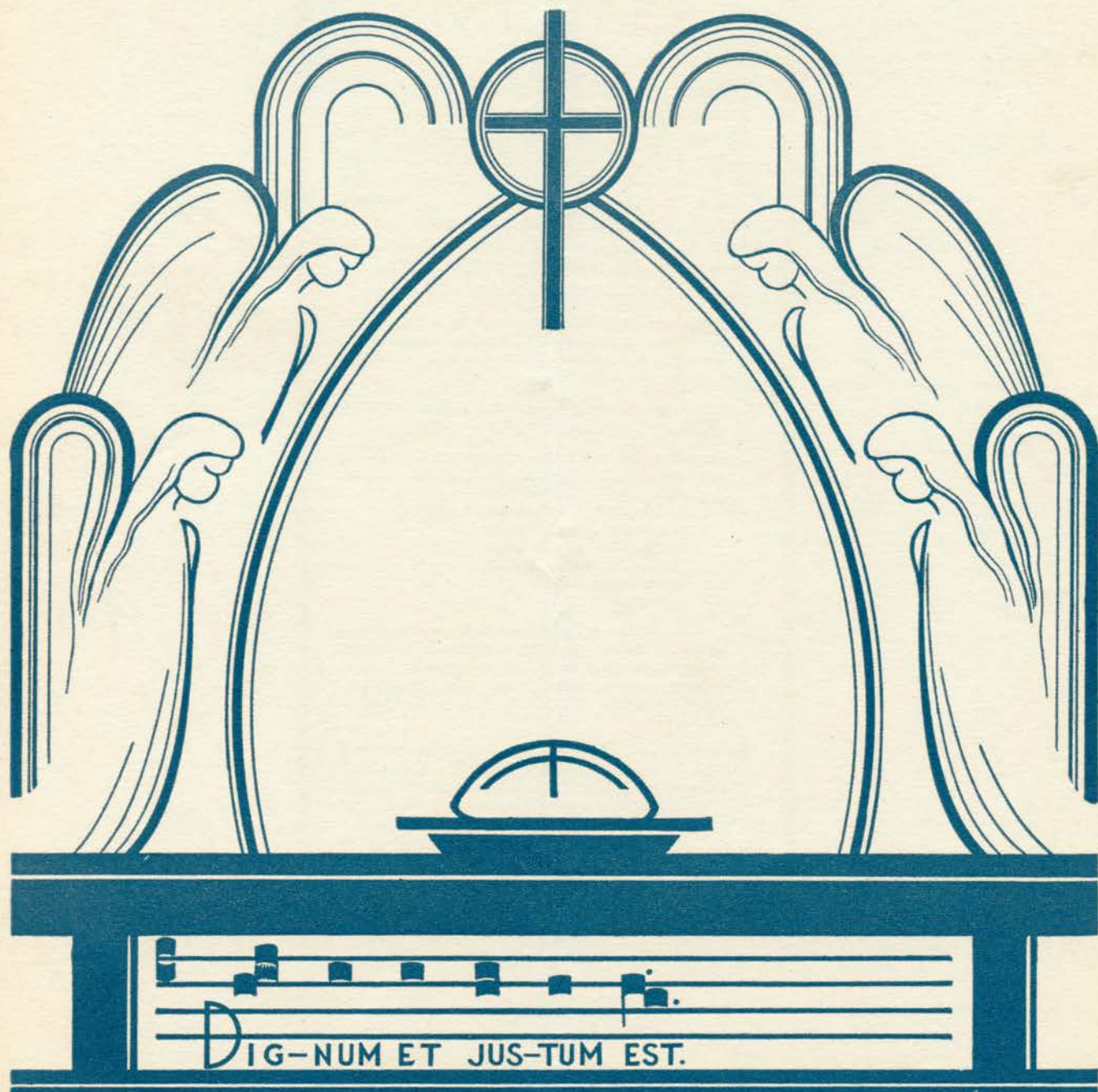


# CAECILIA



A REVIEW OF LITURGICAL MUSIC

Vol. 71. No. 7  
AUGUST, 1944

*Don't Forget to*

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We are grateful to those subscribers who bore with patience the inevitable irregularities which resulted from the transfer of the circulation department from Boston to St. Louis. After much hard work, this Office is now emerging into a perfect organization, and all records are clear as well as up-to-date. In order to avoid unnecessary delay or any complication, let all our friends remember that:

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THE EDITORIAL OFFICE

# CAECILIA A REVIEW OF + LITURGICAL MUSIC

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## IN THIS ISSUE

The Two Series of Jottings are:

1. Excerpts from the memoirs of the late Cardinal O'Connell of Boston, relating his interviews with Pius X, at the time the Motu Proprio was published. They are first hand impressions.
2. Light resolutions which sum up the views expressed by the Editor in this issue in regard to the Catholic outlook in musical education. They are suggested to the National Conference of Catholic Music Educators as the symposium of its principles and the practical directives of its activities.

We beg to inform our subscribers that, according to the policy followed by all magazines, renewal of subscriptions are registered in our accounts only from the date of renewal. Copies missed from the date of expiration through a delay in sending renewal will be mailed only on special request and to the limit of our possibility.

THE EDITORIAL STAFF.

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# THE EDITOR WRITES



The concept of a Catholic outlook in musical education has been definitely made clear in the June issue of *Caecilia*. We have promised, however, to indicate the practical means by which such outlook can be expressed. Musical education among us either has been devoid of a definite outlook of any sort or has manifested tendencies contrary to Catholic ideals. Our suggestions may be an unpleasant shock to a few who still are satisfied that everything is well with music in education; they will be an awakening challenge to others (many we hope) who desire to face their educational responsibility. From all they demand a radical attitude. It is not a hobby of the editor to stir up radical and violent reactions among his readers. The logical conclusions of principles heretofore explained are radical in the face of prevailing conditions in the music world. The recent foundation of the National Conference of Catholic Music Educators imposes upon us the duty to revise many ideas and to depart from all spurious imitations of a true Catholic outlook.

1. *What must be the leading ideas of our musical activities.* We understand by leading ideas the trends which shape musical policies in education. We know that such trends are as important as musical activities themselves, especially where young people are concerned. What will remain of music in their lives is not so much what they did with music in school-days than what it meant to them while they were doing it. The trend manifested by the course of music will decide the lasting attitude of the pupils towards music. Here are the true Catholic trends of music:

a. SACRED MUSIC IS THE PRIMARY factor of musical education. It is primary because it is the ultimate goal of the course of music in a Catholic

institution—a goal so supreme, so self-sufficient that, aside from any other objective, it makes the study of music imperative in an education truly Catholic. This is far-reaching. The first aim of musical education is to train Catholic youth in the full participation in the prayer of the Church, and to adapt this participation to the conditions of youth. A well-conducted survey would reveal the appalling fact that Liturgical singing in Catholic education today is far, very far indeed, from responding to these two requirements: full and well-adapted participation. The abusing of substituting school-children for the absent or negligent adult-choir in the parish-church can scarcely be called full participation. Who sincerely believes that mass-demonstrations, staged much too often, are the true reflection of the regular participation of our young people in the divine services? Catholic education must provide for a musical training through which the souls of Catholic young people will develop a collective desire to express as a body prayer and life in song. This only, and nothing else, is the supreme goal.

Sacred music is primary in another sense, namely, as the most solid foundation for an approach to all music. This is by no means recognized at large by our schools, wherein sacred music is generally an irregular, unintegrated, and sometimes unwelcome supplement to musical training; whereas sacred Chant above all should be the very core of the whole course of music. Reasons are many and obvious. No other music has ever been integrated into life to the same degree; and thereby sacred music establishes at once in the pupil the most sincere attitude towards musical art, and imparts to music its most natural and its highest function. Gregorian Chant possesses a simplicity and a directness which make it the most efficient and rhythmic riches hidden in the sacred melodies; riches whose originality and variety are unsurpassed by any other known forms of music, and an inexhaustible mine of educational potentialities. Because we ignored this supremacy, our musical education remains inarticulate and lifeless.

b. THE VARIOUS ELEMENTS OF MUSICAL training should be properly evaluated. Once sacred

music is accepted as the main element of Catholic musical education, once sacred Chant is appreciated as the supreme musical expression for the Christian, it is easy to properly evaluate all other musical factors and to give to them the place which they truly deserve. (1). In this evaluation, vocal music takes precedence over instrumental music. When the Church went out to choose the means whereby man could express his emotions towards God, she unhesitatingly gave preference to the voice; for the voice is the most personal, the most humanly active of all means of musical expression. As a matter of fact, instrumental music has always been restrained to subdued proportions in her musical outlook. It is not enough that we should recognize the supremacy of vocal music in musical education; it is necessary that vocal music may not suffer, as it were, from instrumental intrusion, which is but too frequent both in vocal writings and in choral performances. Vocal music must be truly vocal, that is, sung with vocal, not instrumental qualities. Further still, if vocal music is a norm for instrumental music, instrumental training should be directed by vocal training in regard to the development of its own esthetic qualities. This means in practice, that in all Catholic institutions, vocal groups and vocal training should always be preferred to instrumental groups and instrumental training. Moreover, vocal training will be the foundation and the guide of all instrumental training. The Catholic outlook differs, on this point, from a universal trend which has increasingly permeated both the field of musical education and modern musical life. And, this trend has caused havoc with musical taste. (2). Vocal training based on the ideals of sacred music establishes a discrimination between choral music and individual music. The Church, we know, urges the Christian people to express in song the full dynamism of their life with Christ. She invites them all to sing, not so much as individuals, but as members of a united spiritual body, regarding with disfavor all solo-singing in liturgical services. This is indeed another precious lesson. It implies that the choral experience is the best approach to an objective appreciation of music, while individual training is often a serious handicap to the development of a sound musical intelligence and a lovely understanding. There is no stronger approach to musical enjoyment than the one made in common, when the emotions of all are blended into a single expression. Therefore, individual musical formation should not be given in an exclusive depart-

ment, but rather in close connection with the course of choral music. Musical departments, in academies and colleges, are usually unaware that this way of organizing musical training only is completely human and thoroughly Christian. (3). Then appropriate music will be selected. When the teacher has grown fully appreciative of the riches contained in the music of the Church, he can no longer reconcile himself with the trash which is too often the usual fare of our music classes. Instead of too readily blowing the flighty mind of the young, (an accusation which is proved unsound) he should endeavor to have all music worthy of the ideals of sacred music. Far from encumbering the music-repertoire with all kinds of incoherent selections, he will discriminate, at times he will even reject. Popular fancies will no longer be the criterion of his choice, but rather the exemplars of beauty set before him by sacred music. Whether music is selected for entertainment or dancing, for social expression or dramatic action it will be a part of an experience, governed by the ideals of sacred song and liturgical participation. (4). Music is a serious discipline. Even a first contact with the music of the Church convinces us of the serious demands made by all musical education. Once we recognize that music of high quality only is educational though it may be very simple, we must submit to the demands of a serious discipline. It is not natural to man to approach any art unless his mind be purified and his will be trained. Music is no exception. In the present craze for self-expression, music educators are surrendering to the universal trend toward laziness or uncontrolled activity. Neither of them leads ultimately to musical appreciation. To enjoy the Chant of the Church, and thereafter to appreciate that which is fine in music, we must again undergo the discipline, the stern discipline of learning. The latter suggests to Catholic music educators a decided return to methodical ear-training and to intelligent reading, two factors wholly disappearing from the field of musical education and imperatively demanded by the Catholic outlook.

2. *How musical education could be organized.* As musical training grows in our institutions, from the grammar school to the high-school, from the College to the seminary, its more definite organization may be felt as a need. Organization on a large scale is one of these modern trends to which every phase of life is at some or other time submitted. In fact, music

had hardly entered our schools as a more or less regular activity when the now solidly established National Catholic Music Educators Conference sprang up and within two years established itself in the most important States of the Union. It behooves this organization in its early days, to question the reason for its own existence, and to face the obligations imposed upon it by a Catholic outlook on music.

a. LET US BE FULLY CONSCIOUS OF our musical aims. It is hardly necessary to remind the organizers that the National Catholic Music Conference would find no justification either in a large list of duly chartered members, or in the display, repeated at regular intervals, of our renascent musical activity. Should the promotion of these things appear as a desirable objective, their more or less external impetus would never impart to the Conference a lasting vitality. Which is indeed more important, either to enclose musical education in the frame of a vast organization, or to vitalize it by a true Catholic inspiration? Undoubtedly, the latter. The outlook should give form to the organization, not the organization to the outlook. In order to survive and to live, the Conference must submit itself wholly to the service of the manifold expressions of a Catholic outlook. From the Conference must gradually come a clearer definition of its principles as well as a deepening of these principles in all musical experiences. It matters little to know how many there are who belong to the Conference and how brilliant are our conventions; but it matters much more that all who are members were convinced followers of Catholic ideals in music, and that all demonstrations are evidences of this growing conviction. From a professed adherence to the Catholic musical outlook, and from no other source, the Conference shall learn how to make its laws, how to shape its own organism, how to plan its meetings.

b. A CATHOLIC UNION RATHER THAN another national conference. We have repeatedly emphasized how, in the mind of the Church, the essential function of music is to unite the hearts of the Christian people in worship. All other aspects of musical art are secondary to this primary aim. The National Conference must express that aim in all and every one of its manifestations, lest it fall short of our expectations. Demonstrating its power is not to be found in a public display but in the conquering dynamism of our

united singing. Whenever members of the National Conference meet, it must be evident that their main objective is to strengthen and to widen their union. To be one not in superficial declarations, but in actual experience of unique musical ideals. Such experience should be made in three ways: communal singing, sharing of all individual endeavors, open discussion of all matters relative to the Catholic musical outlook. One may say, without offense, that meetings and conventions have a long way to go before they can reflect vividly such a Catholic program. It is our misfortune to make too often our plans according to the accepted pattern of so many organizations which have nothing in common with our spiritual aims. The NCMC will prosper inasmuch as it will break with conditions now becoming obsolete and boring.

c. LET THE SPIRIT BE FREE. IF THE ULTIMATE objective of organizing music among us is that we may sing to God with joy, it is imperative that our souls be free. Of all the pitfalls which are endangering artistic organizations, the loss of freedom is the most menacing. The force of organization is nowadays so commanding, that we may lose through its fascination our essential liberty, without even being conscious of it. (1) Two forms of slavery are inimical to the healthy development of a Catholic musical organization: narrow legalism and excessive methodical unification. May the National Conference waste no precious time in the making of laws, in subdividing committees, in establishing a stiff and lifeless hierarchy. Let all this arise from an abundant musical life, rather than hampering its free growth. May the National Conference remain absolutely indifferent to the standardization of methods, books, and procedures: for this is nothing less than the process of materialization in the realm of art. We are fully conscious that methods are advisable, sometimes necessary. We are also fully aware that methods without the freedom of the spirit, the inspiration of the teacher, are but a dead letter. We have methods and books by the dozens, all claiming to be the secret of a most efficient training; and we have no musical education to speak of. Let methods spring from the ground of a free experimentation, let books in great number enrich our musical treasures; but let the Conference remind all that what matters is the spirit. (2) And if the spirit is free, it must be free from all. *Caecilia* openly professes the

(Continued on page 267)

## TYPICAL MELODIES AND DIVERSE TEXTS

By Edmund Kerstel, O. S. B.

*This article follows the trend recently manifested in various writings, namely, to vindicate the power of expression of Gregorian music which remains a doubt in the mind of most Catholics, including priests and religious. We welcome this essay not as an achievement (still impossible in the present stage of scientific development) but as an exploration of one whose task it is to explain daily to the students of a seminary how Gregorian melodies are beautiful. As all explorations, this one is now and then confused, lacking in solid analysis. But it shows such a vivid interest that some of its views may point the road for a future development. This subject is very important; and we wish that the readers would take great interest in it. Let them study in a spirit of discovery; let them argue and even contradict. From there on, there will be an advance in our appreciation.*

The Editor.

PLAIN SONG HAS OFTEN BEEN DEFINED as melody flowing from a liturgical text. The point of emphasis lies therefore in the sacred words; there is never "melody for melody's sake," or "rhythm for rhythm's sake." Melody and rhythm are devices, albeit powerful and necessary ones, to "clothe the liturgical text" so that it may penetrate ever deeper into the souls of the singers and hearers. There are many today who will not admit this universal subservience of melody to text. How is it possible, they argue, that one melody can flow from many diverse texts (with the emphasis on diverse)? One melody is often made to serve many Mass texts which are totally different in spirit. The answer to this question lies, I think, in a far deeper one, namely, are all the variable chants of the Mass expressive of a high-pitched emotion? If they are, then certainly typical melodies are out of place, since by nature they are very impersonal and objective.

Dom Johnner in his Introduction to *The Chants of the Vatican Gradual* seems to have solved this problem quite at length. "Above all," he writes, "must be kept in mind the fact that in their essence the choral chants are liturgical chants." Quoting from another of his works, he continues: "Liturgy, however, directs all things to God and is governed by reverence for God. The goal of plain chant, therefore, must primarily be the glorification of God and not the reaction it has on man's ideas and sentiments. Hence it depicts reverential worship of the majesty of God, wonderment over His beauty, amazement over His divine deeds for us, trustful hope in Him whose impenetrable Wisdom guides all things—and then again a fervent, even joyful, gratitude for His love. Plain chant, therefore,

knows no exuberance of sentiment, no predominance of mood in the face of quiet and serene reasoning. For this it is altogether too intimately connected with its text. It is prayer devoid of external manifestation and false pathos; it is direct as the words of a child to its father, plain and simple as the evening prayer of an innocent soul." As a starting point therefore, we must insist on the old distinction between liturgical prayer along with its chant, and private devotion. They agree in that they are both prayer (no matter how defined); but they differ in manner. They agree "in truth"; but differ "in spirit." The spirit of the sacred liturgy flows naturally from true Christian unity, community, and fellowship. This spirit restrains the purely personal element (although not killing it): those traits corresponding to the inclinations and experiences of the individual must be renounced for the sake of the "Mystical Christ."

## Chants of Rest

THIS COMMUNAL SPIRIT OF THE LITURGY is best exemplified in the so-called "chants of rest," namely, the Gradual, the Alleluia verse, and the Tract. Quite generally, if not always, these chants follow fixed-models, irrespective of the mood of the texts. They are adapted of course, but adapted rather to the general spirit of liturgical life than to the individual texts. The music, instead of interpreting the words, ornaments and enriches them; (or, as a philosopher might express it, the music in this instance possesses a certain beauty *per se*, and not only *per accidens*). Pos-

sibly I am a bit overemphasizing a lack of relationship between the sacred texts and these "chants of rest." There is of course a certain parallelism that the unbiased eye cannot overlook. Frequently the rise of melody corresponds to a certain warmth, or to a climax, in the text; then again the important words may be emphasized, etc.

## Processional Chants

WE HAVE ON THE OTHER HAND PROCESSIONAL chants, which are certainly highly expressive of emotion. The modern ear does not admit this because it is too attuned to twentieth-century harmony, chromatics, and rhythm; the modern heart does not, because it is filled with the world. In spite of these obstacles, processional chants still radiate today a *warmth* which is bound to influence in some way the religious life of every soul; their elevating power cannot but lift us above the mundane to the very Mystery of the altar; from the depths to union with God. There are really two kinds of processional chants: the one strives to reproduce the "single uniform mood" as indicated by the liturgy; the other endeavors to paint the picture contained in each individual text. In the case of the former, the spirit or mood pervades the *whole* text, just as the soul is present in every part of the body. Most processional chants belong to this class.

The latter class is rather the exception in plain chant. It may be called in popular musical terminology, a "tone-picture." It brings out and vitalizes each word of the text, thereby painting a living picture (comparable in some way to that produced by Jean Siebelius' "Finlandia"). Certainly the most striking example of this style of chant is the *Jubilate Deo* (the Offertory for the fourth Sunday after Epiphany), which I think is generally admitted to be the greatest selection of all plain song.

## Conclusion

FOR THE SAKE OF CLARITY AND CONVENIENCE, therefore, we will place all the chants of the Mass into three categories: the expressive, the interpretative, and the explanative.

The simply *expressive* chant is the chant that merely aids in expressing and enriching the texts of the Gradual, Tract, and Alleluia verse; and makes them

*quietly* penetrate into the hearts and souls of the hearers. They are "chants of rest"—everyone is made to rest during the singing of them in order to reflect and meditate. The hearers are necessarily impressed by their impersonal and sober intervals.

The *interpretative* chants are the first division of the processional chants, namely, those that interpret the whole text in the light of the entire liturgy of the day. The emotions of the singers are allowed to break forth with due moderation.

The *explanative* chants are the "tone-poems," explaining their texts word by word. The melodies rise and fall, swell and diminish according to the meaning and importance of words; personal emotions are more or less set at liberty. Hence to the question, whether all the Mass chants are expressive of emotion, we must certainly answer in the negative. And in doing so, we have solved the difficulty presented by non-partisans concerning typical melodies. There are static parts of the Mass which require static chants. The melodies for these parts should not be interpretative or explanative, but rather meditative. Thus it is that one "restful" melody can clothe many diverse texts.

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## THE LAYMAN AND THE LITURGY

Marie Conti Oresti

*This article is another evidence of the fact that the laity is increasingly restless in regard to the liturgical problem. It differs little from many other reactions presented in Catholic periodicals, except in this that it coins with a special vigor some practical points related to the cause of sacred music. We mention them to the attention of our readers: 1. Congregational singing presupposes the awakening of a spirit of participation. 2. There is an inner urge among the people to participate which is underestimated. 3. The need of a more direct Latin approach in our schools. 4. Musical participation must be supported by a sense of spiritual unity. 5. Catholic schools do not use their full power in the spirit of common worship. And we like this slogan: "Let the laity take voice."*

The Editor.

THE LAYMAN WHO BY SOME STUMBLING of his own has become familiar with the liturgy becomes increasingly aware of its neglected potentialities in our parish churches. By a layman here I mean not only a member of the faithful who is not a religious, but one who is also not a musician. And by liturgy, of course, I mean the full expression of liturgy that seems possible if there is good will and an appreciation of its value to ordinary people. Let us see the case of the layman who by some accident possessed a good missal five years ago. They were not then, in their simplified form, common to school children. It was a brave soul who sought out one of these mystifying volumes and coped with the small-type instructions. And after he had mastered the technique of turning the right pages, usually without any help, he began to become acquainted with the priceless lessons, the acts of worship, contained in the Propers of the daily and Sunday Masses. Why didn't anybody ever tell me? was his natural re-action. And many a layman has heard a member of the clergy or a religious give as a reason that following the missal is too difficult for the layman. Such a commercial criterion as the sales of missals today is an answer to these critics. There is no doubt that missals would have been in wider use much sooner, and would be used more widely today, if the intelligence and willingness of laymen had not been generally underestimated.

UNDERSTANDING IS A PRE-REQUISITE for participation. The more wide-spread the use of missals and other translations of services, the more likely we are to see the beginning of congregational

participation in the worship of the Church. Devout people who come to Holy Week services year after year continue, for instance, to bend their knees at the *flectamus genua* without any idea that they are literally conforming to the words of the celebrant. They do not tie in their private prayers, except implicitly, with the prayers of the Church in its seasons, so you have these same devout people making the Stations during Easter Week, saying the rosary during Mass, even singing the hymns more outstanding for their sentimentality than their appropriateness. A pastor who will see his parishioners are supplied with Sunday Missals will also provide as much of his congregation as comes to special services with booklets which explain and allow the faithful to participate in these services. These might include Holy Week services, the various Octaves (which might fittingly replace novenas), Forty Hours, Nuptial Masses, Requiem Masses, and Baptism. The Protestant Milton used these words which sometimes come unwillingly to mind: "The hungry sheep look up and are not fed." The faithful miss out on many opportunities to join their prayers with the priest, simply because they do not know what he is saying. Especially on occasions when the heart is especially moved—as it is at the special solemnities of christening, death, and marriage—the layman needs a key to the glorious words the Church supplies for these events. He ought at least to have the opportunity of *knowing* the prayers recited by the celebrant, through the medium of any of the bright booklets now easily available.

THESE STEPS ARE ONLY A BEGINNING to the expression of the congregational participation in

the music of the church. In the inarticulate heart of the layman, there burns an urge to take some part in the public worship of the church. Many laymen now take no part at all except a passive acceptance of the eloquence, or even lack of it sometimes!, offered at the sermon. It is an expression to me of the dogged faith of many that Sunday after Sunday they come to church to watch a pageant they only dimly understand. Those who are not instructed enough to realize the significance, even, of the Consecration, the miracle of which, even faintly understood, brings others back to church regularly—these poorly instructed, I repeat, tend to drift away because there is nothing to make evident to them what is taking place. For instance, if they knew the value of the Offertory, which unites ourselves with the offering of the Victim, it would give their every day significance, and, surely, bring them to daily Mass, at least more often. One other point bewilders our bewildered layman. One thing which is an obstacle to an understanding of the Mass is its language. Yet this is not an insuperable obstacle even to singing the Mass, because the fixed laws of sounding consonants and vowels form the ear to a correct pronunciation quickly, as choir members who know no Latin can testify. But the layman who is a graduate of a Catholic grade school, a Catholic high school, a Catholic college even, and does not know ecclesiastical Latin, wonders why it could not be taught even in the grades. As the children learn to sing the *Credo*, for instance, they could be told what they are singing and so on. Church Latin is a simple language to learn—we are not expected to converse in it, anyway. What a preparation for classical scholars who now flounder in Cicero! (This is the voice of an experienced flounderer.) This consideration is a small one, of course. The real point at issue is that the Catholic graduate would then be at home in his own religion and its form of worship.

NOT ENOUGH HAS BEEN MADE OF the point that our real failure to join in the music and worship of the church stems from our loss of a sense of community. Each Catholic is a self-sufficient person reciting his own prayers. For that reason it seems to me a zealous pastor in a small rural parish might have more success in getting his small and homogenous congregation united in worship than would the pastor of a metropolitan church with a \$10,000 organ and six Sunday Masses, upstairs and downstairs. To go back

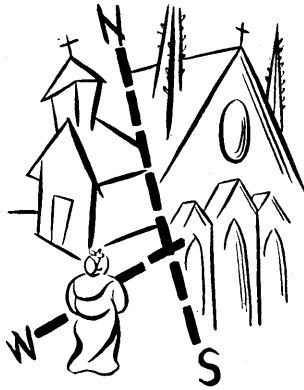
to the schools. There you do have a community, united in the common business of school-going, (if not study.) It is not only an ideal group to work with because you can readily get at them to teach them (and they cannot get away), but more important because they can pray as a Christian community and sing the Mass as such. This point is often forgotten. It is not only instruction for future use, it is common worship. Their day can begin with the Holy Sacrifice, they can use daily Missals and sing as well, they can follow the ecclesiastical cycle and meditate on the great truths as each year brings them in turn. (Children ought somehow to be encouraged to attend, for instance, Holy Week services when usually they are on vacation, or are encouraged to stay away to leave room for the grown-ups. We can reflect how much the Church has yet to accomplish when we realize our churches generally could not house their faithful if they elected to participate in all parish functions.) The layman knows from his own school experience that much of his Catechism after about the first six years, was repetitious and therefore unsuccessful. After memorizing the fruits of the Holy Ghost for four successive years, the mind simply refuses to go over them again. How much better if time were spent at the Pentecost season explaining and making real the feast, and having students participate in the common worship. A happy outcome of the indoctrination of students is the inevitable carry-over into the adult faithful as the youngsters graduate. Some will be lost and revert to passivity, but all should be encouraged with this increasing insistence that the laity take voice.

Let me point out to you, respectfully, that the layman has his difficulties. First, he totes his big Missal to daily Mass to find simple perusal of it impossible while the children recite the rosary, or adults, a novena. Often he joyfully opens it to the paean of praise that belongs to some special, and looked-forward-to, feast, and finds the priest calmly intoning a Requiem Mass. Sometimes, in small parishes, litanies are omitted on

*(Continued on page 250)*

**Beginning with the need of remedying some of the abuses in the sanctuary itself, the very holiness of his priesthood was his greatest power in cleansing the temple of all that was unworthy.**

# HERE THERE EVERYWHERE



Summer months usually suffer a temporary let-down in musical activities. Thus the scene appears somewhat barren. But the desert has a beauty of its own; and from the seemingly unproductive land, grow rare specimens of a brilliant flora. Musical events throughout the country are by no means plentiful; but this want is largely compensated by the lovely examples which came to our knowledge. The reader should know them, and find in them a new incentive to resume his work in the Fall. The quality of the musical apostolate is much more worthy of commendation than the accumulation of events.

## Liturgical Services

ALL SOULS PARISH AT ALHAMBRA, CALIFORNIA, "observed the Rogation days this year with solemn High Mass, Litany and the Blessing of the fields. Several hundred children took part in the celebration." From the last quotation we suspect that the grown-ups were too startled by the novelty of the occasion to respond in large numbers. It does not matter so much; for their children were there. Yes, they were there. And that means that the excusable ignorance of the parents cannot any longer prevent the young from being gradually introduced into living with Mother Church. It should be said, for the honor of the much maligned youth, that American children are responding to the liturgy and to the Chant with a remarkable freshness of spirit. It is a matter for rejoicing in particular that the Pastor of a suburban church in an immense metropolis, leading his little flock in the singing of the Litany of the Saints, should have bent their little hearts towards the soil: that while fields were blessed, they might grow with the love of Him who made nature. Thus, through the renascent devotion of the Rogation days, and with the help of the simple

Gregorian invocations, a new and solid piety is rebuilt. »« SAINT MARY'S CATHEDRAL AT HALIFAX, N. S., is another parochial landmark wherein the experience of the Chant is growing. A weekly bulletin neatly printed, regularly presents to the parishioners three intimately connected features: the entire program of music under the title of Choir Notes, short comments on the characteristics of each melody of the Proper of the Mass, and the English translation of the texts. This is a very simple initiative in order to awaken the musical consciousness of the faithful. So simple that one might be tempted to dismiss it with the well-known "there is nothing to it." We would vouch to say that it is the summary of a healthy publicity. While the faithful is informed week after week of the significance of the music sung during the Eucharist, they will infallibly become music-minded. *Caecilia* is especially happy that the Pastor of this Cathedral should vindicate by his own experience the contention so often expressed in these columns, namely: that to bring the texts to the attention of the Choir is a basic factor in the Gregorian reform. »« CAMP BEALE IN CALIFORNIA has been repeatedly, through the valiant efforts of Sgt. Paul Bentley, the scene of a musical apostolate among the armed forces. A special high Mass was sung on Memorial Day with, as musical program, the full proper in Gregorian chant and the *Missa Brevis* of Carlo Rossini. The following week the Requiem was sung in memory of the heroes of this present war. Would you believe that the choir has developed enough interest and intelligence to use the *Liber Usualis*? Dear brethren of the Army, may the Lord grant that your example would put to shame the lazy members of the home front. »« Now comes the CADET CHOIR OF ST. JOSEPH'S MILITARY ACADEMY, BELMONT, CALIFORNIA, under the direction of Father Boyle, Archdiocesan director of music, to tell us how we should celebrate the Forty Hours Devotion. Here is the resumé of their program on April 24-26. Each day, the Proper of the Mass was sung on a Psalm tone. The Ordinary of the Mass selected for the successive days was: 1. Mass by Rene Becker, 2. Mass *Cum Jubilo*, 3. Mass *De Angelis*. *The Credo III* was chosen. And,

of course, the *Pange Lingua* for the Procession with the Litany of the Saints. Nothing is missing; and plenty of varied music rendered with an humble but true liturgical sense. It appears more and more that the musical front has emigrated among the armed forces. Sacred music in America today is "reviving" in the Army, and "dying" at home. Would not this justify the presumption that the men in service have learned to sing again while they were learning to obey? Perhaps the parish-front is too easy-going, because we neglected to teach to the faithful that liturgical music is an obligation of a full Catholic life. Music in our parishes is not prompted by the spirit of obedience, that obedience which, in the mind of Pius X, is a sign of spiritual appreciation. Our choirs often remain a group of dissidents. »« The Choir of San Quentin in California had a replica in the CHOIR OF REFORMATORY FOR WOMEN AT ALDERSON, WEST VIRGINIA, when they sang a high Mass at the Church of St. Catherine, which is the church of the Reformatory. We wish them the same blessings and the same consolations as we have wished for our brethren of San Quentin. This example shall not pass without receiving its invisible reward. »« Easter programs are now out of date, and there would be hardly any usefulness in mentioning any of them again. We take pleasure, however, in acknowledging two programs which came too late for review in the last issue. They were sent respectively by ST. AGNES CONVENT, FOND DU LAC, WISCONSIN, and by BRESCIA HALL, LONDON, CANADA. These two Institutions are working with a remarkable consistency to bring the Chant into the life of their members; and the programs of Holy Week and Easter were a new demonstration of this intelligent zeal. Not only did the Chant have the lion's share, but the sacred melodies

The music of the Church at that time, so important a part of its public service, reflecting the spirit of the times was far more fitted for the opera than for the Temple of God. He foresaw very clearly the little musical revolution that his *Motu Proprio* was sure to cause among the choirmasters of the world, but particularly of Rome.

were chosen with a particular attention to good balance. The result was in both cases of high quality. At this late date, we can only present to the leaders of both institutions our fraternal appreciation, and beg again all Catholic institutions to follow their example. To sing some Chant at some time cannot truly be called a restoration; but to sing the Chant all the time as the communal expression of life in Christ, that is what Pius X called "to restore all things in Him."

## Programs

Catholic groups were not idle in recent months, and some brought to us the musical message. The various manifestations were by no means of equal value; but they are witness to a definite musical awakening. To all we owe a commendation; to a few a very special praise.

1. CONCERTS BY CHORISTERS. WE ARE particularly fond of any effort made by a parochial group of young people, not only because of their charm, but because it will have an important bearing on our future development. Such were the combined LITURGICAL CHOIR and the GLEE-CLUB OF ST. JOHN'S PARISH OF NORTH WILKES-BARRE, PA., in a first concert prepared by Sister Carmela Marie, R. S. M., conducted by Mrs. L. A. Sheridan, and accompanied by Mrs. Eugene McCormick and Miss Marion McIntyre. It is not irrelevant to give here in full their program.

- I. National Anthem  
Credo from Missa "O Quam Suavis Est"  
Joseph J. McGrath  
O Sacrum Convivium, Tantum Ergo  
O. Ravanello  
Ave Maria  
Panis Angelicus.....Cesar Franck
- II. Calling Me Back to You.....Blanche E. Seaver  
Mistress Margarita—Love Ballad  
Arthur A. Penn
- III. Alice Blue Gown.....Mona Zucca  
Short'nin' Bread.....E. Stoughton  
Ave Maria .....Bach-Gounod  
Mighty Lak' a Rose.....Nevin  
Hymn of Love—Largo from  
New World Symphony.....Antoine Dvorak
- IV. I Love Life.....Mona Zucca  
Serenade.....Franz Schubert

- Because.....Guy d'Hardelot  
 The Owl and the Pussy Cat....George Ingraham  
 V. One Alone.....Sigmund Romberg  
 Rimpianto.....Enrico Toselli  
 I'll See You Again—From Operetta  
 "Bitter Sweet".....Noel Coward  
 The Piper of Love.....Molly Carew  
 VI. Heaven and Earth.....A. Pinsuti  
 While Bells of Memory Chime  
 Teresa del Riego  
 VII. Ma Little Banjo.....William Dichmont  
 Treat Me Nice—From Art Song Argosy  
 William Breach  
 Morning.....Oley Speaks  
 VIII. Laudate Dominum.....N. A. Montani

It is in our opinion a model to follow in affairs of this kind. Some of the selections will be a surprise to a few readers; but they find their justification in the general lay-out of the program. And it is truly a clever thing to make parishioners swallow in the same meal a Credo of McGrath or a Motet of Ravanello with a Negro Spiritual or even One Alone (of all things!). »« The GUILD CHORISTERS OF THE CATHOLIC GUILD FOR THE BLIND, AT BOSTON, MASS., a group of eighteen voices, made their debut at Jordan Hall, under the direction of Mr. John di Francesco, with Miss Joanne Johnson as accompanist. The program was made up of several sacred and secular classics. We gladly congratulate the choristers for selecting good but palatable music for a charity-program. We congratulate them also for having conceived the idea of a musical group devoted to help human misfortune. We wish that this example would spread; for when we shall begin to sing over the sorrows of our brethren, it will be a boon not only for Christian choristers, but for Christian art. »« BOY CHORISTERS went out to sing the Holy Mass at the post chapel of Stout Field, on Easter Sunday morning. How delightful! and how the boys in the service must have been moved in their hearts recalling in their younger brothers the picture of their altar-boy days. The silver tones of the youngsters must have aroused the purest emotions in the souls of those who face life as the grimmest reality. Boy-choristers, living bells of the peace of Christ, go ye forth to every armed camp and sing for your older brothers; once upon a time boys like you, they now fight that you may sing in freedom.

2. MISCELLANEOUS. No effort in behalf of musical art should pass unnoticed. Here are a few

at random which might inspire someone. MISS ANNA KASKAS, OF HARTFORD, CONN., the contralto of whom Serve Koussevitsky once said "she has a marvelous voice and a great human intelligence," gave a recital at Jordan Hall, Boston, Mass., under the auspices of the Lithuanian Catholic newspaper. The artist is remarkable not only for her talent, but for her achievements. Her European experience on the opera stage was completed by several appearances with the Boston Symphony in major choral works. »« In the same line, MONSIGNOR BOSETTI OF DENVER, COLORADO, continues his operatic tradition so popular among the citizens of the mountain-city. Four nights were devoted this year to the performance of Mignon. As in other years, crowds were very responsive and the proceeds went to charities. Another example of uniting art and charity. On this path, Mgr. Bosetti was a daring pioneer; he now enjoys the fruit of his sometimes criticized labors. »« On Memorial Day, the CHOIR OF THE CHURCH OF BLESSED SACRAMENT, AT HOLLYWOOD, CALIFORNIA, gave a truly memorable program under the direction of Lucienne G. Biggs, with Richard Keys Biggs as organist. No more appropriate work for the occasion could have been chosen than the *Requiem* of Gabriel Faure. We have already commented last year upon the exceptional Catholic merits of this marvelous score and we are glad indeed that Catholics are becoming aware of this, long after Protestant choirs have performed the score all over the country. As far as we know, this is the second performance this year by Catholic organizations, the other one having been given at Dubuque at the Music Educators Convention in the Spring. »« THE MILWAUKEE CATHOLIC YOUNG PEOPLE SYMPHONY AND CHORUS gave another concert under the direction of

The excuse that florid music was more popular was an excuse so thin that he saw completely through it. "Make no mistake," he said, "the Catholic people want Catholic, not pagan, music in their churches and our duty is to make the proper music as well. The new regulations, to be sure, were bitterly fought for a while by those who had forgotten the true atmosphere of the divine mysteries.

Eugene Wilezewski and Leo Muskatevc. The program, composed of light and familiar music, ended the year's activities. The most substantial selection was undoubtedly the symphony of Haydn in C Major, called the *Militaire*; and the youngsters gave a creditable performance. According to reports, this musical organization is growing in quality of work, and an increasing audience encourages their efforts. »« THE SING WEEKS, organized this summer by the Trapp family at Stowe, Vermont, needs no special announcement, for they are now in full swing. But, it is interesting to remark that these weeks are perhaps the first experiment of a Catholic music camp. At last, the Trapp family has adapted this truly American form of summer school to a definite Catholic purpose. For the motivation of these weeks is to re-introduce music as a natural expression of life in the home, and also to permeate musical enjoyment with a truly christian piety. The service thus rendered to musical art, though very unassuming compared to other organizations, may have in time a deeper influence on the musical life of this nation. May Catholics understand their new opportunity. »« THE PALESTRINA INSTITUTE of Detroit, Michigan, evidenced a remarkable vitality in the very first year of its existence. For it was able to offer a first annual spring concert on Sunday, June 4, at the Sacred Heart seminary auditorium. The students of the newly established school were presented in a program of both secular and sacred music under the direction of Father Edward Majeske. We should watch with a particular curiosity the progress of this institution; for it may be the most definite step recently taken towards the restoration of sacred music on a Diocesan basis.

## Apostolate

Two programs given in similar circumstances indicate in recent months an apostolic trend among the Gregorianists. It is a sign of musical health. »« One was presented by Father Benedict Ehmann with the Choir of ST. BERNARD'S SEMINARY, AT ROCHESTER, N. Y., at the Eastman School of Music. The latter has now asserted itself as one of the most progressive educational centers in America; and it is a favorable reflection on the Institute that it should have permitted that Gregorian melodies may send their humble echoes mid the proud sanctuary of paganized music. We have no doubt that Father Ehmann, endowed by Divine

Providence of all the qualities of sound journalism coupled with a charming Christian sense, did surprise the sophisticated audience with a performance truly imbued by the purest liturgical spirit. He presented his program as a "pilgrimage through the Church year, with the help of a few incomparable melodies." The reader will like to glance both at the selections of the program and at the delicate comments.

### 1. Advent

*Rorate Caeli* (Mode I) A poignant cry of hope, its Dorian air sweetly urging Isaiah's hope of the Messiah.

*Creator Alme Siderum* (Mode III) The Church's Vesper hymn for Advent, simple and candid as the maiden of Nazareth who bore within her the hope of the world.

*Ave Maria* (Mode VIII) This melody for the words of Gabriel's salutation to Mary is the Church's Offertory song on the Feast of the Immaculate Conception, December 8. It rises fervently at "Maria" and "benedicta tu," and descends mysteriously at "Dominus tecum," conscious of the Messiah's descent into Mary's womb.

### 2. Christmas

*Puer Natus Est* (Mode VII) This is the Introit for the Third Mass of Christmas Day, full of jubilation at the birth of the Redeemer. Its trumpet-call intervals seem to call the earth to awaken and come with the shepherds and kings to see the New Hope lying in Mary's arms.

*Jesu Redemptor Omnium* (Mode I) The Church sings this glad hymn at her Christmas Vespers. Its soaring, buoyant melody makes it the peer of all carols.

*Jubilate Deo* (Mode I) This Offertory song for the 2nd Sunday after Epiphany is perhaps the most

This troubled Pius X not at all, and he went forward prudently but firmly in his determination to rid the House of God of a purely paganized art and bring back the solemn dignity and the becoming gravity of the chant which use and tradition for ages had sanctified as a true musical expression of the Church in her public functions.

brilliant of all Gregorian pieces, with a most amazing development on the 3rd syllable of Jubilate in the 2nd phrase.

### 3. Lent

*Exsurge Domine* (Mode I) This Introit for Sexagesima Sunday finds perfect expression in one of the most anguished melodies of the Gregorian treasury; but the soaring of its phrases has all the vigor of hope in the merciful providence of God.

*Emendemus* (Mode II) This is sung on Ash Wednesday while the ashes are placed on the foreheads of the people. It is the liturgical counterpart of the morality play "Everyman" in which the soul, summoned by death, begs time to secure companions for the last great journey.

*Parce Domine* (Mode I) The first six notes of this piece are used as the quarter-hour chime in the basilica of Lourdes, doubtless as a reminder of Our Lady's words to Bernadette, calling upon the world for penance if it desires to use the healing spring.

### 4. Holy Week

*Vexilla Regis* (Mode I) This 6th century hymn by the great poet Fortunatus is one of the finest treasures of the Church, in both its poetry and music. It is sung during Palm Sunday Vespers and during the procession on Good Friday, which brings the Blessed Sacrament back from the Repository.

*Pueri Habraeorum* (Mode I) These joyful little motets are sung while the blest palms are distributed to the faithful on Palm Sunday. They are most expressive musical cameos.

*Christus Factus Est* (Mode V) Deep as the Chant always is, it seldom enters as deeply into the very heart and marrow of a text as in this remarkable Gradual for Holy Thursday. It is sung also at the end of the three Tenebrae services. Here, if ever, is the Crucified and Glorified Savior well served by the Muse of melody.

*Exsultet* (Mode III) In the dawning light of Holy Saturday, the new fire is blessed, as a symbol of the light that rose from the tomb; and with its flame the Easter candle is lighted, to the singing of this triumphant chant by the Deacon of the Mass.

*Alleluia: Laudate Dominum* (Mode VI) There is the charming air of a folksong about this Alleluia, which the Church sings with the 116th Psalm, at the end of the Mass on Holy Saturday morning.

### 5. Easter

*Victimae Paschali Laudes* (Mode I) This Sequence

is sung between the Epistle and Gospel of the Easter Mass. Its glad cheerful melody reflects Resurrection faith. The brief dialog in this piece is reputed to be the seed out of which grew the medieval miracle plays, out of which, in turn, grew the modern drama, via the Elizabethan.

*Viri Galilaei* (Mode VII) The Introit for the Ascension Day Mass has all the lift and soaring of the event which it commemorates. The 7th most festive of all the Modes, lends an appropriate air to this triumphant Feast of the Son's glorification by the Father.

»« THE ALVERNO COLLEGE OF MUSIC, MILWAUKEE, WISC., has been gradually coming to the front as a leading institution. The solid roots planted into the ground years ago by Sir John Singenberger are just now spreading their wide branches. For the same ground never ceased to be sprinkled, thanks to the far-seeing courage of a progressive religious community. The Choir of St. Joseph Convent, directed by both Sister M. Clarissima, and Sister M. Theophane, of the Order of St. Francis, presented on Sunday, May 21, a sacred concert, the program of which follows the various periods of the liturgical year. The titles of the selections were accompanied by the translation of the texts and short comments of a liturgical character. This program differs from the preceding in this that Gregorian melodies mingled with polyphonic motets and organ interludes. We thus have two ways of program-making which both have a right to their own claims. In the case of a program of the Alverno College type, it is always very important that vocal and instrumental selections be adaptable to Gregorian esthetics. Otherwise, the Chant might be the loser in the competition.

It was precisely because Pius X knew and loved music that he could so keenly differentiate between what was proper and becoming and fitting and that which was none of these things. His great and genuine humility clarified his vision of the pagan pride of intellect which threatened to undermine the very foundations of Christian thought and learning.

Chorale and Fugue.....	Ferroni
<i>The Christmas Period</i>	
Advent	
Rorate caeli desuper	
Antiphons :- O Sapientia, O Oriens, O Emmanuel,	
Ave Maria (Offertory—Fourth Sunday	
in Advent).....	Sister M. Cherubim, OSF
Dominus dixit ad me.....	Introit of 1st Mass
Puer natus est nobis.....	Introit of 3rd Mass
Parvulus Filius.....	Haller
Improvisation on "Puer Natus"—Organ.....	Titcomb
<i>The Easter Period</i>	
Lent	
Laudate Dominum (Offertory—Laetare	
Sunday) .....	Grassi
Hosanna to the Son of David.....	Sister Cherubim, OSF
Improperium (Offertory of Palm Sunday).....	Neckes
Ave Verum (Mode VI).....	Gregorian
Ave Verum—Organ.....	Titcomb
Christus Factus est (Mode V) (Gradual of	
Holy Thursday).....	Gregorian
Alleluia-Confitemini Domino (Holy	
Saturday) .....	Gregorian
Postlude on "Alleluia"—Organ.....	Springer
Regina Caeli.....	Witt
Veni Sancte Spiritus (Mode I) (Sequence	
for Pentecost) .....	Gregorian
Benedictus sit Deus (Offertory for	
Trinity Sunday).....	Deigendesch
Introduction and Fugue on "Deo Gratias"—	
Organ .....	Springer
Sonata quasi Fantasia—	
Organ.....	Sister M. Theophane, OSF

While these programs are glanced at, a sad thought comes to mind. It would appear that the non-Catholic public is alone playing host to Gregorian art. Does one know when a Catholic audience did deign to sit down and to listen to their own music? Either Catholic opinion is down to the lowest level of cultural appreciation, or we ourselves are not well prepared to win their favor. We are impelled to think that the apathy of Catholic would-be audiences is indirectly encouraged both by the light-hearted ignorance of their clergy and somehow by a wrong approach of the teachers and lecturers. Think it over; for it will be of little avail to spread the "word" outside the fold, as long as the latter remains aloof from its own musical worship.

PAUL GOELZER, who believes that no one is fully

a church-musician, who is not at the same time an apostle, never lets go an opportunity of promoting the cause of liturgical music. We have mentioned two years ago how, in order to foster this sacred mission, he organized and formed his own choir of men and boys, whom he leads to sing the purest of liturgical music in various occasions. As he has done already for the past four years, he returned this summer to Malvern. This is the retreat house for laymen nestled in the hill-tops of Pennsylvania, near Philadelphia. It is blessed with towering trees, budding shrubs, glowing flowers and running brooks, all created by their only Creator. It is in this propitious atmosphere that the GESU LITURGICAL CHOIR went to sing the Mass on July 7.

## Liturgy and the Layman

(Continued from page 244)

Rogation Days. Anyone who has ever been allowed to chant "Orate pro nobis" on any of the occasions the Church uses the litanies, must feel disappointed at not even being able to join vicariously in this simple prayer. This is a respectful plea from the usually voiceless layman to be given greater opportunity to join in the worship of the Church. Let us sing, tunelessly, maybe, but we can learn if we are properly indoctrinated and properly directed. From among us, a group can be chosen to sing the Proper in all its glory, while the least of us should be allowed to join in, with our precious monotone perhaps, with a simple "Et cum spiritu tuo." Our missionary countries teach us that the famous Fuzzy-wuzzies can do as much, as we hear from the stories of servicemen. Some of us would at least like to try.

The clearness of vision and the firmness of will of Pius X were soon recognized all over the world. And so the simple, good parish priest of the Vatican triumphed over the shallow and fantastic theories which were but the fruit of a decayed faith and an overwhelming intellectual pride.



# 1. Sub Tuum Praesidium

Sr. M. ANTONINE GOODCHILD, O.P.

SOP. I *cresc.*  
Sub tu - um prae - si - di - um con - fu - gi - mus,

SOP. II *cresc.*  
Sub tu - um prae - si - di - um con - fu - gi - mus,

ALTO *cresc.*  
Sub tu - um prae - si - di - um con - fu - gi - mus.

*For rehearsal only* *cresc.*

*dim.*  
San - cta De - i Ge - ni - trix: no - stras de - pre - ca - ti - o - nes

*dim.*  
San - cta De - i Ge - ni - trix: no - stras de - pre - ca - ti - o - nes

*dim.*  
San - cta De - i Ge - ni - trix: no - stras de - pre - ca - ti - o - nes

*dim.*

ne de-spi-ci-as in ne-ces-si-ta-ti-bus; sed a pe -

ne de-spi-ci-as in ne-ces-si-ta-ti-bus; sed a pe -

ne de-spi-ci-as in ne-ces-si-ta-ti-bus; sed a pe -

*crec.*

*crec.*

*crec.*

*crec.*

ri - cu - lis cun - ctis li - be - ra nos

ri - cu - lis cun - ctis li - be - ra nos

ri - cu - lis cun - ctis li - be - ra nos

sem - per, Vir - go be - ne - di - cta.

sem - per, Vir - go be - ne - di - cta.

sem - per, Vir - go be - ne - di - cta.

*dim.* *rit.* *pp*

*dim.* *rit.* *pp*

*dim.* *rit.* *pp*

*dim.* *rit.* *pp*

# 2. Ave Maria

Sr. M. ANTONINE GOODCHILD, O.P.

SOP. I  
A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus

SOP. II  
A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus

ALTO  
A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus

*For rehearsal only*

te - cum; be - ne - di - cta tu in mu - li - e - ri - bus, et

te - cum; be - ne - di - cta tu in mu - li - e - ri - bus, et

te - cum; be - ne - di - cta tu in mu - li - e - ri - bus, et

be - ne - di - ctus fru - ctus ven - tris tu - i, Je - sus.

be - ne - di - ctus fru - ctus ven - tris tu - i, Je - sus.

be - ne - di - ctus fru - ctus ven - tris tu - i, Je - sus.

San-cta Ma-ri-a, Ma-ter De-i, o-ra pro  
 San-cta Ma-ri-a, Ma-ter De-i, o-ra pro  
 San-cta Ma-ri-a, Ma-ter De-i, o-ra pro

*crec.*

no-bis pec-ca-to-ri-bus, o-ra pro no-bis  
 no-bis pec-ca-to-ri-bus, o-ra pro no-bis  
 no-bis pec-ca-to-ri-bus, o-ra pro no-bis

*dim.*

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

*dim.* *pp*

# NAMES PEOPLE DOINGS



VINCENT BARKUME of Los Angeles has completed a collection tracing the history of Chant, together with its illustrated wall map, which will be exhibited in a series of lectures by Father Brennan, Mus. Doc., at summer school sessions throughout the Archdiocese of Los Angeles.

»» MILLIONS OF RADIO LISTENERS of all faith throughout New England heard the profoundly moving last rites of the Catholic Church for William Cardinal O'Connell ably interpreted and explained by the Rev. Michael J. Ahern, S. J., of Weston College, from 10 a.m. to 12:30 p.m., Friday, April 28, on WNAC and the Yankee Network from the Cathedral of the Holy Cross, Boston. Additional millions throughout the United States heard part of the Pontifical Mass from 10:30 to 11 a.m. over the Mutual Broadcasting System. At the very end of the historic broadcast, Father Ahern paid a glowing tribute to the WNAC engineers and technicians, men he has known for many years, for their extensive work in laying thousands of feet of cable and installing all seven microphones and to John Shepard, III, and his associates at the Yankee Network for contributing the two and a half hours of radio time. All the microphones were inconspicuous, with no call letters in evidence, in keeping with the simple dignity of the beautiful funeral services. Eddie Crowley, engineer with WNAC for 14 years, said, "In my whole radio career, it is the most impressive program I was ever on." »» THE ALL SOULS PARISH OF ALHAMBRA, CALIFORNIA, was very fortunate in acquiring the services of Dr. Robert H. Goetzel, formerly of St. Mary's Church in Chicago. In the short space of a few months he has trained the congregation to sing a Gregorian Mass and the responses as well as congregational singing during all evening devotions. His choir of men and boys sing Vespers once a month on Sunday evenings. The boys-

choir sings a Gregorian Mass during High Mass every Sunday and a few men sing the propers in chant. The choir sang the chant mass for Easter for the Easter High Mass. »» *Caecilia* presents very hearty congratulations of the SISTERS OF ST. FRANCIS OF TIFFIN, OHIO, on the occasion of their diamond jubilee. May God reward them with new blessings for their devotion to His Church during these many years. And may their zeal enlarge more and more the group of religious communities who put the restoration of liturgical music among their foremost apostolic cares. »» R. MILLS SILBY, director and organist at the Church of St. Ignatius of Loyola, New York City, started for two-weeks of a new musical adventure in July. He organized at Connecticut College, New London, an Institute of Sixteenth Century Polyphony to "afford interested singers and choral directors the opportunity of an intense cultivation of a capella music under expert direction." We think that there is hardly anyone presently more qualified in our midst than Mr. Silby to give such direction. To knowledge, he has added a varied and extensive experience; this experience he has enriched with a taste for refinement and perfection. We hope that this initiative has met with a Catholic response; for it is but unfortunately true that such opportunities are often sized almost exclusively by our separated brethren. This would explain why in spite of increasing opportunities, the Catholic cause is making relatively slow progress. »» It is a deep joy for *Caecilia* to present at last to its readers the picture of the CHOIR OF CALIFORNIA STATE PRISON AT SAN QUENTIN. We have, on various occasions, mentioned the most edifying liturgical spirit of the Catholic inmates, our brethren. Now we are able to get our readers acquainted with those who, behind the gates of a rejuvenating penance, give to us an example which we ought to emulate in a spirit of true humility. Father James P. Haran, prefaces the Easter program and the picture with the following comforting words: "He who had been disgraced became the glory of His people. His wounds, now resplendent, teach that our wounds do not kill us forever. Our hurts will heal, except the ones we hide from Him." As we insert this picture, we



thank the Choir of San Quentin for its example. In spirit of gratitude, *Caecilia* takes pleasure to confer upon the choir a well-deserved membership in its Guild of Honor.

MAY THE LORD GRANT THEM ETERNAL REST. Two musical servants of the Church have recently passed away: J. Arthur Bernier, one of Quebec's best known organists, died there suddenly at the age of 65. He was the father of Rt. Rev. Msgr. Paul Bernier, former Chancellor of the Archdiocese of Quebec and now French secretary of the Permanent Secretariate of the Canadian Hierarchy; Conrad Bernier, of the Catholic University of America, Washington, D. C., also a well-known organist, and Maurice Bernier, Quebec journalist. Otto Singenberger died on March 30 at the age of 62. He is survived by a daughter Catherine and a son John on whom now rests the glorious tradition of sacred music which the family established in this country. We recommend both to a prayerful souvenir of all our readers. »« We have received notice that "At the 123rd annual meeting of the members of the MUSICAL FUND SOCIETY OF PHILADELPHIA, the oldest organization of its kind in the United States, Paul M. Goelzer, organist and choir director at the Church of the Gesu, was elected as a member of the board of directors. This organization, originally formed for the "cultivation of skill and the diffusion of taste in music and the relief of decayed musicians and their families," is made up of many prominent members of Philadelphia families including professional as well as amateur musicians. Musicians in the Catholic Church would be interested in the fact

that Mr. Benjamin Cross, organist in St. Mary's Roman Catholic Church from 1808 became one of the founders of the Musical Fund Society. The history of the Fund is crammed with "high-lights," the appearance of Jenny Lind, who contributed \$400 to the Fund and became an Honorary Member. The opening of the Musical Fund Hall, a fine auditorium still standing at 802 Locust St. The appearance of such world-famous artists and lecturers as Ole Bull, famous Norwegian violinist, Adelina Patti, 8 year old soprano, the child "wonder" of the time. William Makepeace Thackeray, Ralph Waldo Emerson and Henriette Sonag. While much of the activity originally included in Fund's outline, has been necessarily discontinued because of the changing times, the relief is still available and activity here includes the helping hand to musicians, an occasional contribution to musical up-lift enterprises and an ever watchful eye for the welfare generally of the musical Art. »« Such society of musical fellowship suggests to mind a possible society for the benefit of retiring church musicians. Who wants to start in one of our best-organized dioceses?

## A Golden Word

THOMAS BEECHAM, ERSTWHILE founder of the London Philharmonic, now having temporarily his abode in America, is rightly thought of as the most intellectually balanced of all living conductors. What he has to say arouses our curiosity much more than any of the erratic utterances of many of his confreres and rivals on the podium. So he spoke recently, or rather he gave a full lecture in Carnegie Hall in New York. Guess the topic; it was a caustic lament on the "Decline of Music." You might surmise that he blamed for it the large number of people who today are "jazzed up" from infancy unto death. You are wrong; for he put the blame where it really belongs, namely at the door of the modern composers. Of course, everyone is conscious that something has gone wrong in the world of music, and that no artistic broadmindedness can escape from feeling that the concept of music is vitiated at its very source. In the midst of this painful confusion, Thomas Beecham has pronounced the most direct indictment; and the few paragraphs of his lecture quoted by the newspapers are as a flash in the middle of the night. Not only has the musical output since the end of the last century

compared to the preceding centuries dwindled in quantity, but it has much deteriorated in quality. The reason, if we believe Sir Thomas, is none other than the loss partially complete of religious belief and inspiration. And he lists the facts for the proving testimony. While the greatest geniuses of the classic and even romantic period not only found in religious ideology and mysteries the very subjects of their art-craft but consistently dedicated their scores to the glory of God, the late decadent romantics began the decline which plunged our vain modern composers (each of whom wants to stand as a philosopher in his own right) into the laughable marasm of "self-expression." It never dawned upon them that once the artist is his own ideal, he loses at once the objective perspective and the universality which are his only rights to fame. Thus, modern composers are a clique of more or less mental defectives, proud dehumanized individuals; and the people, which retain always a certain fund of common sense, have left them to their error. Music is declining, because composers have gone away from God.

## A Vain Word

VERY DIFFERENT FROM THE SOUND philosophical outlook on music is the prevalent attitude of many contemporary composers; and their not infrequent utterances give an added weight to the indictment of Sir Thomas Beecham about their responsibility on the decline of music. Composers of old seldom came before the footlights of public opinion; for they were content with bringing to the world the living message of music. And they loved the solitude of work. Nowadays, some composers whose cultural background is scant, often prevail on themselves to form the public opinion. Evidently they speak too much, and more than once out of sound reason. St. Louis had recently the privilege to welcome Martin Gould as guest conductor of its symphony orchestra. Not satisfied with the mission of preparing a fine concert, he had to give a lengthy interview on the past, the present, and the future of music. There is nothing so ludicrous than such prophetic presumption which repeats once more (and once too much at that) such commonplace assertions as are heard elsewhere. Mr. Gould may have not been aware that his pronouncements have a taste of publicity management which is unbecoming to a conductor. Of course, he had to

tell us again that the art of music was never so high and so widespread in the whole history of the world as it is today. We wish he would exchange his job of professional conductor with that of an humble teacher for six months; and he will see for himself what progress we have made since the sixteenth century. Well, we cannot even read music any more. The most disgusting part of his pronostics was the one related to jazz. We do not dislike all the tunes of popular vein, and we appreciate the fact that the jazz-period has taught us a few lessons on variety of rhythmic patterns and light orchestration. But when a responsible musical leader compares jazz with the folklore of the past, he seems to forget that whatever genuine quality the jazz possessed in its origin has been and is more and more obliterated by the commercial exploitation of the lower musical instincts. While folksongs and folkdances were the expression of popular living, jazz is increasingly the product of sophisticated studios; and we all know that the life of the newest hit in the parade hardly survives a few weeks. When such nonsense is advocated as the sign of our musical progress and the title to our musical pride, one has the right to doubt about the leadership of modern composers; and Beecham's challenge appears the more justified.

## A Sad Confusion

It is evident from the contradiction of the two testimonies referred to that the musical world today has fallen into utter confusion. The worst of the whole matter is that it is not a question of divergence in taste or of contrary technical trends. It rests entirely upon irreconcilable views in regard to musical inspiration and to the function of musical art. That confusion should have come from "distorted mentality of the musicians themselves," did not help the poor public opinion in quest of musical enjoyment. The result is that, in spite of the tremendous efforts made throughout the country by civic organizations and by school-systems, musical groups of all kinds are unable to maintain themselves on a sound basis. The mass of people is decidedly not interested in the development of music, as it stands today. They have to be allured either through the conversion of symphonic concerts into fashionable cafes or through an orientation which makes increasing concessions to the demands of the jazz-age. Of this spirit of concession to vulgarity, Gould is an avowed representative; and a severe criticism of his Latin-American

Symphonette found in a musical review shows into what abyss he is satisfied to descend. We quote verbatim: "He walks the earth with an angelic Broadway face and turns out trite and meager stuff for tremendous symphonic apparatus. There is nothing more distasteful than ambitious emptiness. There is no original ideas in his "Latin-American Symphonette." He does not even try to assimilate genuine South American tunes and rhythms. Gould conjures up only an American tourist who instead of going to Argentina, goes to the Copacabana. The work has none of the modern idiom. In its contrasting combination of harmonic and melodic clichés spiced with night club rhythms and unorthodox orchestration, the composition is incongruous." Thus we have both in Beecham and in Gould two opposed leaders who are vying for the reeducation of a confused musical opinion. Beecham looks up to religion, Gould looks up to jazz. To whom shall we listen?

THE LECTURE OF BEECHAM AND THE interview of Gould deserve the attention of all Catholic musicians. Beecham opens to us an opportunity; Gould arouses a deep suspicion. From both we should accept our mission, namely, the reorientation of musical life for the benefit of sacred music. Men as Gould are (as far as we are concerned) malefactors who lead public opinion far away from the ideals of music of the Church, far from all Catholic culture. We can hardly permit that their errors may gain increasing favor; for it would make the restoration of liturgical music more and more difficult. There is only one objective outlook on music; that which the Church gave to western culture, and which Beecham vindicates so forcibly. The Church is today the sole depository of this philosophy of music; and to us it behooves to restore it in the world. But as long as we ourselves do not rise above our musical ignorance, many "Goulds" will go along spreading the cockle which will choke the richest wheat. It is indeed great time that we study music, and that we reincorporate it into the very life of the Church.

THE INDICTMENT OF SIR THOMAS IS a challenge to us. The Church is the only social center which has never declined in its musical orientation. On the contrary, music has been by her wholly integrated into the praise of God. Of this she hardly ever expressed the theory; but she left to the world a

living monument of musical experience, the sacred Chant, which will stand the test of time more than any other musical achievement. If the accusation of Sir Thomas is true, then the musical salvation of the world lies in the Chant of Mother Church. Not that all music is to develop according to the pattern of gregorian chant, but that it must adopt its philosophy of music, the only one which can hope for survival. We ourselves did not realize this; and for this reason, we share the responsibility of having let music to be secularized at all. The decline started with us, when around the end of the seventeenth century, we did not understand any longer the function of music as an integral factor of a normal religious experience. Thus, the Chant ceased to appeal to us, and we forsook it to the point that, even today, we have to struggle hard in order to reconquer its beauty ourselves. We lost by the same token our universal influence on the development of music; and the date of the general decline coincides with the catholic artistic decadence. While music among us (as much as we continued having it in religious services) became extraneous to the religious experience of the faithful, it lost the right to direct the musical destinies of the western world. The whole artistic world left us and went its way; and we remained too ignorant to attempt successfully any kind of reconciliation. Yet, we have the power to do so; but on one condition. When one observes the musical movement of our day, he is surprised to find out that the growing tendency is towards a better integration into life. This is nothing else than long-ing unknowingly for a musical experience which the Church had taught from the very beginning. Unfortunately, there is no full integration to look forward to, unless it be in God; and the musical world has become unconscious of God's presence in art. On us rests the immediate responsibility of showing God again as the ultimate aim of music. But this can be accomplished only if we ourselves return at once to our musical home. In practice, it means that the Chant is the only medium by which we can lead again the world to a musical revival. Think of this, ye all who are pussy-footing around a Catholic musical education or a Catholic musical organization which is just incapable of getting clear that fundamental concept. It means that it is of little avail for us to rush after musical degrees (which otherwise are very necessary), to organize ourselves on a large scale (which may be advisable),

*(Continued on page 262)*



# MUSIC IN THE SCHOOLS

THERE HAS BEEN AN INCREASE IN musical activity throughout the country. This development is partly the fruit of the courageous and perseverant work of the pioneers who for many years labored under adverse conditions, and partly the result of the new impetus given by the National Conference of Music Educators. The academic year 1943-1944 ended with a widespread display which is the proof of a real progress.

## School Programs

MOTHER OF MERCY HIGH SCHOOL, Westwood, Cincinnati, held an annual spring festival on Sunday, May 28. The program included instrumental numbers, vocal solos, dramatic readings and several one-act plays. Bringing together into a united performance the pupils of both the musical and the dramatic departments offer great possibilities of a wider artistic development. It is perhaps the most effective way to arouse a general interest towards fine arts in the student-body. »« WILKES-BARRE, PA., was host again to a most commendable musical program, when Miss Claire Moran, a senior of Sacred Heart High School and Mr. Arthur Kaschenback, a senior of St. Mary's High School, gave a united performance of music for violin and piano which had the proportions of a real recital. Selections attest a thoroughly classical training, and were chosen with discretion. There was the solid substance of the sonatas of Handel and Beethoven with the romance of Massenet and the humor of Kreisler. What a wonderful expression of healthy social life this program must have been; and what a lesson it contained for the companions of the two young artists! »« MARYLHURST COLLEGE. The Chamber Orchestra and the Treble Triad of 40 voices combined on May 7 under the direction of Boris Sirpo for a final concert, in which King David of Honegger, America from the Suite of Ernest Block, Mozart's Alleluia were sung. This program is daring, and gives us a hint of the progressive spirit which animates the music department of this College. Moreover, a chamber-orchestra is by far the best solution of the instrumental problem in a Catholic institution, because of its limitations in regard to personnel and to finances. What we do not have in

quantity, we may obtain in quality. Marylhurst is conscious of that. »« THE DOMINICAN HIGH SCHOOL of Detroit had a musical program in May on Mother's Day, the selections of which show an alert spirit and good taste. But unity of plan was not so much in evidence. It is difficult to promote a friendly acquaintance between the Alleluia of Mozart and the May Morning of Denza. The program ended with a choral number written by a graduate; a good way to encourage creative art among our students.

## Festivals

THE CATHOLIC SCHOOLS OF PITTSBURGH, PA., held two annual Music Festivals; one for the Grammar Schools on May 14, 20, 21; the other for the High Schools, on Sunday, April 30, in which 500 students participated. These programs were a sort of public recapitulation of the work accomplished by Bands, Orchestras, and Choruses. They are an evidence of the large proportions which musical activities have reached through the whole educational system of the Diocese. »« Thirteen verse speaking choirs from Milwaukee and vicinity took part in the annual Mount Mary Speaking Festival at the Convent of the Sisters of Notre Dame on Saturday, May 6. Although this cannot be classified as a strictly musical activity, it should be mentioned and encouraged as a definite help towards better musical diction. The technicians of voice-production are becoming conscious only now of the relationship which exists between the speaking and the singing voice; an important point which many schools still neglect. »« The LE CLERC COLLEGE AUXILIARY of Belleville, Ill., gave a lovely social note to musical program in observance of the National Music Week. Three groups were united in the program: the Mother Singers of East St. Louis, the Cathedral High School Band, and the College Glee Club.

1. Sacred music, and the Chant in particular, must be the foundation of all musical training, both vocal and instrumental.

Surely, it must have been a delight for sons and daughters to listen to their mothers, and to find in their example the justification of their interest in music.

## Apostolate In Colleges

STRANGE TO SAY, COLLEGES HAVE been the last to look towards the musical horizon; and artistic interest has been slow to arise in these places dedicated to general culture. But several institutions begin to realize their responsibility and are coming out of this sophisticated lethargy. Among them, we recognize colleges which were not afraid of being pioneers, and asserted from the start the rights of music in higher education. Such are the two schools whose real musical apostolate we wish to commend here. »« We learned from a first-hand account that "a group of students from MOUNT SAINT MARY'S COLLEGE in charge of the Sisters of St. Joseph of Carondelet, Los Angeles, were invited to give a demonstration of Gregorian Chant before one of the music sections of the University of California at Los Angeles on Tuesday, May 9. The young women under the direction of Sister M. Winifred, gave a creditable account of their study in this particular field of Catholic Church music. The program arranged by Sister M. Celestine, comprised the Kyrie, Credo, Sanctus, Benedictus and Agnus Dei of the Mass; one Psalm; two Sequences, the Victimae Paschali and the Stabat Mater; two Antiphons, the Ave Regina Caelorum and the Regina Coeli. Among the hymns chanted were the Pange Lingua, Ave Verum, Adoro Te and Jesu Dulcis Memoria. Each number was prefaced by a brief enlightening note as to origin, mode and position in the liturgy. Sister M. Celestine provided the Gregorian accompaniment. A number of the University students present followed the rendition of the Chant from the Liber Usualis." »« THE MARIAN COLLEGE CHOIR at Fond du Lac, Wisconsin, held another program, completely made up of Gregorian selections:

Introit "Gaudeamus".....	Mode I
Kyrie "Salve".....	Mode I
Sequence "Victimae Paschali".....	Mode I
Responsory "Emendemus".....	Mode II
Introit "Dignus est Agnus".....	Mode III
Credo I (Selected verses).....	Mode IV
Sanctus "Cum júbilo".....	Mode V
Anthem "Salve Regina" (Simple tone).....	Mode V
Communion "In splendoribus".....	Mode VI

Ave Verum.....	Mode VI
Alleluia "Caro Mea".....	Mode VII
Canticle "Magnificat".....	Mode VIII and folso bordoni

We congratulate the students of Mount Saint Mary's College for the frank attitude which prompted them to invade the precincts of a very cynical secular University, and to spread over its campus the echoes of the sacred melodies. This college has always been good at that sort of pranks. We commend very highly the excellent choice of Gregorian melodies in the program of the Marian College. The selections were the most varied we have come across for a long time; and such well-thought-of variety brought into relief the astonishing flexibility of the Chant in the realm of religious expression.

## Liturgical Demonstrations

THE SCHOOLS OF RACINE, WISC., sponsored by St. Albertus School of Music, sang on April 28, a memorable High Mass, the program of which follows: Proper of the Mass: Feast-St. Paul of

the Cross.....	Gregorian Chant
	Schola Choir
Kyrie-Mass IX, Cum Júbilo.....	Gregorian Chant
Gloria.....	Gregorian Chant
Credo No. III.....	Gregorian Chant
Sanctus, Benedictus, Agnus Dei—	
Mass IX, Cum Júbilo.....	Gregorian Chant
	Children

Christus Vincit..... Ambrosian Chant  
Chorus of People of the Eighth and Ninth Centuries

Sung at Coronations—Schola Choir and Children  
It is a worthy achievement that in a city of moderate population, eight hundred children could be trained for this demonstration. It was very lovely that the celebrant of this Mass should have been Father Ed. J. Goebel, the superintendent of Schools in the Archdiocese of Milwaukee. For it is he who has been the leading inspiration behind the National Conference to the foundation of which he has contributed with a

2. Catholic young people of all ranks must be formed to fully participate, through song according to the conditions of respective ages, in the prayer of the Church and in the Eucharist.

courage that no obstacles could stop. »« THE DIOCESE OF HARTFORD, CONN., went one step further. Instead of a localized demonstration, a mass-singing was organized in the five largest cities of the diocese on the same day, Saturday, May 13. The various choirs included students from the seventh and eighth grades, and from all high-school departments. One can judge the proportions which such a demonstration can reach, if we mention that Waterbury had a choir of 1700 pupils, and Hartford a group of 1400 singers. Several members of the clergy were very generous in giving a helping hand to the whole affair, either in a musical capacity or in a liturgical participation. This demonstration is an evidence of the aggressive zeal of the Hartford commission to spread the Chant in the Schools. Despite the prejudice which we have against the abuse of large demonstrations, we recognize that there is in the decentralized method of Hartford a possibility of the awakening of a Gregorian consciousness among the youth of a whole diocese. »« TWENTY PARISH SCHOOLS conducted by the School Sisters of Notre Dame in Milwaukee, Wisc., had their own demonstration with a choir of 1200 pupils from the eighth grade chanting the Ordinary "Alme Pater." The account which we read insisted with some witt that 300 of the singers had "changed voices." No one should object; but we hope that the organizers were conscious of the fact that changing voices are not to be forced to sing anything and everything, but that only which will not harm the delicate transformation, from which depends growth or failure. And Archbishop Kiley in his congratulatory remarks, said a very timely word when he "urged the young singers to continue in their parishes the good work begun in the schools."

## Meetings and Courses

It gives us great pleasure to congratulate DR. HARRY SEITZ for his recent appointment as Diocesan Director of music in the Archdiocese of Detroit. This appointment is a reward for the faith which Dr. Seitz openly professed in Catholic musical education, at a time when no one would heed his warnings. In the larger field now open to his labors, he will be able not only to plow (there is much plowing to be done still) but to harvest. Dr. Seitz has been lecturing this summer at the Loras Institute of Music in Dubuque, Iowa. »« THE NEW YORK STATE CHAPTER OF THE

NCMEA held its meeting in April at Rochester, N. Y. The program had a lovely title: "psallentes in cordibus vestris Domino." Which gives us a strong hope that our brethren of the East are united in one beautiful aim; namely, to turn musical education into *heartly psalmody of the young to Christ*. The proceedings lasted a full day only, with the following program:

*Missa Solemnis* Nazareth Convent Chapel, Solemn Votive Mass of the Solemnity of St. Joseph  
 Proper: Schola Cantorum of Nazareth Novitiate, Sisters of St. Joseph, Rochester, New York  
 Ordinary: Assembled Delegates  
 Director: Reverend Benedict Ehmann, Ph. B., St. Bernard's Seminary  
 Organist: Sister Grace Clare, S. S. J.

*General Session*

Veni Creator

Star Spangled Banner

Inter-Parochial Grade School Orchestra

Raymond J. Hasenauer, Mus. M., Director

Address of Welcome: Most Reverend James E. Kearney, D. D., Bishop of Rochester, N. Y.

Address: "The N. C. M. E. A. in Catholic Music Education"—Harry W. Seitz, Ph. D., National President

Address: "A Superintendent Views the Music Program" Very Rev. Msgr. Wm. R. Kelly, LL. D., Archdiocesan Superintendent of Schools, New York City

*General Session*

Address: "Music in the Liturgy" Reverend Benedict Ehmann

Greeting from the Eastern Conference—Alfred Spouse, President

Music: Nazareth Academy—Vocal Ensemble

Sister Rose Teresa, S. S. J., Director

St. Agnes High School

Sister Agnes Teresa, S. S. J., Director

Nazareth College:

3. In all Catholic institutions, vocal music should take precedence over instrumental music; and the latter should be taught as an expansion of choral music. For choral experience is the soundest approach to a vital appreciation of all music.

Sister Kathleen, S. S. J., Director, Strings  
Austin H. Truitt, Director, Vocal

### Sectional Meetings

Forum-Lecture: "The Catholic Church Choir Director"

Forum-Lecture: "Basic Orientation in Catholic School Music"

Panel: "The Catholic Organist in Action"

Work-shop Clinic: "Instrumental Music in the Catholic Schools"

Forum-Lecture: "Problems of the High School Choral Director"

Lecture-Recital: "Interpretation in Piano Performance and in Radio Broadcasting"

One finds in this program an articulate and compact presentation of vital subjects, divided according to the accepted pattern of general and sectional meetings. There one finds a very commendable ambition, but too embracing perhaps. Is it relevant of the National Conference to absorb in its scope the whole field of sacred music; or would not it be more prudent to limit one's efforts to the educational aspects? Of course, musical education aims primarily to restore sacred singing; but the NCMEA should be busy with the laboratory rather than with the choir-loft. From the forum-lecture "The Catholic Church Choir Director" to the lecture-recital "Interpretation in piano performance and in Radio broadcasting" there is a considerable distance, too great in fact for any organization to cover. Let us remember the French proverb "Qui trop embrasse, mal etreint." We are already embracing too much. While this program of the New York State Chapter was bringing to us these good tidings, another announcement filled us with a sentiment of indignant sadness. It came in the form of an advertisement from the New York State School Music Association in these terms: "We are extremely pleased to announce that starting in September 1944, the School Music News shall be sent to every parochial high school as well as public school system, within New York State. Through the cooperation of the New York State School Music Association with the newly organized New York State Catholic Music Educators Association, two pages of each issue of the News will be devoted to the work and activities of this sister organization. The School Music News, now becomes the official organ of the NYSCMEA. There will be no increase in advertising rates although the number of copies run each month will be greatly in-

creased. »« We thus learn that the Catholic New York Chapter is satisfied to be called a "sister organization" and that the School Music News is recognized as their official organ. We respectfully beg to remark about the first item, that a friendly contact or even an occasional exchange is not enough to make of two organizations inspired by opposed philosophies of music and art in general, real "sisters." What are we to believe about the real meaning of the convention of Rochester? Was it a genuine declaration of principles or an unconscious camouflage? About the second item: we wish to our confreres of New York State the greatest enlightenment with the School Music News. But the issue which was sent to us as a sample contains only an incoherent medley in which a single educational or constructive idea cannot be found. And, of course, the School Music News of New York is not indifferent to the advertising power increased through its Catholic following. Another reason to repeat again the question posed in the June issue of *Caecilia*: "Whither goest thou?"

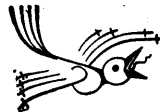
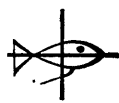
## Names - Peoples - Doings

(Continued from page 258)

as long as we do not reestablish the Chant in our own immediate circle. When the Catholic Church, both parishes and religious communities, will have restored in its own midst, the fullness of the gregorian experience as the very fullness of religious experience, the decline of music will cease. Therefore, let us pray that the indirect warning of Sir Thomas Beecham may not have been in vain. The time is passed when we could accept a strange admixture of secularism in music; the time is coming when we must sing again to the world the divine song for which only music is worth living at all.

**4. Catholic training should be discriminating in regard to the selection of proper music, worthy both of Catholic ideals and of the supreme beauty of the Chant.**

## MUSIC



## REVIEW

By Ermin Vitry, O. S. B.



1357. *Meredith Tatton*, J. Mass in F in honor of St. Catherine of Sienna. S. A. T. B. or unison voices. McLaughlin and Reilly, Boston, 1944.

It seldom happens that one can rely on the composer himself to bear a fair judgment on a musical composition. The reason is too obvious. Yet, an exception can be made in favor of Mr. J. Meredith Tatton; and he will not resent our partly quoting from his own comments. Thus he writes: "I never had ambitions of being able to write a strictly polyphonic Mass because my own simple gifts in the creative side seem to be confined mostly to an ability to write small tuneful works which have mostly been on the miniature scale; and in order to preserve the dual utility of my Mass, and, at the same time make it truly suitable for unison singing, I felt that I was doing as much as I could and hoped that the result might prove worthy of use in the Church. Had I intended to write a polyphonic Mass it would not have been available for unison purposes." To sum up, we may say that Mr. Meredith Tatton imposed upon himself a limited problem; namely: writing a Mass in the choral style suitable for unison and part singing. The catalogs of music are filled with compositions the aim of which is identical. The difference between most of them and the one presently reviewed is that the composer was both conscious of his aim and well-equipped to attain it. Too many composers of so-called simple Masses are not very clear in their own mind about the style in which they want to write. Usually, the compromise is a weak medley of common harmonic treatment and childish contrapuntal devices. Result: there is no real style, but an incoherent form. The Mass of Meredith Tatton does not belong to this class; it is definitely a true musical composition. A first glance does not reveal at once this substantial quality; and one might be tempted to find in the whole structure a certain heaviness. A

further acquaintance is more favorable. Personally, we dread the choral style, which has been so much abused and has loaded the literature of sacred music with dreary and colorless compositions. Such reproach cannot be made to the Mass of Meredith Tatton; for his is true choral style. We surmise that the composer learned it through the rich lore of anglican hymns which were the acquaintance of his early days. From them he retained that restrained tunefulness and balance of form which they often possess to a high degree. But in the Mass in F, there is a new freshness and a Catholic elation which the aforesaid hymns do not as a rule possess. These qualities Mr. Meredith Tatton has inserted into a very elegant form; and reserved elegance is the main characteristic of the whole composition, rather than intense warmth. Surprisingly the melodic thread is quite conventional, and no daring is indulged into in regard to the harmonization. We would like to think of each one of the pieces of this Mass as enlarged and radiant hymns. At close range, the accentuation of the melodic design is always distinguished, and the line of the various parts is clear. Once we accept the choral form, we may say that the Mass in F is one of the very best which have appeared on our shores. Of course, not every part of it reaches the same level of simple excellence. We would put in a class the Kyrie and the Agnus Dei; somewhat inferior to them would be the Sanctus. The Gloria does not possess the full continuity which is difficult to attain in such a flexible hymn when one is confined to the limited resources of the choral; and the sudden modulations recurred to do not succeed to reestablish the balance.

The Mass in F is purposely written to be used both in unison and in a choral way. It is doubtful if it will

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5. Catholic schools profess that musical training cannot result from an unbridled or undirected self-expression, but that it demands serious discipline and a corresponding skill.

# READERS + COMMENTS



"I am enclosing membership blank and fee for the St. Caecilia Guild, and I wish to commend you for this splendid step towards the general restoration of the chanted Mass with the proper music."

"Each issue of *Caecilia* provides the musical ammunition we need to "fight the good fight" of our sacred apostolate. May you continue to "draw water with joy from the Savior's fountains" for indeed we marvel at your inexhaustible energies and inspirations." S.M.P.

"I enjoy the *Caecilia* very very much and would like to take this opportunity of praising its work. You will have my fullest cooperation not only in the churches where I play, sing and direct choirs, but I shall do all I can to spread interest throughout the — Diocese." H.D.

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"Your insistence on the renewal of the High Mass is wonderful. I hope it meets with success!" J.M.

"This is to acknowledge the receipt of the charts, for which I am sincerely grateful. They are so constructed that they can be placed in the school room to advantage." S.M.F.

"The *Caecilia* is a fund of information, I look forward to its appearance each month." S.M.F.

"May God bless you and the excellent work you are doing to further participation in the Sacred Mysteries." M.M.

"I do not feel I want to renew my subscription. Frankly, your book is somewhat a disappointment. Heretofore, I really did enjoy it but, as you know, you seem to stress choirs with four part voices in all your music printed therein, and as the war has taken most,

if not all men, two part Chorus is all we have now. As for congregational singing of High Masses, etc., I disagree with you as people do not have time these days. Perhaps at some future date, if you return to your old standards, I will be more than glad to subscribe again but I really get nothing out of your *Caecilia* now." M.W.

We do not know how our correspondent reads musical scores; but by consideration for war-conditions, our musical supplement during the past three years has presented almost exclusively music for equal voices. As for congregational singing, we beg to disagree with him. We do not admit any longer that "people have no time these days;" we rather think that they should take time out. Our musical misery comes in no small measure from the fact that we have no time for the praise of God. Therefore, we are sorry that *Caecilia* cannot possibly return to its old standards. The latter were not so bad after all; but the Editorial Staff is committed to improve upon them, if that be possible to our zeal.

## Music Review

(Continued from page 263)

be equally ingratiating in both presentations. We fear in fact that the melodic thread of this composition, being truly choral as it is, might here and there fade away once it is separated from its harmonic coloring. To our mind a purely unison Mass demands more melodic flexibility. As it is, we would advise that it be sung in unison first as a preparation to a choral presentation. Later, the other parts, having incorporated themselves to the upper part through actual singing, will be better acquainted with the characteristics of the Mass. When they sing their own, a much closer choral cohesion will result. Mr. Meredith Tatton should have no fear that his Mass in F may be a contribution to a true and solid devotion. But we would strongly advise the choir that the choral beauty of this Mass will imperatively demand that the tone-quality be free from all heaviness or huskiness. Perfect fluency and subdued resonance only will bring out the pure harmonic setting of this conservative composition.

# QUESTIONS AND ANSWERS

By Gregory Hugle, O. S. B.



*"Since the Motu Proprio mentions the use of motets only at Low Mass, would this exclude the use of hymns in the vernacular? Is a motet exclusively in Latin?"*

A.—The *Motu Proprio* of Pius X has nothing to do with Low Mass. Where the Pope speaks of motets he has in mind those

classical and elaborate compositions which serve as festive insertions in solemn High Mass. These compositions are always in Latin.—You may be surprised if I tell you that there is no legislation concerning music in Low Mass; there are only some answers given to Bishops in the course of many years. These stray-bits of information betoken that music in Low Mass is accidental and largely subject to diocesan regulations. In 1912 were published "Regulations for the Province of Rome." Number 28 of these Regulations say: "During Low Mass, motets may be sung." In other documents the term "motets" is explained to be equivalent to "*Preces*," i.e., prayerful compositions, including hymns in Latin and in the vernacular.—In general it will be advisable to use the diocesan (or other approved) hymnal and sing at Low Mass the hymns set down for the liturgical seasons, observing the directions laid down in the Roman Document in 1912.

(See: *The White List*, page 15.)

*"May Gounod's Ave Maria be used as a wedding recessional?"*

A.—Ever since the story of Gounod's *Ave Maria* has been revealed, a constant endeavor has been made to keep it out of church.—What is today entitled "*Ave Maria*" was in its first draft a passionate love song to objectional lines of the poet Lamartine. When Gounod submitted it to his fiancée, the mother of the girl crossed out the passionate words and wrote over them the Latin words of the *Ave Maria*. Gounod

quickly fell in love with the idea, and the world at large has gone crazy over it.

*"What is your reaction to the use of the trio of Elgar's Pomp and Circumstance as a recessional?"*

A.—Elgar's *Pomp and Circumstance* will remain an interesting concert number, but the banal melody should not be connected with divine services.

*"Is it proper to omit the interlude between the stanzas of a hymn?"*

A.—When two groups alternate in singing a hymn, there is no need of an interlude; but when the same group does all the singing, you ought to give them time for breathing.

*"Where may we obtain 'White' and 'Black' lists of English Hymns?"*

A.—"The White List of the Society of St. Gregory of America" may be obtained from J. Fischer & Bro., 119 West 40th Street, New York, or from St. Gregory Guild, 1705 Rittenhouse Square, Philadelphia, Pa., or from McLaughlin & Reilly, 100 Boylston Street, Boston, Mass. Price 75 cents.—There is no white and black list of English Hymns known to us. Broadly speaking, hymns that have a Bishop's *Imprimatur*, are considered to be on the white list.

*"In a Missa Cantata, should the Gradual be begun before the reading of the Epistle is finished?"*

A.—If the Celebrant does not sing the Epistle, the Gradual may be begun before the Epistle is finished.

6. Catholic musical training should be organized, not for display but for a deepening of truly Catholic aims, through a more universal experience.

"In setting the Alleluia (Proper of the Mass) to a psalm tone, how should the "Alleluia, Alleluia" be rendered—on the intonation or on the reciting Note?"

A.—On the reciting note, so that the verse may start with the intonation of the psalm pattern.

"Which psalm would be appropriate for the Gradual and the Tract in the Requiem Mass for recitation?"

A.—The second psalm tone would be most appropriate.

"Is there an English hymn of high standard suitable for the occasion of May Crowning?"

A.—Any hymn containing a Consecration to Mary would serve the purpose.

"I may be wrong, but in my estimation there is altogether too much fuss made about Gregorian Chant. Why talk about Dominant and Final, Arsis and Thesis, Ictus and Episema, Authentic and Plagal, etc. Leave that learned stuff alone; sing the chant fluently and be done with it."

A.—From your letter it is evident that you find fault with the famous teachers of the sacred chant. Are you willing to believe that Gregorian Chant is real art? That it is a lost art just now being restored to life? That its life is identical with the charms of the oratorical art?

If you admit that it is an art, you are forced to admit also that it employs technical terms to describe its own operations.

It was a great misery indeed that our forefathers had lost all understanding of the sacred chant. A hundred years ago they said that chant had neither life nor beauty; they called it dreary and dull music; no one loved it; the books in use presented a corrupt and doctored-up version.—Then came the man who (*through his monks*) searched all the archives of Europe and restored the real, old, unspoiled sacred music. This was Dom Prosper Gueranger, Abbot of Solesmes, and the research work lasted seventy years. The names of the most prominent workers are Dom Pothier and Dom Mocquereau. Every artist must have some tools and every branch taught in school employs technical terms. Consequently you will have to allow those chant masters a certain amount of technical terms.

"Are any of the hymns found in the "St. Basil's Hymnal" estimable according to the standards of

Church music?—Please give your rating of the following English hymns) (1) "'Tis the Month of Our Mother"; (2) "On this day, O Beautiful Mother"; (3) "Mother all Beautiful"; (4) "Bring Flowers of the Rarest"; (5) "Mary dearest Mother"; (6) "Hail Virgin dearest Mary"; (7) "Holy Mary Mother Mild."

A.—With the advent of Pope Pius X a new era in church music was inaugurated. First of all the authentic version of the Gregorian Chant was reinstated. Then the worldly and operatic music was banished from the organ lofts. The nature of liturgical music was gradually demonstrated, and many church musicians for the first time learned that there was a difference between a hymn and a song.—St. Basil's Hymnal is antiquated. In the light of the *Motu Proprio*, what in former days were called hymns, must be called sacred songs, or pious canticles for home-use. Of the seven numbers quoted above, (7) comes nearest to the idea of a hymn. (4) is farthest away; it depicts a tumult in a stage-play. (2) by Lambillotte is extremely sentimental and languorous, owing to the many chromatics. The other numbers are commonplace.

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## The Editor Writes

(Continued from page 240)

opinion that the National Conference must free itself from all secular influence. Let this be well understood. We say influence, we do not mean contact. It is obvious that in our day musical life is not longer a Catholic privilege, and that many have taken the musical thread where we had left it. We are now trying to repossess and to rebuild. In this most delicate task, the full knowledge of our Catholic outlook in art and an uncompromising obedience to its ideals are the foundation of a musical restoration among us. Whether the contact with the secular movement in music will be good or harmful, shall entirely depend upon our ability to measure it according to our principles. We should observe and study the trends of the day, we may experiment along the same lines. At the same time, we must gain from such contact a more acute consciousness of our own musical principles and preserve our musical activity from the inroads of secular distortions. Of all the services which the National Conference is capable of rendering to its members, this is the greatest. We

are not sure as yet that its leaders are fully aware of their mission. The majority of humble teachers of music in Catholic institutions are looking forward to a Catholic clarification of musical ideals. Will they find it in the newly organized National Conference? They will, if the national committee becomes more definitely aware that his is the duty not to transform contact with the secular organization of music into a subdued but nevertheless pernicious influence. And, let it be said, we have not on this point a definite assurance. Nay, recent manifestations cause us to fear that the Conference is moving in the opposite direction. If *Caecilia* is permitted to voice its conviction in regard to the organization of music in our educational system, then we suggest that this organization be established on its own, with the aim of rediscovering our musical tradition entirely free from all influences, even musical. The stream in which we have been paddling along is too muddy; and its water will never be crystal-clear until we return to the source. That source is in our own midst, nowhere else.

D. E. V.

7. Music teachers should meet only to strengthen the common bond of a spiritual unity, in a unique objective, that of reestablishing music into their own hearts and into the hearts of the faithful.

8. Christian unity will preserve among Catholic music teachers a perfect freedom in the choice of their means, in the pursuit of their methods, in the planning of their program.

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Orate Fratres and *Caecilia* are the leading reviews of the liturgical and the musical revival in the country. While their Staffs have no other relation than a brotherly understanding, they reach naturally a complete harmony in the service of a unique ideal "the restoration of all things in Christ." *Caecilia* is particularly grateful to Orate Fratres for having opened the path which lies now widely open to our musical efforts. *Caecilia* can only recommend Orate Fratres as a "must" to all readers. By all means, subscribe to

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We gladly choose the two small motets of Sister Antonine Godchild, O. P., while we presume on ourselves to suggest in smaller notes some corrections. This we do not in a spirit of pedantism, but to render a service to many who are tempted to write polyphonic compositions. More than once, real qualities of invention are impaired to a measurable degree by a lack of craftmanship. We hope that the suggested corrections may bring into a better relief the real value of the supplement.

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