

CAECILIA

A Review of Catholic Church Music



Indian Music

VOLUME 89, NO. 1

SPRING, 1962

CAECILIA

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TABLE OF CONTENTS

Letters to the Editor	3
Editorials	4
Rāga—The Basis of Indian Melody and Its Consequences	7
South Indian Classical and Folk Music	14
Review (Books)	32
Newsletter	38

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CAECILIA

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LETTERS TO THE EDITOR

Cambridge, Mass.

Gentlemen:

By way of introduction, I am Catholic Organist and Choir Director of the Chapel of Massachusetts Institute of Technology. I am former director of Newman Club choirs at the University of Chicago and the University of California in Berkeley.

I enjoyed the Autumn "Organ" issue of *Caecilia* very much; however in the interest of truth there are some points in Mr. Mitchell's article, "Organ Music for the Small Church", which deserve correction. These concern the tracker, or mechanical, organ action.

Mr. Mitchell states that none of the major American organ builders has undertaken seriously the production of the mechanical action organ. If one takes "major" to mean "finest", the assertion is untrue, for two of our best builders, Schlicker and Holtkamp, have been building mechanical action organs for years. If the term is taken to mean "largest", we must concede the point, unless we include the Canadians, for the large Casavant firm is now not only building, but actively promoting, the mechanical action organ (see the article of Mr. Lawrence Phelps, Casavant Tonal Director, in the September, 1961, issue of *The Diapason*.)

Mr. Mitchell states: "The electric action as provided by our American firms has been proved reliable over many years of service, and while there may be certain practical and aesthetic considerations for the mechanical action, as far as maintenance costs and life expectancy are concerned, the electric actions leave nothing to be desired." Here he is quite mistaken; the standard electro-pneumatic action depends on a very complex mechanism involving delicate leather membranes. These membranes start to disintegrate after thirty or forty years, depending on the humidity and degree of contamination of the air, and must be replaced. Nowadays this replacement costs about \$7000 for an organ of moderate size. But in Europe there are tracker organs still in use with actions built three or four centuries ago. And modern techniques produce mechanical actions which should surpass even this. I have talked with organists regularly using mechanical actions built by Flentrop, Fisk and Laukhuf, and they assure me that they give much less trouble than electric actions.

I might comment on one of these actions, that developed by Charles Fisk of Gloucester, Massachusetts. One example I examined was lighter than that of the lightest electric console I have ever played. The action was so fast that it would follow a fast trill on the lowest notes. Another refinement: when Great and Swell are coupled and one plays the Great, the keys of the Swell are not depressed.

Since Mr. Mitchell appears willing to concede the aesthetic superiority of the mechanical action I shall not up your time with account of that aspect.

Yours truly,

William F. Pohl

Grand Rapids, Mich.

To the Editor:

I just happened to come upon a note in the CATHOLIC CHOIRMASTER of Summer, 1961 which narrates that the Diocese of Savannah, Ga., recently issued diocesan regulations for church music. And it contains the same old point—the Gregorian Chant must be rendered according to the rhythmic method of the Benedictine School of Solesmes. As quoted, p. 92, the regulations go on to say: "Such method has been authorized and endorsed by the Holy See (Sacred Congregation of Rites—Aug. 7, 1907 and April 11, 1911). Consequently books containing Gregorian Chant without rhythmic marks should be avoided." Quite a point! The Vatican is quoted as outlawing books printed by the Vatican Press! And not a word about the decree of Jan. 25, 1911. I don't know whether it is worth our while to argue this matter all over again, but what is one to think of such arbitrary action masquerading under the supposed authority of the Holy See?

Sincerely yours,

Francis Brunner, C.Ss.R.

Well, I suppose that one could simply repeat that no bishop, no religious superior, let alone any diocesan music commission, can impose the Desclee books on anybody. Until this moment of the Council, at least, state rights just don't go that far! I would only add that the closing word about avoiding chant books without rhythmic marks is not as water-tight as it sounds. You might warn Our Man in Savannah that there are chant books afloat with rhythmic marks that are not Solesmes, and explain how this might really lead to a mess. And to make things worse, there are *implicit* rhythmic marks in the musical text of the un-dotted Vatican edition, although they are, to be sure, a good deal more *explicit* than that particular rhythmic mark which Gene Selhorst characterizes as "the little man who wasn't there"—the ictus.—the Editor.

EDITORIALS

De Amicitia

Of all the classical titles to which the editor was subjected during the Halcyon Days, he suspects, with contrition over his scholastic shortcomings, that the above title of Cicero was perhaps the only one which substantially affected his childhood, young, and middle years. And so he asks earnestly that the remarks which follow not be taken as an incipient feud. For we have always had only the profoundest respect and best wishes for the St. Gregory Society and American Publishers of Catholic Church Music.

What we cannot escape noticing are certain innuendos in recent issues of the *Fischer Edition News*. First a word on a piece entitled "On Choosing a List." I think that I can safely say for almost anyone connected with CAECILIA, that we have been for many years critical of the dismal prospects of the White List, not only because of the suggested music, but because the lists heretofore automatically ruled out any but American publishers. Whether one can blame American publishers for so narrow a view or whether he must blame the hideous low of American Catholic Church practitioners is an open question. But so it happened together. What bothers us is that the single American Publisher who opened the closed avenues of the music of the universal church after thirty odd years is sometimes made to appear the villain of the piece. Not perhaps only because of the venture of World Library have other domestic catalogues increased in value, but certainly its initiative has prodded others on.* Most American Catholic Publishers have not only printed, but commissioned works of European composers in recent years, and for that we are grateful.

Anyway, the close of the "Choosing a List" item reads thus: "In the simplest of terms, a list of this kind should be white, not gold." I could not disagree more emphatically. We hold, without fear of contradiction, that the Church, for over two thousand years, has provided *golden* music at every level of worship, far past publishing interests. Our list, we grant, needs pruning, amplification, and definition. But we stake our musical life on a golden, not a white, list.

* I am reminded of a recent note from Annie Bank, protesting that we inadvertently credited some of her music to World Library. Hear now that we make the necessary apologies. But Annie should know better than to lecture us on World Library being the sole purveyor of Bank Editions in the U.S. It no longer is. That good and gracious lady must know that most of us have come to know her only through World Library.

The second point which is expressly raised concerns the chant. About this we are both amused and gratified. Every chant issue, it now seems, is the "Vatican Version." Who would have thought of such a thing a scant five years ago, when the selling point had nothing to do with the Vatican but only with the Solesmes rhythmic signs? Has one become ashamed of the pure Solesmes version? Must one now hide behind the Vatican version? To this writer it could not matter less. But for the record: The advertized "Vatican Versions" are no more Vatican Versions than the man in the moon. They are *juxta editionem Vaticanam*, with the rhythmic signs of Solesmes added: what the 1958 Instruction calls "so-called rhythmic editions privately introduced". Only the Polyglot Press publishes the "Vatican Version". And the only exact copy of the Vatican Version now being published is by Patrick Dessain, Mechelen, Belgium. Patrick, alas, is an unambitious Irishman, not really much concerned about the specious claims of rivals, or about the blessings of money.

Gregorian Chant at Fribourg (Switzerland)

In a recent volume of CAECILIA the editor quoted a usually respected source to the effect that nothing was left of Peter Wagner's work at Fribourg. He is now in a position to state that he at once regrets having passed on what can only appear to have been calculated misinformation and is happy to do what he can to set the record straight. This because of correspondence with, and a personal visit to, Dr. Franz Brenn, the Director of the *Musikwissenschaftlichen Instituts* of the University of Fribourg. Changing times, and no culpable neglect, seem to be the factor. In the pioneer days Wagner had to do both the scholarly and the practical work in his Gregorian Academy. Today, the university feels, this is neither possible nor necessary. There are too many other places—religious houses, etc.—doing the practical work, and the Institute of Musicology has had to broaden its base because of educational demands. But this base very decidedly includes chant scholarship, courses and lectures. I myself saw some of the preparatory work on an eleventh Century Roman Chant manuscript from St. Caecilia Trastevere. The manuscript, privately owned, is in Geneva and is supposed to be some fifty years older than the manuscripts Max Stablein has had at his disposal. It struck me that Peter Wagner would be highly pleased with the work emanating from his chair, the more especially since with the exception of the comparatively recent work on the old Roman Chant, not a great deal new has been said since his own massive study. So pleased that he probably would not mind there

being no trace of him even in the old city cemetery. The care of his wife's grave had been provided for; but a kindly laborer, after consulting the records, led me to the place, where, beneath another body, he sleeps the sleep of the just.

≡ OUR CONTRIBUTORS ≡

The two articles on Indian Music have been compiled from the proceedings of the International Church Music Congress at Cologne, specifically from the lectures on Church Music in Mission countries. We are especially indebted to Father Walter Albuquerque, S.J., of Mangalore, South India, and Brother Vincent Alvares of Bombay.

RĀGA—THE BASIS OF INDIAN MELODY AND ITS CONSEQUENCES

Rules Out Harmony

Capacity to Enrich Modal Music

The music of India, like every other art, is a product of the ages and a revelation of centuries of culture and civilization. All down the ages of development, the word Rāga has been the term of expression for Indian music. Whatever be the origin of these Rāgas either the creation of poets and the compositions of scientific musicians, or devotional and local tribal songs, the Indian Rāga has come to be the very foundation, the basis of all Indian melodies.

The Sanskrit treatises descriptively define a Rāga as: "that which pleases the ear; a particular form of sound in which notes and melodic movements appear like ornaments and enchant the mind." A customary definition runs thus: "a series of notes differentiated from each other by the prominence of certain fixed notes and by the sequence of particular notes." From the technical point of view a Rāga is essentially a scale with a tonic and two axial notes, sonant and consonant.

Elements

(1) A Rāga must have at least 5 of the 7 notes of the scale.
(2) Both ascending and descending forms are necessary. In this format a note or two may be completely omitted while ascending or whilst descending or both ways. Other notes may be emphasized or lightly touched upon depending on the character of that Rāga.
(3) Every Rāga has what is called its own specific feature: a group of notes so arranged as to form a design, which is determinate and becomes typical of that given Rāga. The feature acts as a "call-sign", which, when heard, gives the listener its name and consequently makes him draw out all the elements which characterize that Rāga, i. e., the two axial notes, sonant and consonant, time of singing, notes omitted, stressed or lightly touched, accidentals if any, affinity of certain intervals, place of development of that Rāga (upper or lower tetrachord, mood, etc.)
(4) The role of the 2 axial notes, sonant and consonant, whose interval is a IVth or a Vth, is very important. The former is a predominant note which is always accentuated and bears long pauses. The latter has a similar role though less in importance. It is round these predominant notes that melodies are woven bringing the sonant and consonant into bold relief. "The sonant is like a king; the consonant a minister" say the treatises.
(5) The time of singing a Rāga is scrupulously observed by all mu-

sicians. Each Rāga is connected with a special mood to which is allotted a special time. In some cases the character of the Rāga itself explains this. In other cases, the explanations are to be found in historical facts connected with each Rāga. The position of the "sonant", the presence or absence of F sharp (Mā tivra), the omission of certain notes may also determine the time of singing. Furthermore, there are some Rāgas which are to be sung at certain times of the year. These are called seasonal Rāgas. The explanations to this fact are the same as those mentioned above. (6) The pitch or place of development of a Rāga has considerable influence on the mood of that Rāga. Some will be developed in the higher regions (upper tetrachord), others below.

Property

The Indian Rāgas have the property to evoke a given emotion which for generations has been fixed and understood as such. For example, Vasant Rāga is for spring, joy; Bhairavi is for asceticism, reverence; Panchama is for a calm night, etc. Unlike Western music which constantly changes and contrasts its mood, Indian music always centers in one particular emotion which it develops, explains and cultivates, upon which it insists and which it exalts until it creates in the hearers a suggestion almost impossible to resist. "The performer then leads his audience through the magic of sound to a depth and intensity of feeling undreamt of in other musical systems" (Danielou). The better all the notes that form a mode combine to express one definite mood, the more attractive the Rāga and the more powerful its magic.

Embellishments

"A melody without ornaments is like a night without a moon, a river without water, a woman without jewels" (a Sanskrit treatise). 15 different types of Gamaks or ways of treating a note are mentioned in the manuscripts. These embellishments are an *essential* element in Indian Music and decorate almost every musical note. Hence a note is seldom sung in the plain way as in Western music. Rather, it is very often accompanied with embellishments.

One may sing all the notes of a song correctly and still be very far from the style of the country. The Indian touch is said to be missing.

The Function of the Drone (invariable tonic)

(1) The drone is the beginning and the end of all notes in Indian music. All notes are related to this fundamental, invariable tonic, and it is this relationship which is the all important factor

that constitutes modal music. Thus Indian music exists only by the relation of each note with the tonic. It is this relation which determines a given note to be a minor 3rd, a 5th, a 7th or a 4th.

(2) The tonic, or invariable fundamental, must be explicit as in vocal music when the *tampura* is used, or must be at least implicit in instrumental solos (*sitar*, violin) when the tonic is sounded at frequent intervals.

(3) The drone is also used to keep the singer in pitch and thus enables him to sing even the *shrutis* or microtones.

(4) The relation of a particular sound with the fundamental makes the sound a musical note. Furthermore, the relationship of note to fundamental determines the expression of that particular note, i. e., the drone is said to be the key to all modal expression.

Thus the beauty of Indian music is realized when the melody and drone are considered as separate entities, yet intimately related.

Consequences

RULES OUT HARMONY

The difference between Indian and Western music is something essential. Hence to speak of harmonising Indian music is a contradiction.

Harmony is a form of musical language in which groups of sounds, played together, convey a certain meaning which usually arises from their temporary relation to the lowest sound of that group. Each group, once its meaning is grasped, gives room to another group, as if it were a new world in which new relations are established with another lower sound, thus forming successive clusters each conveying a different idea. In this system the tonic, the basic note, has to change for almost each chord to allow for variety. Even if we try to use only 2 or 3 chords which can possibly be built within the scale of a given *Rāga*, this already alters the expression of that *Rāga*.

In harmonic music the new chord has usually a different tonic and often belongs to a distinct scale. The mind is therefore trained to forget all previous sounds as soon as the meaning of the chord has been understood. In Indian music the *mental process* is essentially different. The expression of each sound depends on its relation with a permanent entity, the tonic, and the memory must keep the imprint of each sound as it appears until the *Rāga* establishes itself in the mind. The advantage of this method is that since

there is no physical friction between actual sounds, all kinds of musical relations are possible which have great expressive value but would create dissonance if played together.

From the point of effect, the modal system is more powerful than the harmonic, because in the former a given expressive interval always corresponds to the same pitch during a performance of a Rāga. The ear comes quickly to associate this pitch with the corresponding expression, and, being struck always in the same place, becomes so sensitive that the emotional effect of the interval grows more and more powerful as the Rāga develops. (Far from being a botheration due to monotony, the facts prove that an intelligent audience enjoys an exposition of a Rāga even if it takes hours.) No such effect can be obtained in harmonic music because there is no such correspondence between pitch and interval; the *same note* can be successively a 2nd, a 3rd, a 5th, a minor 7th, anything.

CAPACITY TO ENRICH MODAL MUSIC

This is a natural consequence of the Indian system whose melodic line can be developed into a great variety of Rāgas or melodic patterns. At present about 250 distinct Rāgas are in vogue, though many more are still possible. Each of these Rāgas have their own peculiar characteristics which differ sometimes slightly from other Rāgas.

Indian music being essentially modal in form, because of the invariable tonic to which every other note is related and has meaning, has developed melodically or horizontally. One has only to attend a concert of classical music and see the artist drawing out a single Rāga, numberless melodic patterns, all pertaining to the structure of that Rāga. It has been acclaimed as a record that a certain artist exposed and performed a single Rāga in 6 hours without ever repeating a single musical phrase! The point in this exaggerated statement lies in the fact that the development of a Rāga lends itself to a great variety of melodic patterns. This is explained by the use of the different types of embellishments that can be used for a single note, which constitutes an essential element in Indian music.

INDIAN RĀGAS FOR DIVINE WORSHIP

The Indian Rāga melodies are ideally suited for divine worship because of their religious flavour and sober character. This is clearly felt when a Rāga is in the process of development and in most of the classical songs is based on Rāgas. The reason for this religious character lies in the fact that Indian music has long been associated with the devotional life of the people. One must only read the words of

the classical songs to find therein the names of gods and goddesses and those things pertaining to religious worship. It was fitting then, that Indian musicians and sages gave of their best to the worship of their gods and goddesses.

AN INDIAN PLAIN CHANT

Are there any resemblances or points of contact between the Indian Rāga melodies and Gregorian chant? This subject has not yet been fully tackled. The late Pandit Bathkande, a great benefactor to Indian music, had just scratched the surface of this subject. After extensive research in Indian music and a comparative study of the Greek system, he came to the conclusion that the latter, if not borrowed from, had at least been considerably influenced by the former. This opinion, he maintains, is also held by other Indian musicologists including some foreigners.

From the scale point of view we have some resemblances between the Indian parent scales from which Rāgas are formed, and the Gregorian modes.

Do re mi fa sol la si do	. . . Bilawal parent scale
Re mi fa sol la si do ra	. . . Kaphi parent scale
Mi fa sol la si do re mi	. . . Bhairavi parent scale
Fa sol la si do re mi fa	. . . Kalyan parent scale
Sol la si do re mi fa sol	. . . Khamaj parent scale
La si do re mi fa sol la	. . . Asawari parent scale

We notice that the position of the semi-tone within the scale of the Gregorian mode is the same as that in the Indian scales. From this we can expect a correspondence in the intervals among themselves and with the tonic, i. e., any melody formed with the intervals of one of the modes will correspond to the melody formed with the same intervals of the corresponding Indian scale. This is due, as we have stated, to the position of the semi-tone.

A further resemblance is noted in those Indian melodies, built on Rāgas having correspondence in scale-form to Gregorian modes, when the Indian melody is put into free rhythm and embellishments

are removed. Free rhythm could be easily adopted in Indian melodies because Indian music has a process of development in its Rāgas which is sung *ad libitum* (Aalap) Ex Pater Noster (Yaman-Kalyan).

To this similarity of the Indian Rāga-melodies with the Gregorian modes based on the *correspondence of intervals among themselves and with the tonic* (brought about by the position of the semi-tone), together with a type of rhythm which could be free like that of Gregorian chant, the Indian touch or flavour can be added if the melody is developed according to the rules laid down by the Rāga system. The appropriate and discreet use of embellishments would make for the Indian touch.

Embellishments are essential to the style of Indian music and not to the basic structure of the Rāga, i. e., a Rāga melody will be an Indian Rāga even without its embellishments.

An Indian musician who hears 2 examples of Plain chant will very likely say that there is some resemblance to the Kaphi and Kalyan Rāgas. The comparison is not strict because the treatment of notes in an Indian Rāga is different. The role played by the sonant and consonant have considerable influence in the melodic development. Furthermore, the omission of embellishments takes one further away from the Indian style. That the *intervals* have some resemblance cannot be denied.

Conclusion

Experiments have shown that Indian children, especially those staying in villages, uninfluenced by Western music, find it easier to learn a plain chant hymn, especially those whose intervals are similar to traditional Rāgas, than to learn Western hymns.

And finally, we do not look for a mixture of the two systems of music even though the blend be perfect. We look for an Indian plain chant, which, having the style of the Gregorian, will still have the Indian flavour.

INSTARARE OMNIA IN XTO

SOUTH INDIAN CLASSICAL AND FOLK MUSIC

Legendary Beginnings of Indian Music

The beginnings of Indian Music are lost in the beautiful and fanciful legends of gods and goddesses, who were supposed to be its authors and patrons. From the earliest times, we find that Indian Music was considered as something sacred. It sprang from a god and was performed by the smaller divinities. It is said that music descended from Brahma. He indulged in this art for relaxation. Saracwati, the goddess of learning and music, invented the exquisite 'vina' which bears her name. But music, in its highest emblematic form, moves to the sound of Krishna's flute and dances to the pulsations of Shiva's drum.

How did this heavenly art descend to earth? The rishi Narada who wanders about on earth and in heaven singing and playing on his Vina is supposed to have taught music to men. In fact music was cultivated so freely among the Devas in heaven, that it affected the mortal beings on earth too. The kings indulged in it, and so did their subjects until the study of music was regarded to be of vital importance in ancient times. There were no religious rites, ceremonial forms or observances, in which music did not play an important part. Temples and shrines and all-sacred places were thronged with devotees who were absorbed in 'devotional music'. The villages had bards and minstrels who entertained the village-folks with tales of the miraculous deeds of the Devatas, the philosophies of the ascetics and sages, biographies of noble and highly placed men and women, and love romances of young folks too, in tuneful verses.

Historical Beginnings of Indian Music

Western Music is indebted to the Greeks, mainly Pythagoras who in the year 510 B. C. worked out his system of scales. But historically speaking it is difficult to trace the sources of Indian Music. The earliest historical references to music, drama and dancing are traditionally found in the ancient works of Sanskrit and Tamil literature. The Rámáyana, the Mahábhárata, the Puthupáttu, the Paripatal, contain valuable information as regards, 'rágas, játis, svaras, grámas' and other similar musical terms. They give also the names of the various musical instruments used in those days. The originator of the actual Indian musical system, however, is believed to be the sage 'Bharata Muni' in the first century of the Christian era. His book, 'Natya Sastra', is a book on dancing but a whole chapter is devoted to music proper.

Systems of Music: a) Harmonic and Melodic

We find there are only two systems of music in the world: one in which music progresses by a succession of single notes and the other in which the music progresses by succession of groups of notes called chords. They are known respectively as melodic and harmonic systems of music. The former prevails in the countries of the Orient whereas the latter is the staple food of the countries of the Occident and also in such parts of the world where Western civilization has penetrated.

These two systems are constructed on entirely different principles and cannot be fused into one without seriously compromising the individuality and dignity of each. Each nation has a distinctive soul and a temperament peculiarly its own. The soul of a nation is revealed through the medium of its art and culture. Music is one important medium for understanding the psychology of the people, their manners, aspirations and religious beliefs. India, more than any other nation perhaps, has sought to embody all its ideals and aspirations, dreams and emotion in its music.

Whereas the music of the West exhibits the combined strength and wealth derived from union and co-operation, that of the East displays the exquisite workmanship which can be produced by individual effort. "Indian Music is an art, and a very intricate and difficult one, too. But to appreciate it, one must first put away all thought of European music and then judge it by an Indian standard, and impartially on its own merits, of the ingenuity of the performer, the peculiar rhythm of its music, the extraordinary scales used, the wonderful execution of the performer and his skill in employing small intervals of grace." Thus Captain C. R. Day sums up the characteristics of Indian Music in his "Music and Musical instruments of Southern India and Deccan."

b) Karnatic and Hindustani

There was a time when a single system of music prevailed throughout the length and breadth of India. The division into North Indian (Hindustani or Uttaradi) and South Indian (Karnatic or Dakshinadi) systems came later on and became more pronounced during the reign of the Moghul Emperors in Delhi. South Indian music is called Karnatic music partly because 'Karnatic' is the name given by the European traders in the 18th century to the region of South India where the Dravidian Languages, Tamil, Malayalam, Telugu and Kannada are spoken and partly because classical South Indian Music owes much of its technical and melodic perfection to Purandara Das Vittala of Karnataka (1494-1564) who systematised

and enriched it by composing many 'gitas, alankaras and varnas'. Fundamentally the two systems are similar—the same 'svaras and srutis' being used. It is the peculiar style of singing the notes and the treatment of Rāgas', based on the very same 'svaras and srutis', that gives the distinctive colour to the two systems. Unlike the North which was influenced by the music of Arabia and Persia, South India was less disturbed by foreign invasions and was more subject to Hindu rule and tradition and so the science of music was maintained and cultivated in its original purity.

The subject of this paper is South Indian Classical and Folk Music. The subject being very vast, I shall have to be content with just pointing out some of the striking features of South Indian Music. 1) Svara 2) Rāga 3) Tala 4) Sruti 5) Instruments and 6) Forms.

Svara

All musical sounds fall under seven principal notes (svaras), viz., sa, re, ga, ma, pa, da, ni. (Do, re, mi . . . or C, D, E . . .) They are the abbreviations of Shadjam, Rishabha, Gandhara, Madhyama, Panchama, Dhaivata, and Nishada, and were supposed to be the sounds emitted by various birds and animals. The important notes, namely the keynote (sa) and the dominant (pa) remain unchanged in all the scales and are identified with the sounds of the peacock and the nightingale which stand for beauty and melody, symmetry and harmony.

The seven svaras are only the fundamental notes of the scale. Calculating all the semi- and demi-tones of the gamut in the melodic structure and Karnatic Music, the number of microtones (srutis) amount to 22 in number, that is 10 more than the universal 12 divisions of the octave. They are divided between the octave in the order of 4, 3, 2, 4, 4, 3, 2.

The complete scale of 'srutis' is not a practical one which can be used with ease in any melody. It is impossible to sing them accurately in succession. They usually appear in 'kampitas' (trills) and in 'gamakas' (grace-notes). Some musicians, however, maintain that they can all be sung with perfect ease and accuracy when they are embodied in the expressive scales or Rāgas.

Rāga

The outstanding feature of Indian music is the Rāga system. A Rāga is a combination of notes with a distinctive personality of its own, having the power to evoke human emotions. It is in other

words a melody mould, a sort of formula from which melodies are evolved. Rāga means 'feeling' or 'passion'. The power of a Rāga is supposed to be so great as to create in man the emotions it represents. There are a number of stories related illustrating the effects of Rāgas on the emotions of man, but it remains to be seen, however, how many of them are true and how many purely legendary. Be it as it might, there is some truth in saying that each Rāga comes and goes with its store of smiles and tears, or passion or pathos, its rich and lofty impulses, and leaves its mark on the singer and the hearers alike.

In the South the Rāgas are grouped under two heads, viz. Janaka (generic) and Janya (generated) or the genus-species system. The Janaka Rāga is also called by the name of Melakartas or 'Lords of the melody'. They possess the full complement of seven notes both in ascent and descent and are seventy-two in number. Janya Rāgas are those which are derived from Janaka Rāgas and take the same notes as those of the parent Rāga but are fewer in number. It is, however, not uncommon for the Janya Rāga to use one or two foreign notes which may not be found in the parent Rāga.

The Janaka Rāgas are arranged according to the definite plan which helps us to name the notes used by them without any difficulty. In the first 36 of these Rāgas the Shuddha Madhyama (F natural) is used and in the second group of 36 it is substituted by the Prati Madhyama (F sharp), leaving the rest of the notes as they are. The first group of 36 Rāgas are called Purva Melakartas and the latter Uttara Melakartas.

These 72 parent modes are grouped under 12 species, each containing six derived Rāgas. Each specie of six Rāgas is called a Chakra (a circle). Within each Chakra, the initial four notes of the scale, viz., Sa, Re, Ga, may remain the same for all the six Rāgas within the group, the change occurring only in 'Da and Ni' (A and B). The 'Re and Ga' (D and E) vary from Chakra to Chakra as will be clear from the chart opposite this page. It must be remembered that the notes 'Sa and Pa' (C and G) are always present in all the 72 Melakartas and never undergo any change.

Janya Rāgas (generated Rāgas) are divided into two groups, viz., Varja Rāgas and Vakra Rāgas. The first set of Rāgas omit one or two notes either in the ascent or in the descent or in both. They are classified under eight heads according to the number of notes they take in the ascent and descent. The minimum number of notes required in a Janya Rāga is 5.

Vakra Rāgas are those derived ones whose ascent or descent or both are oblique or crooked. In Vakra Rāgas, during the course of the Arohana or Avarohana (ascent and descent) or both, a prior note will be found to repeat itself. Instances of Vakra Rāgas without repetition of a prior note are rare. Kathanakutūhalam is an example of this latter type.

The Rāgas which use only the notes of their parent scale are known as Upanga Rāgas. But the Janya Rāgas which take some foreign notes in addition to the notes of their respective parent scale are known as Bhasanga Rāgas. These foreign notes as a rule should never be unduly emphasized. The use of these notes usually figures in Sancharas (improvisation) but there are some Rāgas in which such a note or notes are incorporated in the ascent or descent itself. Theoretically the number of Janya Rāgas may go up to many thousands but only a hundred-odd are in actual use today.

Since the Rāga system forms the foundation of Indian music, every writer of note from Bharata downwards has paid attention to the clear elucidation of the subject. Many writers mention 10 Lakshanas (characteristics) under which the individuality of each Rāga was defined and studied. Today the characteristic features of a Rāga are studied under 72 heads. They involve such questions as the following: Is it a Janaka or a Janya Rāga? If Janaka, what is its serial number in the scheme of 72 Melakartas? Of what notes does it comprise? Has it got under it a large number of Janya Rāgas? What are their names? If the Rāga in question is a Janya Rāga, what is the name and serial number of the Melakarta from which it is derived? What are the notes in its ascending and descending scales? Any difference of opinion concerning the same? Is it a Varja or a Vakra Rāga? etc., etc.

It is to be born in mind that every Rāga has its own specific features or key-phrases known as 'Sancharas' in Karnatic Music, 'Pakad' in Hindustani Music. They are a group of notes to be taken as they have been fixed for each Rāga.

Furthermore, the dominant and subdominant (Vade and Samvadi) play an important role in each Rāga. They are the main notes on which you have to insist or rest, coming back to them after various movements in ascending or descending order. The 'Vadi' is called the 'Jiva' or the soul of the Rāga. Graha is the note on which a Rāga commences and Nyasa is the note on which a Rāga concludes. Alpatva is the note that should be used sparingly and Bahutva, that which should be used frequently in the Rāga. Vivadi scaras are those notes which are inimical to the Rāga and hence are to be shunned. Notes which are neither Vadi, Samvadi nor Vivadi are

called Anuvadi notes. If the Vadi note is compared to a King in a Rāga, the Samvadi to the minister, then the Anuvadi is like a servant and the Vivadi an enemy.

In Indian Music great stress is laid upon the time of singing a Rāga, and you will find that even people who know little about the technique of Indian Music, nevertheless know that such and such a Rāga should be sung at such and such a time, and not outside the period assigned to it. Although there may be a few exceptions, this is clearly codified and pretty strictly adhered to by classical musicians. The classification of Rāgas according to the time of singing follows some clear principles. A day of 24 hours is divided into 8 periods of 3 hours each. A separate group is provided by the seasonal Rāgas. These are sung at a particular season. They can be sung at any time of the day during the respective season. Out of the season they have their own time. They are the Rāgas of the New Year, the Spring (Bahar, Basant) . . .

Now the question may be asked: Is there anything similar to this Rāga system in eastern or Gregorian Music? At the outset we would do well to remember that music, whether Western or Eastern, Gregorian or non-Gregorian, is a language of the emotions, which, even though accidentally different, is essentially the same. All these systems are great in their own way, showing to us the heights to which the genius of man has soared in expressing himself in the line of emotions. The composers in all these systems had before them the same ideals, they experienced the same feelings and yet the methods of approach came to be different. One took to pure melody (viz. Gregorian and Oriental Music) and the other took the melody in combination with harmony.

As the European Major Mode is just one of the many hundreds used in Indian Music, it is natural that all the other modes should appear Minor to those ears unaccustomed to hear Indian Music. Hence these modes interpret themselves in their minds with some kind of sadness, whereas the very same modes may arouse joyous emotions in an Oriental. It is on account of their failure to understand the symbolism of the Oriental Modes that Westerners may at times incorrectly remark that Indian music is sad, gloomy and depressive. Among the basic differences between Eastern and Western Music, one difference lies in the specific qualities with which the different modes are endowed. Whereas Karnatic Music has 72 different modes its sister system in the West has just three, viz.: the Major, the Harmonic Minor, the Melodic Minor modes. According to South Indian terminology they may be identified with Dhiras ankaratharna Kiravani Gaurimanohari Rāgos.

The gap between Indian Music and Gregorian Music does not seem to be so wide as between Indian and Western Music. Modes in Gregorian chant are certain simple and short airs underlying every piece of Plain Chant and forming as it were its skeleton. In the singing of psalms these airs have been preserved in all their native simplicity. In the Anthems and Antiphons they are a little more elaborate, but it is only in the Mass (i. e., in the Introit, Gradual, Offertory, etc.) that they reach their full development and splendor. Yet even in these pieces it is easy to discover the primitive melody or mode in spite of the embellishment it has received. This primitive melody is composed of 2 notes, repeated more or less frequently, other notes have been added to them for variety and beauty of the melody.

The two fundamental notes of the original tune are called respectively the Predominant and the Final. The Predominant note of a given piece is that around which the whole melody moves. It is the pivot, as it were, around which the other notes move and combine in order to form the tune, proper to each mode. The Final note receives its name from the position it occupies. It either terminates the piece or is the last note of a musical sentence.

Corresponding to these notes in Gregorian Music we have seen how in Indian Music there are 2 predominant notes in each Rāga on which special stress is laid while singing a melody, namely the Vadi and Samvadi notes. The latter note is less important than the former and is not necessarily the final note in a melody. There is, for instance, a great similarity between the Gregorian V Mode and the Indian 'Yaman Kalyan'. The scale is the same in both, the same accidental (viz. F sharp) and naturals will be found in both. Another striking point is that both express joyful feelings. In Gregorian Chant this mode is called 'Laetus', whereas the Indian Mode, besides expressing valiant and courageous feelings, also breathes sentiments of peace.

While Karnatic Music has evolved 72 Melakartas or complete different scales by permutation and combination of the twelve notes or Swarams, in arrangements of seven, Hindustani Music classifies all modes under 10 different scales called 'Thats'. Thus we find that the Northern School did not attempt the mathematically possible, but aesthetically perhaps not so happy, task of finding the maximum number of Rāgas, and chose to start such scales as offered a good aesthetic nucleus. But if we analyse this closely we notice that the musicians of the North and the South classify their Rāgas on the same basis. In the South the derivative modes are called Janyas or born of major melodies or modes called Janakas. In the

North the derivative Rāgas or modes are called Janakas. In the North the derivative Rāgas on the same scale are called Rāginis or wives of the major melodies and the later ones Putras, their children. Hence, in brief, in the system of South India we find more stress on the permutations and combinations of the notes and more accent on the rhythm than on the melody. This is so even among the musicians of the first order.

Many of the Rāgas in the two systems, however, are similarly constructed with differences only in the names. Kafi of the North is known as Karaharapriya in the South, Jogiya as Saveri, Kalyana as Yamuna Kalyani, Bageshri as Sri Ranjani and Pilu as Girvani. The Charkaravakam of the South is known as Mangala Bhairavi in the North. The Northern Mishra Kafi is the Ananda Bhairavi of the South. Malkous of the North is known as Hindolam, and the Alhaiya passes for Bilahari in the South, Hanumatodi of the South is known as Todi in the North and Bhairav of the North is the South's Mayamalilavagouls. Shuddha Saveri of South India is known as Durga in the North. Tilak Kamod is sung in South India as Natia. The Darbari Kanada, Paraj and many others are the North Indian contribution to the repertoire of South Indian Music.

Tala

Etymologically Tala means clapping of hands, and clapping of hands is still widely employed in beating time. Tala or 'Time' is the most difficult and complicated branch of Karnatic Music. It is a development of the prosody and metres of Indian poetry. There is perhaps no comparison to it in any other musical system in the world. The Indian system has seven principal Talas, viz., 1) Dhruva 2) Matya 3) Rupaka 4) Jhampa 5) Triputa 6) Ata 7) Eka, as opposed to the Western system which recognizes only two kinds of time to which all the others are reduced, viz., the common and the triple time. Each of these 7 Karnatic Talas admits five varieties according to the 5 kinds of lagnu. Again each of these 35 talas gives rise to five varieties on account of the Gati Bheda or the change of the Gati. Thus we have in all 35×5 , i. e., 175 Talas in all. But happily most of these are practically not used; only about a dozen are in constant use. Still some expert musicians can and do use a great majority of them.

'Angas' are the constituent parts of the limbs of Tala. Excepting the EKA Tala all the other Talas take plural Angas. In all there are six Angas (Shadangas), viz., Anudruta, Druta, Laghu, Guru, Pluta and Kakapada. These Shadangas figure in the scheme of the

ancient classical 108 Talas. But modern Karnatic Music uses the Laghu, Drutam and Anudruta variety.

Laya is tempo or speed. Three degrees of speed are recognised for practical purposes, viz., Vilambita laya (slow), Madhya laya (medium) and Druta laya (quick).

Two kinds of units are used in reckoning musical time. One is the Aksara and the other, the Matra. They are related in such a manner that 4 Aksharakalas make one Matra.

All Talas do not have an equal number of Matras or the same number of beats. Talas are defined by the number of Matras they contain in each of their divisions. An Ayarta (a circle) contains two or more Vibhagas, i. e., subsections or bars, each of which is constituted by a number of Angas, each of which in its turn consists of one or more time units.

The difference between the Indian and the Western time measures may be stated thus: Though both the systems are based on the numbers two and three, in Indian Music we add, whereas they multiply, them in order to form combinations of these. But the answer which goes deeper is that our music takes the short note and gives it a certain value as opposed to the long, whereas the West takes the stressed note and gives it in a particular rhythm, a certain frequency, as against the unstressed, and graduates its force. Indian rhythms have their *raison d'etre* in the contrast of long and short duration, and to identify these with much or little stress is to vulgarize the rhythms. Stress and pulses demand regularity; duration is complementary and revels in irregularity. Hence one will search in vain for accented and unaccented notes in a piece of Indian Music, because our whole scheme is not accentual but quantitative.

While Karnatic Music is akin to Western Music with regard to time in certain respects, it is more akin to Gregorian Chant in certain other respects. It is similar to Western Music in the fact that, apart from certain pieces like the Alaps, every piece of music is sung in definite time and rhythm. In fact, in nothing is Oriental Music more rich than in its profusion of rhythm. It is, however, different from it, in so far as its rhythm is not verse rhythm but prose rhythm that is found in Gregorian Chant. In Karnatic Music one may be listening to a piece of which the number of beats in a bar may range up to 29 and the part of the artist will be to vary the rhythmic combinations according to the mood of the piece or of the artist. Oriental musicians who are not used to Western Music

sometimes complain that they find the constant emphasis on the first beat of the bar at such short intervals as two, three or four beats, both monotonous and boring. Again in Western Music the Time-measure usually remains rather simple, if in duple, triple or quadruple Time. In Indian Music it is rather common to hear pieces in which the measure 2 alternates with 3, 4 with 5, etc. Occasional examples of cross-rhythm are to be found in Western compositions throughout the regularized-rhythm period. For instance, the Minuet of Bach's fifth keyboard Partita has a conflict of two-against-three almost throughout. Mixed bars of $2/4$ and $3/4$ (quintuple Time) nowadays occur and are shown as $5/4$ and so too mixed bars of $4/4$ and $3/4$ which are shown as $7/4$. There is, indeed, nothing to prevent a composer inventing any time-signature that he feels will help him to express the rhythm of any passage of his music.

Though Gregorian Music unlike Indian Music has no Time but only rhythm, yet it is a mixed rhythm of 2 and 3 based more on quantity than on the accent and hence it is more akin to Indian Music.

Sruti

Western Music is an harmonic system and Indian Music is a melodic one. Still it may be incorrect to state that there is no harmony at all in Indian Music. It is true that we cannot harmonise a kriti (composition) of the great South Indian composer Tyagaraja after the model of Beethoven's symphony but we have to admit that some kind of harmony is supplied by the drone known as Sruti. It consists of two or three notes forming a perfect concord: Sa, Pa, Sa (C, G, C) which are usually played on a tambura while a man sings or plays a piece on an instrument. It is a necessary concomitant of Indian Music though to those unaccustomed to hear it, it may sound somewhat monotonous and tiring.

In fact, at first this drone is a little confusing, even irritating. It is there, not only because, without it, a singer would feel like a ship without a rudder while executing difficult and quartertone scales, but also in order to consolidate the melody. Thus it controls the pitch of the music, providing an effective background, and ensures stability which in the West is furnished by the harmony. In the absence of a tambura it may be supplied by a portable harmonium or even by a drum. The Vina, Sarangi, Sitar and other stringed instruments possess their own drone strings. The Tambura, however, is regarded as the most satisfactory drone instrument.

This sort of drone, though a very rare feature in Western Music, is still not completely absent. The pedal notes in organ music when sustained for a long time produce the same effect as the drone in Indian Music.

Instruments

In the sphere of instruments, India occupies a prominent position. Though Indian Music was originally more vocal in character than instrumental, she has, in the course of centuries, evolved a rich variety of musical instruments. There are at least 500 of them, each with a distinct name, shape and construction. They belong to the three groups of stringed, wind and percussion instruments. These instruments have been so devised as to fully serve the needs of her melodic system of music. Instruments of the keyboard type like the piano and the harmonium are foreign to Indian music because Gamakas (grace-notes) and Srutis (quarter-tones) which form the soul of Indian music cannot be played on them. It is for the same reason that Indian wind instruments like the flute, nagasvaram, etc. have no keys of the type one finds in a western concert flute and clarinet, because for playing the Srutis the fingers have got to be in direct contact with the finger holes. A foreigner familiar with the highly elaborate keyed mechanism of the Western wind instruments, on seeing the key-less 'nagasvaram' and the bamboo flute, is likely to remark that these are very primitive instruments capable of producing only primitive and simple music. A close analysis and observation of the technique of play will reveal the complicated finger technique used to play Indian classical music.

Among the stringed instruments the Vina occupies the first place. It is also the instrument par excellence for rendering Indian music. It has 7 strings, 4 of which are used for playing the melody, while the other three play the drone. It may be held either in a horizontal position across the player's knees or else slanting against the shoulder. Different players have different styles. Again it may be played with one's finger-nails, but many of the players of the present generation who are not keen on growing long nails have taken to the plectrum.

The Tambura is quite a common instrument in India. It is found everywhere and is used both by the poor and by the rich. One sees it in the hands of the poverty stricken beggar roaming along the streets, and in the house of wealthy princes. It is very similar to the Vina in its outward appearance but for the extra gourd which is lacking in this instrument. It is an instrument about which no one need complain that it is difficult to play, since it consists merely in plucking the open strings of the instrument.

Among the percussion instruments, the drum enjoys priority of place. The types of drum used in India are almost legion, the Mridanga and the Tabla being the most common. The Mridanga is said to have been invented by Brahma to serve as an accompaniment to the dance of Shiva. The shape of Mridanga reminds one of two bottomless flower-pots joined at the rims and the two openings at either end are covered with parchment. The Tabla is more common in North India, and Mridanga in South India. These percussion instruments are known as the Tala Vadyas (Time instruments) for they are used primarily to keep time during a musical performance. The Mridanga and the Tabla are tuned to a particular pitch, usually Pa (G) and are played with full hands and fingers. There are a number of strokes both for the right hand and the left, and they are differentiated by quality and intensity and articulated by great intricacy of time-intervals based on the style, movement and rhythmical construction of the pieces rendered. These instruments are the subject of wonder and bewilderment to a stranger who is little acquainted with the principles involved in these accompaniments.

Although the varieties of these instruments are numerous, yet what is more important is the quality of sound produced by them. Unfortunately, we must admit that on the whole the quality and the volume of sound produced by these instruments is not of the highest excellence. This may be due to two main reasons: firstly, due to a lack of scientific knowledge on the theory of resonance and secondly, due to the fact that the materials used for making instruments are for the most part those that are found readiest to hand in the country, viz., bamboo, jackwood, gourds of different shapes and sizes, earthenware pots, skin of sheep, calf, buffalo, etc., etc. without questioning if their accoustical properties are suitable or not. The natural consequence of this is that some of these materials have no qualities of resonance. Purity of tone is sacrificed, faults in their construction are glossed over by profuse ornamentation which instead of adding to the sweetness and richness of the sound, serves only to muffle and stifle it.

The Indian Orchestra is a recent development and there is much room for improvement in this line. The accompanying instruments merely repeat the chosen tunes in unison or play them in octaves for, Indian Music being melodic in character, only melodic orchestration is possible if the purity of the system is to be preserved intact. However, the use of a certain definite proportion of stringed, wind and percussion instrument gives a rich, pleasing and colourful tonal effect as a whole. The musicians play the entire

piece or pieces wholly from memory and at times even without the help of a music director.

Musical Forms

Just as there are different forms in Western Music like the Symphony, Sonata, Waltz, Preludes, Chorals, etc., there are several forms in Karnatic Music as well. Classical Music may be divided into two main groups: Manodharma Sangita and Kalpita Sangita.

Manodharma Sangita is creative and improvised music. Herein an artist displays his creative genius. Improvisation, however, is not to be done at random but according to rule and methods. The best example of this is the Alap or Alapana. In this the notes of a Rāga are sung in a loose kind of rhythm, regulated simply by convenience. It is extemporized and is meant to notify to the audience the nature of the Rāga which the melody will develop and also to help the singer or the player himself to get into its swing. This Alapana naturally brings out the Vadi and Samvadi notes and also the peculiar phrases and gamakas which belong to the Rāga. Alap singing is one of the tests of the ability of a singer. It will often occupy about an hour while the actual song or melody will only last for a quarter of an hour.

Kalpita Sangita consists in the faithful reproduction of the pieces already created and composed by the authors. This again is divided into technical and melodic music. The technical music is that which is necessary for the student to attain musical knowledge. The following are some of the forms that come under this category.

- a) Svaravlai, which resembles solfeggio exercises.
- b) Gitas, which are simple melodies, in uniform tempo and usually without repetition. They are combined with words in praise of some deity or other.
- c) Svarajatis, which are pleasing melodies. They consist of a Pallavi, Anupallavi and Charanas. The theme of these songs varies; it may be devotional, heroic or amorous. Jatisvaram is a composition very much like the above in point of musical structure, but has no words attached to it sung with solfa syllables only.
- d) Varas, which are scholarly compositions which bring out many beautiful variations of a Rāga. It is the most important of the Kalpita group and therefore learned and practiced with great care and diligence both by vocalists and instrumentalists.

The melodic group includes Kritis, Kirtanas, Padam, Rāgamalika, and many other compositions. These come under concert music (Sabha Ganam). The one idea in the mind of the composer in composing pieces coming under this group is the presentation of the Rāga Bhava in all its rich colours. Kritis are some of the most highly evolved amongst art musical forms. Every composer of note during the last two centuries has attempted this type of composition. The elastic nature of the form coupled with the fewness of rules afford ample scope to the composer for the display of his creative genius. The term 'Kriti' refers to the composition whose claim to permanence lies principally in its music and not in its Sahitya (text). Kirtanas are older than Kritis and had their birth about the latter half of the 14th century and are strictly speaking of a sacred nature. Many Kirtanas are doxologies; the text of the song usually refers to some Puranic theme that is of a devotional character. The compass of the music is short and the piece can easily be learned by rote. In the Kriti, however, the theme may be of a sacred or secular character. Words are few and the music is more complex and bristles with technical difficulties; the compass extends from $1\frac{1}{2}$ to over 2 octaves.

Each of these forms is divided into three Angas (parts): 'Pallavi' which contains the main subject of a melody focussed on the Amsa (the predominant note), the 'Anupallavi' which contains the second subject focussed on the Samvadi and includes notes of the higher tetrachord and the 'Charana' which contains phrases from both the former with or without modifications. But these Angas are enriched with suitable preludes (Alpanas), variations (Sangathis), and interludes (Cittaswaras) which either are improvised or reproduced. Among these, Sangathis need special mention. They are variations developed or built on a musical theme, step by step. Sangathis may progress from the beginning of a theme or from the end of a theme or even round a phrase in the middle of a theme. Each variation, while retaining the important features of the original melody, becomes more and more elaborate. The purpose of this Sangathis is to add beauty and bring out the colorful and varied aspects of a Rāga. The credit of introducing Sangathis in Kirtanas with a definite musical purpose goes to Tyagaraja (1767-1847), the greatest and most prolific composer in Karnatic Music, hailed sometimes as the Beethoven of south India.

Man has ever been on the quest for new forms of musical expression. Rāgamalikas (garland of Rāgas) are the most enjoyable of musical forms in a melodic system of music. The change to a new mode at each stage sustains the interest of the listener from start

to finish. Rāgamalikas are the longest compositions that Karnatic music possesses. There are Rāgamalikas which take about 10 minutes to perform and there are others like the 72 Mela Rāgamalika of Maha Vaidyanatha Ayyar which take about 2 hours to perform. In these garlands of Rāgas the choice of the Rāgas as well as their sequence is based on aesthetic considerations. Rāgas which possess one or more common Svaras and which are able to rouse similar or related Rāgas (feelings) can succeed one another in a fitting manner.

Besides the above forms there are also other scholarly compositions like Padas (devotional songs). In the musical parlance of today, the term Pada is restricted to the type of compositions which belongs to the sphere of dance music and which treats of the varied aspects of Nayaka-Nayaki (lover and the beloved) relationships. Whereas the Kirtana seeks to reach the deity through praise, the Pada seeks to attain the same goal through love. It is an Indian form of the Canticle of Love. The Madhura Bhava (sweet) method of approach to the deity is one of the characteristics of the Hindu mind. The union of the individual soul with the universal soul, the poetic conception of love, the ideal of spiritualized love, the sufferings of love, the expectation of happiness or the misery of not attaining the goal are some of the themes found in the Padas.

India is rich in folk music. Folk music plays an important part in the life of the common folk. In India it is the privileged possession of the masses of men and women. It affords endless solace to the weary farmer just as it gives great delight to the tired housewife. As examples for simple beautiful melodies, sometimes they remain unsurpassed. The function of folk music is primarily entertainment. It just stops with making a superficial and temporary appeal to our emotions whereas Classical Music has a purpose higher than that, since it reaches our intellect. Since the notes are, in most cases, sung in a plain, unadorned manner and since the compass of most of the tunes is limited, it is not possible to assign specific Rāgas to many of these songs. But marriage songs and folk songs of a refined nature are in well-known old and popular Rāgas. The folk songs of South India are a treasure-house of historical and sociological information. The occupational songs, tribal songs, marriage songs, worship songs and ballads contain a mine of information. Songs relating on palmistry and astrology and songs relating to the curative properties of herbs are interesting.

This is but a brief and imperfect survey of a vast subject. In this attempt has been made to convey to the reader that the theory and practice of Karnatic Music is based on sound principles of science and art, and scholars both from the East and the from the

West have repeatedly given testimony of its greatness. But unfortunately there are people not only in the West but also in India who have not learned to appreciate indigenous music trained as they have been from their childhood to Western Music. In all good music there ought to be something which any cultured ear and mind can artistically appreciate but for which some education and training is a prerequisite. So, too, absence of prejudice and careful study can pave the way to a better appreciation of Karnatic Music.

Adaptation

Having gone through some of the most important aspects of Indian Music such as Rāga, Tala, etc., we would do well to come to the practical side of adapting it to Catholic Liturgy and Religious Services.

The late Holy Father, Pope Pius XII, in one of his latest pronouncements on the question of missionary adaptation, said: "Let not the gospel, on being introduced into any new land, destroy or extinguish whatever its people possess that is naturally good, just or beautiful." In fact the church, far from destroying the different national cultures, arts, customs and traditions, has graciously accepted, sanctified and assimilated them into her own living structure. In the realm of music, dance and drama, the Catholic church in India has begun to realize the need of doing so, but she has still to use profusely the treasures of Indian art such as music which is an attractive and powerful means of proclaiming Christ's message.

But how? India is mostly made up of villages and most of our Catholics live in rural areas. People in these areas are generally accustomed to religious festivals and dramas, chanting of the epics, Puranas like the Ramayana and the Mahabharata. On such occasions they recite historical ballads and war songs that last nearly the whole night. The early Christian missionaries of India realized what a fascination the singing of these poems exercised over the Hindu minds and so they were inspired to compose Christian epics and puranas as a counter attraction for their converts. The most outstanding missionaries who have done works of lasting value in this field of apostolate are Fathers Thomas Stephens, S.J., and Constantius Besche, S.J.

Fr. Stephens (1549-1619) the first English missionary in India wrote 'Krista Puran' in the Marathi language, a poem of 11,000 stanzas about the coming of Christ into this world and His work of redemption; and Fr. Besche, the great Tamil scholar of the Madura Mission, wrote his 'Thambavani' (the unfading garland) an epic poem of about 14,000 lines in honour of St. Joseph, probably the

greatest work ever written in any language in honour of that saint. His 'Tirukavalur kathan bagam', a poem in honour of Our Lady, was written expressly for the purpose of singing during the long pilgrimage to the shrines of Our Lady after the example of the Shaivite and Vaishnavite devotees. Thus these fathers presented the Catholic religion in forms of lasting beauty and glory, in a style that was attractive and popular and in a manner that was at once Catholic and Indian.

In our own times new methods of popular apostolates are being adopted. Group singing of Bhajans and Kirtans has become a great attraction and pastime for our people in the villages. These are didactic religious songs explaining the doctrines of our Faith and are couched in a simple language and folk-type of music. The works of Vedanayagam Pillai in Tamil and of Narayan Varman Tilak came under this category. One of the easy and popular methods of imparting religious instruction to the young is by means of folk songs and dances. The entire body of Christian doctrines is written in rhythmic verses and set to simple, catchy and delightful melodies and children could be taught to sing them in schools or in catechism centres in groups or to sing them while they perform appropriate folk-dances.

Kathas and Kalachepams are some other methods of narrating Biblical stories, lives of saints and other religious anecdotes through poetic and prose narrations, punctuated by appropriate songs on the subject, sung either by an individual or by a group of singers. There is a great revival of this method especially in the South. It was through these media that the Hindu religious Reformers of the 16th and 17th centuries spread their doctrines among the masses and it is through these that the social and cultural education program is carried out and the community and national extension projects of India are given wide publicity today.

What part can Indian Music take in the Liturgy? Gregorian Music is the official music of the Church, yet that does not preclude other forms of music like the polyphonic and the Indian. The Church, being a universal religion, wants her children who belong to all nations to sing the praises of their Creator with what is best in their music. It is natural, therefore, that Indian Music should take a prominent part in India next only to Gregorian Chant. Furthermore, Karnatic Music is very well adapted to the requirements of authentic Church Music, for as we have seen it has developed along the same lines as the Gregorian Chant and has many points of similarity, both being modal, melodic and spiritual. The eight Gregorian Modes resemble some of the Rāgas very closely. Plain

Chant was originally conceived and executed in pure melody, i. e., without the help of the organ accompaniment just as Karnatic Music now is. Finally Karnatic Music and the Gregorian Chant are essentially spiritual in their origin, theme, inspiration and appeal. Although in modern times Indian music has been put to other uses than religious, originally music was almost identified with the chant of the devotee. It was not meant for concert rooms but either for the shrines or for other socio-religious ceremonies.

St. Pius X in his *Motu Proprio* says: "The more a musical composition for use in church is like the Plain-Chant in its movement, its inspiration, and its feeling, so much the more it is right and liturgical and the more it differs from its highest model so much the less it is worthy of the house of God." Hence indirectly this statement invites Karnatic Music to have a part in the South Indian Church Liturgy.

The decrees of the Plenary Council of India, held at Bangalore in 1950, also reflect the same attitude. The Council, while upholding the claims of the Gregorian Chant as the highest model of sacred music, urged all to make use of Indian melodies (Rāgas) for the sacred hymns and canticles that are sung during the liturgical services. Besides, it makes room for a very discreet use of Indian instruments to accompany the voices. What kind of instruments could be used in our churches? To be consistent, we have to use 'Indian' musical instruments. But of course, a judicious selection has to be made. Among the string instruments, Vina, Tambura and the Violin, among the percussion instruments, the Tabla and the Mridangam, and finally the Flute among the wood-wind instruments, could be chosen to accompany the liturgical hymns. Although in his *Motu Proprio* Pope St. Pius taboos all noisy instruments of the drum-type, yet that does not create any difficulty for the Indian drums mentioned above, for these are delicate and soft instruments especially in skilled hands. Moreover they are almost indispensable for Indian Music since they give the rhythm which is the very soul of Indian Music.

God, it is true, has His own ways and designs for winning a nation as well as individuals. Why should not the melodious Rāgas of Karnatic Classical Music, so vibrant with beauty and devotion, be in the Providence of God as a means of bringing the people of India into the true fold of Christ?

REVIEW

THE HISTORY OF CATHOLIC CHURCH MUSIC

by Karl Gustave Fellerer

Translated from the 2nd revised Gr. ed. (1949)

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

with additional notes and corrections supplied by the author.

Helicon Press, 1961—220 pp.

The appearance of the English translation of Karl Gustav Fellerer's work *The History of Catholic Church Music* provides American Catholic Church musicians with a much needed comprehensive survey of the development of their art. While this work has undoubted limitations, it can still justifiably claim to give a well-rounded picture of the field, including those years from c. 1600 to c. 1830 which are so sketchily treated in other works of this type.

In fact, the most valuable material here presented is that of the third section, which is entitled "Music at Worship" and deals with Catholic Church music from the beginning of the baroque period to the present. The situation in church music during the 19th century is for the first time clarified through the delineation of 17th and 18th century developments. This growth took place logically; and for one who has wondered how, in the 19th century, church music could have arrived at a point so far removed from its true function, the account of 17th and 18th century developments is a real revelation. The entire process was very logical, but it went in the wrong direction.

Especially notable is Fellerer's treatment of the Caecilian movement. He gives what may be considered a fair and just treatment of the Caecilians, who are neither lauded nor entirely deprecated, but their strengths and limitations are fairly assessed. The failure of the Caecilian composers to recognize Bruckner as a potential ideal is pointed out (p. 177). The Philistinian attitude of certain members toward the recognition of new research in chant in 1882, and the results of this attitude are outlined (p. 196). This is a mature statement on the Caecilian school; one which can come only from sufficient reflection and the perspective of time.

In his concluding chapter, Fellerer makes an honest attempt—not always successful—to categorize contemporary Catholic Church music composers. This should be noted because it represents an effort, thus far seldom seen, to place each contemporary composer

in his own pigeonhole. However, in at least one instance this has produced some misleading associations. This judgment concerns Flor Peeters and the American composer Noël Goemanne. Flor Peeters is included in a listing of composers whose music is characterized as follows: "While bowing to the traditions of the past, this music inclines more toward impressionism by avoiding functional harmony and emphasizing linear construction." (p. 207) On the other hand Noël Goemanne is listed with a group of composers who have a "starkly dissonant" idiom and "who have been influenced by the more revolutionary techniques of Europe." (p. 211) Some other members of this group which includes Goemanne are John Larkin, C. Alexander Peloquin, and Russell Woollen. Noël Goemanne is definitely out of place in this company. If any one doubts that he is an avowed disciple of Flor Peeters let him make a measure for measure comparison of the SATB version of Flor Peeters' "Mass in Honor of St. Joseph" with Noël Goemanne's "Missa in honorem Sancti Antonii." Goemanne's work slavishly imitates that of Flor Peeters.

Some other slips which Fellerer has made deserve to be brought to the reader's attention. On p. 46 the second example should show contrary-motion organum, and shows only organum of oblique and parallel motion. Incidentally, on this same page the statement, "It was the Nordic concept of music that created and promoted the standardization of tonal degrees and polyphony," is never further expanded by the text, or proved, and is definitely open to discussion. On p. 48 the rhythmic modes III to VI are incorrectly notated. On p. 72 the classification of Binchois as a Burgundian and Dufay as a Netherlander is definitely misleading and confusing. The impression given on p. 77 that Josquin des Prez was the first to write primarily in four parts is erroneous. The title of the section of text beginning on p. 83 should be "Polyphony and the Objective Presentation of the Text," not "Polyphony and the Objective Construction of the Text," as is given.

In a discussion of 17th century liturgical music on p. 122 Fellerer says, "The focal point (of sacred music) was no longer to be found in the setting as such, but in the emotional interpretation of its language. For this reason the art was employed (not only) in strict liturgical music but also in more personal religious music where greater individual expression was possible. Thus it unfolded into the church cantata, the *sepolcri* (i.e. Passion music), etc. This provided the bridge from church music to the oratorio which in turn gradually assumed the forms of the opera." The implication here that this is a baroque chronological development is false. These

various forms show different degrees of sacred and secular mixtures at this period, but they cannot be construed as showing a 17th century musical evolution.

Padre Narciso Duran, the early Franciscan missionary in California, did more than publish "a choirbook consisting mainly of harmonized chants, with a few of the melodies set for two or more parts," as is mentioned on p. 133. He actually composed a substantial body of music, as a consultation of *Mission Music of California*, by Father Owen de Silva, O.F.M., will show. On p. 149 the statement that Padre Martini "often employed *voice leading* in his a capella settings" must be a mistranslation. It probably should be *canonic writing*. On p. 160 the point being made that "In Vogler's compositions sections of serious writing are mixed with others that are purely formal, as in the bass solo in the Sanctus of his first *Missa solemnis*," is not put across by the short musical example given. Perhaps the writer really means "*measures* of serious writing," etc. In the short discussion on Haydn's masses on pp. 163-4 the name of not one single mass is given. Furthermore, the source of the musical example is not identified.

A general statement with regard to the musical examples in this work might be in order. They are often difficult to read because of faulty alignment of the voices. There are several erroneous meter signatures. There are occasionally bar lines in wrong places and measures which have an incorrect number of beats. The reader should be warned that he will be required to exercise some ingenuity in deciphering the musical examples.

Also the scholar must realize that further research into any facet of church music which might interest him must look to some other volume for its point of departure, as there is a lack of footnotes throughout the entire work. This lack is painfully brought home through statements such as that on p. 40 which affirms that the sequence *Dies Irae* is "mistakenly attributed to Thomas of Celano." References such as Gustave Reese's work *Music in the Middle Ages* (p. 191) and Willi Apel's *Gregorian Chant* (p. 464) accept this attribution to the 13th friar. If Fellerer persists in denying it, and presumably attributing this sequence to Felix Haemmerlein, who died in 1457 (cf. *Catholic Encyclopedia*, IV, 788, art. "*Dies Irae*"), he could at least cite some support for his minority opinion.

The bibliography given in the rear of the volume presents only those works already well known to everyone who has done some research in music.

Despite the limitations somewhat indicated in this review, one must still be duly appreciative to the author for the contribution which he has made in this work towards a better understanding of musical development throughout Catholic Church history.

Lavern Wagner
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CHRISTIAN MUSIC

by Alec Robertson

New York: Hawthorn Books, 1961—157 pp.—\$3.50

All those readers who follow Alec Robertson's regular record reviews in *The Gramophone*, as well as those who are acquainted with his unusual autobiography, *More Than Music*, and his other works, will be pleased to see the appearance of yet another volume from his pen. The well known crystalline style, the frequent shrewd comments, the erudite sensitivity, and the scrupulous adherence to liturgical ideals are again present in *Christian Music*.

I wonder, however, whether Alex Robertson or the publisher decided on the title. It is quite misleading. A much more precise title would have been *A Brief History of the Music of the Catholic Church*. Very little is said on protestant church music, and nothing at all on harmonized music for the Orthodox churches and the non-Roman rites of the Catholic Church. The emphasis is on the period prior to 1600: indeed, the three and a half centuries from 1600 to the present day are covered in less than eighteen pages. Under the circumstances, one can hardly be surprised at the extreme compression of the material and at the rather large number of significant omissions.

There are eleven chapters altogether. The first deals with pre-Christian sacred music and contains a useful section on music and the synagogue. Pre-Gregorian, Gregorian, and other Christian chants are covered in the following chapter, with especially interesting sections on Gelineau psalmody, Byzantine chant, and Celtic chant. The history of polyphony up to the fourteenth century is the subject of chapter three, with one section devoted to the *laudi spirituali*. Separate chapters are allotted to English church music up to the sixteenth century, Burgundy and the Netherlands, and the Council of Trent. A lengthier chapter is devoted to the sacred music of the sixteenth century, in which the contributions of the Roman, Venetian, Spanish and English schools are discussed. Jacob

Handl is treated as being *sui generis*, which indeed he was. The sacred music of the seventeenth, eighteenth and nineteenth centuries is covered in a single chapter, as also is that of the twentieth century. The final two chapters are concerned with the liturgical use of the organ and the *Instruction* of the Sacred Congregation of Rites promulgated on September 3, 1958.

The book contains a number of controversial statements. These are a few which seem particularly debatable:

“. . . the singing of the psalms in choir [in plainsong] needs no ‘expression’ but merely one tone of voice whatever the nature of the psalm.” (p. 39)

“Florence was the centre of musical life in the fourteenth century, Rome was a dead city, . . .” (p. 70)

“Present-day liturgical observance, which demands that the Proper be sung in plainsong, prevents this work [Isaac’s *Choralis Constantinus*] being heard in church.” (p. 90)

“For radiant beauty of sound and spiritual fervour the motet and Mass *Assumpta est Maria* are without parallel in Palestrina’s work, or in that of any other composer.” (p. 109)

“There is no reason, except for its difficulty, why his [Stravinsky’s] Mass should not be used liturgically.” (p. 143) On page 151 Robertson indicates that he regards Messiaen as the most distinguished of French organ composers. I wondered. Distinguished in which particular respects?”

Comparatively few Catholic musicians nowadays will be unhappy to find Gounod’s church music described as “redolent with Catholicism *sucré*, Perosi’s Masses and motets as “over-praised,” and the French school as having “the most to offer the Catholic organist.” Few, if any, musicologists will disagree with Robertson’s contentions that the Solesmes method of rendering plainsong cannot be proved to be historically correct, and that the term *Gregorian chant* is a “misnomer.” But I do feel compelled to take issue with the author’s position that Gregorian chant, to use the inaccurate term in its generally accepted meaning, is “on practical, aesthetic and spiritual grounds the only perfect liturgical music.” (p. 33) I have never been convinced that Gregorian chant is aesthetically or spiritually superior, in an absolute sense, to Byzantine chant, the various traditional Armenian chants, or the old Russian *znamenny* chant. Is not Robertson’s outlook the result of a too exclusive preoccupation with the Roman rite?

The book contains some fascinating conjectures. For example, Robertson suggests that perhaps the verse of the Gradual for the

second Sunday after Epiphany (*Confiteandur Domino*) was composed by a Roman deacon in the time of Pope Gregory the Great with the object of showing off how he could negotiate a slow trill. The second *jubilate* in the Offertory for the first Sunday after the Epiphany was possibly composed in imitation of the fanfares of a trumpet. (Late Roman fanfares?) A particularly plausible conjecture is that the distinctly popular flavor in many of the melodies of the Ordinary, e.g., those of Mass XI (*Orbis factor*), may reflect the influence of secular song or folk-song.

Robertson's respectful criticisms of the *Instruction* will, I believe, be generally conceded. I summarize these briefly:

- 1) In one or two of the sections of the *Instruction* the findings of modern musicology have not been taken into account. The definition of "sacred polyphony" is vague and gives the wrong impression historically: ". . . that kind of music composed for a number of voices in measured rhythm, derived from Gregorian melodies, and without instrumental accompaniment which began to flourish in the Latin Church in medieval times."
- 2) It is a pity that drums, bells, and cymbals are designated as "noisy or frivolous." They need not be either.
- 3) It is regrettable that organists, choirmasters, singers, and other church musicians should be encouraged to give their services gratuitously. They earn little enough already.

Incidentally, cathedral administrators in the United States might do well to heed the veiled criticism of their counterparts at Westminster which appears on page 124. Cardinal Vaughan had the vision to provide Sir Richard Terry with an assistant organist and choirmaster and *fourteen* men, in addition to the boys, for the daily services at Westminster Cathedral. Vaughan's successors have generally pared down the choir ever since: by 1912 the number of men had been reduced to nine, and today it is sometimes as low as four. But in how many Catholic cathedrals in the United States are there even four professional singers to be heard daily throughout the year?

Alas, this book has no Index. But so valuable are its contents that I would volunteer to prepare an Index in the rather unlikely occurrence that Mr. Robertson has no one else who is willing to do so. This book deserves to be read and pondered by all who take an interest in the sacred music of the Catholic Church.

David Greenwood

NEWS LITTER

● Mr. Flor Peeters was awarded the degree of Doctor of Music *honoris causa* by the Catholic University of America during the June Commencement.

● Among the concerts on St. Michael's College summer series were a choral concert in St. Michael's Playhouse, Winooski Park, Vt., and an organ recital by William Tortolano on the Ira Allen Chapel organ at the University of Vermont.

● A spring series of organ recitals was co-sponsored by the A.G.O. and the DePaul School of Music at St. Peter's Church, Chicago, under the general chairmanship of Fr. Fidelis Smith, O.F.M., Ph.D. Recitalists were Dr. Edward Eigenschenk, A.A.G.O., of the American Conservatory of Music, Sister Theophane, O.S.F., F.A.G.O., Ph.D., of Alverno College, Milwaukee, and Rudolph Kremer, of Cornell University. Sister Theophane performed the complete Fourteen Stations of the Cross by Marcel Dupre. Other music ranged from Frescobaldi through Bach, Vierne, Schroeder, and Father Smith.

● We take no joy in an elaborate program received from the east which details a "Catholic Intercollegiate Glee Club Festival". There were, in the whole shebang, only the following numbers which were indicative of a smattering of Christian tradition: Jesu, Joy of Man's Desiring, Bach; Hosanna in Excelsis (which?), Palestrina; Ave Maria, attributed to Arcadelt, and an arrangement of Brahms' The Lord is Our Fortress. The Sound of Music, Waltzing Mathilda, Pajama Game, Romberg and others rode high. Nothing against Glee Clubs. Just wonder whether comparable time outside the glee club was given to the music of the church. Wonder a lot—about Catholic schools.

● Required reading: "No Parrots in Church". Clifford Howell, S.J., in the April *Worship*.

● A question and an answer from *Paroisse et Liturgie* (Abbey of St. Andre):

Q. In our parish, the Community Mass in use now for several years brings together a congregation more and more lively. In the Sunday low Masses, without singing, the litanies, commentaries, the sermon and the dialogue of celebrant with the faithful allow the latter to participate well in the Sacrifice and to profit from the liturgy of the spoken word. Also, since last year, we have eliminated the sung High Mass, which previously was the principal celebration on Sunday. Certain members of our choir regret it, and urge us to reinstate it. In your opinion, is that necessary? It seems to us at the present so difficult to integrate it (the High Mass) in the renovation of our liturgy. (Tournai.)

A. Certainly one can guess the obstacles which hold you back. There is first the use of the Latin in all the sung parts and the prohibition to sing in French. Next comes the inconvenience of lengthening the celebration if one tries to make the liturgy of the spoken word a little more understandable.

It seems, however, that, awaiting a change of the liturgical discipline in this matter, it should be possible to overcome these difficulties, at least partially. Would it not be regrettable to permit to fall into disuse the most perfect form of the Mass? Let us say, rather: its normal form, because in principle every celebration of the Mystery of the Eucharist requires song. Originally the whole Canon was sung, and it still is in the Eastern liturgy. The sacrificial thanksgiving of the Preface and the praise of the Sanctus—do not they demand the use of musical expression? The solemn proclamation of the Word of God and the gathering of the prayers of all by the celebrant need to be amplified by a melodic recitation. We do not even mention the Graduale psalm nor the processional chants of the Introit and Communion, which harmonize in the unity of their rhythm and melody the supplications and the praises of all the members of the assembly of the Lord.

Many dioceses benefit from a special indulgent permitting the ministers, after the singing of the Epistle and the Gospel, to repeat them in translation. Do all the pastors use this? It would be especially appropriate not to eliminate the comments upon the word of God nor the invitations to pray or sing in the Community Mass on the pretext that they might overload the celebration. There is nothing to prevent one making it less burdensome, eventually, by taking refuge in a very simple Kyrie.

Briefly, no more in a sung Mass than in a low Mass, can the sermon and the admonitions which must introduce the faithful to the true understanding of the celebrated Mystery be neglected; still less since they remedy especially here the lack of

knowledge of Latin of most of the people. This does not mean that they could not be shortened and condensed if time were short. Let us remember, finally, that most of the episcopal directives authorize a chant in the vernacular before the entrance of the celebrant and after the final Benediction. (Many bishops have recognized the custom of singing in French during the Communion.)

We think in the last analysis that the pre-eminence of the High Mass over the other forms of celebration merits that one devote some additional efforts to it, that one even agrees to some additional time and preparation. And still, our liturgical renovation has nothing to lose if we bring out the value of the liturgy of the spoken word.

TN

- The Music Commission of the Diocese of Fargo, N.D. (North Dakota, not Notre Dame), publishes a helpful and interesting little piece called "Music Matters". It is in its fourth volume, edited by Mr. William W. Weiller. The July issue described two new pipe organs in the diocese—small, but priced at \$2,600 and \$3,100.

- The sixth annual St. Pius X Music Workshop of the diocese of Sioux City, Iowa, will be held at Ss. Peter and Paul Church and auditorium on October 12th. Father Richard Schuler, of the faculty of St. Thomas College, St. Paul, Minn., and Father Gerald Lyon, director of music at Mt. St. Bernard Seminary, Dubuque, will be guest conductors. These good folk had a preliminary meeting of organists and choir directors of the diocese on August 19th, which was a workshop in itself. Louise Florencourt is director of the event, and Father Dean Walker consultant.

- St. Michael's School of Sacred Music, Toronto, held their annual summer school from July 23rd to the 27th. Msgr. Ronan has three new recordings of the St. Michael Cathedral Choristers; long play, \$10.98 plus delivery; 66 Bond Street, Toronto.

- An important part of the Santa Fe Opera Company's August festival honoring the 80th birthday of Igor Stravinsky was a sacred concert in St. Francis Cathedral. The event was held under the patronage of Archbishop Edwin Vincent Byrne, who opened the cathedral for a similar concert in 1959. Mr. Stravinsky and his protegee and biographer, Robert Craft, conducted.

- Note from the Catholic Choirmasters Guild of Buffalo, N. Y.: a gala festival at 8 P.M. on June 14th. Members were to sing Mass XVI and Gloria XV, and this was to be followed by a smorgasbord, the installation of officers, a magician, and an organ available for a "sing-along".

- Noel Goemanne joined the choirs of St. Dominic's Church, Shaker Heights, Ohio, Cal Stephen, director, to present an organ and choral recital on April 29th. The occasion was the dedication of a Schantz organ of 15 ranks.

- Rev. Aloysius Knoll, O.F.M. Cap., presented an organ recital of works by Buxtehude, Bach, Langlais and Messiaen on Laetare Sunday. Father Knoll will be studying at the Hoch-Schule for Musik in Cologne on a Fulbright during the coming year.

- The Peloquin Chorale and the combined men's choir of the diocese of Pittsburgh presented a concert at Soldiers and Sailors Memorial Hall. It was comprised of the Kodaly Missa Brevis and a number of Mr. Peloquin's compositions.

- St. Patrick's Boys Choir of Rouses Point, N.Y., recently presented a festival of lessons and carols under the direction of Father Bernard Christman.

- Professor Georg Trexler regularly sends us programs of note from Leipzig. Two Sunday evening sacred concerts in the churches of St. Paul and St. Nicholas programmed the Beethoven Mass in C, the Mozart Requiem in D, and his own Cantata (1959), "Assumpta Est Maria".

- Recommended reading: *Why Hammond is not recommended*. Music Enterprises, Ten Fiske Place, Mt. Vernon, N.Y., Largely based on the Federal Trade Commission's citation against the Hammond Company.

- Five hundred and five choristers and directors from 14 boys' choirs throughout mid-Minnesota sang a special solemn Mass on Sunday, May 20th, at St. Mary's Cathedral in St. Cloud. They were addressed by the Most Rev. Peter W. Bartholome, who said: "I want to remind you boys that the fine-arts—painting, sculpture, architecture, literature and music—reach their highest achievements when they are associated with religion."

- Father Fidelis Smith conducted a seminar on *Musicae Sacrae Disciplina* at DePaul University. He has been on that University's music faculty since returning from his

studies in Freiburg. Mr. James B. Welch also conducted a workshop on choral techniques during the DePaul summer session.

● The Augustine Choristers (Men's and Boys' Choirs of the Church of St. Nicholas of Tolentine, James McKinnon, conductor) presented a concert of Mozart's sacred music with the Augustine Chamber Orchestra at Town Hall on March 11th. There were the Masses in D and C Major, the Alma Dei Creatoris and Ave Verum, plus motets by Josquin, Lassus, Tye and Bruckner.

● The Choir of the Shrine of the Sacred Heart, Washington, D. C., Everett Kinsman, organist and director, presented the Rossini Stabat Mater on April 8th. There were, besides, motets by Bach, J. Van Berchem, Viadana and Monteverdi.

● The Boys Town Choir's 21st annual sacred concert included the Missa Ave Maris Stella of Josquin, the Missa Christus Vincit of Max Jobst, the Meditabor of Lassus, an old Dutch carol and the Christus ist Auferstanden of Max Bruch. Emmanuel Leemans played Vincent Lubeck's Prelude and Fugue in E Major.

● The Twin Cities Catholic Chorale presented a sacred concert in the Jeanne d'Arc Auditorium, the College of St. Catherine, St. Paul, Minn., on May 10th. Two large works: Missa Brevis in Honorem S. Johannis de Deo by Franz Joseph Haydn and the Schubert Mass in G Major. Motets by Michael Haydn (Caligaverunt), Schubert (Salve Regina), and Mozart (Ave Verum and Jubilate). Father Richard Schuler is conductor and Agnes K. Angeletti organist. Massed Choirs of the Twin Cities assisted by members of the Minneapolis Symphony, sang Kronsteiner's Krippen-messe at St. Olaf's Church in Minneapolis on May 21st. Archbishop Binz was celebrant, and paid special tribute to the musical foundation laid by the late Father Francis Missia.

● On February 3rd, the combined forces of the Vienna Boys Choir, the St. John's University Men's Chorus and the St. John's Symphony performed Mozart's Coronation Mass in C Major. The event was held in the Abbey and University Church at Collegeville, Minn., and was under the direction of Gerhard Track.

● The Unicorn Guild recently presented a concert of Baroque Music in St. Paul's Chapel, North Dakota State University, under the direction of William J. Weiler. Programmed together with instrumental pieces were the following: Lotti's simple mass for four voices, Thomas Tomkin's In Nomine, Johann Hermann Schein's Choral Concerto, Carissimi's Afferte Gladium, Heinrich Schuetz' sacred cantata "O Herr, Hilf" and Buxtehude's cantata "Aparite Mihi Porta".

● The Music Department of Alverno College, Milwaukee, continues to make strides under the leadership of Sister Theophane. The past year's series of productions under the aegis of its Society of Fine Arts was most impressive; and we hope it is not too late to call our readers' attention to an *organ Noel* (Christmas music by Bach, Daquin, Barlow, Purvis, Messiaen and Dethier)—a record featuring Sister Theophane, and a twin piece by the Alverno Sisters' orchestra and chorus: Britten, Edward, Bizet, Stanley, and Wilson.

● You have probably heard or read of Noah Greenberg's special performance of Liturgical Music for a Renaissance Feast Day . . . the Proper of the Mass by Isaac (the only composer we know who did the complete propria) and the Ordinary by Josquin . . . Kaufmann Concert Hall, N. Y. C. . . . Splendid reviews from the *Herald Tribune* and *Boston Globe*.

● The Canticum Novum, a choral society which makes its home at St. Peter's Church on Washington's Capitol Hill, made its New York debut at the Judson Concert Hall on May 31st. Don Haines Guidotti was the conductor and Father Russell Woollen the guest artist. The concert was dedicated to Father Woollen, Paul Hume, James Welch and Msgr. Maurice King. The program was divided into Renaissance, Early Baroque, and Contemporary; and that according to national schools. Thus in the first group there were Hassler, Gallus, Aichinger, Dufay, Roselli, Palestrina, Bamchieri, Lupo, Victoria and Villancio. Gabrieli, Schütz and Charpentier represented the baroque period, and Honegger, Gibbs, Hovhaness, and Woollen the contemporary.

● Saint Cecilia's Cathedral Choir, Omaha, Winifred Traynor Flanagan, director, and James Tallis, organist of Hastings College, gave a joint recital at the cathedral on May 8th. The choir's offerings included excerpts from the Isaac Missa De Martyribus and motets by Vittoria, Tallis, Palestrina, Allegri (Miserere), D'Indy, Liszt and Lemacher. Mr. Tallis contributed items of DuMage, Mozart (The Fantasia in F), Wesley, Bach, Hindemith and Langlais.

● For the dedication of the new four-building complex of Divine Word Seminary, Perrysburg, Ohio, Rev. Theodore Murname, S.V.D., director, and Brother Roman Hertel, S.V.D., organist, chose the Palestrina *Missa Aeterni Christi Munera*. A subsequent recital included works by Sweelinck, Gounod, Langlais, Peeters, Woollen and Poulenc (*Les Quatre Prières de Saint Francois d'Assise*).

● The Collegium Musicum, Mr. M. Alfred Bichsel, director, in a concert of sacred polyphony at the Lutheran Church of the Reformation in Rochester, N. Y., simulated a Christmas Mass at the chapel of the Emperor Maximilian I. The ordinary was the *Missa Dominicalis "L'Homme arme"* of Ludwig Senfl, and the proprium from the *Officium de Nativitate* of Heinrich Isaac. Prelude, Postlude and Offertory were by Paul Hofhaimer, from Fridolin Sicher's *Tablature Book*. The Gradual was Gregorian. Mr. Bichsel's Collegium Musicum is a facet of the Church Music Division of the Eastman School of Music.

● St. Mary's Parish, Richardton, North Dakota, solemnized the dedication of their Vottler-Holtkamp organ with an extensive organ and choral recital. The parish choir sang Gregorian pieces and motets by Praetorius, Guilman, Peloquin, Quignard, Haller, Singenberger, and Dubois. Organ numbers included compositions of Van Dessel, Titcomb, Biggs, and Peeters. Sister M. Bernard, O.S.B., was in charge.

● Music on the occasion of the consecration of the Most Rev. Charles A. Salatka as auxiliary bishop of Grand Rapids, Mich., was very impressive. The proper was Gregorian, and the ordinary J. B. Hilber's Mass in honor of St. Leodegar. Motets, scored for organ and/or brass, included the *Sacerdos et Pontifex* of Langlais, and Flor Peeters' *Te Deum* and *Entrata Festiva*. The brass ensemble played Josquin's *Fanfare Royal*, and the *Andante* from C. Franck's *Grand Piece Symphonique*. The chant was sung by the St. Joseph's Seminary Choir under the direction of Rev. John Thome. The rest of the music, sung by a specially assembled male choir, was under the direction of Rev. Francis Brunner, C.Ss.R. Joseph Sullivan, organist at the Cathedral of St. Andrew, was assisted by Rev. Robert Rose.

● The Catholic schools of the diocese of Des Moines closed their annual festival with both a Pontifical Mass and an evening concert. Proper was Gregorian and the ordinary Herman Schroeder's *Missa Gregoriana* for schola and congregation. Motets: *In Monte Oliveti*, Croce; *Ave Vera Virginitas*, des Pres; *For all the Saints*, V. Williams; *Tu Es Petrus*, Langlais. Father Fred Reece, director of music for the diocese of Des Moines, was in charge, with an assist from Fr. Schmitt and Frank Szynskie of the Boys Town staff.

● William J. Marsh writes of the unprecedented success of a Sunday workshop in the diocese of Dallas-Fort Worth. Hassler's *Missa Secunda* was the chief item of study. Roger Wagner headed a list of lecturers and conductors, which kept the 150 registrants busy about choir matters.

● The Bonaventura Double Choir, organ and instruments, Omer Westendorf, director, and Betty Zins, organist, presented a notable recital at St. Bonaventure Church, Queen City Ave., Cincinnati.

● The King's Choristers, Arthur D. Smith, director . . . we may as well admit it . . . it was Christmas, '61-62 . . . delivered a tri-part concert of note at Christ the King Church, Dallas, Texas. To begin with the end: The Childhood of Christ, a cantata for chorus, soloists, organ, and orchestra, by Johann Christopher Bach; motets in part two by Pitoni, Hassler, Maltzoff, Hans von Koert and Bortniansky. The second section was instrumental: the *Concerto di Chiesa* of Archangelo Corelli. It should be noted with a strong underline that many of the instrumentalists in the programs listed, as in this one, were provided through the particular Local of the American Federation of Musicians and the Trust Fund of the Recording Industry. In short: all thanks to Mr. James C. Petrillo, and the A.F.M.

● We are the recipients of numerous programs of organ recitals at Carnegie Hall, Pittsburgh. All of them feature, not only Paul Koch, the city organist, but a great deal of instrumental and vocal talent besides. It is always of great interest to notice that this series, in its '73rd season, is built around an organ whose specifications were drawn by Mr. Caspar Koch, the incumbent's father. These specifications are startling when one recalls to mind how long ago they were drawn; one only wishes the great old gentleman, and his son, "*ad multos annos*". (The last program we have received from Carnegie Hall, Pittsburgh, was the 2,820th free recital.)

● We have in our files a handsome picture of the Catholic Boys' Choir of St. Mark's, Richmond, Cal., depicting nine nationalities working as one. We don't know how you sound, or what you sing; but more power to you!

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