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The

GREGORIAN REVIEW

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Gregorian Institute of America

VOLUME V NO. 6

NOV.-DEC., 1958

The GREGORIAN REVIEW

Studies in Sacred Chant and Liturgy

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English-language edition of the *Revue Gregorienne*

Bulletin of the School of Solesmes

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The Gregorian Review is published bi-monthly. Subscription rates: \$4.50 per year; \$8.00 two years; single copies 80c. Canada and foreign countries \$5.00 per year.

Published by the Gregorian Institute Press, 2132 Jefferson Ave., Toledo 2, Ohio.

All checks and money orders should be payable to the Gregorian Institute of America.

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Printed in the U.S.A.

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IMPRIMATUR

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Bishop of Toledo

December 19, 1958

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BY WAY OF EDITORIAL

This issue marks the conclusion of the fifth year of publication of the *Gregorian Review*. This period has been highlighted by many events in the field of church and school music and the liturgy, some of which have contributed to profound changes in the musical scene. We are happy to have been able to comment upon these from time to time, and, in some cases, to publish detailed explanations of what these changes have meant to the Catholic musician. One of these, of course, was the restoration of Holy Week. Others have ranged from commentaries on Encyclicals to reviews of current events in the field.

From time to time any publication which tries to contribute actively to its field of emphasis finds itself engaged in controversy, and this has been the case in regard to the *Review*. Such things are good, however, in spite of the fact that there is always a group on each side of the fence which deplores it . . . perhaps because of the urgency of clarifying reasoning and viewpoints which the controversy cannot fail to create. We think that both those who agree with us and those who, at least from time to time, do not accept our viewpoint know that we welcome the stimulus of their independence.

The *Gregorian Review* is, as everyone knows, the official voice of Solesmes in the English language. We have found that such a voice has been beneficial, not merely for the propagating of a method which has proved successful in its practical applications, but for maintaining a check-rein on the occasional misunderstandings, misinterpretations and inadvertent misrepresentation of the Solesmes method, both by its followers and by those who do not choose to use it. The Solesmes method, whatever one may take as a standpoint, has been and continues to be the major factor in the use of chant throughout the world. Even where it is not used sys-

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tematically, its basic principles of the equality of the simple beats, the elimination of the metric style evoked by modern music, the respect of the text and its accentuation, etc., have been accepted, consciously or not.

We have, in the past five years, tried to point out to followers of the Solesmes method the differences between method, theory and editions. We have also pointed out that most of the shortcomings of the Solesmes method, as those of any chant method, are derived largely from the defects of the Vatican edition, which make it impossible to give a definitive version of many of the important chant melodies.

Thus, in serving the interests of chant teachers and scholars, the *Review* attempts to express the fact that Solesmes is constantly concerned with the perfecting of its method and editions and with the broadening of its theories through patient research, so that these theories can shed light on practical problems and make singing the liturgy more effective.

There is more to the task of this *Review*, however, than the mere presentation of techniques and principles. Since the chant is not an end in itself, except in a special sense, we must bear in mind that music in the liturgy is aimed at enhancing worship according to the Church's concept of that worship, not according to our own defective notions. For this reason the *Review* publishes articles, reviews and commentaries on spiritual topics and on matters related to the liturgy apart from the strictly musical viewpoint. This, we feel, is at least as important as anything we can contribute to the knowledge of chant, its techniques and those of other church music. Musicians are inclined to see their art abstractly, without the relationship between it and its purpose, even though they are aware of their duties as church musicians. It is not rare that a choirmaster may spend much of his time at mass on this or that feast pondering the problems of the music, the balance of parts, registration of the organ and a thousand other details which necessarily distract him and divert his thoughts from the purely spiritual aspects of the liturgy.

Therefore, in spite of the close study of the liturgy and the direct link with it which the choirmaster enjoys, it is important that he take time outside the schedule of his duties to ponder the meanings and deeper significance of the ceremonies which, most of the time, he is obliged to view from the technician's standpoint.

The *Review* is not, of course, designed to attract a huge reading public. We wish that it would, however, be read by a wider representation of Catholic musicians. Leaders in the liturgical movement are, as might be expected, nine-tenths of the subscribers. From them, the information in the *Review* is, no doubt, passed on in the form of digested knowledge to others. This, we have come to feel, is the role of our publication. While it may not seem to be a great role in this land where things are measured by their bigness, it suits the scope and intent of the editors, proprietors and publisher.

We look forward, on the eve of a new year, to continuation of our policies in the next volume. We are grateful to our many friends for their encouragement and support and for the many kind letters of appreciation which we receive annually. We wish all of our readers the spiritual fruits of this holy season and their prolongation to the year which lies before us.

ST. PETER'S CHAIR AND ST. PAUL'S CONVERSION

by Titus Cranny, S.A.

January 18 marks the feast of the Chair of St. Peter at Rome. It is the feast of the primacy and supremacy of the Prince of the Apostles to whom the Lord said: "Thou art Peter and upon this rock I will build my Church." It expresses the authority and supremacy of the pope as Vicar of Christ living today in the personage of the Holy Father.

Eight days later, January 25, the Church celebrates the feast of the Conversion of St. Paul, struck down on the road to Damascus, who became God's firebrand in spreading the faith throughout the world. His conversion was a mystery and a miracle — a prototype of those who enter the Church and of all who work for the extension of God's kingdom on earth.

These two feasts mark the beginning and the conclusion of the Chair of Unity Octave, an annual crusade of prayer for religious unity. The Octave began in 1908 under Father James Francis, S.A., founder of the Society of the Atonement at Graymoor, N. Y. It had a very unusual origin for a Catholic devotion — it began under Anglican auspices. But months later on October 30, 1909 Father Paul and his small band of followers, struck by divine grace on their own Damascus road, entered the Catholic Church at Graymoor.

Church authorities were quick to approve the Octave when Father Paul sought their blessing. Archbishop John Farley of New York and Archbishop D. Falconio, O.F.M., the apostolic delegate, gladly gave their approval to the movement. Then on December 27, 1909 less than two months after Father Paul's entrance into the Church, St. Pius X

blessed the Graymoor founder, his Society of the Atonement, and his special prayer crusade: the Chair of Unity Octave.

Today the Octave is kept in nearly all parts of the Catholic world as a response to and echo of the prayer of Christ on Holy Thursday at the institution of the Eucharist: "Holy Father, keep them in Thy name whom Thou hast given Me. That they all may be One as Thou, Father, in Me and I in Thee, that they also may be One in Us, that the world may believe that Thou hast sent Me." (Jn. 17-21).

The Octave is not a popular devotion as some of the novenas in the Church are. Its growth has been gradual rather than rapid and phenomenal. It calls for an awareness of spiritual values first of all, of an appreciation of the faith, the value of the individual soul, and the mission of the Church. Archbishop Montini of Milan has spoken of the Octave as "most important but difficult." "It is important," he asserted, "because unity between those who believe in Christ is the perfection of the saving work of Christ Himself. 'That they all may be one' was His supreme invocation before giving His life for the redemption of the human race. It is important for the salvation of very many souls — if one understands the significance — consoling on one hand and tremendous on the other — of the principle: *Outside the Church there is no salvation.*"

At the same time the prelate pointed out that the achievement of Christian Unity by those outside the Church is not an easy goal. "The divisions of Christendom are deep and inveterate. National and ethnic feeling has rendered them characteristic; the history of centuries has confirmed them; an interminable polemic has embittered them. An immense work of practical interest has nourished them; and utter confusion of ideas, sects, errors, and of good and bad faith has given them gigantic proportions."

But at the same time this reunion of Christendom is not impossible. Divine Wisdom asserted that He was the Good Shepherd and that some day there would be one fold and one shepherd. Throughout the ages the One Church of the Re-

ST. PETER'S CHAIR

deemer preserves its unity of faith, government, and worship with which its divine Founder endowed it. It is the goal of the Unity Octave that other men may become members of the Church and share in its unfailling unity.

The Chair of Unity signifies the Chair of St. Peter, the symbol of authority and of unity, the expression of the primacy of the Vicar of Christ over those who are members of the one flock. St. Optatus of Milevis wrote centuries ago: "Thou canst not deny that thou knowest that in the city of Rome the chief chair has been first granted to St. Peter, when he was called Cephass; the chair in which the unity of the whole was preserved, in order that the other apostles might not seek to put forward and maintain each his own, and that henceforth he would be a schismatic who would set up another chair against this one chair. Therefore in this one chair, which is the first of its prerogatives, was first seated Peter."

The Chair of Unity Octave should be a special time of prayer for all the faithful. Conscious of the precious gift of faith and longing to be instruments of salvation for others, they should burn with enthusiasm to promote the good of the Church and the welfare of souls. Father Paul said that we should share the longing of the Good Shepherd for the souls that are separated from the unity of the one fold. So we shall, in the measure that we appreciate the faith and love the Incarnate Son of God.

Many years ago Prosper of Acquitaine, disciple of St. Augustine, expressed the universality of the Church's prayer for unity. "The Church pleads before God everywhere, not only for the saints and those regenerated in Christ, but also for all infidels and all enemies of the Cross of Christ, for all worshippers of idols, for all who persecute Christ in His members, for the Jews whose blindness does not see the light of the gospel and the heretics and schismatics who are alien to the Unity of faith and charity."

Finally we may appeal to the Blessed Mother of God whom Father Paul called Our Lady of the Atonement (At-

one-ment) and Our Lady of Unity. For as through Mary the unity of the Church is preserved (spirit of St. Peter), so also through her souls are converted and brought to the unity of the One Fold (spirit of St. Paul). The soul of an apostle shares the sentiments of the Good Shepherd in praying for sheep that are lost and wandering; he resembles the Mother of the Good Shepherd in striving to bring them to their only home, the Church. The Chair of Unity Octave, January 18-25, is one means of deepening this apostolic love and this Christ-like fervor so that souls may be saved and the Church exalted.

THE NEW DECREE ON SACRED MUSIC AND THE LITURGY

by Rt. Rev. Ignatius Kelly, S.T.D.

The recent decree of the Sacred Congregation of Rites, September, 1958, which bears the heading: *De Musica Sacra et Sacra Liturgia* is of the utmost interest to Catholics everywhere. But particularly does it merit the attention of pastors and assistants who will have the principal charge of implementing the regulations concerned in the Instructions of the Decree.

This particular comment is one of the most summary character, for the Decree will be analyzed, studied and commented exhaustively in the months to come; already detailed studies of its meaning have appeared in liturgical and sacred music periodicals.

Without neglecting the fringe values of the Decree, which are many and of exceptional interest, the central objective of the *Instruction* is the promotion of lay participation in the liturgical services, especially the Holy Sacrifice of the Mass, so that priests and people may be truly united, both in their particular relation to the Altar and the Sacrifice.

The Holy Sacrifice of the Mass is liturgically enacted either as a read Mass or a sung Mass. The sung Mass is either a simple sung Mass—a Missa Cantata—or a Solemn Mass. The term “private” Mass is not to be used. The Mass and in both the Missa Cantata and the Missa Solemnis. The *Instruction* emphasizes certain stages of participation as within the capacity of the average parish.

First, the faithful join in the answering of the simple responses. “Every effort is to be made that all the faithful

throughout the whole world, should be able to sing these simple responses."¹

Secondly, it is recommended that the faithful be led to the singing of the Ordinary of the Mass: *Kyrie, Sanctus, Benedictus, Agnus Dei*, and then the *Gloria* and *Credo*, in their most simple Gregorian settings, e.g., from *Mass XVI, Gloria of Mass XV*, and *Credo I or III*.

A point that has been much discussed in recent months has been cleared up by the Decree. When the *Sanctus* and *Benedictus* are sung in Gregorian chant, they may be sung without interruption. If they are sung in polyphonic or harmonized settings, the *Sanctus* is sung at the end of the *Preface*, the *Benedictus* after the *Elevation*. If the two are joined before the *Elevation*, the period from the *Consecration* to the *Pater Noster* is to be one of deep religious silence, unbroken by song or organ music.

It is permissible for the faithful in both sung and read Mass, to join with the celebrant of the Mass just before the people's Communion, in the triple reciting of the words: *Domine, non sum dignus ut intres sub tectum meum, sed tantum dic verbo, et sanabitur anima mea.*

Thirdly, and this stage is hardly possible except in religious communities and seminaries, the faithful, when prepared to do so, may join in the singing of those parts usually done by the *schola sanctorum*, the *Introit*, etc.

Of possibly more immediate realization are the recommendations that have to do with sharing in the read Mass by active participation.

First of all, the people should be encouraged to answer aloud the simple responses.

Secondly, they are to be encouraged to join in the recitation of the server's responses and with the priest in the ordinary parts of the Mass: the *Gloria*, etc.

1. *De Musica Sacra et Sacra Liturgia*, Sept. 3, 1958, No. 25, a.

NEW DECREE

Thirdly, and this is recommended for limited groups, they join the celebrant more completely in the proper parts of the Mass and the parts of the Ordinary as well, always in Latin.

In the read Mass, provision is now made for the people joining with the celebrant in the recitation of the *Pater Noster*. It must be done in Latin. This recitation is not enjoined by the Decree, but it is permitted, and if one may be allowed to interpret the spirit of the Decree, it is to be encouraged.

The implementation of the regulations of the Decree will surely call for a more careful and thoughtful priestly celebration at the Altar. In the read Mass, the celebrant must declaim in clear tones the loud texts of the Mass so that all may hear. In those parts which are to be recited together, he must be mindful that he is not alone. This will be particularly so when the *Pater Noster* and *Domine, non sum dignus* are to be recited by priest and people.

This summary does not attempt to describe the role of the commentator encouraged in the Decree, nor that of the organist and choirmaster, who will have to readjust certain main points so as to square them with the principles of the Decree.

The entire *Instruction* merits a careful and studied reading by every priest and a concerted effort by pastors and assistants everywhere to bring about the ideal emphasized by the late Pope Pius XII that "clergy and people may become one in mind and heart in the Sacred Liturgy,"¹ which the poet Dante so beautifully described as a sacred poem in which "both heaven and earth have had a hand" (*ha posto mano e cielo e terra*).²

1. *Mediator Dei*, No. 199.

2. Dante, *Paradiso*, XXV, 1-2.

THE PROCESSION ON FEBRUARY 2ND

by Dom Joseph Gajard, O.S.B.

Choirmaster of Solesmes

Of the entire ceremony which precedes the Mass of February 2nd, only the procession includes a system of real chants. The entire blessing of the candles consists of nothing more than a series of prayers, given to the celebrant, and in which the choir has nothing to supply, except, as called for, the answering of the *Amens*. The choir begins to take a larger part with the distribution of the candles, at which point the singers render the Canticle of Simeon, actually a purely ceremonial piece, together with its antiphon, *Lumen ad revelationem gentium*, taken from the Canticle.

This antiphon, moreover, is not an original tune. It is the adaptation in the classical way of an eighth mode formula which everyone knows, no matter how little he may be versed in the Gregorian repertoire. As examples of its use, we may note in Second Vespers of Christmas the antiphon *De fructu ventris*.

Ant.
VIII.

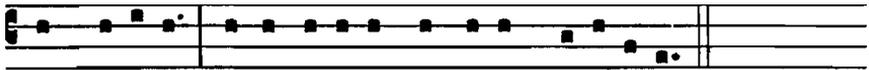
LUMEN * ad-re-ve-la-ti-ónem génti-um: et gló-ri-am ple-
bis tu-ae Isra-el. *Cant.* Nunc dimít-tis ser-vum tu-um, Dómi-ne,*
secúndum verbum tu-um in pa-ce.

The musical notation consists of three staves. The first staff begins with a large initial 'L' and contains the notes for 'LUMEN * ad-re-ve-la-ti-ónem génti-um: et gló-ri-am ple-'. The second staff continues with 'bis tu-ae Isra-el. Cant. Nunc dimít-tis ser-vum tu-um, Dómi-ne,*'. The third staff continues with 'secúndum verbum tu-um in pa-ce.' The notes are represented by black squares on a four-line staff.

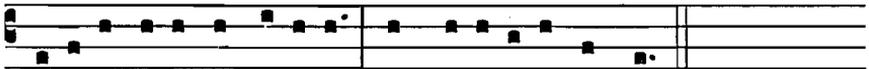
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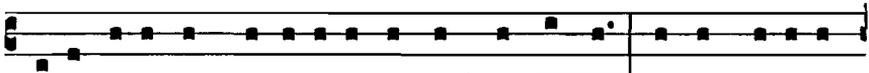
Qui-a vi-dé-runt ó-cu-li me-i * sa-lu-tá-re tu-um. Lumen.



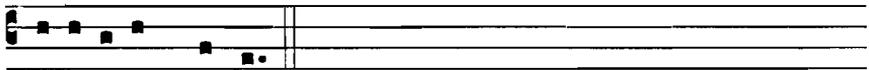
Quod pa-rásti * ante fá-ci-em ómni-um popu-lórum. Lumen.



Gló-ri-a Patri, et Fí-li-o, * et Spi-rí-tu-i Sancto. Lumen.



Sic-ut e-rat in princí-pi-o, et nunc, et semper, * et in saécu-la



saecu-ló-rum. Amen. Lumen.

The structure of the melody is simplicity itself. There are two short members, perfectly symmetrical, and almost superposable, except for the final notes of each of the two cadences, which respectively fall on *fa*, the sub-tonic, and the final *sol*. With this very limited material the ancient musicians have once again succeeded in creating something living, exquisite and graceful, with its beautiful balance, in which we find all the clarity and brightness of the modes of *sol*. A more profound study of this type of antiphon would be particularly instructive regarding the principles which governed the composition of the Gregorian melodies, and regarding the refined taste, the sense of order and of proportion of the monks of the olden times to whom we owe these masterpieces. But this is not the place for such things. For us it will have to suffice that we recognize here the splendid

manner in which the melody matches the text which it adorns, and also is so well suited to this feast of light and anticipated redemption, which we call "Candlemas".

The rhythm of the melody is obvious, and the raised accent at the beginning, on *lumen*, suffices to brighten the whole piece. The strictly binary movement which follows, and the accents which follow it, beat by beat on the ictus, in no way prevent it from maintaining this brightness, this winged quality, thanks to the clear arsic upsweeps which carry it onward: *glo-riam, ple-bis, Israel*. It is easy, however, to succumb to the temptation to sing it in a material fashion, bluntly and without life, the more so as the indefinite repetition of this short antiphon after each verse leads almost naturally to monotony. This is a special reason for taking pains to maintain to the very end the lively and light movement taken at the outset, broadening the final word *Israel* only slightly. As for the triple fluctuation of the syllables *la-ti, o-nem, gen-ti, (um)*, we should not hesitate to render it with a slight crescendo, which will aid in maintaining the melodic movement.

Before the procession we sing the antiphon *Exsurge, Domine*, which, moreover, has no real relationship, in itself, with the feast. Perhaps it is found here merely because of the relationship of the feast with the rite of the Rogation Days, where it would seem to be far more suitable, for it is an appeal for help, and an urgent one at that: *Exsurge . . . adjuva nos . . . libera nos*. There is an accumulation of these terms of supplication, almost as many of them as there are words. These are all normal for feasts like those of the Rogations, which by definition are one of the solemn forms of supplication of the Church, and which, for that reason, take on a penitential character (purple vestments, no *Gloria* in the Mass, no *Alleluia*, etc.). The procession of February 2nd has a completely different character, even though it, too, is carried out in purple vestments. This is a triumphal procession, which recalls that of Simeon in the Temple, carrying in his arms the Messiah, and singing his thanksgiving to God in his *Nunc dimittis*.

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In any case, and in spite of its brevity, this antiphon greatly resembles the form of an introit: antiphon, verse, *Gloria Patri* and repeat of the antiphon. It is curious to note that textually it is like a condensation of the beautiful Introit of Sexagesima, of which it reproduces integrally the final phrase, with the addition of the words *propter nomen tuum*. Like that Introit, it is also in the *re* modality. But how different this melody is, and yet, how deep its meaning! There is nothing here of the movement and the actual activation and drama of the Sexagesima piece. This is, in contrast, a much more humble and reserved prayer, a great, confident trusting in God. This is what we draw from the indications both of the context of the antiphon and of its extremely reduced ambitus.

Ant.
II.

E XSURGE DÓmi-ne, *ád-ju-va nos, et lí-be-ra nos propter
nomen tu- um. Ps. De- us áu-ri-bus nostris audí-vimus: * pa-
tres nostri annunti- a-vé- runt no- bis. Gló-ri- a Patri.
E u o u a e.

There are four very short incisives, respectively of two, two, three and three words. The first, of we make exception of the *mi*, a mere passing use, does not leave the interval of the fourth below the tonic, somewhat like the *Terribilis est* of the Dedication, with, however, this difference: that

it proceeds in a contrary melodic pattern, *la-do-re, re-do-la*, with its cadence on the low *la*, instead of the *re-do-la, la-do-re* of the Introit of the Dedication, the concluding rise of which launches the movement of the piece. Then there is a slight upward movement, twice given, on the two middle incises, which mark the melodic apex, if we may thus speak of it, since the dominant is touched only once, again as a merely passing use; contrary to normal procedures, we must wait until we sing the psalm verse to hear the dominant, at least in a full sense. Then, to conclude, the last incise is a mere prolongation of the ending of *libera nos*, a flat recitation on the tonic *re*, which it merely ornaments on the final two words.

We can hardly imagine a simpler structure, and this is a simplicity which, for that reason, must be taken into the performance. Yet, we must maintain, if not a real liveliness, at least a light movement which respects the very real flow of the melody. There will be an arsic beginning at the intonation, and awareness of the rising thirds: *la-do, do-mi, re-fa*. There is a suspended cadence on *adjuva nos*, which finds its resolution on that of *libera nos*, points which ought to be made apparent by the intensive line of the rendition.

* * *

After a prayer and the traditional *Procedamus in pace*, to which it is perfectly legitimate to sing the *Amen* in the ordinary Roman manner, and not the Hebraic, we have the procession, with its two antiphons, *Adorna* and *Responsum*, and a responsory, *Obtulerunt*.

Anciently the procession began with another antiphon, of Greek origin, the antiphon *Ave gratia plena*, which has long since been left out of the repertoire, but which nevertheless has a great interest from the melodic point of view.¹

1. Dom Pothier published it in *Variae Preces*, p. 103. Here is the text: *Ave gratia plena, Dei genitrix Virgo. Ex te enim ortus est sol justitiae (Christus Deus noster), illuminans quae in tenebris sunt. Laetare et tu, senior juste, suscipiens in ulnis liberatorem animarum nostrarum, donantem nobis et resurrectionem.* We should also note that the *ex te enim ortus est sol justitiae, Christus Deus noster*, which is also found in the beautiful antiphon of the Nativity, *Nativitas tua*, may be also be, like that of February 2nd, of Byzantine origin.

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The *Adorna*, on the other hand, is, in its melody as in its text, remarkably lyric, although a garbling of the latin translation [it, too, is of Byzantine origin, at least in text] makes one passage very difficult to understand and to interpret.

On the whole, this is a warm invitation to Sion to receive with joy Christ the King, Whom the Virgin Mary presents, and Who is "the Master of life and death, and the Saviour of the world." The air of enthusiasm which enlivens the melody from the outset does not falter for an instant in the course of this long ovation, broad and ample in form, completely processional in nature, even up to the ringing *Dominum eum esse vitae et mortis*, at the end, which is the culmination and the brilliant conclusion of the piece.

The Vatican edition marks it as sixth mode, but in reality it is much more an affair of the fifth mode, for it hardly touches the *la*, except in passing, whereas it constantly moves around the upper tonic and above it, attaining at times the high *sol* and concluding on the fifth of the modal scale. At least let us not try to call it a sixth mode piece based on *do*! It is, however, merely a question of terms, after all, and without importance. The main thing is that we constantly maintain the triumphal character which is its essential element.

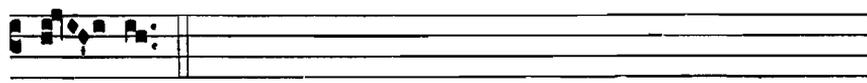
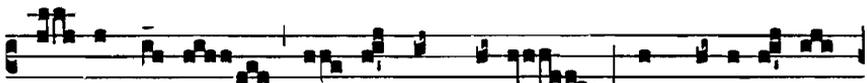
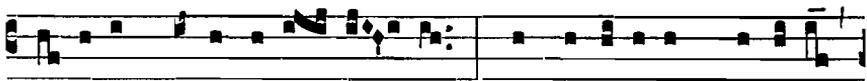
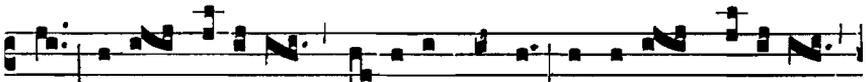
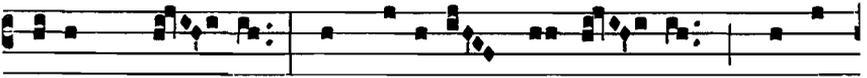
Even though the punctuation bars of the Vatican edition seem to be logically placed, it would seem that we ought to recognize three main divisions in this piece:

1) the exhortation to Jerusalem, which carries as far as *caelestis porta*;

2) the role of presentation, which is that of the Blessed Virgin, from *ipsa enim* through *ante luciferum*;

3) and lastly, the special part which Simeon has in this mystery, and which carries to the end.

PROCESSION

Ant.
VI.

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Part One

This section is entirely active and solemn. It is composed of four members, which it is permissible to group two by two, although certain very real affinities unite all four of them quite closely, and a single breath animates them. We should give all four of them in a broad, well-balanced movement, scrupulously respecting the value of each note, particularly in the two *pes subtripunctis* of *amplectere* and most of all in *caelestis*, which will, in both cases, be suited to a very slight retard.¹

We should take care to make the cadences deliberate and resonant, including that of *porta*, which, although less ornate than the three preceding ones, is nonetheless the conclusion of this first part, and on this basis requires a careful rendition.

Part Two

It is very difficult, we must realize, to give any very precise indications of the interpretation of the whole of this second part, although it is of a strong and clear line.

It is here that we find the garbled part of the Latin translation which we alluded to earlier. Textually this *novi luminis*, which seems to relate to *regem gloriae*, is in reality the defective translation of the Greek phrase *nefeli fotos*, "luminous cloud", which in all probability was an apposition to *subsistit Virgo* of the following part.

The sad point is that the composer of the music seems to have misunderstood this, or, in any case, his construction lacks clarity. In spite of the bars of the Vatican edition and

1. Let us note in passing a point of musical diction which finds its application here. Unless definite precautions are taken against it, the *distropha* which begins *Mariam* will easily become, because of its length, the thesis of the preceding passage, and thus sound like the end of the preceding word, whereas it is actually the beginning of a word. In fact, let sufficient attention be exercised to prevent, as so often happens, something sounding like "amplecteremariam", instead of "amplectere Mariam". It is a simple question of clarity, but vital to the understanding of the piece.

the thought of some interpreters, it seems difficult to see in the melody of *novi luminis* the beginning of a member which would have *subsistit Virgo* as its cadence, and this in spite of the symmetry of *adducens manibus Filium ante luciferum* which follows, and which comes to a very clear cadence. Musically *novi luminis* seems to be the conclusion of *gloriae* (as would be indicated by the relationship of this passage to *praedicavit populis Dominum eum*, which comes further on), and the *subsistit Virgo* seems to be a little intonation, introducing *adducens manibus*, the incise *Filium ante luciferum* being the conclusion of the entire phrase, as its cadence would seem to indicate, initiating *adducens*, but with more deliberation.

It is remarkable that in the Vatican edition the punctuation of the text does not agree with that of the melody. The colon after *luminis* would seem to favor the interpretation which we have just suggested, and which we shall take the liberty of maintaining in these notes, since we must make some decision in order to form an interpretation, although no given solution can be completely satisfying.¹

At *porta* which concludes the first part, discussed above, we should not doubt the need to make a long rest, longer than is usual at the full bar, and then a fresh, clear beginning, with precise rhythm, although in a somewhat more flowing tempo, moving without delay through the crescendo of *regem gloriae* which, in its turn, will lead to the decided upsurge of *novi luminis*, the accent of which calls for both vigor and a certain control. The same shadings hold for the following member, which will be completed in perfect clarity and in a broad and well-calculated tempo on *luciferum*, the obvious stability of which need not be underscored in any special way beyond this.

1. On this whole question of the antiphons for the procession of February 2nd, see Dom J. Hesbert's *Antiphonale Missarum Sextuplex*, Brussels, 1935, p. lxxxviii-lxxxix.

Part Three

Here we have the same themes, returning over and over again, gaining power by their very accrual, until they attain their full achievement and their *raison etre* in the solemn and vibrant affirmation of *Dominum eum*, which should be the summit of a great crescendo, progressively built across the preceding incises, and which calls for a maximum of sonority, within the limits of good tone. We should bring out the relative power of the accent on the initial *mi* of the word *eum*, treated somewhat like an accent on the upbeat, lightly "stretched" and broadened, with a gentle and unhurried attack on the high pressus.

After this comes the final protasis, restrained momentarily by the notes of *esse*, with a rebound on the incise *vitae et mortis*, also very deliberate and expressive, the complement of *Dominum esse*, and finally the concluding cadence, which will be, like all those which have gone before, rendered with breadth and with a precise rhythm.

In sum, disregarding the anomaly of the second part, the chant of this long antiphon offers no difficulties; it suffices to observe the ordinary principles of interpretation and style, in a broad movement, with a firm and warm sonority.¹

The return of the procession to the church is made to the accompaniment of the responsory *Obtulerunt*. It is a second mode piece, like the two responsories which conclude the ceremonies of similar nature at the Blessing of Ashes and of the Palms, respectively *Emendemur in melius* and *Ingrédiente Domino*.

We know that the responsories of the second mode, like, moreover, the second mode tracts, are nearly all made up of formulas, melodic stereotypes the forms of which are determined in advance and given in unchanging form. The art of

1. We cannot say anything at this time about the antiphon *Responsum*, which is long and difficult, with its constantly recurring heavy formula, and, moreover, very infrequently sung in most parishes.

the composer is often reduced to making a selection of these formulas and to piecing them together. It makes a kind of ornate psalmody. Actually, however, the two responsories *Emendemur* and *Ingrediente* avoid the formulas to some extent and are more original in cast, particularly *Emendemur*. The responsory *Obtulerunt* of February 2nd is made up of nothing but classic formulas, without anything which made be said to be original. This is to say, then, that it would be vain to wish to find, one way or another, some special relationship between the text and melody, or a special interpretation for it.

It does have, at least, the merit of offering a simple, clear, singing, uncomplicated and well-balanced line. Everything goes on beautifully, without effort, in the composition as well as in the performance. Simple observation of the usual principles will suffice, without going into any detail.

Let us say merely that the movement should be light, very flowing, even joyful, at least here in the first part, for the descent and the low development of the incise *sicut scriptum est* obviously call for a broadened and more deliberate movement, which then rebounds clearly on the *in lege Domini*, which, although a final cadence, does not call for any great ritard.

It goes without saying that the intensive line has its role to play, which is easy to plan for the rising and falling incises, and in particular at the beginning we must make evident the impulse which carries the melody directly up from the low *la* to the high *sol*.

The verse is merely simple psalmody, and as such calls for a quick movement, more or less relative to the recitation tones, since the second part is on the tonic *re* and is slightly slower than the first, which is on the dominant, *fa*. The movement will also be slightly modified at the fall of each of the two cadences, which are so harmonious in their well-proportioned simplicity.

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If time permits, nothing prevents one from going back, after the *Gloria Patri*, to the beginning of the responsory and thus singing the entire piece, which will form a fitting conclusion to the procession and its ceremony.

THE INTROIT SUSCEPIMUS

by Paul Delastre

The intonation formula *re-la-si-la* is often used for first mode pieces: for example, the Introits *Statuit, Justus es, Da pacem, Factus es, Gaudeamus, Inclina, Rorate, Exclamaverunt*; the Offertories *Jubilate* (Second Sunday after the Epiphany), *Confitebor, Benedicam*; the Antiphons of the type of *Ave Maria*, etc. The study which we might make in collecting and comparing these many cases would not be lacking in interest. We would be able to make useful observations on the following points:

1) The invariable place of the tonic accent (shedding light on the real accent of *Mulieres*, in the Antiphon which begins with that word);

2) The melodic developments which are necessary for the adaptation of the syllables which precede this accent (in this regard, the *Alleluia* of Easter Tuesday demonstrates a different kind);

3) The nature of the *fa*, and particularly the *si*, in comparison with the restorations made in the *Monastic Antiphonale*, and through their equivalence with analogous formulas in the tetrardus modal groups (*Alleluia: Te decet*, Offertory *Precatus est*), which, of course, raises questions in regard to the *Gloria* of *Mass I (Domine Deus, Qui sedes)*, of the *Sanctus* of the same *Mass (Pleni sunt, Benedictus)* and in *Credo I (venturi saeculi)*, as to whether these upper notes are really a semitone above the fifth, or actually a whole tone;

4) and lastly, the very special rhythm of this formula as it is found in the Solesmes editions, its justification through a paleographic study, its extension to similar formu-

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las which lie across the interval of a fourth instead of the fifth, or, sometimes, even that of a third, etc. . . .

It must suffice for the moment, however, to note that this intonation which, modally, is equivocal, clearly establishes for our Introit *Suscepimus* the two notes which are the pillars of this entire structure. The melody, firmly placed on the opening *re* rises directly to the fifth, *la*, which will be a tone of such importance that it will twice be the focus of a characteristic protus cadence, one which is so clearly characteristic that the piece will finish with precisely that same formula, but on the tonic, *re*.

The *fa*, third above the tonic, which will draw us out of the realm of the equivocal, will be the intermediary element, also very important. At *templi tui* it assumes, in gaining importance, the character of a temporary tonic as though in tritus. On *secundum* we find something which very closely resembles the intonation formula of the ornate psalmody of the fifth mode (for example, see certain Graduals of the fifth mode, that of this same February 2nd, or *Sanctus XVII*). We should note that at the words *in fines terrae* the half-cadence is on the *fa*, exactly like at *templi tui*, and the apparently conclusive *mi* is actually only a passing tone and has not been dotted in the editions with rhythmic signs. At the full bar, which would ordinarily mark a modal final, a tie sign has been added to show that it should actually be treated as a lesser division. Support for this procedure is drawn from the *statim* of the manuscripts.

This brief analysis permits us to grasp at a glance the fine construction of this well-balanced piece, with the melodic "rhymes" and the modal balance which punctuates its flow:

initial assertion of the fifth *re-la*,
two similar cadences on *la* (*tuam, laus tua*),
two identical cadences on *fa* (*tui, terrae*),
the importance given to the high *do* (*nomen tuum*, etc.)
a pivotal tone because of its position as "dominant," common

INTROIT SUSCEPIMUS

to the auxiliary modes evoked by the cadences on *fa* and *la*, final return to the *re*.

In summary, there is no shadow of a real modulation, strictly speaking, but merely a simple affirmation of the important modal degrees through the interplay of secondary cadences, either by means of a transposition to the fifth of a protus formula, or by the use of formulas on *fa* which perhaps seem to be more independent (we might call them modal and tonal modulations in terms of modal analysis), but in reality they are very slightly distinct from the over-all protus coloration. What ensures the close relation of these architectural degrees with the tonic is, on one hand, the intonation formula which achieves the synthesis *re-la*, and on the other, the relationship of *fa* to *re*, stressed, however discreetly, in the final incises.

This is what the modality of the Introit *Suscepimus*, in the concrete sense, seems to be. This, then is its *harmony*, in the antique sense of the term, that is, its over-all coloration of the various degrees expressed in the melody one after the other, and put in order by the mind in a system *sui generis*, complex, subtle and, more than any other quality, infinitely flexible.

*
* * *

Now we must move on to the concepts of harmony in the modern sense, and translate these intangible relationships into combinations of massive effect, of vertically aligned notes, which we cannot master in the sense of being able to arrange and connect them as well as we would like, following the indications of the melody. It is only the accompanist who really knows the extent to which the harmonization of Gregorian chant is "against common sense" and a pure impossibility.

Any accompaniment which would seek to convey harmonically the very real synthesis of the finals *la* and *fa* with the tonic *re* would take all these semicadences in D minor. This appears impossible for the cadences on *la*, however, because

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of the immediate context, which contradicts D minor. The most synthetic harmonization must also remain hexachordal, as does the melody itself, and we have demonstrated that materially (and in speaking of the hexachord we remain on the plane of the material formation of the modal scale), the synthesis *re-la* can be given a place only in the intonation formula and, if we wish, in the final member of the phrase.

The cadences on *fa* are less refractory to the harmony of D minor, but it nevertheless remains very foreign to them.

Intr. 

I

r F Dm6 F C6 F C6Dm Am

S² F Dm Am6 C F6 Am F6 Am

Uscé-pimus, *Dé- us, mi-se-ricórdi- am tú- am

The beginning is easy enough. We give two versions which both have certain advantages and disadvantages. The first, which prepares the harmony of *Deus*, (*la-do-la*), does not give the tonic D in the bass under the intonation formula. We might regret this, but after all, it is not impossible to arrange it otherwise. The E in the bass under the final note of the word *Deus* should cause no concern, and neither should any of the others which will be used in the course of this accompaniment. The B flat, which would give the impression of the E's being a leading tone, is absent, except for that of the intonation, which does not really count. The use of the first inversion of the C chord, moreover, softens the effect of brassiness which the linking of root position chords on F and C would give. Then, too, the immediate return to F on *misericordiam* reduces this E to a part of a mere harmonic ornament. At the penultimate, we find the same color as a "passing harmony" emphasizing the

horizontal episema. D minor then appears at the conclusion of the word, not in its own function as the main and synthetic harmony of this first mode, but in the very subordinate role of preparatory harmony for the plagal cadence D minor - A minor. The first accompaniment plan, then, is more rhythmic than modal.

On the other hand, the second is more modal, but underscores the rhythmic details to a lesser degree. We have D minor at the beginning, going to the first inversion of A minor under *Deus*, and then to an A in the bass, the first inversion of the F chord, which, through a classical process, assures the junction of the colorations of F major with those of A minor, the former in the natural hexachord, the latter in the B natural hexachord. The traditional suspension which goes with the compound cadence is possible only in the first version. In the second we must have recourse to a tenor ornament, optional, of course.

Let us now consider in parallel fashion the harmonizations of the two cadences on *fa*. We again give two possible solutions: a synthesis (although somewhat forced) with the tonic *re*, or on the other hand, a respect (too absolute) of the passing independence of the note *fa*. But there does not seem to be a middle road.

Beginning in both instances with A minor harmony (cadences on *la* at *tuam* and *tua*, respectively), we can move to the compound cadence on F major or D minor, through the passing application of E in the bass, the first inversion of the C major chord. On the salicus of *fines* we have the possibility of a change of chord. The first version would go well with a bass movement over the notes *fa*, *mi* and *re*. The second will merely make a discreet passage from the inversion of F major to A minor, root position. On the other hand, for *in medio* we do not see the possibility of an F in the bass, even for the first version, for in such a case we would have to invert the chord of A minor (to avoid octaves in the outer parts), on the final ictus of the preceding cadence of *tuam*, which does not seem very good to us.

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To harmonize *medio* conveniently, we can move the bass to C, either at the beginning of the word on the accent, or on the final syllable, which is ictic (but this latter solution is not so good, for this ictus is not substantial enough to warrant a change of harmony), but in any case, *not* on the weak central syllable. The movement of the bass outlines broken chord, *la-do-mi*, and is not exactly the most beautiful result, but this solution is, in any case, possible and we give it as the first version.

The chord of C (inverted) at *templi* and *fines* accompanies the second clivis *do-sol* better than the first, *do-la*, but this melodic *la* is merely a lower ornament of the *do*, and an A in the bass at this point would have necessitated an ungraceful swoop of a fourth to the next chordal bass note, the E.

As for the linking of these two semicadences of *tui* and *terrae* with what follows them, we can handle it much more easily, and more logically, by beginning from the cadential F major rather than the D minor. The second version is preferable in this sense:

1	C	C6	Dm	Am6	Am
2	F6	Am	C6	F	C6

in mé- di- o témpli tú- i : secúndum nó-men

Secundum begins easily with the second version given here, and nothing prevents us from going on with the sustained *do* (*tuum, De-*) over a root of F major up to the end of the incise, and to reserve the return to A minor for *tua*, achieved through the intermediaries of the first inversion of C major and the root position of E minor. We should note the position of the cadential chord at *tua*. It is difficult

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to put it anywhere else (see, for example, the end of the jubilus of the *Alleluia: Dies sanctificatus*).

On the other hand, if we begin at *secundum* after a preceding cadence in D minor, the beautiful intonation formula of the psalm-form is broken in two by the movement of the C in the bass (Am6) gong to the bass A. The sustained tone is then held over an A minor chord, which it is easy to justify. We have indicated *at libitum* the possibility of inversions which would aid the rhythm. Since this entire passage, from *ita et laus*, is very stressed and broadened according to the manuscripts, it would be well to choose firm and well balanced chord positions.

1 (Am) (Am6 Am Am6 Am)

2 F C6 Em Am

tú- um, Dé- us, i- ta et laus tú- a

But it is when we come to the linking of *justitia* that we have the ringing justification of the superiority of the harmonization of the preceding cadence with F major. Whereas in the first version (D minor) we are led to use the F major chord in its first inversion, arriving at D minor again only at the end of the incise, in the second version we follow step by step the melodic indications and we achieve, from *justitia* on, the synthesis of F and D which is an important element of the general economy of the piece. After this it suffices to remain on a pedal tone of D minor to the end. The drop of an octave in the bass will be enough to mark the final cadential ictus.

1 F6 F C6 Dm F6 C Dm , etc.

2 F6 Am C6 F Dm etc.

in fí- nes tér- rae : justí- ti- a plé- na est

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We have not tried to conceal the fact that of the two solutions proposed for the accompaniment of this Introit *Suscepimus* in the course of this commentary, our preferences lie with the second. Yet, practical reasons can justify the use of the first, either in entirety or in part. It would not have been out-of-place to show accompanists the amount of detail to be considered in establishing a really well-calculated harmonization of the Gregorian melody, it being clearly understood that such a thing is in itself a cross-breed and that we must be satisfied with merely limiting its flaws. Moreover, we have presented only a schematic basis for which there are, of course, many clarifications which the organist will have to determine.

THE COMMUNION RESPNSUM

by Sister Marie de l'Eucharistie

In this piece, composed "as an arch," formed of a single phrase of two members, two words draw the attention immediately by their ornamentation: *Simeon*, the neumes of which roll about the note *sol*, and *mortem* which ornaments the high *do*. Each is placed in the center of one of the two members, and they thus make a satisfying balance, a symmetry deliberately achieved by the artist. They also form the expressive summits of the composition, the first being, moreover, subordinate to the second in the general unity of the phrase.

The first member presents a kind of recitative, without great relief, broadening somewhat on the word *Simeon* and discreetly emphasizing the words *Spiritu Sancto*. The *sol* is here in constant relationship with the low *re*, evoking by a strictly material analogy certain formulas of protus, but actually underscoring the first elements of tetrardus plagal, which the second member will then clarify, through the use of the B natural, and particularly through the sounding of the relationship of the two highly characteristic architectural fourths: *re-sol* and *sol-do*.

From the chironomic point of view, it seems that we must begin with a preliminary arsis gesture, because of the interval of the fifth which is outlined, *re-la*. This arsis will be linked to the following arsis on the accent, which will make this intonation easier than that of the two beginning "*Spiritus Domini*" (Introit and Vesper Antiphon of Pentecost), in which the melodic inversion obliges one to take special precautions so as not to upset the word accent.

In the word *accepit*, in which the accent and the concluding syllable are both articulated, we naturally take an arsis followed by a thesis, the rhythmic formation thus giving the

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word its shape, which the melodic treatment of uniform fluctuations would fail to disclose.

Comm.
8
R Espónsum * accé-pit Síme- on a Spi-ri- tu Sáncto,

Where does the accent of *Simeon* actually fall? Not on the printed accent added to the text of our books, but on the true accent, that considered by the composer of the melody, and which he consequently treated according to the principles of Gregorian esthetics. We know that in Hebrew words the Gregorian composers have placed the accent, at one time or another, quite freely on one or another of the last three syllables. Let us also note that in this Communion all the tonic accents of the Latin words, except that of *Christum*, are melodically higher than the following syllables (and often higher than those which precede them), or at least at the same pitch (*mortem, Domini*). This is the well-known principle of the pitch-accent. We may conclude that the accent of *Simeon* would not have fallen with any probability on the first syllable, lower than that which precedes and follows it. One may hesitate between the other two syllables, but the final seems to blend better the ordinary conditions of the accent: an elevation of at least the minimum desirable, and an expressive neume. The most natural interpretation therefore would be to consider the intensive focus (*arsis*) as being at the beginning of this accented syllable, with a preparatory *arsis* on *me*, which is placed in the current of the *protasis*, then two *theses* on the episematic *torculus* which concludes it, unless we consider that the special vigor of the beginning of this *torculus* (actually a *pes quassus* in the neumatic script) would call for another very broad *arsis*.

COMMUNION RESPONSUM

In the following passage the ictus is obviously on the tonic accent of *Spiritu* (arsis), and the following accent of the word *Sancto* gains in also being taken in arsis. Two theses will suit the final of the word, the melody of which is suspensive in preparation for the intonation of the next member.

There is no reason for not thinking of the initial ictus of this member as being on the first syllable of the word *visurum*. The rise toward the ictus of the salicus indicates an arsis for this first ictus. The inconclusive thesis of *se* forms a momentary plateau before the rise toward the accent of the word *mortem* (arsis), but the intensive summit of the member and of the entire piece is to be found further on. In taking every precaution not to destroy the unity of the melisma and of the final syllable, we should take the final syllable first in thesis, thus satisfying the form of the word itself, but immediately growing into the arsis-apex of the podatus *do-re*. As for the following quarter bar, it obviously is to be disregarded, as is so often the case in similar passages (for example, the Gradual *Requiem* and others of the same type, the next-to-last quarter bar of the body of the Gradual and the first of the verse). There is not the slightest trace of a cadence here, even a feminine cadence, but this is merely the enlarging of a compound beat to permit the culminating passage to burst forth, then, without displacing anything, to continue into the following passage, which we could not call a real "second incise," for it is linked with what precedes it by a series of theses which form the apodosis of this second member. At the very most we might put a little arsis on *nisi* (a word in which there is practically no tonic accent).



non visú-rum se mórtem, ni-si vidéret Chrí-stum Dómi-ni.

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The only real problem is on *Christum*, where the text and the melody are in conflict. If we wish to give preference to the melody, which seems to call for it because of the interval of the rising fifth which the word covers, between its two ictuses, we must put a thesis on the accent and an arsis on the final. The place of the word in the incise, however, causes us to hesitate. Why should we take the beginning of the word *Christum* in thesis, that is, make it the conclusion of the preceding passage, when it is obvious that it begins a fresh upturn of the melody? The arsis thus seems more logical for the accent. As for the final syllable of this word, it is still possible to take it in arsis, in dependence, however, of the preceding one, before coming to the theses of the classical cadence with the long torculus and punctum.

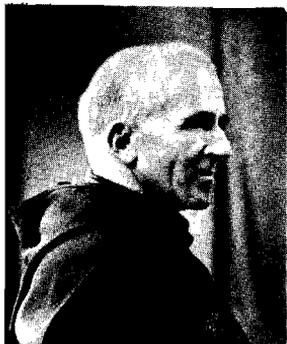
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