

CAECILIA

A Review of Catholic Church Music



Seth Bingham... Martin Bush... Louise Cuyler
David Greenwood... Dom Gregory Murray
Myron Roberts... Albert Seay... Lavern
Wagner... Roger Wagner

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THE PROBLEM OF CHURCH MUSIC

Almost sixty years ago, Pius X said of sacred music that it must be *true art*. Of all the arts, it is an integral part of the liturgy and participates in the same general purpose of the liturgy: the glory of God, and the sanctification and edification of the faithful. Its own proper end is to make the liturgical text more meaningful, thus to move the faithful to devotion, the better to dispose them to receive the fruits of grace from the celebration of the Holy Mysteries. But it must be true art. For, says Saint Pius, "in no other way can it affect the minds of the hearers in the manner which the church intends in admitting into her liturgy the art of sound."

A musical culture arose out of the liturgy as mountain flowers spring out of the snow. Pius XII describes its progress and fulfillment: "With the favour, and under the auspices of the church . . . sacred music has gone a long way over the course of the centuries. In this journey . . . it has gradually progressed from the simple and ingenious Gregorian modes to great and magnificent works of art. To these works, not only the human voice, but also the organ and other musical instruments, add dignity, majesty and a prodigious richness. The progress of this musical art shows how sincerely the church has desired to render divine worship ever more splendid and pleasing to the Christian people."

There is today a considerable body which challenges the art principle of the liturgy, and it is felt in some quarters that liturgical music is at a cross-roads, if not, indeed, altogether on the block. For many, music is no longer music by definition. The official attitude of the American Liturgical Conference, for example, is this: "The Liturgical Movement is not 'arty', it is rather almost brutally practical in its view of the arts and aesthetic values." A prominent prelate, who declared oddly enough that the 1958 Instruction of Pius XII had put an end to the liturgical movement, has recently said that the parish without a choir is fortunate indeed. In some areas, the services of competent church musicians are being dispensed with as inconsequential to the carrying out of the latest instructions. There are "Parish Kyriales" which omit so trenchant a melody as that of the Requiem Gradual (it is the same melody as the Easter Gradual). And it is not uncommon to hear, from teachers with more enthusiasm than sense, that it is not important whether the children can sing, as long as they do. It is all a little like the redoubtable Florence Jenkins observing of her critics: "They may say that I *can't* sing, but they can't say that I *didn't*." Such attitudes have little in common with the "active participation" first mentioned by

Pius X in the introduction to his *Motu Proprio*. And they have nothing at all to do with history.

It is generally true to say that music first entered the service of the liturgy in the area of the proper or changeable parts of the mass rather than the ordinary, and that in either case it was not a time when, as the old wives' tale goes, "the people sang," but more probably a time when the clergy, soloists, and the schola sang. In the early church the order of Cantor ranked with that of Lector, and for many years the title "Lector" included both offices. This music made its entrance by way of psalmody, a bequest of the Jewish Church. We are here concerned chiefly with the mass, where the readings of the scriptures and the celebrant's prayers did not leave much time for singing. During the communion of the faithful, however, psalm 33 was sung, on account of the words in verse 9: "*Gustate et videte, quoniam suavis est Dominus.*" And Tertullian mentions the psalmody between the Lessons and the sermon — today's Gradual. The execution of the psalmody in the earliest Christian times was almost exclusively entrusted to a single person. (The psalmodic solo is again a copy of the practise of the synagogue.) As with the *jubilus* of the Alleluia, music took over when words failed, and the task of the singer assumed virtuoso proportions. The earliest mass music, even before the fourth century, partook of the ornate melismas with which we are familiar today, and a good two centuries before the time of Gregory the Great, Scholae of boys were formed to exemplify its execution. Such parts as the people sang were purely responsorial in character.

By the ninth century, all the musical elements of the mass as we know it are present, with the possible exception of the Credo, which was an import from the East. But the primacy of the propers remains: Around them developed the special significance of the celebration of the Mysteries. They were ever-changing, and never omitted. The oldest extant choir books are therefore collections of the propria, though, curiously, it was eventually the ordinary that came to be known as the *Missa*. In every instance, the Introit, Gradual-Tract and Alleluia, Offertory and Communion were melismatic in character. Of the common parts, the Kyrie was a kind of Litany, carried over from the processions to the station churches. The Gloria was recited in Greek by the clergy in the sanctuary. The Sanctus was but an extenuation of the Priest's preface, the melodic feature of which is still apparent in the Requiem Mass. The Agnus Dei suggested itself as something appropriate to communion time, and was probably taken from the Greek Gloria, for it was unknown in the early western church, witness its omission in the Easter Vigil service. The first Roman ordo assigned it to the schola.

Now it is true that by about this time — the ninth century — this secondary and sometimes partially omitted part of the musical service was sung by the people. This was certainly the case in Gaul, and to a lesser extent in Rome. What is noteworthy is that it was syllabic recitative of the simplest sort. Father Jungman has concluded that it was probably not singing at all, but something akin to a well modulated dialogue mass. But as early as the eleventh and twelfth centuries, the schola had taken over the ordinaries. *And the crux of the problem of church music is not so much that the schola took over, but that the mass melodies which have come down to us were composed for the schola, and not the congregation.* So that what is true of the gigantic ordinaries composed by the renaissance polyphonists is also true, even though the extent by not as great, of the Kyriale. A long time ago, Peter Wagner wistfully dreamed of the treasures of polyphonic propria which were never written (although there are more than he could have known of) because of the constant attention to the larger forms of the ordinary.

Before venturing a solution to the problem, it should be remarked that the new rash of so-called “people’s masses”, most of them maudlin, is no answer at all. For they too can serve but a select group of people (likely less than 50%) who can carry a given tune in a given key. Neither is the debated matter of the use of the vernacular apropos here, simply because the question solves no musical problem, when one is speaking in terms of what people can sing. Nor should we especially hanker after an English equivalent of the German “Sung Mass”, for presently this reduces the solemn services to hymn-singing during mass. That much said, one might make the following proposals:

1. For regular fare, when participation by all the faithful is desired, why not settle for a kind of choric recitation of the ordinary? Mediant inflections and cadences should be reduced to an absolute minimum, if they be used at all. God knows we have settled for just such renditions of the historically musical propers!

2. The musical tradition of the ordinary, now nearly a thousand years old, would still have its place, as the encyclicals suggest, on particularly solemn occasions, or in particular churches. The principle of edification (and participation) by listening need not be discarded. There ought to be places where people go to hear polyphony as they go to monasteries to hear chant.

3. The propers, our primary musical tradition, must be the task of a schola equal to the performance of the chant and polyphonic treasures which comprise this heritage. One makes no defense of the mediocre parish choir, but that is not to wink at mediocrity multiplied a thousandfold in the name of congregational participation.

Francis Schmitt

A REPLY TO FATHER SMITS VAN WAESBERGHE, S.J.

By Dom Gregory Murray, O.S.B.

FR. VOLLAERTS's posthumous book, *Rhythmic Proportions in Early Medieval Ecclesiastical Chant*, was published by E. J. Brill of Leiden in 1958.¹ My attention was first called to the existence of Fr. Smits van Waesberghe's critique of it by a remark in *The Clergy Review* of April 1960. The writer—Dom Dean, a monk of the Solesmes Congregation — there declared, with obvious satisfaction, that Fr. Vollaerts's book 'has already been put out of court by his fellow Dutch Jesuit, Fr. Jos Smits van Waesberghe, s.j.' (p. 249). In subsequent correspondence Dom Dean frankly admitted that he had not seen Fr. Smits's critique, but he gave various addresses where a copy might be obtained. Although the critique does not seem to have been printed (my own copy is typewritten), it has received sufficient publicity to merit a rejoinder.²

Fr. Smits is said to have declared that he wrote the critique at the request of the monks of Solesmes. Both internal and circumstantial evidence seem to corroborate this. At any rate the purpose of the critique is clearly to discredit Fr. Vollaerts's work. It must be said at the outset that the tone of some of the comments, the zest with which fault is found, the futility of some of the criticisms, and especially the failure to produce a single solid argument against Fr. Vollaerts's conclusions — all these things reflect little credit on a scholar of Fr. Smits's reputation. Leaving aside, then, such pettifogging criticisms as have no significance, I confine myself to those points which appear serious enough to warrant a reply.

Quite early in his critique Fr. Smits writes as follows: 'The author must be credited with an original (as far as I know) and highly instructive comparison' between certain melismatic melodies in the best St. Gall and Metz manuscripts and their syllabic settings to prose-texts in the Aquitanian manuscript, Paris B.N. lat. 1118. Here Fr. Smits reveals a surprising ignorance. Every serious student of the Chant ought to know that this comparison was made more than a quarter of a century ago by the Abbé (now Canon) Delorme. If Fr. Smits had read *Rhythmic Proportions* with due care, he might have remedied this defect in his knowledge, for Canon Delorme's articles in *La Musique d'Eglise* (1934-35) are repeatedly referred to.

¹ For a simple introduction to this epoch-making study, the reader is referred to the present writer's booklet, *The Authentic Rhythm of Gregorian Chant*, obtainable from the author, Downside Abbey, Bath, England, price 1/6.

² This reply to Fr Smits's critique was originally written and printed for private circulation. The publication of the critique (in *Caecilia*, Autumn, 1960) calls for the publication of the reply.

However, having credited Fr. Vollaerts with an originality of method to which he made no claim, Fr. Smits then proceeds to question the value of B.N. 1118 for comparative study and even to cast doubts on Fr. Vollaerts's honesty in dealing with the evidence. In support of this suspicion he quotes a passage in which there are discordances between Fr. Vollaerts's transcriptions (*Rhythmic Proportions*, p. 35) and the notation of B.N. 1118. What Fr. Smits does not say is that the transcription is based, not merely on B.N. 1118, but on a comparative study of this manuscript together with St. Gall 339, Einsiedeln 121 and Laon 239. Having been privileged to examine the chart in Fr. Vollaerts's own hand from which this transcription was taken, I am in a position to vouch for the statistics which Fr. Vollaerts himself gives of this trope (and of several others) on page 57 of his book. In spite of some discordances, there is an overwhelming majority of concordances between the long signs of B.N. 1118 and the *tractuli* of Laon 239, without taking account of those places where the notation of B.N. 1118 is unclear. Fr. Smits stresses this lack of clarity in B.N. 1118, as though Fr. Vollaerts had not called attention to it (which he does on page 57) and as though it undermined the whole argument. Is it not curious that the distinctness of signs in B.N. 1118 should be clear enough for Fr. Smits's purposes, but not for Fr. Vollaerts's? This kind of argument is reminiscent of the controversial methods of the Solesmes propagandists. Their opponents are first of all accused of basing their conclusions exclusively on the inadequate evidence of the manuscripts reproduced in *Paléographie Musicale* (which the Solesmes authorities have always claimed are the best), and when corroborative evidence is adduced from other manuscripts (B.N. 1118, for instance) the Solesmists reply that such manuscripts are inferior! This is Fr. Smits's technique: 'Fr. Vollaerts . . . is satisfied with his comparative study of some half-dozen manuscripts, where twice that number are required to constitute any kind of objective proof of his thesis'.³ In fact, the manuscripts upon which Fr. Vollaerts mainly relies are precisely those which, in Dom Gajard's words, 'sont la base obligée de toute restitution' (*Etudes Grégoriennes*, I [1954], p. 20). To accuse him of confining his research to 'some half-dozen manuscripts', however, is an unpardonable distortion of the truth. The book itself provides ample proof that he had studied many more than 'twice that number': well over thirty, in fact!

But any allegation that evidence has not been taken into consideration comes strangely from a writer who, like Fr. Smits, can airily dismiss the consistent and overwhelming evidence of the

³ This sentence is omitted from the printed version of Fr Smits's critique but is included in the typewritten copies which have been circulating.

medieval monastic authors in favour of proportional note-values in the Chant, simply because he finds it inconvenient. As Dr. E. Jammers once wrote: 'It would be better to revise a theory rather than strangle the ancient witnesses.' But when the witnesses refuse to be strangled, Fr. Smits has to resort to different tactics. The *Scholia Enchiriadis*, for example, tells us that 'rhythmical singing is to observe where to use the more prolonged durations and where the shorter ones', so that 'the melody may be scanned as though in metrical feet . . . Therefore to sing rhythmically means to measure out proportional durations to long and short sounds . . . This numerical proportion is always seemly in skilled song (*docta cantio*)' (Gerbert, *Scriptores* I. p. 182-3). Unable to evade the clear meaning of this statement that proportional note-values are characteristic of 'skilled song' (*docta cantio*), Fr. Smits declares that 'the context suggests that the *docta cantio* may well refer to the classical poetry studied in the schools rather than to that which is referred to elsewhere as the *ecclesiastical cantus*.'

This is an astonishing piece of bravado. Fr. Smits no doubt hoped that his readers would not examine the context for themselves. As it happens, there is a musical illustration in this passage from the *Scholia Enchiriadis*. It occurs twice, and it is given as a simple exercise in applying the principle of proportional note-values in an elementary way. And what sort of musical illustration is it? A short antiphon, 'Ego sum via, veritas et vita, alleluia, alleluia', which by no stretch of the imagination could be described as 'classical poetry studied in the schools'. Does Fr. Smits deny that it is *ecclesiastical cantus*?

If he has any hesitation, let him read what the *Commemoratio Brevis* has to say about proportional note-values in *ecclesiastical cantus*; 'Therefore let no inequality of chanting mar the sacred melodies; not for moments let any neum or note be unduly prolonged or shortened . . . In fact all the longs must be equally long, all the shorts of equal brevity . . . And in accordance with the length-durations let there be formed short beats, so that they be neither more nor less, but one always twice as long as the other . . . because assuredly every melody is to be carefully measured after the manner of metre' (Gerbert, *Scriptores* I, 226-8). This 'measuring after the manner of metre' can only mean one thing: distinguishing the component elements (the notes), as the syllables are distinguished in metre, into longs and shorts, the former being twice the length of the latter.

When Fr. Smits falsely accuses Fr. Vollaerts of attributing the *Scholia Enchiriadis* to Hucbald — ignoring what Fr. Vollaerts says

about 'the so-called Hucbald writings' on page 178 and his two footnotes on 'the authorship of the Hucbald-writings' on pages 178 and 205! — we might remind him that he would do better to heed what the old writers say rather than fuss as to who they were. 'Non quaeras quis hoc dixerit', says the *Imitatio Christi*, 'sed quid dicatur attende' (I, v).

It is difficult to understand how anyone at this stage in Chant study can seriously doubt that in the St. Gall notation both the angular *podatus* and the *clivis* with upper episema comprise two long notes. Fr. Vollaerts sets out the proofs fully and convincingly. Fr. Smits does not say what he believes; he simply makes a childish — nay, infantile — pass at Fr. Vollaerts because his table on page 82 records that sometimes the later Chartres manuscripts and B.N. 1118 represent the second note of the long *clivis* as short. Does he really think that the occasional negative evidence of such manuscripts is of any consequence against the consistent positive evidence of the superior manuscripts of St. Gall, Metz and Nonantola? Has he forgotten the basic principles of comparative study in textual criticism? To refresh his memory he might turn to what Dom Mocquereau has to say on the subject in *Le Nombre Musical Grégorien* I, p. 171, or (better still) *Monographie Grégorienne* IV. I can only regard this as a typical case of pettifogging fault-finding, calculated to mislead the reader, but also revealing the critic's lack of solid ammunition.

But what is to be thought of a reviewer who misquotes an author and then discredits him for saying what in fact he did not say? On page 90 of *Rhythmic Proportions* Fr. Vollaerts states that, owing to the frequent absence of letters from the St. Gall *pressus*, 'a comparison with other notations is necessary'. Fr. Smits quotes this last phrase, putting it into inverted commas — but for the word 'notations' he substitutes the word 'manuscripts'! He then complains that Fr. Vollaerts ought to have mentioned the fact that such a comparison had already been made — by Fr. Smits! But surely Fr. Smits knows the difference between 'notations' and 'manuscripts', and therefore he must realize that Fr. Vollaerts means something far more comprehensive and (be it added) more important than a mere comparison with other manuscripts in the same St. Gall notation. This sort of criticism can hardly be called honest. It is too obviously designed to undermine the unsuspecting reader's respect for Fr. Vollaerts as a scholar. Moreover, it is not the only evidence in Fr. Smits's critique of a somewhat petulant resentment that his own name does not loom more largely in Fr. Vollaerts's book.

Yet another instance of unfair and misleading criticism occurs

when Fr. Vollaerts is represented as dismissing a statement of Aribo's as nonsense. The facts are as follows:

(i) The disputed statement occurs in a document of doubtful authenticity — the *Utilis Expositio* — which is to be found at the end of the authentic *De Musica*.

(ii) Fr. Smits himself has to admit that, if the suspect document is authentic, Aribo must have changed his mind. The *Utilis Expositio* and the *De Musica* certainly contradict one another. In Fr. Smits's own words: 'The two take up quite different standpoints with regard to the same text of Guido's' (Aribo's *De Musica*, ed. Fr. Smits van Waesberghe, p. xxiiij).

(iii) Fr. Vollaerts gives good reasons for rejecting the authenticity of the *Utilis Expositio* and argues quite convincingly that the statement in question is in fact nonsense (*Rhythmic Proportions*, pp. 191-2). This is not the same thing as dismissing a statement of Aribo's as nonsense. And, even if it were, it would not compare in barefaced effrontery with the action of another scholar (apparently approved by Fr. Smits) who cheerfully dismissed all the monastic writers of the ninth, tenth and eleventh centuries as ignorant fools 'qui ne savent pas trop ce qu'ils disent' (Dom Mocquereau, *Monographie Grégorienne VII*, p. 31). We may here recall Fr. Smits's own efforts to explain that when Aribo in the eleventh century says 'in olden times (*antiquitus*) great care was observed to . . . sing proportionally', the word *antiquitus* refers to Greek antiquity (*Muziekgeschiedenis de Middeleeuwen I*, p. 138). As we shall see shortly, Aribo has been speaking in the previous sentence of the older (*antiquiores*) antiphonaries and of the proportional indications to be found in them. Is it likely that in two successive sentences '*antiquiores*' can refer to recent centuries and existing books, and '*antiquitus*' to the pre-Christian era? Such an interpretation can only be regarded as a gesture of despair, a forlorn attempt to evade the implications of what Aribo says and clearly means. Dom Mocquereau's tactics were simpler: Aribo 'did not know what he was talking about'!

One of Fr. Smits's parting shots, towards the end of his critique, is concerned with Appendix II of *Rhythmic Proportions*, in which Fr. Vollaerts quotes a text from a Monte Cassino manuscript describing the medieval practice of conducting the Chant. The director is to measure the Chant with his right hand raised: '*dextra manu elevata metiri . . . ut sicut metiendo praenotabitur cantus*'. It was Dom Jeannin who first adduced this text as evidence that the conductor used to beat time so that the singers might be able to observe the correct proportions of the note-values. Fr. Smits claims that he him-

self 'successfully challenged' this interpretation in the *Gregoriusblad* of January 1932. He does not add that Dom Jeanin subsequently vindicated his interpretation in *De Muziek* of October 1932 — a vindication which, as far as I know, neither Fr. Smits nor anyone else has ever attempted to invalidate.

Fr. Smits is of the opinion (for which he offers no proof) that all the rhythmic indications, episemas and letters in the manuscripts signify mere nuances, not proportional note-values. Needless to say, he cannot tell us how this could be carried into practice, for it is utterly impracticable. He is therefore forced to the conclusion that 'we cannot penetrate to the authentic performance practice of Gregorian Chant'. In Appendix III of *Rhythmic Proportions* Fr. Vollaerts demonstrates how the nuance-theory completely breaks down when a syllabic melody (or even a melismatic one) is composed almost entirely of 'nuanced' notes. But the theory is also, as we have seen, directly opposed to the teaching of the medieval monastic authors. If, as they assert, a long note is twice the length of a short, what difficulty is there in accepting both the episema and lengthening letters ('a'=*auge*, 't'=*tene*) as signs of double length, and ('c'=*celeriter*) as indicating single length? Fr. Smits objects that lengthening letters often occur when the neum or note is already long, either by its shape or by the addition of an episema, and that the added letters must therefore indicate extra length. Fr. Vollaerts is not the only paleographer to argue from the inconsistent and haphazard use of letters in parallel passages that the letters in such cases are merely additional warnings. He is able to quote Fr. Agustoni in his support, from *La Revue Grégorienne*: '*Le copiste ajoutait une indication spéciale . . . soit parce que le contexte pouvait induire en erreur, soit parce que le chœur n'observait pas à cet endroit l'exécution voulue*'. There is also the fact that one of our most important manuscripts, St. Gall 339, has no letters at all.

The matter is perhaps not quite so simple when the letters 'm' (*mediocriter*) and 'b' (*bene*) are combined with 't' or 'c', as sometimes happens in some of the St. Gall manuscripts. But here, as always, the uncertainties must be resolved by the clear teaching of the writers. 'It is good historical method', wrote Dr. Peter Wagner, 'to interpret Chant manuscripts by contemporary authors, and not to seek to refute the clearest part of the sources by the other part, which is, after all, still full of obscurities for us.' In the light of the medieval treatises, therefore, we may venture the following suggestions.

It is at least possible that 'm' by itself has a purely melodic or dynamic significance: '*mediocriter moderari melodiam mendicando*

memorat', says Notker at the end of the ninth century. But, as against this, we have a statement of Aribo in the second half of the eleventh century, which must be quoted in full: 'A tenor is the length of a note which is in equal proportion if two notes are made equal to four and their length is in inverse proportion to their number [i.e. two long notes are equal to four short ones]. So it is that in the older antiphonaries we very often find the letters "c", "t", "m", indicating respectively *celeritas*, *tarditas* and *mediocritas*. In olden times great care was observed, not only by composers of the Chant but also by the singers themselves, to compose and sing proportionally. But this idea has already been dead for a long time, even buried' (*De Musica*, ed. Fr. Smits van Waesberghe, p. 49; Gerbert, *Scriptores* II, p. 227). Aribo here writes as though 'm' by itself were a rhythmic indication. But he is obviously not an absolutely safe guide to manuscripts which were no longer in use, nor may we rely on him for precise details of an interpretation which (in his own words) had 'already been dead for a long time, even buried'. He makes no mention of the episemas or long neum-forms, both of which were at least as prominent a feature of the older manuscripts as were the letters. Moreover, if 'm' were a mean between 'c' and 't', Aribo ought to have put the letters in the correct order: 'c, m, t'.

Still, the fact remains that Aribo instances these three letters as indications in the old manuscripts of proportional note-values, once observed with great care (*magna circumscriptio*) but no longer so. The 'c' and 't' present no problem, for they stand for *celeritas* and *tarditas*, the very words used by Quintilian in contrasting the proportional short and long syllables of prosody: '*fugiat spondeum et trochaicum, alterius tarditate, alterius celeritate damnata*' (*Institutio Oratoria* IX, iv). The precise significance of an isolated 'm', however, remains doubtful, as Fr. Vollaerts says (*Rhythmic Proportions*, p. 190, note), and 'often seems to have some melodic meaning'.

But when 'm' is combined with 't' or 'c', it almost certainly seems to have a connection with the note-values or the *tempo*. Similarly, 'b' is undoubtedly meant to emphasize the 't' or 'c' to which it is joined. But does this really amount to an argument against proportional note-values? There is no reason to suppose that precise note-values might not be occasionally modified in the Chant, as they are in modern music, by a *tenuto* or an *accelerando*. Such modifications do not destroy the basic relative note-values: they affect the *tempo*. If this suggestion be accepted, the letters 'tb' would indicate a long note (or notes) with generous length (*tenuto*), whereas 'tm' would serve as a warning that the length of the long note (or notes) must not be exaggerated (*a tempo*). Dom Jeannin's suggestion —

that 'm'=*mediocriter*=*in medio*=precise, exact, without exaggeration — seems sensible enough, and might even supply a rhythmic meaning for the isolated 'm'. Hence we arrive at the following solutions:

tm=long without exaggeration, exact double length, *a tempo*;

tb=long with *tenuto*, generous double length;

cm=short without hurry, exact single length, *a tempo*;

cb=short with *accelerando*;

m=*a tempo* (if this letter really has a rhythmic meaning in isolation).

The alternative—Fr. Smits's alternative—to these suggestions is a large range of unmeasured and unmeasurable 'nuance-lengths', each being a subtly differentiated modification of the basic note (which is short!), which no choir on earth could ever sing either today or at any other time. For how can an unmeasured length-nuance be itself further nuanced? If, on the other hand, the letters 'a', 't', and 'c' are interpreted (like the episemas and long neumes) as proportional length-indications, the occasional addition in some St. Gall manuscripts of the qualifying letters 'm' and 'b' raises no very great problem.

It has to be admitted that in his monumental *Muziekgeschiedenis der Middeleeuwen* (to which he refers so often in his critique) Fr. Smits has collected an enormous amount of statistical detail. It is a work of undoubted erudition, the fruit of years of patient study and remarkable industry. He has also provided us with valuable modern editions of some important medieval writings on music. But where has all this industry led him? To the lame conclusion — repeated yet again in the critique of *Rhythmic Proportions* — that we shall never know how the Gregorian Chant was originally performed. With this obstinate conviction firmly in his mind, he seems to take amiss that Fr. Vollaerts, and others with him, should have reached more positive conclusions after studying the evidence he is himself supposed to have examined.

But Fr. Smits is not altogether consistent. In one and the same book — *Gregorian Chant and its Place in the Catholic Liturgy* — he both tells us that 'it is impossible for us, now, to discover how Gregorian Chant was originally performed' (p. 51) and also regales us with an eloquent description of what the Chant sounds like in performance: 'The movement and rhythm of plainsong are of a surprising liveliness and beauty — surprising because we are no longer used to the freedom of its upward-springing rhythmic waves. This wonderful Gregorian rhythm runs in a rising line of tension up to

the peaks of the melody, to move then to its end in slow, quiet relaxation. Its melody and rhythm are classical, though not in the sense of servitude to a stiff and academic system: plainsong breathes liberty, it rises above the earthly on the wings of its rhythm, through its pure musicality within the sound laws of the old ecclesiastical modes' (p. 28).

After this breath-taking extravaganza, we may well ask: What is this wonderful rhythm which can be described so vividly and yet remain undiscoverable?

Elsewhere in the same book Fr. Smits speaks of the verbal accent in the Chant in terms which would do credit to Dom Mocquereau himself, and with as much scientific justification (pp. 19-20). His transcriptions of the Chant likewise are consistently according to the Mocquereau system — a system which defies the medieval monastic authors, selects a comparatively small percentage of rhythmic indications from the manuscripts, interpreting them quite arbitrarily as either nuances or doublings or even as mere 'ictus' signs, and then adds innumerable editorial indications (indistinguishable in form from those representing manuscript signs) for which there is no warrant anywhere; a system, moreover, which Fr. Smits admits cannot be authentic because (in his own words) the authentic interpretation 'is impossible for us, now, to discover'.

To accept without protest an interpretation with no historical basis at all, and then to reject one with solid foundations in the manuscripts and the medieval authors, suggests an inability to view the matter with that impartiality and objectivity which should characterize the attitude of a genuine scholar and a sincere seeker after truth. Irrational prejudice is incompatible with sound scholarship.

It must be admitted that on a first reading Fr. Smits's attack on *Rhythmic Proportions* appears to be a formidable one. The critique is so cunningly contrived that a less well informed reader might easily be led to regard it as conclusive. It is only after careful examination that its essential weakness is revealed. As we have seen, Fr. Smits is not over-careful or over-scrupulous in his choice of weapons, and some of them have been shown to be veritable boomerangs. The net result of his attack is that Fr. Vollaerts emerges in a stronger position than ever — a position which, despite serious endeavours, remains unchallenged by serious argument. Perhaps there is a certain justice in this. For in a broadcast review of *Rhythmic Proportions* in the Third Programme of the BBC (23rd February 1959), Mr. Alec Robertson said of Fr. Vollaerts that he is scrupulously fair to those with whom he disagrees' and that he 'deserves the same treatment'—statements which Fr. Smits obviously did not hear.

THE ORGANIST'S LITURGICAL ROLE

By Seth Bingham

During the past two years French organists have pursued an earnest discussion of the Instruction issued in Rome by the Congregation of Rites and published in *Documentation Catholique*, November 9, 1958, concerning the organ's place in the Catholic Liturgy. These instructions are not rigid commands. They seek rather to clarify the intentions of the *Moto Proprio* issued by Pope Pius X in 1903.

In a recent book written by Canon Martinot, professor in the Faculty of Theology at Toulouse in collaboration with Father Francois Picard, Canon Martinot comments on the Roman instructions. In February, 1959, he was interviewed by Norbert Dufourcq, professor of the history of music at the Paris Conservatoire, organist of St. Merry's Church and editor of *L'Orgue*.

M. Dufourcq asked Canon Martinot eleven questions. Lack of space forbids quoting *in extenso* the Canon's replies which were frank, intelligent and not evasive. Here are the questions and in abridged form, the answers:

Question 1. Paris organists have been somewhat surprised by the latest Pontifical Instructions concerning the organ. What is your own feeling?

Answer 1. He did not consider the instructions too restrictive, believing rather that they tend to magnify the organ's role, which is still a beautiful one. The Congregation of Rites places the organ above the so-called religious music which is not liturgical. Its authenticity is jealously guarded against those instruments which give the illusion of an organ. The organ is thus a sacred instrument, an integral part of the edifice.

Question 2. What usage do you think organists should make of the liturgical repertoire from the 14th to the 18th century — constituting a kind of *livre de raison* which for us seems to couple prayer with artistic satisfaction?

Answer 2. Prayer and art are not contradictory. Joy and prayer should be one . . . In former times the communion of the faithful was rare . . . At present, high Mass provides for a long chant during the communion procession, where the organ may have an ever larger place either as a solo or alternating with the chant. The organ's liturgical value is determined by the functional character of the music; there will always be periods of silence and periods of procession in these celebrations.

Question 3. In short, you envisage less use of the organ during the prayers of the Ordinary than during the transitional moments of a ceremony, left to the priest's discretion, depending on the edifice and the occasion?

Answer 3. The liturgical framework is fixed but the circumstances change, demanding close collaboration between the organist and the master of ceremonies . . . Today the worshippers need to play an active part; hence the alternation of choir with congregation and no longer that of choir with organ. But the problem of organ accompaniment for the congregation still exists.

Question 4. Indeed, the distance from the organ renders contact with worshippers difficult. We should need to recover the classic tradition of *positifs* that could be within the edifice near the congregation or choir according to the particular feast being celebrated by the priest at the altar (?)

Answer 4. That problem is one for technicians. With the organ once more functioning as an auxiliary to the liturgy and the congregation resuming its former place, the organist's role is enhanced through improvised interludes commenting at precise moments on the liturgical action.

Question 5. How do you conceive the use of the organ in a sung (high) Mass?

Answer 5. The sung Mass really assumes various aspects. In a half-empty sanctuary the organ's part will evidently be more restrained than in a cathedral on a feast day, with procession, communion and a long *sortie*. In that case the organist should time his program.

The organ should be heard at the entering procession, during communion and at the postlude.

1) Preceding the Mass, by way of prelude, a sort of spiritual concert as a preparation for the liturgy, for those who arrive early, suggesting an attitude of reverence and devotion.

2) Prolonging *actions de graces*. After communion, a quiet organ interlude can aid meditation, creating a mood for individual prayer.

3) On festal days, certain moments of "holy silence" may be sustained by the organ in a prayerful atmosphere. The organ need not be silent during the Consecration.

In every way the organist should be one with his instrument and with the liturgy, in complete understanding with the celebrant and the master of ceremonies.

Question 6. What, in your opinion, is the role of the organ during low Mass?

Answer 6. During the past half-century the low Mass, due to a deepening Christian sense, has undergone a gradual revolution: it has become a "dialogue Mass" implying active participation of the faithful.

The dialogue with the congregation must ring true and vivify the Mass . . . One now expects a more active and conscious role from the worshipper who must comprehend the biblical texts, make his own prayer of the celebrant who speaks for him; he should be familiar with the liturgical action unfolding in his presence. Hence the necessity of reading and commenting on the epistle and gospel.

The organist should be aware of these transformations and appreciate their spiritual value. He may no longer perform a concert during the entire Mass. The Church until lately had tolerated this, seeming to ignore the presence of the faithful at a low Mass which was becoming a private Mass.

The spiritual researches of our epoch have tended to restore to the Mass its character of an assembly — to a point where all morning Masses shall be said, aiming to give the people the same feeling of participation as if they were attending a high Mass. The organist ought therefore to regard low Mass like the high Mass, observe the same moments of silence and of participation, and seek the same accord with the master of ceremonies.

Question 7. Do you favor a Credo recited with tonal support ("*fond sonore*")?

Answer 7. In large gatherings the organ may support the spoken or sung Credo with an accompaniment in somewhat varied rhythm, assuming the musician is precisely trained. But a spoken Credo should never be accompanied by an independent organ work.

Question 8. What do you think of associating the organ with pious devotions (*exercices pieux*)?

Answer 8. Freedom characterizes these devotions (stations of the Cross, holy hour, sermon, corporate prayer, etc.) which are religious but not liturgical. Music should serve to prepare, accompany or prolong them. They are not to be disdained; the care for quality should constantly reflect texts or gestures. "Personally," said Canon Martinot, "I have not hesitated to introduce organ and trumpets when the structure was favorable."

Question 9. What organ participation do you recommend for Vespers?

Answer 9. An interlude between anthems is excellent providing the commentator previously explains the meaning of the text. Here the organ will prolong the first psalm and prepare for the following one. During the Magnificat, entirely sung, the organ should be silent, but following the repetition of the *antienne*, the organ may very well be heard in a short *verset*. Here also a re-appraisal of the repertoire should be considered.

Question 10. Are you in favor of "Concerts Spirituels"?

Answer 10. Absolutely. Here the music's role should not be minimized. These concerts permit one to realize the extraordinary artistic heritage whose origin often was faith . . . Religious painters and musicians have held a large place in Christian society; certain of their works are the witness, the fruit of a spiritual experience.

Music more than the other arts penetrates our soul; for the Christian to know and feel such works of art expressing the faith of past generations is very important. It would be regrettable, under the pretext of evangelistic purity, to deprive us of this culture born of faith.

Question 11. In your opinion, is the organ through its appeal, capable of leading a person to God?

Answer 11. The only true faith is that which comes from hearing the Word of God. But in the Father's House are many mansions, and many ways of reaching them. If the organ were the only way, that would not suffice! But music invites us to heed God's Word; here there is more than a simple emotion of the senses, in proportion as the composer's sentiments are revealed to the worshipper.

Modern man lives in a feverish agitation which renders difficult his meeting with God; religious music can bring him a certain measure of peace and liberation.

Following this interview a questionnaire was sent to a number of ecclesiastics directly or indirectly interested in the existence of the church organ. These included *curés* in the large parish churches, priests who also serve as organists in cathedrals, and three regular organists. The questions were:

1. Exactly what place do you wish to assign to the *grand orgue de tribune* (gallery organ) in the Office, generally speaking?

2. What place in the sung (high) Mass?
3. What place in the low Mass?
4. Do you consider out-of-date the liturgical repertoire of the organ from the 15th to the 19th century?
5. Do you favor the use of the organ during *exercices pieux* (pious devotions)?
6. Do you favor organ recitals in the church?
7. Do you see in the organ an element of elevation and prayer?

Twelve replies were published. The first seven are from priest-organists (this dual role is much more frequent in Europe than in America). They carry stimulating ideas and generally imply expert knowledge, high aspiration and a deep concern for their liturgical mission. A complete translation of their letters would be of great value to most Catholic organists and many Protestants, but cannot be attempted here.

The remaining five replies come from two priest-organists (one a Belgian), two parish priests, and one unsigned. All twelve answers naturally reflect personal differences in education, temperament, artistic and religious outlook.

I

The first reply, from Abbé M. Brault, organist of St. Martin's Church, Vitré (Brittany) draws clear distinctions between what is strictly ordered, permitted, or suitable.

For the sung Mass: during the celebrant's entrance with singing of the Introit, etc., there is no objection to having the organ accompany the entering procession. During consecration, absolute silence; from the consecration to the *Pater* "holy silence" is advised, but not insisted on. Similarly during communion, if one permits a psalm to be sung using the liturgical *antienne* as a refrain, one does not expressly forbid subdued organ music appropriate to the moment.

In short, says Abbé Brault, the Instruction specifies what is permitted, thereby approving what certain liturgists have advocated. On the other hand it puts an end to all sorts of so-called liturgical practices due to private initiative. It does not condemn the traditional use of the organ.

Citing the Instruction's suggestion that it were better completely to suppress instrumental music than to play it badly, and in general to do well something limited rather than undertake vaster projects without the proper means, he reminds us that many par-

ishes lack choirs trained to chant the propers of the Mass. It were then better to confine the music to a competent organist.

To the various parts of the questionnaire Abbé Brault gives sensible answers which only an enlightened priest-musician could provide, and he concludes: "All depends on the *curé* of each parish, on his broad or narrow interpretation of the Instruction, and upon the organist's conception of his role. Their good mutual understanding and collaboration will produce a happy balance concerning the organ's part in the sacred office."

II

Pierre Camonin, dean of St. Michiel and organist of Verdun Cathedral, offers an aggressive defense of the organ, often treated as a "poor relation" instead of being welcomed with due deference as an honored guest. Too many priests lack an artistic sense; many of them regard the organ as a "stop-gap"; they like to turn it on or off like a faucet. Would they do this with a hymn, much less a sermon? The good dean expatiates in picturesque language on this thorny situation, protesting against treating the organist as a valet, with no respect for the music he interprets.

He claims no experience with low Mass, but prefers silence when the recitation is interrupted. He does not favor organ music during pious devotions. He approves organ recitals in church, but always prefaces the playing of a number by a few explanatory words about the composer or the music.

Dean Camonin regards the organ as a means of spiritual elevation, providing the organist is worthy. He considers that nothing can replace the organ when well and professionally handled.

III

In marked contrast to the two preceding replies, that of Abbé A. Gabet, organist of Besancon Cathedral, is more an exhortation than a list of precise answers. It is the eloquent plea of an idealist, deserving a fuller report than is possible here.

He begins by saying that the use of the organ has three aspects:

1. What is customarily done (current usage).
2. What ought to be done (present instruction).
3. What would be desirable and perfectible.

The present ecclesiastical instructions are not immutable. It is therefore possible while seeking to preserve their spirit, to envisage certain developments and precisions not yet clearly seen. Though the

liturgy itself has been the object of praise-worthy study, there has been no comparable study of the music which is part of the liturgy.

The increasing emphasis on so-called "popular" celebration of the liturgy tends to push aside organ participation. Those organists who feel that the recent liturgical instructions have deprived them of something, will comprehend after direct talks with authorized representatives, that on the contrary much more is expected of them; this will begin to change the climate.

It's not a question of seeking concessions from the liturgy in favor of our organ repertoire; to serve the liturgy, one needs an organist who is deeply Christian, truly competent, playing works perfectly adapted to their liturgical function. All this demands precise study.

Under the rulings of the Congregation of Rites, approved by Abbé Gabet, the organ music permitted during the *entree*, Offertoire, Communion and *sortie* will total 15 or 20 minutes in a Mass lasting an hour — a reasonable proportion. And on more solemn occasions, who would prevent the alternate sharing in the Kyrie, Gloria, Credo — even Offertoire and Communion — by people, choir and organ? One must create a new spirit; composers, organists and clergy must promote the creation of appropriate music.

The Abbé warmly approves associating the organ with *exercices pieux* (pious devotions), but there are numerous obstacles. "The faithful, accustomed rapid cinema images, acrobatic music and the bad taste of charming singers, no longer appreciate the serene voice of the organ and pure polyphonic lines. They must be taught to contemplate. The chorus must have quality; the organist must be expert in his art, know how to interpret, create a mood, improvise when needed."

The writer castigates late-comers and absentees . . . "Sacred arts perish when Faith is dying." Here the organist can greatly aid in the evangelization of the parish.

He ends with an eloquent plea for spiritual renewal. "The Glory of God, like his Love, has never known any limits other than our slowness in believing." (We may add that our Protestant organists could profit by reading the reply of this dedicated church musician.)

IV

According to Canon André Lacaze, organist of Bordeaux Cathedral, the organ is better than a fine instrument: it is a preacher. Canon Lacaze decries the abuse of words by well-meaning priests;

God the Creator, Revealer and Redeemer, speaks through His works — the ocean, the starry heavens. "The Christ of the Gospels dislikes long sermons; he tells stories of events and things more instructive than abstract formulas. Likewise the organ speaks not in words, but through sonorous 'events' able to touch souls, convince the intelligence, and convert receptive hearts and minds."

Canon Lacaze agrees with those already quoted as to where the organ should be heard during the Office. He believes it — "perfectly reasonable to set aside a Mass during which those worthy of comprehending the organ can listen, meditate on its sonorous events." He rules out noisy pieces which do not inspire devotion.

Among the composers recommended are Bach, Cabezon, Gabrielli, Dupré, Tournemire, Litaize, Franck, Widor, Guilmant, Vierne, Mendelssohn, Schumann, Liszt. (The names of Alain, Langlais and Messiaen are missing.)

He favors organ recitals for non-liturgical occasions, since the organ, a divine monument like a cathedral, may be visited — and heard. "Communion with the genius of great musicians reveals to me the wonders whose blessed inspirer is God."

V

His divers duties in the Diocese have obliged the organist of Montpellier Cathedral, Canon Roucairol, to make a special study of the Instruction.

He believes the desire to return to an authentic, effective liturgy has perhaps overshadowed the musical contribution of the period following the earlier centuries of the church. The Instruction hardly mentions the organ except as an accompaniment; there was of course no organ in the primitive liturgy. But eventually the organ gained a place never contested until recent times.

Why not a synthesis? For example: the Communion chant ("anthem-psalm-anthem") is meant to stimulate piety in the worshipper, but the psalm is also used during the entire communion. Later the organ fulfilled this role; why revoke it? The silence recommended after the elevation should favor meditation; the organ serves the same purpose.

Canon Roucairol then itemizes the successive phases of the Mass, specifying where the organ should be heard or remain silent, conforming closely to the Instruction. He would omit the organ on the first Sunday in Advent, Lent, and Holy Week. He favors organ at low Mass for the remaining Sundays in Lent, using appropriate repertoire; also for pious devotions and in recitals.

"I believe in music," he concludes: "if it is genuine music it can only elevate souls toward God."

VI

The next response comes from Abbé Gaston Roussel, choir-master of St. Louis Cathedral, Versailles, and vice-president of the French Federation of Sacred Music. One of the most interesting in some aspects, it is rather long and can only be briefly summarized here; but his preliminary remarks are worth quoting:

"The restrictions imposed on the solo organ are the normal conclusion of Article 80, i.e., 'The organ constitutes an ornament to the liturgy.' This affirmation seems notably softened by No. 66: 'Organ-playing either during liturgical acts or pious devotions, should be carefully adapted to the season and particular day of the liturgy.' This clearly means that our instrument is something other than an ornament: it creates an atmosphere and comments on the particular feast-day. Reasonable application of the decree depends equally upon the culture of the clergy and the liturgical formation of the organist."

To questions 1 and 2 (i.e. the organ's particular role in the liturgical office and during high Mass) the Abbé responds: "that of an instrument forming one body with the liturgical office," specifying this role for high Mass and vespers. He estimates the organist's total playing time each Sunday at nearly one hour, observing scrupulously the Roman instructions, and allowing plenty of time for improvisation.

As for low Mass, he urges numerous priests to explain to "backward" worshippers the organ "comments" appropriate to the liturgy of the day — Christmas for example. The only obstacle to such fruitful cooperation could come from the opposition of clergy or laymen.

Abbé Roussel does not consider as out-dated the liturgical organ repertoire of past centuries; he also favors using the organ for pious devotions and church recitals — particularly a program based on a liturgical theme with explanatory comment (questions 5 and 6).

To the final question: is the organ an uplifting and worshipful element? he answers: "A thousand times yes." From time to time the Abbé deplures bad taste, mediocrity and over-long improvisations.

VII

Now we hear the reply of Rev. Father Anthony Bonnet (a fabulous name in the French organ world!), organist of St. Pierre Abbey at Solesmes (also world-famous). He cites early history to show that the western Liturgy was established without recourse to instruments, being essentially vocal, and was so interpreted by St. Thomas Aquinas in the 13th century; "So that the wish to restore to Solemn High Mass the psalm-verses of the Introit, Offertoire and Communion . . . only proves that the authors of the Instruction are conforming to usages fixed by the oldest Roman ordinances."

"Why then," he asks, "still bestow great praise on the organ, declaring it capable of contributing to the integrity of the Liturgy and considering the organist's role as a sort of apostleship? For this recognition of the organ was not lightly accorded." Father Bonnet stresses the precautions against organ "counterfeits" (electronics take notice!), the will to preserve the pipe-organ's "titles of nobility" and to defend an instrument "preferred to all others against changes which threaten its proper value."

So the organ is to be kept — only they ask of it a service more sober, more simple but not without grandeur; and the writer spells out the essentials for ideal use of the organ in the Mass, with suggestions for repertoire and improvisation. In this he obviously speaks for the organists of Solesmes.

Finally Father Bonnet, referring to low Mass, says: "Here perhaps, the recent Instruction seems to disturb most strongly the accepted practices. Nevertheless what it asks is only the application of Pope Pius XII's definition of the Liturgy: 'the integral cult of the mystical Body of Jesus Christ'."

VIII

Writes the Rev. Father M. Bouchère, organist of Ligugé Abbey: "The organ's official use in high and low Mass and during pious devotions is now exactly fixed by the Instruction of September 3, 1958; hence we should not wish to find another or greater place for the gallery or choir organ, but to utilize well all that is permitted."

"Though serving the liturgy, the organ had acquired increasing importance with the decline of the liturgy's true meaning for the congregation; technical and polyphonic progress eventually assured the lion's share to the royal instrument. The mute worshippers listened to the organ and professional singers, the celebrant quietly

recited the inaudible prayers . . . the quality of the instruments and artists convinced many that this was the organ's normal and rightful function.'

"The Instruction merely substantiates the pronouncements of Pope Pius X, XI and XII recalling the Liturgy's theological bases. It does not down-grade the organ's place in the Office, but restores the just proportions of its role. It recognizes the organ's right to be heard even in solos and occasional pieces; it constructively demands for the organist technical, liturgical and spiritual training, and calls for the establishment of diocesan organ schools."

IX

In contrast to Father Bouchère's concise reply, Dom Joseph Kreps, organist and choir-director of Mt. César Abbey, Lourain (Belgium), expatiates for nearly five pages in small type with voluminous answers including some 30 quotations from the Instruction itself. The style is redundant, flamboyant.

This correspondent has temperament; he expresses himself vigorously, sometimes aggressively. "Dear Confrères of the organ benches of Paris and France," he begins, "the Instruction on Sacred Music . . . by its intelligence, taste, tact and moderation, merits the discretion with which one is willing to carry it out," followed by a long preamble.

He declares: "The first palpitation animating this extraordinary assemblage comes from the organ. Before the Mass was, the organ is." (!) The structure of this Mass, he informs us, is adorned by 4 *quintafeuilles* (5-leaf clovers?), to wit: 5 organ pieces, 5 sung pieces, 5 collective chants, and five by the celebrant — all duly itemized.

"It is in low Mass that wings have been clipped." He admires the organist "willing to oblige his curé by cutting the Prelude from its Fugue when the celebrant arrives, and only going on with the fugue at the Offertory."

Very convenient, he says, to give a half-hour concert during a silent liturgy; but how elevate to the *tribune* (organloft) the ceremony down below and the prayers at the altar? He speaks from 60 years' experience in those "high places," cut off from the liturgical action. He yearns "to join his brother worshippers at St. Sulpice in the Lord's Prayer without recourse to inefficient and deforming loud-speakers" . . .

He admits the organ's use at pious devotions, but cautions against so-called "simple and easy" or popular "religious music". He

finds that since the *Moto proprio* of 1903, liturgists and musicians have largely ignored or opposed each other on this question of musical culture. In passing, Dom Joseph castigates a kind of frothy, jazzy music encountered while accompanying a community Mass.

Organ recitals however wonderful, leave him with mixed feelings. "One neither prays nor speaks. One may not applaud. One scans the architecture, the details of the organ case . . ." He notes that, lacking a concert hall, "the Instruction does permit church recitals of appropriate music by carefully chosen performers, with the Bishop's written consent. (Tickets sold outside the temple)." The music should constitute an act of adoration in spirit and in truth.

The final question (Do you see in the organ an element of elevation and prayer?) inspires in this veteran organist a sincere and touching profession of faith, unfortunately too lengthy for inclusion in this review.

X

The reply of Canon L. Le Rouzic, Curé of St. Nicholas des Champs, is brief: most of his points are already covered in the preceding answers; e.g. for high (sung) Mass; organ preparation, offertoire (preferably on a liturgical theme); during elevation and communion (softly), and organ postlude. For 11 o'clock low Mass (at St. Nicholas): organ usually silent during reading of Epistle, Gospel, and Credo following the sermon; permitted elsewhere. Organ should be silent while congregation reads the Confession before Communion.

Organ recitals: *Uti, non abuti*. They should be part of a religious ceremony with oral explanation of the music's religious character (easier to propose than carry out, we might add). "Better first to obtain the Archdeacon's consent" . . .

Canon Le Rouzic agrees that the faithful, attracted by the organist's religious talent, will "pray better". He holds with St. Thomas Aquinas that man's heart may be changed by those musical harmonies which stimulate his search for God.

XI

Henri Le Sourd, Curé of St. Sulpice, believes that sung words can formally express one's faith, whereas the organ creates an *ambiance* (atmosphere), colors the silence as stained glass colors light. Atmosphere is not prayer, but it may help (or, alas! hinder) prayer.

The organ's intervention, like architecture or the order and deployment of a procession, helps create a setting for the unfolding liturgy at the entrance, exit, offertory and communion.

The curé reminds us that the *entrée* and *sortie* are integral parts of the Mass, not merely something before and after it; hence the organ's intervention in these processions, inspiring feelings of religious joy in the worshippers.

Father Le Sourd notes that except for chant accompaniment the organ may not be heard during Advent and Lent, and must remain completely silent from the Gloria on Maundy Thursday until that of the Paschal Mass; and he gives the symbolic explanation. He adds: "You will ask me: what do *the organists* think of all this?" In reply he surmises that the greatest organists are those who best understand the requirements of the liturgy.

XII

This is an unsigned letter from a Parisian *curé*. Rather ambiguously he begins: "It seems evident that the restrictions on organ-playing are inspired (*sic*) by a totally false conception of the organist's role in these offices. The organ is considered solely as a 'luxury instrument' called upon to make more noise during certain ceremonies, and to show by this unaccustomed intervention that they are more solemn than others! Fundamentally vitiated by such an aberration, it is certain the recent instructions have arrived at grievous conclusions."

His "frank opinion" is mainly concerned with those who frequent low Mass. "Fifty years ago the congregation attended Mass more from tradition than with piety. So that they should not be bored, they were offered an 'organ concert'. Today they come better informed and follow the Mass attentively, desiring to participate. Many organists have not realized the change." Therewith our anonymous correspondent proceeds to excoriate those organists whose "noise deafens the worshippers and prevents their following the Mass".

With rare exceptions he proscribes the works of Vierne, Widor, Franck, Alain, Langlais; also Tournemire and Dupré — even Handel concertos — as unfit.

To the question: Do you favor organ recitals in church? he replies "Yes, that's precisely the occasion to hear the music I disapprove during Mass. However, do not follow the recital with a *Salut*; it's shocking to see the Holy Sacrament as an accessory just

to avoid paying composers' rights; "Curé X adds: "You see I'd better have left your questionnaire unanswered."

We readily concur.

XIII

By way of an epilogue, M. Dufourcq reproduces a paragraph from "Reflections and Liturgical Directions" edited by Diocesan Commission on Liturgy (*L'Essor*, March 15, 1959), warmly approved by His Eminence Cardinal Gerlies, Primate of Gaul:

"Let us not minimize the organ's role which if properly conceived, may introduce or prolong the chant without prejudice to the liturgical action. For the organist has his purpose in the *grand-messe*, and his function, well understood, rightly places him high in the liturgical hierarchy.

Too often hitherto, in justified reaction against the abuses of a "concert during Mass," the organist's role has been down-graded. Aside from the resulting social prejudices against good servants of the church, how imagine that a high Mass can attain its essential solemnity if deprived of the organist's participation as accompanist for Gregorian chant, extemporizor on liturgical themes, and competent interpreter of works carefully adapted to the church seasons? It is moreover, an abuse to reduce the organ's role in the *grand-messe* to a *fond sonore* for the commentator's interventions."

It is interesting to note the wide geographical range of these replies covering the south, southwest, east, northeast, west, northwest and Paris regions of France. It reflects a wise policy of M. Dufourcq and his committee, for the object was not a vote-yes-or-no plebiscite, but a cross-section of opinion by a group of able, responsible church musicians.

The seven questions are pertinent; the substance of the replies reveals the individual reactions and serious concern of the writers. What strikes the reader is their loyalty and the large measure of unanimity on the most vital questions.

If the purpose of the Roman Instruction was a clarification of the principles laid down in the *Moto Proprio*, the answers to the questionnaire go far to clarify the organist's viewpoint. Therein lies its great value for all of us, catholic or protestant.

—Seth Bingham

MASSES

MISSA JUBILANS, Opus 91, Flor Peeters

Missa Jubilans by Flor Peeters was given its premiere performance by the Boys Town Choir under the direction of Monsignor Schmitt, in the spring of 1960. It was again performed at the Pontifical Mass culminating the choral workshop at Boys Town in August 1960. On this occasion the writer was privileged to conduct with Flor Peeters officiating at the organ.

This is the eighth mass written by Flor Peeters. The first impression one derives from this work is its great unity of concept and of style throughout. All the sections in the mass begin on D although the composer does not adhere monotonously to one modality.

The Kyrie, Gloria and Agnus Dei are written in a pure Dorian mode without use of the B flat. The Credo and Sanctus are in the Mixolydian mode whereas the Benedictus departs slightly from its Dorian character this time through the use of the B flat.

In this mass Flor Peeters attains a purity of inspiration combined with rare simplicity and depth. Conceived in the Gregorian modalities it is magnificently balanced by:

- a) Endless melodic inventions which achieve climactic moments of intense lyricism.
- b) Harmonies, rich, never banal, sometimes deeply moving where the text requires it, i.e. *Christe Eleison*, *Crucifixus*, etc. . . . They often finish in polytonality, a favorite style of writing of Mr. Peeters.
- c) Its rhythm, often free thus adding variety and independence to the syllabic treatment of the text.

The Kyrie contains an ascending line dramatically resolving into a dissonant chord. This is answered by the *Christe*, treated in opposition by a restrained but expressive phrase rendered even more effective by distant and bi-tonal harmonies.

The Gloria begins on a joyful and characteristic rhythmic incantation followed by typically Peeteresque musical illustrations of the text. The *Qui Tollis* is made more effective by its vivid contrast with the *Qui Sedes Ad Dexteram Patris*. The fugal *Cum Sancto Spiritu* builds powerfully towards the robust cadences of the Amen.

In the Credo, Flor Peeters favors us again with a powerful treatment of the text. This section can logically be considered as the core of the entire work. The musical construction follows the character of the words throughout. Some of the greatest moments may be found in the *Incarnatus Est* where the whole step treatment adds dignity to a text often approached with sentimentality.

In contrast the *Crucifixus* is written in strong parallels between the extreme voices and underlined by rich harmonies in the organ parts.

The *Et Vitam Venturi* again finds unusual strength in the doubling of voice parts in the octave and the Amen concludes with strong whole-step figurations.

The character of the Sanctus is solemn and serene. The *Pleni Sunt Coeli* — monumental; the Hosanna — joyous and enhanced by varied rhythms.

The Benedictus is an adoration treated in a highly lyrical canonic style.

The Agnus Dei begins with the theme of the Kyrie. It rises to its climax in the third Agnus Dei followed by a long descent into the modulation of the *Dona Nobis Pacem* treated canonically in a pure Mixolydian mode.

Flor Peeters has again proven his mastery in the musical treatment of the mass text, and *MISSA JUBILANS*, dedicated to Monsignor Nicholas Wegner, Director of Boys Town, is a valuable contribution to the mass repertoire.

Roger Wagner

MISSA ALLELUIA by Jean Mouton, for four voices. Ed. Paul Kast: Moseller Verlag, Wolfenbuttel, 1958 (Series *Das Chorwerk* No. 70).

Modern editions of works by this gifted composer are not plentiful, although Mouton enjoyed wide publication in his own day, in collections by Petrucci and Attaignant especially, and in Glarian's *Dodekachordon*. Up to now, the inclusion of the *Missa Alma Redemptoris* in the series *Les Maîtres Musiciens* (Vol. IX) and transcription of all available Masses in an unpublished dissertation, prepared in 1951 at the University of Michigan, by Andrew C. Minor (available as Dissertation Abstract, XI.2) are the principle evidences of present-day interest in the music of this fine Renaissance master. Mouton served Louis XII and Francis I of France, went with the latter to the Field of the Cloth of Gold, taught Willaert,

and died in 1522, happy in the respect of his contemporaries and gratitude of his sovereign.

The "Alleluia" is a cyclic Mass, in which the same head motive, marked by an initial rising perfect fifth, opens each of the five movements. With one exception, the movements commence imitatively and are marked by several points of imitation during their course. The *Agnus*, however, uses chordal (familiar) style for the first verse, imitative style for the second, and mixed style for the last verse. Experience has indicated that polyphonic compositions in imitative style are easier for an inexperienced choir to grasp, and this one might not prove too difficult for groups of moderate ability.

This edition, however, is not practical for performance, filled, as it is, with archaic editorial procedures that were discarded long ago by practical musicologists. Bar lines are placed between the staves, ties are avoided through use of double-valued or dotted notes whose durations cross the implied bar lines, and there is no indication in the title (*zu 4 Stimmen*) that five voices will be required for the conclusion of the *Sanctus* and *Agnus*. A comparison of this with Bukofzer's edition of *Ave Regina Coelorum*, furnishes an excellent lesson in practical editorial procedure.

The music, however, is very beautiful — it undoubtedly merits the effort required to make the copy ready for use by the average choir.

Louise Cuyler

MISSA AD PRAESEPE for mixed voices and organ by George Malcolm. 24 pages. London: L. J. Cary & Co., Ltd., 1959. 3/6 net.

In an introductory note to this Mass, George Malcolm indicates that it is intended to be simple and pastoral in effect. "It requires an artistic but entirely unsophisticated performance. The angels and the shepherds are singing, at the Crib, on the first Christmas night."

Malcolm has achieved this simple, pastoral aim well. The drone bass produces a kind of bagpipe or musette effect, and the fairly large number of open fifth chords convey a suitably bucolic atmosphere. There is freedom of keys not only between movements but within movements. Often the progression of keys seems to create a deliberately archlike effect. Occasionally the writing seems sentimental and faintly reminiscent of that of Ketelbey, but it is technically flawless. The organ part is difficult, but it is especially well written, as one would expect from an organist of Westminster Cathedral.

Perhaps one may complain of the rather commonplace nature of the introductory (and often repeated) theme: *Soh, Doh, Re, Me*. This may remind some musicians of the time-honored phrase "How dry I am." But to press this and one or two similar points is to cavil.

David Greenwood

MISSA PASTORALIS for unison treble voices, three-part men's choir and organ, by J. Robert Carroll. 32 pages. Toledo, Ohio: Gregorian Institute of America, 1960. No price indicated.

This Mass is written for unison treble voices and three-part men's choir with an organ accompaniment. It is the composer's opus 1, and shows the occasional signs of self-consciousness which are not uncommon in a composer's initial work. The attempts to write in a modernistic style, for example, sometimes manifest technical straining, as at the conclusion of the Creed on page 23, where the time changes follow this order. 2/4, 3/8, 3/4, 5/8, 3/8, 2/4, 3/4, 2/4, 5/8, 3/8, 2/4, 5/8, 2/4. Thirteen time changes on one page, presumably in an attempt to achieve a kind of free rhythm, would seem to constitute an over-exploitation of a particular technical device which is fashionable nowadays. The Creed, incidently, contains 67 time changes altogether. Admittedly Copland and many other composers have led the way in this respect, but one wonders what will become of music written in this style when the fashion is superseded. There are also a fair number of parallel fourths and sevenths which are difficult to sing with accuracy of intonation, and which could be faked.

On the credit side, the thematic material appears to be well integrated; the theme of the Kyrie, for example, being used again for the Benedictus. The general tenor of the work is devout, though there is nothing especially profound about the sentiment.

J. Robert Carroll speaks in the technical musical language of a particular group of modern composers. Within this frame of reference his work is competent. My main concern is that, like so many other modern sacred composers, he does not speak a musical language easily understood by the majority of the American faithful. If the ultimate and final purpose of sacred music is the salvation of the largest possible number of souls (which I think it is), one wonders whether Mr. Carroll's undoubted musical talent is being channelled in quite the most efficacious direction.

David Greenwood

MOTETS

Guillaume Dufay: Two motets *a cappella* for ATT (AAA) and SATB, both on text *Ave Regina Coelorum*. Ed. Manfred Bukofzer: Mercury Music Corporation, New York, 1959. [\$.30]

The publication of these motets, in an edition by the late Manfred Bukofzer, brings to mind afresh the tremendous loss suffered in the untimely death five years ago of this gifted scholar. Contained in a single octavo-size cover, these two small jewels are presented in a format easily comprehensible to the most neophyte choral group and are models of lucid, simple editing.

Dufay is often looked upon as the composer who successfully bridged the gap between the light, *fauxbourdon* style of the earlier fifteenth century, and the four-part, quasi-harmonic style of the early Flemish masters. This point could scarcely be illustrated more vividly than in these two settings of *Ave Regina Coelorum*. The first, originating in Dufay's Cambrai period or soon afterward, is for three medium-range voices, and is thin, sweet, full of sixth-chords, in the fashion of the Burgundian composers. The second, written about 1464, discloses the astounding growth of this composer over a period of some forty years, for it is robustly four-voiced in texture, with a sturdy harmonic bass, and considerable imitation.

From the standpoint of practical performance, both works seem admirably suited to the abilities and needs of choirs of either relatively modest, or very high abilities. The first motet, free from restrictions of either a bass part or a *cantus firmus*, could be used for boys' or women's choirs. In this edition, which is untransposed, to the lowest part has a range of small C to D¹, the middle part small D to F¹, the highest part small A to B¹-flat. If it were desired to use the composition for women, the pitch could well be raised a fourth throughout. The word underlay is mostly syllabic, with only occasional short melismas for the purpose of stressing vital words, like *Ave*, *ora*, and *Alleluia*. The harmonic texture, replete with many parallel fifths, *fauxbourdon* passages, and thirdless chords, is archaic and possessed of a certain gentle melancholy.

Altogether different is the second setting, of which Dufay must have been unwontedly fond, since he left directions in his will that it be sung at his deathbed. He inserted several tropes ("*Miserere tui labentis Dufay*," "*Peccatorum ruat in ignem fervorum*," "*Miserere genitrix Domini, ut pateat porta caeli debilem*," "*Miserere supplicanti Dufay sitque in conspectu mors eius speciosa*," and two more similar supplications) that anticipated this occasion. Actually, the motet is said to have been sung at Dufay's burial. Of interest is the

fact that a portion of this setting is recorded in Volume III of *The History of Music in Sound*, published by RCA Victor and Oxford University Press.

Performance of this second setting of *Ave Regina Coelorum* will require a mixed choir, with boys or women for the upper two, possibly three, parts. As is so often the case, the alto and tenor voices cross frequently and are more or less equal in range, the former spanning small F to A¹, the latter small G to G¹. This creates a serious problem, since these parts are not fully suitable for any type of voice, save the very rare contra-tenor. One solution is the use of an instrument (bassoon, English horn, viola, or a simple organ reed, for example) on one or both the inner parts. This is historically correct for Burgundian music as we now judge it to have been performed, and combined vocal-instrumental performance will make available this and other music of the fifteenth century, the inner parts of which seem to present insoluble vocal problems.

It must be added that the plainsong melody of *Ave Regina Coelorum* (LU, 1938, p. 274) appears in the tenor voice as an ornamented *cantus firmus* for the four-voiced setting.

Louise Cuyler

PASSIO JESU CHRISTI SECUNDUM JOANNEM by Paolo Aretino, edited by Kurt v. Fischer. 38 pages. Cincinnati, Ohio: World Library of Sacred Music, November, 1958. No price indicated.

This edition of Paolo Aretino's *Passion according to St. John* is the first published version, and is based on the only existing source, Ms. II.III. 322. of the *Biblioteca Nazionale Centrale*, Florence. Paolo Aretino lived at Arezzo from 1508 to 1584 where he served as *Maestro di canto* at the Cathedral (1538-1544) and as *Canonicus* at *S. Mario della Pieve*. His name does not occur in Grove's or Baker's Dictionaries, and the literature on him is slight, but his style is clearly recognizable as that of the madrigalistic epoch used with considerable restraint.

The Introductory Notes to this edition are well written and knowledgeable. Fischer has pointed out that the text is not always clearly placed beneath the music in the original, and that consequently "in underlaying the text it was often necessary to take into consideration the rules of Zarlino and the stylistic features of the music." Generally the editor's underlaying appears carefully and competently performed (as far as one can judge without the manu-

script), but the barring practices in this edition seem objectionable on musical grounds alone.

In the matter of barring it must be admitted that Fischer has followed the practice of numbers of other modern editors, many of whom have taken to heart the doctrine of the *Mensurstrich*, the invention of which is accredited to Heinrich Bessler. Bessler himself has referred to his seminar on notation at the University of Freiburg i Br. in 1922 as the place and date of origin for this practice (see his article "Das musikalische Hören der Neuzeit," *Berichte über die Verhandlungen der sächsischen Akademie der Wissenschaften zu Leipzig. Philologisch — Historische Klasse*. [Berlin, 1959], Band 104, Heft 6, p. 16, no. 1). Basically, *Mensurstrich* involves the placing of a barline not through but only *between* the staves, with a view to presenting a minimum of interruption to the rhythmic flow of the music and to avoiding ties for syncopated notes, *i.e.*, notes cut into two parts with different degrees of stress for each part. I submit that this practice is unhistorical, since such ties were certainly used by the sixteenth-century score writer. As Edward Lowinsky has pointed out in his article "Early Scores in Manuscript" in *Journal of the American Musicological Society*, Vol. XIII, 1960, pp. 159-169, the modern editor changes the intended meaning of the music by obscuring and eliminating syncopations through avoiding the ties. Furthermore, *Mensurstrich* tends to give the modern performer a visual impression which is in opposition to the aural, particularly when it is presented (as in this case) without explanation.

There is one other minor objection to this edition. The actual text of the Passion is omitted, so that performers (unless they know the words well) are obligated to use two books instead of one. It should not have been difficult to include the full text, particularly as the last two pages of this edition are left blank.

It is of interest from a historical point of view to notice that Aretino has employed several peculiarly contemporary devices. Every part except that of the Chronista is *harmonized*, so that the words of Christ are sung sometimes in three, sometimes in four parts; Pilate's words are sung as either duets or trios, and in fact the number of voices is inconsistent for all the principal parts. No part of this Passion is in triple meter. The bass voice skips so often in fourths or fifths that it performs a harmonic role. A typically Italian element in Aretino's style is the use of the major third in the top voice of the last chord in many sections.

When all that can be said in favor of Aretino's music has been said, the fact remains that he was no more than a minor composer.

At a time when so many of the works of really great sixteenth-century composers are still unavailable in printed form, one may reasonably question whether the trouble and expense devoted to the publication of this work were directed to the best possible purpose.

David Greenwood

ORGAN MUSIC

ALL ROUND BACH. "36 easy organ pieces before, during, and after Bach". Compiled and edited by Oliver Coop. World Library of Sacred Music. \$3.25.

True to its title, music ranges from Sweelinck and Frescobaldi, through Bach and Handel, to Franck and Grieg. Admirably chosen for musical worth and brevity and minimal technical hurdles without abominable simplifications, they should prove something of a God-send for organ teachers bent on providing church service voluntaries for students not yet in the virtuoso brackets. Likewise for the butcher-baker-candlestick-maker trio who are holding down "church jobs".

SUITE FOR ORGAN. J. S. Bach. From the "Little Notebook for Anna Magdalena Bach", arranged by E. Power Biggs. Mercury Music Corp. \$2.00.

According to Mr. Biggs this, in reality, is little more than a scrapbook of musical miscellany, with no more than a brief choral prelude and the well known air, "Bist de bei mir", being of undoubted Bach authorship.

As all know, technical problems in this little notebook are at a minimum. But oldsters who had forgotten them will find renewed charm in their naivete. And, as teachers, find a degree of surcease from the nonsensical pap that is ground out in production quantities for musical consumption of our moppets.

Martin Bush

Dietrich Buxtehude. Cantata, "Aperite Mihi Portas Justitae". ("Open to Me Gates of Justice") for alto, tenor and bass, two violins and basso continuo. C. F. Peters Corp. 60c.

Copyrighted in 1953, one assumes it to be a reprint of this sturdy cantata, for an English translation of the Latin text and realization of the figured bass constitute grounds for this assumption.

Reacquaintance with the cantata but reaffirms understanding of the young Bach having walked the 50 miles to Lubeck, and Buxtehude, and over-staying his leave.

Beauty of format and engraving, in point of clarity, is quite in the old Peters tradition.

G. Verdi. "Stabat Mater", for choir and orchestra. Latin text only. Performing time: 12 minutes. C. F. Peters Corp. 75c.

Having been composed in 1896 doubly reassures one. That date places it in the third and final Verdi period: that of the Requiem and Falstaff. Hence one finds good solid choral writing. And is spared shades of youthful "oom-pah-pah" accompaniments to tunes à la "Le donna e mobile".

Martin Bush

THIRTY SHORT PRELUDES ON WELL-KNOWN HYMNS, Op. 95 — Flor Peeters. Edition Peters.

A reviewer is tempted to compare title and content of this work with the *Thirty Short Chorales* by Max Reger. Peeters' preludes are indeed short — too short for church prelude use. And the tunes themselves are notably weaker than the chorales which Reger used. These hymns seem to be a cross-section of the average Protestant hymnal, and just don't have the musical vitality for even simple "prelude" treatment. The result is a series of rather commonplace pieces, skilfully written, but disappointing as an addition to the church music repertoire.

This is not to say that the pieces are valueless. They should take their place alongside the Dupre *Seventy-nine Chorales* as valuable teaching material. The brevity, clarity of technical problems, and the idiomatic writing provide the organ teacher with additional short pieces for the organ student.

FOUR SHORT IMPROVISATIONS ON THE ITE MISSA EST—Noel Goemanne. McLaughlin & Reilly.

According to the publisher's note, these improvisations "have been designed to extend in terms of music repetition the thought content of the *Deo Gratias*. The principal melodic fragment has been developed from a moderately soft beginning in each piece to a full organ sonority thus forming a link between the end of the Mass and the beginning of the organ postlude." This is a noble intention, but to this reviewer, the music falls short of the goal. The music unfolds without the strength of good improvisation. The worn formulas of the church style are all there; it is utility grade music, in a pseudo-modern idiom.

PEZZI PICCOLI—Hermann Schroeder. McLaughlin & Reilly.

Herman Schroeder has given us another sequel to his earlier *Preludes and Intermezzi*. The publisher describes these new pieces as "ecclesiastical organ music" and also as "worthy recital music." The latter use will undoubtedly prove to be more common.

The music is the product of a disciplined, superbly inventive mind. Some organists however, may find one or two of these pieces more contrived than genuinely inventive. Be that as it may, in these days of the Great Organ Music Depression, it is refreshing to find new music which challenges the fingers, the mind, and the ears! Every organist will want to own and play this music.

There is an unfortunate error in notation at the top of page 13. The first group of sixteenth notes in the right hand should be eighth notes.

University of Nebraska

Myron Roberts

BOOKS

THE MUSIC OF SPAIN, by Gilbert Chase, 2nd edition. Dover publications, 1951. Paperbound. \$1.85.

Gilbert Chase's book remains the only work in English on a subject which should be much more vital than it is to Americans, bordered — and influenced — as they are by Spanish culture. This is a revision of the first edition of 1941, a short supplementary chapter on contemporary Spanish composers being added.

Ranging through the history of Spanish music in a chronological manner, special note is taken of such topics as the serious treatment given the guitar, and the rise of a native type of entertainment called the *zarzuela*. The *zarzuela* is perhaps best thought of as a folk opera having its roots in the songs and dances of the Spanish people. Among the composers singled out for special attention are the Italian Scarlatti — who spent most of his productive career in Spain, and Albéniz, Granados, and De Falla. Spanish music in the Americas receives a short chapter, as does the music of Portugal. There is much emphasis on the particularly rich treasures of Spanish folk music.

To the thoughtful reader this book serves to point up two things: 1) the need of a translation for American musicians and the English-speaking public as a whole of a more detailed account of Spanish music, such as Jose Subira's *Historia de la Música Es*

pañola e Hispano-Americano (Barcelona, 1953); and 2) the vast amount of research still to be done to illuminate many dark eras in a subject so fascinating as Spanish music.

Dr. Lavern Wagner.

ROMAIN ROLLAND'S ESSAYS ON MUSIC. Edited by David Ewen. Dover Publications, 1951. Paperbound. \$1.50.

Edited by David Ewen, this is a republication of twelve essays by the noted French critic. These are some of Rolland's better works which originally appeared in various books of his between 1915 and 1929.

Among the most notable of these essays are the two "Musical Tours" of 18th century Italy and Germany which are based on the accounts of the famous traveling Englishman, Charles Burney. Here he writes of the earliest music conservatories—the *colegii di musica*; customs in the opera houses of Italy; and the musical Prussian king, Frederick the Great, who commanded his entire court to listen an hour a day to his flute performances. Both of these essays are crammed with interesting anecdotes.

Another of the better essays is that on Berlioz. Originally published in 1915, this represents one of the early recognitions of Berlioz's stature in French music. Little did Berlioz realize the accuracy of his bitter calculation that about 1940 people would begin to understand him. He could not foresee that this understanding would only come as the result of a great new interest in improving musical reproduction which did take place at the time he predicted.

The remainder of the essays vary in quality. Better ones include those on Grétry, Telemann, and Beethoven in his thirtieth year. One of the weaker ones is that on Saint-Saëns.

There are occasional typographical errors in this publication which may give the reader a start at first glance, and which often require the exercise of some imagination to correct.

Dr. Lavern Wagner

THE HISTORY OF MUSIC by Ernst C. Krohn, an index of the literature available in a selected group of musicological publications. St. Louis: Baton Music Co., 1958. [xxi, 463 p., 8vo; \$7.50]

Mr. Krohn has provided here for the student of music a most useful index of articles appearing in the major musicological jour-

nals on various phases of music history, classified by historical periods and with breakdowns into special aspects of these areas. An index of authors and composers at the end of the volume assists the searcher in finding cross-references to items otherwise not easily located. Older publications, now defunct, such as the *Monatshefte für Musikgeschichte*, are completely indexed, while more modern ones are carried through their issues of January, 1952. Purely biographical material has been omitted, as well as non-historical discussions of National Music, Bibliography, etc. Reference to the various journals is made by abbreviation, not always that of other sources (for example, the *Journal of the American Musicological Society* here is AMSJ, rather than the more usual JAMS). In addition to including articles, Mr. Krohn has indexed important reviews, giving where possible the reviewer's name.

The volume is most handy for quick reference to secondary source material and should, for this reason, find ready acceptance by all college and university libraries. It does not, unfortunately, index certain major journals such as the *Kirchenmusikalisches Jahrbuch* and has neither of the two important Italian sources, *La Rassegna Musicale* and *Rivista Musicale Italiana*. Its closing date of January, 1952, also restricts its usefulness, for the period since that date has been one of the most productive in music historical research. There is, however, hope that a second edition may be forthcoming eventually, to pick up further publications and to carry the whole process nearer to the present. Even now, the book is a necessity for the serious student and a distinct boon to the library needing rapid reference.

Colorado College

Albert Seay

LITURGICAL TERMS FOR MUSIC STUDENTS, By Dom Anselm Hughes, O.S.B. 40 + viii pages. Boston, Mass.: McLaughlin and Reilly Co. \$1.

This is the second printing in the United States of a work which has been available since 1940. The reputation of Dom Anselm Hughes is deservedly wide, and this work, though brief, is well regarded for its accuracy and reliability.

I would comment only on two quite minor points. Towards the bottom of page (iv) Dom Anselm says that only great monastic churches or convents sing the whole of the divine office, apparently disregarding the praiseworthy practice of the all too few secular cathedrals which also maintain its public performance. On page 24

we are told that the Mozarabic type of plainsong has survived at Toledo in Spain, though in practice it has survived there only in one or two churches, and not in Toledo as a whole. But such *parvula* should not detract seriously from the continued usefulness of this now well established dictionary.

David Greenwood

RECORDS

THE NORTH GERMAN BAROQUE. Boys' Choir and Scola Cantorum of St. Petri Church, Hamburg, Instrumentalists of the Hamburg Bach Cantata Society, Helmuth Tramnitz, conductor and organist, Haydn Society Records. No price shown.

Cantatas, motets, vocal solos and organ solos by seven North German composers of the Seventeenth and Eighteenth Centuries, some names of which are well known to us, others, little more than names found in our text books and histories of music.

The word, baroque, recently has undergone a lot of kicking around. Issues concerning its precise definition, as it pertains not only to music, but all the visual arts, have been the source of much scholarly debate. However, we of more simple minds have come to accept the term as applying to the arts of the above mentioned centuries.

Be that as it may, if you are under the impression that the word is something of a synonym for coolness, aloofness, impersonal and emotional stand-offishness, you will find these recordings emphatically giving the lie to those apprehensions.

For the choices of the music and the manner of their performances are, in turn, replete with humane exaltation, joyous gait, gentle tenderness and beauty.

Choral work is of high excellence, and the organ and organ playing of Mr. Tramnitz truly are magnificent. All signally honor the church's four-century tradition; a tradition bequeathed by such notable incumbents as Selle, Telemann, C. P. E. Bach and Brahms.

CHRISTMAS CAROLS. Temple Church Choir, London. Dr. George Thalben-Ball, organist and director of music. Angel Records. No price shown.

Still another recording of Christmas carols!? Yes. But this one, in its superiority and lack of perfunctoriness, is highly worth the space in which to tell you of it.

The recording is comprised of no less than 21 carols. Old staples of that literature with which we Americans are familiar are in a minority. Otherwise are different tunes for familiar words, carols of English tradition not in our repertoires, discants, unison singing, a couple for the spoken word only, lovely harmonizations, all fraught with a degree of churchly dignity to befit the church's antiquity, which dates back to the Twelfth Century.

As for the choir's singing, in matters of choral tone quality and color, enunciation of texts, graduations of dynamics, nuances and inflections, and over-all finesse, it suggested the art of a Roger Wagner. Higher praise than that, we know not. Make a note of this recording for your gift list, come another Twelfth Tide.

Martin Bush

NEWS LITTER

● The Very Rev. Fr. Silas Nath, O.M.S., Mission House, Christnager, Veranasi 2 (Cantt), N. India, would like very much to receive Gregorian Chant records of the Kyrie, Gloria and Credo, and the propers of Christmas, Easter, Assumption, and Sts. Peter and Paul.

● Quincy College, Quincy, Ill., announces a Liturgical Music Workshop June 12 thru June 17th. Staff members are Dr. Lavern Wagner, Rev. Tarcisius Fischer, O.F.M., and Rev. Basil Johnson, O.F.M.

● The Cathedral Mens Choir of Pittsburgh, Matthew Cvetic, accompanist, and Paul Koch, organist gave the following Musical Program when the chapel organ was dedicated recently by Bishop Wright:

Chaconne	Louis Couperin
Choral Prelude on O Sacred Head.....	Johann Sebastian Bach
Magnificat	Gregorian Tone VIII—Falso Bordone
In Me Gratia	Max Filke
Ave Maria	Oswald Jaeggi
A Madrigal	Anthony Jawelak
Variations On An Old Noel	Louis Claude d'Aquin
In Monte Oliveti	Giovanni Croce
Jubilate Deo, Omnis Terra (Psalm 99)	Flor Peeters
Tu Es Petrus	Michael Haller
Postlude: March For Joyous Occasions	C. Alexander Peloquin

● St. Joseph's College, Rensselaer, Indiana, announces an Institute of Liturgical Music, June 19 - July 29. Instructors are Father Lawrence Heiman, C.P.P.S., Father Paul Arbogast, Father Eugene Linduscky, O.S.C., and Mr. Noel Goemanne.

● The University of Minnesota Council of Student Religious Organizations and the Department of Concerts and Lectures presented this Brotherhood of Faiths Choral Festival:

Hazomir Choral Society of Beth El Synagogue, Cantor David Silverman, Musical Director

Horiu Ladonoe Kol Ho-Oretz, Psalm 100	Louis Lewandowsky
Ki K'Schimcho	David Silverman
Hagadah	Zavel Zilberts
Hine Borchu Es Adonoi, Psalm 134	Zavel Zilberts

The St. Mary's Russian Orthodox Church Choir, The Very Rev. John Dzubay, Director

Bless The Lord	M. Ippolitoff-Ivanoff
Only Begotten Son	A. Gretchaninoff
Thy Mystical Supper	Lvovsky
Hear My Prayer, O Lord	Arkhangelsky
The Lord's Prayer	Kedrov
Hymn To The Blessed Virgin Mary	Lvovsky

The Twin Cities Catholic Chorale, The Rev. Richard J. Schuler, Director

Adoramus Te, Christe	Francesco Rosselli
Angelus Autem Domini	Felice Anerio
Ave Vera Virginitas	Josquin de Pres
Factus Est Repente	Gregor Aichinger
Sicut Cervus Desiderat	Giovanni Pierluigi da Palestrina
Jubilate Deo	Orlando di Lasso

● Edmund Ladouceur, organist and choirmaster at the Cathedral of the Blessed Sacrament in Altoona, has been appointed Catholic Organist and Choirmaster at the U.S. Air Force Academy, Colorado Springs, Colo. He is fortunate in having as gracious and competent a gentleman as Roger Boyd to work with.

● The Holy Week program at St. Philip Neri Church, New York sung by the Welch Chorale:

Palm Sunday

Prelude	
Processionals: All Glory, Laud and Honor.....	Haydn
Ingrediente	Hurley
Introit: Domine Ne Longe Facias	Chant

Mass: Gratia	Scheel
(Populo part sung by the St. Philip Neri Children's Choir)	
Passion according To St. Matthew "Turba" Element.....	Victoria
Motets: Improperium	Woollen
Ave Verum	Mozart
Recessional: O Sacred Head	Bach
Holy Thursday	
Processional: Nos Autem Gloriari	Chant
Mass: Kyrie, Gloria—St. Joseph	Peeters
Credo IV	
Sanctus, Benedictus, Agnus Dei · Brevis	Palestrina
Motets: Dexterā Domini	Lassus
O Salutaris	de la Rue
Tantum Ergo	Victoria
Processional to Repository: Pange Lingua	Chant
Good Friday	
Processional: Adoremus Te	Rosselli
Passion according to St. John "Turba" element.....	Suriano
Motets: Tenebrae Factae Sunt	Ingegneri
Crucifixus	Lotti
Adoramus Te	Lassus
Vere Languores	Victoria
Stations of the Cross	
Christus Factus Est	Chant
Tenebrae Factae Sunt	Haydn
In Monte Oliveti	Martini
Holy Saturday	
Processional: Sicut Cervus	Palestrina
Mass: Kyrie—A Minor	Casciolini
Gloria	
Sanctus—Festiva	Peeters
Benedictus	
Motets: Te Omnes Angeli	Lalande
Regina Coeli	Aichinger
Haec Dies	Byrd
Benedictus et Lauds	Perez
Recessional: Now the Green Blade Riseth	

● The St. Joseph Catholic Choir, Marksville, La., Mrs. Lewis Roy, Jr., presented the following program of sacred music on April 9th:

Ave Maria	Gregorian Chant
Proper for Midnight Mass — Dominus Dixit	
Victimae Paschali-Sequence — Dorian Mode	
O Jesu Christe	Jaquet of Mantua
Popule Meus	Palestrina
O Sacred Head Surrounded	J. S. Bach
Messe Solennelle	
Kyrie, Sanctus, Benedictus	Jean Langlais
Missa Festiva, Gloria	Marius Monnikendam
Exsultate Justi	T. L. Da Viadana
Jubilate	Dimitre Bortnianski
Regina Caeli	Aichinger
Alleluia	Staf Nees

● St. Mary's Choristers of St. Cloud, Minnesota, Mr. George Carthage, Director, included the following items in their Holy Week material for 1961:

Palm Sunday	
Sacerdos Et Pontifex	Marion
O Bone Jesu	Palestrina
Hosanna Filio David	Casali
Pueri Hebraeorum I	Schubert
Pueri Hebraeorum II	Ignotus
Cum Angelis	Gregorian
Turba Multa	Gregorian
Gloria Laus	Gregorian
All Glory, Laud and Honor	"Greenland"

Ingrediente	Schubert
Ordinary—Missa Dixit Maria	Hasler
Credo I	Hasler
Jerusalem	Tallis
Pater, Si Non Potest	Gregorian
Ave Verbum Incarnatum	Haydn
Holy Thursday	
Mass in Honor of St. Louis Crusader	Marsh
Kyrie and Gloria	
Gradual—Christus Factus Est	Anerio
Mandatum Novum	Thomas de Santa Marie
Ubi Caritas	
Dextera Domini—Offertory	Modlmayr
Missa Sine Nomine, Sanctus, Benedictus	Viadana
Agnus Dei	
Pange Lingua	Gregorian
Good Friday	
Popule Meus	Victoria
Ego Propter Te	Gregorian
Crux Fidelis—Pange Lingua	Gregorian
Adoramus Te, Christe	Dubois
Vere Languores	Lotti
Stabat Mater	Traditional
Holy Saturday	
Mass for Three Voices	Byrd
Missa Tu Es Petrus	
Alleluia, Etc.	Gregorian
Jesus Christ Is Risen Today	"Easter Hymn"
Easter Sunday	
Resurrexi—Terra Tremuit	
Mass in Honor of St. Louis the Crusader	Marsh
Haec Dies	Viadana
Victimae Paschali Laudes	Gregorian
Regina Coeli	Lotti
Pascha Nostrum	Viadana
Jesus Christ Is Risen Today	"Easter Hymn"
● The Mendelssohn Choir of Pittsburgh and the St. Paul's Cathedral Boys' Choir combined to sing the Bach St. Matthew Passion under William Steinberg, Febr. 17th and 19th.	
● The St. Francis Seminary Choir, Milwaukee, Father Elmer Pfeil, Director, used the following music for Solemn Vespers and Mass on the feast of St. Francis de Sales:	
Antiphons and Psalms	Gregorian
Hymn: Iste Confessor	J. Stehle
Canticle: Magnificat	Jan Smit
O Sacrum Convivium	Tomas Luis da Vittoria
Tantum Ergo	Zoltan Kodaly
Recessional: Te Deum, Op. 57.	Flor Peeters
Processional: Sacerdos et Pontifex.	Jean Langlais
Proper of the Mass	Gregorian
Ordinary of the Mass	Flor Peeters
Missa Laudis In H. Sancti Joannis Baptistae, Op. 84	
Exsultate Justi	Ludovico Viadana
Christus Vincit, Op. 20	J. Van Nuffel
● The Duquesne University School of Music announces a new course of study leading to the degree of Master of Music in Liturgical Music. Regular courses begin in September 1961. Inquiries should be addressed to Dr. Gerald Keenan, Dean, Pittsburgh, 19, Pa.	
● The Choir of the Shrine of the Sacred Heart, Washington, D.C., Everett S. Kinsman, Organist and Choir Director, presented a program of Sacred Music on Palm Sunday afternoon:	
At The Cry Of The First Bird	David W. Guion
Ave Verum Corpus	William Byrd

Adoramus Te, Christe	W. A. Mozart
De Profundis (Psalm 30 and Gloria Patri)	W. A. Mozart
Requiem, Opus 48	Gabriel Faure
O Sacrum Convivium	Msgr. L. Perosi
Tantum Ergo	Palestrina

● Pius X School of Liturgical Music, Manhattanville College of the Sacred Heart, Purchase, N.Y., announces a Choirmasters Seminar, July 5 - August 11. Mr. Theodore Marier is in charge and admission is by audition.

● The Boys Town Choir gave its twentieth annual sacred concert on April 9th. The program:

Regina Coeli	Aichinger
Jubilate Deo	Di Lasso
Luadate Dominum	G. Pitoni
Super Flumina Babylonis	Palestrina
Missa Quaternis Vocibus	Phillippus de Monte
Kyrie, Sanctus, Benedictus, Agnus Dei	
O Vos Omnes	Pau Casals
Adoramus Te Christe	Mozart
Concert Choir	
Agnus Dei (Missa O Magnum Mysterium)	Victoria
Kyrie (Missa Psalmodyca)	Schroeder
Tenebrae Factae Sunt	Poulenc
Chamber Choir	
Hymn to Saint Caecilia	Peeters
I Believe In God	Peloquin
Evening Prayer	Peeters
Adoration Of The Flowers	Clokey

Emmanuel Leemans, organists, played Couperin's Offertoire and a Bach Chorale, and the program was repeated for the Iowa Unit of the N.C.M.E.A. on April 7th.

● The Cincinnati Chapter of the A.G.O. were guests of the Seminary of St. Pius X, Covington, Ky., on the occasion of the dedication of the new Steiner organ. Robert Schaeffer, organist and choirmaster played numbers by Bach, Guilain, Vierne, Peeters and Langlais. The schola sang chants representative of the eight modes.

● The Springfield, Mass. Diocesan Chorale recently made its debut under the direction of Mr. James B. Welch. Included in its program were the Resonet in Laudibus of Handl, Dies Sanctificatus by Palestrina, Nanino's Hodie Coelorum Rex, Peeter's Jesu Dulcis, two Bach Chorales, Te Omnes Angeli by Lelande, and Charpentier's Missa Minuit.

● The St. Michael's College Glee Club (Winooski Part, Vt.), William Tortolano conducting gave the American premiere of Jean Papineau-Couture's Te Mater Alma Numinis on April 15. The composer is professor of composition and counterpoint at the University of Montreal.

● Father Eugene A. Walsh will lead the special area of "Practical Problems of Parish Participation" during the 1961 Workshop on the Procedures and Techniques of Music Teaching at Catholic University, June 16 - 27.

● We are sometimes asked about Max Jobst, composer of *MISSA HEMMA*, *MISSA CHRISTUS VINCIT*, *JUSTUS UT PALMA*, Etc. We have run across the following notes and pass them on. Max Jobst was born on the ninth of February, 1908 in Ebrach, Germany. His primary schooling was at the Cistercian foundation in the Steiger Forest, grammer school in Regensburg, and later the School of Church Music in Regensburg and the Academy of Musical Art in Munich. His principal teachers were Josef Haas, Hans Pfitzner and Josef Berberich. In 1934 he became the choirmaster at Regensburg-Reinhausen. In 1940 he was drafted into an armored division and sent to the Russian front. He has not been heard from since a letter home from Stalingrad on New Year's Day 1943. It read in part: "If evil strikes me, grant me your help. Make me strong in suffering . . . may it be fruitful . . ."

● *Beati Mortui*: Father Finn founder of the Paulist Choir . . . Msgr. Quigley, President of the National Catholic Music Educators. We have asked associates to pay tribute to them in our next issue. R.I.P.

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