

CAECILIA



A REVIEW OF LITURGICAL MUSIC

Vol. 72. No. 1
NOVEMBER, 1944

The St. Caecilia's Guild will begin the
second year of its existence
with the
FIRST SUNDAY OF ADVENT
NOVEMBER 28, 1944

May all our members, foresighted pioneers who understood since the first hour the far-reaching importance of this association, start anew to celebrate worthily the dates of the Guild.

May the coming celebration of the First Sunday of Advent be marked by a real progress both in the spirit of the season and in the quality of the singing. The sacred melodies sung last year will now spread their echo more forcefully into the hearts of the singers. The fruit of the Guild begins to ripen.

May this year, the year of the peace for which we all pray, bring into the Guild many new members. Let membership in the Guild be the pledge of many choirs for a Christian peace and a Christian restoration.

The season of Advent, that yearly rejuvenation of our spiritual energy, is the most propitious time to join the Guild, and to follow its regular cycle.

If you do not know about the Guild, either read its program in the issue of November 1943, or ask us for the separate leaflet giving full details.

CAECILIA A REVIEW OF + LITURGICAL MUSIC

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CONTRIBUTORS TO THIS ISSUE

DOM PATRICK CUMMINS, O. S. B., has graciously accepted to favor *Caecilia* with more of his fascinating translations. Readers should look forward with eager anticipation to the Responsories which will be presented in the course of the liturgical year.

THE REVEREND WM. H. PUETTER, S. J., is a beacon-light among liturgists. He makes so little noise, that he is hardly known except for his liturgical calendar. His comments herewith presented are an example of his profoundly devout thought.

THE REVEREND C. J. MCNASPY, S. J., ordained priest last summer, continues a series of portraits brilliantly begun with St. Ambrose. His appreciation of the musical role of Benedict, coming from a member of a religious order primarily devoted to active apostolate, is most gratifying.

THE REVEREND ALOYSIUS F. WILMES is assistant pastor at the Church of St. Liborius in St. Louis, Mo. He is a very active member of the liturgical seminar for priests. And when he goes home from the monthly meetings, he sets himself to work. The account of his experiences will deserve the prestige due to an humble but sincere initiative.

ORISCUS is the pen-name of an anonymous writer who thus wants to express through the name of an ornamental gregorian neum the loveliness of the form of Gregorian melodies.

With this issue, we begin a series of jottings which will give the full text of the Motu Proprio in small slices headed with a word of comment. We hope that all readers without exception will not miss this opportunity to study and to meditate upon these texts. The Motu Proprio is not well known among Church musicians and teachers. Our musical apostolate will be fruitful in the measure it is inspired and guided by this providential document.

SACRED TEXTS SACRED SONGS

The vision of Isaiah was one of the most embracing of the whole prophetic literature. From the spiritual abyss of a groping old World, comes this preview of a new World absorbed again in the order of God. At the beginning of our fourth year of Editorial labor, we like to think that CAECILIA is a part of the Divine program in the restoration of Christian worship to its pristine beauty. The actual status of many choirs depleted by war-conditions urges us to a thoroughly spiritual outlook in the realization of the great vision of Advent. Music has no reason for intruding into the house of God, unless it be to make the kingdom of God more beautiful.

THE EDITOR.

Vision of A New World

Advent, 1st Sunday, Noct. I, 1.

Adspiciens a longe
ecce video

Dei potentiam venientem
et nebulam
latam terram tegentem.

Ite obviam ei,
et dicite:

Nuntia nobis
si tu es ipse,
Qui regnaturus es
in populo Israel.

Quique terrigenae
et filii hominum,
simul in unum
dives et pauper
Ite, etc.

Qui regis Israel
intende,
qui deducis velut ovem
Joseph
Nuntia, etc.

Tollite portas
principes vestras,
et elevamini
portae aeternales

From far-off sickbed I gaze:
look, it moves toward me:
God's power I see approach,
like a bright cloud,
to roof in the whole world.

Go, my friends, to meet Him,
give Him my message:
Tell us, we beg Thee,
art Thou the One we wait for?
Dost Thou come to be King,
King in Israel?

Go, one and all,
both low and high:
go hand in hand,
both rich and poor,
Go, my friends, etc.

O King of Israel,
bend to our cry:
Joseph's children cry to Thee,
Be Thou our Shepherd.
Tell us, we, etc.

Open your cloud-portals,
ye angel-princes of our King:
open wide and wider
your gateway everlasting:

NOVEMBER, 1944

et introibit
Rex gloriae.

Qui regis, etc.

Gloria Patri
et Filio
et Spiritui Sancto
Adspiciens, etc.

lead in upon earth's pathways
the King of Glory.

O King of Israel, etc.

Glory to the Father
likewise to the Son
and to the Holy Spirit.
From far-off, etc.

It Begins In Mary's Heart

Advent, 1st Sunday, Noct. I, 4.

Suscipe verbum,
Virgo Maria
quod tibi a Domino
per Angelum
transmissum est.

Virgin, shalt thou conceive,
virgin, shalt thou bring forth
Him who is perfect God
and perfect Man:
Blessed shalt thou be named
among earth's countless women

Paries quidem Filium
et virginitatis
non patieris detrimentum
efficiens gravida,
et eris mater
semper intacta.

Ut benedicta, etc.
Gloria, etc.
Ut benedicat, etc.

Open thy heart to the word,
O Mary ever Virgin:
the word which from the Lord
was by an Angel
brought down to thee.

Concipies
et paries
Deum pariter
et hominem:
ut benedicta dicaris
inter omnes mulieres.

Son shalt thou bring forth,
and yet of virgin-glory
lose not one gleam:
with child-filled womb,
thou shalt be still one Mother
untouched by man.

Glory, etc.
Blessed, etc.
Blessed, etc.

GREETINGS OF THE COMING KING TO THE CHOIR

By William H. Puetter, S.J.

IT IS THE AFTERNOON, VESPERS HOUR, of Saturday before the First Sunday of the season of Advent. The gray dark afternoon of December lends a particular tone and atmosphere to our parish church. The violet drapery of the sanctuary and the aroma of incense—the sacristan has been burning sweet pine and fragrant oils in the hallowed church—contribute to the prayerful disposition and quiet reflection of the faithful who are entering and leaving the confessional. The devoted mother returns from her confession to her home and there hears the children singing Advent anthems: “O come, O come Emmanuel,” “A rose sprang up,” “Dews of heaven shed the Just One,” or “By Jordan’s bank.” At the early morning hour of the next day the faithful of the parish make their way through the dark Sunday morning to participate in the Rorate Mass. It is cold on this Sunday morning; it is not pleasant and it is not easy to leave the comfort of the home to enter upon the chill darkness of the early hour of Prime. To enter generously upon the solemn celebration of the holy season of Advent is well worth any sacrifice. After the deacon of the Mass has chanted the Holy Gospel, Father Martin steps into the pulpit of the venerable old church and gazes upon his flock; he sees there many who have anxious hearts and saddened spirits, for the nation is at war. Father Martin has chosen to use the Responsory of the Midnight Hour, Matins, for his sermon of the Rorate Mass. “I look from afar, and behold I see the power of God coming.”

"THIS RESPONSORY OF THE HOUR OF Matins draws upon the inspired writings of the Old Testament and of the New Testament to communicate to the hearts of the faithful the spirit of the Holy Season of Advent. The Responsory is taken from St. Paul's Epistle to the Hebrews, from the Psalms of David, from Ecclesiasticus, from St. Matthew and from St. Luke. (Heb. 11, 13; Psalm 79, 3; Ps. 48, 3; Ps. 23, 7; Ps. 79, 2; St. Matthew 25, 6; St. Luke 1, 32.) We may say that the whole plan of salvation is contained in these few words. For we, sinful, fallen people, look from afar to God our Redeemer and there

seek for mercy and pardon and grace. Strange indeed it is that we, looking from afar, the sons of the earth, children in this vale of tears, see not the light. A restless, godless, sinful world continues to grope about in the darkness of despair and ignorance and prefers to live in helplessness and unhappiness; it prefers war to peace, and destruction to construction; it chooses rather to have death than life. Let us turn away from the depressing thoughts of war and let us 'look from afar and see the power of God coming;' let us look for Him 'who shall rule His people Israel.' 'The King of Glory shall enter in;' 'Go ye out to meet Him.' 'See the power of God coming' in the celebration of the divine mysteries of the New Year of Grace. 'See the power of God coming' in every season and feast celebrated by the Church from First Sunday of Advent to the Last Sunday after Pentecost. 'See the power of God coming' during this holy Advent, in the Christmas and Epiphany mystery. 'See the power of God coming' in the fast of the forty days of Lent and in the celebration of the Paschal solemnities. 'See the power of God coming' in the days of Pentecost. 'Go ye out to meet Him.'

"UNDOUBTEDLY BY THE POWER OF the Holy Spirit the work of unfolding the program of the Church in celebrating the mysteries of grace has largely been entrusted to the choir in the parish church. To the choir has fallen the privilege of giving the setting and background for the great drama of redemption. It is the choir's duty to render in chant and song and melody that which is contained in the mind and heart of the Church. It is the choir which must give utterance to the theme of the feast and season celebrated. It is the choir that must announce to the people: 'To Thee O Lord have I lifted up my soul' (Introit of First Sunday of Advent.) To the choir we direct our words of greeting on this New Year's Day of the Church. If fruitful results shall be attained in the Church's program of peace and grace and love divine, these shall have been brought about in great part by the choir singers who devote themselves with

(Continued on page 30)

SUMMARY OF THE ADVENT CALENDAR

AN APPROPRIATE CALENDAR FOR each season has been one of the main features of the Review in the past two years. It is indeed our belief that good liturgical and musical planning is most important in Divine services. A consistent observation of current programs in churches and convents has proven that planning is seldom achieved. Our Calendar was made with due consideration to a musical sequence and to present conditions. It is now complete; and in making their plans, readers can always refer to the issues of 1943-1944. But even though this Calendar did not go beyond an introduction to thorough liturgical planning, many find it difficult under actual circumstances to follow it to the letter. For the benefit of those, we continue, not to display a full calendar, but to point at the main elements which should make up any plan in each season. To all, even to advanced choirs, this outline of orientation will prove to be useful. It is divided in two parts: the gregorian highlights and a tentative list of polyphonic selections. In regard to the latter, let us all keep in mind that war-conditions affect deeply the balance of our choirs and are an obstacle to listing foreign publications.

Sacred Chant

1. Any kind of liturgical planning requires that the PROPER OF THE MASS be regarded as the essential structure of the chanted Eucharist. No matter how inexperienced or handicapped the choir may be, a definite and methodical effort must be made in order that this group of melodies may gradually be performed. More experienced choirs will resist to the all-too-natural temptation of neglecting in some or other way this important part of the service, in order to devote their utmost attention to an over-amplified Ordinary. Whether one can only present the Proper in a simple way, or whether one is able to render it in its full melodic garb, is a secondary matter. In whatever way the choir sings it, let it receive the appreciation which it deserves. Melodies of the Proper are the high musical moments of the Eucharist. We recall them again in regard to their function: the three procession-songs of the Introit, the Offering, and the Com-

munion; the two songs of fervent devotion and of jubilant praise respectively the Gradual and the Alleluia.

2. We have previously advised the following ORDINARY for the season of Advent; we repeat it again: Kyrie 11 (Appendix), Sanctus and Agnus Dei 12. It may be seen that these selections are taken at random from various Masses of the Kyriale. There is nothing unusual in this procedure; for it is formally permitted by the liturgical law. Our reasons for the choice are two-fold: a desire for modal unity by having all the melodies of the Mass with the same modal character; and a search for unity of expression, by having all the ordinary chants built up on melodic patterns of identical meaning. We hope that the choice of our Calendar is fairly successful, and we offer it to the test of experience.

3. Some PSALMODY, that fundamental form of Catholic prayer, must find a place in the plan. It is already an accepted way of simplifying the whole Proper, which is still the best many can do. But we would emphasize two moments of the Mass when a more definite approach to psalmodic prayer could be made, we mean the Verse of the Introit and the singing of a psalm during the distribution of Holy Communion. Training in this simple psalmody should find an easy right of way as a regular training in all Catholic schools.

4. As the season of Advent maintains, and rightly so, the singing of the *Alleluia*, we recommend again the choice of the melody of the second Sunday as the typical jubilation of the period. It is fresh, light, and delightfully elegant. Have the choir learn it. By the time they have repeated its strains each Sunday, it will have become a thread of joy never to be forgotten. But, let it be taught with full awareness of its delicacy.

5. In quest of appropriate HYMNS, we will not neglect that gem of sprightly folk-tune, the "Creator alme siderum" of Vespers. Any class, any choir or congregation can master it within five minutes. It is the most closely expressive melody of the spirit of hopeful expectation which we happen to know. It is a must in any calendar. For a living presentation, refer to our booklet "Hymns of the Church," page 10.

6. The first Sunday being both the beginning of another musical year as well as the INITIAL DATE OF ST. CAECILIA'S GUILD, we insist that its celebration be given a special lustre. To this effect, let a real Introit-procession be accompanied, if at all possible, by the full singing of the corresponding Antiphon. Here is the opportunity either for the children or for the faithful, to sing the psalm-verse, and thus to enter wholeheartedly into the devotion of Advent. A poster of the Introit-verse in church is a visual aid not to be neglected.

WE SUM UP IN THE FORM OF A SKETCH:

Studying the selected Ordinary as fitted for Advent: Psalmody the Verse of the Introit and the Communion-psalm No. 84 "*Benedixisti Domine terram tuam*," eight verses found in *Caecilia*, November, 1943, page 3.

Vocalizing the Alleluia-jubilation of the second Sunday.

Using the hymn "*Creator alme siderum*" as a song for the whole congregation.

Having a solemn Introit-procession on the first Sunday.

Whatever the obstacles encountered may be, all choirs are urged to realize this small outline. If they do so, the Advent-season will show a great progress throughout the country. Let this calendar figure in your plans as the Advent-resolution of 1944.

Polyphonic Selections

You may want to use some of them to complete the gregorian diet with some harmonic sparkle. It is very legitimate; only be discreet, and do not offset by "misplacing," the harmonious balance of your whole plan. These selections are suitable for a supplementary Offertory-motet, for a recessional, or for evening devotions. In the limited choice which we offer, select wisely according to the actual conditions of your choir. Notice that the choice is very limited, because composers have not as yet thought of writing motets on Advent texts; and we would be at a loss to mention any, especially among modern compositions, which deserves recommendation. We have to fall mostly on motets dedicated to Mary. We do not need to regret it too much; for Mary holds indeed a first place in the season of Advent. We divide our list into two main sections:

A. The seasonal Antiphon "Alma Redemptoris." Considering the needs of the average choir, we recommend:

J. Singenberger S. A. B.,
McLaughlin and Reilly..... 70.9*

Witt, S. A., McLaughlin and Reilly, 580
Ravello, from *Anthologia choralis*,

B. The mystery of the Incarnation into Mary's womb. Better choirs than average may attempt, if they so wish:

Handl, J., *Ecce concipiet*, S. S. A. A.,
Fischer Bros..... 69.26

Hasler, H. *Dixit Maria*, S. A. T. B.,
Cary Co.

C. The devotion to Mary Immaculate, the Mother of Jesus. There is a large list from which all choirs can make a choice satisfactory to their individual needs or tastes:

Ave Maria: (from McLaughlin and Reilly
catalog)

Biggs, R. K., S. S. A., 896 or 912..... 69.27

Caecilia Clare, S. S. A., 413..... 70.9

McGrath, J., S. T. B., 979

Mauro-Vottone, three equal voices, 683..... 70.10

Perosi, S. A., 994..... 70.10

Piel, three equal voices, 811..... 70.10

Singenberger, J., S. S. A. A., 651

Witt, F. X., S. S. A., 551..... 70.13

Witt—Borucchia (1) S. A., 1051

Tota pulchra es:

Ferrata, G., S. A., (Fischer Bros.)

Ravello, (*Anthologia choralis*)

Gastone, A., (Biton, France)

*Reviewed in *Caecilia*, the first number is the volume, the second is the page.

Nothing is more important to the life of the Church than worthy and beautiful worship.

Among the cares of the pastoral office, not only of this Supreme Chair, which We, though unworthy, occupy through the inscrutable disposition of Providence, but of every local church, a leading one is without question that of maintaining and promoting the decorum of the House of God,

GREGORIAN HIGHLIGHTS IN ADVENT

By Oriscus

IN RESPONSE TO FREQUENT REQUESTS, we begin with this issue a series of studies of Gregorian melodies. We call them highlights because they are among the best of the entire repertoire. Their title to excellence is two-fold: these melodies not only possess a superior musical quality, but they express the characteristics of the season with utmost precision.

We intend to point out what is that makes them beautiful. In technical language, this procedure is called analysis. A cold and pretentious word this is, unless we take out from it all formality. These pages are not written for the professional student; for very few among us have acquired a sufficient knowledge of the Chant in order to benefit from a deeper study of the melodic contents. We have in mind the large number of humble workers who desire to make a closer acquaintance with the beauty of the melodies which the Church invites them to sing. We recall to mind the stunning words of Pius X: "I want my people to pray in beauty." Therefore, it is less a musical penetration than a prayerful contact which we aim to promote through explaining the highlights of each season. We will be successful, if after studying these explanations, choirmasters and singers as well sing the melodies with more heartfelt appreciation. Oftentimes, we have failed to appreciate the sacred Chant in the same way as we would appreciate any other music. One can hardly look at music from the outside; one must let music enter one's heart. There is a general tendency to accept the Chant with a passive resignation, as a kind of music which is to be sung and presumably must be good. Let us forget for just a moment that it is the official music of our worship, and let us desire it at once as the music which can completely satisfy the sentiment of our prayer.

THAT WE ADVISE THIS SUBJECTIVE disposition at the outset of our little studies is not saying that the latter will follow the same line. On the contrary, we intend to present the highlights in the most objective manner. We are positively opposed to musical analysis either romantic or descriptive. These two forms are greatly responsible for the lack of apprecia-

tion of Gregorian Chant. Sentimental and descriptive values in music are secondary; and to give them the first place in sacred music exposes us to the deterioration of our taste. The Chant in particular is far remote from this kind of aesthetics. Yet, they prevail too much among gregorianists. It is almost ludicrous to look first in Gregorian melodies for definite images or for the expression of individual words. These characteristics are only incidental, and in most instances are but the product of our imagination. If one wants to hear and to feel the Chant, he must learn to appreciate the beauty of an original musical design and also its union with the spirit of the sacred text. Let us formulate this procedure in two technical terms: the form of the melody, and its adaptation to the meaning of the text.

To sum up: approach the study of the highlights of the Chant with the same eagerness which you feel while hearing great or simple music, but music that fills the soul. Then forget about patterns, either descriptive of words (a rare occurrence indeed), or expressing definite sentiments (a very subjective element). But look at the form of the melody and thereby judge its intrinsic beauty. Lastly, observe how each particular form brings into relief the prayerful meaning of the text which it adorns. A lovely disposition will do the rest.

EXCELLENT MELODIES ABOUND DURING Advent; for hardly any other season seems to have spurred on to such a degree the inspiration of the gregorian composers of old. Our choice, necessarily limited, falls on three of them which are recommended in our calendar: an Introit-processional, a jubilation, a Eucharistic song. Their respective beauty is so outstanding that their being fully appreciated should be an inducement and a help to enjoy all the others. These melodies commented upon are found in the musical supplement of this issue. We owe to the readers a word of explanation about the garb of their notation. The main reason for adopting a modern form of notation is not to make a radical departure from the gregorian notation, but to give a visual pic-

ture of the comments themselves. Let it be said incidentally that the writer of this short analytical study does not believe at all in the generally accepted and exclusive superiority of the traditional notation. But this is not the time to approach this much argued problem. The actual presentation of the highlights of Advent has two practical features: a symmetric lay-out of the various sections of the melody, and a rhythmic curve indicating the undulations of the phrases. A glance at the first will suffice to establish in a vivid manner the proportions of the musical form; and the sinuosities of the curve will give a diagram of the rhythmic wave. This curve, in particular has little in common with the well-known chironomic drawing. It moves in two directions: upwards and downwards. If one remembers that Gregorian or free rhythm is nothing else than the continuous and varied succession of tension (upwards) and relaxation (downwards), the curve is thus the faithful picture of the way the melodic design marches on.

Introit-Processional "Ad te levavi"

It begins in A 1 a, on the words *Ad te levavi* with a motive which is as common in the melodies of the eighth mode as the pebbles of the stream; and its meaning would have remained indefinite but for the unexpected ascending pattern in A 1 b on the words *Animam meam*. This pattern completes the initial motive as a single sweep. It does it in such an original manner as to leave no doubt about the expression demanded by the words; thus the elevation of prayer finds a perfect musical formula. So original is the relationship between these two phrase-members that it has no duplicate in the whole gregorian repertoire. This entire section A 1 ends on the secondary tone, Fa, in a sort of suspended relaxation. It calls for a complement. It is found in the powerful surge of section A 2 a; a powerful return to the high dominant of the mode, on the words *Deus meus* a growing emphasis and tormented melodic turns, only to repose definitely on the tonic in A 2 b. Section B 1 a is a development, that is, a sort of insistence on the preceding emphasis, but with a varied accent; again it suddenly falls on the secondary tone Fa; in B 1 b with the words *inimici mei*, balancing a great effort with a short relaxation. The member B 2 a resumes the ascending effort of prayer but less abruptly and with gently waving contours, to repose in B 2 b with the most gracious alternance of small intervals on the words *non confundentur*.

This melody is a classic for the daring originality of its solid melodic patterns, for the breadth of its expanding phrases, for the grandiose proportion of its emphatic accents, for the consistency of its structure. Let us mention in particular the miraculous blending of sternness with radiant luminosity, the concision of the musical diction, the contrast between the long drawn ascending movements followed by sudden and short suspensions. In order to appreciate these outstanding qualities, vocalise several times each phrase for its sheer musical beauty; let the sequence of the various sections penetrate your mind with their powerful meaning. Repeat again and, if possible, memorize. Only then read the text, and see how the urgent appeal to God in a spirit of absolute security is embodied in this melodic gem.

Jubilation "Alleluia"

The limpidity of this jubilation cannot be excelled. Sing the word *Alleluia* first on a neutral vowel. Hum it several times. It will remain in your musical memory as a well-known whistling tune. Why? Because it is most original in its intonation, most distinctive in its melodic pattern as well as in its rhythmic balance. Nothing could be purer and shorter to just say "Joy unto God." Animated by this joy section A ends on a suspension. It calls for some free expansion and also for repose. It obtains both in sections B 1 and B 2. These are perfectly balanced guarlands of tone, flexible and almost sweet; the first however is an ascending movement, temporarily suspended, the second in a descending movement, definitely resting on the tonic of the mode. And those guarlands of tone are not reminiscences of musical patterns already heard elsewhere, but the newest tone-combinations unexpected from beginning to end. They move in an alternate and graceful symmetry of tension and relaxation which makes them the more appealing. Make of this musical pearl a very special study through fluent vocalizing. Let yourself be completely inhibited by the tantalizing gracefulness of this unforgettable melodic pattern. You are thus prepared to adequately express your joy while you long for the coming of the Saviour.

Eucharistic Song "Dominus dabit"

A first glance reveals the discreet proportion of two phrases A and B, themselves subdivided as it were into an antecedent and a consequent. This is only a frame; but an elegant melody is soaring over it. Section A 1 begins with a soft motive quite frequent in the melodies of the first mode, with this difference, how-

(Continued on Page 32)

MEN OF SACRED MUSIC—ST. BENEDICT (Died 547)

By C. J. McNaspy, S.J.

Be not surprised if we enlist Benedict among the men who made sacred music in the Western Church; for the point is successfully argued in the following article. In regard to liturgical music, those who expressed the musical philosophy of the Church are as worthy of recognition as the makers of the melodies themselves. Indeed, they are who imparted to the Chant the unsurpassed unity which it possesses. Of all the aesthetic influences on liturgical music, Benedict is, though indirectly, the greatest. He might be called the integrator of liturgical singing into spiritual life. This he accomplished by marking the pulse of monastic life itself with the rhythm of music, by injecting into prayer the dynamism of art, and by imposing to this very dynamism a restraint which is a model of discretion.

THE EDITOR.

WHEN A CERTAIN MONASTERY WAS bombed during the past year our newspapers expressed more concern and horror than they had at the ruin of entire cities. Public opinion, which had become callous to slaughter and havoc, was aghast, and a military regime that had not hesitated to murder whole villages of innocent civilians now elaborately disclaimed any responsibility. This was because the monastery in question was Monte Cassino. Monte Cassino means more to the world than merely one more monastery. In a sense, it is a shrine and a symbol of Christian culture. And the man to whom it owes its fame and very being means more to the Christian world than just one more great saint; for this man is St. Benedict, himself a symbol as well as a man. Though it is not known whether he ever composed a single musical phrase he is surely an important "man of sacred music." We may surmise that he did sing, however, for in Chapter 45 of his Rule he insists so strongly on musical training for the young that he advises corporal punishment for those who persist in singing out of tune! And St. Benedict surely practiced what he prescribed. Yet his place among the founders of sacred music is far higher than whatever personal achievements may have been his. Our sketch could, in fact, consist of a bare list of the other founders of our music who venerated him as their spiritual and cultural father. Western sacred music (indeed all western music, in a measure) has been intimately associated with Benedictine monks. The term "Benedictine" has become almost synonymous for "liturgical" in music, as in other arts. We have come to think of Solemnes (and more recently St. Benoit-du-Lac) as the equivalent of Gregorian. And, of course, Solemnes is Benedictine, just as St. Gregory was Benedictine.

WHO WAS THIS SAINT WHO HAS given his very name to musicians and homes of music? Though we are more than a century nearer him than we are, say, to St. Ambrose, we know regrettably little of his life. There are few of those authentic (or apocryphal) anecdotes and personal touches that make St. Francis or St. Bernard so familiar, so companionable. Rather, St. Benedict stands pedestaled, patriarchal, almost shadowy. His great disciple, Pope St. Gregory, has left some data (largely miraculous accounts), but very little else is known of him except what we can cull from the Rule—a sort of impersonal, objective autobiography. Toward the end of the fifth century, in an age confused and bewildered by barbarian invasions, Benedict was born in the town of Nursia, almost a hundred miles north and a little east of Rome. His family seems to have been what we would consider upper middle class. St. Scholastica, his sister, is traditionally thought of as his twin, and their devotion to one another has become a theme of variations by imaginative biographers. We are told that he was given a solid education, liberal according to contemporary standards; and that he completed it at Rome, a city which, though in its decline, was still dazzling and dangerous. St. Gregory recounts a miracle worked through young Benedict's prayers during these years. The family nurse had accidentally broken an earthenware sieve which she had borrowed from a friend. Seeing his friend in distress and tears Benedict prayed so earnestly that the sieve was entirely and instantly repaired. This miracle is alleged as his reason for leaving the world to dedicate himself exclusively to God. The cave at Subiaco chosen by the youthful hermit for his retreat alone with his Maker was to have a counterpart, a millennium later, in Manresa, Spain.

Soon Benedict's reputation for holiness had grown so considerable that the monks of a nearby monastery prevailed upon him to be their superior. The experiment failed though, and Benedict only miraculously escaped a plot to poison him. He returned to his beloved solitude, and gradually disciples began to gather about him. Monasteries were erected, the most famous of them being Monte Cassino, and it was for these houses that Benedict worked out his Rule. This Magna Charta of all western monasticism, and model of the rules and constitutions of later religious institutes, is deemed his greatest work, his richest gift to Catholic life.

HERETOFORE MONASTICISM HAD been a rather nondescript movement. For centuries men had left the world and become hermits, aspiring to practice the fullness of Christian virtue. Many of them learned the wisdom of banding together for mutual help and support, and soon monasteries of a kind began to appear in both East and West. But the emphasis was always individualistic, and everything was in a state of flux. No one knew precisely what religious life was about, or how one could best achieve evangelical perfection. St. Benedict, by giving monks his Rule, solved the problem. He organized religious life into substantially what it has since been. Moreover his Rule provided a pattern of life for all Benedictine abbeys of all times. Into it had gone not only years of experience with his own soul and those under his guidance, but that "uncommon common sense" (*discretio praecipua*), which St. Gregory thought Benedict's most typical trait. In several ways the Rule has affected sacred music. Obviously, it has fashioned the lives of numberless musicians, and indirectly stamped their work. But more directly it has helped to shape our music. "That in all things God may be glorified" has been called the keynote of St. Benedict's legislation. The *Opus Dei*, the direct praise and glory of God, was to be the focus of monastic life. The Divine Office, which was to include the great bulk of liturgical song, is placed at the center of everything; it was the principal duty of the monk. Thus, the Rule designates a plan of daily psalm singing. God is not to be praised only, or even in word, but in song, the sublimest form of human speech. The inevitable growth of what was originally primitive and simple may be found in the splendor of sacred music as it is heard in Benedictine monasteries today.

ANOTHER IMPETUS THAT THE RULE gave to sacred music is the idea that music—that is, sung prayer—should be made to permeate the entire day. God's tuneful praise is not to be relegated to Sundays, but should resound "seven times a day." This program of psalmody has spread throughout the western church and is in great part the basis of our present (alas, whispered!) breviary. Modern music educators, when they talk of "integrating music into life," rightly cast a nostalgic glance at the Benedictine way. Again (and perhaps this is most significant of all), there is the emphasis on community participation. Humility and a due subordination of self in the common service of God are fundamental Benedictine requisites. Nowhere is this more stressed than in the matter of common worship, common song. The truly democratic, social, communal cast of liturgical prayer may be seen in its most genuine form today in monasteries, convents, and parishes peopled or influenced by Benedictines. No wonder, with this insistence on the *Opus Dei*, the corporate adoration of God, that St. Benedict has spiritually sired so many men of music. St. Gregory, who systematized and handed down much of the chant that bears his name. Blessed Notker Balbulus, who started a flare for sequences and composed many of his own. Guido d'Arezzo, organizer of a system of notation that remains the basis of our own and who taught the music world solmization. These are but a few of the "ancients." And in our own day how many giants are not hidden under the magic word Solemnes? and Beuron? and Maredsous? and many other abbeys? With characteristic anonymity St. Benedict's sons tend to hide their achievements from human gaze. Yet the music world cannot but know and honor the names of a Mocquereau, a Pothier, a Johnner, a Desroquettes, and many another. St. Gregory, playing on the name "Benedict" (meaning "Blessed"), spoke of his spiritual father as "Blessed in grace as well as in name." Prophetically, he might have added: "and in progeny." A non-Catholic historian has somewhat grudgingly admitted that we owe "gratitude to these men, without whose life-long toil the great deeds and thoughts of Greece and Rome might have been as completely lost to us as the wars of the buried Lake-dwellers or the thoughts of Palaeolithic Man." Even more is our sacred music indebted to this blessed father of numberless men of sacred music.

(Continued on page 30)

THE EDITOR WRITES



A pleasant summer has just turned a page in the book of time; and it projected a bright light on the work of the Editorial Staff. Although some summer-teaching kept us busy, it was shorter than usual. We had thus the opportunity to visit our generous publishers, and to give them an account

of our stewardship. To relate the circumstances of this visit is not only a mark of loyalty towards those who assure the existence of *Caecilia*; it is also a not-to-be-neglected occasion for our readers to become acquainted with the firm McLaughlin & Reilly. Do not suspect the Editor of having been commissioned by his sponsors to start in their behalf an advertising-campaign. After you have read the following diary, you will have no doubt that this journey turned to be a lesson in sacred music. As you know, the firm McLaughlin & Reilly has recently moved to new headquarters, occupying the two upper floors of an airy building in the business-center of the city. It is there that Mr. William Arthur Reilly, successor to his renowned father and now president of the firm, welcomes the visitor. If we tell you that he is truly a gentleman, we have summed up all the qualities in the exercise of which he gives to the whole house a tone of cultured distinction, of human simplicity, and of artistic freshness which is becoming rare nowadays. He is surrounded by a group of men who are all engaged in professional musical activity of some sort, mostly in the service of the Church. Each one brings into the firm a free and optimistic personality. The floor on which they work is a hub of musical exchange and quick humor; and their shipping-department rather breathes the atmosphere of a musical club. You would be mistaken to think that the pace of a group of such artistic temper in business is a slow one. Here, music is an incentive to efficiency; for men, not robots are at work. And because all work as one, service is courteous and rapid. The hard work of the men is

ably and quietly supported by another group, that of young women. Adding their natural charm and liveliness to the musical impulse of their associates, they soften the knocks inevitable in the business world.

YOU MAY BE ASKING: "WHAT KIND of music do these people sell anyhow?" We somehow feel embarrassed to answer; not because of them, but because of you. The music sold is a vast medley of both good and bad quality. It is too early to attempt a complete survey of the "sales" of sacred music. But, we were there long enough to observe that the general level is rather mediocre. It would be no exaggeration to say that, should McLaughlin & Reilly choose to do so, they could make an easy fortune with the sale of "Good night, sweet Jesus." One sometimes wonders why they should resist to this temptation, when nationally recognized leaders of popular devotion recommend this song as the finest expression of sacred singing. But who are the buyers of this generally mediocre liturgical music? We hardly dare to tell. Be it known, however, that the orders are coming in great numbers from the most unexpected quarters; and to disclose their whereabouts would create the most sensational musical scandal. We prefer to keep to ourselves the great disappointment which befell us while learning of the bad taste of so many customers. Moreover, the orders manifest too often a lack of intelligent planning. Buyers indirectly confess an ignorance which is not readily expected of a teacher or a director of music. More than once also, they buy that which will save them from an immediate difficulty, without a farsighted outlook on their mission in the class or in the choir-loft. The business-trend, as it were, is similar to a paddling along the stream, not to a well-directed navigation.

YOU WOULD BE SURPRISED TO KNOW how McLaughlin & Reilly react to the disorderly ebb and flow of the orders which daily accumulate in their store. At one time, it was an easy pass-word to dismiss this old firm with a condemnation for their low artistic level. Everyone used to repeat it without further personal inquiry. We are not blaming anyone for this prejudice; for we recall to have been ourselves under

its influence. Back in 1930, you could not have induced us to buy from them a dime's worth; today we pride ourselves in publishing a musical review sponsored by their generosity. Do not be deceived by suspecting that we have sold our musical honesty to Messrs. McLaughlin & Reilly. But, honesty has forced us to recognize the fact that this musical house has undergone a tremendous change. We know because we have seen it with our own eyes, that the men responsible for the conduct of their business have a definite goal. If it shall depend upon them, there will be on the Catholic market a great abundance of liturgical music of the highest type; and no labor will be spared in order to bring this music to the knowledge of the would-be customers.

IF THIS VINDICATION IS NOT A COMMERCIAL apology, then it is a challenge. That is what we want it to be; and our detailed relation of a business-pilgrimage has no other aim than challenging all buyers of sacred music throughout the country. We dare to prove that, from this verbal match, McLaughlin & Reilly will emerge as the victors. From the desk on which we sketch this timely column, we see you throwing in our face an objection which we have heard but too often. If McLaughlin & Reilly, so you say, are so eager to promote and to serve the restoration of sacred music, why is their catalog filled with junk, as a musical backyard? To answer this question, let us go together for a day behind the counter of the store; let us open the orders and then fill them. When the day will be over, we should make an inventory of our sales. The best music is hardly asked for; the mediocre compositions are in great demand. Tomorrow, it shall be the same, and every day will bring in its turn the same experience. Let us be more specific. You may think that only the giants as Palestrina and Vittoria accumulate dust on the shelves; you are wrong. Not even decent American composers who are trying to draw their inspiration from the ideals of the *Motu Proprio* are receiving a welcome worthy of their talent and their efforts. Vulgarity, here as well as elsewhere, invades and wins. Did it ever occur to you that the printing and the publication of a single score of music involves a tremendous cost which can be paid for only through a minimum of sales. If this minimum is not attained, the loss is net. Are you expecting a businessman to accept beforehand such a risk, when he knows well that his first investment in a better type of music was answered only by a general neglect? Yet, in spite

of the universal lack of appreciation, McLaughlin & Reilly have undertaken the reprinting of the *Liber Usualis* which, without their daring initiative, would have remained unavailable for many years. Yet, their catalog, as it stands today, compares favorably with that of any other publisher. Yet, they have gladly accepted that *Caecilia* should, in the course of time, revise and classify their catalog according to the most exacting criteria of liturgical music. Yet, they employ in full time a priest and musician who conscientiously studies all the scores to be published, in order to make sure that they conform to the spirit of the *Motu Proprio*. Yet, they refuse every year a great number of scores which would be "best-sellers" with the public which they serve. Yet, all their publications, in recent years, are approved by the White List of the Society of St. Gregory of America.

IN THE FACE OF THESE INDENIABLE facts, is it not evident that the responsibility rests first, not with the publisher, but with the customer, or rather, with the customers. What right have you to throw the first stone at the window of the publisher who is in business to support a family, ye who are sheltered in your rectories, your seminaries, your convents and your schools, ye who at times deprive him of a just wage when you mimeograph a piece of good music which he printed at a sacrifice? You condemn the man who cannot serve you, unless he earns an honest livelihood while you persist, in spite of the law of the Church and in neglect of all your opportunities, to refuse your courageous allegiance to the *Motu Proprio* and to clean once and for all your musical shelves. Let us be honest: the publishers of sacred music can only promote the ideals of sacred music if you promote them yourselves; and so doing, you give them a chance to live as decently as you desire to live yourselves.

THERE CAN BE BUT ONE CONCEPT about the publishing of liturgical music: a christian and a social one. It is a fact recognized long ago that, because of the lack of general cooperation, no musical firm has ever been able to reach any degree of security through Catholic music alone. Of this Breitkopf and Hartel of Leipzig, Schwann of Dusseldorf, Chester Ltd. of London, Schola Cantorum of Paris are glaring examples. While we never take exception with, let us say, Mr. Johnson who publishes one page of Palestrina in the midst of an immense array of popular music, we condemn, let us say, Mr. Murphy for publishing a mediocre Mass because we pharisaically look at him

as to a formal publisher of Catholic music. If we expect him to print only such music, we should prevail on ourselves to buy from him only such music. The publishing business of sacred music is a mutual responsibility equally shared by the publisher and the customer. This concept alone will bring about a true reform of our musical life. This is nothing more than christian social justice applied to the field of music. It is, we know, very opposed to the abuse of free enterprise, to the capitalistic idea which prompts us to impose all obligations on the publisher, just because we exchange money for his product. This is not exclusively, not even primarily a financial question, but a musical and moral issue. That we are still very far from such a consensus of opinion was made clear to us while we were reading through the daily correspondence of McLaughlin & Reilly. Its general tone is more than once saddening to the christian heart, especially when one recalls that it comes from so many people who are by vocation dedicated to the message of Christ. We have admired the crew of McLaughlin & Reilly for swallowing so much of unchristian spirit with such a perseverant smile. It is time for our own interest as well as for the progress of sacred music throughout our country, that we adopt a more definite christian attitude. Let us for once forget the narrow confines of our personal interests, and put ourselves in our own place. You and I, you and McLaughlin & Reilly, all of us, are members of a united concern: the corporation of sacred music. On all of us rests in good measure the success or the failure of the publishing business of Catholic music.

AS WE TOOK IT UPON OURSELVES TO challenge our readers, we learned our own lesson. While we were making for home after our stay with Messrs. McLaughlin & Reilly, we reflected about our impending obligations upon *Caecilia*. The first duty of the Editor was to challenge the spirit of christian justice in regard to the diffusion of true Catholic music. This we have done in this column honestly and frankly. We pledge to go further. Our visit to the headquarters under whose auspices *Caecilia* is published prompts us to renew our efforts, that those who regularly read our Review may know better what all this business of sacred music is about; and that knowing the conditions of its human realization, they may accept courageously their social responsibility. To Messrs. McLaughlin & Reilly *Caecilia* pledges anew a loyal allegiance, not just to help their business, but to second through their firm the restoration of sacred music.

THERE WAS AN OMEN OF REJUVENATION at the time of our visit. To Mr. and Mrs. Reilly a son was born in late August. He was made a child of God under the name of John Edward. He is the youngest of three brothers; and as much as we could surmise in his innocent little eyes, he will be a worthy heir of a family long known for its christian nobility. May John Edward welcome Mr. Reilly with a comforting smile after the day's work has brought to the office the disappointments which accompany hard pioneering. May his father renew daily in the radiant quietude of the child his invincible faith in the future of sacred music.

D. E. V.

ORATE FRATRES

was the first periodical which aroused American Catholics to the consciousness that the restoration of the sacred liturgy is imperatively needed for the restoration of a full Christian life.

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LITURGICAL PRESS

COLLEGEVILLE, MINNESOTA

A CURATE LOOKS AT SACRED MUSIC - I. What He Finds Out

By Aloysius Wilmes

In the course of the last year, we heard the voice of the pastor. We shall now listen to the voice of the curate. The latter is seldom heard, if ever; for its inexperience is suspect. This suspicion is a mistake. We do not expect from the curate the lessons of an achieved experience; but we may profitably learn from the musical reactions of his first years in the priesthood. These reactions are very important in his own development as a priest; and little cooperation can be expected from him in later years for the restoration of sacred music unless the latter has truly become a part of his priestly life. Moreover, favorable circumstances may arise, giving him an opportunity to put his hand to the plow, and thus make experiences which are valuable to his confreres.

THE EDITOR.

EVENTS OF HISTORY EXERCISE FAR-reaching influences not only on nations but also on individuals and movements. If there had not been a World War, the world might never have been blessed with a liturgical apostle of the stature of Dr. Pius Parsch of the Austria that once was. It was as an army chaplain that he first became aware in a flesh and blood experience of the truth enunciated some years earlier by Pope Pius X that the active participation of the laity in the liturgy is "the primary and indispensable source of the true Christian spirit." A congregation of soldiers suddenly become articulate at divine worship opened his eyes and he went home to contribute a part second to none in the greatest restoration in the Church in modern times.

The flower of our youth is again in the military camp and on the battle front and it seems that many another young chaplain will have a different outlook in his care of souls when he returns to normal parish life. Father Stedman's Missal is, next to the New Testament, the most popular book in the armed forces. Chaplains find it impossible to meet the demand for them as Catholic servicemen cease to be merely mute spectators at divine worship. May this experience produce hundreds and thousands of liturgical apostles of the stature of Dr. Parsch. Our returning servicemen, too, will have an outlook different than when we blessed them and sent them off to fight for God and country. Twice in one week the writer, an assistant for five years in a large city parish, had this brought home to him. A sailor, writing from "Somewhere in the South Pacific" tells of assisting at Holy Mass on one of the islands at which the natives put the Americans to shame with a dialog Mass *in Latin*. Suddenly

the Americans, most of them absolutely silent at Holy Mass since the days they were servers, found themselves joining in with gusto. A day or so later comes a marine relating how in New Caledonia he had heard the whole congregation of natives sing the responses and the entire ordinary at High Mass. As one marvels at what the zealous missionaries at the end of civilization have accomplished with their pitifully limited resources, he wonders how we Americans, who expect the world to sit up and take notice of us, have, in spite of our well-established parishes, failed so miserably here at home to lead our people to take active part in divine worship. If it can be done "Somewhere in the South Pacific," it can likewise be done in the city and country parishes of our well organized dioceses. Perhaps the youth whom we educated so badly will return to teach us the way, in which eventuality the present war is not the unmitigated evil we sometimes think it to be. God grant that the returning chaplains and we priests who remained on the home front may not again be so swamped with sports, picnics, bingos, hay-rides and other unessentials, as not to hear the plea of our boys for the opportunity to "do something" at Holy Mass. They—tens and hundreds of them—can be used as leaven until the whole mass of the laity is leavened. As there is little hope of a general "conversion" of older priests to the movement toward active participation of the laity, the young priest will be called upon to take the lead in this restoration.

FIVE YEARS AGO THE WRITER, NEWLY ordained, was appointed assistant in a large city parish with a rapidly shifting population of four or five nationalities—a well organized parish but with no great

AVE MARIA

for Soprano, Tenor and Bass

JOSEPH J. McGRATH
Op. 22, No. 1

Andante semplice

SOPRANO *p* A - - ve Ma - ri - a,

TENOR *p* Gra - ti - a ple -

BASS *p*

ORGAN *p* Man. *mf* Man. *p*

mf Do - mi - nus te - cum, *p* et

na, *mf* be - ne - di - cta tu in mu - li - e - ri - bus, *p* et

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

cresc. *f*

cresc. *f*

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The piano accompaniment consists of two staves.

sus. San - - cta Ma - ri - a, Ma -
sus. San - - cta Ma - ri - a, Ma -

mf *p* *mf* *p* *mf* *p*

mf *p*

Gt. *Sw.*

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The piano accompaniment consists of two staves. The word "Gt." is written below the first staff of the fourth system, and "Sw." is written below the second staff of the fourth system.

- ter De - i,
- ter De - i, O - ra pro no -
O - ra pro no - bis

mf *cresc.*

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and a piano accompaniment. The sixth system has two vocal staves and a piano accompaniment. The piano accompaniment consists of two staves.

f *mf* *mf* *mf* *mf*

O - ra pro no - bis pec - ca - to - ri - bus nunc et in
bis pec - ca - ta - ri - bus nunc et in

cresc. *f* *mf* *mf* *mf*

ho - ra mor - tis nos - trae. A -
ho - ra mor - tis nos - trae. A -
ho - ra mor - tis nos - trae.

cresc. *f* *mf* *mf* *mf*

p *pp* *pp* *pp*

men. men. men.

p *pp* *pp* *pp*

Sw. Man.

Detailed description: This is a musical score for voice and piano. It consists of five systems of music. The first system has three staves: two vocal staves and one piano accompaniment staff. The second system has three staves: two vocal staves and one piano accompaniment staff. The third system has three staves: two vocal staves and one piano accompaniment staff. The fourth system has three staves: two vocal staves and one piano accompaniment staff. The fifth system has three staves: two vocal staves and one piano accompaniment staff. The score includes various musical notations such as dynamics (f, mf, cresc., p, pp), articulation (accents), and performance instructions (Gt., Sw., Man.). The lyrics are in Latin and are written below the vocal staves.

INTROIT PROCESSIONAL

FIRST SUNDAY

A 1a
Ad te le vavi a-ni-mam me-am:

A 2a
De-us me-us in te confi-do

2b
non e-ru-bes-cam:

B 1a
ne-que ir-ri-de-ant me in-i-mi-ci me-i:

B 2a
et-e-nim u-ni-ver-si qui te ex-pec-tant,

2b
non con-fun-den-tur.

GENERAL SCHEME

FIRST SECTION

- A 1a motive
1b completed on secondary Fa
- A 2a development on dominant
2b reposing on tonic

SECOND SECTION

- B 1a development expanded
1b suspended on secondary tone Fa
- B 2a contracted motive, later expanded
2b ending on tonic

JUBILATION

A
Al - le - lu - ia

B₁

B₂

GENERAL SCHEME

- [A contracted motive
- [B₁ expansive vocalise in major tonal groups
- [B₂ completing vocalise in minor tonal groups

EUCCHARISTIC SONG

FIRST SUNDAY

A₁
Do - mi - nus

A₂
da - bit be - nigni - ta - tem:

B₁
et ter - ra no - stra da - bit

B₂
fru - ctum su - um.

GENERAL SCHEME

- A { 1 light and broad motive
- { 2 urging and expanding complement
- B { 1 repeated motive in variation
- { 2 subdued ending

2. Alma Redemptoris Mater.

J. SINGENBERGER.

SOPR.
ALTO.

Al - - - - - ma Red - emp - tó - ris

BASS
(ad lib.)

ORG.

Ma - ter, quae pér - vi - a coe - li por - ta

ma - nes, et stel - la ma - ris, suc - cúr - re ca - dén - ti

SOLO.

súr - ge - re qui cu - rat, pó - pu - lo: Tu, quae ge - nu -

mf

í - sti, na - tú - ra mi - rán - te, tu - um sanctum Ge - ni -

rit. *a tempo*

TUTTI.

tó - rem: Vir - go pri - us ac po - sté - ri - us,

f.

Ga - bri - é - lis ab o - - - re su - mens il - lud
 A - ve, pec - ca - tó - rum mi - se - ré - - - re.

In Adventu:
 V. Angelus Dómini nuntiavit Ma - ri - ae.
 R. Et concépit de Spíritu San - cto. Oremus. nostrum. Amen.
In primis Vesp. Nativitatis et deinceps:
 V. Post partum Virgo invioláta perman - sí - sti.
 R. Dei Génitrix intercède pro no - bis.

degree of unity. The musical set-up, however, was above the average, thanks to a very capable organist who had labored nearly fifty years on behalf of good church music in the parish. Nothing but approved music had been sung for years. A handful of older members from a once excellent male choir were making a brave effort. The Gregorian propers had been sung since early in the century. There was a creditable boys' choir which on big occasions sang with the men. Congregational singing at Sunday High Mass was unheard of. A few hymns in English constituted the repertoire of the congregation. What were the assets of the writer when charged with the musical program of the parish? He had been reared in unusually liturgical surroundings and hence had acquired a love for and an appreciation of active congregational participation. He had no musical education other than the general chant classes and the special chorus at the seminary. Fortunately, his zeal for and his conviction in a cause in which he believed far outshone his technical musical training. Finally he was backed by a thoroughly appreciative pastor—a most essential element indeed. The first task was to enlist the younger men in the formation of a practically new choir. Their response having been very generous, they were trained principally in plain chant. Probably without realizing what it was, they had been hearing the chant in the Sunday propers for years, and so they were not too antagonistic toward it. Polyphony, too, was used, but not to a great degree. Things were going pretty satisfactorily when the draft hit hard. Part music, except very simple things, became less and less feasible, and additional stress was placed on the chant. Providentially this fit in well with giving the people a voice at the Sunday High Mass. The children were trained to lead the way. On week days and Sundays the adults heard them as they were taught several ordinaries—numbers 1, 12, 17 and the Mass for the dead complete, and parts of numbers 8, 13, 15, 16 and 18. This was accomplished chiefly with the writer leading the way over a loudspeaker in church in short practices after week day Holy Mass. These same ordinaries were learned by the choir, and, having heard them a few times on Sunday and practiced them at sodality meetings, the adults began alternating with the choir at the Sunday High Mass with the writer directing over the loudspeaker. In the beginning, as expected, the response from the pews was feeble, somewhat to the satisfaction of the organist and choir who, probably

feeling a little neglected, generously counselled abandoning congregational singing as a failure. Meanwhile the draft continued to weaken the choir so that it was not too difficult to persuade them to be patient and to take the lead. Now, after about three years of persistent encouragement, the congregation of several hundred at Sunday High Mass makes a very creditable showing, so much so that the choir die-hards, who said it would never work, have been converted and even go so far as to brag about the congregational singing in their parish.

THE PEOPLE'S APPRECIATION IS growing slowly but surely. Then years ago, for instance, Holy Saturday morning was a silent affair throughout for the congregation. The service began with an empty church, not even the good Sisters being present until about time for Holy Mass. Now most of our children and several hundred adults are there from the beginning with their missal and chant book, actively participating throughout, thereby making this most important day the inspiring climax it should be. It has meant work—and a great deal of it, but it is pleasant and *priestly* work. The people appreciate it immensely that they can now play their rightful role in divine worship. It is a common thing to have them tell you, having attended celebrations in "silent" churches, that they felt out of place not taking active part, that things were so dead, and that they were just aching to sing out with all their soul. It is simply a case of working hard to overcome years of silence and inactivity, and then of allowing the liturgy and its music to grow on them. This is the wish of Mother Church. Let it flourish! Our people, once they are

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In common prayer and sacrifice is found the very source of Christian life.

in which the august mysteries of religion are celebrated, and where the Christian people assemble to receive the grace of the Sacraments, to assist at the Holy Sacrifice of the Altar, to adore the most august Sacrament of the Lord's Body and to unite in the common prayer of the Church in the public and solemn liturgical offices.

HERE THERE EVERYWHERE



Musical events are rather scarce at this time, for the summer was, musically speaking, at a standstill. Few as they are, they keep the torch alight, especially if they give an indication of some progress on the way to a full restoration. Then, as events are passing, they bring to our readers a lesson of permanent value. It is well to remember that any musical program, any demonstration has no better reason for existence than to be a shining light for the brethren. Only those who are conscious of this fact do really progress.

Liturgical Singing

"On the feast of St. Dominic, the Ordinary of the Mass, 'Magnum Mysterium,' by Vittoria, was sung for the first time in this country by the Polyphonic class of the PIUS X SCHOOL OF LITURGICAL MUSIC, at the Manhattanville College of the Sacred Heart. The school concluded its summer session, which was attended by large numbers of priests, sisters, and lay musicians from various parts of the country. A feature of the course was the celebration of liturgical services. Every Wednesday a Missa Cantata was sung, and on Fridays solemn Mass was celebrated. The Most Rev. J. Francis A. McIntyre, auxiliary bishop of New York, presided at the last Mass of the session, for which the entire student body sang the 'Missa Papae Marcelli' Mass of Palestrina." The summer session of the Pius X School was particularly well attended this year; and this increase in registration is a source for rejoicing. After many years of incessant labors, Mother Stevens has succeeded in forcing the esteem of a large Catholic following for their own music. This is indeed a great victory; hence, no one has to apologize in behalf of sacred music. The polyphonic fruit of this summer's work was the performance of two masterworks, one by the polyphonic class, the other by the entire

student body. We hope that all students returning home brought with them a new message for the benefit of those with whom they will come in contact. Thus sacred music is gradually coming into its own. THE ALVERNO COLLEGE OF MUSIC, Milwaukee, Wisconsin, gave on Thursday, September 21, a demonstration of Gregorian chant for the members of the League of Catholic Home and School Associations of the Archdiocese. This demonstration was organized to answer the inquiry, "What is Gregorian chant and why must it be taught in our schools?" The organizers were far-sighted in giving the answer to the parents. Despite their apparent indifference, parents remain the primary factor of education. To make clear the message of the Chant to them, is to hasten the time when sacred singing will truly become a part of Catholic life. The demonstration referred to was cleverly conceived; for of the seven chants of the program, four were taught to the audience. The latter thus became active; and when people are active, there is no doubt that they respond. The Chants performed by the audience joining the choir were: Salve Mater, Cor Jesu amore plenum, Veni Domine, Christus vincit. We are informed that the result of this Gregorian initiation of an audience of parents was most gratifying. Could we not use the same trick with fathers and mothers in our parish-schools? There you have a new vein to exploit for the establishment of congregational singing. Think it over.

Armed Forces

For the benefit of the remaining Thomases, we should not let pass any occasion to mention the various musical activities of the ARMED FORCES. Even though the programs may be very simple and the performances imperfect in quality, the glaring fact is that the boys in service are singing. They are singing because sacred song brought into their lives a religious uplifting which they greatly miss amid the cruelty of war. And they sing because they visibly like it. Did this strange transformation of young men who until now had little interest in liturgical music receive the attention which it deserves? We doubt it. But among the spiritual

"phenomena" brought by the war, this is one of the most important for the future of the Church in America. It opens an opportunity, because it shows that our situation is by no means desperate; men are there who, coming home, have learned to participate in song to the holy Eucharist. It imposes upon the clergy a responsibility. For theirs it will be not to let fall into oblivion the musical resurrection begun at the front. Everything depends upon the opening of a home-front. It is about time to organize one, if the victory is not to find us unaware and unprepared. Here is another account from FORT LEWIS, WASHINGTON, which we gladly insert: "For the first time in well over a year, high Masses are being sung each Sunday and Holy Day at the large and beautiful Post Chapel. Two months ago, Sgt. Paul Bentley (Choir-master of St. Mary's Cathedral of Portland, Oregon, on leave of absence for the duration) was transferred to this large camp to receive extended field training. In his spare time he has organized a choir consisting of civilian women who work and live at the post, WACs and soldiers who sing Gregorian Chant and polyphonic music. He has been encouraged and most ably assisted in this work by the Catholic Chaplain, Father Cornelius Cornelli, S.O.S.B., who himself is familiar with the best of Catholic music and tradition, having been trained in Rome. On the feast of the Assumption the following program was sung at the High Mass:

Common of the Mass, "Missa Salve Regina" C. Rossini
 Proper of the Mass, Psalmodic formulae.....Gregorian
 Credo No. 3.....Gregorian
 Motet, "Ave Maria".....Arcadelt
 In addition to singing at liturgical functions, the choir is learning much about sacred music in general, Gregorian Chant and regulations concerning Church music, the Motu Proprio, and Divini Cultus in particular."

Extension Work

"Cincinnati churches will be asked to have special musical programs on Sunday in the first annual 'Music Week,' which the Music Guild of Cincinnati has requested Mayor Stewart to proclaim for the week of November 27. The Guild hopes to make the week an annual event in Cincinnati." CINCINNATI is a city where musical ventures are almost certain of success; and we have no doubt that there will be a large

response to the MUSIC WEEK. This institution is traditional in the country, and has undoubtedly been instrumental in the development of musical life in America. However, it is well to remember that such organizations are not an end, but temporary means. The ideal would be that we should not need them to create among the people a musical urge which should be instinctive. Strangely enough, the Church celebrates a continuous music-week, as it were, but with an entirely different rhythm. Once a week, she convenes her children together around the altar for the eucharistic celebration in the fullness of song. And this sacred musical experience is to pervade the rest of the week in the midst of their human occupations. Can you see how beautiful it would be if Catholics would avail themselves of the advantages of this perpetual music-week? The St. Caecilia's Guild is just the association corresponding to this crying need. Let all Churches join in this movement of unity. We have mentioned more than once that THE RADIO can become a secondary but powerful means of musical propaganda and even musical education. The success depends upon its proper use or its abuse. Here is an example of abuse: "A program on the air called 'Hymns of all churches' seems exceptional and the hymns are always sung religiously and beautifully. There were so many non-Catholic hymns usually sung that someone wrote the management suggesting several Catholic songs. The director wrote frequently after that, telling of some especially lovely Catholic hymn. One note from him will interest many: 'Dear Mr. —: This is to let you know that we are going to sing "On this Day O Beautiful Mother" on Tuesday. It is a pleasure to answer your request and I hope that you will enjoy our broadcast.' If we want to advance the cause of our ancient religion and of peace that is lasting this is

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All abuses cause a great harm to the devotion of the faithful.

Nothing should have place, therefore, in the temple calculated to disturb or even merely to diminish the piety and devotion of the faithful, nothing that may give reasonable cause for disgust or scandal,

NAMES PEOPLE DOINGS



The liturgy of the dead is radiant with the poetry of the hereafter. More than that, it is packed up with the assurance of light and of peace. Did it ever occur to you that the life of an organist or a choirmaster is, in a very special manner, expressive of the poetry of eternal life?

What does sacred music express but an enthusiastic longing for an endless life and an incessant desire for an ineffable peace? Thus the organist, by his very work, is brought into a heartfelt expectancy of "those marvelous things which God has prepared for those who love Him;" and who, loving Him, sing His praises. This aspect of the life of the Church Musician is not always fully appreciated by the musicians themselves. The passing of the brethren to their eternal reward gives us a truer evaluation of their musical vocation.

JOSEPH BONNET died last August in Canada. It is now too late to sum up the events of his career, for they are known by all. Externally and musically, his life is very similar to the existence of other artists who justified the incomparable prestige of the modern school of organ-playing. He belongs to that lineage of fame which counts the names of Guilmant, Widor, Vierne and many others. Following the teachings of his masters, he accepted with enthusiasm the long apprenticeship of a complex art, that of playing the organ with perfect accuracy and with intelligence. He submitted to the hard discipline of exacting studies, and thus acquired a prodigious musical background. His success was at one time almost phenomenal; and many Churches and halls in America are still echoing his clean-cut performances. Exile, a likely cause of a failing health, has put a sudden end to a career as brilliant as the trail of a meteor. But, although the career is now closed, the message remains. In these days of more generalized virtuoso-playing, organists are many. They all owe to the French school the technical precision, the clarity of phrasing, the discreet shadings

which are now accepted as the universal style of organ playing. These qualities are themselves the expression of artistic ideals formed through acquaintance with the worship of the Church. Unconsciously or consciously, the contemporary exponents of the French school were penetrated by a Catholic feeling of art; and our exaggerated evaluation of personalities have led us not to recognize fully this fact. It is the more important to mention; for in the matter of Catholic sentiment of art, Joseph Bonnet went a step farther than his predecessors. He was liturgical. This should be well explained. It has been often rumored that Bonnet desired at times to become a monk. That he loved the monastic order is true; and we recall meeting him at Solesmes looking as a candidate hiding his vocation from the public eye. Which just means that the Benedictine concept of life had a deep influence on his artistic ideals. The liturgical idea, namely, the inner subservience of music to the liturgy became thus to him thoroughly clear. It is not detracting anything from the merits of those who preceded him on the great organs of Paris, to say that he began to integrate more definitely organ-playing to the liturgical services. His knowledge and his appreciation of the Chant were thorough; and Gregorian melodies fascinated his soul. His general demeanor at the organ, his reverential improvisations reflected more adequately a liturgical artistry. For some reason, he did not go far enough in the direction in which he had begun. Bonnet, of all contemporary organists, undoubtedly was the best equipped of all to realize the full integration of organ-playing into the liturgical style contained in the Chant as in its source. He evidenced a beautiful liturgical spirit; but liturgical forms in the literature of organ and in actual playing remain to be found. We will long

We are apt to forget that abuses are a serious offense against God.

nothing, above all, which directly offends the decorum and sanctity of the sacred functions and is thus unworthy of the House of Prayer and of the Majesty of God.

remember Joseph Bonnet for the spiritual example which he has left to us. His playing is no longer to be heard; the memory of a noble character and of a profound christian artist remains. »« TWO CATHOLIC ARTISTS. We like to briefly mention VIRGILIO LAZZARI of the Metropolitan Opera of New York and JESUS MARIA SANROMA, the Puerto Rican pianist. Both are examples of an artistic vocation grown on Catholic soil. It means that, whatever their loyalty to the Church may be, both in their personal life and in their ideals, music grew in them from the faith. As it happened in the case of many prominent Italian singers, Lazzari learned to sing as a choir-boy in his native country; and he could not totally draw himself from the choir-loft in his singing, even if he wanted to. Recently, his participation in the summer opera-seasons in Cincinnati has been one of the great attractions of this musical venture. Sanroma received his training at the New England Conservatory of Boston. He is today one of the top-ranking pianists who covers in a year a schedule of some forty concerts both in recitals and in connection with major symphony orchestras. Of him, the not-too-easy music critic, Olin Downes of the New York Times, says: "He is equaled by a very few and outrived by no one." We are especially happy to learn that the Newman Literary Society of St. Catherine's Parish at Norwood, Mass., did present him in a concert with a thoroughly Catholic program. For this new initiative in parish activity we have to thank the Right Reverend Joseph C. Walsh, the pastor of the church. This brings to mind another salutary thought. It is not infrequent to hear priests speaking in disparaging terms of artists in general, and forsaking by their unmistakable attitude all artists who are, at least in name, Catholics. It is true that so-called Catholic artists are not always a credit to their religion; neither are many other christians. Artists live and work in surroundings often insidious against Catholicism; and it takes an unusual courage to overcome this particular obstacle. The more so, because to the artist for whom music is definitely a part of his inner life, our artistic mediocrity is revolting. This mediocrity, being as it is a denial of our historical tradition, makes in the eyes of the artist an easy case against the faith. The reason for the case is not entirely unfounded. This situation is most regrettable; for artists in general are instinctively sympathetic towards the priest. We have an easy access to the soul of the musician, if we in turn sympathize with him. But our

air of superiority cannot hide from him our artistic ignorance. Once he has felt it, he withdraws from the uncultured religion which we represent in his eyes. Several bishops in Europe have given a kind attention to this problem in the past twenty-five years. In quite a few metropolitan cities, chaplains have been appointed to make contact with actors, painters, musicians, and even dancers. The admirable movement organized by Henri Ghéon in Paris is but an attempt to this desirable reconciliation. And the results have been remarkable. »« YOUNG ARTISTS. From the ranks of Catholic youth, may we present PVT. RICHARD C. NUSSBAUMER, formerly of Beechview, Pittsburgh, where he was organist at St. Catherine's Church. He is now organist in an Army chapel, where he plays programs carried by a public address system to soldiers throughout the camp area. He received his musical training at Duquesne University. With him, we introduce MISS ROSEMARY FERLISI who gave a piano recital in the Doster Hall auditorium, presented by the University of Alabama Summer School, where she was a candidate for the degree of Bachelor of Arts. Miss Ferlisi's, program included the following selections: Fantasia in C Minor, Mozart; Sonata in G Minor, Opus 22, Schumann; Impromptu in Preludes, Gershwin; Malaguena (from the Spanish Suite "Andalucia"), Lecuona. We could not give too great encouragement to the ambitions of the young folk. Real music-students have been too rare until now in our schools. It is not likely that talent has been sparsely distributed by nature in our midst; it is rather regretted that somehow it seldom grows to achievement. The promotion of artistic vocation presupposes two requirements: the opening of superior schools and the appre-

More than other arts, music has been repeatedly an offender against true worship.

Today Our attention is directed to one of the most common of them, one of the most difficult to eradicate, and the existence of which is sometimes to be deplored in places where everything else is deserving of the highest praise. Such is the abuse affecting sacred chant and music.

ciation of educators in general. It is in behalf of the latter that we particularly plead. A non-Catholic music-student will usually find in his own midst a respect for his ambition. And there will be some kind people on his way who, if it is necessary, will help him, even at the cost of a financial sacrifice, to reach his high objectives. And when, after his training is completed, he returns home, the natural law of competition will not be an unsurmountable obstacle to his eventually following a career. Catholic opinion must change its narrow attitude: let us go scouting for young Catholic talent; and when it has matured, let us open the road of opportunity. Do not forget the two names which we are here mentioning. Keep them in the diary of your appointments. They may some day be of service to the Church and to you. »« CHORAL GROUPS. The genius of the Church expressed itself primarily in vocal music. Therefore, choral groups have first place in Catholic musical life. Among recent initiatives, "the formation of the NEW ORLEANS CHORAL SOCIETY has the approval of Most Rev. Joseph F. Rummel, Archbishop of New Orleans, who expressed the hope that Catholic choirs of the city will contribute to the membership of the society. The New Orleans Symphony Orchestra began the movement for organization of the choral society, which will serve as an auxiliary to the orchestra and will also give separate programs." We respectfully admire the broadmindedness of the Archbishop not only for his sponsoring a civic musical organization, but also for his recommending all Catholic choirs to participate. We feel satisfied that he anticipates from this participation an increase in the musical consciousness of the Catholic people. After meeting in rehearsal and in performance many citizens who, regardless of their religious affiliation, enjoy singing in a group, they may get the idea that nothing entices one more to sing than the Mass in one's own Church. And they will no less realize that no choir can progress and succeed, unless its members turn out for practice and hard work. »« At Oshkosh, Wisconsin, the COUNCIL OF CATHOLIC WOMEN has included musical programs in its Calendar. "The Council's Glee Club will sing at the November 13 meeting and the Oshkosh High School A Capella choir will appear on May 14." We commend not only the recognition given to music by the officers of the Council; we congratulate them for inviting the High School A Capella Choir to appear at their meeting in the Spring. This choir probably comes from the Public

High School; and we are satisfied that this contact with a Catholic organization will go far to promote among these young people a spirit of religious fairness. This is an indirect but good apostolate. Incidentally, may we suggest that the many Catholic societies whose meetings are often dreary, might make a similar gesture of good-will and invite musical groups from our own schools to sing. If this would be done on a large scale, there would come about a rapid change in the musical activity of the parish-Church. »« THE CCCC SUMMER SCHOOL. It will hold in 1945 two sessions of two weeks each: at Marywood College, Scranton, Pennsylvania, from July 9-22, and at St. Clare College, Milwaukee, Wisconsin, July 29-August 12. These sessions are accessible only to those students who have completed the basic text lessons and have proved their understanding of them by satisfactorily completing the review questions and the quarterly examinations. A due certification will be issued upon the results of this concluding series of lessons. This venture doubted of at first by a few, has been recently receiving an added impetus with the official adoption by two dioceses for all their organists and choirmasters, those of Scranton, Pennsylvania, and Toledo, Ohio. The organization of summer-sessions completing the work done at home by the students is an assurance that that work has been well done. The program of the coming sessions is as follows: Elementary Gregorian Chant, Gregorian Rhythm and Chironomy, Gregorian Modality, School Music Clinic, Simplified Gregorian Accompaniment, Vocal and Choral Technique, and Psalmody.

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MUSIC IN THE SCHOOL

THE ISSUE OF SEPTEMBER CONTAINED a symposium of musical education which was a summing up of all the writings that have appeared in *Caecilia* since 1942. We confess that, after completing this summary, we were ourselves satisfied that it is a substantial survey of what music should aim at in the Catholic school. We were delightfully surprised and not a little encouraged when the mail brought us these consoling words from a prominent professor: "Your 'SUGGESTED PLAN OF MUSIC EDUCATION' should be in every supervisor's office and in the hands of every dean of our Sisters' normal schools. Congratulations!" A few copies of this leaflet are left. Should anyone desire to have one, he may obtain it from the Editorial Office for ten cents. It may deepen in him the understanding of what musical education really is. The proceedings of the first national Convention of the NCMEA in St. Louis last March are now published and form a substantial booklet that should receive a sincere welcome from all members. *Caecilia* has expressed in previous issues both its honest allegiance to the Conference and its frank criticism of the convention. The present proceedings are the documentary evidence of what was said and of what was accomplished. As the Conference grows, it will be possible to judge by this document the advance which it will make towards the realization of a full Catholic outlook. Let us read the first proceedings as the expression of an incipient movement, the leaders of which are deeply motivated by their love of music and by their devotion to the Church. From the first proceedings valuable lessons may be learned, new plans may be laid. Let all members study them that their cooperation may become active and intelligent. We thank the national Committee for having published them. We have received another four-page leaflet which aroused our anger. It is called "ERA-TRAINING," a test for Grade Music Teachers, coming from Cornell College, Mt. Vernon, Iowa. We quote the crucial and introductory paragraph: "Every alert musician actively engaged in school music teaching or in the training of school music teachers is aware of rapidly changing educational patterns. The general shift from subject matter emphasis to actualities, to individual needs and to meaningful experiences is not just passing fancy. The new school concerned with reality and human life is here to stay.

Fortunately music educators have little to fear. At last they may throw off the shackles of subject matter and release music for use in life as it is lived. No longer must planning involve specific grade levels to be taught strictly according to a theoretical level. Instead, planning will begin with the needs of particular boys and girls regardless of grade levels. A truly aesthetic experience will replace worthless materials, routine procedure, narrow technical skills and common drudgery. Looking ahead, music education will move into an era of unparalleled opportunity." The remainder contains a series of questions not all of which are irrelevant, though they are again the expression of that despicable habit of gauging art with statistics. The main object of our indignation is the self-satisfied vanity of the modern music educator who thinks either that the past was a blind alley or the present a grand ride towards inevitable progress. Does he ever suspect what our successors will think of us? Thus, musical education is a perpetual circus of methods, tests, organizations. And the child gets no music. We, Catholic educators, can at least understand that humble pedagogy is the only sound pedagogy. We mean a pedagogy which seeks for the values of the past and sometimes doubts of the experiments of the present. The author of the leaflet may contend that "the new school concerned with reality is here to stay." If it should stay, then the downfall of education has indeed arrived. When we were adolescent boys of twelve, at a time when no one even thought of the "new school," and the "rapidly changing educational patterns," an old-fashioned course of solfeggio was given to us twice a week. After two years of this regime, we could practically read anything in all tonalities. Today, we hide

The evolution of music is a natural danger to the stability necessary to sacred music.

And indeed, whether it is owing to the very nature of this art, fluctuating and variable as it is in itself, or to the succeeding changes in tastes and habits with the course of time,

under the name of self-expression our complete failure to teach elementary reading-skill in music. May God grant that Catholic music teachers may awake to the danger which threatens musical education behind the screen of progress. We have in the musical tradition of the Church a treasure, old but always new, of supreme inspiration. We have in christian discipline the infallible means to reach this treasure. These two things sum up all musical education. A NUNS-BAND, "the first of its kind in the country" has been largely publicized this summer. Whether it is the first of the kind or the last has no bearing on the judgment which one will form about this initiative. Personally we could not refrain from a witty laugh when we saw the picture in some newspapers; the faces of the Sisters were looking so funny. And we were going to forget about it when we met among groups of clergymen an expression of disapproval for the establishment of such a band. We know that the organizers and the members of this group will argue their case by insisting on the necessity of providing qualified teachers, if instrumental music is to make a definite progress in our schools. Well, we might retort that Nuns do not need to assume everything in the field of education, and that professional laymen would be much better band-teachers. Such opportunity given to the laity would be very beneficial to a broader musical education. To our mind, the issue is the time and the energy which Nuns, consecrated to christian apostolate, devote to a secondary phase of musical education, while they give scant attention to an essential phase, namely, an intelligent presentation of sacred Chant to the young people. The information which we have received mentions, in regard to this, two interesting details: the members of the band-class practiced two hours a day on their instrument; and the final concert included selections of classical and modern music. We could not put our hands on this program, though we were eager to know what kind of modern music was played. Was it some form of "boogie-woogie," or was it some score of truly modern composers? Anyhow, we are wondering if each one of these new band-masters ever devoted as much time to penetrating the educational values of a Gregorian Kyrie. We apologize for these suspicious question marks. Personally, we did not worry much about a venture which has all the marks of a fancy. But we thought the good Nuns should know that there was a flurry of criticism, not wholly unfounded, in some clerical circles.

Greetings of The King

(Continued from page 4)

heart and mind to the ideals of the Church. If the power of God shall come to the parish it will be through the hearty cooperation of the choir with the Holy Church. Cooperation on part of the choir means that there will be no room for self, no room for self-expression and petty vanity; but there will be opportunity for self-repression, selfeffacement, losing oneself in the community, and for lowly humility. A choir which sets to work with such ideals of virtue will 'see the power of God coming.'

The Curate Looks At Music

(Continued from page 23)

given their rightful place in the liturgy, will welcome the change, and the resultant enthusiasm for the things of God will no doubt go a long way to produce a generation of *corporate* Catholics, firmly rooted in the primary source of the Christian spirit, the liturgy of the Church.

Here - There - Everywhere

(Continued from page 25)

one of the ways. Programs like these will benefit and so will their thousands of listeners. More Catholic hymns and chants will be sung—and very beautifully, too, if more of us will write in asking them to and being appreciative of their endeavors." We do not blame the director of KGW in Chicago who is just doing his job; we rather pity the ignorance of the correspondent who requested such hymns. But we certainly protest against the fact that most of Catholic musical broadcast is of very mediocre quality. Are we ever thinking of the harm we do to both Catholic and non-Catholic listeners who do not get a fair presentation of real sacred music? Thus, an instrument of apostolate is changed into a "stone of scandal."

Men of Sacred Music

(Continued from page 10)

(Bibliographical note: *St. Benedict's role in sacred music is not, to my knowledge, fully treated in English. For a general introduction to his life and work, however, two little works may be unreservedly recommended: The Benedictines, by Dom David Knowles (Macmillan, 1930) and St. Benedict, by Dom Justin McCann (Sheed and Ward, 1937). Both these works are by scholars with insight and appreciation.*)

READERS + COMMENTS



This column belongs to our readers, and is their opportunity for expressing their views. The following letter is vehement and somewhat indignant in regard to the musical apathy of many among the clergy; but we do not feel that we have the right to silence the voice of the laity to the point that the priests never become conscious of their plight. Those who might object to an open indictment, should remember that it is wrong to abuse the docility of the flock. If there is in these lines an offense, there is also a needed lesson; and the lesson should prevail in this column, the column of the reader.

"I received your notice that my subscription has been discontinued and it has been on my mind to write and ask how much I owed on back numbers, but I hesitated to write lest my pen attain the well-known sharpness of the feminine tongue—but you asked for it—so—your magazine is all the help you claim it to be, but I wish for about a year you editors and 99% of the pastors would be forced to take an organist's place instead of being a pastor. I am an organist in one of the largest churches in Chicago. I've had over twenty-five years' experience, have a Bachelor's Degree and I suppose one might call me a successful musician, as I have one of the finest mixed choirs in Chicago. Now, I would like to have an all male choir—I'd like to do the proper every Sunday—and all the liturgical services—but it simply cannot be done unless one has paid singers—and 99% of the pastors won't spend the money—they can spend thousands for anything else that pleases them or for their own comfort, but it's thumbs down on music—they feel musicians should give their time gratis—I have several men in my choir whom I've had for 13 years but, they are business men, married men, etc., and one can't expect them to give up the required time for all the necessary practice. I have often said to my pastor and other clergymen that you wouldn't dare ask some priest to come and give a

15 minute talk once a week without remuneration, or even just give Benediction—no one is asked to do something for nothing except musicians. The salaries they pay to most organists are miserable and you know it—so the reason the Catholic Church has such poor music and will continue to have it can be laid at the door of the clergy—why should an educated musician waste his time—we are interested in making a decent living the same as any other professional person. I've been in the business too many years now to change my life, but I wouldn't let anyone I could influence go into this work as a livelihood, and just remember we are working for a living—we don't have just the honor and glory of God in our minds as religious are supposed to have. At times your magazine gets a bit on the 'Polly Anna' side even though I know you have the best possible motives. Maybe you are some one from another world such as is Father —, who has charge of the music at — Seminary. I hope they always keep him there, he is a saint, and I'd hate to have him disillusioned with the materialism he'd find in parish work. I think you'd find a rich field if you published a magazine which would endeavor to educate the clergy into appreciating music and musicians—start right out in the seminary and maybe 25 years from now we'd get some place with Church Music. My pastor takes in about \$100,000 a year and spent last year \$2,965.93 on music, \$3,900 on Janitors, \$4,320 on Household help. Do you wonder I'm burned up—and I know there are dozens and dozens of like cases in Chicago. Well, that's off my chest. Please continue my subscription and send me a statement for what I

Sentimental worldliness is the widespread symptom of the decay of sacred music.

or to the fatal influence exercised on sacred art by profane and theatrical art, or to the pleasure that music directly produces, and that is not always easily contained within the right limits,

owe you for the past; maybe if I get to Heaven I can use the knowledge with the celestial choirs."

M. G., Chicago, Ill.

"We have had a change of Pastors, and I think I can see why the chant is slow to be accepted. It seems we don't meet with the cooperation from all Priests like we should. This proves my own point—the whole thing should be done on a Diocesan wide basis, with a Priest as Dean of Organists and with the Bishop's sanction and approval. Every Church will then be spiritually obliged to conform and I think they would—the trouble is—no interest; (so we'll generate some); no knowledge, (so we'll try to have some provided). A Degree in Music is useless if not applied in the right manner; personal feelings and friendships should not push an accomplished musician ahead at the expense of sacred music. The littlest Musicians in a Diocese can be (and must feel they are) as much a part of this tremendous undertaking as the Cathedral choir; I feel this can only be done as *Caecilia* says, in organization with *study* behind it."

Mrs. H. D., Saginaw, Mich.

RECENTLY, THE MAIL BROUGHT IN numerous manifestations of good will. Their directness speaks for them, and dispenses us from further commenting. However, let it be known that these commendations do not find the Editorial Staff indifferent. We read them with gleeful avidity, and oftentimes read them over again that we may not miss anything of their contents. These sympathetic words gradually strengthen in us the unassailable conviction that the mission of *Caecilia* in the field of Catholic action is a vital one. When these words come, we do not mind so much the strange indifference of a few people who seem to think that their paying a nominal fee for a subscription is a favor excelling the tremendous work which this Review demands. We do not even mind the expressions of incidental uncouthness which we readily accept from people who are expected to possess a finer appreciation. To our real friends, we extend our most sincere thanks for their Christian charity. Because of their cooperation, we are reconciled with the certitude that "one is the sower and another the harvester." Three years of incessant labor in the musical vineyard have convinced us that sowing alone can be our lot. But it is a joy to sow in the company of so many staunch friends of *Caecilia*.

"This gives me the opportunity also, to express my deepest appreciation for the *Caecilia* Magazine in its

present setting. I use it as a supplement in teaching Gregorian Chant to our Novices and Postulants. Without being insincere to former editors of the *Caecilia*, I think that the present editor understands most adequately the needs of choir directors and music teachers. It is most encouraging to know in our profession when we are or are not doing things as the Church wishes them to be done. The *Caecilia* is not afraid to take this stand for which reason I sincerely respect her."

S. M. M.

"Let me take this occasion also to congratulate you for your wonderful work done in and through *Caecilia*. I am most sincere when I say that I look forward to each copy with utmost interest. Your enthusiasm for the correct and beautiful things of Church Music is so much needed, and is evident in each issue. Best wishes for continued success."

F. J. G., St. Marys, Kan.

"I like the *Caecilia* as she is now, there is life in it and instruction. The readers certainly get much for the small cost of a subscription."

B. A. L.

"I would not be without *Caecilia* for it really and truly expresses the interest and promotion of Church

Gregorian Highlights

(Continued from page 8)

ever, that its pattern is more emphatic from the start, and is prolonged towards a temporary repose, illustrating the word *Dominus* with an exceptional breadth. Section A 2 is a contrast both in the energy of its intonations and its broad ascending unto the word *benignitatem*, ending in the classical way on the dominant of the mode. Section B 1 returns, with expanded contours, to the motive and to the enlarging procedure of section A 1; we could call this phrase a modified repetition, which finds its natural repose in the calm ending of section B 2 on the words *fructum tuum*. Admire among many other qualities in this melody the perfect ease in building up a lyrical emphasis over a subdued initial design; then the emotive power which results from the elegance of the form. And when you apply the text, after the practice of a broad vocalise, a definite feeling of spiritual fertility will haunt you. Imagine now this song at the very time Christ comes into our souls to grow therein the seed of His salvation.

music, and it is a 'morale builder' for me too. Now another thing, I wish I could place the *Caecilia* into every Pastor's, music teacher's hand. I think it is the greatest paper and there is not a line in it I don't read. I have my own personal copy and won't give it to the library because I have all kinds of things underlined, written in the margin, etc., for easy reference. Yes, I have indexed each article and refer to it often and often."

S. I., Fort Smith, Ark.

"Absolutely, I cannot afford to miss a single issue of *Caecilia*, and just as long as the magazine is as fine as it now is, provided I am still alive, I will remain on your mailing list."

S. M. P., Phoenix, Ariz.

"Continue in your good work. Your seed is falling on *some* fertile ground and, like the mustard seed of the parable, will grow and prosper and become a mighty tree."

T/Sgt. W. R. M., Overseas.

"If one small voice in a far-off country is of any moral value, I should like to add mine to the many which must flood your mails. I admire your fine crusading spirit, and only wish I were able to participate more fully in the work of restoring the Chant to our Churches.

T/Sgt. W. R. M., Overseas.

"Your articles in the *Caecilia* are still proving to be a source of great interest and inspiration. Keep up the good work."

S. M. S., St. Louis, Mo.

"I do not want to miss anything appearing in your splendid publication. Kindly 'relay' that to your most zealous editor."

M. B., San Mateo, Calif.

"I find every issue very profitable as well as enjoyable and am sure that the forthcoming ones will be the same."

M. L., Hamtramck, Mich.

"Through a generous benefactor we were privileged to receive your esteemed magazine *Caecilia* for two years. We have fallen in love with it since and eagerly look forward to each copy."

T. J. F., Allahabad, N. India.

"We do want to continue to be a friend of this inspiring paper and hope many others feel the same."

S. M. P., O'Fallon, Mo.

[Continued on Page 35]

READ THIS



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:

1. Since January, 1944, McLaughlin & Reilly, the generous sponsors of *Caecilia*, have transferred to St. Louis all business related to the Review. That means:
2. St. Louis is the seat of both the Editorial Office and of the circulation department.
3. Therefore, all business concerning CAECILIA must be handled through the St. Louis Office. In particular:
 - application for a new subscription
 - renewal of subscription
 - payment of subscription
 - claims for irregularities
 - advertising matter
 - information and publicity
4. More than once, subscribers have been the cause of delays or irregularities in delivery, either for having sent their requests to Boston or for not giving, despite our many reminders, their complete address including the postal zone.

We assure you again that we shall leave nothing undone in order to make the service of CAECILIA friendly as well as perfect. Your cooperation and your courtesies are most appreciated.

THE EDITORIAL OFFICE

The devotional particularism of pious persons hinders more than once a solid reform.

or finally to the many prejudices on the matter, so lightly introduced and so tenaciously maintained even among responsible and pious persons, the fact remains that there is a general tendency to deviate from the right rule, prescribed by the end for which art is admitted to the service of public worship and which is set forth very clearly

QUESTIONS AND ANSWERS

By Gregory Hugle, O. S. B.



"There was a decree issued in 1936 by the Sacred Congregation of Rites to the effect that the BENEDICTUS must be sung after the Elevation at Mass. This seems such a mistake. Does not the priest say both together?"

A.—On December 16, 1909, the Sacred Congregation of Rites decided that the BENEDICTUS WAS TO BE SUNG AFTER THE ELEVATION, as prescribed in the CAEREMONIALE EPISCOPORUM? Book 2, Chapter 8.—Look up May issue of *Caecilia*, 1943, page 113, where this question has been discussed at length.—Since 1909 other Roman decisions have insisted on the observance of this rule. In order to remove all doubts the Sacred Congregation of Rites has ordered that in all future editions of the Roman Gradual the following Rubric be inserted:—No. 7. "When the Preface is finished, the choir goes on with the Sanctus, etc., but exclusive of the *Benedictus qui venit*. Then only is the Elevation of the Blessed Sacrament. Meanwhile the choir is silent and adores with the rest. After the Elevation the choir sings *Benedictus qui venit*. This Rubric is to be observed in solemn High Mass and in the *Missa cantata*, irrespective of the kind of music, Gregorian or polyphonic; the Requiem Masses are likewise included in this Rubric."

"What do you think of having organ interludes during the Canon of the Mass? What about complete silence, and having all stand? Are there any rules about this?"

A.—On festive days and Sundays the organ plays reverently and softly; during Advent and Lent and at Requiems the organ is silent. In either case the choir kneels down and adores with the faithful below.

Is it permissible to sing a Psalm in the vernacular (English) after the singing of the Gregorian Com-

munio in Latin, while the people are receiving Holy Communion at a High Mass?"

A.—It is absolutely forbidden.—During Low Mass singing in the vernacular is permitted.

"Is it permissible to sing any music at a Requiem High Mass in addition to the prescribed Proper and Common?"

A.—It is not permissible.

"Some priests insist that the organ play a funeral march when the Celebrant walks down the center aisle to meet the corpse and again when the corpse is carried out for burial: is this permissible?"

A.—For the in-going procession the *Miserere* and the *Subvenite* has been provided by Holy Mother Church, and for the out-going procession, the *In Paradisum* and the *Benedictus* would suggest themselves.—In certain dioceses these rules are strictly enforced, and the people have long desisted from dictating to the organist what kind of pieces he should play. Unfortunately there still are places where free-lance-organists profane the sacred instrument by playing frivolous music.

"What about the practice of chanting one Kyrie as written and then reciting two Kyries on a straight tone, and also reciting every other sentence of the Gloria and Credo, during week day High Masses, because they must be over in one-half hour?"

A.—Such recitation is permissible in the Kyrie and Gloria, but not in the Credo, which must always be sung in its entirety.

"How are the Psalms sung at Compline? Do the chanters sing as far as the asterisk () at the middle of the verse, and the alternate group sing the last half of the verse?"*

A.—The first group sings one complete verse and the second group sings the next complete verse.

"When chanting 'falso bordone,' whose arrangements are used?"

A.—In the "White List," page 43, you find under the heading "Compline" the following announcement: "Singenberger, J.: Vatican chant with falsobordoni: a) for two equal or three or four mixed voices; b) for four male or female voices."—On the same page you find different sets of Vespers, all provided with falsobordoni arrangements. (Order copies from J. Fischer & Bro., New York, or from McLaughlin & Reilly Co., Boston, Mass.)

By falsobordoni are designated harmonic patterns to which alternate Psalm verses are sung in free rhythm.

"Do singers ever use Brager's organ arrangements for four-part chant, inserting words in all four voices?"

A.—No; Brager's harmonizations are merely to serve as harmonic support for the singers who render the chant in unison.—This applies to all chant accompaniments. Any attempt to sing the four harmonic parts would be disastrous.

"Please name a good, liturgical collection of supplementary Offertories and Communion antiphons, motets, etc., for all seasons of the year; for male voices in four parts."

A.—Kindly look up "White List," page 61. Now-a-days you can no longer get along without copy of the "White List" (J. Fischer & Bro., 119 West 40th Street, New York).—In order to make a good choice state to the publisher whether your singers are good readers or whether they are beginners.

"What about playing organ interludes throughout High Mass?"

A.—On Sundays and Feasts you are to play preludes and postludes to create a festive atmosphere. The interludes have the purpose to fill in the vacancies with reverent strains, calculated to connect the different musical parts of the sacred liturgy.

During Advent, Lent, and Requiem Masses the organ is played in support of the singing only.

"Is there any time when the O salutaris before Benediction cannot be replaced by another Sacramental hymn or motet?"

The *O salutaris* has at no time been prescribed as an opening number for Sacramental Benediction. By some kind of popular consensus, however, it has been considered a most ideal form of greeting; but with equal right you may choose from the Office of *Corpus Christi* any antiphon, responsory or hymn.

Readers' Comments

(Continued from page 33)

"I intend to remain a friend of *Caecilia* which works so hard and so well for a very good cause against old routine, apathy, complacency, etc. The restoration into the Catholic Church of the great treasury of the most beautiful liturgical music is so much needed. The *Caecilia* is fighting a very good fight for the recovery of a lost heritage; the old ideals of earlier days, when Catholic art, Gregorian melodies and polyphonic music were a necessary part of life."

J. R., Contra Costa, Calif.

"I watch with prayerful interest your efforts on behalf of the liturgical music. May the day be not far distant when it will be universally appreciated and adopted."

M. M., Reading, Ohio.

"I wish to congratulate you on the wonderful strides *Caecilia* is making. Deo Gratias!"

S. C., Minneapolis, Minn.

Chiming the Coming Peace

Percival Price, the Carillonneur and Professor of Composition of the University of Michigan, has composed two Rhapsodies for large and small carillons. They are planned especially for performance on carillons throughout the world on Armistice Day. These two numbers are receiving a widespread welcome throughout the country, and deserve our sympathetic attention. They are well made, and would be useful (if there are no bells) to all who want to try them at least on their organ or tower-chimes. They may be obtained from the School of Music, at Ann Arbor, Michigan.

True guidance is abundantly found in the broad law and the tradition of the Church.

in the ecclesiastical Canons, in the Ordinances of the General and Provincial Councils, in the prescriptions which have at various times emanated from the Sacred Roman Congregations, and from Our Predecessors the Sovereign Pontiffs.

Engaged as they now are in the very active work of the **Fall-season**

organists look forward to the coming season
of Christmas

teachers are planning holiday-programs

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