

CAECILIA

A Review of Catholic Church Music



English Polyphony and the Roman Church
David Greenwood

VOLUME 87, NO. 2

SUMMER, 1960

EIGHTH ANNUAL

LITURGICAL MUSIC
WORKSHOP

Flor Peeters

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Richard Schuler

August 14-26, 1960

Inquire

MUSIC DEPARTMENT

Boys Town, Nebraska

CAECILIA

Published four times a year, Spring, Summer, Autumn and Winter.
Second-Class Postage Paid at Omaha, Nebraska.

Subscription price—\$3.00 per year

All articles for publication must be in the hands of the editor, 3558
Cass St., Omaha 31, Nebraska, 30 days before month of publication.

Business Manager: Norbert Letter

Change of address should be sent to the circulation manager:
Paul Sing, 3558 Cass St., Omaha 31, Nebraska

Postmaster: Form 3579 to Caecilia, 3558 Cass St., Omaha 31, Nebr.

CHANT ACCOMPANIMENTS by Bernard Jones

KYRIE XVI

Ký - ri - e ___ * e - lé - i - son. Ký - ri - e ___ e - lé - i - son.

Ký - ri - e ___ e - lé - i - son. Chri - ste ___ e - lé - i - son. Chri - ste ___ e - lé - i - son.

Chri - ste ___ e - lé - i - son. Ký - ri - e ___ e - lé - i - son.

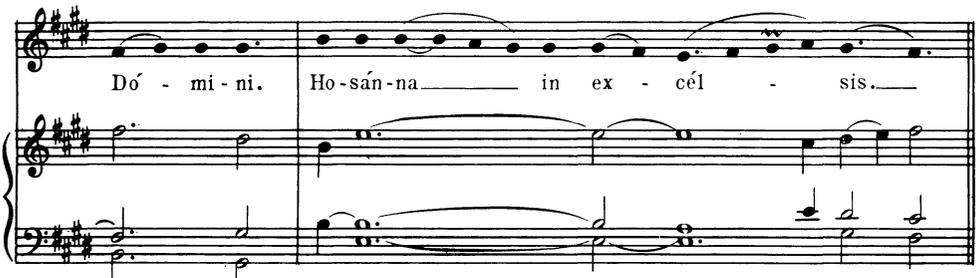
Ký - ri - e ___ e - lé - i - son. Ký - ri - e ___ * e - lé - i - son. _____

SANCTUS XVI

2. 
San-ctus, * San-ctus, San-ctus Dó - mi - nus De - us Sá - ba - oth.


Ple - ni sunt cae - li et ter - ra gló - ri - a tu - a. Ho - sán - na in ex -


cél - sis. Be - ne - dí - ctus qui ve - nit in nó - mi - ne


Dó - mi - ni. Ho - sán - na in ex - cél - sis.

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SUMMER, 1960

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A Quarterly Review devoted to the liturgical music apostolate.

Published with ecclesiastical approval by the Society of Saint Cecilia in Spring, Summer, Autumn and Winter. Established in 1874 by John B. Singenberger, K.C.S.G., K.C.S.S. (1849-1924).

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Managing Editor Norbert Letter
Library Ferenc Denes
Circulation Paul Sing

Subscription Price: \$3.00; Additional Single Copy 75¢

Editorial and Business Address: 3558 Cass St., Omaha 31, Nebraska

LETTERS TO THE EDITOR

To the Editor of Caecilia:

In her letter published in the Spring issue Dr. Ethel Thurston states that she does not know what I mean when I say that "the purpose of the Gelineau psalms is emphatically not a musical one". My meaning was made perfectly clear in the subsequent sentence of the article from which Dr. Thurston was quoting: "their object is to bring the inspired hymns of Our Lord's own prayer-book within the reach of the laity in a form which is at once accurate, intelligible and easy to sing."

For a parallel I would refer Dr. Thurston to the "tonus antiquior" for the collect at Mass. The purpose of this simple formula employing only two notes, is that the words of the prayer and its structure may be made clear to the listener. It does not aim at musical interest (how could it, with only two notes?) because its purpose is "emphatically not a musical one." The notes exist (as in so many of the simple Gregorian recitative formulae) merely to "carry" the words.

As Fr. Gelineau has explained, the psalm-tones of his method are nearly all based upon, or inspired by, the psalm-tones of various ancient liturgies. They make no more pretence of "originality" than the originals did.

A. Gregory Murray

Downside Abbey, Bath, England

To the Editor:

Permit me to make formal reply to Mr. Lang's letter in your Spring, 1960, issue as well as to the anonymous communication from Rochester.

Mr. Lang's ridicule of my musical "ancestry" is hardly appropriate inasmuch as he evidently agrees with what he ridicules, that is, by using my sort of historiography I could go back to Palestrina. I could go back to Orpheus, for all I care, because the point I made was precisely that my training was in the main stream of music, historically and pedagogically. Goetschius, unfortunately, can only trace his "ancestry" back to his teacher Faisst, and Faisst to nowhere, as his methods are his own invention.

As to my rank amateurishness, for the past decade, until this year, I taught counterpoint and fugue at Hunter College on both the undergraduate and graduate level. Two of the then members of the Music faculty were also my pupils.

My Rochester correspondent asks if Prout, whom I did not mention, Emery or Spalding are still used. As to Spalding, his books were very recently and I believe still are used at Yale.

As to the vague charges of vagueness made by these correspondents, I will gladly explain in detail any statement I have made.

Sincerely yours,

FERDINAND DAVIS

OUR CONTRIBUTORS

Paul Hume is Music Editor of the Washington Post and Times Herald. We are told that his article in the Feb.-Mar. issue of the *Critic* stirred up more negative reaction than anything since a review of Richard Rovere's book on the late Senator McCarthy . . . John F. Mahoney is editor of *Annuaire Mediaevale*, Duquesne Studies, Duquesne University . . . Bernard C. Jones describes himself as "an elderly church musician" from Rockport, Mass. . . . Sister Rosalie O.P. teaches at St Cecilia's in Hastings, Nebr. . . . David Greenwood is a frequent contributor to *Caecilia*.

WANTED:

Organist acquainted with Church Music to play organ and sing for two High Masses daily. If possible, must be able to direct a junior and senior mixed choir. Address all communications: c/o Rev. Pastor, 822 New Jersey Ave., Sheboygan, Wis. stating qualifications and salary expected.

EDITORIALS

Postscript

One of the great challenges of the superb new Shrine of the Immaculate Conception is the dream of what music might be within the setting provided by this great church.

Its location on the campus of The Catholic University of America makes it impossible to escape dreaming about a choir school under the direction of the University's music department where there is already an outstanding pre-college music department that takes pupils from the age of 6 on up to college level. There is also the campus school which has long been a model in education techniques even in a city where fine Catholic schools abound.

It seems hard to believe that any problems of administrative or jurisdictional authority could be allowed to stand in the way of so logical and God-given opportunities. The University's music and drama department surely cannot be kept away from making of the Shrine what Europe's great cathedral centers have so long and so often enjoyed, a setting in which the Church's entire esthetic resources are enjoyed in unique beauty.

Surely it is not intended that there shall be no permanent musical staff assigned to this church . . . no organist to play the great instrument which is being given by the Military Ordinariate, no choir of men and boys to give living witness to the rightness of papal hopes and directives. And if these things are to be, why cannot they be begun now? If a million dollars, and more, is not too high a price for the bell tower that beautifies Our Lady's Shrine, then a lesser sum with which to insure that Her praises may be well and regularly sung by boys trained as the Church has commanded that they be trained, ought not to be hard to find.

These matters are not problems of dollars. They are matters of a will to make music what it should be.

Paul Hume

Vivat!

On May 29th, Father Francis Brunner C.Ss.R. celebrates the twenty-fifth anniversary of his ordination. *Caecilia* would be less than gracious indeed, if it failed to make note of this happy occasion. For all of those years, Father Brunner has served the apostolate of church music and the liturgy extraordinarily well. To call him a gentleman and a scholar is not to repeat a stock phrase.

DEDICATION OF A SHRINE*

By Paul Hume

The Shrine of the Immaculate Conception, the seventh largest church in the world, and the largest Catholic church in the United States, has been dedicated.

The great edifice, for whose design and construction some of the world's leading architects and builders were enlisted, was dedicated with pomp and ceremony. Washington's sky that November morning was a genuine cerulean blue as the Church brought forth her princes in cardinal red, her archbishops and bishops, her monsignors and her priests, and the hundreds of religious orders, all adding color and visual splendor to the occasion.

But somebody goofed. I have already referred, in the columns of *The Washington Post*, to the music heard on that great day as "trash." It is not easy to say so, but that is precisely what a large proportion of the music for the dedication of the Shrine we were all offering to Our Blessed Mother turned out to be.

And this is a time when it would be wrong to sweep the whole thing under the rug. The Shrine is the responsibility of all the bishops of the country. The matter of the music sung at its dedication and the music that is to be heard there in the future, is one that concerns every bishop in the country. At least one of those bishops left the line of march at the close of the recessional and, climbing the flights of steps up to the great choir loft at the east end of the Shrine, gave his personal protest to the quality of the music that was presented.

Why is it that on such a uniquely historic moment, one that we may not repeat in a thousand years—for the Shrine has truly been built "forever"—why is it that the ecclesiastical robes, the spacious and inspiring soaring sweep of the Shrine itself, the vast mosaic of Christ, the Ruler of the Universe, designed by John De Rosen, one of the world's greatest mosaicists, that all these were so beautifully ordered, and yet the music was so pallid a contributor to the glory of the day?

For the Catholic Church whose musical heritage is one of the treasures of the world, it was a pretty shabby, feeble effort. The music could have raised the hearts and minds of those already deeply moved by the celebration of that first great Holy Mass in the new church to heights they would never have forgotten.

* Printed with the kind permission of the Editor of *The Critic*.

As I walked toward the Shrine that sunlit morning, the electronic carillon was playing from the tower—"Finlandia"!

As the choir began to sing its very first notes, what did I hear? A movement of the "German Requiem" by Johannes Brahms, a work designed by its composer to provide Protestant churches with a non-ritualistic equivalent for the Catholic Requiem Mass.

That was not all. The choir finished singing this piece, using the King James Version, and then, after a few moments, began it all over again. This time, however, they sang it through halfway and then stopped, at a point quite obviously not its conclusion. And, as if great music by Brahms were thus interrupted every day, they blithely took up the next number.

The Common of the Mass was by Licinio Refice, a third-rate composer whose music imitates the operatic characteristics of Puccini. The Rev. John Selner, who planned the day's music, directed a choir of over 200 seminarians, a twenty-five-piece orchestra and an electronic organ. He also composed a setting for the Credo and the closing *Te Deum*, although magnificent settings of these have existed for centuries and are described by the Church as without parallel in their appropriateness for such occasions.

Eventually there will be a superb pipe organ in the Shrine. But the performers at the dedication were entirely adequate for the presentation of any great music they might have been called upon to give. The tragedy is that they were called upon to give so little that was great. Aside from the Gregorian chant, which was sung with art, and one short offertory piece by Palestrina, there was not one note of the Church's great music to be heard. Music, described by popes as "the handmaiden of the liturgy," was treated with offensive contempt.

The closing processional, a hymn called "O Magnify the Lord," was a monument to dullness. The "*Te Deum*" was of such lukewarm character that one quickly forgot that it was being sung at all.

Priests and laymen have written and called to add their protests about the sad showing made by music at the dedication. Some musicians who took part in the performance refused later to take part in a recording of the music which has been advertised for sale, saying that they could not in conscience help to perpetuate in this manner a musical matter so lacking in quality.

That this situation could happen is due to the neglect of generations. Church musicians in Pittsburgh and Boston, Cincinnati

and St. Louis, Boys Town and Milwaukee, and other cities sometimes tell me that I overdraw the picture. My answer is that were cathedrals in their cities being dedicated today, the music would be of a vastly different quality from that which we heard in Washington.

The Shrine of the Immaculate Conception is the responsibility of the bishops of the United States. Until the Shrine has been provided with some means of assuring musical life of beauty and holiness, it will stand in direct contradiction to the spirit and the letter of the Instruction of the Sacred Congregation of Rites on "Sacred Music and the Sacred Liturgy," issued on September 3, 1958.

The final paragraph of that Instruction reads: "This Instruction on sacred music and the sacred liturgy was submitted to His Holiness Pope Pius XII by the undersigned Cardinal. His Holiness deigned to approve in a special way the whole and the single parts and ordered that it be promulgated and, that it be exactly observed by all to whom it applies. Notwithstanding anything else to the contrary."

ENGLISH POLYPHONY AND THE ROMAN CHURCH

By David Greenwood

That the English composers of the polyphonic period made a substantial contribution to the musical literature of the Roman Church is a fact which deserves greater general recognition. Indeed, unlike some of their continental contemporaries, the most outstanding members of the English school wrote their finest music for the Church. It is true, of course, that Fayrfax, Aston, and many others wrote a certain amount of secular music, but this aspect of their output is of less importance than that represented by their sacred works. The secular vocal music of Byrd, for example, suffers somewhat from the predominantly religious bias of his temperament, and, like that of Palestrina, is often too lofty, reflective, and dignified to be compatible with his frivolous lyrics. Until well into the middle of the sixteenth century, most of the best English music was sacred music.

Prior to the mid-fourteenth century the most active centers of the cultivation of sacred polyphony were the greater Benedictine abbeys. The customaries of Westminster Abbey and St. Augustine's at Canterbury both mention that the sequence (*prosa*), Benedictus, and Magnificat were sung in two-part polyphony (*in duplum*) on principal feasts, while at Westminster, under Abbot Richard de Ware (1259-1283), the hymn *Aeterna Christi munera* on some important feasts was sung in three parts (*in triplum*) by both sides of the choir together, and not *alternatim*. And these are by no means isolated instances, as Frank Harrison, in *Music in Medieval Britain* and in unpublished lectures at Oxford, has clearly shown.

Gradually leadership in the art of polyphony passed from the Benedictines to the choirmasters of the more important collegiate churches and the royal and aristocratic household chapels. The greater part of the polyphonic output of this transitional period is still unpublished, but undoubtedly the three most usual forms of English polyphony until the time of the Reformation were the Mass, the "Antiphon" (i. e. the extra-liturgical motet, not the antiphon of a psalm), and the Magnificat. The first two volumes of the Eton Choirbook published recently under the auspices of the Royal Musical Association in the series *Musica Britannica* (Vols. 10, 11) contain a wealth of antiphons, many written by composers who have hitherto been quite unknown or obscure to musicologists: John Browne, Walter Lambe, Richard Davy, William Cornysh, Robert Wylkynson, William Horwood, William (?) Sturton, Robert Hacomplaynt, John Sutton, Richard Hygons, John Hampton, Hugo

Kellyk, Nicholas Huchyn, and Gilbert Banester. The music of the Royal Chapel of St. Stephen under Henry V, as edited from the Old Hall manuscript by Ramsbotham, Collins, and Hughes, contains a few Mary-antiphons in addition to its staple of Masses.

The gradual development of the antiphon is seen clearly in the work of the first well-known English polyphonic composer, John Dunstable (d. 1453), whose complete works have been edited by Bukofzer. In his music there are embodied the frequently noted English polyphonic characteristics of a sure instinct for harmony and euphony, a vigorous melodic freshness, and a fertile spontaneity of invention. Though adept in the use of isorhythm, he knew when to avoid it; and in practice formal isorhythm went into disuse in England after the time of his death. His felicitous use of the six-three chord marked a great step forward in polyphonic art, continental musicians having used it rarely, and, when they did, aimlessly. Dunstable was also one of the first polyphonic composers to bind the Ordinary of the Latin Mass into one whole—an honor he shares with his English contemporary Lionel Power. In making this claim, however, it should be remembered that from the beginning of the history of the polyphonic mass in England the Kyrie was omitted from the unified setting of the Ordinary of the Mass because on festivals it was sung with the particular trope laid down by the Ordinal. On account of this procedure the Kyrie was considered to be to some degree a part of the Proper.

It is also significant that Dunstable and his colleagues appear to have originated the cantus-firmus masses which were later to be written in such abundance by French and Netherlandish composers, and of which Dufay's *Missa Caput* appears to have been the original prototype. The *cantus firmus* of the *Missa Caput* derives from the antiphon *Venit ad Petrum* as it appears in the Sarum use, and Gustave Reese has suggested that it may be modeled on a lost English Mass. Whether Reese's theory is correct or not, there are definite evidences pointing to the fact that Dunstable and other English composers of the time were wielding an important influence throughout Catholic Europe.

Dunstable's general avoidance of scholastic devices for their own sake persists in the work of Robert Fayrfax (1464-1521), despite the important changes which had in the meanwhile taken place in the general technique and style of composition. The device of imitation certainly occurs in his work, but is never carried through in the rigorous and systematic manner of the Flemish masters. In his Mass *Tecum Principia*, for example, its employment is almost entirely confined to passages written for not more than

three voices; and he seems unwilling to apply it to a larger number of parts, preferring to build them up into a loose and sprawling harmonic structure. Though this procedure frequently attains a high level of sonorous beauty, it is liable to become monotonous on account of the formal invertebracy of the whole. Broadly speaking, this same criticism may be applied to the work of his immediate followers, of whom Hugh Aston is perhaps the most talented; but whereas Fayrfax would seem to be chiefly preoccupied with the attainment of massive harmonic effects, Aston, especially in his *Mass Videte Manus*, aims generally at a combination of elaborately-spun melody with finely developed rhythmic subtlety.

One fundamental principle of late medieval polyphony was the layer-like differentiation of melody, rhythm, and phrasing. This principle, together with the aesthetic concept of polyphony as being an adornment of plainsong, persisted well beyond the time of Fayrfax, although it was being modified throughout his career by the new elements of repetition and correspondence in their various forms. At this period, imitation (the off-set repetition of a melody in different parts) was generally incidental to the complex of sound, being concerned only with brief and decorative figures. Sequence (the successive repetition of a melody in the same part) was used for short and ornamental parts of a phrase. The technical problems involved in repetition and correspondence could be solved in an austere, florid, or intermediate manner, and composers of this period may, at least for musicological purposes, be grouped accordingly.

John Taverner (c. 1495-1545) is an example of a composer in the most florid style, and the one English composer who may be best compared to the masters of the contemporary Flemish polyphonic schools. Though he cannot rival Josquin des Prés in sheer technical virtuosity and absolute command of every resource, he is in no way inferior to the Fleming in expressive power and grandeur of conception. His part-writing may at times be somewhat clumsy and uncouth, but without these imperfections, his work would lose a great deal of its powerful and virile impact. One of his principal characteristics is his use of sequential melodic progressions to achieve a stern, purposeful, and rugged texture of titanic energy. This device can be found in all of his eight settings of the Latin Mass, and particularly in the *O Michael* and *Corona Spinea*.

At his best, Taverner demonstrates well the increasing tendency of early sixteenth century composers to use repetition and symmetry in the details of their polyphonic patterns. Both imitation and sequence may be seen to good effect in Taverner's *Missa Gloria Tibi Trinitas*, in which the composer further departed from previous

convention by putting his cantus firmus in the mean, not in the tenor, and by using it as a basis for solo as well as full sections. His use of imitation in solo sections, though greater than that of most of the composers of the late fifteenth-century florid style, is noticeably less systematic than that of Fayrfax. The polyphonic lines in his masses show greater freedom and complexity as compared, for example, with those of Aston, even if many of the same technical features occur throughout them: there are, for example, the same frequent changes of vocal registration and instances of *fermata*-marked block chords.

It is also of some significance for subsequent historical developments that Taverner was the originator of the so-called *In nomine* compositions, of which over a hundred are extant from the sixteenth century, and which continued to be written until the time of Purcell. It is from the *In nomine* passage in the Benedictus of Taverner's *Missa Gloria Tibi Trinitas* that this whole genre derives its name, and all genuine *In nomine* pieces employ the *Gloria tibi Trinitas* antiphon as cantus firmus.

John Shepherde (c. 1520 - c. 1563) is an artist of a very different stamp, manifesting a sweetness, serenity, and tranquil beauty which are lyric rather than epic. His particular characteristics show to the best effect in his superb four-part *French-Mass*, and in that written on the beautiful secular melody called the *Westron Wynde*. This mass is of particular historical interest since Tye and Taverner also composed masses on the same theme. Both Taverner and Shepherde wrote in styles contrasting noticeably with those of their contemporaries in other countries, but with Christopher Tye (b. c. 1500), the influence of foreign and particularly Flemish methods becomes markedly noticeable. The development of musical settings for the Latin Mass by English composers is in this respect quite different from that of the other national schools of contemporary Europe. Whereas the Roman and Venetian schools, for example, arose directly out of the Flemish school and only gradually attained to distinct individuality and independence with Palestrina and Gabrieli, the English school began with a distinct individuality and gradually came more under the Flemish influence.

In the settings of the Roman liturgy by Thomas Tallis (c. 1505-1585), the influence of the Flemings reaches its peak. This is to be found particularly in the degree of attention which he devoted to canon and imitation, both of which play a very much more important part in his work than in that of any of his predecessors. His counterpoint, like that of the great Netherlanders, is austere

and intellectual, but is infused with a profoundly devotional quality. The finest examples of his art are probably to be found in his motets such as *O bone Iesu* and *Audivi media nocte*, and in the *Lamentations*, which constitute one of the outstanding achievements of the English school. It is not true, as used to be asserted, that Tallis adapted many of his Latin motets into English anthems after the Reformation. Though Hawkins and Burney wrote as if this were the case, later research has proved that these adaptations were few. Most of Tallis' English anthems were composed specifically for the new English services, and were never associated at any time with the Roman rite.

Of all the English polyphonic masters the greatest was William Byrd (c. 1543 · c. 1623). He is the one English composer who need fear nothing from comparison with Palestrina, Lassus, Victoria and Gabrieli. He does not attain to the absolute formal balance and clarity of style of Palestrina, his mysticism lacks the sombre vehemence and passionate intensity of Victoria, his musical colors do not glow with the same brilliance as those of Gabrieli, and his work does not give the same impression of exuberant vitality as that of Lassus. But he possesses all of the virtues of these Italian masters to a lesser degree and combines with them an essentially English sentiment. He has the same mellow wisdom and serenity, and the same sweetness without sickliness, which are the abiding characteristics of the greatest English art of all periods, and are to be found united to their highest degree in the art of Shakespeare.

Byrd's works for the Roman Church include his portion of the *Cantiones sacrae* of 1575, published by him together with Tallis, two other books devoted to *Cantiones sacrae* by himself alone (1589, 1591), two books of *Gradualia* (1605, 1607), three masses, and numerous smaller works. The *Gradualia*, in particular, testify to Byrd's ability at word-painting—even St. Peter's chains in prison are made to rattle by means of a rhythmic figure of quarter- and eighth-notes over the repeated word *catenas*. Throughout these two volumes one notices the decline of the cantus firmus technique; significantly, its demise took place in England earlier than on the continent.

Among Byrd's finest and most characteristic achievements is surely the great five-part mass. In this, as in all his compositions for the Roman Church, he writes music which is profoundly mystical, grave, dignified, otherworldly, and austere. The music which Byrd wrote for the Church of England, though it retains the gravity, dignity, and austerity of his Latin works, lives more in this world than in the next. The changing aesthetic of English religion may

be patently seen in the development of Byrd's compositions. A comparative lack of inspiration and inner conviction typifies Byrd's Anglican period—indeed, it was not until the time of Orlando Gibbons that the new Protestant spirit found entirely convincing expression in sacred music.

In the preface to his first book of *Gradualia*, Byrd wrote: “. . . there is a certain hidden power in the thoughts underlying the words themselves, so that as one meditates upon the sacred words and constantly and seriously considers them, the right notes, in some inexplicable fashion, suggest themselves quite spontaneously.” This philosophy explains his success as a composer for the Roman Church. When the meditative element in English religion became subservient to the more typically Puritan virtues, the secret of Byrd's early success was lost. With its decline there concluded the long series of outstanding settings of the text of the Roman rite by the school of English polyphonists.

THE GELINEAU AND GREGORIAN PSALMODY

By John F. Mahoney

One of the greatest burdens under which the several forces of liturgical reform have had to operate is the fact that both academic study of the liturgy and pastoral concern for it require in the end a marriage of trainings and disciplines. Indeed, it seems that this requirement, noticeable, unfortunately, mostly by its absence, has not received the emphasis it deserves. The liturgy is no less an historical study than any other of the arts, and if our age has produced some extraordinary histories of the liturgy, it has manifested, in the record of erroneous restorations, well-meant innovations, and neo-symbolism, a sometimes painful lack of historical perspective. At this particular junction in the development of the liturgical movement as a whole, when the vigor gained by Pius XII's last direction has not yet waned, it is unfortunate that the promulgation of the Gelineau psalmody in America should bid to fragment liturgical reform even more. There seems little question that whatever pitfalls for the movement may have been laid by an ultra-conservative clergy, these have been made deeper and more delaying by the confusion of issues, often ignorance of them, in liturgical spokesmen. The difference between historical and aesthetic criteria, and the real relationship between them has long been a sore point in American graduate study of the humanities. The basis for a sore point in the same area seems to be developing in liturgical study and writing. A liturgical practice, sound both historically and aesthetically, cannot be developed without the cooperation of musicologists and musicians, liturgists and artists, traditional Latinists and vernacularists, and canonists.

The argument in which I rise to make this point, the subject of the Gelineau psalmody and the Gregorian tones, has its most recent spokesman in Dom Gregory Murray, O.S.B., writing in the June 1959 issue of *Jubilee*. It goes without saying that no accusation of being unqualified could ever be raised against Dom Gregory. But I do suggest that the thesis he proposes in his article, that the Gelineau psalmody is more suited to English vernacular than any other, especially the Gregorian, is a conclusion based on some unfortunate evidence. The matter of the evidence is partially of philological nature, and I, having observed the argument quietly thus far, feel some other factors in the evidence need consideration before the conclusion can be reached that the Gelineau psalmody ought to be chosen.

Let me first digress enough to say that although my love for the art of the medieval Church is confined largely to the black-board and learned journal transmission of it, some practical instances of teaching it have accompanied directing the *schola* and congregation in my parish, St. Germaine, Bethel, Pa., for the past two years. Let me observe also that the excellence of the Gelineau psalms need never be doubted in my mind, that they are of unquestionable beauty and efficiency as liturgical music. The question to be raised, I think, is whether on both historical *and* liturgical grounds, the possibility of universalizing them should ever come up. Two separate subjects for analysis lie behind this last statement, 1) the nature of the Gregorian psalms to which, ostensibly, English vernacular psalms must be set, and 2) the supposedly different rhythmic character of the English vernacular as a text for *some* psalmody to inform.

* * * * *

Hidden under the arguments both for and against the use of Gregorian psalmody, as well as in the discussion of Gregorian chant as a whole, are two assumptions which are questionable historically and which weaken arguments *pro* or *con*. The first of these assumptions is that the Solesmes *interpretation* and subsequent *editions* of Gregorian chant faithfully restored early chant or, for that matter, finished the heroic task on which the monks of Solesmes embarked in the 19th century. The assumption is of doubtful certainty. Although the whole scholarly discussion should not be rehearsed here, let me observe that the study of Gregorian chant has passed, in our time, out of the hands of the monks, who have kept well the training, and into the province of musicologists most of whom, by their own admission, call consultants for liturgical matters. As a result it is possible that the chant training offered by most monastic and seminary instruction is based on an interpretation which, though aesthetically most pleasing, was a private one, and one which has been shown historically unlikely.¹ One might offer the suggestion that Solesmes chant, its rhythmic interpretation, its effect of the *ictus* on the text, its whole color in fact, bears a relationship to Gregorian chant something like an excellent interpretation of Beethoven bears to the score—for example, Toscanini's. Obviously this distinction cannot militate against the beauty of either the Solesmes chant or Toscanini's Beethoven, but it does question, in the case of the chant anyway, the semi-scriptural status it has assumed in America. And while, therefore, no one would disagree

¹ There is no particular point in raising the whole issue of "authentic" chant here. One of the best contributions to the evidence appeared in the parallel articles, one out of the past and one contemporary, printed in *Caccilia*, Winter, 1959.

that Solesmes chant is excellent as performed music, no one can wish away because of an environmental love of it the fact that rhythmic chant is probably a 19th century version, and that Gregorian chant, or to be more precise, chant of the Roman rite, remains something other than this, possibly the accentual chant originating in German study.²

The effect of the uniform acceptance of Solesmes chant has had real effect, in my opinion, on the ultimate success of the move to restore Gregorian chant to liturgical use. Ironically, it seems, the very interpretation of chant after much study of it, after the rescue of the music from the misinterpreting oblivion of the 17th and 18th centuries, which drew Vatican approval has been at the same time the greatest obstacle to promulgation of it among the non-monastic Church, particularly to lay participation. Plainly put, and the *cliché* about "untrained voices" from record jackets notwithstanding, the fact is that choir monks and priests sing several times a day often for fifty years, often under custom required to descend and acknowledge errors, and certainly centered in great piety on their chant.

Laymen, however active liturgically, are really untrained, and, time and money what it is today, remain untrainable. They will never learn Solesmes chant, psalm tones, anything, indeed, with that detailed an interpretation. And the English language, translations from psalms or whatever, will not fit the constrained mold of this chant, for it is a chant which exists independent of the text of Latin, though more kin to it than English, as I will try to show below.

It is in connection with this that the second of the two assumptions mentioned above occurs. This holds that Gregorian chant is monodic music designed for the metrical nature of the Latin language, and unadaptable, therefore, to most vernaculars. Dom Gregory refers indirectly, I think, to this assumption in his discussion of syllable counts in Hebrew, Latin, and English texts of the *Miserere* verse. If this were true, it would of course make use of Gregorian psalmody with English psalms difficult at best; I do not think, however, that it is true. As there is a Solesmes chant, there is a Solesmes psalmody, a pattern of singing the 8 tones, also independent of the text. One obviously could not judge the pronunciation pattern of medieval Latin from the musical pattern of the psalm-tones, and it is very unlikely on phonological grounds, Alcuin's restoration of Latin in the 9th century notwithstanding, that

² First hand discussion of the issue, of course, can be found under the indexed points of reference in either Willi Apel's *Gregorian Chant* or in Gustave Reese's *Music of The Middle Ages*. Professor Reese is less kindly disposed to the Solesmes versions, at least as they are explained.

any bilingual medieval man spoke accentual metrical Latin and isotonic vernacular. We have no real idea in any case of any Latin pronunciation earlier than the famous “abominable” accent of Emperor Africanus. What little may be learned from medieval Latin poetry is uniform only in its suggestion that there was no uniformity of pronunciation or stress count, and, in all likelihood, those who sang prayers paid little attention to metrics anyway. The strongest pronunciation pattern in the Middle Ages, and the pattern which most affected Middle and Modern English is that of the Vulgar Latins and Romance vernaculars. Now it is true that this pattern resembles strongly the quotation made by Dom Gregory from Gerard Manley Hopkins, but this “accentuation, the rhythmic beat [which] dominates everything” is the pattern of *dipodic* or *isotonic* rhythm characteristic of most English. The complicated classical meter patterns of the 18th century were as much a “doctrine of correctness” as their concept of English grammar. Modern students of prosody reject this, and much poetry earlier than the 18th century reads better because of this, including, incidentally, the English translations from the psalms. And while to cite Father Hopkins as a discoverer of this truth about English prosody is valid, one cannot offer his comments as informed evidence because first, his own poetry bears prosodic influence, not only from these discoveries, but also from Welsh metrics, a different subject completely, and secondly, simply because his observations have been superceded many times.

The point is this: the quality of English psalms, according to prosodic analysis, is probably the same as the quality of Latin psalms. I offer here as an example, not a psalm right away, but the 13th century text of the *Adoro Te*, known to a great many people only as it is sung. The probability, I suggest, is that the pronunciation pattern of this text ran this way when St. Thomas wrote it (stresses in italic type).

Adoro te, devote, latens Deitas
Quae sub his figuris vere latitas
Tibi se cor meum totum subjicit
Quia te contemplans totum deficit

Now if one assumes he can arrive at the metrical pattern of this text from the rhythmic notation of the Solesmes edition of the chant which accompanies it, the prosodic pattern becomes:

Adoro te, devote, latens Deitas
Quae sub his figuris vere latitas
Tibi se cor meum totum subjicit
Quia te contemplans totum deficit

The text of the former version is isotonic, as an *English translation of it would be*; the latter is metrical. The real effect, however, of the subjugation of text and prosody to the chant pattern shows itself most clearly in the *termini* of the psalm tones, according to the Solesmes method given in the *Liber Usualis*. The mediants, as we know, are constant in the psalm tones, and it is from these, partially, that their identity comes. The verse of the *Miserere* which Dom Gregory cites offers a particularly good example of the subjection of the prosody of the text to the pre-formed chant pattern. The verse is: *Tibi soli peccavi et malum coram te feci/ut justificeris in sermonibus tuis, et vincas cum judicaris*. In the Solesmes edition of the Lenten fashion of singing this psalm, Tone 2, we read:

ut justificeris in sermonibus tuis
et vin- cas cum ju- di- ca-ris

If the text predominates, it would have to read:

ut justificeris in sermonibus tuis
et vin-cas cum ju- di- ca-ris

This may seem to be an insignificant distinction and a kind of quibbling. But this is a psalm tone, whose adjustability to English vernacular versions depends on whether one accepts the rigidity of chant or its subjectability to prosody and, one might add, change in prosody. I doubt that singing *vincas* offends anyone who sings it, whereas *conquer* would; the reason, I strongly offer, is that if one does not understand the Latin text, he has no ear for it. The medieval chanters knew Latin and spoke it; there can be little question of which way they sang it. In this case and in others where violence is done the text (the *Veni Creator*, for instance, where elision is called for where no elision is possible prosodically), can be seen the reason why chant *seems* unadaptable to English. These devices, along with delayed attacks on *quilismas*, arbitrary rests, dotted notes, are all factors which make Solesmes chant hard to sing, difficult to put with English translations, and, what is most important, unteachable to a would-be participating laity. Finally, it might be added that the new Latin psalter offered particular difficulty to the editors of the appended pages of the *Liber*, most likely because the new text is much more isotonic.

It would seem inaccurate to speak of Hebrew as a language whose verse was in "sprung rhythm," Father Hopkins' coinage; the

subject of Hebrew prosody is quite a different thing, a pattern as untranslatable into English now as it was into Latin in St. Jerome's day.

The question of Hebrew raises another point made by Dom Gregory. He mentions the need of restoring the primitive poetic form of Hebrew into any English translation of the psalter. It is true that the pattern of verses in the Hebrew is different from that in Latin, but since the question is one of practicability and successful encouragement of lay participation, it is to be doubted that much can be gained from casting aside a familiar pattern like that of the Latin psalms, and the English versions of them that Christians all know. This would be especially true, I think, in light of learning that the change need only be a textual one, not a musical one besides. Moreover, one wonders whether any value can be found in restoring an authentic poetic form into a language to which it is unfamiliar; one wonders when making the English version whether to abandon the Latin poetic form for the Hebrew is not to adopt a form, not once, but twice removed from English. The vernacular movement, on the other hand, cannot wish that the future will see Catholics praying *in translation*; the English psalter should be thoroughly English, not formally Hebrew. The procession of men throughout the early, middle and late Middle Ages did not pray in Latin translation; so much not so, in fact, that English has adopted for its "psalm form", as have the other vernaculars, the form used in the Latin psalter, the one which should be retained if for no other reasons than the liturgically practical ones. English prayers, like English poetry, must use English form—a form established, I think, in the case of the psalms anyway, by the Douay and King James versions of the Bible.

The moral is that if success in promulgating the singing of psalms in English would be attained, it must avoid whatever is innovated and artificial, but rather try that tradition which is ready at hand than invent a new one.

* * * * *

I must admit great pleasure in the hearing of the Gelineau psalms, for it is music most attractive and suitable. Its excellence, however, must not be rushed into preferability. I do not mean to argue beside those who oppose the possibility of anything, those, on the other hand, like Dr. Thurston, who cites Petroninus or Machault masses as argument for the acceptability of one by Stravinsky. Both these views, nevertheless, have something in common: they want some individual's work, some invention, to grow traditional and

universal. Since the price in liturgical music for these values has always seemed to be obscurity, I doubt their success. The anonymity of the composers of the sequences, for example, can be almost proverbial, and it is a characteristic as unmodern as Machault and as unmedieval as Stravinsky. One can only arrive again at Gregorian chant, properly considered, and rest with it until its usability in our day is disproved.

No generalization dare be made from these beginnings at one parish, nor is the performance there advanced or unique. Much ground remains, and congregational participation has a long way to go. But so does the American Church. And its hope for success in liturgical worship, vernacularization of the liturgy or whatever one would consider will not grow brighter if the fragmenting purposes of liturgical writers continue to increase. More success might be realized if, indeed, an effort were only made to promulgate and follow the Pius XII letter. The Gelineau psalms may be beautiful, a mass composed by Stravinsky might be exhilarating, the various translations of Scripture into English may be rewarding, and all the various devices for encouraging congregational participation might be edifying; but it might be strongly recommended that we who are interested in the liturgical movement might soon learn the historical and artistic complex of the liturgy, encourage cooperation of scholars, avoid forwarding private causes—in short, return to the beginning, to tradition—in this case, Gregorian psalmody.

THE ACCOMPANIMENT OF PLAINCHANT

By Bernard C. Jones

Since the Motu Proprio of 1903 the directives of the Church have repeatedly urged and directed congregational singing of Gregorian Chant. Much progress has been made in the study and use of chant, but largely in religious orders and institutions where it is usually sung without accompaniment. If the revival of its use is to carry through to the Parish Sunday High Mass, where it should be loved and sung with confidence by the people, the support and encouragement of organ accompaniment is certainly a great help, if not a practical necessity.

The rather general disapproval of accompaniment as voiced by Gregorian scholars and by musicians may well be due to the inappropriate harmonic style in which accompaniments have been composed.

Some twenty years ago a series of articles appeared in the *Musical Quarterly* in which Dr. Joseph Yasser developed a system of Medieval Quartal Harmony. After a careful analysis of the evidence for the pentatonic origin of Gregorian Chant, and of the basic importance of the interval of the 4th in the construction of the melodies, he illustrated his conclusions by an accompaniment to Gloria XV constructed without triads and consisting almost entirely of 4ths and 5ths. He contended that without such "quartal" harmonic help, our ears, being strongly conditioned to triads and "tertian" harmony, are incapable of hearing the melodies rightly.

It is a well attested fact of musical history that from the very earliest times until about the twelfth century the only intervals recognized as consonant were the unison, octave, 4th and 5th. Since Dr. Yasser's work was published, musical language has freed itself from many nineteenth century conventions and limitations, and a great deal more knowledge of early polyphony has been made available to the general reader through such works as Reese—*Music in the Middle Ages*, the *New Oxford History* (Vol. 2) and many articles, anthologies and recordings. But little attention has been paid to this knowledge by the writers of textbooks on chant accompaniment, or by the composers of those accompaniments which are readily available in published form. These continue to be as firmly based on the triad as any academic exercise in first-year harmony.

There seems to be fairly general agreement with Yasser that triads impose on the melody something which is in sharp conflict

with its original musical meaning, and misrepresent its intrinsic spirit. Thus in the preface to his accompaniments for the Kyriale (1950) M. Henri Potiron writes, "Here perfection is impossible, for the Gregorian monody and harmony have no direct connection [*rapport*] in history or in aesthetic." Here then in this stylistic conflict, we find the reason for the disfavor in which chant accompaniment has been held.

But chant accompaniment need not be the same as "harmony" as this was understood in the classical period in which most of us were educated. If we will pay attention to the harmonic language of the period of the chant itself, a musically acceptable solution of the problem is not impossible.

The suggestions which follow are put forward as a starting point for the development of a "medieval" style of chant accompaniment.

The parallel organum, note against note, of the ninth and tenth centuries involves too much movement and would hinder rather than help and support the voices. However in the melismatic organum of the twelfth century, of the schools of St. Martial and of Compostela, we have a model well suited to our purpose, if we allow the chant melody to take the place of the moving part, adding as accompaniment the long held notes which originally formed the Cantus Firmus. Thus the rhythmic freedom of the melody will not be impeded by too much movement in the accompaniment, and the latter will take its proper place as background. The sustained drone was a common form of accompaniment to medieval folk music.

To conform to medieval theory and practice by treating only the unison, the octave, the 4th and 5th as consonant will involve thinking in terms of intervals rather than of chords, with basic harmony of two rather than three voices.

Until about 1200 the treatment of the 3rd and 6th as non-essential or unstable tones, does not differ materially from the treatment of the 2nd and 7th. The third should resolve to a 4th or unison, and should never occur as part of a triad. For example, to accompany A as tenor of the sixth mode with F as bass or root, or to harmonize the final of Modes III or IV with a C major triad, is to assert the harmonic principles of a later period when the third had become the basic interval of which chords were constructed. Thus the character of the Mode is lost.

The movement of the chant against a relatively stationary accompaniment implies that most of the notes of the chant will be taken as non-essential tones, passing notes, appoggiaturae, etc. It is not always easy to decide which notes of the melody should be accompanied by a consonant 5th or 4th to be held through a number of notes which follow, or where a change in the root or bass of the harmony should occur. One must consider the form of the melody, the opening and closing of each phrase, the tenor or recitation note around which the melody moves, and the important syllables of the text. A change of root creates an implied accent, and gives considerable weight to the point at which it occurs. Frequent changes of root or too much movement in the accompaniment will destroy the rhythm of the chant. The ideal accompaniment should help to sustain pitch, and to clarify modality without interfering with the rhythmic movement of the singers. It will be best therefore to rely largely on long sustained notes, and, where the melody demands a change of harmony, to make the change at a point where the melodic and verbal accents coincide, or, in a melismatic passage, at a long note such as a *pressus* or at the note before a *quilisma*. Each phrase presents its own problem, and often many solutions are possible.

It is an error of style to vary the accompaniment of a repeated melodic formula merely to avoid monotony. The recurring cadences on E in *Gloria XV* until the last two phrases do not call for varied treatment but must be accepted as an element in the beauty and serenity of the chant.

There can be no objection to parallel 5ths and 4ths, nor to octaves where the doubling of the melody is not objectionable. The classical rules of voice leading have no application to our problem.

The accompaniment may range above or below the chant, or partly above and partly below. We are not harmonizing a given soprano—in fact the chant is most often sung in the baritone range. The pitch is not best supported by an organ which stays always in the lower middle part of the keyboard.

The accompaniment must conform to the modality of the melody, phrase by phrase, recognizing the modal instability of many of the melodies, and the element of modulation. The use of B natural particularly in the *Deuterus* and *Tritus* will help to characterize the mode and overcome our tendency to think in major and minor tonality.

The application of medieval principles to chants of late origin, may well call for some modification. Historians agree that there

were few important additions to the body of chant after the twelfth century. However, among the later sequences, hymns and the anthems to Our Lady (Liber p. 273 *et seq.*) there are some fine melodies, suitable for congregational use. The *Dies Irae* and *Stabat Mater* appear to date from the thirteenth century. By this time three-part harmony is common, and *Musica Ficta* has brought in additional chromatic notes. Some of the harmonic formulae of Machault, Landini and others of the period, are appropriate to the chant of this time. For example the Lydian mode is well characterized by the cadence formula—triad G, B natural, D, moving to the open 5th—F, C, F. The very late Mass VIII and Credo III clearly call for a more “tertian” treatment, although they were perhaps regarded by their composers as being in the ancient style.

The examples which the writer has prepared have been so arranged that the right hand part may be played or omitted. Being to some extent a counterpoint to the chant it should never be prominent. The notes on the bass staff are intended to provide all that is needed as accompaniment, and to be playable with one hand. It is suggested that it be played at 4ft pitch, with 8ft added if the singers are of baritone register. The right hand may be free to direct the singers, or to play the chant melody if the singers must have that help. Certainly the arrangement and spacing of the notes and their pitch, as well as the registration of the organ, should be varied freely to suit the acoustic conditions and the singers. No one standardized accompaniment is likely to be suitable for a small choir of boys' or women's voices, for a baritone choir, and for a large congregation singing in octaves. In this respect no form of written accompaniment can be more than an outline or sketch of what should be played.

It is hoped that these suggestions and examples may help to guide the art of organ accompaniment towards a more practical and aesthetically satisfactory style than now prevails. The resulting idiom may sound strange to those whose musical experience is mainly confined to classical and romantic harmony, but less so to those who can appreciate a Perotin motet, Machault's Mass, or Stravinsky's Symphony of Psalms.

REVIEW

CONGREGATIONAL SINGING MATERIALS

A diocesan weekly carried this quotation in its "Well-Said" column a few weeks ago, attributing it to a seminary professor: "If the Mass is for all the people to participate in, I can't see why an infant's cry is any less pleasing to God's ear than the Gloria sung by the choir."

It would take a long paragraph to point out the errors involved in that seemingly clever statement, but it is sufficient here to note that the word "participate" has become the cloak that covers all imperfection. Participation has become an end in itself rather than a means of assisting at Mass.

This fact is clearly demonstrated by the veritable rash of publications that have followed in the wake of the September, 1958, instruction of the Holy See, "On Sacred Music and Liturgy." Many publishers flooded the market with booklets designed to aid the pastor in establishing "participation," overlooking in many instances the very requirements of the decree itself on what music for the church should be.

This review is an attempt to evaluate some of these publications.

The Parish Mass by Rev. John C. Selner, S.S., (Gregorian Institute, \$1.00) is a unison setting of the Ordinary of the Mass for congregational use. For lack of beauty, inspiration or musical art few printed compositions can equal this. One of the ends of church music has always been to raise the minds and hearts of the faithful to God through the beauty of music, but a more pedestrian attempt than this has yet to be found. The Gloria and Credo are recitations, but the monotony of the melodies of the other parts almost equal them. An alternate accompaniment, where one might expect to find the means of adding interest to the composition, reveals the same harmonies with changes consisting only of inversions of the same chords or different chord notes in the soprano line. Probably the most objectionable feature of this Mass is the effort to arrange an English translation adapted for singing to the melody, a practice now very much opposed by the Instruction.

A People's Mass by Dom Gregory Murray, O.S.B., (Gregorian Institute, \$0.60) is another setting of the Ordinary for congre-

gational use. While better written and with an accompaniment that is more adapted to the organ than the *Parish Mass* of Father Selner, this work is able to produce a tedium equal to the other in a short time. One wonders why no time signatures are given for this Mass.

Among the manuals arranged for both high Mass and low Mass, the volume entitled *Our Parish Prays and Sings* (Liturgical Press \$0.30) seems to be the best. It contains the prayers of the Mass arranged for a sung Mass and for a dialogue Mass, together with a variety of English and Latin hymns. Eight chant Masses, including the Requiem, are provided. The format and arrangement seem to make this compilation the most readily comprehensible to the congregation and the most economical. It is of similar quality to the fine *Holy Week* book edited by the monks at Saint John's.

A similar attempt entitled *With One Voice* (Gregorian Institute, \$0.50) has fewer hymns and chant Masses, although it contains a *People's Mass* by Joseph Roff, similar in tediousness to those by Dom Murray and Father Selner. An organ accompaniment is provided, but the presence of some parallel fifths and octaves in the hymn accompaniments is surprising.

The *Parish Mass Book* (World Library) has been well received. It contains prayers and hymns for low Mass and several chant Masses, together with a *People's Mass* by Andrieesen, which has more than the usual interest. There are many English and Latin hymns.

For low Mass there is a small pamphlet entitled *Together at Mass: O Give Thanks to the Lord* (Gregorian Institute, \$0.25). The title is somewhat unfortunate, but the format is almost impossible. On the first page, the reader is confronted by standard type, bold face type, italics, underlining and capitals, and two colors of ink. Some is to be sung, some recited. No notes are provided for any of the musical selections which include over twenty hymns, the organ accompaniments for which are found in a separate booklet. Most of these were prepared by Rev. John C. Selner, S.S. This reviewer was appalled by the errors in the most basic rules of harmony displayed in these hymn accompaniments. A rather casual examination revealed no less than a dozen consecutive fifths and octaves! A freshman in beginning harmony would not be permitted such slips, but this is in a published hymnal! One wonders why traditional hymn tunes correctly harmonized for centuries had to be reworked to produce such results, particularly when no modern idiom is being attempted or employed.

Another small hymnal is the *Pius XII Mass Hymnal* (Gregorian Institute, organ part \$1.00; voice book \$0.40). This is a collection of fifteen hymns arranged for use at Mass. The organ accompaniments are the work of Joseph Roff. I found a set of parallel fifths in the first line of the first page; I looked no further.

The *Parish Hymnal* (Gregorian Institute) is a little larger compilation of hymns, arranged according to the Church year, and intended for Mass and Benediction.

In addition to these booklets designed to be put into the hands of those who will sing and pray, other materials have been issued to help those who will lead the singing and praying. The following can be mentioned:

A Guide to the New Instruction of the Sacred Congregation of Rites (Gregorian Institute, \$0.50). This is done in a question and answer fashion. There are 83 questions, an elaborate index, and several charts. Several opinions are advanced in the answers given, but no name of the author appears in the booklet to give weight to the opinions expressed. This may be a useful pamphlet, although reading the Instruction itself will produce the same end.

Principles and Practices for the Parish Community Mass (World Library) is a handbook of instructions to accompany the *Parish Mass Book*, prepared by a committee of the National Liturgical Conference. The format of this booklet is singularly unattractive; one wonders how many people have persevered to the end of it.

Pronunciation of the Latin Prayers of the Mass for the Congregation is a ten inch phonograph record, prepared by the Seminary of St. Charles Borromeo, Columbus, Ohio (Gregorian Institute, \$3.98). It strikes me that this is the blind leading the blind, if those who will teach the congregation have to resort to a record to learn Latin. However, the record is accurate and could perhaps be of use to choir leaders who have never before had any experience with Latin.

The Congregational High Mass is another ten inch record, sung by the Welch Chorale under the direction of James B. Welch (Gregorian Institute, \$3.98). This is intended as a teaching device, but the Welch Chorale is not up to the quality on these chant selections that we are used to expect from them when they sing polyphony. The chant selections are those indicated by the Instruction.

Two Versions of a People's Mass by Dom Gregory Murray and Rev. Charles E. Gadbois (Gregorian Institute, \$3.98) is also a ten inch phonograph record.

I greatly regret that the opinions expressed in this review have been so unfavorable. This should not be interpreted as opposition to participation by the congregation in the sung and recited Mass. Rather, I am only opposed to the shoddy stuff that has flooded the market, peddled under the name of "participation." The most fundamental law of church music is openly violated by most of these publications: they are not good art. They are unworthy of the sacred liturgy. They do not belong in the formal praise of God because they are far less than what true musical art should be in God's service. Participation of the faithful in the liturgy cannot succeed if we employ unworthy music. It was certainly never the intention of the Holy See to lower its artistic norms; the Instruction makes that clear. It is through beauty in music, as well as in the other arts associated with the liturgy, that we will bring people to a love of liturgical prayer. This must elevate them to God, appealing to the greatest achievements of hymnal art and intellect. The liturgy is worthy of only the best.

Richard J. Schuler

OTHER MUSIC

Four Postludes for Organ by Jean Langlais. McLaughlin & Reilly Company, Boston. \$1.50. It is rather strange that these worthwhile additions to any organist's repertoire are not more generally known. They cover a wide range of harmonic color, explore rhythmic possibilities and challenge technique. They possess a certain sense of relationship among themselves while preserving their individuality. Unity is found in related motifs, harmonic colorings, and the over-all use of open fourths and fifths; diversity is supplied by the use of these motifs, contrasts in harmonic color and rhythmic treatment. The use of fourths and fifths, the quartal harmonic concept, and the sudden flashes of major and minor triads are in masterful style. When desired, the tyranny of the bar line is overcome with signature changes and the addition of shorter time values to broaden and emphasize the thematic ideas. Mention should also be made of the employment of ostinato and ostinato-like figures, particularly those based on successions of fourths and fifths, as a background for melodic statements.

The first Postlude, from the standpoint of technique, is the least difficult of the four. This in no way detracts from its musical value. It is a very effective piece from its brilliant opening run to a minor triad, through a tantalizing section in 7/8 time, where a rhythmic-ostinato figure of open fifths in the left hand and a similar

figure in open fourths in the right, support a freely moving melody in syncopated rhythm. A short return of the opening ideas build up with a pedal motif leading to a close on the E-major triad.

Postlude II opens with a *Presto e leggiero* passage in 2/4 time based on broken triads in root position used in stepwise and chromatic sequences. This number adheres more closely to a regular demarcation by the bar lines. A very stately eight-measure *Largo* follows. The melody, harmonically supported in typical Langlais style, is tripled by hands and pedal. Further contrast is provided by a change to triple time. The remainder alternates these two statements with a fresh approach to the material at each entry. The first theme brings the Postlude to a close, again on a major triad. This Postlude poses a technical problem in the staccato sections.

The quartal harmonic conception is paramount in Postlude III, melodically and harmonically. For instance, the introductory ascending figure of three notes, a second followed by a fourth, builds up to the entry of a freely rhythmic theme with a constant melodic use of fourths to emphasize and delineate its line. These rapid thirty-second note flourishes are upheld by chords of superimposed fourths, for example A-D and B-E, which could also be analysed from a quintal viewpoint as A-E-B-F. These chords cause any triads that follows them to stand out brilliantly. It is this latter theme which makes use of rhythmic emphasis, not only by change of signature, but by increasing the number of notes approaching the climactic points of the motifs. In the first section of this Postlude these two themes are basic. The central portion introduces a most interesting ostinato figure in the hands. The right hand uses the opening motif of the first section, the left hand, the fourth of the same figure. This forms the background for a pedal melody predominantly composed of fourths broadening towards fifths at the end. This is repeated a third higher and leads into a short development of the material outlined in this section. An intermingling of the motifs and melodies presented in both sections brings the Postlude to a close with a sixth added to a D-major chord.

Postlude IV. Technically the most difficult with its octaves and the portion where the left hand carries the second theme while playing an accompanying figure, plus additional problems in both pedal and right hand. Typical features of this Postlude are the interesting parallel fourths and fifths, a colorful use of accidentals, parallel chord motion and the sequential treatment of various motifs. The opening motif used has the same intervals as the opening of Postlude II, although in different rhythmic form. A contrasting theme follows, introduced in the right hand. The first section re-

turns with a gradual build-up to heavier chords emphasizing the first theme and culminating in a short *Largo* section similar to that of Postlude II. The first theme leads into a final E-major triad.

This group is well worth study and performance. M. Langlais, during the Workshop at Boys Town, suggested this music for use at weddings. What a joy it would be to hear music of this caliber at a nuptial ceremony! It would not only be a joy, but it would attain the status of an event, when the general standard of music requested for weddings is considered!

Sr. Rosalie, O.P.

WEDDING MUSIC—A SYMPOSIUM

Music performed at weddings constitutes one of the chief sources of difficulty in applying the principles of church music reform. One is faced with two main problems: the social protocol surrounding the wedding ceremonies that has grown so important in the minds of the parties concerned; and an unfortunate idea that music at the wedding ceremonies in the church is very similar in purpose to the music that might be used at the wedding banquet.

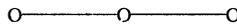
Regarding the first problem, one finds a bride, very concerned with the "accepted" way of doing things, intent on having the music at her wedding the same as that at the wedding she is emulating. While the flowers or the table setting may fall within her competence, the music for church does not. It should not be left to the bride's choice what music is to be performed, although this becomes very difficult for many musicians, when the matter of the honorarium is handled directly between the musician and the bride.

The second problem, viz., that wedding music exists to entertain the guests in church during the service, is decidedly not the Catholic notion of what church music is. Surely the "hiring" of the church musician by the bride contributes to this idea, but the music itself frequently does too. The vocal soloist, whose repertory for the most part consists of the secular art song, assumes the role of church singer with some difficulty. This music has little or no connection with the Mass and is, in fact, fitted into it only with difficulty, especially with the new regulations concerning the times allotted to music in the Low Mass. The influences of non-Catholic weddings both on the music requested and on the ever-increasing protocol cannot be denied even in the most Catholic circles.

What is the solution to the problem of wedding music? Here are two suggestions. First, encourage the nuptial High Mass. If one can find enough brides anxious to have a High Mass, the others will want the same; it can become a part of the protocol. Second, encourage the use of a vocal quartet or small choir in place of the soloist. This does not put anyone out of a job, but rather it employs more musicians. The problem of repertory is solved; the entire treasury of Catholic music written for the Mass is opened up for use, especially for a four-part group. The difficulty of drawing a line between the solo art song and music that is truly fitting for the church will be ended. The notion that the singer is entertaining the guests or performing a little concert will disappear, because the choir or quartet is singing as an integral part of the liturgy. It might be objected that to hire a quartet is too expensive. Compare that to what is spent for flowers or for photographs or for the wedding attire or the banquet and reception.

It would take time and patience and the backing of the pastor to build up enough appeal for a High Mass sung by a choir so that wedding parties will desire this and accept it as normal. It would be a great relief for the organist or singer who must be forever battling the requests of brides for music that is not fitting. It would take away the feeling that most truly Catholic church musicians experience when they perform music *at* a wedding, a feeling that they are not truly a part of this service. Rather than hunting for music *at* weddings, let us encourage the singing of the nuptial High Mass.

—Rev. Richard J. Schuler



Regarding wedding music, naturally one must put in a big word about the singing of the proper at a High Mass. This is often omitted. But what needs stressing, along with the need for good organ works, is the music sung at the Offertory and Communion, as well as for the little bouquet ceremony that is so popular with the Polish and has been adopted by others. This occurs when the bridal bouquet is presented at the Blessed Virgin shrine. There are good hymns for such a ceremony in the St. Gregory Hymnal and the Westminster, as well as in the People's and in the new St. Basil. The World Library of Sacred Music also has several dedication hymns. A big point to stress is the idea that there are other hymns besides "On This Day, O Beautiful Mother" and Lord's "Mother Beloved"! Others have written music for "Ave Maria" and "Panis Angelicus" besides Gounod and Franck. There is a fine "Ave Maria" by Saint-Requier that is suitable for solo voice.

And there are other Latin motets in honor of the Blessed Virgin and the Blessed Sacrament!

The big difficulty is that there are few settings suitable for a solo voice, and few people planning weddings want more than a solo singer. Whenever it is possible to persuade the couple involved to employ a quartet, a great variety of fine music becomes available. When only one voice is used, the lack of suitable settings becomes evident.

—Rev. Francis Brunner, C.Ss.R.

○————○————○
Organists' Suggestions

Wedding Music on Gregorian Themes of the Nuptial Mass, by Lode van Dessel, a fine suite, pub. Gregorian Institute of America.

Wedding Music, compiled by Regina Fryxell, in conjunction with the Blackhawk Chapter, A.G.O.

This small and compact item is an exceptionally fine reference book for wedding music. It lists processionals and recessionals and other titles for well over fifty composers from Bach to Vaughan Williams. Another section diligently examines some nine (Protestant) hymnals, and comes up with forty-one appropriate wedding hymns.

—Winifred Flanagan

○————○————○
Organ

Four Wedding Marches, by E. Bloch, pub. G. Schirmer.

Kleine Präludien und Intermezzi, by Schroeder, Edition Schott.

Messe Basse No. 2, Toccata (Salve Regina), by Van Hulse, McLaughlin & Reilly Co.

Ten Chorale Preludes, op. 70, by Peeters, Peters Edition, No. 9 and No. 10.

Fifteen Pieces, by Dupré, Gray Co., Antiphon III and Magnificat V.

Two Trumpet Tunes, by Purcell, Concordia.

Pieces D'Orgue, by F. Couperin, Editions de L'Oiseau au-Lyre.

A pair of pieces for weddings, written at the request of McLaughlin & Reilly:

Hommage à Purcell (processional), by Peloquin, McLaughlin & Reilly.

March for Joyous Occasions (recessional), Peloquin, McLaughlin & Reilly.

Treasury of Early Organ Music, edited by E. Power Biggs, Music Press, (Psalm 19, Marcello).

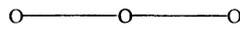
Choral Music

- Missa Simplex*, by Woollen, unison (or solo), McLaughlin & Reilly.
Missa in Simplicitate, by Langlais, Schola Cantorum, Paris.
Missa Pentatonica, by Peloquin, for congregation or unison voices,
Gregorian Institute of America.
Missa in h. Reginae Pacis, by Peeters, 2 equal voices, McLaughlin &
Reilly.
Missa Misericordiae Domini, by Langlais, STB and organ, Gregorian
Institute.
Mass for Boys' Voices, by Britten, SSA and organ, Boosey &
Hawkes.
Mass for Three Voices, by Byrd, ATB or TTB, World Library of
Sacred Music.
Missa Secunda, by Hassler, SATB, World Library of Sacred Music.

Motets

- Salve Regina*, by Somma, unison and organ.
Hail Mary, by Woollen, SATB, World Library of Sacred Music.
Ave Maria, by Schroeder, SATB, St. Cecilia Society, Roma.
Ave Verum, by Mozart, SATB and organ.
Cantate Domino, by D'Indy, STB and organ, pub. G. Schirmer.
Cantate Domino, by Hassler, SATB.
Hail Mary and Our Father, by Peloquin, SATB, McLaughlin &
Reilly.

—C. Alexander Peloquin



Wedding Marches

- Marche Pontificale*, by Jacques Lemmens (Not too difficult).
Marche Pontificale, by Fernand de la Tombelle (More difficult).
Bach: *Prelude in E-flat (St. Anne)*.
Entrée (F Major), by Theodore Dubois.
Entrée Triumphale, by Paul Wachs.
Grand Choeur, by Anthony Jawelak (Difficult—G flat).
March in E-Flat, by Robert Schumann, arr. for organ by Alexandra
Guilmant (Rather difficult).
Prelude (a 5 voci), by Jacques Lemmens.

Recessionals

- Trumpet Tunes*, by Henry Purcell (particularly the two well-known
ones in D Major).
March for Joyous Occasions, by Alexandre Peloquin.
Hosanna, by Paul Wachs.
Some of the brilliant Bach *Preludes* provide excellent recessionals,
since march-rhythm is not strictly demanded.

During the Ceremony

Andante cantabile, from Organ Symphony IV, by Widor.

The more quiet choral preludes of Bach, Reger, Peeters.

The short, impressionistic *Preludes on Gregorian Themes*, by Paul Benoit and Dupré.

Choral No. 1 in E Major, by Cesar Franck (cantabile passages)

Choral No. 3 in A Minor, by Cesar Franck (cantabile passages)

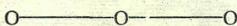
Cantabile, by Cesar Franck.

Mendelssohn: slow movements from Sonatas 1 and 2.

Rheinberger; slow movements from Organ Sonatas.

Flor Peeters: *Four Improvisations on Gregorian Themes*.

—Paul Koch



Publishers' Suggestions

Nuptiala, pub. World Library of Sacred Music. 6 complete programs or organ music of medium difficulty. Compositions are chiefly of such Baroque composers as Gabrieli, Frescobaldi, J. S. Bach, Scarlatti, Handel, Vivaldi, etc.

T. Mul: *Cantiones Pro Sponso et Sponsa*, World Library of Sacred Music.

Otto Deden: *Introitus Deus Israel*, TTB with organ, World Library. Chant Propers for the Nuptial Mass, available on large cards, World Library.

Eugene Hemmer: *Epithalamium*, Bridal Processional, included in *Six Organ Processionals*, by six contemporary composers, pub. World Library of Sacred Music.

March Nuptiale and Recessional, by Sr. M. Theophane, O.S.F., McLaughlin & Reilly.

Nuptial Suite, by Charles Renard, includes 4 easy compositions, McLaughlin & Reilly.

Organ Suite in honor of Mary Immaculate, by Sr. M. Theophane, O.S.F., (3 staves), McLaughlin & Reilly.

March for Joyous Occasions, by Peloquin, McLaughlin & Reilly.

Wedding Music on Gregorian Themes of the Nuptial Mass, by Lode van Dessel, a fine suite, pub. Gregorian Institute of America.

Sixty Devotional Pieces for Organ on Modal Themes, by Dom Paul Benoit, J. Fischer & Bro.

Ten Pieces for Organ or Piano, by Joseph W. Clokey, J. Fischer & Bro.

March for Organ, by Noel Goemanne, J. Fischer & Bro.



New Reuter Organ in the Dowd Memorial Chapel at Boys Town, Nebraska. Specifications were drawn by Flor Peeters in consultation with Franklin Mitchell, Tonal Director of the Lawrence, Kansas firm.

STOP LIST

GREAT

16 ft.	Quintaten	61 pipes
8 ft.	Principal	61 pipes
8 ft.	Bourdon	61 pipes
4 ft.	Octave	61 pipes
4 ft.	Rohrflöte	61 pipes
2 $\frac{2}{3}$ ft.	Quinte	61 pipes
2 ft.	Fifteenth	61 pipes
2 ft.	Spillflöte	61 pipes
IV rk.	Plein Jeu	244 pipes
III rk.	Fourniture	183 pipes

SWELL

8 ft.	Principal	73 pipes
8 ft.	Gedeckt	73 pipes
8 ft.	Salicional	73 pipes
8 ft.	Voix Celeste (TC)	61 pipes
4 ft.	Octave	73 pipes
4 ft.	Flute Harmonic	73 pipes
2 $\frac{3}{4}$ ft.	Nasard	61 pipes
2 ft.	Doublette	61 pipes
1 3/5 ft.	Tierce	61 pipes
III rk.	Scharf	183 pipes
16 ft.	Basset	73 pipes
8 ft.	Trompette	73 pipes
4 ft.	Clarion	73 pipes
	Tremolo	

CHOIR

8 ft.	Melodia	73 pipes
8 ft.	Gemshorn	73 pipes
8 ft.	Unda Maris (TC)	61 pipes
4 ft.	Cor di Nuit	73 pipes
2 ft.	Spitzflöte	61 pipes
6 ft.	Fagotto	73 pipes
8 ft.	Oboe	73 pipes
4 ft.	Schalmei	73 pipes
	Tremolo	

POSITIV

8 ft.	Gedeckt	61 pipes
4 ft.	Principal	61 pipes
4 ft.	Blockflöte	61 pipes
2 ft.	Principal	61 pipes
1 $\frac{1}{3}$ ft.	Quinte	61 pipes
III rk.	Cymbal	183 pipes

CHANCEL

8 ft.	Diapason	73 pipes
8 ft.	Rohrflöte	73 pipes
8 ft.	Echo Salicional	73 pipes
8 ft.	Dulciana	73 pipes
4 ft.	Octave	73 pipes
4 ft.	Rohrflöte	61 notes
8 ft.	Flugel Horn	73 pipes
	Tremolo	

PEDAL

16 ft.	Principal	32 pipes
16 ft.	Bourdon	32 pipes
16 ft.	Violone	32 pipes
16 ft.	(Gt.) Quintaten	32 notes
16 ft.	Lieblichgedeckt	12 pipes
8 ft.	Octave	32 pipes
8 ft.	Bourdon	12 pipes
8 ft.	Violone	12 pipes
8 ft.	(Gt.) Quintaten	32 notes
8 ft.	(Sw) Gedeckt	32 notes
4 ft.	Choral Bass	32 pipes
4 ft.	Bourdon	12 pipes
4 ft.	Violone	12 pipes
2 ft.	Fugara	32 pipes
III rk.	Mixture	96 pipes
II rk.	Sesquialtera	64 pipes
16 ft.	Bombarde	32 pipes
16 ft.	(Ch.) Fagotto	32 notes
8 ft.	Bombarde	12 pipes
4 ft.	Bombarde	12 pipes

CHANCEL PEDAL

16 ft.	Bourdon	12 pipes
8 ft.	Diapason	32 notes
8 ft.	Rohrflöte	32 notes
4 ft.	Rohrflöte	32 notes

NEWS LITTER

● The All-City High School Music Festival in Des Moines on February 25th closed with a four-o'clock High Mass. Directed by Fr. Fred Reece, with Mrs. R. Weber as organist, the choir sang Mass I with Credo III. The diocesan festival at Dowling High on May sixth followed somewhat the same pattern.

● St. Joseph's Institute of Liturgical Music presented an interesting concert of sacred music on Easter Monday in the St. Joseph's College Chapel at Rensselaer, Indiana. The Liturgical Choir and Schola Cantorum, under the direction of Rev. Lawrence Heiman, C.P.P.S., contributed chant selections, "Hosanna Filio David", "In Monte Oliveti" and "Christus Factus est", and motets by Palestrina and Michael Haydn. Mr. Noel Goemanne, professor of organ, included in his two parts of the program Bach's "Prelude and Fugue in C Minor", Buxtehude's "Prelude, Fugue and Chaconne", Corelli's "Preludio", Van den Gheyn's "Siciliane", a Toccata on "O Filii et Filiae" by Camil van Hulse, and a Flor Peeters "Aria", as well as his own "Festival Voluntary".

● James Welch conducted the Fordham University Glee Club in a Town Hall recital on March 11. The widely varied program featured the first performance of Ernst Krenek's "Missa Duodecim Tonorum", written in 1957 in the twelve-tone technique. A group of motets included "Miserere Mei Deus" by Allegri, "Serve Bone" by Lassus, and Claudio Monteverdi's "Crucifixus". Contemporary settings for the poetry of Gerard Manley Hopkins were Paul Hume's "Jesu That Dost in Mary Dwell" and Russell Woollen's "The Windhover".

● We are grateful for an invitation to attend the annual evening Mass of the Guild of Catholic Organists and Choirmasters in St. Olaf's Church, Minneapolis, at 8 P. M. on Monday, May 23rd. The combined choirs of the twin city parishes present Anton Bruckner's "Mass in C" with mixed voices, organ and orchestra.

● J. S. Bach's "Mass in B Minor" was given a pair of performances by the Hastings-Grand Island Chorale, Warren A. Scharf, conductor. Grand Island, Nebraska, heard the Mass at St. Stephen's Episcopal Church on Sunday afternoon, March 13th. The group moved to Hastings to repeat the concert at St. Mark's Episcopal Pro-Cathedral the following Sunday at 4 P.M. Organist was Margaret R. Scharf.

● The Glee Clubs of Boston College and the College of New Rochelle joined forces on March 19th to present Gabriel Faure's "Requiem". Mr. James B. Welch was guest conductor of the group, while the regular director, C. Alexander Pelouquin, accompanied at the piano and Miss Constance Bury played the organ.

● The Church of St. Nicholas of Tolentine in the Bronx was the setting for a Passion Sunday concert by the combined boy choirs of St. Nicholas and the Corpus Christe Church of Manhattan. Major presentation was Mozart's "Missa Brevis in B flat Major, K275" for soloists, chorus and string orchestra. There were a capella motets by des Pres, Palestrina, Poulenc, Victoria and Stravinsky. Organist and choirmaster for the Manhattan Boy Choir is William McDonald, and for the Bronx group James McKinnon.

● Marywood College in Scranton, Pa., presented fifteen students in an organ recital of note in the chapel on Sunday, April tenth.

● Rev. Richard A. Schuler conducted the Twin Cities Catholic Chorale in Sacred Concerts in St. Paul on March 28th and Minneapolis the 29th. Accompanied by Mrs. Myron Angeletti, the 60-voice mixed choir sang Orazio Benevoli's "Messe La Cristiniana" and Anton Bruckner's "Messe in E Moll", closing with Hermann Schroeder's colorful "Magnificat".

● Dr. Arthur C. Becker, dean of DePaul University School of Music, announces the inauguration of a new graduate program in Church Music beginning this fall, leading to a master's degree in music. "In addition to courses in organ, advanced theory, and chant, the new program will include a detailed analysis of the style features in the Missa Papae Macellae by Palestrina; trends in liturgical music of the Netherlands school; trends in American organ design in the last five years, and a study of the effect of the style of contemporary organ literature upon contemporary liturgical vocal music. Also, a comparison of texts on modal counterpoint, on construction of Gregorian melodies with the actual repertoire of the Propers of the Sundays in Lent (part of the most ancient repertoire). Also, an analysis of examination material of American Guild of Organists' organ, choirmaster and service playing exams."

- Fr. Bernard Christman was presented by the St. Lawrence River Chapter, A.G.O., in an organ recital at Holy Family Church in Watertown, N. Y. on January 18th. Included were musical works ranging from Dunstable and Dufay to Peeters, Messiaen and Langlais. Fr. Christman's newly-formed boychoir also participated in the annual music festival of the Sisters of St. Joseph Conservatory Orchestra.

- Carnegie Music Hall in Pittsburgh was the scene on April 29th of the Bach Choir presentation of J. S. Bach's "The Passion", with Dr. James W. Evans as guest conductor. Featured were the Boys of St. Paul's Cathedral, under the direction of Paul Koch.

- Music Editors Association announces the immediate availability of a 1960 index to choral and organ summer music schools, published by *Choral and Organ Guide Magazine*, the official journal for Choral Conductors Guild and American Academy of Organ.

- Quincy College has sent us the program for their Liturgical Music Workshop at Quincy, Illinois, June 13 through 17. Arrangements for academic credit may be made with the Registrar at Quincy, a liberal arts college run by the Franciscan Fathers.

- Sr. M. Christian, chairman of the Fine Arts Division of St. Mary of the Plains College, directed the 125-voice Pontifical Choir on April 5th, for the installation of the Most Rev. Bishop Marion Forst, in Sacred Heart Cathedral, Dodge City, Kans. Made up of 12 diocesan choirs, the chorus sang Singenberger's *Ecce Sacerdos, Te Deum* by Flor Peeters, Biggs' *Mass in honor of St. Anthony*, and Schuetky's *Emitte Spiritum*. The Gregorian Proper was sung by a men's schola from Sacred Heart Cathedral.

- The Campanile Singers, of St. Mary of the Plains College, demonstrated contemporary liturgical music at the West Central divisional Convention of the M.T.N.A. in Wichita on February 25. Kyrie's were sung from *Mass in Ancient Style* by Langlais, *Missa Miserere Nostri Domine* by Vranken, *Missa in honorem Sancti Dominici* by Rubbra, and *Missa Brevis* by Sr. M. Christian. The second half of the program was dedicated to Flor Peeters' music: *Mass in honor of St. Joseph, Te Deum*, and *Jubilate Deo*. G. L. McGutchen directs the Campanile Singers, the college tour group.

- On Sunday, April 24, the choir of St. Dominic's of Cleveland traveled to Pittsburgh to join forces with St. Paul's Cathedral Choir for an afternoon Pontifical.

- The Sioux Falls (S. Dak.) diocesan music festival opened with a beautifully sung Gregorian mass at the Mount Marty College chapel in Yankton. There were some 400 participants.

- The Boys Town Choir presented the following Sacred Concert on May 29th:

I PLAIN SONG

O Filii et Filiae
Christus Factus Est
Haec Dies

II POLYPHONY

Pulvis et Umbra Sumus.....di Lasso
Sanctus (from Missa Pange Lingua).....des Pres
Cantate DominoH. Schütz
Regina Coeli.....Aichinger

III CONTEMPORARY

MeditaborHumpert
ImproperiumWoollen
Tenebrae Factae Sunt.....Poulenc
Sanctus (From Missa Jubilans).....Peeters
Stabat Mater.....Schubert
Coro Finale (from Juditha Triumphans).....Vivaldi

Mr. Emanuel Leemans played the *Handel Concerto No. 2 in B Flat Major*, and the *Tocatta and Fugue in d Minor* by J. S. Bach.

- The Boston College Glee Club, C. Alexander Peloquin, director, included these items in a recent spring concert: "Cielli Immensi, Marcellò; *Vere Languores, Lotti*; *Sing Praise, Schutz*; *Ecce Quomodo, J. Handl*; *Maiden of the House of David, Vidal*.

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2. To seek the cultivation of Gregorian Chant, of Polyphony, of modern and especially contemporary music, of good vernacular hymns, of artistic organ playing, of church music research.
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