

CAECILIA



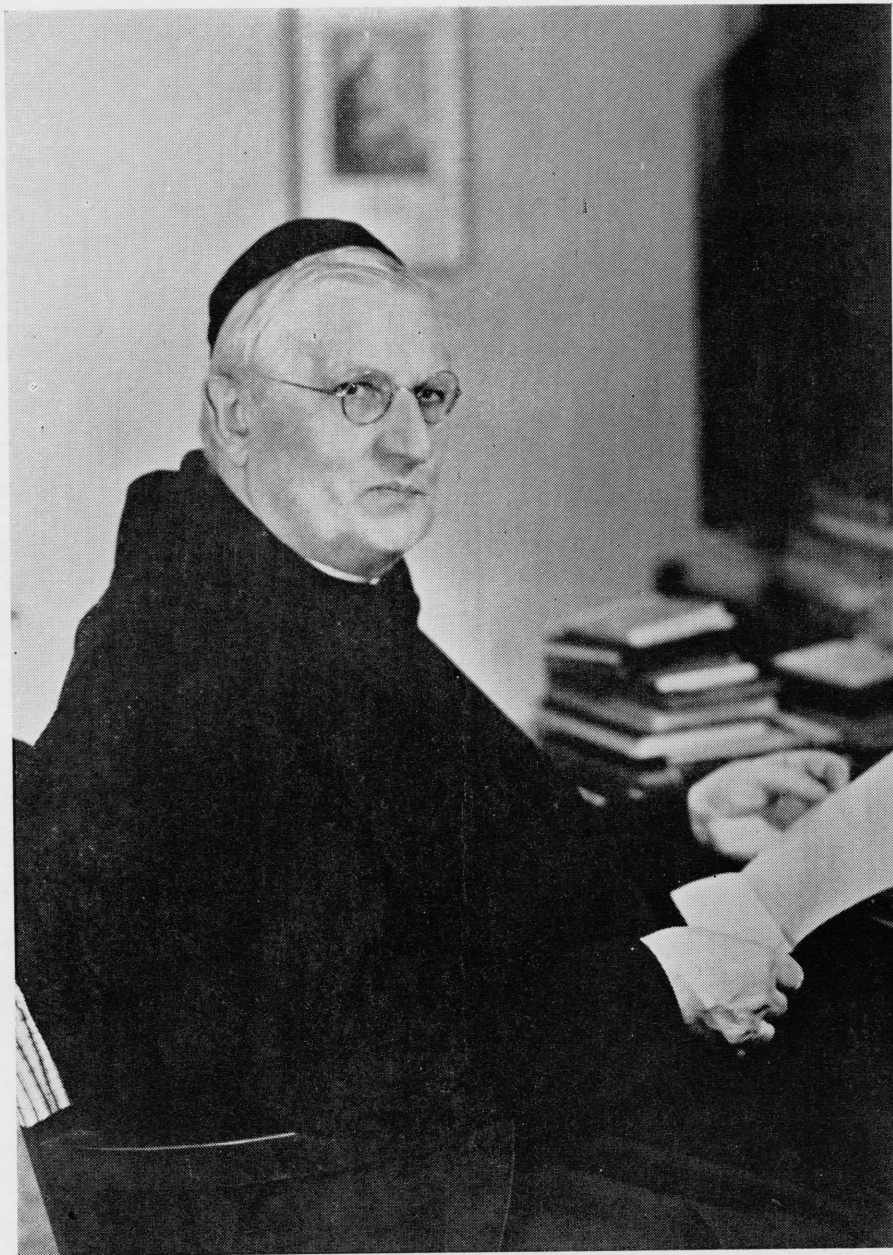
A MONTHLY REVIEW of LITURGICAL MUSIC VOL. 70. No. 1
NOVEMBER, 1942

FROM DARKNESS TO LIGHT

*The Evil Spirit has drawn the world into darkness,
The Holy Spirit came to radiate new light upon the earth.
The Serpent of Old seduced mankind into sin and death;
The Dove of the new Covenant has born Christ into the womb of a Virgin.
From his dark kingdom Satan ejects hatred,
From the bosom of the Blessed Trinity, Christ brings the message of peace.*

Symbolism of Cover Design

DOM GREGORY HUGLE, O. S. B., of Conception Abbey, Missouri, and consulting editor of *Caecilia*, is and will remain one of the outstanding pioneers in the restoration of sacred music in America. Few Church-musicians possess an ensemble of qualities comparable to the gifts bestowed on him by a loving Providence: a general culture well-balanced and matured through a fine sense of values, a broad and sound musical knowledge, a genuine but well-disciplined inspiration, a great love for the songs of the Church. These gifts, Dom Gregory inserted them wisely into the humble frame of the monastic life. For many years, music was just a daily share of his devotion to Christ in the midst of his brethren and only scattered friends did, in his younger days, gather his lessons. But it behooves us, who now reap the harvest that he sowed in his time, to acknowledge publicly his service to the cause for which we still struggle; that his example may remain with us as a beacon light in our work.



DOM GREGORY HUGLE, O. S. B.

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CONTRIBUTORS TO THIS ISSUE

DOM GREGORY HUGLE, O. S. B., needs no further introduction to the readers of *Caecilia*. They will appreciate the gift of his picture, from which they can derive much inspiration in this work. The glory (if there should be one) of Dom Gregory is all "ab intus"; and such humility is necessary to all in their artistic career.

DOM PATRICK CUMMINS, O. S. B. begins with this issue his second series of translations of the sacred texts. And they seem to grow in vitality every month.

REVEREND PAUL CALLENS, S. J. is by appointment a successful professor at the Loyola University in New Orleans, by love a musician devoted to the restoration of liturgical music. It is the natural outgrowth of his boyhood days, when he sang as a chorister in his native city of Tourcoing, France. His leisure-time (when he finds some) he devotes to composition in the best style of Church-music, and to spreading the good word around.

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SACRED TEXTS FOR SACRED SONGS

By Patrick Cummins, O. S. B.



Our readers will welcome a word of explanation, as we begin the second series of sacred texts. Too often and indeed for too long a time, singers have ignored the importance of the liturgical texts. In many choirs, the acquaintance with texts is made exclusively through the Ordinary of the Mass; but the rich literature of other Chants is entirely overlooked. No other attitude than routine may be expected from a body of singers always repeating the same thing; and no other result is to be anticipated but a gradual loss of the sense of a real musical function. It is not enough by any means for a choir to sing, and even to sing well. Singers are invested with the official function of bringing to the people the message of the divine words; an echo as it were of the message of the celebrant himself. The choir is by nature and by tradition as well an intermediate between the Altar of the Eucharist and the Nave of the co-sharers, between the Priest and the faithful. Through beautiful singing, the Choir makes clearer to the mind and more appealing to the soul, the words which enhance the sacred mysteries every Sunday. Therefore, the regular offering of sacred texts may help singers to understand better the sacred songs. There is for this a real need today.

TO DOM PATRICK CUMMINS *Caecilia* owes the first series of texts published in the course of the past year. Despite the limited space allotted they make up quite a comprehensive anthology of the Eucharist on Sundays and on Holy Feasts. The translations of the eminent writer are remarkable in two ways: his choice of words brings out vividly the vital force of the whole text, making it more real and closer to our life; on the other hand, these words are cast into the mold of a definite rhythm. This in particular is most valuable because these texts are to be presented to those who are to sing them. Both the realism of the words and the rhythm which casts them into a musical movement reinforce the energy of the thoughts

contained in the texts. Thus, singers are aroused to ring forth their songs as a living message to the Christian community. One may say that the initial series of Dom Patrick was a success. Many have enjoyed the soaring of his translations; and many have manifested their high praise for his work.

THE NEW SERIES WILL INCLUDE THE Communion-psalm proper to each season, and a selection of various Antiphons. The fervour of the Eucharistic devotion would gain much by the singing of an appropriate psalm, in preference to hymns. The simplicity of a psalm-tone lends itself to general singing while the Sacred Bread is given to all; and the beautiful thoughts expressed by the Psalm are but a prayer deposited on our lips by the Holy Ghost. Of the psalm belonging to each period of the liturgical year, we select only eight verses, at random and not in a regular sequence. Their Eucharistic content has been the guide in selecting. Eight verses are enough and not too much for the faithful to memorize gradually. And they may be used both at the High Mass and the Low Mass. As they vary through the seasons, they refresh Eucharistic devotion with the radiance of new and the characteristics of the liturgical year are thus brought to the fore in the Holy Communion.

IT MAY APPEAR USELESS AT FIRST TO present a selection of Antiphons, for Vespers are hardly sung anywhere nowadays. Yet, their poetry is so charming that it can only give to the general devotion a happy sentiment which is missing so much among us. Instead of an interested piety manifested in the occasion of the recurring Christian feasts, we might thereby develop a pure joy in the contemplation of the beautiful mysteries. To sing those gems of Gregorian art would be the ideal. If this cannot possibly be anticipated at the present time, we can certainly make known to the singers the texts of these musical poems; and thus, promote in every season a corresponding appreciation of its musical character. Incidentally, nothing should prevent us to sing one or the other in the divine services as the refrain of a well chosen psalm. Thus we commence this new

(Continued on page 10)

Communion - Psalm

- | | |
|---|--|
| 1. Benedixisti, Domine, terram tuam: *
avertisti captivitatem Jacob. | 1. Thy smilest, O God, on Thy land,
restorest Jacob: |
| 2. Remisisti iniquitatem plebis tuae: *
operuisti omnia peccata eorum. | 2. bearest off Thy people's guilt,
forgivest all their sins: |
| 3. Mitigasti omnem iram tuam: *
avertisti ab ira indignationis tuae. | 3. withdrawest entirely Thy rage,
turnest aside Thy burning wrath. |
| 4. Converte nos, Deus, salutaris, noster: *
et averte iram tuam a nobis. | 4. Restore us, O God, our Savior,
destroy Thy displeasure against us. |
| 5. Numquid in aeternum irasceris nobis? *
aut extendes iram tuam a generatione in
generationem? | 5. Must Thou ever frown on us,
be angry from age to age? |
| 6. Deus, tu conversus vivificabis nos: *
et plebs tua laetabitur in te. | 6. Wilt Thou not rather quicken us,
to rejoice in Thee? |
| 7. Ostende nobis, Domine, misericordiam
tuam: *
et salutare tuum da nobis. | 7. Make us see, O Lord, Thy kindness,
Thy salvation grant us. |
| 8. Audiam quid loquatur in me Dominus
Deus: *
quoniam loquetur pacem in plebem suam. | 8. Gladly I hear what God the Lord says,
for He speaks peace to His people. |

Selected Antiphons

THE KING FROM HEAVEN

1. HILLSIDE STREAMS OF MILK AND HONEY
1 Su. 1 In that new dawning stand mountains
dripping drops of sweetness: and hill-
sides streaming comb and milk.
Alleluia.
2. GOD'S SINGING, DANCING DAUGHTER
1 Su. 2 Come, thou singing daughter mine,
Sion: Come, dancing tireless daughter
mine, Jerusalem. Alleluia.
3. HE COMES, ENCIRCLED BY SAINTS
1 Su. 3 See, behold the Lord now near us: with
all His sainted circle around Him.
Alleluia.

THE BRIDE ON EARTH

1. LOVING MEN AND GOD, WE WAIT
2 Su. 5 Justly and godly let us live, e'er awaiting
that blessed hope, blessed coming of
Our Lord.
2. TO THEE THE SAVIOR COMES
3 Su. 2 Jerusalem, be glad, glad beyond meas-
ure: glad because to thee, to thee thy
Savior comes, Alleluia.
3. FROM HEAVEN DOWN TO EARTH
4 Su. 5 All powerful Word of Thine, our Lord
and God, from Thy throne on high
comes leaping down to earth. Alleluia.

SACRED MUSIC IN ADVENT



More than once, in the course of the past year, *Caecilia* insisted upon the all-important but also all-forgotten fact that the main function of a choir is to proclaim the message of the sacred text. How is this message unfolded through the very musical plan of each liturgical season? To know it will make more evident that the mission of a choir is in a certain sense more spiritual than musical.

TO BEGIN WITH THE SEASON OF Advent, let us glance at the Gregorian setting which should be the pattern of all musical planning in this initial period of the year. Take the sacred melodies and without further thought sing them one by one. Unity between them is striking. Yet, one will not say that it lies in a similar form adopted for all, because the variety of song is great, and no pre-imposed pattern is apparent. All songs however meet into a single focus; from there they radiate all around an atmosphere which is inescapable; and if one should listen to these melodies in their sequence, he will be permeated gradually with a sentiment truly characteristic of Advent and of no other season. This is due to the choice of appropriate texts as well as to the composition of fitting melodies. At first glance, the Gregorian setting in Advent appears wide in conception, generous and dynamic in its expression. It will be sufficient to limit our study to the music of the Eucharist, which is the practical center, in order to understand the musical aesthetics of the whole season. Let us now look closer and see how the melodies are planned for the Eucharist during Advent. As in all periods, they respond to two different functions: a group accompanies and illustrates three processions in the course of the holy sacrifice: the Introit, the Offertory, and the Communion; another group follows instructions as lyric effusions. The former is rather ritualistic in nature, the latter more mystical. Bearing this fundamental distinction in mind, open your Missal (not yet your *Liber Usualis*), and read the texts corresponding to these groups as you go along. Because to illustrate the text is the primary message delivered by the choir, it is at the texts that

one must look first before attempting the analysis of the musical plan.

WHAT DO THE PROCESSIONAL TEXTS proclaim in this season? Their plan is very evident from the reading of the Introit and the Communion, which are at the two extremes of the initial and the final processions: Between the two, the immense motion of the Eucharist takes place, and gives a vivid significance to each of the two texts at the opposite poles. If you follow in each Sunday this particular relation, and if you look at it through the focus of the intervening Eucharist, here is what you will see:

Introit	Communion
1st Sunday — The soul elated by the securities of the Faith	The soul fecundated by the seed of Salvation
2nd Sunday — The firmness of our hope in the work of redemption	The sense of security in our revival
3rd Sunday — Inner joy coming from the announced event	Dwelling in the city of Joy
4th Sunday — Summoning the Savior to come	All is as yet in Mary's bosom

While the Introits are projecting before our eyes the anticipated vision of all that the coming of the Saviour brings into the life of man, the Communions are inner echoes of this vision enclosed in the recesses of the Christian soul now transformed by the Eucharist.

This motion (if we can be permitted this word), this moving relation from the Introit to the Communion is just as striking in the melodies which clothe the texts. A first glance reveals how, taken individually, each one reproduces the characteristic aspects of the text which they illumine. They appear illumined in a vivid glow which make them the more impressive; and each glow is hued in colors of brilliant shading. That is to say that the melodies are extremely original; in fact, so original that at no other period of the consecrated seasons perhaps, such a spontaneous melodic flow is excelled. There is in the melodies of Advent a basic design, a dynamic tunefulness, a

directness of human accent which is unmistakable, irresistible and almost haunting. The solidity of their form is no less remarkable. Although they are free from following too closely an accepted canon of composition, although they trace without restraint their own contours, their line is strong, strong as the inevitable expression suggested by the words. Nothing is loosely knit, everything is tightly bound as a whole, as a sturdy mould of tone. In their balance freedom of invention finds itself at ease in an accepted frame. It is supreme melodic art. And because the spontaneous flow of these songs is so identical both in the text and in the melody, they will not easily be forgotten; a quality which endears them the more to the heart, whether one listens to them or sings them. Framing up, as it were, the Eucharist, the Introit and the Communion on Sundays in Advent evoke a warm sentiment towards the Mystery which renovates completely human experience. In their music so varied, there is but one impulse: the impulse of expectation. Yea, expectation of that which is assured to make everything new; and it runs unabated, while the rite of the Eucharist is reiterated.

THE TWO PROCESSIONALS OF THE Introit and the Communion are a sort of musical balance expressing respectively the greatness of the mystery of redemption re-enacted in us every year more and more consciously, and the joy prompted by the assurance that it is really so. Thus the melodies realize both in their form and in their design. A certain duality may be observed while comparing the sturdy Introits with the flexible and intimate Communions; it accentuates in a sort of binary form sternness and calm. This duality becomes more obvious, as it is maintained in the four Sundays of the season. When studied individually, the melodies betray immediately an unusual warmth of human sentiment; their lines, drawn with the freest hand, are spontaneous but self-possessed, bouncing by leaps but continuous. And while they are a most authentic Chant, they constitute a class in themselves, so much so that no resemblance with them will be found in the course of other seasons. A sure sign that the well of their inspiration is indeed very deep of filled with the purest water.

DURING ADVENT, THE SINGING OF the Alleluia is not interrupted as it will be during

Lent. That already is a hint to the musical spirit of the season. Advent is a time of preparation, and the mystery of redemption is not yet unfolded. It is by no means the long stage of penance, but some purification is in order to dispose the souls to the spirit of Christ's coming. And if the appropriate atmosphere of the season is an ardent expectation of the graces to come, it brings into itself a becoming restraint. But the Alleluia is regularly sung, as in the rest of the year; and it is a delicate evidence of the spiritual elation and the inner assurance which we must keep up while we expect the Saviour.

SUCH ARE THE MUSICAL AESTHETICS of Advent suggested by the Sacred Chant; and because of the supremacy of the latter, we have therein a sure directive for all musical planning during the season. Musical planning is not definitely liturgical because one uses Gregorian Chant; the latter must be presented as closely as circumstances permit, according to the plan which has been explained. Two aspects make up the musical symposium in Advent, namely sternness of expectation, confidence in the coming mystery. These two aspects should be retained in equal measure in the choice of melodies. It is an aesthetics of compensation, one aspect attenuating the possible excess of the other. To conform to this law in general, certain defects have to be avoided both in the selection of the program and in interpretation. Heavy pomposity would be especially ridiculous because it would distort the sternness of certain melodies. Some chants of the period are definitely stern; but there is no sense to turn sternness into futile pretense. On the other hand, songs of joy should have their definite accent while retaining a dimmed mellowness. Taste will lead to the desirable equilibrium; and whatever then the choice of melodies in making the program, even the most simple one will radiate the spirit of Advent.

IT IS IN THE CHOICE OF POLYPHONY in particular that the choirmaster must use a good judgment. As long as we retain in the Gregorian selections the two kinds of melodies previously mentioned, they will take care of themselves, unless negligent performance deforms their natural beauty. Polyphonic music in general is not so adequately adapted to the dual spirit of the season; and the choirmaster should use a critical eye before inserting

them in the midst of sacred melodies, lest he mar the whole of his program. In selecting polyphonic numbers, let aside for this season all pieces of an elaborate character. Shorter forms are to be preferred. Closeness of parts and compactness in phrase-writing will make a better combination with the Chant. If one should like to sing the Ordinary of the Mass in polyphonic style, let him choose rather one which has strength in the melodic content. Motets with light harmonization will do better. And in the singing of both, work for directness and simplicity of expression. Directness expresses the greatness of the mysteries of Advent, simplicity pervades them with joy and confidence. The choirmaster is warned that such a balance is by no means easy and may require much thought and research. The Chant will be the most secure guide, and it can be fully trusted because its setting is a perfect balance of the dual aspect of music in Advent. An essay of musical calendar is given in this issue, which embodies this principle; it may help the choir-director to solve his individual problems.

THE CALENDAR IS A PLAN, IT MUST be realized methodically. To that effect, the choir-director should make liturgical readings previous to his musical planning. From these readings he will acquire a much clearer picture of what the spirit pervading the season of Advent really means. Considering the scarcity of elementary books in the English tongue, let him adopt as a regular guidance the

Volume I of the Liturgical year by Dom Cabrol, O. S. B. It is short to read, simple to understand, scholarly without dryness, and very sober in its explanations. Then let him read regularly, week after week (we insist again on the importance of this advice), with the singers, the texts of the Missal, slowly and with an intelligent diction, that they may be disposed to enter the dual spirit in which they are to interpret the songs. And in the work of rehearsing, let the master insist on a spirit of fervor blended with hopeful joy.

The London *Catholic Herald* featured a series of five articles by Rev. Joseph Heald on "Liturgy in the Small Church." In Article 4, "Plainchant without Tears" we read: Our choirs and people will never begin to appreciate the chant so long as it is mixed up with modern music of an unsuitable character. Many a plainchant Mass has been ruined by the intrusion of a sentimental 'offertory piece' or by the wrong kind of accompaniment or voluntaries on the organ. *One might as well try to savour the delicacy of a fine vintage with one's mouth full of jam!*"

ORATE FRATRES

A Review Devoted to the Liturgical Apostolate

ITS first purpose is to foster an intelligent and whole-hearted participation in the liturgical life of the Church, which Pius X has called "the primary and indispensable source of the true Christian spirit." Secondly it also considers the liturgy in its literary, artistic, musical, social, educational and historical aspects.

From a Letter Signed by

His Eminence, Cardinal Gasparri

"The Holy Father is greatly pleased that St. John's Abbey is continuing the glorious tradition, and that there is emanating from this abbey an inspiration that tends to elevate the piety of the faithful by leading them back to the pure fountain of the sacred liturgy."

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LITURGICAL PRESS

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SUGGESTIONS FOR ADVENT



Our musical calendar for the season of Advent requires a definite study in order that it may be well evaluated. The Liber Usualis should be in the hands of the choir-director as he reads these pages, so that he may obtain a definite view of each and everyone of the melodies. From that observation, let him make then his

choice and plan his own program. We feel sure that the calendar will be a help to the musical plan of any choir, whatever may be local circumstances and difficulties.

Good planning is important, if the musical setting of each season is to reflect the spirit of the liturgy. Such planning of course will take into account the practical conditions in which a choir happens to be, and requires much experimentation to reach a good balance. Let us begin such experiment, not with the idea of presenting inaccessible ideals, but keeping in mind the realities of Church music. Let us make up a plan comprehensive enough to satisfy a well-trained and experienced choir, but not so discouraging that a deficient choir should not try to emulate it in part. The essential for any plan is that melodies appropriately selected may emphasize the spirit of the season. We know that the Gregorian setting is in this regard the most trustworthy guide; without neglecting a few polyphonic highlights. Our calendar, while mainly occupied with the Eucharist on Sunday, will provide information for other usual devotions.

"Some of the best hymns should be taught in connection with the festivals. Latin is no difficulty to small children. Children all love the music of the Church and not the twaddle substituted for it; and to children brought up on the liturgy it seems almost as strange to hear English hymns at Mass as it would to their elders to see the priest go to the altar in ordinary clothes."

The Eucharist

FIRST SUNDAY

Introit: Sung
 Gradual: First Part Sung
 Verse, Ps. Mode I, end. D2
 Alleluia: Vocalise from Second Sunday
 Verse, Ps. Mode I, end. D2
 Offertory: Ps. Mode II, end. D
 Addition of a motet from Calendar
 Selections
 Communion: Sung

SECOND SUNDAY

Introit: Ps. Mode I, end. D2
 Gradual: Ps. Mode I, end. D2
 Alleluia: Vocalise of the Second Sunday
 Verse Ps. Mode I, end. D2
 Offertory: Ps. Mode II, end. D
 Possibly add a motet from Calendar
 Selections
 Communion: Ps. Mode II, end. D

THIRD SUNDAY

Introit: Ps. Mode I, end. D2
 Gradual: First Part Sung
 Alleluia: Vocalise of Second Sunday
 Verse Ps. Mode I, end. D2
 Offertory: Ps. Mode II, end. D
 Possibly add motet from Calendar
 Selections
 Communion: Ps. Mode I, end. D2
 Add from *Caecilia*, November, p. 3
 Psalm Verses

FOURTH SUNDAY

Introit: Sung
 Gradual: Ps. Mode I, end. D2
 Alleluia: Vocalise of Second Sunday
 Verse Ps. Mode I, end. D2
 Offertory: Ps. Mode II, end. D
 Possibly add motet from Calendar
 Selections
 Communion: Sung

Ps.—Psalmody End.—Ending

ORDINARY OF THE MASS

Kyrie XI (Appendix) Sanctus XII Agnus XII

This plan, entirely based on sacred chant, should be explained, in order that its musical qualities and practical advantages may clearly appear.

1. The whole plan is set between two poles at the extreme ends of the season, in order to build up a musical frame: they are the first and the fourth Sundays. On these days the Introit and the Communio are entirely sung to express the duality of the spirit of Advent: On the first Sunday the "Ad to Levavi" and the "Dominus dabit Benignitatem," on the fourth Sunday the "Rorate Coeli" and the "Ecce Virgo Conspicit." We might call these four melodies the classic types.

2. To reinforce, two graduals (or their first part) were added. The gradual of the first Sunday is typical of the greatness of the mystery of redemption; the one of the third Sunday exemplifies the spirit of expectation. The lyricism of the first is stern and restrained, the lyricism of the latter dynamic and bright.

3. A single Alleluia is repeated throughout the four Sundays, the one ascribed to the second Sunday. Of the four, it is the most original; so original, that it is found at no other time in the year. It thus becomes representative of the period, a fact justified by the exceptional gracefulness of its motive. This rhythmic gem is by all standards the best expression of joy in Advent; the more even, when repeated on four successive Sundays. The integral singing of the corresponding verse is advised for the second Sunday; it is a worthy alternative to the vocalise itself, and in every way a priceless melody.

4. The other proper chants are to be set to psalmodic formulas; but their relative deficiency in substituting for the authentic melodies is compensated in a good measure by the singing of the Introit and the Communio on two Sundays. On the other hand, the psalmody of the Introit and the Communio on the second and third Sundays find a complement in the singing, on the second Sunday of the Alleluia-verse, on the third Sunday of the first part of the Gradual. Thus every Sunday has a high light preserving unity.

We may venture to say that the greater the idea to be expressed in true music, the greater the need of convention in the expression of it.

R. Terry

5. For the chants reduced to psalmody, two modal formulas have been selected to the exclusion of the others; this for aesthetics as well as for practical reasons. Two formulas are very easy to learn and to fix in the memory, especially when they are often repeated; and they give more musical unity to the general setting than would possibly an excessive variety. The selected formulas are from the first and second modes, intimately correlated in their own structure.

It may happen, it will even happen that more than one choir will not possess a sufficient Gregorian experience to attempt the whole plan. However, it seems feasible for many Convents, Seminaries, and Churches where musical resources are large and quite developed. As to the others, less fortunate, they can benefit from such a plan without putting into effect every part of it. The essential is to maintain in the best possible measure, the frame of the plan itself. Let the choir-director adapt the plan to the experience of his choir. He might give it a start this year, and bring it to completion in another year. If he should want an order of gradual approach, we would advise the following: (a) the Alleluia; (b) the first Introit and the first Communio; (c) the second Introit and the second Communio; (d) the Gradual of the first Sunday; (e) the Gradual of the Third Sunday. As melodies are gradually introduced, emphasize the genuine expression of the spirit of Advent. The acquaintance of the singers with sacred Chant will be faster and more gratifying if the director abandons temporarily a too technical approach, for the sake of the three following points: commenting with simplicity on the general sense of the melody as an illustration of the text; then vocalizing the song correctly and smoothly; at last working to bring out clearly the words within the melody itself, and showing incidentally how it expresses the true devotion during Advent.

Other Devotions



The music chosen for the Benediction of the Blessed Sacrament and other incidental services should be in agreement with that of the Eucharist. Therefore, one will expect the simplicity and the restraint becoming to the season, in order not to upset the beautiful balance planned in the Eucharistic music. Selections should also bring out both the joy of expect-

tation and the stern elation in our desire of the Saviour. Those mentioned in the calendar are far from approaching those ideals in an equal measure; they are offered from accessible sources as realizing more or less the qualities demanded. The choice is limited to scores for equal voices, adaptable for female voices. This is due to wartime conditions which deprive most of our choirs of their male singers. Needless to say, these conditions justify the choice of rather simple music, abandoning for a time more elaborate polyphonic scores. The polyphonic repertoire of the White List for Advent is lacking in variety; and few motets directly Eucharistic are to be found. For this reason, most of the Motets listed in this calendar refer to Mary, whose place in the expectation of the Saviour is well-understood by all. For the Benediction of the Blessed Sacrament, the offerings of the Calendar are limited to very simple and subdued *O Salutaris* and *Tantum Ergo*, which are becoming to the restraint of the season.

Polyphonic Selections



The Masses herewith reviewed are estimated without any reference to their Gloria or Credo, but only to the Kyrie, Sanctus, and Agnus Dei sung during Advent. All of them are taken from the editions of McLaughlin & Reilly, the publishers of *Caecilia*; they are designated by their number in the catalog. Most of them are suitable for two- or three-part singing, unless indicated otherwise.

A. Masses. For choirs with very limited resources, we offer two Masses of John Singenberger. Their simple form adapts them to the spirit of Advent and to the needs of singers as those mentioned. But be aware that they be sung very lightly and their phrasing made flexible; otherwise they are liable to sound mechanical.

No. 449. Easy Mass in D, built entirely on a single motive quite melodic with a good metric proportion in the phrase. It reflects a lovely sentiment.

No. 448. Mass of St. Anthony in C, built also on a unique fundamental motive throughout although somewhat heavier than the preceding, with a tendency to dryness. It needs a smooth phrasing and some liveliness in actual singing.

For choirs with medium resources: No. 508. Easy Mass in G, for two equal voices—M. Dore. This

composition, somewhat formal and lacking in freedom, is however, a good attempt to a simple polyphonic style without going into intricate writing. The imitations are simple, blending clearly into each other; the general effect is satisfactory. It sounds well and the melodic vein is warm. It requires a sustained phrasing.

For experienced choirs: No. 1217, Miss "Quotiescumque" in Honor Ss. Sacramenti—J. Alfred Schehl, Op. 39. A truly musical composition with original thematic material imbued with the modality of the Chant, and a rich polyphonic treatment. The whole is compact and moves with assurance. It is adapted for various combinations of choirs.

No. 1249, Missa in Honorem Reginae Pacis-Achille Bragers. Written by one who knows and loves the Chant, and imparts to a modern writing the qualities of fluency and shading in which the Chant is a master. Through simple and conservative contrapuntal writing, a very effective balance of parts is obtained. It requires large phrasing, and more extended range in the upper voices.

B. the Motets to Mary in Advent (they may be used in particular for the additional motet at the Offertory).

1. *Alma Redemptoris Mater*, No. 580, for two equal voices—Dr. F. Witt. An old standby of the Caecilien school and a good one. The style is lightly polyphonic with the two parts reacting to each other with a movement of their own. There is enough breadth in the phrase, and a growth in the structure throughout. In one or two places, vulgarity is almost near; but good phrasing will hide it.

2. *Ave Maria*. There are nine of them, and ample opportunity to choose from. We classify them according to the aspect of their expression, or (if you prefer) the way they feel on how *Ave Maria* should sound.

a. restrained polyphony:

No. 1169 for three equal voices—L. Sedlacek. A compact harmonic treatment, objective and not very original, but in solid form and prayerful.

b. imitation-style:

No. 413 for three equal voices—Sister Caecilia Clare, S. P. The plan is logical, the imitations make up a progressive sequence; though the final one of each section is lacking in purity. Sing without exaggerated dynamics.

No. 1135 for two equal voices — Sister Mary Cherubim, O. S. F., Op. 43. The phrasing is wider

and more fluent than the preceding; the form grows well, though on a conservative scale. The sentiment is lovely, and at times reaches for a climax.

c. elaborate polyphony:

No. 551 for S. S. A.—Dr. F. Witt. The form, more strictly vocal polyphony, is an example of fluency and balance. Imitations are adding both to the melodic line and to rhythmic movement, without impairing in any way the transparency of the harmony and the freshness of expression. Requires flexible singers and blending voices.

c. light and sketchy:

No. 896 for three equal voices in A.—Richard Keys Biggs.

No. 912 for three equal voices, No. 3 in F—Richard Keys Biggs. Both from the same composer, they are delicate flowers of Catholic art. They seek for radiating expression in the spirit of the Chant rather than newness of language. Both are lovely, but we prefer the No. 896 which possesses an unusual freshness in the melodic motive, sustained discreetly by simple and definite harmonies.

d. free melodic style:

No. 683 for three equal voices—Melchoire Mauro-Cottone. There is a certain affectation in the gracious initial motive, and none too much harmonic strength (as it is often the case with this composer); but the ensemble, short and flowing, is enhancing and not lacking in loveliness. Requires pure and blending voices.

No. 994 for two equal voices—D. L. Perosi. Easy and loosely knit composition, abandoning solid writing for superficial expression. A good choir, flexible and alert, will make up for that and bring out otherwise the real music which is left; and there is some in the inspiration of the piece.

No. 811 for three equal voices—P. Piel. There is a fluttering quality in this piece which is pleasant, though strength is lacking throughout. The imitations are somewhat artificial, but they are redeemed by loveliness of melody. To be sung lightly.

C. *To the Blessed Sacrament.*

No. 1111, O Salutaris in F, for two equal voices—L. Botazzo, Op. 161, No. 21. Typical of many compositions of the author, which are neither definitely harmonic nor polyphonic. The melodic vein is gracious, not always pure. Transparent and easy to sing.

No. 1109, Tantum Ergo, unison in G—Jos. J. McGrath, Op. 21, No. 6a. One of those rare melodies which could become an excellent type for congrega-

tional singing: melodic simplicity is expressed in a very distinguished line. Highly recommended.

No. 929, Tantum Ergo in A, S. S. A.—Emil Kuntz, M. S. C. Nothing exceptional as writing, but commendable for the light-footed movement of the parts. Quite fitting if sung rather rapidly and without pronounced rhythmic accentuation.

SACRED TEXTS FOR SACRED SONGS

(Continued from page 2)

series of liturgical texts, hoping that they will receive a new welcome. They will have henceforth in our monthly review, the first place due to the words of the Holy Spirit which are meanwhile the words of our sacred songs. We would advise our readers not only to glance at them when they open their issue, but to read them slowly with a meditative mind, in quest of inspiration for the musical activities of the season. Then, choir-directors might take them along to their rehearsals, to arouse the devout response of the singers. Let us remember that they are as "penetrating as a sword" and that their efficacy is the "vividness of the grace of God Himself."

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THE EDITOR WRITES



It would be very foolish for an Editor to crown himself with laurels when he looks over a completed period of his editorship. It is a sensible thing for the Editor of *Caecilia* to be grateful. Thus he begins the second year of his work with an open expression of gratitude: gratitude to God for having blessed him with a constant inspiration in a work which had no dull moments; gratitude to the increasing number of friends that *Caecilia* is making every day; gratitude for the very few obstacles that our plans have met with. When the balance is made, there is much more to thank for than should have been normally expected. This is not saying that the *Caecilia* had just a grand sailing on the waters of a smooth ocean; for the boat has just been launched, and is not very far from shore. And though she seems to take well to the sea, she has a long journey before her. *Caecilia* has succeeded (so we think) to get a little closer to our present problems, while remaining loyal to its long tradition; but it has only outlined a few of the many plans designed for its future. At any rate, the Editor is very conscious that his putting together every month the pieces of *Caecilia* was a real contribution to the restoration of sacred music in America. He offers his most sincere thanks to all readers, knowing that their mission and their problems were the stimulus of his inspiration.

A GLANCE AT THE CONTENTS OF THE issues of the past year brings out very clearly what could be called the message of *Caecilia* during the year 1941-1942. It may be an advantage to all that it be summarized again. 1. Sacred music has a definite function to play in the whole Christian economy; and though it has no natural place in the theological frame of the Church, it permeates the very structure of the life of the Christian Community. The function of sacred music is so imbedded in Christianity itself, that both the clergy and the religious orders ought

to become more conscious of its importance. It is no secret for anyone that modern asceticism has completely overlooked the importance of sacred music, and in this has belied the not to be doubted tradition of the Church. The latter may be vindicated by theological analysis, still more obviously by sacred history, and by our unexcelled musical treasures. It has now become a matter of urging necessity that leadership in this matter be assumed by all those whose mission is to be the leaders; and further delay may endanger much the ultimate results of Catholic action. 2. The soul of Christendom has been singing since she was born; it is only in later times that she became silent and dull. In early times, and quite late down in the middle ages, the Christian world was literally covered in all lands with sanctuaries vying with each other in the singing of the praises of God and in the radiant celebration of the Eucharist. In our time, the praises of God resound only in widely scattered oasis, and the Eucharist is celebrated in rapid series which must overlap without delay. It is hardly necessary to point out that unless a true resurrection is accomplished, the survival of Christian spirit is endangered. To arise from musical lethargy, Christians need only to return with a sense of sincere appreciation to the sources which they leave unexplored. Sacred music is there in all its fascinating beauty, ready to express again the fervor of Christendom in its communitarian worship. 3. To make these fundamental ideas immediately practical, *Caecilia* is launching a national campaign for the celebration of the High Mass on Low Sunday, 1943. We have been reasoning enough about the restoration of liturgical music; why should we not give it a fair chance, all of us and on the same day? Then we may experience what has been claimed so often, namely, that Sacred Chant is the unequivocal voice of the Catholic community. Let no inveterate routine, no unfair prejudice, no local custom, prevail against this simple project. Let us rather heed to the stern warnings of wartime, and atone for a negligence which is truly one of the saddest in the history of dear Mother Church. Let this attempt be the privilege and the glory of the church of America, which has given in the past so many examples of far-sightedness and courageous initiative.

AT THE BEGINNING OF THIS ANNUAL series, an Editor naturally should hope for a larger circulation. This writer, speaking straight forward to the fair mind of all readers of *Caecilia*, pleads for their zeal in propagating the review. The ambition of *Caecilia* is to support itself; and this ambition is reasonable. The need for periodicals as ours is almost inexhaustible. We have not reached by any means the point where the supply is greater than the demand; and the field of sacred music is hardly trodden throughout the country. It should not be difficult, as the quality of the magazine grows, for an increased number of subscribers to solve the financial problem of its publication. A publication which the Editor indeed would like to improve month after month. His plans are many, and need only to be unfolded; but he knows now by a year's experience that more than once they have to be forestalled, if they cannot be paid for. Thus, we once more press all subscribers to take an interest and to spread the review. Let everyone examine himself in regard to the appeal of last spring for new subscribers. While we heartily thank those who brought in a new follower, we remind others that their making a new reader will be a great help to the progress of *Caecilia*. And if one is a sincere reader, he will want someone to enjoy the benefits which he himself enjoys. We trust in the inner growth of *Caecilia* through its readers. It is in agreement with the evangelical law of the mustard seed; and if our readers are devoted friends of their magazine, it cannot and will not fail.

THE EDITOR HAS ANOTHER WISH. HE does not like to feel as a boss behind a desk, but would enjoy chatting with a crowd of friends. In more serious words, it means that he would like to get more and more into personal contact with the readers. The main reason is that he feels inadequate to diagnose the pulse of the movement of sacred music, if he has but little opportunity to hear it. There is not such a thing as the common reader. The readers of *Caecilia* are people of varied vocations, of very different musical background, of manifold abilities; and each one, in his artistic profession, faces a problem which is unique. Whether he comes from the treeless plains of Dakota, or the lakeshore of Wisconsin; whether he is stationed in the settled East or in the moving West, he contributes to a common and universal experience of which our individual activities

are only a part. The question of sacred music will be solved only by the exchange of all partial efforts and their meeting into a unified action. An Editor has no other reason of writing than to promote this wide acquaintance; and to this end, he must know his readers. Let all feel at ease to write to our office, knowing that this office is open to all, and is friendly. We are interested to get acquainted with those who read the pages of this monthly review, to lend a sympathetic ear to their problems and difficulties, to learn by their experiments, and occasionally to offer a helping hand. There are many things of interest that readers may write about: their person and their work, their ideas and even their prejudices; their choir and its activities, their programs and their celebrations. Such information as given to *Caecilia* may be a satisfaction to the sender; it will surely be a contribution to the general apostolate of sacred music. The Editor is hoping this year for a widening circle of friends, visiting regularly by their writings the open house of his Office. However, let all correspondents remember that there are limits to the publicity which can be given to everyone. A magazine has a limit in its regular output which cannot easily be overstepped; and it is hardly possible to give at all times and to everyone the space which might be desired. Let us be more sensible than sensitive, and realize that it should be left to the discretion of the Editor to include individual communications in the measure in which they fit the general purpose. For practical reasons, it is imperative that all information would reach the Editorial Office by the 10th of each month, which is to be considered as the deadline.

(Continued on Page 26)

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**HIGHLAND *
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Ave Maria.

Dr. Fr. Witt.

Andante.

SOP. I. A - ve Ma - ri - a, grá-ti-a

SOP. II. A - ve Ma - ri - a, grá-ti-a ple - na, grá-

ALTO. A - ve Ma - ri - a,

ORG. *mf* *p*

The first system of the musical score includes vocal parts for Soprano I, Soprano II, and Alto, and an Organ part. The tempo is marked 'Andante'. The vocal lines begin with the lyrics 'A - ve Ma - ri - a, grá-ti-a'. The organ part provides accompaniment with dynamics *mf* and *p*.

ple - na, Dó - mi-nus te - cum, Dó - mi-nus te - cum,

ti-a ple - na, Dó - mi-nus te - cum, Dó - mi-nus

grá-ti-a ple - na, Dó - mi-nus te - cum,

The second system continues the vocal and organ parts. The lyrics continue: 'ple - na, Dó - mi-nus te - cum, Dó - mi-nus te - cum, ti-a ple - na, Dó - mi-nus te - cum, Dó - mi-nus grá-ti-a ple - na, Dó - mi-nus te - cum,'. The organ part continues with accompaniment.

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SOLO.

be - ne - dí - - - cta tu in mu - li - é - - - - ri -

SOLO.

tecum, bene - dí - - - cta tu in mu - li - é - - - - ri -

SOLO. *ten.*

be - ne - dí - - - cta tu in mu - li - é - - - - ri -

bus, et be - ne - dí - ctus fru - ctus ven - tris

bus, et be - - - ne - dí - ctus fru - ctus ven - tris tu -

bus, et be - ne - dí - ctus fru - ctus ven - tris

Adagio molto.

tu - i, Je - - - sus, Je - - - sus.

- i, Je - - - sus, Je - - - sus.

tu - i, Je - - - sus, Je - - - sus.

pp

San - cta Ma - ri - a, Ma - ter
San - cta Ma - ri - a, Ma - ter De - i,
San - cta Ma - ri - a, Ma - ter

De - i, o - ra pro no - bis pec-ca - tó - ri - bus
o - ra pro no - bis pec-ca - tó - ri - bus
De - i, o - ra pro no - bis pec-ca - tó - ri - bus

Man.

bus nunc, nunc, et in ho-ra mor-tis no - strae. A - - men.
nunc, nunc, et in ho-ra mor-tis no - strae. A - - men.
nunc, nunc, et in ho-ra mor-tis no - strae. A - - men.

Man.

a tempo

O-ra pro no - bis pec-ca - tó - ri - bus nunc,

a tempo

O - ra pro no - - - bis pec-ca-tó - ri - bus, pec-ca-tó - ri - bus

a tempo

O-ra pro no - bis pec-ca-tó - ri - bus, pec-ca-tó - ri - bus

dim.

nunc, et in ho-ra mor - tis no - strae. A -

f *ff* *p* *dim.* *rit.*

nunc, nunc, et in ho - ra mor - tis no - strae. A -

f *ff* *p* *dim.* *rit.*

nunc, nunc, et in ho-ra mor - tis no - strae. A -

Tempo I.

men, A - men, A - men, A - men.

men, A - men, A - men, A - men.

men, A - men, A - men, A - men.

P *Tempo I.* *rit.* *rit.*

Alma Redemptoris Mater.

Dr. Fr. WITT.

Andante.

p

I. Al - ma Re-dem-ptó-ris Ma - ter quae pér - vi - a

p

II. Al - ma Re-dem-ptó-ris Ma - ter,

ORG. *p* Soft stops.

Man.

coe - li por - ta ma - nes, et stel - -

quae pér - vi - a coe - li por - ta ma - nes, et

- la ma - - - ris, *ff* suc - cúr - re ca -
 stel - la ma - - - ris, *ff* suc - cúr - re ca -

Ped.

dén - ti, *dim e rit.* súr - - ge - re qui cu - rat pó - - pu -
 dén - ti, *dim e rit.* súr - - ge - re qui cu - rat pó - pu -

rit.

a tempo lo: tu, quae ge - nu - í - sti, Na - tú - ra mi - rañ - -
a tempo lo: tu, quae ge - nu - í - sti, Na - tú - ra mi -

a tempo
Man.

- te, tu - um san - ctum Ge - ni - tó - -
rán - te, tu - um san - ctum Ge - - ni - tó - -

Ped.

- rem, Vir - go pri - us ac po - sté - ri - us, Ga - bri -
rem, Vir - go pri - us ac po - sté - ri - us,

dolce.

pp

Man.

é - lis ab o - re su - mens il - lud
Ga - bri - e - lis ab o - re

A - ve, pec - ca - tó - rum mi -
 su-mens il - lud A - ve, pec - ca - tó - rum

se - ré - - - re, mi - se - ré - re.
 mi - se - ré - - re, mi - se - ré - - re.

pp
pp
pp
 Ped.

In Adventu. V. Angelus Dómini nuntiávit Ma - ri - ae.
 R. Et concépit de Spíritu san - cto.
A primis Vesperis V. Post partum Virgo invioláta perman - sí - sti. A - men
Nativitatis et deinceps: R. Dei Génitrix intercède pro no - bis.

GOOD READING, FOUNDATION OF GOOD SINGING

By Paul Callens, S. J.

CHOIR DIRECTORS ARE OFTEN REMINDED of the importance of acquainting their singers with the meaning of the Latin text. A very useful piece of advice, and a service greatly appreciated by the singers themselves. They are also urged to adopt a uniform pronunciation of Latin. Indeed, any one with the least understanding of the nature of sound, ought to realize that no artistic and effective rendition is possible where each individual singer is allowed to pronounce the text as he pleases. Bring together the best singers of your conservatories and schools of music, unless the group is trained by means of careful and painstaking exercises to utter each sound with the most exact uniformity, the result will be disappointing.

We still have choirmasters who look upon any attempt at introducing the Roman pronunciation of Latin as an abuse of authority on the part of Rome, an unwarranted meddling in matters of no consequence. To an artist, this pronunciation recommends itself and has no need of Papal approval to win acceptance. All over the country, university choirs are reviving the treasures of our music, and invariably the Roman pronunciation is used by Protestants and Catholics alike. As to the Sacred Chant, an artistic rendition of it seems hardly possible in any but the Roman pronunciation. In all parts of the country, we may now hear commendable renditions of that "perfect art," and yet, we suspect that in cases where perfection is not attained, the source of the trouble may be found in an imperfect treatment of the Latin text.

TO DO JUSTICE TO THE LATIN TEXT, it is not enough to give each vowel its pure Italian sound; it is not enough to pronounce the consonants "Romano Modo"; if rhythm is lacking, the rendition can be very imperfect and inartistic. Each language has its own distinctive rhythm: the rhythm of English is different from the rhythm of French. To transfer the rhythm of one to the other produces barbarous results. Now, this is precisely what is done by many would-be Latin readers. Although they make an attempt to give the vowels their pure Italian sounds, they pay no attention whatever to the rhythm of the language, and, as a consequence, their reading of Latin often sounds strangely akin to English. Indeed, it is

not common to meet people objecting to the Roman pronunciation of Latin because it sounds foreign! Yes, it sounds foreign, for the simple reason that it is foreign. What would we think of an Englishman, for example, speaking French in such a way that it didn't sound foreign to an Englishman's ears?

THE REAL DIFFICULTY IS TO GIVE IN writing an instruction on Rhythm. The living voice of the teacher is needed to do this. Another, and for the present, insurmountable difficulty is to give an idea of rhythm that will satisfy everybody. Unfortunately, learned scholars are not agreed on the nature of Latin Rhythm. How convenient it would be simply to apply to the reading of our Latin text what we have learned about the rhythm of Gregorian melodies, and to treat the text exactly as if it were a syllabic chant! Then we would always have our well defined groupings of syllables; an agreeable mixture of binary and ternary rhythms would result. For example, in the versicle "Panem de coelo," we would have a pleasing succession of groups of two's and three's.

Pá|nem de|còe|lo|praè|stítis|ti|é|is

Óm|ne|de|lèctamén|tum|in|se|habén|tem.

The voice, having the unfailing support of a well marked ictus would move along freely, securely, orderly, rhythmically. There would be no reason to stumble over a text; on the contrary, the reader would acquire a poise and confidence which is the product of a well defined rhythm.

But our learned scholars object: "There is no ground, they say, for your hypothesis. You cannot transfer to spoken prose the rhythm of song."

Scholars must be right. There are, however, some facts on which all must agree. Whether chanted or read, a Latin sentence must have its rhythm. The rhythm of a Latin prayer does not change as soon as it is chanted. Gregorian Chant does not destroy the rhythm of the Latin language; on the contrary, it

THE SACRED CONGREGATION OF Rites reminded all in a recent decree that funeral Masses are not to be celebrated as Low Masses, but must be sung, except in the case of poor persons unable to pay ordinary fee.

serves to enhance its beauty, a fact which suggests a reason why Gregorian melodies set to English words lose so much of their smoothness and perfection.

LET US NOW SUPPOSE THAT THE director wishes to teach his choir the Psalm Laudate Dominum, so often sung (and very badly) after Benediction. Having reminded his singers that in Latin each syllable is approximately of the same value, and that the Latin accent is high in pitch, short in duration and light in weight, he would do well to group together words of the same type, spondaic words like: omnes, gentes, eum, super, manet; let him pronounce these words and have the singers pronounce them after him, lifting the voice on the accented syllable, and allowing it to rest very lightly on the last syllable. Let him do the same with dactylic words, such as Dominum, populi, quoniam, veritas. Let him repeat this until it is felt by the singers that the Latin accent really has power to give unity and cohesion to the group of syllables, that it is indeed the life of the word, the "anima vocis." Then, let him join two words together: Omnes gentes, veritas Domini, etc. . . . In linking two words together a very important point must be noticed: the last syllable of the first word must be very slightly prolonged in order that we may perceive a clear distinction between the words. Quintilian calls this lengthening "tempus Latens," a lengthening so slight that it is hardly noticeable, hidden as it were; and yet it must be there if speech is to be clearly understood.

THE ROMAN GRAMMARIAN REMARKS that when we say "non turpe duceres," a slight pause "mora," is made between the last word and the one preceding it, so that the syllable "pe" of "turpe" is somewhat lengthened. "Paululum enim morae damus inter ultimum ac proximum verbum, et "turpe" illud intervallo quodam producimus." The mere endeavor to soften this last syllable will certainly produce the effect of length demanded by Quintilian.

It must be clearly understood that in a Latin word, the last syllable is the long syllable, not the accented one. A careful singer (or reader) will not only clearly articulate each final syllable, but he will also lengthen it sufficiently to allow the ear to perceive the separate words.

If singers are careful to lift the accents, to soften the last syllables, and to give each syllable approximately the same value, their chanting of the text will be clear and smooth. It will be rhythmical. If besides,

they are made to discern in each phrase a word which requires special emphasis, and skilfully make that word stand out from the rest, they shall begin to chant with expression and rhetorical effectiveness.

Is it too much to demand of singers that they always prepare the text with such painstaking thoroughness? I do not think so, considering the meaning and importance of the text in Sacred Liturgy. Practice will also greatly simplify the process. The eye can be trained to foresee secondary accents, pauses and emphatic words with great speed and accuracy.

From this it would seem that the art of reading is the foundation of all beautiful singing of the Chant, that a competent teacher of Gregorian Chant must also be a master in the art of reading, that, if he does his duty as a singing teacher, he cannot fail to form good readers.

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LOOKING BACK SEVENTY - SIX YEARS

By Gregory Hugle, O. S. B.

Preliminary Note—The following reminiscences and musical impressions have been compiled to meet a request of the new editor of *Caecilia*, the Reverend Dom Ermin Vitry, O. S. B., "Now that you are not so directly any longer in the public eye (he writes), such memories could never be accused of vanity, and we could learn much by the lessons of your edifying apostolate." In a subsequent letter the same author writes: "The modern mind exaggerates its outlook always towards the future and neglects the lessons of the past. Those (lessons) that you are able to give in the review will be very appreciated." It is out of gratitude towards the new editor who so graciously relieved an aged confrere that we try to comply with his request.

Looking back over a span of seventy-six years, we have every reason to proclaim God's wonderful mercies. Seen on the surface it might be plausible to say it was "the Iron Chancellor, Prince Bismarck" who drove Dom Gregory Hügle out of Germany and chased him over the Atlantic, but there is a Divine Providence that reaches from one end of the world to the other and arranges everything sweetly. It may be well to begin our humble story with a bird's eye view of the territory of our sojourning; it comprises Germany, Austria, Switzerland, and our own America; we prefix to each group the corresponding date:

1866-1878—in Lellwangen, Archduchy of Baden, near the borders of the Lake of Constance (Bodensee).

1878-1880—in Mehrerau, Royal College connected with the Cistercian Abbey, near the city of Bregenz, Vorarlberg.

1880-1885—in Engelberg, Canton Unterwalden, Switzerland, in the college connected with the Benedictine Abbey.

1885-1938—in Conception Abbey, in the northwest corner of Missouri, founded by Engelberg Abbey in 1873.

1938 till now in Maryville, Mo., as chaplain of the St. Francis Hospital.

IN GERMANY (1866-1878)

Native Town—Lellwangen, a most insignificant and out-of-the-way town is nestled near the top of the

highest hill, some 600 feet above the Lake of Constance. The name "Hüggle" means a dweller on the hills, and in the days of yore, no doubt, included all the people that lived scattered throughout those hills. From the top of those hills you are privileged to see a world of beauty. Toward the distant south you behold an unbroken wreath of ice and snow; with tourist folder in hand you are in a position to name about fifty peaks of these Tyrolese and Swiss Alps. In front of this Sierra are placed the fruitful slopes and fields of the Swiss Cantons Sanct Gallen, Thurgau, and Aargau. In the far east, rushing down from the glaciers, the youthful river Rhine is seen rolling his waters into the largest lake of Germany. This lake is the creation of the river Rhine, and significantly called "Bodensee" which means "river-lake"; the Greek word "potamos" having received a few Teutonic twists. A silver band of water, formed by lake and river, separates Switzerland from Germany.

Historic Background—When the war lord Julius Caesar, fifty years before Christ, came across the Alps, he was happy to establish military stations along the lake. Even today souvenirs of the military activities can be seen in the form of milestones, arches, bridges, roads, towers and the like. The names of the Roman outposts have likewise remained to the present day in such forms as Constantia, Romanshorn, Arbona, Brigantium, etc. We may picture to ourselves Julius Caesar, riding down the lake in some rude military barge, viewing Alemannia at his right, Helvetia at his left, and Gallia soon to loom up in front of him. But military glory did not last forever; new invaders came; they were men of peace; their weapon was the Cross of Christ and their message was the glad tidings of the Holy Gospel. The Sons of Saint Benedict must have fallen in love with the beauty of this country; the musical tourist is thrilled when the Abbey of Saint Gall is pointed out to him, and again when he beholds the massive structure of the Abbey Reichenau, where the Blessed Hermanus Contractus wrote the *Salve Regina* and the *Alma Redemptoris Mater*. Roundabout the lake and along the river other monuments came to rise that bespeak the apostolic zeal of the Irish Missionaries: Pirmin, Fridolin, Fintan, Columban, Gallus and Magnus.

Earliest Musical Impressions—Our first recollections of church music are closely connected with the Hymnal of Constance. Holy Week, Corpus Christi, and Vesper services left a certain stamp on our boyhood memory. All these services were conducted in the German language. At the Tenebrae of the Holy Week the parish priest sang the first Lamentation; the school teacher, the second; a leading tenor or bass, the third. There was an atmosphere of sacred awe. We children looked at the figure of "Christ in Misery"; we watched the vanishing of the lights, and listened to the singing of mournful hymns. During the entire Corpus Christi Octave all the parishioners were in great excitement lest they should be late for the Eucharistic evening devotions. The enthusiasm was indescribable when the entire congregation sang the *Lauda Sion* in the German setting: "Deinem Heiland, deinem Lehrer." Church music critics have sometimes condemned the melody, but when you hear the simple, untrained country people pour forth their love with the fervor of living faith, you have a chance to learn an important lesson. Vesper services proved to be a great attraction for young and old. No one felt ashamed to carry the fair-sized "Konstanzer-Gesangbuch" to church; the congregation would sing the psalms and hymns alternately with the choir. Strange to say no distinct recollections remain of High Mass; it seems that the occupation as altar boy interfered; a more probable reason may lie in the fact that part-music failed to imprint itself on the memory. The village of Lellwangen never had a priest of its own; the parish priest resided in Geggenshausen, in a neighboring, deeper valley. From time immemorial the Benedictine monks of Saint Blase Abbey, in the Black Forest, had taken care of this outlying district. The name Geggenshausen means "House of the Decanus," i. e., dean of the mission district. The Napoleonic wars had suppressed nearly all monasteries and the bishops had to provide the best way they could.

Diocese of Constance—It is almost unbelievable that a diocese ever should assume proportions as did the Diocese of Constance. Its first beginnings date back to A. D. 517. The limits of the diocese were fixed during the seventh century; they included much of southern Germany and almost all of Switzerland. In the year 1436 the diocese had 17,060 priests, about half of whom were monks; 1760 parishes, 350 monasteries and convents. The decline began with the Protestant Reformation. In 1750 the diocese still

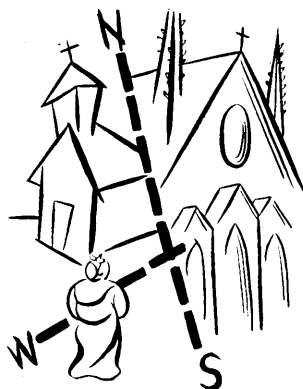
numbered 3774 secular priests, 2764 monks, 3147 nuns, and a Catholic population of 891,948. A complete remodeling of dioceses followed in the wake of the Napoleonic wars. In 1821 Pope Pius VII dissolved the diocese of Constance; the Archdiocese of Freiburg, im Breisgau became its legitimate successor. The Catholic Encyclopedia gives an interesting account of the Oecumenical Council held at Constance, 1414 to 1418 A. D.

Rhythm and Melody—Before leaving Germany for Austria a word must be said on the good old style of developing the sense of rhythm. Winter was a season of special activities; there was music from morning till night; it was the kind of music which boys like; it was purely rhythmical. The thrashing of rye and corn (by corn is meant the bearded wheat) began as soon as the mountain valley had put on its garb of snow. From early morning till late in the evening the heavy deal-planks of the thrashing floors resounded throughout the town. At first the music went on in three-quarter time, but gradually it increased to double rhythm, when all available forces had finished the chores. We little fellows stood by, watching and beating time, but alas—we had to go to school. Besides, no one would permit us to seize a flail and join in the orchestra. "You're too young; you're going to spoil the music" was the standard answer. And well they said so, because to fall from rhythm was a public disgrace; wait till next Sunday, and rival thrashers will rub it into you: "Shame on you for falling flat in the rhythmic tournament." Our present generation has lost contact with this art of elementary simplicity nor is it willing to believe that simple mountain people for hundreds of years enjoyed it as real winter sport.

While the men-folks made the village resound with the echo of their flails, the women-folks kept the spinning wheels a-whirring from morning till nightfall. Hemp and flax were hoisted on the ornamented poles of the old-time, richly-carved spinning wheels, heirlooms of days long gone by. To produce a very even and strong yarn was the prime aim of every spinner. The services of the children were required to transfer the yarn from the spool to the reel. "Spinning time was singing time." Luckily we had an excellent leader in singing, in story-telling, and in praying. Day after day the hymns of Advent and Christmas, Lent and Easter, of the Blessed Virgin and the Saints were repeated; they were interspersed with the songs of the fatherland and the songs learned in school.

(Continued on Page 31)

HERE THERE EVERYWHERE



ON SEPTEMBER 17, Rev. Vincent C. Donovan, O. P., celebrated solemnly his silver Jubilee of Ordination to the priesthood in the Church of St. Vincent Ferrer in New York City. The occasion brought together people of all walks of life who in a way or the other have benefited of the influence of this illustrious

Dominican Friar. When we say illustrious we have not in mind the passing glories of worldly prominence, but the remarkable career of the Jubilarian. Generously aware of the needs of the apostolate of his time as the sons of St. Dominic are while preserving the solid strength of traditional culture, Father Donovan has had an incredibly varied experience, in many lands and among many people. Sacred music did not leave his mind indifferent; and he is particularly known to us as the faithful lecturer and adviser of the Pius X School of Liturgical Music. *Caecilia* is happy to congratulate him and to wish him the joys of a long and fruitful apostolate.

FATHER EDGAR BOYLE, EN ROUTE TO the third national liturgical conference held this year at St. Meinrad, stopped at St. Louis to give an informal lecture on sacred music to the priests of the Archdiocese on the day of their monthly recollection at Kenrick Seminary. He poured into them the fruit of his now long experience and his abundant wit. But we would vouch that through his enviable humor, he dispensed more than one hidden lesson. Sometimes it is more beneficial than a formal teaching. Everyone was delighted, and went home regarding the business of sacred music with a more sympathetic eye.

ST. AMBROSE COLLEGE AT DAVENPORT, Iowa, gave a summer concert on July 24. The program was divided up between sacred and secular music selections. This college deserves mention because it is one of the few among Catholic colleges which is fully awake to the fact that music is necessary to the cultural balance of a college program. It

was also a pleasant surprise to read in the program that several nuns were the soloists in the presentation of piano selections. One likes to think that religious humility can be compatible with even public appearance. Professor Robert Henried directed the performance.

THE COLLEGE OF VILLANOVA (PA.), that old center of solid Catholic culture, has just celebrated its centennial with a pontifical Mass of Thanksgiving. And the musical program was perfectly liturgical:

	ProceSSIONAL	
Ecce Sacerdos Magnus.....		Reyl
	ProPER	
Mass in Honor of the Holy Ghost.....		Liber Usualis
	OrdINARY	
Missa in Honorem Sanctae Familiae.....		Singenberger
	Offertory Motet	
Jubilate Deo.....		Singenberger
	RecessionAL	
Magne Pater Augustine.....		Thunder

THE NOTRE-DAME HIGH SCHOOL OF Quincy, Ill., had also a musical program on the occasion of its seventy-fifth anniversary which we are pleased to acknowledge, because it is another proof that the desire to have good liturgical music is gradually awakening everywhere.

Ecce Sacerdos.....		Rev. L. Bonvin
	ProPER	
Fifteenth Sunday after Pentecost		
Recto Tono.....		Boys' Choir
Missa Brevis.....		N. Montani
Insert at the Offertory:		
Jubilate Deo.....		John Singenberger
	After Mass	
This Is the Day Which the		
Lord Hath Made.....		M. G. Hornback
RecessionAL.....		J. Rodenkirchen

"We must become new bards, new Orpheuses—inspiring, invigorating, ennobling and consoling. In this way we can help the attainment of the grand immediate objective: Victory."

THE SCHOOLS OF NURSING OF SAN Francisco are decidedly on the front line in their desire to make sacred music an integral part of their life. Besides their contributions which were mentioned in preceding issues, there came now on September 27, at St. Mary's Cathedral, their singing the Mass on the occasion of their seventh annual Council. Father Boyle who has much encouraged their efforts directed the choir drawn from the three schools of St. Joseph, St. Mary's, and Mary's Help Hospitals.

THE RED MASS CELEBRATED IN SAN Francisco as the revival of the old custom for the opening of the judicial year, was a brilliant gathering of the Guild of Catholic lawyers. They were joined by many non-Catholic confreres. The priests-choir was gracious enough to take charge of the musical program. Thus the members of Guild received the true idea of what sacred music stands for from the ordained leaders of the Church. It must have been as edifying as it was spectacular.

NOVA SCOTIA MAY LOOK VERY remote to our urbanized minds; but there also the seed grows, as may be seen by the account that the Sisters of St. Martha at Antigonish give of their musical activity:

"Some of the readers of *Caecilia* may be interested to know that the Gregorian Chant is becoming quite successfully established in these parts of Nova Scotia. Of course we are only beginning but nevertheless results are already recognizable. For the past several years classes in Gregorian Chant have formed part of the studies of our Novitiate Sisters. These studies are given by Sisters who are trained for this work at the Pius X School of Liturgical Music in New York City. This year a special course in Gregorian Chant was given at the Mother House when all the Sisters engaged in teaching music and directing choirs were able to do more intensive work in Chant. This course was given by Rev. Dominic Keller, O. S. B., of St. John's Abbey, Collegeville, Minnesota. We consider ourselves highly privileged to have had such an experienced and dynamic professor. Although the course was short, it achieved its purpose by enkindling, in those who are in a position to spread it throughout the schools and choirs under their direction, a great deal of interest, enthusiasm, and genuine appreciation for the Music of Holy Church. As a fitting close, High Mass was sung in the Chapel of the Mother

House by our Reverend Chaplain. The Gregorian Proper of the Fifteenth Sunday after Pentecost was rendered by the choir of teachers and the Ordinary of Mass IV was sung congregationally. In the evening we sang Compline for the first time and we hope to have it replace the usual votive Vespers of the Blessed Virgin that we sang on Sundays heretofore."

The efforts of these Sisters are both well-directed and well-organized. Their aims are truly liturgical, and they unite firmly together in order to reach them.

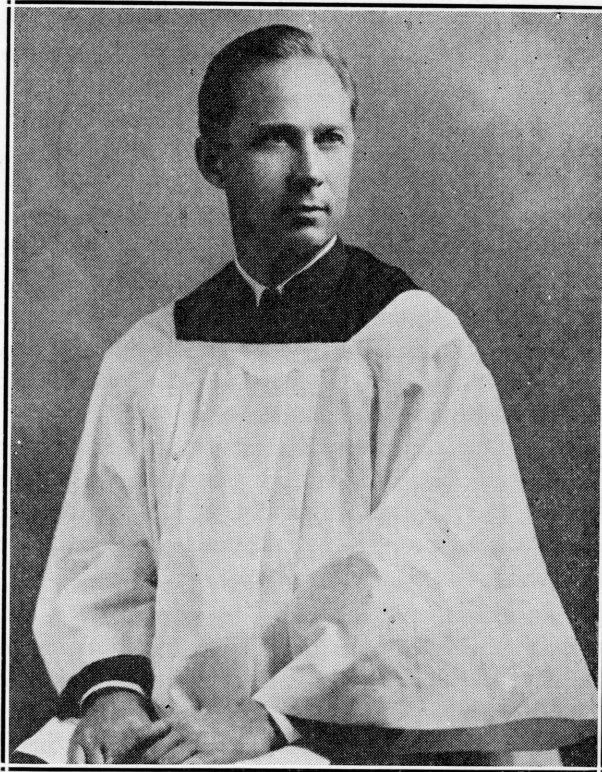
THE EDITOR WRITES

(Continued from page 12)

MORE THAN HE WELCOMES USEFUL information, the Editor wants personal contacts. Such contacts are apt to promote the union of all workers who will meet in spirit through *Caecilia* as through a house of hospitality. Moreover, nothing exceeds personal understanding for enlarging the scope and the vitality of a review. We are very conscious of the inspiration which arises in the work of publication as we happily come to know some of our readers; and more than once we are indebted to them for the ideas which we promote in these pages. At last, how are we ever going to organize a movement of restoration on a scale truly national, if we do not come to meet each other? The more desirable such meeting is when one admits (and we should) how musical people are easily oversensitive about their fellow workers. May *Caecilia* promote a brotherly spirit in the work of sacred music, and bring together into a national union those who often are as separated in spirit as they are living far from each other.

THE SEASON OF ADVENT IS, OF ALL liturgical seasons, perhaps the most symbolical. One can hardly enter it in the spirit of the Church without feeling himself more hopeful, more desirous of progress, more interested in life, more determined to rise, more refreshed by a surging joy. It is with the same sentiments that the Editor resumes his pen at the beginning of the second year of his stewardship. He hopes for a much wider circulation, he will endeavor to be more efficient in his work, he will seek incessantly for the treasures of sacred music, he will help the readers to seek after them, he will keep intact the joy of sacred art against the inroads of our somber horizon. And may the work of all the friends of *Caecilia* be blessed during the coming year. D. E. V.

NAMES PEOPLE DOINGS



MR. PAUL GOELZER IS ONE OF THOSE outstanding musicians for whom conversion to Catholicism was the signal not only for a return to a fuller faith, but leading to an artistic apostolate in the service of the Church. Thus Mr. Goelzer is more fully a Catholic, and has penetrated deeper into the life of Mother Church. In addition to his solid musical background, Goelzer has two outstanding qualities which make him a perfect church-musician: he accepts with enthusiasm the necessity of hard work, even in the dire conditions in which the state of liturgical music is still lingering in our midst. The painful comparison between his former musical associations and our musical indigence became a stronger incentive to decide him to step into the arena and to devote himself to the Mother whom he recovered. Besides being a courageous worker, he has a keen comprehension in making up the programs of his choir. While he never compromises in the matter of liturgical ideals, he doses his realizations with due consideration for the

infirmities of the singers whom he desires to educate, not to repress. So successful is he in promoting among choir-members a true devotion to their work, that they join him from time to time in his missionary work. With him they pass over the confines of his own church, and go around sowing the good seed. An apostle easily becomes an apologist. Mr. Goelzer writes in the *Philadelphia Standard Times* a column called "Notes From the Choir Loft," which is not excelled in any Catholic newspaper. It is marked by a clear knowledge of the various subjects which he approaches, by a broad and complete vision of what sacred music is in the life of the Church, and animated by a fiery but sympathetic zeal, to which one should find difficult to resist.

IN RECOGNITION OF THIS, CAECILIA is very happy to make Mr. Goelzer the first member of its Guild of Honor; and the Certificate of this membership so fully deserved is herewith sent out to its happy possessor. A short story of the life of Mr. Goelzer will be read with interest:

Paul Goelzer was born in Chicago on the eighth of December from parents of German birth. His father studied for the Lutheran Ministry, but was not ordained. Both parents had musical background. The father was an accomplished musician as an organist and a composer. While being strictly an amateur, he insisted that both sons should receive a musical education. Paul studied the piano for 14 years under various instructors and then under the pressure of business gave up playing. After ten years, liturgical music revived his interest and prompted him to resume study.

He married a Catholic girl; and although he was formerly associated with many protestant denominations, he found the Sacrifice of the Mass with the surrounding ceremonial of the Roman Catholic Church the only really satisfying manner of worshipping God; hence he entered the bosom of the Church in 1935.

Attending various parishes during the next few years, he soon learned that the music of the church was being horribly mutilated with little concern on the part of pastors or parishioners. He decided then to take a step to help this situation and years of prepara-

(Continued on Page 30)

READERS COMMENTS



ENCOURAGING remarks are found again in the mail box of the editorial office; and correspondents are to be thanked for the fraternal interest which they manifest toward *Caecilia*. Our joy is in proportion of the service we are able to give to the cause of sacred music. From the Cathedral of Spokane, Washington:

"I enjoy the new form of the magazine with its very interesting comments on events and movements in church music. I miss very much the music supplement which has not appeared in the last few issues. Likewise as the director of the Cathedral Choir here in Spokane I am much heartened to see that great effort is put into good church music in other parts of the country. This makes our work seem more important because it is part of country-wide effort to promote good music in church." REV. E. J. K.

HERE IS A LETTER FROM THE CORPUS Christi Friary, Chicago, Ill., which we publish in its entirety. Not only because of its good common sense and sincere accent, but for the opportune suggestions it outlines: "I should like to use this opportunity to make a few remarks concerning your worthy publication: First of all, I wish to say that I like the *Caecilia* and I appreciate the effort that is being made for better music in Church and school. I only wish more would be done for Gregorian Chant in a practical way. Continually we are told that it is the "most artistic, most beautiful, most suitable music." All of this is absolutely the truth. I for one, not only believe it (on the authority of those who make these statements), but I am convinced of it because I have investigated the matter. But, I know there are numerous choir-directors and music teachers (v. g. school Sisters) who are asking in their own minds "wherein does the beauty of the Chant consist—where can we find the points which show its artistic value?" Now what I wish *Caecilia* would do is this, viz., in every issue explain some Gregorian melodies (from the

Kyriale or the Proprium) something after the manner of Dom Dominic Johnner in his *Chants of the Vatican Gradual*. Points of artistic beauty could be emphasized, v. g., symmetry of parts, imitations, volumes, periodical constructions. And of greatest importance, I think, is the explanation (plain and simple) of the rhythm. The free rhythm of the Chant is to most of directors (and singers) a deep mystery, and yet they must come to an understanding of it before they can do justice to the lovely melodies of Holy Mother Church. Another point, I may add, should be emphasized and that is the power of expression—that the Chant expresses so beautifully the sentiments suggested by the sacred text: admiration, love, adoration, etc. When our musicians, directors, and singers have learned to realize and appreciate the inherent value of the Chant, they will become enthusiastic and then something will be accomplished.

"In conclusion permit me to tell you very candidly, the cover design of *Caecilia* does not appeal to me at all. I love symbolism but this new brand is, in my humble opinion, far from being artistic. The details of these pictures are too loosely thrown together."

REV. I. F.

The correspondent is much concerned with the fact that after the Chant has been so long proclaimed the supreme artistic expression of prayer, it remains unappreciated by the great majority of Catholic opinion. He presents the question rather than he does hint to the causes. There are many, and we are still unconscious about many of them. In a constructive way, the author of the letter points out three remedies; and they most likely are the most urgent, and the ones having the better chance of success. They are: 1. The simple and unpretentious unfolding of the structural beauty of the Chant. 2. The need for a wide range of expression. 3. A simpler presentation of the rhythmic theory. Our correspondent suggests that *Caecilia* devote its pages to elucidate these problems. It is a part of our general project; but we regret that we will have to postpone the writings of such articles as proposed somewhat later. Our program is presently filled with more urgent matters. Let it be said however that *Caecilia* is more and more con-

vinced that too little (if anything at all) is done to present Sacred Chant as a treasure of musical art. The fault lies mainly with our modern mania to chain art as a slave under the tyranny of methods; all of them unable to resist to the temptation of becoming one-sided, narrow, and at times anti-artistic. So it is in particular with the famous rhythmic question. We have indeed very definite ideas in regard to this matter. Eventually, they will come up in the course of the growth of this magazine. Not now, however; for we do not want to harm the apostolate of sacred music by inopportune technical polemics. It is enough that, agreeing fully with our correspondent, we should denounce theoretical monopolies as being harmful rather than beneficial to the cause which they seek to promote, and that we should promise to present artistic and practical settings, as soon as it will be possible.

The exception taken to the drawings of the cover of *Caecilia* is a privilege not to be denied; and one's taste will depend upon the way you look at it. We happen to look at the cover in a very opposite way, as is evident by our persistence to adopt these drawings. But we do not agree that "the details are too loosely thrown together" because the sense of unity is perhaps one of the outstanding qualities of our artist.

THE FOLLOWING LETTER FROM ANOTHER convert-musician (they seem to be the only ones capable to see clear and to think right in the matter) is the reaction prompted by the reading of the two issues devoted to music in the Catholic school. *Caecilia* is grateful to its author for having emphasized several points which agree fully with the principles of musical education advocated in the mentioned issues. Let them be singled out briefly: the importance of music of high quality, the insistence on diction actually so neglected, the importance of unison singing, the value of inspiration in learning sacred music. Read now the letter from beginning to end: "As a composer who has had perhaps more experience than many people of music in schools, I was very much interested in the whole of your last issue, more especially as I feel that the whole future of the music of our churches is bound up closely and inevitable with the boys and girls who are educated in our schools for years to come. There is not a problem of church musicians which is not affected, perhaps decisively, by the instruction in music and the attitude towards music, both religious and secular, in our schools, and for good or ill, the people

who will be singing in our choirs, going to our seminaries or to our convents, training, in their turn, the taste of succeeding generations, are the children now under instruction, good or bad.

There were, in my opinion, several important points which were entirely omitted in the otherwise very thorough presentation of the problems now lying before those who are responsible for music in our schools, and you will forgive me, I hope, if I draw your attention to them briefly. (1) Music, from the practical point of view, is a training primarily of the emotions and of what we call taste. It is as easy for a child to acquire good taste and good habits as it is to acquire bad. It is up to teachers and parents to see to it that they are not asked to study anything unworthy. So much so-called school music is an insult to the natural good taste and capacity of the children, for they will, in my experience, given the opportunity, very quickly recognize and prefer the good to the bad, the strong to the weakly sentimental. One reason that music is not more popular in schools is that the children are only offered what is intrinsically not worthy of study. Sometimes it is due to the mistaken idea that what must be suitable for children must in every sense of the word be puerile; sometimes it is simply due to the fact that the teacher himself has very poor taste or inferior knowledge; sometimes it is due to the poor standard of the church music used in the parish church itself. The first prerequisite, then, in my mind, is to see that only sound, interesting music, really worthy of their efforts, is presented in the curriculum. (2) One way of helping to choose what is good, especially in the secular music they use, is to study the words. If the words themselves are not well-written and worthy of being called poetry, then, I suggest, the musical setting will not be worthy of study either, if it is a good setting of the words. If it is not a good setting, it has no business being used anywhere, let alone in school. (3) It is not of the slightest use to teach children to sing unless they also learn to read notation with a real degree of ease. But this does not mean that they should be given hours of endless, repetitive drudgery. If the sight-reading classes are well handled, the children take keen delight in them, and quickly note their own progress in the skill. But to ensure this requires careful planning on the part of the teacher, wise expenditure of money on material, and courage and good humor on the part of everyone concerned. (4) They must learn to express themselves in song, and, with this end in

view, let there be much more unison singing than is customary in this country. From seven to eleven years old, the bulk of their singing should be in unison, for several reasons. One is the cultivation of good tone and a truly expressive quality in their singing. Another is that until they can sing a good unison song really musically, they are not ready for the subtleties of part singing, unless it be in simple rounds or canons. A third is, that until they are eleven years old they will not, normally, have reached the stage of proficiency in sight-reading which is necessary for the pleasurable study of more complicated music as yet unknown. (5) I suggest that, in order to help in the study of Gregorian and the older forms of church music, they should have a good grounding and repertoire in the older types of folksong, which are generally modal rather than in the modern major or minor scales. (6) Tie in the work of the music class with the work of the literature class. They will appreciate a poem, say, by Shakespeare, more if they have also learned it as a song by a master composer much more than they will appreciate it if they only know it as a poem. (7) Do not let them learn their hymns and Masses mechanically by rote. They must always pay close attention to their diction, and should consider all their church music as active, and not passive, prayer or praise. If this subjective side of their activity is really brought to the fore, their singing in church will not only help them to participate more fully in the act of worship than they often do but it will have a profoundly spiritual effect upon the whole congregation. Music, well-written, well-performed, and suitable to its purpose, will then prove an attraction, not a hindrance, to attendance at High Mass.

J. M. T.

FROM THE SCHOOL OF NURSING, Bismarck, North Dakota, a Sister writes: "We appreciate very much the new form of the *Caecilia* and wouldn't be without it. In our own little sphere we are doing all in our power to contribute to the Liturgical Movement. Our small choir of eight Sisters sings the Proper from the *Paroissien Romain*, and we have High Masses on all Sundays, first class feasts, and many others. The congregation sings the ordinaries of six different Masses (chant), and all responses. When there is no High Mass the dialogue mass is used.

S. M. H.

NAMES - PEOPLE - DOINGS

(Continued from Page 27)

tion ensued. They consisted of the study of the organ under Robert Elmore, a protege of Pietro Yon, harmony and composition under the guidance of William Happich, professor of these subjects in both Pennsylvania University and Temple University School of Music. Gregorian Chant was studied with Gerard Stief, organist and director of the Cathedral of SS. Peter and Paul, Philadelphia, and advanced work on this subject was studied in the Monastery at Villanova College, under the professorship of Reverend Ralph J. Handran, O. S. A. Mus. M.

Soon he was appointed assistant organist at Cathedral of SS. Peter and Paul by Mr. Stief and later organized and directed the *Cure d' Ars Choir*, specializing in correct liturgical music. This year he received the important appointment of Director and Organist at the Church of the Gesu, Philadelphia, under the sponsorship of Very Reverend John P. Smith, S. J., rector.

Previously in 1941, he had already entered into another field in order to widen the path he had set forth, namely to create interest in Sacred Music in the Philadelphia Archdiocese by a weekly column named "Notes From the Choir Loft," touching on subjects of interest to those who would like to see improvements made along these lines. In 1942 he is still at it, in 1943, he may be called to do his duty in the Army.

REV. CARLO ROSSINI

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YOUR QUESTIONS & ANSWERS

By Gregory Hugle, O. S. B.



"In my travels I have heard the Amen sung in various ways, over whole tones and half tones; I fail to see why I should be tied down to the straight jacket G-G."

A. Your observation is a good one. Will you now please turn to the next page in the *Liber Usualis* and glance over the rich treat-

ment which the Prayers receive in the *"Ancient Tones."* These tones were in use in the ancient Catholic countries; they are still in use in ancient dioceses and monastic orders, but our country is too young, still Rome would be delighted to give us a magnificent grant on these ancient tones if at the next National Council we should humbly ask for such a favor.

"But why does the Catholic Church not take a generous attitude and say: Have your choice and sing the Amen over a major second, over a minor second, or recto tono?"

A. There is no question that in the days before the Council of Trent regulations with regard to church music were not so strictly enforced; the liturgical and musical world-control may be said to begin with the Papal Bull issued by Saint Pius V in 1570. This Bull is the first one in the Roman Missal and all its enactments are binding under sacred obedience. The musical laws that were formulated after the Council of Trent made allowance for antiquity, thus on pages 98 and 99, the heading *"Common Tones of the Mass"* has reference to the Roman Tones prescribed for the Catholic World at large in virtue of the Council of Trent, whereas the heading *"Ancient Tones ad libitum"* has reference to those places that were enjoying a music tradition of their own for centuries.

The response: *Amen* seems to be a small matter, but as soon as it appears in its liturgical setting, it is part of the whole, commanded under obedience; it may be compared to the golden fringes of the High

Priest of Old. There is no room for individual choice and self-determination in sacred liturgy; the faithful form one body in Christ and one voice and their singing is always a prayer.

"Considering that the Divine Praises are a set of Invocations to be said after Sacramental Benediction, would it be permissible to say in its place other prayers, at the priest's choice?"

A. To the question: "May any other prayers be sung at Benediction of the Blessed Sacrament?" the Sacred Congregation answered: "Yes; but if any other Prayers are to be said they shall be said before the *Tantum ergo*; otherwise, no, unless the contrary have been established by the authority of the Holy See."

The responsibility of the school is to make music enjoyable first, and understandable later.

J. K.

LOOKING BACK 76 YEARS

(Continued from Page 24)

There were neither movies nor radios in those days, and the autos did not yet run; there were no funny papers for Sunday, but the lives of the Saints were read instead. People stayed at home and enjoyed family life. One of the peculiar celebrations came along in late fall; it was the "roasting" of hemp and flax, which was equivalent to a town picnic. Trustworthy men had charge of the fire in a rather deep pit; the top of the heavy walls was covered with strong iron bars. In due time the wagons began to draw up, bringing from every family the hemp and flax bundles which thus far had only been dried by the sun. Now the time had come to take all moisture out of them and to make them crisp and brittle so that the breaking machine might easily separate the fibre from the hull. The roasting process was accompanied by merriment and jealous watching; the young men laid the bundles on the iron bars and with long-handled forks turned them over and over until the presiding boss declared them well-done.

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Observe carefully the following conditions:

1. References of every selection are to be given accurately.
2. In the case of Gregorian melodies, specify the way in which they are performed: recited, psalmodied, or sung in the complete version.
3. The deadline for sending in programs is November 12 at the Office at St. Louis, Mo.

A copy of the musical score of a Mass will be presented as a gift to the choirmaster sending the best program.

