

standard repertoire. The latest offering is called *House of the Lord*, a dozen sacred numbers representing several religious faiths: Palestrina's "Tu es Petrus," Malott's "Lord's Prayer," the Russian "Hospidi Pomilui," the Jewish "Kol Nidrei," and so on. Most of the pieces are sung according to arrangements made by the conductor. The tonal quality and blend, of course, are first-rate (Cap. P 8365).

Mention should perhaps be made of the two other excellent records of sacred material, though the works are in no wise liturgical: the Brahms *Deutsches Requiem* is given a superb reading by the Berlin Philharmonic and St. Hedwig Choir (2 Victor LP's), and the Handel oratorio, *Israel in Egypt*, receives a first complete discing from Sir Malcolm Sargent and the Huddersfield Choral Society (2 Angel LP's).

Francis J. Guentner, S. J.

Books

LITTLE GRAMMAR OF GREGORIAN CHANT

Joseph Gogniat

Oeuvre St. Canisius. Fribourg, Switzerland. 1939

80 pages. About \$0.50.

This is not another method of teaching or singing Gregorian chant. It is rather an attempt to secure unity in the performance of the chant by propagating the principles contained in the preface to the typical Vatican edition. Fortified by quotations from the Sacred Congregation of Rites, the author points out that the Vatican preface together with the official "square" notation contain all that is necessary for the correct rendering of the chant, without the addition of any further rhythmic signs.

The Vatican preface says that the "manner of writing the notes, and especially the manner of grouping them . . . is a great help towards a correct rendition of the chant." For that reason, the author undertakes a close examination of the block notation, and any choirmaster who has used the "square" notes with his choir will quickly attest to the speed of reading, the clarity of the melody line and the rhythm, as well as the ease of mastery that the old notation brings about. Mr. Gogniat treats the simple, composite, and ornamental neums. Those who are familiar with the Solesmes theories will notice the *pressus* and the *quilisma* are the main points of variance. However, the chapter on the *mora vocis* and the one on rhythm are the two that contain the meat of the little book as

well as the information wherein the Solesmes theories are opposed. Since the Vatican edition "with its pure traditional notation giving the rhythm of tradition . . . contains whatever indications are necessary in practice," one does not find the dots and dashes of the Solesmes books in the official typical ones. Where to apply the *mora vocis* is indicated by the notation itself, and Mr. Gogniat points out how to read this notation. As for the rhythm, it is based soundly on the accent of the Latin language and the indications provided by the arrangement of the neums. Thus the four elements of rhythm are the accent of the Latin word, the accent of the neum, the *mora vocis*, and the various bar lines. Rhythm may be binary or ternary, but there are cases when the succession of unaccented Latin syllables indicates no accent in the syllabic chant, and thus one may have four or five notes before another accent is reached. The text "sudarium et vestes" in the *Victimae Paschali* is an example.

For those who have been using the official Vatican editions for teaching chant, and for those who would like a clear introduction to the principles enunciated in the preface to them, this modest little "grammar" is a great find. It is well constructed for use as a textbook, especially in seminaries, novitiates or colleges, although it might well be used on a high school level too. One need not fear that it is an innovation or fad. It has the highest ecclesiastical approval in no less a fashion than a letter from Cardinal Pacelli, at the time Papal Secretary of State, and now Pope Pius XII. From a musical viewpoint, it likewise has great recommendation, since Mr. Gogniat is associated with the long tradition of chant at Fribourg, for he knew and studied with the great Dr. Peter Wagner, a truly eminent musicologist and chant expert. The English translation is the work of Father Charles Dreisoerner, one of the Caecilia Associates. The format is attractive, and the use of bold-face type, underlining, and many examples makes the text appealing to students. Get a copy. Every student of chant should know what is contained in the church's official instructions about chant. Mr. Gogniat's little book is a clear exposition of them.

Richard J. Schuler.

CATHOLIC CHURCH MUSIC

Mr Paul Hume's book bearing the above title has been reviewed widely, and most recently (and somewhat more pertinently) by Dr. Paul Henry Lang in the *Saturday Review*. The book has