may be divided as follows:

1. *Long Tones on one breath* — include *crescendo* and *decrescendo* at different pitch levels. Unison and chordal drills here are profitable.

This drill will correct sagging of tone after the first few pulses of the rhythm. By "long tone" we mean at least 16 pulses with metronome set at 72/pulse.

2. *Diatonic Scale Lines on a vowel introduced by "l" or "n"* — with crescendo at either end.

This drill will correct poor legato.

3. *Arpeggio formations* in diatonic sequence. Permit individual voices to continue to sing up or down only so long as it is comfortable for them to do so. As soon as the exercise goes beyond a singer's comfortable tonal reach he should be advised to cease singing.

This drill aims at good lift and correction of scoop.

Introduce vowel with "l" or "n" as above.

4. *Melodic formations* — excerpts from chants. This drill aims to preserve the purity of the vowel throughout the musical phrase.

(one breath for each)

lee \_\_\_\_\_  
lah \_\_\_\_\_  
loh \_\_\_\_\_  
loo \_\_\_\_\_

lee \_\_\_\_\_  
lah \_\_\_\_\_  
loh \_\_\_\_\_  
loo \_\_\_\_\_

lee \_\_\_\_\_  
lah \_\_\_\_\_  
loh \_\_\_\_\_  
loo \_\_\_\_\_

(To be continued)

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## NAMES · PEOPLE · DOINGS

### CHORAL WORKSHOPS IN BOSTON

On September 24th and October 29th choral workshops sponsored by McLaughlin & Reilly Company were held at the Company's new Huntington Avenue location in Boston. The organists and choir directors of the Archdiocese were invited to attend. At the first of the two meetings Mr. JAMES WELCH, Director of the Welch Chorale of New York, discussed techniques of tone and diction and made special reference to unaccompanied polyphonic music. He also illustrated his presentation with excerpts from his own recordings as published by Lyrachord. At the second of the meetings Mr. ALEXANDER PELOQUIN, Director of Music at Boston College and conductor of the Radio and Television Chorale of Providence, discussed Christmas repertoire. In order to illustrate his own recently published compositions and arrangements, many of which were specifically designed for Christmas programs, he conducted members of his Providence Chorale group.

### NCMEA UNIT FORMED IN BOSTON

On November 12th the Catholic music educators of the Archdiocese of Boston met to form a unit of the National Catholic Music Educators Association. Elected officers include: President, — Mr. THEODORE MARIER; Co-Vice Presidents — SISTER MAGDALEN JOSEPH, S.N.D., and SISTER MARELLA, C.S.J., Secretary-Treasurer — Rt. Rev. TIMOTHY O'LEARY, Diocesan Superintendent of Schools.

Plans for the coming year are being directed toward the national convention next April. A choir of approximately 1200 boy voices and 300 men's voices is being assembled from the schools and choirs of the Boston Archdiocese to take part in the opening Pontifical Mass which will be celebrated by His Excellency, Archbishop RICHARD J. CUSHING. A violin class of some 95 sisters under the guidance of Dr. GEORGE BORNOFF will give a demonstration of string teaching techniques at the convention.

### FATHER SCHMITT ELECTED PRESIDENT OF MUSICIANS UNION

For the first time in history a Catholic priest has been elected president of a labor union. Rev. FRANCIS P. SCHMITT, Director of Music at Father Flanagan's Boys Town, was recently elected head of Musicians' Local 70, an affiliate of the American Federation of Labor in Omaha, Nebraska.

### CHOIR OF 2,000 VOICES HONORED ST. CECILIA LAST NOV. 22

More than 2,000 boys and men from 52 different choral groups of the Archdiocese of Chicago lifted their voices in song in honor of St. Cecilia last Nov. 22 in a moving ceremony at the Cathedral of the Holy Name. A solemn pontifical Mass was celebrated by His Em-



Mr. James Welch

nence Cardinal STRITCH, who later delivered an inspiring sermon to the choristers.

The VERY REV. MSGR. CHARLES N. METER, director of the Cardinal's Cathedral Choristers and President of the American Federation, was in charge of the celebration, and directed the musical program, which included the Gregorian Mass "Cum Jubilo" and several motets and hymns. The Gregorian Proper for the feast of St. Cecilia was sung by the Quigley Seminary plain chant choir directed by the Rev. JOSEPH MROCZKOWSKI. The Little Singers of Paris presented several motets under the direction of the Rt. Rev. MSGR. FERNAND MAILLET, president of the International Federation.

### MASS FEATURES BEAT OF TOM-TOMS

A new Mass featuring the best of tom-toms has had its first performance in Ouagadougou, Ivory Coast, French West Africa.

The Mass is the work of Rev. ROBERT OUEDRAGO and was performed in the Cathedral, the largest church of the White Fathers in West Africa.

The composer has included many elements of the popular chants of this Mossis tribe.

### A.G.O. REGIONAL CONVENTIONS FEATURE CATHOLIC MUSICIANS

*Providence, R. I.*

The Rhode Island Chapter was host to the Southern New England Regional Convention from October 9—12. Among the outstanding performances given at the convention was the one by the Radio and Television Chorale of Providence under the direction of MR. ALEXANDER PELOQUIN on Tuesday evening at Alumnae Hall, Pembroke College. The program was entitled "Songs of Faith" and included church music of the 16th to 17th Centuries in Western Europe, Christmas Carols from Eastern and Central Europe, as arranged by Mr. Pelouquin, and a first public performance of the "Missa Sancti Bernardi" written by Mr. Pelouquin. The Providence Journal commented as follows: "The first performance anywhere of Pelouquin's 'Missa Sancti Bernardi' was a moving experience . . . In the musical material incorporated in every section there was beauty and reverence presented in an absolutely fresh manner. The unity of ideas, quoted skillfully from one section to the other, and the astonishing radiance of the modal changes made this music something to marvel at." REV. NORMAN LEBOEUF, Director of Music at Our Lady of Providence Seminary, read brief commentaries on the music that was presented by the chorale.

*Louisville, Ky.*

A three-day Regional Convention of the Ohio Valley A.G.O. chapters was held October 17 — 19 in Louisville. A lecture-demonstration of music for the Catholic liturgy was given by DOM RUDOLPH SIEDLING, O.S.B. and the Schola Cantorum of St. Meinrad's Abbey.

### ALBANY NCMEA and DIOCESAN ACTIVITIES

On October 12th, the Albany Unit of the NCMEA convened for choral, organ and piano clinics. The meeting marked the 14th year of the unit's musical activities. SISTER M. ROSALIE, R.S.M., music coordinator for the Albany Diocese, and her committee planned a full day's program for the members. In the morning there was a choral clinic for all the members directed by MR. THEODORE MARIER of Boston. In the afternoon MR. MAXWELL ECKSTEIN gave a demonstration of his piano course to the teaching sisters and at the same time Mr. Marier presented organ materials to the organists who convened in the choir galley of the cathedral. MR. JOHN FITZGERALD, Organist-Choir director of the Cathedral of the Immaculate Conception in Albany was chairman of the organists' meeting and MR. RENATO ROLANDO was chairman of the vocal meeting.

HIS EXCELLENCY, THE MOST REV. WILLIAM S. SCULLY, D.D., Bishop of Albany recently announced the establishment of a music commission for the diocese. Members of this commission include REV. JOHN J. GAFFIGAN, Director, REV. FRANCIS P. MELFE, REV. KIERAN PATNODE, O.F.M. CONV., REV. FRANCIS G. JANIS, REV. J. JOSEPH DELANEY, and PROFESSOR JOHN W. FITZGERALD.

The commission on Church Music will have as its competence, the direction of music in the Church ceremonies throughout the diocese in keeping with the Motu Proprio of St. Pius X. and the accepted standards of liturgical music.

### THE LITTLE SINGERS OF PARIS

MSGR. FERNAND MAILLET and his Little Singers of Paris spent a busy two months during their recent concert tour of the U. S. A. The tour started with a concert in Boston on October 14 and continued without interruption for approximately eight weeks taking the singers west and south.

The Sixth Congress of the International Federation will be held in Paris in July of 1956. More than 5000 boys are expected to take part in this congress among whom will be choirs from the United States.

Angel Records released a long-playing record of the Little Singers on September 1st. The 10" recording was made in Paris and includes highlights of the program which they sang on their recent tour.

### NEW YORK CHOIR SINGS NEW CHRISTMAS WORK

The Rockefeller Choristers, Rockefeller Center, New York, gave three concerts in December on all of which they sang MR. JOSEPH MARTUCCI's recently published composition: "In David's Town." (M. & R. Co. 1806)

### GRAIL GROUP PRESENT ADVENT DRAMA

On December 3rd, 4th and 11th, THE GRAIL, lay apostolic movement for women, presented an Advent drama "Desired of Nations" in three eastern cities, Brooklyn, New York and Philadelphia. The program which included audience participation, aimed at conveying a living experience of the spirit of Advent — mankind's longing for God from Abraham and the Prophets of the Old Testament to modern man still seeking for the fullness of Redemption.

### BISHOP SHEEN OFFERS MASS IN ENGLISH

More than 100,000 persons saw and heard Church history in the making as Auxiliary Bishop Fulton J. Sheen of New York celebrated the first Pontifical Mass ever said in English. The Mass was celebrated in Uniontown, Pa., on Labor Day.

An indult granted by Pope Pius XII permitted Bishop Sheen to offer the Mass in the Byzantine Rite.

It was the concluding ceremony of the 21st annual pilgrimage of members of the Pittsburgh Greek Rite Diocese to the Shrine of Our Lady of Perpetual Help at Mount St. Macrina Convent of the Sisters of St. Basil the Great.

From all over the country adherents of the Byzantine Rite came here to participate in the historic event. They united their prayers for the conversion of Russia, the intention of the pilgrimage.

"Blessed is the Kingdom of the Father, Son and Holy Ghost now and forever and into the ages of ages." This was the first sentence intoned by Bishop Sheen. Except for the Consecration and some doxologies recited in the Old Slavonic language of the Byzantine Rite, the Mass was sung in English. A Greek Catholic chorus, directed by FATHER MICHAEL HREBIN, sang the responses in English.

### POLISH SEMINARIANS ON CBS

The Schola Cantorum of Ss. Cyril and Methodius Seminary, Orchard Lake, Michigan, appeared in its 18th annual Christmas Broadcast over the CBS network Wednesday, December 21 from 10:15 to 10:30 P. M. (EST)

The choir composed of thirty seminarians studying for the priesthood represent twelve States, Canada and Poland. Since 1938, the chorus has been shortwaved to South and Central America and transcribed for the "VOICE OF AMERICA." In recent years this choral group has prepared several programs for "RADIO FREE EUROPE." Other projects include two album recordings for RCA Victor and five telecasts.

The Schola Cantorum broadcast consisted of Polish Carols, or Kolendy interspersed with a commentary on century-old Polish customs and traditions. These Christmas selections are an expression of profound religious convictions which the Poles centuries ago have drawn from the birth of Christ at Bethlehem. Some date back to the 14th and 15th century when musical form was limited to plainsong style.

FATHER HENRY A. WARAKSA, director of Gregorian Chant and Polish Hymnology at Orchard Lake, is a graduate of the Detroit Institute of Musical Arts and the New York, Pius X School of Liturgical Music. Beside conducting the Schola Cantorum in their many broadcasts and recordings, he is also noted for the musical arrangements and harmonic settings of Polish hymns.

### LEE S. BURNS TO LOS ANGELES CATHEDRAL

LEE S. BURNS has been appointed organist of the Cathedral of St. Vibiana, Los Angeles, assuming the duties of the position September 1, the Feast of St. Vibiana. The instrument at the Cathedral is a four manual Wangerin organ of fifty-five ranks, built in 1929.

Last season Mr. Burns presented the organ music of Catholic composers in two recitals at the University of California, Los Angeles, where he received his bachelor of science degree in June. The programs included the following works: The Concerto in A Minor, Antonio Vivaldi; The "Chorale in B Minor," Cesar Franck; Toccata on "Deo Gratias," Richard Keys Biggs; "Grand Jeu et Duo," Pierre DuMage; "Magnificat V: He, remembering His mercy, hath holpen His servant Israel," Marcel Dupré; "Improvisation: Allegro Giocoso," Camille Saint-Saens; and "Rhapsody on Two Noels," Jean Langlais.

Mr. Burns will next be heard in a recital before the Los Angeles Chapter, American Guild of Organists in October.

### WINDSOR GUILD SPONSORS CHURCH MUSIC LECTURES

The Windsor Guild of Catholic Choir Directors and Organists under the patronage of HIS EXCELLENCY, J. C. CODY, BISHOP OF LONDON, Ontario, completed a most successful series of lectures in Liturgical Music this fall at Sacred Heart auditorium. A large group of organists and choir directors from the Windsor and Detroit, Michigan, areas attended the sessions.

MR. W. J. SPITZIG, guild founder and director, opened the series with a talk on Gregorian Chant. REV. W. J. O'FLAHERTY, guild moderator, spoke on the Sacred Liturgy. REV. L. T. POISSON, presented a talk on Gregorian Modality. Mr. Spitzig concluded the talks with a dissertation on Polyphonic Music and Holy Week Ceremonies.

### 'SINGING PRIEST' ON UNITED STATES TOUR

REV. SYDNEY MACEWAN, Scotland's singing priest, is here for his second concert tour of the United States. He is booked for 20 recitals in six weeks — double the number he gave last year. All proceeds are turned over to the Diocese of Argyll and used for charity or church expansion.

The tour is sponsored by the National Arts Foundation, a non-profit educational organization. The priest's schedule included a recital in the Grand Ballroom of the Waldorf Astoria Hotel here Oct. 9 arranged by the Oriol Society.

The 45-year-old priest received an honorary Doctor of Music degree from the Catholic University of Windsor, Ontario, on October 21. The degree, first of its kind ever given by the Canadian university, was bestowed in recognition of "services to Celtic music."

Father MacEwan began recording Celtic folk songs 21 years ago while studying singing at the Royal Academy in London. His latest record, a long-playing one, was brought out here by Columbia Records early in October. Along with the folk songs that are his specialty, it includes two Christmas carols: "Come to the Manger" and "See Amid the Winter Snow."

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### Nemmers Publications

(Continued from Page 31)

M. L. Nemmers, *Requiem Mass and Libera*. For 1, 2 or 3 voices.

The Masses published by Nemmers here reviewed are of widely diversified types, with stylistic features that run the gamut from the simple to the complex, from pure homophony to a good modern polyphony, some employing the traditional classical chords, others attempting an approach to modern harmonies. This Requiem written by the founder of the firm is in the conservative style, very simple, with a single voice in the bass clef, a moving bass. The melodies are simple, and repeated throughout the Mass. All the parts of the Mass are included: Introit, Kyrie, Gradual, etc., along with the absolution and a "Pie Jesu" (adapted from the sequence) for good measure.

M. L. Nemmers, *Haec Dies*. For four mixed voices.

M. L. Nemmers, *Terra Tremuit*. For one, two or four voices.

Rev. N. J. Vanden Elsen, O. Praem., *Regina Coeli*. For two equal voices and organ.

All three of these compositions are in the style of the Cecilians. The two Nemmers pieces are short, sweet — and, shall I add, uninspired. The *Regina Coeli* is more a song, and less an exercise; it merits a place beside similar pieces by Haller and Witt, a not unworthy Easter tune.

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