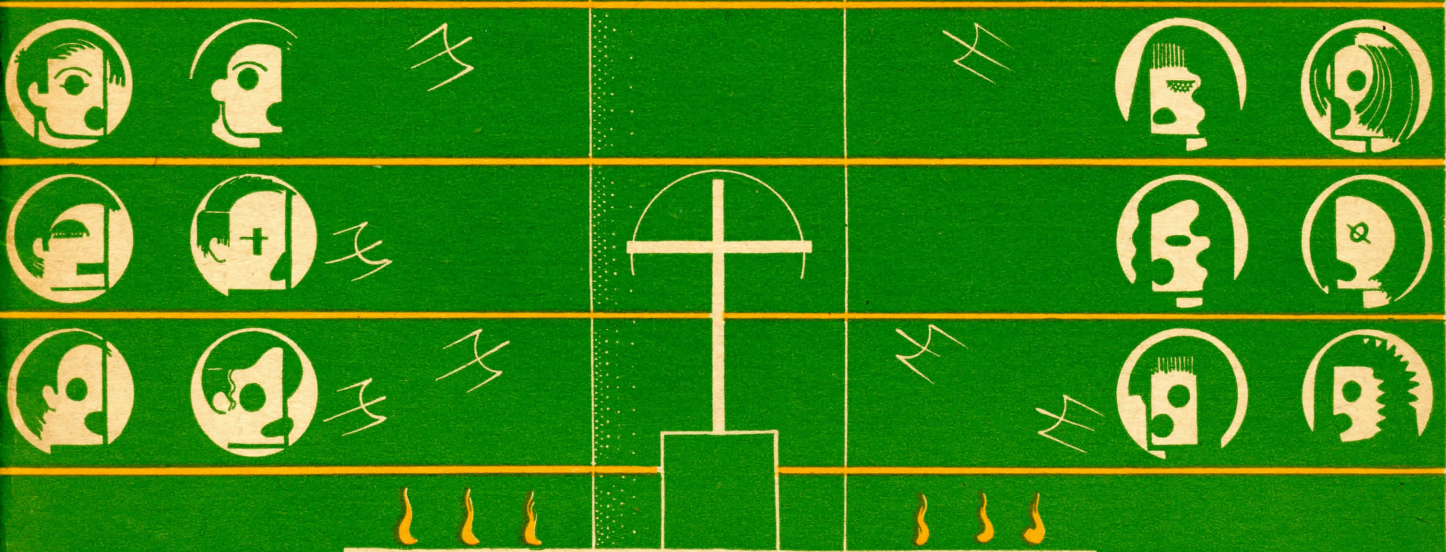




# CAECILIA



A CATHOLIC REVIEW OF MUSICAL ART

Vol. 72. No. 4  
MARCH, 1945

The coming dates of St. Caecilia's Guild are:

### **PALM SUNDAY**

The program includes only a participation in the ceremony of the palms with a simple but loyal homage to

#### **Christ the King**

This homage is particularly fitting at this time, when Christ is cast out from the nation, nay, even from our own lives. Let us protest our love and fidelity as a united group in song.

### **LOW SUNDAY**

This day is the loveliest anniversary of our incorporation in Christian life. United members of the Guild will express their joyful gratitude and the oneness of their spirit with the strains of a unique Alleluia resounding throughout the whole country.

*Members of the Guild, celebrate faithfully the musical program of these two dates; then, make a special effort to enroll your friends as new members.*

# CAECILIA A CATHOLIC REVIEW + OF + MUSICAL ART

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MARIE CONTI ORESTI continues to give free expression to her musical questioning. Questioning ourselves seriously is one of our pressing needs. Her questioning is direct and bold. We should thank her for her frankness.

# SACRED TEXTS SACRED SONGS

## The Fight of the God-Man.

*Towards the end of the road which leads us to a spiritual restoration, the example of Christ in His blessed Passion is reviewed before us during the Passiontide. If we follow it in our feeble measure but devoutly, His strength will become our own. The Passion of Jesus is first of all a fight against iniquity. Sin is man-made, and has caused man's disorder throughout his whole history. God holds it in abomination: Christ espouses this hatred of sin, and resolves to overcome it, that the harmonious order of God may be restored. Our own restoration demands that we turn away from sin; this is best learned in the Passion of our Master.  
All ye that sing, herald Christ's battle.*

### Passion Sunday, Noct. I-4

Deus meus  
eripe me  
de manu peccatoris  
et de manu  
contra legem agentis  
et iniqui

Hear me, O God, my God:  
with strong hand snatch me  
from wicked hands,  
from hand of him  
who defies Thy power,  
who boasts against Thee:

Quoniam Tu es  
patientia mea  
Deus meus  
ne elongeris  
a me  
Deus meus  
in auxilium meum  
respice

On Thee are fixed  
my steadfast eyes:  
O God, my God,  
hide not Thyself  
from mine eyes:  
O God, my God,  
turn to aid me,  
turn hither thine eyes.

## The Wretched Face of the God-Man.

*Christ's victory is not that of a gallant knight but of doomed hero. Each step forward in the fight is marked by disfiguring wounds; sin makes vicious lines on His blessed Body. Beauty is gone. Why should His eyes still diffuse the light of God, while His sacred Heart has accepted to bear the sin of the whole world? But being thus disfigured makes Christ the universal Healer. Each wound is a new title to ultimate victory.  
All ye that sing, proclaim your wounded King.*

### Holy Thursday, Noct. I-3

Ecce  
vidimus eum  
non habentem speciem  
neque decorem

Look, look at Him now!  
We see Him indeed,  
but gone is that fair form,  
gone that matchless beauty:

MARCH, 1945

aspectus ejus  
in eo non est

Hic

peccata nostra  
portavit  
et pro nobis  
dolet  
ipse autem vulneratus est  
propter  
iniquitates nostras  
cujus livore  
sanati sumus

Vere

languores nostros  
ipse tulit  
et dolores nostros  
ipse portavit

defaced, maltreated,  
is it really He?

It is He, Victim for us:  
our sins are the burden  
'neath which He sank:  
we are the culprits  
for whom He moaned.  
Guiltless Himself,  
He was lashed and slain,  
that we in His blood  
be freed from our sins:  
By those deadly blue stripes  
we are healthy and sound.

In truth, so is it:

it was our weariness  
that weighed on Him:  
it was our pain  
that crushed Him.

### Stop and Look.

*To a dissipated world, to ungrateful christians, Christ is not pleading for sympathy. He needs none. To all He commands attention on their restless way; for His wretchedness is the image of their own. In the revenge which sin has taken on Him, they may read the lesson of a new life. They must now surrender to the Grace of His redemption, lest they perish forever.*

*All ye that sing, adore your Savior.*

### Holy Saturday, Noct. II-5

O vos omnes  
qui transitis  
per viam  
attendite  
et videte  
Si est dolor  
similis  
sicut dolor meus  
Attendite  
universi populi  
et videte  
dolorem meum

Turn, ye children of men,  
turn hither to Me,  
ye who pass heedless by:  
turn to Me,  
look with keen eyes:  
Where have you seen pain,  
pain like this,  
pain like mine?  
Turn to Me  
all earth's heedless clans:  
look and behold  
what pain is mine.

**God Is Risen.**

*The world can no longer see Him; loving faith only can reach Him. All is calm at the empty tomb upon which an Angel radiantly sits. His garment is of pure white; and its whiteness blinds a few inquiring friends. "Come and see," so he says. This word is forever an invitation to all souls in quest of life and happiness. Let them come to Him, who is risen; for in Him life is now a clear path with a happy immortality at the end. All ye that sing, shout now your joy.*

**Easter Sunday, Noct. I-1**

Angelus Domini  
descendit de caelo  
et accedens  
revolvit lapidem  
et super eum sedit  
et dixit mulieribus

The Lord's bright Angel  
came from Heaven down:  
he came to the Tomb,  
he rolled back the stone,  
and sat thereon:  
then said he to the women:

Nolite timere  
scio enim  
quia crucifixum quaeritis  
jam surrexit  
venite  
et videte locum  
ubi positus erat  
Dominus, Alleluia

Put away all fear:  
for I know well  
you seek the Crucified:  
but He is risen:  
come hither,  
see here the place  
where He was laid,  
your Lord and God, Alleluia.

Et introeuntes  
viderunt juvenem  
sedentem in dextris  
coopertum  
stola candida  
et obstupuerunt  
qui dixit illis

Entering the Tomb,  
they saw a youth,  
sitting on the right,  
bright-clothed  
in garb of white:  
they drew back amazed,  
but he said to them:

**He Is The Victor.**

*The risen Christ whom we follow is now reigning in the fullness of His divine power, surrounded by the blessings of the heavenly court. Wisdom and fortitude are the gifts that, from His immortality, the victorious Lamb dispenses upon loving Christians. From the impenetrable darkness of a sinful life, we may now rise to the transcending light of a holy life, our eyes fixed on the Lamb. All ye that sing, join heaven in the Song of the Lamb.*

**Noct. II-7**

Ecce  
vicit Leo  
de tribu Juda  
Radix David:  
aperire librum  
et solvere

Behold the triumphant march:  
see the conquering Lion,  
Lion of Juda's tribe,  
David's royal root:  
He has opened the Book,  
unsealed one by one,

MARCH, 1945

septem  
signacula ejus  
Alleluia. Alleluia. Alleluia.

Dignus est  
Agnus  
qui occisus est  
accipere virtutem  
et divinitatem  
et sapientiam  
et fortitudinem  
et honorem  
et gloriam  
et benedictionem  
Alleluia.  
All., All., All. . . .

unsealed all seven  
life-giving Seals.  
Alleluia. Alleluia. Alleluia.

He alone is worthy,  
the Lamb who now triumphs,  
the Lamb who was slain,  
to receive the Crown:  
the crown of Power,  
the crown of Godhead,  
the crown of Wisdom,  
the crown of Strength:  
the crown of Honor,  
the crown of Glory,  
the crown of Benediction.  
Alleluia.

*These Responsories, even though they are not sung at the High Mass by the Choir, deserve the fullest attention from the Choirmaster. For, they are the supreme lyric expression of the religious ideas contained in the Proper Chants of the Holy Week and also the Eastertide.*

## 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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## PASCHAL GREETINGS TO THE CHOIR

By William H. Puetter, S. J.



IN PASSION SUNDAY IT CAN easily be perceived that there is a decided change in tone and thought of the holy season of Lent. With the celebration of Passion Sunday Christ, eternal High Priest, enters upon the immediate preparation for His triumphant Sacrifice on Calvary. The actual celebration of the Pasch begins with the Office of Tenebrae of Wednesday in Holy Week. Holy Thursday celebrates the Mystery of the Bread; Good Friday celebrates the Mystery of the Cross; Holy Saturday and the Sunday of the Pasch celebrates the Mystery of the New Light. The last three days of Holy Week are merely different phases of the great act of Christ. What Christ did in the Supper Chamber on Holy Thursday night and what He commanded us to do in commemoration of Him, that we do in the celebration of Holy Thursday; what Christ did on the Cross on Good Friday that we do in the mystery of the celebration of the Mass of the Presanctified; what Christ did on Easter morning, His glorious and triumphant resurrection from the tomb, that we celebrate on Holy Saturday in the mystery of the sacrament of Baptism and the Sacrament of the Altar.

IN HIS FEW WORDS TO THE CHOIR after the last practice before the Sunday of the Passion Father Martin gave utterance to these thoughts: "From the beginning of the season of Advent to the feast of Pentecost Holy Mother Church is engaged in the tremendous work of celebrating the whole mystery of the redemption. That which was done in history almost two thousand years ago is done in sacred mystery on our altar in this year of grace 1945. We have arrived at the sublime height of the mystery in this Passion Week and Holy Week. The theme of Christmas angels: 'Glory to God in the Highest' will now be fulfilled and offered to the divine Majesty through the celebration of the Pasch. Far be it from us to believe that we are going to present a drama or 'put-on a show'; we are going to carry out during these coming weeks what Christ did years ago.

*Passion Sunday:* 'Hear me, O God, my God: with strong hand snatch me from wicked hands, from the hand of him who defies Thy power, who boasts against Thee: On Thee are fixed my eyes! O God, my God!' Thus we pray with Christ, eternal Priest, during these days before the awful Sacrifice. 'O God, my God, hide not thyself from mine eyes: O God, my God, turn to aid me, turn hither thine eyes.' Devout meditation on the sufferings of Christ will reveal that Christ indeed had reason to pray in pleading voice and anxious heart before the days of His final consummation. Did He not foresee in clear vision the bitterness of the traitor's kiss, the viciousness of false priests, the deceit of lying friends, the insults, the mockery, the scorn of an incited mob; did He not foresee the anguish of the agony and the pain of the scouring, and the dreaded death by crucifixion? Added to it all was not the thought in His mind that for many souls all His suffering would be of no avail, that souls would be lost and descend into hell 'as leaves fall from the trees in autumn'?

Have we not reason to pray with Christ in His Passion that God may snatch us from wicked hands, from the hand of him who defies the power of God? 'Turn to our aid, O God' for the world is at war and those who defy His power are controlling the destiny of nations. The whole world is facing its own Golgotha.

*Holy Thursday:* "'Look, look at Him now! We see Him indeed, but gone is that fair form . . . By those deadly blue stripes we are healthy and sound.' Once Christ had pronounced the words: 'This is the Chalice of my Blood which shall be shed for you unto remission of sin.' His death by shedding His divine Blood was sealed. There was no going back. In that same sentence is also contained our life, our health, our eternal assurance that all will be well for sinners in eternity. For from the sacred Supper Room there flowed the Eucharistic stream of life giving Blood from which all would draw salvation and life. 'Look, look at Him now! We see Him indeed, but gone is that fair form' to give place to the Eucharistic per-

(Continued on Page 127)



## SUMMARY OF THE PASCHAL CALENDAR



IT IS BY NO MEANS AN EASY task to do justice, in a summarized calendar, to the luxuriant repertoire of both the Holy Week and the Eastertide. Not only do melodies abound, but a rather large selection is required as a desirable minimum. The calendar is naturally divided into two sections, which are but the successive phases of a unique celebration. It should be remembered in particular that a lengthy musical program during the Holy Week demands a corresponding balance during the whole paschal season. Therefore, our calendar begins on Holy Thursday and is completed only on the feast of Ascension. Between these two dates, there should be no waning of musical activity.

### The Sacred Triduum of Redemption

No days in the course of the year are more worthy of a thorough musical planning; but the latter often shows a lack of proportion.

1. *The actual planning for the choir.* Sadly enough, Catholic choirs nowadays neglect the full celebration of Holy Week. There are certainly some inevitable obstacles to their assuming their function in those days; there are also some feeble alibis which do not excuse them fully from being present. On the other hand, their presence at the services of Holy Week rests, for the greater part, on the zeal of the clergy. Is it unreasonable to presume that the business-world would be willing to cooperate in this restoration as promptly as they excuse their employees for occurring social events? There is here a serious principle involved. We believe that the sacred Triduum is the anniversary of the mystery of Death which in turn brought Life. This would be enough to bring the world to a stop, if it had any religious sense left. Surely it should make Catholic choirs fully aware that such a mystery must needs to be sung. And who shall sing it, but the authentic deputies of a singing christian community?

This calendar is planned especially for the benefit of the small or less experienced choir. How shall an humble group of singers impart to the celebration of the Triduum the musical lustre which it deserves? There are two ways of doing it: a. The liturgy of these days is as dramatic in character as its sublime object is; so is the musical repertoire. In diverse degrees, the Chant abounds in melodies adequately fitted to the dramatic exigencies of the liturgical texts. We must single them out. Not all of them of course, (for we only present a summary of calendar); but those which assert dramatic expression with a very direct accent. So direct in fact, that the average choir will readily understand it and will evidence a curious interest in these songs. b. Then let such melodies be selected which will keep the liturgical sequence obvious and let them be simple in their structure. Even simple melodies will give to the whole Triduum a powerful relief, if they are definitely dramatic in their content.

2. *Finding out dramatic music.* We must not expect to find in the Chant a dramatic style comparable to that of the opera. When we say "not comparable," we do not mean inferior. The reader is warned, however, that he will have to reform his concept of dramatic expression in music, if he wants to appreciate it in the liturgy of Holy-Week. Applied to musical form, the word dramatic means power to bring the action into a vivid relief. It does not necessarily imply the unrestrained accent of human passion. The latter might even be conceived as secondary to the action itself. And this is exactly what happens in a drama of religious nature. The drama of redemption is wholly divine, though realized on the human scene. Music, to be really dramatic, needs only to accentuate with discretion "what happened" in the supreme conflict between divine serenity and human suffering. The Chant succeeds in this difficult task in three ways: a. A certain number of melodic-patterns have been chosen which are truly dramatic, that is, broad and tense in their contours. Some of them, suggested in the calendar, are so definite in this aspect and recognizable, that they can hardly be used for any other purpose. b. Oftentimes, other patterns become dramatic by the special transformation that their original

form undergoes; and that transformation is sufficient to give them, as it were, a "local" accent which makes them rise to unexpected heights. c. At times, also, certain liberties are taken with the modal inflections of the melody, which thereby acquire a sudden significance suggested by the whole text or even by a single word. While studying the various selections of the calendar, the reader will greatly benefit from his study, if he tries to discover in each melody which one of these procedures has been resorted to. A natural interpretation will derive therefrom.

3. *Arranging a logical and suitable calendar.* The following scheme has been worked out according to the principles and along the lines studied above. It is a sequence of melodies which preserve both the dramatic unity and the dramatic expression of the sacred Triduum. A choir animated by a loving faith, and desirous of making his contribution in the homage to Christ the Redeemer, will probably succeed in covering the greater part if not the whole of the program. The latter, presented in a schematic form, will appear very clear. Here it is:

### Holy Thursday

The Communion "*Dominus Jesus*" is the intimate but ardent song revealing Christ's loving surrender with the supreme gift of the Eucharist. It pleads for a corresponding dedication of our souls.

*The delicate freshness of this song preferably calls for children-voices, or at least sopranos of a very light type.*

### Good Friday

1. Two Tracts, "*Domine*" and "*Eripe me*" are the response of the congregation after the symbolic readings foreboding the Pageant of Redemption. Let them be psalmodied on the 2nd mode; and let the authentic ending be gloriously sung as it is found after the asterisk. They will be the ratification of our loyal faith in the mystery of Christ's Death.

*Appointed cantors may alternate the psalmody with the Choir. The latter should by all means sing the endings with firmness.*

2. While the *narrative* of the Passion is sung, the choir will take up the clamors of the mob, in such a forceful manner that the horrors of the drama will touch the hearts of the whole faithful.

*A concession may be made here to popular expression, by having all available groups join together.*

3. It behooves the choir to lead in the prostration at the foot of the Cross with the portentous response "*Come, let us adore.*" It is sung three times, and each time with the increased vigor of an oath of allegiance to Christ.

*This homage is the least that the whole congregation should musically express on this day.*

4. Let adoration lead us into heartfelt sympathy for Him who died because He bore our sins. The choir continues with at least one reproach "*My people.*" If it proves too difficult, substitute for it the short but delicate reproaches which are but a murmuring refrain.

*The reproach "My people" demands a group capable of singing both with flexibility and with warmth of sentiment. Baritones are the most adaptable.*

5. As the presanctified Eucharist is brought back to the Altar, the hymn "*Vexilla Regis*" is the song not to be neglected. It is as grandiose as it is easy. And it concludes the drama of this day with accents of hope and spiritual security.

*If the congregation knows this hymn, they may repeat the first stanza, while the Choir takes care of the others.*

### Holy Saturday

1. As the candle, symbol of Christ, our eternal Light, is lifted up, it behooves the choir to greet Him with an enthusiastic "*Deo gratias.*" It should be sung with a firm accent.

*Let the entire assembly gratefully shout their faith in Christ, the Light.*

2. The singing of the *Litany* of the Saints is the great moment when the whole Christendom is united in fervent supplication. In this prayer, the choir again leads.

3. Joy, that exclusive privilege of new life given by Christ, is the pervading sentiment of this day. The faithful expects to hear from the choir the accents of christian jubilation.

4. The dawn of Easter is near. The choir should accompany in spirit the pious women at the tomb wherefrom Life, our life, rose from the dead. For this pilgrimage, the Antiphon at Magnificat "*Vespere autem sabbati*" is a gem worth singing.

*Everyone in the congregation should learn, once and for all, the three endings of the Litany; and the Cantors may sing the invocations. That will truly be united prayer.*

*If you have a children-group or boys, reserve for them the initial Alleluia of the season. But, prepare them carefully; it demands a great precision in the rhythm.*

*This poetical song will sound enticing if rendered by a group of light sopranos.*

**Christian Joy** If the Choir has duly accomplished its mission during the days of the sacred Triduum, the singing of the program of Easter will be incomparably more joyful. Singing the glories of Resurrection is more truly meaningful to those who mourned with sincere devotion over the sufferings of the Passion.

1. *The single theme.* During the whole paschal season, the Church knows of one musical motive only; she leads the faithful in the singing of Joy. The motive is inaugurated on Easter Day with songs saturated with gladness. Whatever melody one may select from the treasury of this feast, all of them put an emphasis on rejoicing which is obviously intentional. One finds first the omnipresence of the jubilation Alleluia. By one of those keen devices of which the liturgy possesses the secret, Alleluia is added as it were, as the password which ends every Antiphon or Responsory during the whole period leading to the feast of Pentecost. A glance at their listing in the *Liber Usualis* will show an immense variety of melodic patterns with their appointment for the various modes. At the Eucharist in particular, they put a seal on the Introit, the Offertory, and the Communio. After the Epistle, not one but two alleluiaic verses are sung in succession. It is important for the choir to be fully aware that upon them rests the mission of pervading the divine services with an atmosphere of joy. Singing as usual will not do; proclaiming joy at all times is the only satisfactory answer to the mystery of Resurrection. "At all times" means that the Choir will show a particular spirit of loyalty in their work; that they will do fine musical work during the paschal season; lastly that they will learn some at least of the patterns of joy.

2. *Various nuances.* If Joy is the universal musical theme of the paschal tide, it expresses many aspects of christian devotion at this time. A Choir lacking in devotion will not sense them; an earnest group of singers will discover them easily. The word alleluia, in its original tongue, has the general meaning of enthusiastic praise. Set to the music of the Chant, it expands itself in long tone-groups as a free and joyful utterance. Looking closely at the various melodic patterns set to this word, one is not long finding out that their nuances are numerous and quite different from each other. Three main aspects of devotion are soon discovered: a. The release of a praise coming more directly from an elated heart. This is nothing else than the singing of the christian soul, freely giving way to a pent-up consciousness of the supreme thing which God had done for us: the gift of being Christ-like. And one cannot be conscious of being Christ-like without at the same time praising God for that which transforms our whole existence. b. At times, the release of praise is exuberant. Some melodies attest this characteristic more obviously than others; a few reach in their effusive vocalises both a purity and a freedom which are unsurpassable. They mark the paschal tide with musical proprieties which create, in divine services, a luminous and radiant atmosphere. c. At other times, quietness takes place of exuberance. For spiritual joy does like to rest in contentment rather than to exhaust itself in continuous elation. This need is provided for by another series of melodies, whose lines are of a shorter range and the rhythm of a fleeting movement.

Now to express the delicate shadings of the paschal joy as we have described it, is the role of the choir. These are deep christian sentiments; and whether they

will animate the hearts of the faithful depends upon the refined devotion of the singers.

3. *Making up a Calendar.* Can an average choir hope to reach such high ideals? They certainly are able to. We, of course, presume that it is composed

of a group of devout-minded Catholics; for their devotion will make up for many musical deficiencies. We are thinking of their limitations in making up the following calendar; but we also trust that they are eager to learn the songs of joy of Mother Church, and to shout their own joy to their brethren.

### The Day of Days

Learn patiently the jubilation of the *Alleluia*. It is a delicate thread; just let it flow lightly, almost without accentuation. Its gracefulness is obvious; we do not need to emphasize it. If the choir is ambitious, they may add the Sequence "Victimae paschali" which is a little drama in its own right, a scene in which the whole christendom is gathered to witness the Resurrection of Christ.

*An ideal jubilation for children who, by all means should sing it the first time. The adult-choir may resume it the second time, with the lightest possible quality.*

### The Newborn

On the following Sunday, two gems are offered to sing the childlike joy of every christian reborn to God. The Introit "Quasimodo" is simple; but it requires a delicate handling, if the choir is to relish its strains of spiritual delight. At any rate, the jubilation of the second "*Alleluia*" should not be missed. It is one of the most original and the loveliest expressions of rejoicing that we know of.

*Another children-song. But have them sing it, only if prepared with a transparent quality of tone, and if able to render the words with refined distinction.*

### Christ Our Shepherd

He is particularly remembered in the Communion Song "Ego sum pastor" of the second Sunday. Its contours are intentionally trying to portray the loveliness of the Master. Let the choir learn well the diction of the text; therefrom the melody will flow on an easy course.

*A small group of men will adequately express the serene aloofness of this song. The singing should be both loving and reverential.*

### Praise Ye Christ

The fourth Sunday has an Introit "Cantate Domino" which is as rich expression of praise as we might desire at this time. If sung with smoothness and enthusiasm, it can but fill the singers with a definite feeling of spiritual well-being. Let the choir sing it, recalling all graces of the season.

*Worth learning for an enthusiastic choir. Watch on the flexible contours of the various phrases.*

### Going His Way

The fifth Sunday contains the joyful farewell of the Lord in the Communion-song "Modicum." It moves as a confidential whisper of the Lord to His disciples. And it will fill the singers with joy, if they recall that He will come again. Of this let the singers assure the whole faithful.

*Baritones again are best choice to express the seriousness of Christ's farewell. Insist on clear diction, lest the melody lose its finesse.*

The afore-mentioned melodies are those which may prove the most accessible to an ordinary choir. As it stands, this calendar may be too much already for some groups. Let them select from the list these songs

to which they can possibly give a fair performance. The most important thing is that, whatever they choose to sing, they sing it with the true spirit of christian joy. The calendar does not mention the vari-

ous ways of performing the remainder of the Proper; the choir-director may find information for this in the complete calendar of the last year. As to the Ordinary, every one from the Kyriale is fitting, which evidences lightness of form; although the No. 1 is the most traditional at this time. Above all, let the choir make a special effort to maintain a high interest in singing during the whole season, instead of letting down in their work, as it too often happens after the feast of Easter is over.

**Polyphonic Motets** A. Those interested in having some polyphonic blendings for the services of Holy Week, will find a wide selection in three booklets published by McLaughlin & Reilly. Each one has merits of its own; but they follow the same general plan. They are:  
No. 999—The Parish Holy Week Book—

Cyr De Brant

No. 998—Holy Week Music.....R. Mills Silby  
No. 1058—The Liturgical Choir Book—  
Sr. Mary Cherubim, O.S.F.

B. Many choirs will be interested in completing their Easter-calendar with some harmonized music, which will throw a ray of brightness in the liturgical services. Here is a list, from which they can make a choice fitting their actual possibilities. (Numbers refer to the catalog of McLaughlin & Reilly.)

1. THE HOUR OF RISING  
Terra Tremuit
 

S. A. T. B.	J. Stein	No. 13-3
S. A. (B)	L. Ebner	No. 728
S. A.	J. Singenberger	No. 690
S. A. T. B.	Jos. McGrath	No. 1001
S. S. A.	Jos. McGrath	No. 1335
S. A. T. B.	Ralph Casimiri	No. 614
2. THIS DAY  
Haec dies
 

S. A. T. B.	H. Tappert	No. 722-6
S. A. T. B.	J. G. E. Stehle	No. 727
3. THE PASCHAL VICTIM  
Victimae paschali
 

S. A. T. B.	M. Haller	No. 934
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4. IN HONOR OF THE QUEEN OF HEAVEN  
Regina Coeli
 

S. A. T. B.	J. Mitterer	No. 13-3
T. T. B. B.	H. Tappert	No. 13-3
S. A.	F. Koenen	No. 545

## Greetings To The Choir

(Continued from page 122)

petuation of these holy things. The Sacrifice of the Last Supper looked forward to its consummation on Good Friday.

**Good Friday:** That which was begun in the Supper Chamber must be accomplished on this day. On the Cross of dereliction and pain Christ, eternal priest, acting in the full power of His priesthood offers himself in Sacrifice to His eternal Father. 'Turn, ye children of men, turn hither to Me, ye who pass by turn to Me . . . Where have you seen pain, pain like this, pain like mine? Turn to me all earth's heedless clans: look and behold what pain is mine.' How few of the heedless clans of men of this earth will pause and turn to gaze upon the Crucified One? How many of the heedless clans will turn away from war and destruction to look at Him? Wars will not cease and Paschal peace will not return to the world until we have learnt the lesson of the Crucified One. Every Christian man and woman, every nation and people of the world must learn to become a cross-bearing soul and a cross-bearing nation. Without Golgotha there can be no Easter joy and peace.

**Sunday of the Pasch:** " 'Put away all fear: for I know well you seek the Crucified: but He is risen: come hither and see the place where He was laid, your Lord and God, Alleluia.' With Christ we entered upon Lent; with Christ we died to sin on Calvary; with Christ we arise triumphant with a new life and light. The tall Paschal Candle which graces our sanctuary and sends forth its warm rays of light and sweet aroma of sacrificial incense has a message for us: erect and high it sends forth its message of Paschal peace. As incense must first burn before it can emit its sweet fragrance so the soul must die its death to sin to enjoy peace and light and love. The celebration of this Easter 1945 is not merely a memorial service; it is not merely an external manifestation of nature's new birth after the long winter as some radio sermons would have us believe. Easter is in the fullest sense the Resurrection of Our Lord Jesus Christ provided we have died with Him to sin and self-love. Death with Christ merits for us part in His Paschal glory and peace. Alleluia, Alleluia, Alleluia!"

# GREGORIAN HIGHLIGHTS IN THE PASCHAL SEASON

By Oriscus



IT WOULD NOT BE SURPRISING if some readers find these studies on the highlights of the Chant somewhat dry. Their musical background may have led them to enjoy only that music which directly appeals to the surface of our sentiments. Others may instinctively dread all technical approach as being pedantic. Both sentimentality and pedanticism are extremes which deprive musical enjoyment either from spiritual depth or from human spontaneity. Whether we can free our musical appreciation from their harmful influence depends entirely upon ourselves. The realistic appreciation is just between these two poles. It is based upon an objective glance into the contents of the melody; and this holds true as far as sacred music is concerned. A choir will not persevere in the study of the Chant, which either is led to believe that a Gregorian melody is descriptive of devotionistic attitudes, or is incessantly informed that it is a scientific early music, consecrated by the Church. Sacred melodies were composed by talented and profoundly devout composers; and we must, through analysis, rediscover the spiritual idea which inspired them. This sums up the work which the Choirmaster must do while preparing the rehearsal of the choir. The first step is to know with a fair precision the form into which the musical idea is moulded. Any other approach will be purely subjective, exposed thereby to impulsive exaggerations and to a very fleeting sentiment. Knowing well the form will definitely reveal the spiritual idea, that means the mysterious connection between the liturgical text and its melodic translation. Having reached that point, the choir-director is able to transform his own mental approach into an emotional presentation to his singers. But this presentation will be solid, as well as simple, and evoke even from an uneducated choir a more definite appreciation, and a more real performance of the sacred melodies. Therefore, analyzing with a stern precision the highlights of the Chant is the definite basis of a successful teaching in the choir-loft.

For the paschal season, we have selected but a few

melodies which are by no means the most powerful of this liturgical period, so abundant in musical quality. Always thinking of an average choir eager to become initiated to the beauty of the Chant, we single out some melodies representative of the various aspects of the season, and at the same time possessing a striking expressive power.

## A. The Drama

The first part of the season is centering around the mystery of the Blessed Passion; but the sacred Drama was played in three successive acts which have for us a particular meaning. We find in each of these acts a very characteristic melody.

1. *The Banquet of Love.* It was held in the intimacy of the upper Room; and it is repeated in the anniversary-communion on Holy Thursday. At the Eucharist if this morning, there is a eucharistic song which is spiritually so refined that we do not know of any which could have fit so closely the atmosphere of the Last Supper. The Communion "Dominus Jesus" is positively a gem of melodic simplicity. Simplicity here does not refer exclusively to the melodic cell on which it is based, but also to the well-possessed restraint from which the melody never departs. The song is, as it were, hushed up into a semi-whisper which is supremely emotive. This Communion comprises three phases: the first two are of about the same length, the third is more compact. A first reading brings out two striking characteristics: a. The phrases A and B are developed by a process of expansion, which lingers at ease and intentionally around a small group of tones; while the phrase C is contracted into a shorter line with sharper intervals. b. The contours of the first two phrases are soft and fluent; those of the last phrases are more assertive. It is important to notice this contrast, because it saves a warmly devout melody from becoming sentimental, and thereby gives to it the desirable balance. The eucharistic farewell of Christ must remain manly in expression, because it is divine. The Gregorian composer was evidently aware of this, when he wrote the charming Communion.

The melodic cells of the entire melody are few and almost imperceptible. We divide them in two groups: those which form the fundamental contour (1-2-3), and those which amplify it (4-5). Let us take them out of their context, and observe them closely. The fundamental melodic line is formed by the contact of three cells: 1. Do-si-la, 2. La-si-do, 3. Sol-la-do. Considered apart from each other, they are ordinarily tone-groups. Bound together as a melodic unit, they become evocative. They are presented in this manner with the words "Dominus Jesus"; and this intonation reveals at once a world of spiritual poetry. The song is, as it were, located, and there will be no hesitancy in its significance. Let us look still closer, and find out the secret of these three tone-groups. The first is a simple minor descending formula, which re-ascends without delay with the second tone-group; it is immediately completed by a major and commanding intonation with the third group. Right from the start, delicate softness and the sturdy manliness are united into one single nucleus. The latter is so vital in its meaning, that no development proper will be resorted to. In fact, the whole phrase A is a repeated extension of the initial motive, using freely each of the three groups in a sort of melodious recitative, which accentuates the text with a masterly sense of proportion. The phrase B introduces the tone-group no. 4, one of the most expressive of the whole gregorian repertoire, anticipating the lyric manner of the Oratorios of the 18th century. It leads immediately the whole phrase into a deeply-felt soaring, then expands somewhat into the next member, and concludes with the very nucleus which originated the phrase B. The phrase C is a sturdy ending built up on the tone-group no. 5. This group is more open than the three initial groups and is more reserved than the central group no. 4. It evidently leads from the lyric effort of the phrase B into the calmer flow of the elements which made up the phrase A. And the song ends with these elements.

The beauty of this eucharistic song is definitely of a superior order. It is built on a very simple and subdued melodic pattern of genial definition. This pattern is almost wholly sufficient to the entire melodic structure, which develops as a reverential and warm recitative.

2. *The glorious Cross.* Gregorian melodies on Good Friday are stern; and this is as it should be. Certainly, if true musical aesthetics of this day are to be judged by the standards of the Chant, the Seven

Last Words of Dubois are the most offensive music which can be performed in honor of Christ crucified. The Chant will at first appear forbidding; but it will amply repay a devout inquirer. For the repertoire of the Mass of the Presanctified, once replaced in the midst of the liturgical drama, shows forth architectonic qualities of the first order. Our choice fell on a melody called the Reproach: "Popule Meus." It is rendered while the faithful are prostrated in adoration and lovingly kiss the Cross of their Saviour. This ceremony is known to have come to Rome from the oriental tradition; and it is a Roman concession to a directly human lyric expression. The melody shares that condition. To Christ who is presumably crying His sorrow to His people, it lends a melody wherein sympathy is forcefully expressed. To make of this an easy proof, one needs only to compare the Reproach with any other authentic melody of the first mode. He will immediately sense that the composer has departed from the normal structure of the mode; and although the modal character is never in doubt, tone-groups are transformed into a more emotional content. The melodic core is found in three progressive groups: a. on "popule," b. on "quid feci," 3. on "aut in quo." On the word "popule" the fundamental intonation of the mode is expanded but in a contracted area. Then on the words "quid feci," the lingering on the tones of the minor third mi-sol almost betrays a romantic touch, especially in the suspended ending on the word "tibi." Such a departure from the usual discretion could have been a danger for the classic quality of the melody. It is fortunately avoided with the virile power emanating from the tone-group do-mi-sol-la-si on the words "aut in quo," a unique daring in melodic development of the first mode. But a daring stroke amply

*Liturgy and music are inseparable. For music, born from the liturgy itself, is a necessary outlet for the fullness of liturgical life. Once admitted, this initial principle offers a solution for all problems in the musical restoration of the Church. It is first a principle which is to be restored in our minds, before we attempt any practical reform.*

Sacred music, being a complementary part of the solemn liturgy, participates in the general scope of the liturgy,

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justified by the text and the general character of the entire song. Now compare the three melodic patterns, and make of them a continuous line. You obtain the following sequence: do-re-mi-fa-re; mi-fa-sol-re-mi; do-mi-sol-la-si-sol-re; do-mi-fa-re. Then repeatedly vocalise the sequence and feel its striking power. Thus this original melodic Verse is made up of two phrases: the phrase A grows from its initial nucleus into an imitative progression; the phrase B surges in wide but firm steps to repose into a contracted modal ending.

3. *The Light*. At dawn, on Holy Saturday, the paschal candle is carried through the darkness of the Church as the striking symbol of Christ, rising as the Light of Men. In this perhaps the most lyric hour of the year, there is no song. Gregorian inspiration could have found one, adequately fitting the need of the solemn moment. Personally, we have always preferred that there was none. Even the best song would seem somewhat of an indiscretion while we join in spirit the holy women at the tomb of our loving Master. There, reigns the purest silence of the night; all sign of corporeal things is missing. We cannot even make use of our precious ointments, for the Body is not there. Alone, an angelical spirit is standing, and he is white. To us, who look and long for Christ, songs are of no avail. Suddenly, the Candle is lit; it is He, the Light piercing the universal darkness from which ourselves, the christians, have never been completely freed. What can we do, but to fall in awe as the women of old, and to burst into a sudden and short cry: "Thanks be to Him." You may think that, after insisting on the necessity of objective analysis, we are inconsistently falling into a subjective emotionalism. You would be wrong. We had no other intention than showing how the most simple intonation used by the Chant for the responses of the people, is an extraordinary basis for the deepest spiritual emotions. We used this daring procedure, because we know through experience how choirs usually give scant esteem to the responses. In fact, they are most of the time neglected; and because of this neglect, they lose their supreme flexibility in expressing the reaction of the soul of the christian community in the liturgical action. The various tonal responses are a musical world of their own; they deserve a study which is out of our present scope. At least learn well the musical diction of the simple minor third do-la which is used for the "Lumen Christi" on this day. New surroundings of prayerfulness will arise before the Choir, which had remained until now

unknown. Then, let your imagination visualize the lyric power of such prayerful response in this very occasion, if we suppose that a whole congregation of fervent Catholics are prostrated on the bare floor of the nave, overcome by this sudden realization, symbolized by the candle, that truly Christ is their Light; yes, today more than yesterday.

## B. The Life

As we have studied three melodies representative of the various aspects of the Holy Week, let us glance at three others expressive of the spirit of the Resurrection.

1. *Newborn*. The Introit "Quasimodo" of Low Sunday is a childlike song; a song of absolute freshness. We mean the spiritual newness received by all christians through Christ's resurrection. This is, as we know, the most intimate mystery of the life of man; and any music attempting to catch its delicate pulse must be fully free from any passion. One may say without resorting to superlatives that the Introit of this day is such a melody. It is made up of two phrases of unequal length, A and B. The phrase A is a tenuous and fluid intonation which could easily be contained in the pattern Re-fa-sol-fa. But even this elementary group would be too definite; the melody spreads it on a flexible rhythmic line balancing around the fa. It is one of those frequent cases in music when an indifferent melodic cell is transformed into a luminous idea through being cast into an original rhythmic mould. Glance now at the whole member "Quasimodo geniti infantes," keeping in mind that it is nothing more than re-fa-sol-fa; and see what has become of it as an articulate melodic concept. It has taken on a joyous gracefulness which classifies it definitely as a most individual motive. After the lovely suspension of Fa-Do on "Infantes" the phrase is concluded with another tone-group on the word "alleluia." This is the second nucleus of the melody, and musically the most meaningful, with its attack on sol-mi-fa, and its casting into two successive ternary rhythms. Before proceeding further, vocalise this entire phrase with the lightest flow of tone, repeat it many times, until its flexibility begins haunting your fancy. Then proceed to the second phrase and its unfolding will appear similar to the budding of a flower. There is nothing so delicate as a bud; there is also nothing so unexpectedly exhilarat-



ing as the unfolding of the flower. The luscious amplification of the word "rationabiles" budding with a fresh assurance, is hardly expected from the carefree simplicity of the first phrase; and yet, it seems fully logical. The whole song began with the bouncing Re-fa; it now rebounces on Fa-re-fa. On this rebound, the melody truly unfolds itself in two successive groups, one ascending, the other descending. The musical moulding of the whole word is a musical idea of its own, never to be met anywhere in such perfect mould. It is vigorous enough to reach in its expansion the words "sine dolo" with which it now forms a well-balanced member; and the latter is again a prolonged statement of the reversed initial interval Fa-re. The phrase ends on the words "lac concupiscite" with a variation of the same fundamental tone-group, somewhat more amplified in range and in contours. Glance now at the entire phrase B; it appears as a line of proportions both solid and graceful: an immediate unfolding gradually reposing in two members of similar construction. It remains for the melody to be concluded with a triple alleluia which is nothing more than a symmetric play on the initial melodic patterns, in this order: 2-1-2.

2. *Joyful praise.* We all expect to find throughout the paschal repertoire the expression of divine praise impregnated with joy. Of this dual aspect the Introit "Jubilare Deo" of the third Sunday after Easter is a classic example. It may be better understood if we think of a very distinguished man who excels to adorn his home with fine antics. The home itself may be an ordinary structure; but decorated with delicate objects placed with unerring taste, it looks as an aristocratic mansion. The Introit of this day, if reduced to its simplest nucleus is nothing more than the 8th mode intonation Sol-Do. Count the number of times this interval is repeated in the course of the melody, and you reach a respectable number, eight in all: five direct intonations, and three amplified intervals. Evidently, the composer did not feel the need of building the melody on a set of definite and varied patterns; and the one very short nucleus was all he desired to use. He might have made up the most boresome thing to be heard, for the interval Sol-Do is not much of a motive. The choice of this melodic pattern was a risk, because the general character of the melodies of the 8th mode is one of quasi-formal dignity. But the composer may have sensed that it was also a solid musical casting; and it is very apt to be used as a fundamental

theme of praise. Thus he would take it up, he would boldly repeat it; he would also adorn it. And in this adornment, he used an uncanny imagination. The result is a melody, so original that one almost forgets the typical frame sol-do on which it is built, and is enchanted by decorative patterns of the most graceful variety. Let us have a glance at the clever procedure of a very clever artist. The basic interval sol-do itself is moulded into marvelous contours on the word "Jubilare" sol-la-do-sol-fa. It may be felt at once that the interval has been softened both by an ascending la and most especially by a descending fa. The whole secret of the variety found in this song lies in having permeated, as it were, an ordinary and basic tone-group with other tones which completely change its natural meaning. Consider now the whole member "Jubilare Deo omnis terra" and see how the initial nucleus has thus become one of the most refined motives of praise. But today, this praise is supposed to be saturated with the sentiment of joy. The composer of the Introit accomplished in a musical way what the cultured gentleman did do in the decoration of his home. Thus the basic interval will be repeated again and again. Variety and distinction will be evidenced both in the accentuation of the rhythmic flow and in flowery tone-groups. The exuberance of the rhythmic movement is found in the words "omnis, psalmum, alleluia, date." On each of them the tone "Do" is purposely emphasized, and this fact introduces into the melodic line an ethereal character which is most welcome. Then we can single out various decorative groups gathering around the original cell sol-do. These are: La-si-do, la-si-sol, si-do, la-do-si-la. The bouquet of these musical flowers is obviously arranged by an

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*Consequently, the aims of sacred liturgy and sacred music are identified. Music has no other justification than God's praise and Man's sanctification. Not just an external praise, but a praise which penetrates the heart of man with the current of grace. If all should believe this, there would be a radical change of attitude towards musical participation in divine services.*

which is the glory of God and the sanctification and edification of the faithful.

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## A CURATE LOOKS AT SACRED MUSIC

By Aloysius Wilmes

*We have been incessantly clamoring that sacred music is a vital issue in the restoration of christian life in our time. It appears from the following article that this conviction is rising in the ranks of the young priests. We should deeply rejoice to hear that they consider sacred music an integral part of their priesthood. We should in particular take heed of the opportune remark of our contributor, when he insists that much of the success of the musical apostolate of the assistant depends upon his close understanding with the choirmaster of the parish.*

The Editor.



WE MIGHT ASK TWO QUESTIONS in regard to sacred music, namely, "What *should* sacred music be?" and "What *is* the quality of the sacred music heard in our churches?" The answer will be identical where those responsible have studied, understood

and applied the laws of Mother Church; but if we are honest we shall have to admit that the number of such churches and institutions is too small. There is a lamentable discrepancy between what *should* be and what *is*. We pride ourselves of the musical heritage of the Church, but we see precious little of it in evidence in many places today. Hence, I always feel a bit insecure in telling my converts of the majesty and beauty of our divine worship when I think of what they are going to see in practice. In fact several, some time after their conversion, have come back to tell me that they were a bit disappointed on this one score and that they missed singing along as they had done in the sect they had forsaken. Where there is a High Mass, often the music is not beautiful because it is not the kind the Church prescribes. Many parishes, moreover, have High Mass on two or three great feasts throughout the entire year, and just the other day I heard of one that has had *one* High Mass in four or five years. The splendor and beauty of the liturgy is little in evidence in the ordinary Low Mass, especially when the celebrant rushes along so rapidly that the faithful of good will despair of being able to follow with their missals. Have we not catered too much to those who, satiated with the restless and materialistic spirit of our time, cannot without complaining give God a half hour of the one-hundred-sixty-eight in the week, who run from one church to

another until they have found the *shortest* and the *latest* Mass?

WHAT, THEN, *SHOULD* SACRED MUSIC be? I believe one of the best answers is to be found in the much quoted and too little practiced *Motu Proprio* of the saintly Pius X on church music. It is the first paragraph of the instructive part. "Sacred music, being a complementary part of the solemn liturgy, participates in the general scope of the liturgy, which is the glory of God and the sanctification and edification of the faithful. It contributes to the decorum and the splendor of the ecclesiastical ceremonies, and since its principal office is to clothe with suitable melody the liturgical text proposed for the understanding of the faithful, its proper aim is to add greater efficacy to the text, in order that through it the faithful may the more easily be moved to devotion and better disposed for the reception of the fruits of grace belonging to the celebration of the most holy mysteries." It might be well to require every seminarian to commit this to memory and every priest to meditate long and seriously on it at least once a year on the feast of St. Caecilia, and from them the conscientious organist or choirmaster will catch the flame.

Sacred music being a "complementary part of the solemn liturgy," the first step is for all concerned to understand, love and live the liturgy—and in this the priest comes first. By ordination he is a liturgist, for he was ordained a dispenser of the divine mysteries for "the glory of God and the sanctification and edification of the faithful." Not long ago a very zealous priest with a decade of service behind him showed real amazement when this was pointed out to him. Yes, we must admit there are still many among the clergy who shy away from liturgy and consider being called

a "liturgist" an epithet of opprobrium—an attitude which is a living contradiction. With little or no appreciation of the "primary and indispensable source of the true Christian spirit,"—the liturgy (Pius X), we cannot expect them properly to evaluate the role of sacred music, "a complementary part of the solemn liturgy," for unless one appreciate the whole he cannot evaluate its parts.

WE MUST NOT, HOWEVER, BE TOO hard on the priests of the present because the seminaries of the past placed too little emphasis on liturgy and sacred music. Identification of liturgy with rubrics was almost universal. They tried to be so "practical" that they failed to stress sufficiently something "primary." That was perhaps natural in a missionary America, but we have years ago outgrown that situation. We now have well established parishes with beautiful churches and schools, and yet all agree that leakage from the Church is far in excess of conversions. Is this not because we have neglected the primary source of the Christian spirit, the liturgy? Its indispensability is becoming painfully evident. There is great hope, though, because the seminaries of the present have made and are making gratifying progress in things liturgical and musical. An encouraging number of young priests definitely has the correct slant and there will no doubt be remarkable progress in years to come when they assume the reigns of responsibility in our parishes—and the *first* responsibility is on the priest.

WHEN CHURCH MUSIC IS WHAT IT *should* be "it contributes to the decorum and the splendor of the ecclesiastical ceremonies," and who can deny that in our sordid, materialistic civilization men crave beauty, which is a reflection of the infinite beauty of their Creator and Final End—God? Our people work all week long surrounded by the grime, noise and ugliness of industrialism. Often their assistance at Holy Mass on Sunday is their only surcease from all this, their only opportunity to come into contact with and enjoy the beautiful—and the Church desires to give it to them. The church to which they come may be beautiful in all its appointments—its architecture, decoration, vestments—but none of these can reach and stir the very depths of the soul as music does, particularly when the people are privileged to sing along themselves, thus making the music their

very own. In the field of art I can understand and appreciate another's work, but a picture I myself paint means infinitely more to me. So, too, our people may appreciate hearing the choir sing correct music, but experience has convinced me that nothing can grip and move people more than when they are allowed to sing the parts that belong to them. The totality—the parts proper to the choir and the parts sung alternately by choir and people—provides a truly religious atmosphere of worship. In such an atmosphere sacred music can fulfill its principal office, namely, "to clothe with suitable melody the liturgical text proposed for the understanding of the faithful." It will not distract; rather it assists the faithful to understand with mind and heart the message of the Church. And thereby it attains its proper aim which is "to add greater efficacy to the text, in order that through it the faithful may be the more easily moved to devotion and better disposed for the reception of the fruits of grace belonging to the celebration of the most holy mysteries." We have too much sentimental *emotion* and not enough solid *devotion* in our worship, particularly in some of our so-called popular devotions. People are too individualistic, subjective and emotional; the liturgy with its sacred music is the best remedy because it is corporate, objective and devotional. Through it we give full glory to God and are ourselves edified and disposed for receiving the graces belonging to the celebration of the sacred mysteries; and that is our initial objective—"the glory of God and the sanctification and edification of the faithful."

THE FOSTERING OF CORRECT SACRED music in the parish is a truly priestly work besides being most gratifying. It gives inspiration so much needed by the priest today, necessarily engrossed in so many activities, some of which are rather remotely and indirectly connected with the holy priesthood. The athletic and social programs, to which so much time and energy are given, are good and necessary, but a priest would be just as much a priest without them. A priest who is not interested in primary, spiritual things becomes less a priest, and it does not take long for the faithful so to regard him. We are in the first place dispensers of the mysteries of God and all else must remain forever secondary. Athletic and social programs are mostly for the young so that their influence on the individual is short and fleeting.

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# THE LAYMAN LOOKS AT SACRED MUSIC

By Marie Conti Oresti

*It is again a particular pleasure to make heard the voice of the layman, especially at this time when too often the voice of the ecclesiastical leaders in musical matters is hardly ever raised. It would be a dangerous mistake if we, the priests and religious, should abuse our prestige, and expect the laity to accept in passive resignation their terrible loss of musical participation. This loss, (let us confess it once more), is our guilt. The members of the flock, now and then, are bold enough to challenge our musical leadership. It will be a propitious sign of humility if we lend to them a listening ear. The layman's voice may sound to our complacent superiority too direct or devoid of subtle distinctions. This is for the better; for it goes without detour into the heart of the matter. Here is a practical plan suggested for just a beginning of musical life in our parishes. Some of the suggestions are startling; but we welcome them as a breeze of invigorating air in an heavy atmosphere. By all means, it at least shows a way out.*

The Editor

**M**ANY PRIESTS THROW UP THEIR hands at the prospect of teaching their congregations to sing the Mass. Some years ago we had a wonderful opportunity of seeing the source of their discouragement—we were peddling the Catholic Worker in Detroit in front of a different parish church every Sunday. We therefore sat in the back pews which, especially at late Masses, are filled with church-goers-in-body-only. At the very most, these exert themselves enough to hang on to a Rosary. Says the realistic pastor, how can you teach these people to participate in the liturgy?

What is needed is a planned program, to span a period of years. First of all, let us defend some of the back row sitters. Not all of them are merely indifferent or apathetic. The majority are simply ignorant. They are not even products of a Catholic grade school. They have made some effort to come to a ceremony they do not understand except in the most fundamental sense. But we cannot love what we do not know, and their love for the Mass is limited by their ignorance. How can they be taught? By sermons which they are not always present to hear? By the Catholic press which they do not read? Or, even, by the *Caecilia* magazine which they don't know? Obviously not. To digress, the problem is a practical problem also to the lay person—one who is trying to bring a barely baptized Catholic to the practice of his unknown faith. The Mass means little to him, a Missal or prayerbook is too much effort to follow.

His passive good will must be strengthened and enlightened by the simplest means. So the lay person, not knowing any better, wonders if there is anything wrong with a practical approach. This perhaps too practical plan occurred to us when we were present at a children's Low Mass in San Francisco. The children read many of the Mass prayers aloud from Mass cards. As I remember, they recited in this way and at the proper times, the Confiteor (twice), the Gloria, the Creed, the Our Father, and the Lord I am not Worthy. This seems to me the most common of all common ground, the level at which you could expect the least instructed to be reasonably at home.

WHY NOT MASS CARDS FOR THE ordinary congregation? These Mass cards are already in use in the Cathedral of Peoria so they are not entirely untried. Their use, unless otherwise adopted, would depend upon a leader—either a second priest as in novena devotions or a well prepared layman. At least at the beginning, the prayers should be in English. The Confiteor could be recited in common, and for other examples, the Kyrie, our Father, Sanctus, Agnus Dei, Gloria and Credo. All the responses ordinarily made by the altar boy can be made by the congregation, with the leader reading the part of the priest. (Exception could perhaps be made of the 'Judica me' which may seem a difficult beginning, but which should be printed for silent perusal at least.) The leader also reads the Proper of the Mass—the Missal-users can be encouraged to continue using their

# Terra Tremuit

For S. S. A. Voices

JOSEPH J. McGRATH  
Op. 21, No. 4 B

Moderato                      Più lento                      Tempo primo

S. *f* Ter - ra tre-mu-it, — et qui - e - vit, — *p* Ter - ra tre-mu-it, — *f*

S. *f* Ter - ra tre-mu-it, — et qui - e - vit, — *p* Ter - ra tre-mu-it, — *f*

A. *f* Ter - ra tre-mu-it, — et qui - e - vit, — *p* Ter - ra tre-mu-it, — *f*

Moderato                      Più lento                      Tempo primo

(*Accomp ad lib.*)

Più lento                      Animato

— et qui - e - vit, — *p* dum re-sur-ge-ret in — ju-di-ci-o De -

— et qui - e - vit, — *p* dum re-sur-ge-ret in — ju-di-ci-o De -

— et qui - e - vit, — *p* dum re-sur-ge-ret in — ju-di-ci-o De -

Più lento                      Animato

Meno mosso *molto allarg. e cresc.*

us, dum re-sur-ge-ret in ju-di-ci-o De - us. —

*ff* *molto allarg. e cresc.*

us, dum re-sur-ge-ret in ju-di-ci-o De - us. —

*ff* *molto allarg. e cresc.*

us, dum re-sur-ge-ret in ju-di-ci-o De - us. —

Meno mosso

*ff* *molto allarg. e cresc.*

Allegro

Al - le - lu - ia, al - le - lu -

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

Al - le - lu - ia, al - le - lu - ia, — al - le - lu - ia, al - le - lu - ia, al - le - lu -

Allegro

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, \_\_\_\_\_

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia. al - le - lu -

**Maestoso** *Tutti a forza*

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

**Maestoso**

Note: The Alleluia may be repeated from bottom of page 3, to the end if desired.

THE BANQUET

THE DRAMA

COMMUNION - HOLY THURSDAY

Do- mi- nus. Je- sus ,  
 postquam coe- na- vit cum di- sci- pu- lis su- is ,  
 la- vit pe- des e- o- rum, et a- it il- lis :  
 Sci- tis quid fe- ce- rim vo- bis ,  
 e- go Do- mi- nus et Ma- qis- ter ?  
 Ex- em- plum de- di vo- bis, ut et vos i- ta fa- ci- a- tis.

THE CROSS

REPROACHES - GOOD FRIDAY

Do- pu- le me- us, quid fe- ci ti- bi ?  
 aut in quo con- tri- sta- vi te ? re- spon- de mi- hi .

THE LIGHT

HOLY SATURDAY

Lu- men Chri- sti De- o gra- ti- as .



# THE LIFE

NEW BORN

INTROIT - LOW SUNDAY

Quasi modo ge-ni-ti in-fan-tēs, al-le-lu-ia:  
ra-ti-o-na-bi-les, si-ne do-lo  
lac con-cu-pi-sci-te,  
al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

PRAISE

INTROIT - 3RD SUN AFTER EASTER

Ju-bi-la-te De-o om-nis ter-ra, al-le-lu-ia:  
psal-mum di-ci-te no-mi-ni e-jus,  
al-le-lu-ia:  
da-te glo-ri-am lau-di e-jus,  
al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

JOY

ALLELUIA - LOW SUNDAY

Al-le-lu-ia.

# Terra Tremuit

## Easter Offertory

Alla Schola Cantorum  
del Seminario di Perugia

RAPHAEL CASIMIRI

Con vita

Organ *mf*

**SOPRANO**  
Ter - ra tre - mu - it, ter - ra tre *cres. ed affrett.*

**ALTO**  
Ter - ra tre - mu - it, ter - ra *mf*

**TENOR**  
Ter - ra tre - mu - it, ter - ra *mf*

**BASS**  
Ter - ra tre - mu - it, ter - ra tre - *cres. ed affrett.* mu -

Ter - ra tre - mu - it, ter - ra tre -

*mf* *cres. ed affrett.*

*a tempo* *p* *pp rall.* *a tempo* *p* *pp*

mu - it et qui - e vit et qui -  
tre - mu - it et qui - e vit et qui e -  
it tre - mu - it et qui - e - vit et qui e - vit et qui -  
mu - it et qui - e - vit

*a tempo*

Energico

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: e - vit, dum re - sur - ge - ret in ju - di - ci - o De - vit, dum re - sur - ge - ret in ju - di - ci - o De - e - vit, dum re - sur - ge - ret in ju - di - ci - o De - et qui e - vit, dum re - sur - ge - ret in ju - di - ci - o De -

Dynamic markings: *ppp*, *ff*, *rall.*

Energico

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music is marked *f* and *rall.*

Four vocal staves with lyrics: - - us, dum re - sur - ge - ret in ju - di - ci - o De - us, - - us, dum re - sur - ge - ret in ju - di - ci - o De - us, - - us, dum re - sur - ge - ret in ju - di - ci - o De - us, - - us, dum re - sur - ge - ret in ju - di - ci - o De - us,

Dynamic markings: *a tempo*, *mf*, *f*, *rall.*, *ff*

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs. The music is marked *a tempo*, *rall.*, and *p*.

Mosso

*mf* Al - le - lu - ja, Al -  
*mf* Al - le - lu

Detailed description: This system contains the first vocal entry. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The tempo is marked 'Mosso'. The vocal lines begin with a half note 'Al' followed by a quarter note 'le', then a quarter note 'lu', and a quarter note 'ja'. The piano accompaniment provides harmonic support with chords and moving lines.

Mosso

*mf*

Detailed description: This system shows the piano accompaniment for the second system. It features two staves (treble and bass clef) with a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The tempo remains 'Mosso'.

*mf* Al - le - lu - ja, Al - le - lu - ja. *rall. assai*  
*f* Al - le - lu - ja, Al - le - lu - ja. *rall. assai*  
*f* - - le - lu - ja, Al - le - lu - ja.  
*f* ja, Al - le - lu ja, Al - le - lu - ja.

Detailed description: This system contains the vocal entries for the second system. It features four staves: two vocal staves and two piano staves. The tempo is 'Mosso'. The vocal lines enter with 'Al - le - lu - ja, Al - le - lu - ja.' followed by 'Al - le - lu - ja, Al - le - lu - ja.' and then 'le - lu - ja, Al - le - lu - ja.' and 'ja, Al - le - lu ja, Al - le - lu - ja.' The piano accompaniment continues with complex rhythmic patterns. Dynamics include *mf*, *f*, and *rall. assai*.

*f* *rall. assai*

Detailed description: This system shows the piano accompaniment for the third system. It features two staves (treble and bass clef) with complex rhythmic patterns, including sixteenth and thirty-second notes. The tempo is 'Mosso'. Dynamics include *f* and *rall. assai*.

Missals and follow these prayers with the eye as well as ear. To encourage Missals further, the simple Stedman Sunday Missal could be used by the leader or lector and copies be made available to everyone. The reading of the Proper could wait a few Sundays until the people are familiar with saying the Ordinary. Another point, if the Gospel is read in this manner, some of the precious time "lost" by common participation can be made up! The parts of the Mass which are not to be recited aloud should be printed for silent following so that all minds and hearts are united also in the most sacred parts of Holy Mass.

One element of our churchgoers to which this would appeal is an element which is usually judged difficult to reconcile to a liturgical spirit—novena enthusiasts. We have great difficulty with novena fans who insist on reading novena prayers aloud during Mass. However, we recall that many of the Church's most felicitous ceremonies came from adapting local die-hard traditions to the mind of the Church. Why not a Mass-Novena—that is a Novena centered in the Mass and using the Mass cards described above instead of Novena devotions cards. This angle may seem entirely without point to some readers, especially to those who are unfamiliar with the Novena phenomena of today. But we think the approach is valuable in parishes where novenas are popular, because this "strange" participation in the Mass is then tied up with something familiar. This plan may appeal to so-called "downtown" churches who reach a floating congregation.

The Novena plan could provide, also, an excellent testing ground. Where it would seem too great a step to inaugurate the Mass card plan for Sunday congregations, a group of interested lay people could approach the pastor re a week-day Mass-Novena. The Mass cards would then be used by people who are accustomed to reciting Novena prayers aloud. (Notice how often these are recited from memory by novena-goers.) This liturgical aspect, that of praying aloud together, accounts largely for the popularity of Novenas, in spite of the sentimental nature of most of these devotions. The cards would, in this instance, also be used by weekday congregations, customarily more devout. It would be an easier matter, after this testing, to add the use of the Mass cards to one of the Sunday Masses. (If there already is a High Mass of any kind in the parish, the dialogue Mass should not take its place, but should supplant an ordinary

Low Mass, at least until the people are ready to sing with the Choir.)

SAYS YOU, WE ARE A LONG WAY yet from singing the Mass. Yes, and it would take at least a year before the Mass cards would be established regularly. And would we have anything to show for it? There is no denying that this very simple participation would have accomplished a great deal as far as *knowledge* is concerned; and knowledge, we maintain, is a prerequisite to participation in the sung liturgy. Without any doubt, many of the prayers will, at the end of a year, be memorized unconsciously—something that never happens if one reads the Missal silently. These memorized prayers, incidentally, will occur to the minds of these parishioners and help them pray the Mass even when the Mass cards are not being used. Can you imagine a congregation that *knows* the Confiteor, Gloria, Credo, Sanctus, for example, and is accustomed to praying them *together*? That, in these days, is no mean accomplishment. (We understand that this sort of knowledge is common to congregations of the Eastern Rite.) As important as this knowledge is, it is not as important as the experience of common prayer to those who are not accustomed to it. Properly instructed, those of good will will find their faith strengthened and their hearts encouraged by this community prayer. There are, for instance, many examples of conversions in the early Church due to the impression made upon pagans of the Christians praying *together*. These united prayers, too, ought to be particularly efficacious with God, and might assist incidentally in attaining the light needed for the more difficult steps along the way to congregational participation in the sung Mass.

We must remember, to avoid discouragement, that modern man is an individualist, who lost his personal dignity when he lost his sense of society as the Mystical Body. The Catholic who keeps his personal holiness to himself is at fault in the same error as the Protestant descendant of Protestant heretics, but his error is in the very air he breathes. The return to active participation in the liturgy is very difficult because it is only one means of overcoming this personal selfishness. As a consequence, the liturgical program, by the way, is likely to succeed where there remains the greatest sense of community. Back-to-the-landers—take notice. Small town and rural churches where a closely united group worships can achieve

more than the big city churches with their more obvious financial resources and their in-and-outers. So we in the cities should not be discouraged if the going is slow—and the Pope's encyclicals on liturgy are as neglected as those on peace and social reform! There is a real relation between fraternal charity—brotherly love—and worship—the expression of the love of God.

IT WILL BE INTERESTING TO NOTE THE re-action of some of *Caecilia's* readers to the outline of this proposed first step in restoring participation in the liturgy to lay people. I am sure the editor would be interested in receiving them. However, it should be well understood that the writer would not have the temerity to express these ideas if they were original! This plan has been urged by more than one leader who has real qualifications. The writer only echoes them because the viewpoint of the one-to-be-led would seem to have an interest, and also because good ideas bear repetition at least until they bear fruit. It may be, however, that some readers will see in this short piece only a horrible example of the maxim—little girls should be seen and not heard! To proceed along this thinning ice, the transition from Mass cards in English to singing the Mass in Latin would involve at least three more steps and these the more difficult ones. But we must always keep in mind that the congregation should be taken into confidence so that they know the ultimate goal and are not discouraged about attaining it, and also that their understanding keeps pace with their participation. Understanding, we repeat, is a pre-requisite for participation. That last sentence, we think, is especially the little voice of the layman. The layman's point of view is well considered by Father Reinhold who, after the first step, recitation, advocates: second step, a well-down hymn before Mass and during the last gospel; third step, high Mass with the people answering; fourth step, people sing: Kyrie, Gloria, Credo, Sanctus, Agnus Dei.

There may be considerable doubt about the second step—it would seem that Father Reinhold is particularly interested in encouraging actual singing in this manner. But it would be so easy to go astray on the choice of hymns. However we suppose a people who have learned the Mass in English and Latin by this method so that the responses and Ordinary are meaningful for them by the force of pure memory. We also know they are familiar with the Proper sung by the Choir because of their use of the Missal (a

habit acquired when they followed the reading of the Proper by the Lector.) Singing what they *know* will be an easy step for this group. At this point, I can hear the realistic pastor, or the group interested in the liturgy, "My dear young lady, we thought you were trying to tell us something *practical!* And you present, instead, this rosy dream."

P.S. Since finishing the above, I talked to a sailor who, somewhere in the Society Islands, ran into an Army chaplain who hands out Stedman's Sunday Missals to his service congregation and makes them pray the Mass in English. (One of their number acts as leader. This boy, a Catholic high school graduate, had never used a Missal before, but since this experience, he uses it regularly. This example ought certainly to encourage our practical liturgists.

## Curate Looks At Sacred Music

(Continued from page 133)

A deeper, more lasting and spiritual bond is essential, and that can best be furnished by the truly spiritual work of the priest which gives life-long contact and effect. Thus if we train our youth to understand and take active part in divine worship, we shall be able to exert an influence for a lifetime. It will lead them deeper and deeper into the things of God and the soul, and will form Christ in them because they are in close contact with the font of grace, the sacramental liturgy.

MANY PRIESTS MAY OBJECT THAT they do not know how to proceed, that they were not trained for musical work, that they feel incapable of working with an organist highly trained in music. Serious reading, study, and experience will supply the defect. We must remember that musical leadership in the technical sense and priestly guidance are two different things. The latter belongs to the priest, the former to the choirmaster. The priest should know and be able to impart the religious principles involved as well as to furnish needed inspiration; the choirmaster will be able to take care of the technical side. Either working alone risks disaster; both working together in harmony, each making his proper contribution, can hardly fail. Each makes his contribution toward the attainment of the ideal which is the life-work of both: "I have loved, O Lord, the beauty of thy house and the place where thy glory dwelleth".

# THE EDITOR WRITES



The approaching feast of St. Benedict, on the twenty-first of March, brings to mind some events of his life which were more than personal incidents; they exercised indeed over the whole Church a decisive influence. In his sketchy biography of the great Patriarch, St. Gregory relates

that Benedict was frequently engaged in the conversion of the people living around his monastery. The eminent patrologist Dom Germain Morin has shown in his book *Monachism and Early Christian Life*, how monachism, as conceived by the founder of Monte Cassino, was identified with the apostolic spirit of the early Church. The undisputed authority of these sources authorizes one to say that the apostolate of sacred music is a natural outcome of monachism; and religious life, in those days, would not be conceived without it. To a casual observer, this view may appear partial and even far-fetched; to an unbiased student of early monachism, it is but a logical conclusion.

A LIVING PICTURE OF THE BENEDICTINE beginnings will help to clarify an aspect of religious life which is apt to be in our days a powerful force for the restoration of sacred music. From Gregory again we learn that Benedict was deeply intent to live within himself. "Habitavit secum" is the lovely expression of his total dedication to God in sacred solitude. This solitude, wisely organized by the holy Founder according to the cenobitical form, should be understood as an unalloyed inner life. In such a solitude, the whole self is to move at all times Godwards; and nothing should interfere with this inner movement. Yet, the same Gregory tells us with a certain emphasis that Benedict, a towering contemplative if there ever was one, showered a continuous and paternal care over the neighbouring population, with the avowed intention of bringing them to God. His inner

solitude was not isolation. Because it brought him very close to God, it impelled him as well to diffuse all around the love of God. We know, moreover, the definite object of the apostolate of Benedict; for we are told that he did not hesitate wrecking to the ground the remaining pagan shrines, and replacing them with christian sanctuaries.

What can we deduct from these incidental connotations? If they mean anything at all, they suggest the following conclusions: Benedict, wholly dedicated to and raptured in God, could not bear, even from his cenobitical and inner solitude, the presence of pagan surroundings. Then, it did not appear to him that even the fully organized monastic sanctum would be a sufficient radiation of God, unless at the same time he should have undertaken a constructive activity to that end. More specifically, he desired that the praise of God, that vital current of the monastic solitude, could be shared by all the people around. Early monachism thus appears, in its initial diffusion, a beautiful miniature of the fullness of Christian and apostolic life.

IN MODERN TIMES, RELIGIOUS LIFE HAS developed into two main directions: one of exclusive reclusion, called contemplative; the other of accentuated expansion, called active. This specialization, as it were, in the direct scope of the religious state, is undoubtedly fully justified by historical developments. Needs have arisen which demanded a more directly organized care; spiritual orientations sprung which impelled souls to seek for an outlet. One may rightly recognize the profound evolution which marked the passing from the monastic to the modern concept without, however, being accused of a prejudiced criticism. Our actual reason for mentioning this evolution is that it caused the loss of the local apostolate. We are far from saying that religious communities today are not aware of the salutary influence which they are called to exercise in their immediate surroundings. We know that they are. But the local apostolate, as we understand it in the spirit of early monachism is that natural, immediate, and active diffusion of the total christian life realized within the solitude of the con-

vent. Of this diffusion, the sung praise of God is the main channel. Observation of the facts forces us to recognize that this form of local apostolate gradually disappeared from the modern forms of religious life. Contemplative orders, renouncing to all contact with their surroundings, feel no longer an imperative necessity to maintain the manifestations of the solemn liturgy; but they limit themselves mostly to the exercise of individual and internal prayer. Active orders prepare their members for the work which they are to do in a particular field. Generously they offer a magnificent contribution to the universal Church, who is always in quest of the "laborer" for the growing vineyard. It is quite natural that through this process of dilatation, the local apostolate should have been overshadowed and that the sung liturgical praise should have appeared inadequate to a greatly enlarged activity.

The Motu Proprio has fortunately brought back a healthier view to all religious orders in the matter of local apostolate. Two points are the backbone of the whole doctrine of Pius X: 1. The indispensable source (that means the source which cannot be dispensed with) of christian life is the participation in the solemn liturgy of the Church (that means liturgy in the form of song). Therefore, the primary and necessary form of all apostolate is the diffusion of the sung praise of God. 2. Religious institutions of all kinds, far from excluding themselves under whatever pretext, must consider their life as intimately connected and directly indebted to the faithful in the common praise of God in song. A strictly objective analysis of the Motu Proprio makes these two points clear and inevitable. It also invites all religious orders to fully assume their mission in the musical apostolate of the Church. Will they accept this marvelous challenge from the mouth of Peter? It will all depend upon their belief in the supremacy of liturgical participation. There is no intimating here that the various Orders should radically change their particular form of life; there is only a suggestion that, in their particular apostolate, they give back to the sung liturgy its primary place. It is doing offense to no one to admit that, in recent years, Catholic action has been wholly conceived as self-sufficient field for the restoration of Christian life. There are very few religious groups, if any, (the Ladies of the Grail are an outstanding exception) who have re-established the sung praise of God as the necessary and absolute foundation of all Catholic action. Thus

the influence of religious Orders on the restoration of sacred music will be measured in the future according to their faith in its religious efficacy.

**Restoration Through Inhibition** To re-introduce music in religious experience is a very complex problem. It does not help in any way either to rashly dismiss it or to lightly minimize it. We commit too often the mistake of approaching it with unclarified views and also with inadequate means. There is no sense in suggesting that all religious orders should contribute to the solution of the problem, unless an efficient way be devised for their generous cooperation.

1. *Sacred music and the faithful.* It is but too true that the link between the religious experience of the people and liturgical music has been broken. Catholics do not sing their faith any longer; in particular, they do not manifest in song their participation to the Eucharist. The tie was not broken in a single day. The break began long ago, almost imperceptibly; today it has become a total estrangement. It usually happens that a loss brought about through a long chain of neglect, degenerates into apathy. The latter is evident in Catholic services; and the inertia of the faithful is even more dangerous than their silence. It is a strange spectacle indeed that of the silent Mass in the Catholic Church; a spectacle which would have been a stunning shock to the ages of faith. Stranger still, when one realizes how, since its secularization, music has been gradually incorporating itself to all the phases of human life. Catholicism alone remains aloof; and the eucharistic altar from which for centuries had sprung the song of charity, is to the onlooker as the lonely stage of an incomprehensible

*The splendor radiating from sacred music is not to be neglected as a function of external decorum. It is necessary to the normal expression of the religious experience of man: an inner surge from Man himself towards God, that is: the fervent recognition of the supremacy of God by which he may rise above his earthly experiences and reach God Himself. The form of this surge is the song rising from the temple.*

It contributes to the decorum and the splendor of the ecclesiastical ceremonies,

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pageant. It is perhaps unfortunate that music was not expelled altogether from Catholic services. The vacuum would have been so absolute, the religious narrowness so evident, that we could hardly have stood the humiliation; and our hearts would have longed at last for a more adequate form of worship. Presently our Churches became the refuge of the cheapest kind of musical trash. We know of very few things so atrocious and so unbearable as the usual performance of the High Mass in the parish-Church. It is a disgrace to hear a few untrained and unbalanced singers screaming out some kind of harmonized music, and destroying what is left of a true musical atmosphere in divine services. And one knows only too well the ignorant pride of Catholics of all ranks who, in spite of a growing musical appreciation throughout the country, continue to despise in bulk their historical treasures of music and to fight even the most reasonable authority for the sake of salvaging, let us say, the March of Lohengrin. It is not all. Not only is our musical appreciation corrupted from within; it is sapped from without. The worthless remnants of musical life left among us are infected by secular influences; and all religious sense has practically disappeared from the choir-loft. Secular influences in our musical activities are obvious. Religion to many is a rather ethical business, "one's own worshipping of God," in the good democratic tradition. To a religious concept of this sort any expression of corporate and enthusiastic worship becomes a foreign idea; and music can claim no place therein. For devotion should be silent, personal, and rather expeditive. It just must be done; and this is all! Catholic leaders have committed a very serious error in compromising so sympathetically with the jazz-age. One needs but a long experience in teaching, in order to fully understand to what extent the jazz-complex has infected the response of the American people to a true religious sentiment. For this lamentable failure, we shall undoubtedly pay a high price; for it will be very difficult to ever restore our people to musical sanity.

2. *Restoration through example.* Who, looking over such a wreckage, will devise the means for a practical restoration? Courses organized for the formation of a few leaders, however timely, can never reach the apathetic masses. Even the authority of the Motu Proprio, until now, has been unable to arouse a generous obedience in souls musically dormant. No eloquent preaching, no teaching will awaken a sense of

appreciation among those who do not listen or have no desire to learn. All priests who have tried to organize a choir loyal to their christian function, or who have inaugurated the singing of the entire congregation, are unanimous in their acknowledging that it is a very hard enterprise. Except in favourable circumstances (which are rare), it seems at times hopeless; and it seldom grows into a general and spontaneous response. When things have reached a level on which there seems to be no springboard, the best organized efforts will eventually fail. The only remedy is the method of our Lord Himself, who often advocated the principle of the "leaven." When christianity began spreading into the city of Rome, there was likely no taste for spiritual music among the decaying masses. The christian community developed in small cells, uncompromising and at once conquering, for it was expressed in a very high degree a sense of communal cooperation as well as a fervent religious enthusiasm. Only in such an atmosphere could sacred music be born; only in a similar "milieu" can sacred music be restored. Such a spirit was the leaven spoken of in the Gospel; in modern terms, we speak of it as the example. It is an exemplification which we need, a setting which illustrates the sacred liturgy and sacred music as a unified and total experience. An experience so obvious, so active, that it commands at once a sympathetic response. Speaking in terms of psychology, we should say that sacred music will be restored to the faithful through a process of inhibition; that means a slow and continuous permeation which gradually changes the minds without their being hardly conscious of it. This infiltration must be so strong, so impelling that it can overwhelm and sweep away all

*Music is sacred in the measure it is identified with the sacred text, by absorbing it into a closely fitting melodic pattern. In its musical garb, the liturgical text is better understood by the faithful. For it is thus presented in emotional terms.*

and since its principal office is to clothe with suitable melody the liturgical text proposed for the understanding of the faithful, its proper aim is to add greater efficacy to the text,

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other influences which deteriorated among the faithful the true sense of musical appreciation. Amid the confusion of the forces which caused musical apathy, there still remains an innate spiritual longing which is not satisfied. The example of a perfect musical setting must bring into the hearts of christians a fully satisfying relief.

3. *The leaven and the parish.* Shall we find this leaven in the parish-community? Shall we find there also the exemplification which we have spoken of as the sure remedy to our ills? A judicious answer requires a careful distinction. Theoretically speaking, there should be in every parish a minority-group capable of being organized into a cell. It is true also that the parish is the real milieu from which the musical leaven should rise. For the parish is the natural center into which Christians' souls are to be incorporated, to live, and to be united in the celebration of the holy mysteries. Can we claim that the parish realizes today this unified ideal? Does not its artificial formalism rather shatter such an illusion? The two conditions necessary as the basis of musical restoration, namely, the living bond of an intimate cooperation and the enthusiasm for the common praise of God are generally missing. It is a matter of deep concern therefore that the modern parish is no longer a normal midst for the growth of a musical leaven. Yet, it is there that it should animate the mass of Christians; and a courageous priest will not hesitate to take the risk and to form a musical cell. Success or failure are both unpredictable; and some have failed where others have partly succeeded. The most optimistic pronostics are not a promise that these sporadic efforts will bring about a general revival. So true is this that a number of the hierarchy expressed to this writer serious doubts that the parochial High Mass could ever be revived in the Church of America. We do not share this pessimistic view; but we bluntly face a very hard situation, looking for a practical solution. Besides the heroic efforts of some priests in several places, there is another possible way of forming for each parish-community strong cells which by their active example, will reconquer the unity of song now seemingly lost. We make bold to suggest it.

Musical Leaven and Religious Orders  
 Religious orders, whatever their particular orientation, are the natural centers in which the leaven of sacred music should raise

the faithful from their musical apathy. They possess all the qualifications required for such a mission; and they only need resuming their place in the "local apostolate."

1. *The power of living example.* By the very fact of their vocation, religious orders enjoy among the faithful an uncontested prestige. Even occurring weaknesses or personal difficulties never succeed in obscuring the halo universally surrounding the convents. Therefore, the laity may be expected to readily follow any movement which they sponsor. This explains, in recent times, the extraordinary popularity of devotions which, at first private initiatives, have become in a short time universal. Should they use lavishly this prestige in sponsoring the restoration of the sung Eucharist, the movement would acquire in the whole Church a tremendous power. Does not this intimate that Religious Orders have in the musical restoration a serious responsibility; and does it not force upon us the fear that, until now, they have not shown themselves fully conscious of their mission? Prestige would be but another form of pharisaical vanity, unless it be the external evidence of the spiritual realities hidden behind the walls of the convent. We are particularly interested at this moment in the spiritual qualifications for the local apostolate of sacred music. Among them, the first place belongs to the invincible power of a group of men or of women worshipping not as individuals accidentally living together, but as a spiritual body. The inner community of souls expressed in the external community of prayer is the reason of existence for a common praise in song. From common prayer in song, a mysterious atmosphere emerges which makes God present among men. The sentiment of this presence is the greatest religious force in the souls of people; it infallibly haunts them with a divine longing. The usual (and often superficial) reactions of visitors in convents bear witness to this sentiment. Besides, community of worship and prayer implies community of life. The reserved discipline of the whole organism permeates the house with the atmosphere of God's presence and also makes it much purer and richer. It seems then that common prayer, at times expressed from one heart and one mouth, is at other times a dimmed echo in the air which the convent breathes. In such a religious midst, the ability to pray and to sing in common has an excellent opportunity of growing to fullness. The writer may testify to the surprising fact that people learn the

Chant in the shortest time and in the fastest way, wherever it is sung, as it were, in its natural surroundings. Such are normally the surroundings of a convent. No one should be skeptical if he is told that a conventual group, in whose ranks no one possesses more than a very ordinary innate musical ability, may develop into a Gregorian choir of excellent qualities. A prolonged experience bears witness to this statement. And the reasons are not of a musical but spiritual order. Lastly, divine services in a convent are apt to bring forth a fervor which is expected from a group of souls wholly dedicated to God by a special profession. The sum of the qualifications which conventual life presents in favor of the apostolate of sacred music thus make up a very strong asset. Convents may use their natural prestige to greater advantage, if they permeate the christian world with the sense of spiritual communion, with the awe of the praise of God, and with the fervor of a deeply united spiritual body. Are religious communities making full use of this unusual apostolic opportunity? We do not think so, insofar as the restoration of liturgical music is concerned. They may object that, within their own precincts, they have re-established sacred music in a very large measure (although this is far from being true everywhere). It cannot be denied that their revival remains until now an indoors affair. Think of one metropolitan city with its multitude of religious institutions of all kinds. Whatever restoration has been accomplished in convents has had little or no influence on the reform in parish-churches. The dilemma is now reduced to two alternatives. Either religious orders limit their interest and their responsibility to their own organizations, or they think of themselves as an integral part of the total restoration of music. In the first case, they renounce to the principle of local apostolate, and thereby to a direct contribution in the cause of liturgical music; in the second case, they are bound to make of their musical experience a visible and audible example. The future of the musical reform in the Church will depend upon the course which religious institutions will now take. There is no time to waste.

2. *The power of unity in song.* The local apostolate, illustrated by the example of Saint Benedict, is not a mode of organization, but a way of living. It consists in sharing with others that which we ourselves are experiencing. Hence, a musical campaign by religious orders presupposes a fully developed liturgical

life within religious communities. The reason is evident. Repeatedly, we have stated that sacred music is true only when it expresses a united participation in the praise of God, and particularly in the Eucharist. Therefore, in the apostolate of sacred music, it is not music itself but the sense of spiritual union which matters first. The musical apostolate of the religious orders begins with a sincere and true liturgical experience at home; for it is their mutual union in the praise of God which will win to sacred music christians coming in contact with them. To any visitor coming to be initiated in sacred music, it should be evident from the start that his union is the very life-current of the community. Hence, the local apostolate in sacred music has little in common with courses or lessons, with lectures or organizations; it requires above all that a truly united community shall express in the singing of the praise of God the main reason for their living together. Is not this another aspect of the famous quotation "see how they love each other?" As in the early days pagans were brought into the faith by the mutual love of the brethren, so in our days they will be brought back to singing the praise of the Lord through the fraternal oneness of those who live as one because they sing as one.

3. *A plan for immediate action.* Should religious orders unanimously decide in favor of the local apostolate of music, they must adopt for once a radical attitude. Radical does not mean inconsiderate or impulsive; it means going to the roots of the whole problem, and taking appropriate measures, however unusual they may appear. No customs which are unessential in any religious state should be permitted to spread on the way delaying obstacles; but the general initiative should develop in a true spirit of Christian freedom. The authentic reply of Pius X to an inquiry from some cloistered nuns who were somewhat disturbed about the changes in their customs which the *Motu Proprio* was implying, is quite hilarious: "Then, let your rules be changed." We do not think that a religious community would be forced to change any of their rules in order to fulfill the local apostolate of music; they would need only a broadening of their usual sense of christian hospitality.

HERE IS A PLAN OF LOCAL APOSTOLATE bold and modern; but somehow we cannot help being convinced that it gives the key to a permanent success. To make it clear, let us visualize a modern

American metropolis as a typical scene. The greater area of this city has a population of over a million inhabitants. Though an accurate census is very difficult, it is generally accepted that forty per cent of its people are Catholic: let us say roundly a group of approximately half a million souls. Among this large portion of Christ's flock an impressive group of religious, both men and women, live and labor for His Church. Here is a detailed survey of religious institutions established in the area of this city, according to the data of the Catholic Directory: One university for men and women; three monasteries of men, all engaged in Catholic action; fourteen convents of nuns, either motherhouses or provincial houses, all of them standing communities with a large group of sisters; six religious centers of smaller importance; five houses of studies, either for men or for women; three colleges for young women; five high-schools for boys, six for girls; five orphanages with a substantial organization. High schools and orphanages only are herewith mentioned, with a large faculty of teachers living as an organized community. The total count of religious institutions is thus forty-eight strongly established centers. All of them have a daily contact with the laity through educational or charitable work; one only is of a contemplative nature. The potentialities of such a group for a local apostolate in sacred music are enormous; they need but to be put into action. To that end, we suggest that the leading principle generally accepted in the organization of lay-retreats be applied to sacred music also. Periodically, members of the laity are leaving in small groups their own parish for a week-end of recollection, with the active cooperation of their clergy. They are expected, on their return, to bring into the life of the parish a current of true christian fervor. Is there any reason preventing us from doing the same thing in regard to sacred music? If we admit that the parish presently offers a dry ground for the planting of the musical seed, why not put the latter first in a more irrigated soil? Let us lead to religious centers parochial groups of all kinds, that they may gain the full experience of the Eucharistic celebration in song. On their return, the clergy may keep irrigating the now growing seed; and by its growth, a singing congregation will ultimately be formed. We therefore suggest that all religious orders open their doors to small groups each Sunday, in order that they may share with them the united fervor of eucharistic singing. These groups may alternately

include students, helpers, and patients; again guests and retreatants, and even an organized society. Opening thus the doors will not be sufficient unless the group is permitted to share in its fullness the experience of the community. Do not relegate the devout visitors in the last pews of the chapel, that they may be just edified; but bring them in the very midst of the religious, that they may participate and sing as one of them. Incoming groups should be prepared for this experience with an informal commentary on the Mass of the day; also with a short practice of the melodies to be performed. It is not expected that the group of guests will fully master the songs; it is only hoped that they will not feel as being strangers in the action. From a first introduction to a full acquaintance, the road is not so long as it may appear. The force of christian unity felt in fervent surroundings will greatly shorten the period of initiation. Gradually a leaven of lay christians will arise who have been fully inhibited with the desire and fully inspired by the experience of participating in the Eucharist through common song. At this point, teaching sacred music has become the easiest job, and the normal organization of the parish-choir will take care of the rest. The battle is now definitely won.

SUCH A PLAN RESTS FIRST ON THE conviction and the generosity of the religious orders; it requires as well the understanding of the local clergy and their practical support. Theirs it is to realize that, far from diverting the flock from the parish-church, the local apostolate in sacred music will bring them back animated by a much greater appreciation. Theirs also it is to organize such groups and to lead them to the various religious centers who are willing to cooperate. While priests will impose upon themselves a new burden, they should feel satisfied that the returning members of the flock will be so much closer to them in the Sunday's Oblation. For now unity in the flock is truly realized. Therefore, the local musical apostolate of the religious communities should be conceived as a part of the greater parochial apostolate. No doubt, it is exposed to many objections; it may even meet an incidental scoffing. Neither obstacles nor prejudices have a right to condemn a project, the timeliness of which is now too obvious to justify obstruction. It has now become an imperative and urging need in the field of Catholic action. Many begin to

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# NAMES PEOPLE DOINGS



The scene of sacred music is at times exciting. It reflects the ebb and flow of a movement which may go down, and may also rise up. According to the spirit of the Church, personalities are secondary in the field of liturgical activity. And yet, their doings are a reflection of the trends of the day. It

is in this capacity that *Caecilia* brings them to the attention of the readers. Theirs is the right of drawing their own conclusions.

**This Poor Chant** SISTER MARY PAULINE, Ad.PP.S., recently wrote a very witty page on the misfortunes of our Brother Chant. Would God that her indictment would be read aloud by choir-directors to their singers and posted for a long time on the walls of the choir-loft: "The music was flat. We sing that way during Lent! It was this new-fangled Gregorian Chant.' Strange, isn't it? The ethereal, beautiful chant, older than the oldest polyphonic music, mother to the Masses and Ave Marias of the masters, inspiration of the Church just barely out of the catacombs, and tradition's own darling—but many modern Catholics can stomach such food only with difficulty. Since we have begun the comparison, we might continue it by saying that the modern taste in music has fed on chile sauce, in the form of jabberwocky, jive and jitterbug, and is left too jaded for the enjoyment of something as delicate in comparison as a chiffon pie—the Chant. Someone has said, 'Let me write a nation's songs, and I care not who writes that nation's laws.' Perhaps lack of appreciation for Chant indicates a corresponding lack in our lives—a need for sounding polyphony to fill our empty hearts, and a mechanical-mindedness that cannot catch the elusive, delicate beauty of the bowering, natural, wave-like Gregorian rhythm."

**Anniversaries** Last December, SAN FRANCISCO celebrated two anniversaries: the centennial of the SISTERS OF THE HOLY NAMES OF JESUS AND MARY, and the ninetieth anniversary of the arrival of the SISTERS OF MERCY. *Caecilia* joins the Archdiocese in gratefully acknowledging the blessings bestowed by divine Providence on these religious institutes and in congratulating them for their apostolic work during these long years. It is a matter of great satisfaction that, under the friendly inspiration of Father Boyle, the Archdiocesan music-director, these communities celebrated their jubilees with a perfect gregorian program. Thus they have found that the strains of the sacred Chant could but enhance the spirit of true religious life, regardless of the particular form adopted by a community. Sisters of Mercy, Sisters of the Holy Names are in perfect communion through the one song of the Church, their common Mother. A lesson to be remembered by all.

**Personalities** Sergeant and Mrs. PAUL BENTLEY have announced the arrival of a son, Charles Edward, who was born on November 16 at Yuba City, California. *Caecilia* rejoices not only for this new addition to the family of our friend, the choirmaster at the Cathedral of Portland, Oregon, but also for the extension of the musical brotherhood of the Church. No doubt that Charles-Edward will be some day a chorister in the choir of his father, and in time become a singing christian. This is the kind wanted nowadays. »« MARIE PIERIK, "author of 'The Spirit of Gregorian Chant,' is conducting a series of lectures in Gregorian Chant at Seattle College, Seattle, Washington. Miss Pierik is entering upon her 25th year of activity in the field of liturgical plain chant." Miss Pierik is a sort of Troubadour of the Chant. It may be found some day that she has a few vital ideas in her traveling bag. »« Two Catholic singers from Chicago have ascended the public platform, and they successfully met the critical ears of their audiences. They are: Miss ADELLE DRUKTENIS, formerly of St. Casimir Academy, who appeared with

the American Opera Company in the leading role of La Traviata; also ANGELO RAFFAELI, formerly of St. Philip Neri School, who has been engaged for programs on national radio hook-ups. Put their names in your address-book; their contribution may help you sometime to build up the appreciation of music in your institution. »« Among the apostles of Catholic music, Miss MARY CARLTON of Cincinnati, Ohio, deserves a mention of excellence for her unselfish devotion. To be a versatile and at the same time an humble accompanist is a rare talent; to consecrate such ability to the service of the Church is a christian achievement. That is just what Miss Carlton is doing. We are told that "Miss Carlton, accompanist for John J. Fehring, archdiocesan director of music, has been the 'behind-the-scenes' lady for countless musical programs in the archdiocese for the past eleven years. From playing occasionally with choral groups directed by Mr. Fehring while she was still in high school at St. Ursula's academy, Miss Carlton has become the indispensable crutch to the flourishing archdiocesan musical program. With Mr. Fehring, Miss Carlton has been helping to organize choirs in the new missionary churches of the diocese, visiting them about once a week. And this work, says the accompanist, 'is the thing I like very much. I like it because it is real missionary work—trying to teach the people of the parish to conduct their own singing and to go on alone from what we have shown them.'" Miss Carlton works as a busy bee. Her secret is told by herself when she confesses: "I love my work." We like still more another confession of this young artist: "Contrary to the belief that playing the organ at Mass hinders from participation in the Mass, I say that you have already prepared the propers and have the text in mind. While you may not be conscious of the liturgy as you are playing, you are familiar with it and you have a feeling that you are actually a part of the Mass." This quotation is worth a meditation for all choirmasters. For their main sin may be of not being spiritual enough in their work. We readily agree that Miss Carlton is "perfectly happy with her work and has no further ambitions." May God grant that there would be many Miss Carltons in the field of sacred music.

**Timely Bits** We commented last year upon the first RETREAT FOR ORGANISTS and choirmasters organized by Dr. Brennan in the Arch-

diocese of Los Angeles. Another one, just as successful was held again at the Franciscan Serra House at Malibu, with the feast of St. Caecilia. The Tidings writes: "Three generations of organists were present, ranging from J. F. Boerger, 79-year-old organist retired after 50 years' service at Sacred Heart Church in Indianapolis, to Donald Duplessis, 19, organist at St. Raphael's Parish. Every morning of the retreat High Mass was sung under the direction of Roger Wagner, with Raymond Hill at the organ." Father Augustine, O.F.M., and Father Owen, O.F.M., dispensed to their casual flock fundamental truths about the musical function in the Church, to which all should give a docile ear: "They stressed the necessity of a yearly spiritual rebirth, especially for those who are called to provide the external splendors of the Church. They also traced the evil of unliturgical choirs to the desire of the individual organist or singer to please himself or his hearers, rather than give glory to God." We hope for the day when such retreats will have become a general custom in all the dioceses of the country. »« ROGER WAGNER, choirmaster at the Church of St. Joseph in Los Angeles, has introduced a clause in the contract of his singers to the effect that they must subscribe annually to *Caecilia*. No one is going to ask us to refrain from rejoicing for this compulsory cooperation. Is it not highly desirable that choir-members be kept informed about and trained in the various aspects of sacred music, if our choirs are to reach decisively a higher level of artistic culture and liturgical understanding? We will welcome any imitator of Mr. Wagner in his friendly contribution to the interests of our Review. Many thanks to him. »« THE ELECTRONIC INDUSTRIES, INC., have released an appeal for public support before the Federal Communications Commission in regard to the immediate development of television. We quote the following paragraph: "Television, if given the 'green light' now, can provide many postwar jobs. We estimate that peace-time radio, including broadcasting, has created directly and indirectly, 600,000 new jobs. We believe that in the coming years, television can and will create at least an additional 600,000 jobs, when they will be critically needed. *Nothing should therefore be allowed, in our judgment, to stand in the way of the prompt development of this great new industry.*" Thus the vital question of television is considered exclusively from an economical standpoint. It will provide jobs; therefore, it is good. It deserves

thereby the "go" sign, without any further consideration. The mentioned industries are not whatever concerned with the artistic, social and religious aspects of television. Television might bring into our homes and our halls too many things to be seen; and may be quite a few of these things will not profit to our musical appreciation or even to our souls. But, why do you bother? It is going to provide 600,000 new jobs. Dear reader, be on your guard; for the cause of sacred music has suffered enough damages from the unrestricted use of the radio. »« CATHOLICS OF INDIA are wisely availing themselves of the opportunities of the radio; and their schedule, approved by the government, is kept regularly: "Catholic religious music is being carried on the radio for the first time in India. The government of Mysore State has given permission to the Sacred Heart Convent of Mysore to broadcast a one-hour program of Church music on every second Sunday of the month." »« It is truly touching to see that the men in service, mindful of the grace of a Catholic education, should volunteer to sing at the Jubilee of Nuns. This happened at Honolulu, where a solemn Mass was sung by a 65-voice choir from the Kaneohe Naval Air Station for the thirty-eighth anniversary of Mother Henriette Louise at the Sacred Heart Academy. And the music was gregorian; for they rendered the Mass of the Angels.

**A Musical Mishap** A few months ago, there was a flurry of excitement about a Mass composed by SISTER MARY ELAINE of Our Lady of the Lake at San Antonio, based on Negro spirituals. We received an impressive number of protesting letters, most of which ran like this one: "It is a shock and a pain. Will our sacred polyphony and above all our Gregorian Chant ever come to hold their rightful places in our Churches? . . ." One might question it when reading the following publicity: "If you happen to come to San Antonio, you'll be wise to go out to the College of Our Lady of the Lake to meet and hear Sister Mary Elaine. She is a composer who would be—if composers were not kept from the public by the musical trusts—up in the front rank of American music writers. Just now she is completing something new, different, and delightful. She has written a lovely Mass based upon the melodies of the Negro spirituals. Clyde Simpson, a Negro student at the Juilliard

School of Music and blessed with an amazing voice, sang parts of the new Mass for an enthralled audience during the San Antonio SSCA. You catch the basic melodies easily enough: The Kyrie comes right out of the heart of 'Nobody Knows De Trouble I've Seen'; the Sanctus is the same beautiful melody that Dvorak used for the 'New World Symphony'—and that we came to know later as 'Going Home'; the Benedictus is—with singular appropriateness—from 'Swing Low, Sweet Chariot'; the Agnus Dei is based on 'Deep River.' There is something remarkably fine in this effort to translate the great religious music of the most musical of our peoples into the service of the Mass. Sister Elaine has done a grand job, and the Mass as rendered by Mr. Simpson's authentic Negro voice is a great experience. I pause to wonder whether some of the stern adherents of Church music all of one kind and only one kind will start chucking epithets at my critical head. It's my hunch that Pope Pius X would have approved most enthusiastically of this transference of a great series of musical themes to the greatest of musical purposes." You might suspect, from its worldly tone, that this advertising comes from a secular newspaper. Alas! It was written by Father Daniel A. Lord, S.J., in the "Queen's Work," and the whole diocesan press, as a magnified chorus, re-echoed it verbatim. The magazine "Time" enlarged the theme with more personal touches. Read ye: "Sister Mary Elaine is no musical amateur. A member of the music staff at the College of Our Lady of the Lake, she has a master's degree in composition from Chicago's American Conservatory, and has written more than 500 pieces, including fugues, passacaglias, a concerto, four other Masses. Born some 30 years ago in Fredericksburg, Texas, she has a lightning musical memory that enables her to write down or play a complicated piece a week after hearing it. She has long been interested in the indigenous music of the Southwest, and many of her works have themes of Amerindian or Mexican origin. An Oklahoma oilman suggested the idea for her new Mass, which she has been working on since last Christmas. In rigid observance of canon law, Sister has skillfully built her composition into a musical unit which employs at each stage a predominant theme from a well-known spiritual. At the Kyrie, the theme of 'Nobody Knows de Trouble I've Seen' invokes the mercy of the Lord, and at the Gloria, 'Go Down, Moses' proclaims His glory. For the profession of faith at the Credo there is the theme of 'Blow Your

Trumpet, Gabriel.' At the Sanctus and Benedictus (Blessed is He that cometh in the Name of the Lord) are the melodies of 'Goin' Home' and 'Swing Low, Sweet Chariot,' and at the Agnus Dei (Lamb of God) the devout and placid music of 'Deep River.' Whether or not Sister Mary Elaine's Mass eventually receives official approval for liturgical use, it is Father Lord's 'hunch that Pope Pius X (whose Motu Proprio on Sacred Music is the definitive authority) would have approved most enthusiastically of this transference of a great series of musical themes to the greatest of musical purposes.'" The glamor of the publicity has by now subsided. But because this Mass has been betrayed by publicity itself, *Caecilia* owes to its readers an objective reconsideration of the unfortunate incident. It is truly a musical mishap. May we sum up our reactions? 1. We cannot but sincerely sympathize with Sister Elaine. Having not had the pleasure of a personal acquaintance, we like to believe that she has received a thorough musical training and that she is also endowed with a talent of superior quality. It is usually the best which can be wished to a young musician of thirty years of age; for the like of Mozart is extremely rare in the history of music. But no greater harm could have been done to the good Sister than the cheap brand of publicity which she received. Everyone of course knows that the musical world today is filled with racketeers; but certainly Sister Elaine did not have an occasion to suffer much from them in the seclusion of her convent. Such a superficial appreciation of her talent will provoke, in the musical world of today, but a cynical smile. For the musical world is extremely sensitive about prodigies, knowing that very few (almost none) ever reach maturity. The *Time* in particular was just stupid while incensing the musical achievements of Sister Elaine. To have reached the five-hundredth opus at thirty years was enough for Mozart himself; but to advertise especially the composition of passacaglias is just too ludicrous for words. The *Time* might have remembered that the gigantic Bach wrote only one; and he had a hard time at that to make it a good one. We prefer giving to Sister Elaine the assurance that we believe in her musical talent, and to advise her dedicating entirely her ability to Christ, far away from the tinsel of human publicity. In the end, she will reach much greater artistic heights. And we would like to think that the good Sister will some day contribute to the cause of sacred music with beautiful works which will revenge

her for the harm done to her artistic sincerity by thoughtless publicity. 2. We have not been requested to review the Mass; therefore we do not want presently to comment on its strictly musical merits. However, it seems opportune to examine its liturgical aspects in regard to the restoration of sacred music. We regret that Father Lord, no doubt with the best intentions, should have ventured to evoke the soul of Pius X and to summon his approval of the composition. His recommendation, if read between the lines, betrays the compromising policy which would advise giving to the faithful "*what they want in music.*" This policy may help jazzy songs prompting in our youngsters the love of Mary in sodality-meetings; but it is inadmissible in the liturgical services. All anticipations of the approbation of Pius X for this Mass, are preposterous. The thought of Pius is transparent in the Motu Proprio; and no thought on sacred music has ever been enounced with more imperative clarity. The fundamental principle which governs the composition of liturgical music is that it must not draw its inspiration from any external source, but wholly from the liturgy itself. That principle is a great condemnation of the idea of the Mass of Sister Elaine. A glance at the themes from Spirituals used for the various parts of the Mass projects a sad irony on their lack of proper adaptation. The aesthetic fact is here an ample justification of the fundamental law. 3. This whole publicity was also sad reflection against the Catholic press. As one man, the whole group gave to the Mass the fullest recommendation. It was thoroughly incompetent; and it did not even have the merit of originality. Thus, the press, unconsciously perhaps but positively, worked against the best interests of the restoration of sacred music. It is not the first time that this has happened. Either the press should totally abstain from irresponsible publicity in musical affairs, or it should appoint someone who is competent in the field. We know of more than one very deserving liturgical composer in America who are trying at least to develop a style of truly liturgical music, and who is very talented. Did one ever read in the columns of the Catholic press the names of men like Keys Biggs, McGrath, Henried, etc.? These good laymen are not begging for publicity either; they work, and they are satisfied that their efforts will some day be blessed. This incident of the Mass on Negro Spirituals was a test: it showed to evidence how we are far from a healthy

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# MUSIC IN THE SCHOOL

## Sermon To Catholic Youth

*By Clarence Corcoran, C. M.*



YOU HAVE COME HERE THIS morning to the majestic Cathedral of Saint Louis to answer a letter that was written to you forty-one years ago. With eager hands you pick up this letter, and immediately look at the post-mark. There you read, "The Vatican—November 22, 1903." You are in a hurry to open the letter. You are anxious to find out who is writing to you. At the bottom of the page is the answer. In writing bold and clear is the name—Pius X, Pope. You remember at once that he is the Pope of Frequent Communion, the Pope who was consumed with a burning desire to restore all things in Christ.

BUT WHAT DOES HE SAY IN THE LETTER? You read it through hurriedly, and note that he is writing about Sacred Music, the purpose of such music, its various kinds, and the abuses that must be corrected. You read the letter again, and you are fascinated by the reason behind it. You discover that the first and most ardent wish of Pius is to restore the Christian spirit to the faithful. This is to be done by taking an active part in the Sacred Mysteries, and in the solemn public prayers of the Church. The Pope makes his point even stronger when in speaking of Gregorian Chant, he says, "Especially should this chant be restored to the use of the people, so that they may take a more active part in the offices, as they did in former times."

What a thrilling response to this letter you are making this morning! Here you, representatives of all of our Catholic High Schools in this city and its county, are lined up in a solid front behind the program of the Holy Father and of our Most Reverend Archbishop. Your vibrant and brilliant voices, singing the songs of a thousand and more years ago, tell God that you love Him, and tell the world that you are loyal sons and daughters of the Church.

BUT WHAT IS TO BE THE PRACTICAL outcome of this demonstration? Shall it go down as a fond and happy memory until we prepare for a similar display of faith a year from now? No; the demonstration this morning should sound a note of encouragement to you and your teachers that will affect every day of the months to come. The Mass this morning has convinced you that you can sing, that you enjoy singing the Mass. Therefore, why not make singing the Mass a part of your regular school activity? Then, when, as men and women, you take your place in parish life, your appreciation of the Liturgy of the Church born of constant participation in it will be of great assistance to your pastors in carrying out the ideal of Pius X, the restoration of the Christian spirit. Again, this demonstration should bear fruit in your own spiritual lives. In the ancient days of the Church, there was a very impressive ceremony used in appointing a singer for a church. He was given this solemn advice: "See that what you sing on your lips you believe in your hearts, and that what you believe in your hearts you show forth in your lives." The popular songs of the present time are empty; therefore, they live but a brief hour. But the songs you have sung today are living, vital; they are to re-echo throughout your lives.

No easy task is it to make our lives conform to the spirit of these songs. Mindful of this, the Church has given us a patroness to be for us at once a model and an encouragement, the young and beautiful St. Cecilia. Under her protection, we are gathered here this morning. So truly did she show forth in her life what she believed and sang in her heart that she joyfully accepted martyrdom rather than be unfaithful to God. Like her, the patroness of Sacred Music, so you too, lovers of Sacred Music, must face enemies who seek not the death of your bodies perhaps, but the destruction of your immortal souls, enemies that would include you to sins against God's love, to sins of impurity, to neglect of the sacraments, to disobedience against the commandments, to contempt for authority, to anything that might separate you, even briefly, from union with our Divine Lord by sanctifying grace. Strengthened, however, by the example of St.

Cecilia, you will let your lives show forth the song that is in your hearts, the song that you have begun here this morning, and that by your faithfulness will become but the prelude to the everlasting song that you will sing in company with our Blessed Mother, your Guardian Angels, the Apostles, St. Cecilia, Pope Pius X, and all of the other dwellers in the glorious kingdom of heaven where all of the saints rejoice with Christ, and "clothed in white garments follow the Lamb whithersoever He goeth."

*Sermon delivered on occasion of annual Mass in Honor of St. Caecilia, sung by the High School pupils of St. Louis on November 24, 1944.*

## The Catholic Formation of a Music Teacher

*By Ermin Vitry, O. S. B.*



THE FORMATION OF A teacher of music presents three aspects: the technical development, the spiritual orientation, and the organic contact. The Catholic qualifications of a teacher and the ultimate Catholic success of his teaching depend upon an harmonious integration of these three aspects.

**A. The technical preparation.** A close glance at the history of school-music reveals a gradual change in its technical development. School-music (a very inappropriate term by the way) began as a movement inspired by the highest artistic motives. It accepted the principle that artistic ideals are more securely reached through a conservative and stern musical discipline. In the past twenty years, there arose a general trend of unbounded faith in the quasi-automatic efficiency of methods. Today, one is invariably asked about his method as the final test of his ability to teach music in the school. An even closer glance at the technical trends of recent years reveals an interesting fact: There are only very slight differences in the frame-work of the various methods; and while gadgets, equipment, and books are running as loose as a flood, all are often hiding behind artificial changes a lack both of musicianship and of originality. Over-confidence in and over-emphasis on methods have undoubtedly rendered a great service to teachers inadequately prepared; they also helped in good measure mass-education in music. It should seriously be ques-

tioned if they are nurturing a musical nation. They certainly remain as the expression of a fundamental error; an error definitely opposed to sound Catholic philosophy of education, music included.

**METHODS ARE BUT TOOLS; THE teacher is a person.** Now it is a tragic confusion to give precedence to a tool over the person who is to use it. And yet, school music has gradually accepted this deformation. Sound Catholic philosophy teaches that education is primarily a personalist activity; that is: its efficiency depends first and last upon the personal ability and the personal influence of the teacher. Even an ideally suitable method can never substitute for the lack of personal qualifications; and a system which reverses this natural order for the benefit of technical methods is wrong and inartistic. Through the ages unto our own day, the Church has fully realized the importance of the person in education. Her whole system of formation in spiritual life is based upon the priesthood. According to the divine institution, it is to a chosen and ordained person that it belongs "to instruct, to bless, and to offer." The history of music itself confirms this principle. Its whole development is not the result of systems, methods, manuals and the like, but the evolution of forms marked by the unmistakable stamp of genius. It is the condition of music, more than of any other branch of knowledge, that it should be primarily learned from musicians, not from methods.

**WHAT IS A MUSICIAN? A MUSICIAN** is a person who really knows music and who appreciates music with heartfelt eagerness. What is a teacher of music? The teacher of music is a person who, in addition to these qualities, possesses an inner power capable of radiating around his own musical vitality. If such a teacher can be found, methods may safely be returned to their place, a secondary one. To form such a teacher of music must be our primary aim. The practical question now is: how shall the Catholic teacher of music be prepared as a fully musical person? Let us first distinguish between two very different groups of teachers in the actual musical setting of the school: one is of a professional or semi-professional ability, the other is working as a school-room teacher. It is hardly necessary to emphasize the absolute need of a solid technical foundation for the professional teacher who assumes the responsibility of

instrumental training or of higher vocal groups, or again, of liturgical singing. But the humble room-teacher deserves our most earnest attention. For him also, we venture to say, a solid musical background is the shortest cut to efficient teaching. The problem of providing for such a background may be summed up into one single sentence: learning the language of music. The greatest trouble of the usual teacher of music is that he is too often wandering into a strange country, to which he is unable to adapt himself because of his having no command of the tongue of his new land. Methods hardly reach the periphery of music, if they even go that far. Learning the tongue, learning the language is the basic problem to be solved; that means making of music the quasi-natural expression of thought and sentiment. This experience includes three phases. First, a teacher of music must master the art of reading music, that very foundation of all musicianship. Good readers of music are very rare nowadays among teachers. Then, he must get acquainted personally with many forms of music and develop a sense of intelligent appreciation. This is not obtained just through school-music series of books or records. At last, but not least, he must have a wide experience of actual singing. Not in order to become a singer, but to realize in his own life what music means to a full human experience.

SISTERHOODS WHO ARE ENGAGED IN the apostolate of education, and who are now organizing themselves for a musical apostolate, have tried to solve this fundamental problem with ephemeral summer-sessions, or specialized courses in some college or university. These at best should be graduate courses; they cannot take the empty place of an elementary but imperatively needed formation. Before sending out their teachers for such courses which have brought us on the verge of artistic bankruptcy, Motherhouses should provide within the walls of their own Novitiate a comprehensive musical preparation, based on the three points mentioned above, and under the guidance of an able professor. A course of music thus established, leaving completely aside the so-called normal methods, but organic and experimental, is the only one which will fill our little school-rooms with able teachers of music. Religious houses, for the most part, are still under the influence of the error, which we have denounced, and rush their young candidates through a superficial acquaintance with methods with-

out personal preparation in musicianship. It will be well to delay this acquaintance and to shorten the time devoted to it until the course of musicianship which we have described has proven its normal results. The course of music itself requires two other conditions in order to be successful in a religious house. The time has come when music may be rightly considered as an integral part of religious life, notwithstanding all prejudices to the contrary. The acceptance of this principle dictates two orientations: first, musical talents are to be seriously (not vainly) fostered among religious, and musicians in convents are to be thought of as very normal religious. In such an atmosphere only can real music-teachers grow to maturity. Second and most important, experience of singing must become a fundamental experience in convent-life. This means that teachers of music will develop in the measure in which they have learned in the life of the community that music is a natural christian expression. The fullness of musical experience in convent life, especially in sacred singing, deserves our utmost attention as an actual factor in the preparation of teachers. On this road, we have still a long way to go before we reach anything approaching a normal musical status. Yes, we want for our schools religious teachers coming from convents wherein they have learned more than a smattering of methods, and wherein music has become to them a living tongue, a thing of beauty, nay, a sacred experience.

*(To be continued)*

*The following symposium was recently presented before a State-convention of the National Catholic Music Educators Association. Its subject is of primary importance at the very time when Catholic schools are developing into a fully organized musical body.*

THE EDITOR.

## Names - Peoples - Doings

*(Continued from page 154)*

consciousness of what sacred music is, and it reflected also on the superficiality of our technical approach. But it provoked as well the anger of a large number of Catholic musicians who are the pioneers whom we will have to reckon with some day. The ideals of the musical restoration are rising up; and no one will stop them any longer. We are very curious to know how the White List is going to classify the Mass so vaunted and now so maligned.

# QUESTIONS AND ANSWERS

By Gregory Hugle, O. S. B.



1. "ON CERTAIN days of the year the use of the organ is forbidden, at other times it is permitted; is the use of the organ ever commanded?" A.—The use of the organ is never commanded. Holy Church has carefully worded her expressions concerning the use of the organ, say-

ing: "On all Sundays and festival days, on which the faithful abstain from servile work, the organ *may be played.*" Thus we read in chapter 28, Book One, of the Ceremonial of Bishops. This liturgical code was published after the Council of Trent, in the year 1600. In this book the organ is spoken of as an ecclesiastical instrument. Speaking of the solemn entrance into the cathedral the Ceremonial says: "*Organa pulsari possunt dum Episcopus ingreditur in suam Ecclesiam*—The organ may be played when the Bishop enters into his cathedral." Referring to the liturgical services the Ceremonial employs the words "*adhibetur*" and "*intermittitur*," which means "the organ is used," and "the organ is not used." It is used with festive services,—it is omitted from penitential services (*Advent, Lent, and Mourning Services*).

2. "WHEN THE ORGAN IS PERMITTED at High Mass, is it thereby also permitted for the Responses?" A.—It lies within the discretion of the Bishop to permit or forbid the use of the organ for the accompaniment of the Mass-Responses. In places where the choir consists barely of a handful of singers, the Pastor enjoys the privilege of settling this question.

3. "HAS HOLY CHURCH NEVER GIVEN any directions concerning the Responses?" A.—Yes; Pope Pius X as well as Pope Pius XI, have repeatedly and urgently expressed the desire that the whole congregation should sing the Responses. By so doing the faithful would again follow the example of their fore-

fathers, taking an active part in the performance of the sacred liturgy. Before the advent of polyphon church music the entire congregation, like one man, would answer the greetings of the Celebrant and endorse the collective prayers. When the Bishop sang "*Pax vobis*," or the Priest "*Dominus vobiscum*," the hearty response came from thousand voices "*Et cum spiritu tuo.*" And when the Celebrant had sung the Collect, there followed the determined answer "*Amen—So be it.*" But strange to say, there came a time, when the faithful stood there like deaf-mutes, as if unable to hear and unable to answer. In their stead a few squeaking voices were heard from a distant gallery.—Pope Pius XI went so far as to give minute directions how to break that despicable silence in every church of Christendom. "First of all teach the children to sing the Responses; then drill with the sodalities, young men and young women; then invite the adults to join in the chorus. Let the Pastors admonish and encourage, without ceasing, the members of the parish to fall in line with the Holy Father's command."

4. "WHICH ARE THE ADVANTAGES derived from singing the Responses without the organ?" A.—We enumerated the following advantages: 1) *Spontaneous response.* If the singers know that they are responsible, they will answer promptly and in a body.—2) *Automatic accommodation to pitch.*—The Celebrant may rise or go down, the singers are quick to take the proper pitch.—3) *An all-around relief.*—Organist as well as Celebrant enjoy liberty. There is no need to inquire what tone the organist should give to the Celebrant.—4) *Freedom from musical tyranny.*—There have been organists who could not modulate; they would force the Celebrant's voice up or down according to their limited knowledge of the keyboard.

5. "WHAT EVIL CONSEQUENCES MAY result from the accompaniment of the organ?" A.—There are a number of disastrous consequences; we mention only the following: 1) *Want of spontaneous response.*—If the singers have been trained to wait for

the organ, the main responsibility rests upon the shoulders of the organist; it will take but a momentary distraction, and the Response is delayed. 2) *Want of corporate action.*—If the responsibility no longer rests on the singers as a body, there will probably be a few who “let go” of attention and precision, thinking “that the organ covereth a multitude of sins.” 3) *Musical disagreement.*—From various causes it may happen that the Celebrant varies the pitch while singing the prayers (*Collects*). The organist tries now one key, now another; a delay is caused; he takes a chord which is not in agreement; the effect goes on the nerves of Celebrant and Congregation. 4) *Habitual nervous tension on the part of the organist.*—While there are organists who enjoy a keen sense of pitch and are able to cope with the vagaries of a wandering voice, there are a great many others who become nervously excited when they are knocked out of the tonal range with which they have been familiar for years. Dr. Franz Witt used to say: “If you want the gage the degree of choir discipline, listen how they sing the Responses. A languid and half-hearted response betrays a low degree; a joyous and energetic rendering speaks high of any choir.”

6. "IS THE ORGAN PERMITTED FOR the funeral High Mass, and for the Libera after Mass? Is there any authority that forbids the organ for the Responses?" A.—Holy Church has laid down the law that the organ is not played during penitential seasons and at services of mourning (*Requiem*). A concession has been made to choirs that are unable to sing without the help of the organ. In such cases the organ may be used in support of the chant, so that when the chant is finished, the organ is silent.—This privilege may be applied also to the singing of the Responses.

*The emotional action of true sacred music is not an exciting but a soothing one. Very different in this from the ways of secular music, sacred music evokes only emotions which are apt to prompt in the soul a fervent desire of dedication to God. What a terrible indictment of past failures, what a spiritual directive for future efforts!*

in order that through it the faithful may be the more easily moved to devotion  
(Continued on page 160)

7. "WITHOUT ANY DIOCESAN REGULATION in this respect, is it more correct to sing the Responses without organ, simply because the ancient practice was without organ?—If that is correct, would it be equally preferable to sing the Mass itself (Propers, etc.) without the organ?" A.—In the light of the liturgical movement it would seem most desirable to sing the Responses without the organ. These Responses are prayers of a spontaneous nature; they are outbursts of the Christian soul; they are direct contacts with the officiating priest; they are simple and severe, being parts of the ONE GREAT SACRIFICE. Any attempt to sing these Responses in rich harmony, or to cover them up with heavy organ tone, will spoil their very nature and divert them from the original purpose. As soon as we take delight in harmonic effects, we lose sight of the spiritual meaning.

To sing the elaborate chants of High Mass unaccompanied is considered a grand ideal, because these ancient melodies antedate modern harmony by more than a thousand years. Even the best accompaniments now existing will always interfere with the inherent freedom and spiritual beauty of those ancient classics. Only by using soft stops and swell shudders can danger be reduced. By way of compromise the suggestion has been acted upon to play the organ as prelude, so as to give the pitch, and then let the singers go on unaccompanied. To the astonishment of the faithful the absence of organ tone was scarcely noticed.

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## Gregorian Highlights

(Continued from page 131)

artistic hand. Sing now freely the continuous thread of the whole melody; and the feeling of a bubbling joy will be ever-present. This Introit could not likely be classified among the masterpieces of gregorian construction; but it deserves a place of choice among the gems of liturgical spirit.

3. *The spirit of joy.* The paschal season possesses many beautiful Alleluias. We should study the second one of Low Sunday, perhaps not as the finest of them all, but certainly as the most characteristic of the joy of christian life. There emanates from it that unspeakable charm which one finds in absolute relaxation of sentiment. For this jubilation makes no attempt to anything which might bring up melodic tension. It just expands freely on a basic scale-line, repeated three times for its sheer purity. The melodic nucleus of the word "alleluia" wastes no time before ascending unto the dominant of the mode. It incidentally contains the two elements of which the jubilation will truly make a childlike play. They are the tone-groups Fa-la-do and Re-mi-re. The latter is the most important one, a sort of movable suspension on the dominant Re. It is from this tone that the vocalise develops the graceful line partly ascending, partly descending. Sing it immediately, that you may sense its supreme distinction. Then proceed unto the successive repetitions, and notice how they are introduced by another tone-group Fa-la-do. This group has a sort of modulatory effect, because it makes up a chord totally different from the one which has generated the jubilation; it also fulfills the role of a springboard from which the vocalise receives a new impulse, and thus justifies the repetition. One might find more strength and more depth in other Alleluiatic jublations. He will find none so unassumingly but directly expressive of joy.

*In view of the principles recalled in this first statement of the Motu proprio, sacred music is a sort of quasi-sacramental. For it is a powerful agent awakening in the soul a receptive disposition. And through this disposition alone will the participation in the liturgical services bring God's grace.*

and better disposed for the reception of the fruits of grace belonging to the celebration of the most holy mysteries.

## The Editor Writes

(Continued from page 150)

see in the ideals of sacred music which Pius X vindicated in his glorious Motu Proprio an answer to the ills which today beset the holy Church. As for ourselves, we make bold to think that, should the suggested plan of local apostolate be pursued for five years in the city which we have referred to, there would be a complete reconversion of the laity to the ideals of liturgical participation in all parishes.

At the end of the letter introducing the Motu Proprio, Pius X, speaking with the consummated experience of a pastor, warned the Catholic world against the possible danger that "the flock might some day beg for bread, while there would be no one to give it." That this warning will or will not be verified in our day depends in a large measure on the response of the religious orders to the project of the local apostolate. From then we shall know if the restoration dreamed of by Pius X will be accomplished or will remain undone. What do ye say?

D. E. V.

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