



# CAECILIA



*Caecilia takes much pride and pardonable satisfaction in announcing the election of its Editor, Dom Ermin Vitry, O. S. B., as a member of the Executive Board of the Society of St. Gregory in recognition of his invaluable contribution to the restoration and better understanding of Church Music. Readers of Caecilia gratefully appreciate the opportunity the columns of this review have afforded the gifted Benedictine of bringing to a broader public his vast experience, his highly spiritual, dynamic thought and his discriminating appreciation in all the fields of music.*

*The Editorial Staff of CAECILIA*

# CAECILIA A CATHOLIC REVIEW + MUSICAL ART

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# SACRED TEXTS SACRED SONGS

By Patrick Cummins, O. S. B.

## TRINITY SUNDAY

### The Radiant Majesty of God

*Sunday, as we well know, is the day of the Lord, because He Himself decreed that it should be dedicated to His honor. There is no more expressive way of dedicating ourselves to God than to worship Him. For this reason, worship has always been man's most important religious activity on the day of the Lord. But, a praise worthy of God presupposes the full appreciation of His supreme excellence; for we worship not as slaves, but as men. We may borrow the vision of the great prophet Isaias, who in his day saw the majesty of God. What he saw should gradually become our main thought on Sunday, namely: 1. God sits, as it were, on a throne; a simple image of His sublime existence, all-sufficient to Himself. 2. The world is overflowing with reflections of His majestic beauty; and we are to recognize them. 3. God is surrounded by spiritual servants, the Angels, who appreciate His excellence. They are our models.*

*The respect of the majesty of God must be foremost in the mind of Catholic singers, when they gather on Sunday to sing His glory.*

*I Noct., I Resp.*

Vidi Dominum  
 sedentem  
 super solium  
 excelsum  
 et elevatum:  
 et plena erat  
 omnis terra  
 majestate ejus:  
 Et ea quae sub ipso erant  
 replebant templum:  
 Seraphim  
 stabant super illud:  
 sex ale uni,  
 et sex alae alteri.

I see the Lord God:  
 I see Him seated  
 upon a Throne:  
 Throne high in Heaven,  
 lifted far beyond earth:  
 but filled is all earth  
 with brightness streaming  
 from Throne on high:  
 God's garment of light  
 enshrines our Temple:  
 the shining Seraphim  
 take their station above:  
 each with six wings,  
 six bright golden wings.

### The Blessed Trinity Is Our Joy and Our Peace

*On Sunday, the Church not only praises the Lord God; she glorifies the incomprehensible mystery of His Blessed Trinity, which is the very Life of God. She does this with sentiments of deep enthusiasm. Thus, praising the beauties of the Father, the Son, and the Holy Spirit, should make the Sunday a very happy recurrence in our life. We will find therein both joy and peace. That means: the contentment of the heart directly flowing from the bosom of the Father on all the christians redeemed in the Blood of His Son and sanctified daily by the indwelling of the Spirit; and a sincere union among all those who present their weekly homage to Him who is One in all.*

*To arouse such a joy among the brethren in the service of the Sunday is the first thing expected of a Catholic Choir.*

Gloria Patri,  
genitaeque Proli,  
et tibi  
compar utriusque semper,  
Spiritus alme:  
Deus unus,  
omni tempore saeculi.

Da  
gaudiorum praemia,  
da  
gratiarum munera,  
dissolve  
litis vincula,  
adstringe  
pacis foedera.

Omni...  
Gloria...  
Omni...

Glory to the Father,  
glory to His Son:  
and glory to Thee,  
ever equal to Both,  
O Holy Spirit of Love:  
Glory to God, Three and One,  
while time eternal flows.

Reward us we pray  
with Thy mansions of joy:  
grant us in grace  
all gifts that we need:  
melt with Thy fire  
all quarrel-built bars:  
draw closer the cords  
that embrace us in peace.

While time..  
Gloria..  
While time..

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## SUMMARY OF THE DOMINICAL CYCLE



AMONG THE OFFENSES OF THE modern Catholic choir against its liturgical function, the habit of neglecting the preparation of Sunday's Mass in favor of a few feasts is one of the most glaring. Yet, there is hardly any one who is aware of the gravity of this error. The Sunday, more than the Feasts, should be the object of the regular activity of the choir. It is the Sunday that the Choir must appreciate first; it is to the Sunday that the Choir must give its most zealous care. True Catholic singers will make of their singing at the High Mass the best expression of their own observance of the christian Sunday; they will by the same token consider themselves responsible for promoting a similar disposition among the faithful of the parish. To arouse among their choir a high appreciation of the Sunday's liturgy is the foremost task of Catholic Choirmasters. This task presents two inseparable aspects: liturgical and musical. The summary of the three forthcoming issues will be devoted to a comprehensive study of the function of the Choir on the ordinary Sundays of the year. The following outline will give a clear idea of this sequence:

- |  |               |
|--|---------------|
| 1. The Sunday is a cycle                       | The Responses |
| 2. How the Sunday is organized                 | The Ordinary  |
| 3. The various aspects of religious expression | The Proper    |

***Liturgical Outline: I. The Sundays have their own cycle.***

Many may be surprised to hear that the earliest attempt to unite into some sequence the successive celebrations of divine worship is to be found not in the calendar of holydays or feasts, but in the weekly Sundays. Two main facts inspired the Church from the early days. The first is that, for the christian era as well as for the days of old, the Day of repose established by the Creator as the seal of His creation, remains the fundamental rhythm of an organized religious society. For the same reason, this day is the organic cell of organized worship. The latter, thus understood, is the grateful praise tendered by Man to God, as an open acknowledgment of His bounties. From the beginning of the world, mankind has been

dedicated to do this once a week in a social manner. There is no more vital pulse in the life of human society than to praise God on Sunday and then to dedicate to Him the work of the week. The second fact is the Resurrection of Christ. By His victory over death, Christ reestablished and confirmed forever the primitive order destroyed by sin. And to rise towards immortality with a glorious Christ is the new meaning which the Church added in the celebration of the Sunday. In the christian Sunday, the two facts are perfectly united; for the rising of Christ is the sublime achievement of that original rising of the creation to the glory of God. The christian Sunday is thus the continuation and the fulfillment of the original worship of man.

WE THUS FIND IN THE LITURGY OF the Sunday two ideas of which a Catholic choir should be deeply conscious. Whether as men, whether as christians, we are on Sundays wholly dedicated to God. This is indeed the thing for us to do, and there is nothing else that we should do. So wholly dedicated are we, that we are bound to express openly, solemnly, enthusiastically, our sincere dedication. Christ Himself, our risen Head, leads us in this solemn worship, in the Eucharistic oblation. For, in the christian era, there is only one adequate way of worshipping on the Lord's Day: it is to offer, to offer the living and immortal Christ to the God who made the world and who has redeemed us. Through this unique oblation, worshipping christians are united together. Not only are they gathered to praise as one, they are brought into one life through Christ. These are the ideas which make up the current underlying the texts of the Missal on every Sunday of the year. One can hardly find a single text of the Proper of the Mass which does not bring out in some way these fundamental ideas. If this is the spirit of the Sunday in the Church, how is a Catholic choir going to do justice to its mission towards the congregation, unless it be fully acquainted with the true character of the Sunday? The devout celebration of the Sunday is not accomplished indeed by just ascending the steps of the choir-loft and doing a routine work according to a custom which results more from ignorant acceptance than from intelligent

appreciation. The choir is there as a selected group from among the brethren, accepting the challenging duty of expressing in a fitting manner the supreme dedication of all to God on His Day, the Day of Creation, the Day of Christ's Rising.

IS IT SURPRISING THAT, FROM THE very early days, the Church should have made the High Mass the characteristic of her worship on Sundays? There was not yet in those days, we know, the full blossoming of melody which gradually grew to be the treasure of song which we now possess; but there was musical expression of some sort. The latter was not introduced in the Eucharist as a protocole of solemnity; it arose from the heart of the Church, as the only adequate means of expressing the fullness of christian dedication. By the same token, if a christian community fully appreciates what she owes to Christ on Sunday; if a Catholic parish desires to consecrate itself generously to God on Sunday; if Catholics are looking for a way of making their own offering worthy of the offering of Christ, then the High Mass needs not to be imposed by law; it becomes imperative by the force of loving appreciation. From the ranks of a fervent congregation, a loyal choir will arise which will assume the role of singing to God the dedication of all. Thus, in singing the High Mass on Sundays, a Catholic choir is the interpreter of a current of loving worship whose weekly recurrence is the most important cycle of Catholic life.

### *Musical Outline: I. The Responses*

If one should take up a referendum among choir-masters about the first way to give musical expression to the dedication of the Sunday, he would no doubt receive an impressive listing of more or less solemn music. Some would choose grandiose polyphony, others would relish the more intimate beauties of the gregorian Proper. But nearly all of them would ascribe some definite form of organized music. This reaction is to be expected from the modern mind, which unknowingly has made of music a sort of annex to worship. If one may be permitted such comparison, the High Mass is supposed to be the De Luxe Mass. A mentality indeed which is the opposite of the early mind of the Church, at the time the Eucharist was established as the center of the christian Sunday. With us, the smart moderns, music intrudes too often from without; with Mother Church, it can only grow from

within. When, in the early days, the Mass on Sunday was what it was intended to be, the Responses were the musical nucleus of participation in the Eucharistic offering. Let us suppose a parochial High Mass in a twentieth century parish, wherein no Proper would be heard, not even the Ordinary would be sung. Undoubtedly, much of the expressive power of worship would be missed; and the actual law of the Church would not be observed. And yet, despite this handicap, the communal participation could be expressed in a continuous way which would make the faithful fully conscious of the action from the beginning to the end. Before the sacred Chant had the opportunity to elaborate its forms, fifteen centuries before the Advent of any polyphony, such fullness of participation was provided by the Responses. Those, we all know, are nothing else than a continuous dialogue between the priest and the congregation. The thread of the Responses can be traced eight times during the holy Sacrifice, always at the moments when it is imperative or fitting that the union of the Altar and the Nave should be clearly expressed. They are the rapid and timely pointers which discreetly emphasize the successive phases of the sacred Action, and spur on the brethren to an active participation. Imagine a weekly High Mass wherein a modern congregation, as one soul and one voice, would sing the dialogue and nothing else; you would have a soul-stirring spectacle reminiscent of the one which the early christian communities witnessed.

SUCH A PARISH IS HARD TO FIND nowadays. Rather than blaming the deadly silence of

*The prerogative of absolute preeminence, as a form of liturgical music, belongs to the Chant, not just by a juridical right, but because of its objective excellence. If this is true, we owe to our own artistic fairness to look deeply into the Chant, and to gradually develop a sense of appreciation which comes only through objective study.*

These qualities are to be found, in the highest degree, in Gregorian Chant, which is, consequently, the Chant proper to the Roman Church,

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modern Catholics on an apathy which is only too real, we should take exception with the misunderstanding of the clergy and the Choirmasters. Both have greatly underestimated the value of the Responses; and when either of them thinks of restoring sacred music, the dialogue is the last thing which they deem worthy of consideration. To both it is uninteresting: to the priest because he has lost the sense of calling the people to prayer, to the choirmaster because he despises them as poor substitutes for real music. After many years of neglect, Catholic congregations are estranged from this primary expression of participating in the Eucharistic action. Thus, we have intelligent priests who never succeed to sing a Dominus vobiscum on a true pitch; we know of religious who will live some fifty years in a convent unable to sing a sincere Et cum spiritu tuo; we meet choirs who dishonor lovely responses with vulgar boasting; and the laity listen to them all in bewilderment, having no desire to join a vocal grumbling totally lacking in devotion.

This is our initial and tragic mistake; for the Eucharistic responses are musical gems. This statement sounds paradoxical; but it can successfully challenge the most objective musical analysis. And the challenge will be met in the Gregorian highlights of the next issue. Presently, it is only necessary to show how the Dialogue is the very foundation of any musical calendar in order that the regular cycle of the Sunday may be followed. There are in the responses of the Mass three qualities which recommend them for the first place in the musical set-up of the Eucharist. 1. They possess that rapidity of diction with a minimum of expansion which are unsurpassable as means of emphasizing the pulse of a dramatic action. A complete survey of operatic literature will reveal how such dramatic compactness is not duplicated at any epoch. 2. The impulsiveness of the Responses does no harm to their refined expression. That two things seeming contradictory are thus united, is due to the melodic patterns of the responses, which are constructed with an uncanny sense of musical finesse and simplicity. They are, as it were, the unexcelled forms of primitive musical motives, long before there was any idea of the modern "leit-motiv." 3. Yet, the responses of the Mass are not lacking in variety. It is a delight to see how their inventiveness extracts from a unique cell a variety of inflections which is very infectious to the ear and to the heart. Thus, the whole Eucharist is permeated with a delicate atmos-

phere of tone-murmuring which no elaborate music can replace.

THE FIRST STEP IN RESTORING MUSIC to our Sunday is to reintroduce the Responses. This is as logical as erecting the frame of a structure before attempting any decoration. Until now, we have usually started at the wrong end, because our musical outlook is lacking in humility. We have been more interested in furnishing music to the Eucharist, than in participating to the offering itself. Three groups will be responsible for this happy reform: the Clergy, the Choir, the Faithful. The priest is the first responsible person. We can hardly expect that the people shall appreciate answering to the celebrant, unless the latter speaks well. We may contend without danger of a fair contradiction that a large number of priests among the older generation, and nearly all the younger priests recently educated in our seminaries, are able to sing properly the dialogue of the Mass, if they so desire. Of course, they must desire it, that is, they must do it from a sheer sense of real devotion. The voice usually will follow. If it does not follow at once, it can be improved to a satisfactory point with some practice. The choir is a universal offender against the dignity of the responses. One needs only to listen to their disrespectful shouting, to the vulgarity of their diction, and very often to their complete lack of prayerfulness, to be convinced that their attitude is positively a bad example. Catholic singers fairly aware of the importance of the dialogue as the real Eucharistic prayer of the people, will assume their leadership

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## A CURATE LOOKS AT MUSIC: 3. How To Organize

By Aloysius Wilmes



WITH the European war over and the war in the Pacific well on the way to being won, our thoughts these days frequently turn to the future—to reconversion, readjustment and the return of the men and women in the service—and the multiple problems always consequent upon war. Unless we have had our heads buried in the sand in ostrich fashion, we have learned a bit about our past short-comings and cannot but conclude that all has not been well with us. Our military chaplains, performing magnificently against appalling odds at times, have been able to observe the effectiveness of our youth training during the past generation. One of the most enlightening appraisals the writer has come across is the digest of replies from seven-hundred military chaplains in response to a survey questionnaire on "Liturgy in Military Life" prepared by Rt. Reverend Joseph F. Stedman and read at the National Liturgical Week held last December in New York. This survey "makes plain the fact which *most of us at home seem to fail to grasp*, namely, *that the bulk of our young Catholic men have not absorbed the parish priests' and nuns' instructions, and hence are badly lacking in Christian truth and sadly lacking in Christian life; that only about 40 percent really and honestly practice their faith; that leakage is becoming more acute; that only the very great numbers of our Catholic population and the seemingly large attendance at parish Masses, blind us to the lessening influence of the Church in our national life.*" Many of the chaplains consider placing of missals in the hands of the boys and the resultant active participation in the liturgy as "*one of the outstanding achievements of the Catholic Church in this war.*" From a question on the preservation and propagation of the faith through the missal and active participation, Monsignor Stedman draws this conclusion: "Our people do long with their whole heart for the limpid waters flowing from the wells of life . . . the age-old Catholic liturgy, but so frequently are lost in the muddied waters of uninspiring, subjective devotions. *We know that our people want to take an active part in vocal prayer and singing, which so often they can only find at novenas, rosary devotions,*

and prayers after Low Mass. *May the children who cry for Bread not receive a stone.*" Verily, we priests who are the salt of the earth, the light of the world, and the faithful and prudent stewards set over God's household "to give them their ration of grain in due time," must lead the flock to the fountain of living water in the liturgy, active participation in which is the "*primary and indispensable source of the true Christian spirit*" (Pius X). With Monsignor Stedman we have seen disappointing ineffectiveness of the methods of the past; let us lead our people to take an active part in vocal prayer and singing, the most natural method of teaching Christianity as a way of life. These are mere externals, it is true, but through them we can reach into the very depths of the soul, provided there be adequate instruction on the dogmatic bases underlying their appeal—the Incarnation, the Mystical Body, the Sacraments, corporate worship, etc. This will be the work principally of the priest, and it is the element usually found lacking where attempts in introducing external practices have been written off as failures.

WHAT, THEN, IS THE ROLE OF THE priest in successfully organizing sacred music in a parish? It will necessarily be twofold—spiritual and musical. Spiritually, he will have to furnish the necessary dogmatic, historical and liturgical background. The pulpit, the school, and parish organizations must be utilized. It will fall to the priest to impart to the singers the spirit of the various seasons and feasts, and of the individual texts to be rendered. Any priest who loves and lives the liturgy himself and has a burning desire to assist the faithful in understanding, appreciating and living it, will be able to fill such a role—and it is one that is *priestly* beyond compare. In the spiritual field the priest *is* and must be in practice *the leader*.

What of the musical role of the priest? Obviously, technical musical leadership belongs to the organist and director, but he is indeed fortunate if he can depend upon the guidance and inspiration of the priest. The priest's own ability and training as well as local circumstances and needs will determine his musical role. Wherever the number of priests in a

parish warrant it, the assistant might become a more or less regular member of the special choir. His attendance at and participation in rehearsals will be productive of much good. For one thing he will be able to keep an eye on the organist and the programs. For successful congregational singing five years of experience have convinced me that a director is essential. Where the organist and special choir are in the sanctuary or near it, the organist can direct both choir and people, but since this is the case in only a few churches a director for the people might be found in the assistant priest. All this requires is a fair singing voice and a little courage, and besides it will be a much better object lesson to the faithful than if he were kneeling in the sanctuary with his nose in his Breviary or were not present at all. It does not seem to the writer to be too much to expect that our seminaries be able to train the majority of their graduates to fulfill such a role.

THE RESOURCES FOR TRAINING THE faithful to sing the Eucharist are as extensive as the parish itself. It will take years to achieve it, but with persistent efforts in church, school and parish organizations the writer believes that at least 75 percent of those who regularly attend High Mass can be induced to take an active part in singing the ordinary of the Mass and all the responses. It will not have the perfection of Solesmes, of course, nor does the Church expect it to have.

Perhaps the greatest obstacle to be met in teaching the people to sing is their lethargy and indifference. There is a great deal of selfishness, individualism and subjectivism at the root of it—things which can be countered only by the corporate appeal of the liturgy. Then, too, we must not forget that there is a tradition of centuries of silence to be reckoned with, and it may well take a generation or more to substitute active participation in its place.

A second obstacle met with more and more frequency today is the dearth of competent organists and choir directors. On the one hand our facilities for training them are inadequate and on the other the position in all too many cases is not sufficiently remunerative to attract many who would otherwise desire to devote their lives to the apostolate of sacred music. We sometimes hear the doctrine of the living wage preached from the pulpit in parishes where an organist with a family is paid well below what Catholic

social reformers set as the minimum individual living wage. How many of us can honestly say that we would encourage a young man to become a church organist and choir director in the present state of affairs?

WHERE THE PARISH PROGRAM CALLS for congregational singing there may be added difficulty in finding a choir director who will give himself heart and soul to it. It is much easier and more gratifying to take a small choir group, give them special training, and then produce programs that will make the people sit up and take notice. It takes a bit of humility and a thoroughly liturgical outlook on the part of the organist if the faithful are not forever to remain just "mute spectators." Let us remember that the ordinary of the Mass belongs to the people, and let the special choir strive to excel in the singing of the propers and special motets—a vast field where after all the truly great organist reveals his true worth. Too often there is the temptation to and the sin of spending most of the time on the ornate ordinary at the expense of the propers, which, after all, are the special choir's real province.

Catholics should not be rugged individualists—and we have too many of them in our ranks today. A program of sacred music in accord with the mind of the Church would go a long way toward remedying this condition. People who sing together will find it easy to love one another, to have a corporate community spirit. We have *Catholic* song in plainchant; it remains for us to teach at least the simpler ordinaries to our people so that they can go into any Catholic church for High Mass and unite their voices in song with their fellow members in Christ. *Caecilia* has made a brave beginning by its Campaign for National High Mass but the response is anything but Catholic in the sense of being "universal." A diocese might well institute a program requiring all to learn a simple ordinary. We ought to utilize our schools which cannot be said to have given a truly *Catholic* education when their graduates cannot answer a simple "Amen" or "Et cum spiritu tuo"—and there are such schools. Our diocesan high schools could be used to great advantage to carry on where the elementary school left off and in time we would have an immense number who could assist at High Mass anywhere in the diocese and feel right at home, all being able to sing

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# HERE THERE EVERYWHERE



With the close of the Church's cycle on Trinity Sunday, news from the liturgical front is a scant trickling. The few which we have received notification of are worth a special commendation; for, they contain either a lesson or an encouragement. Their importance cannot be overrated; for they are the surest signs that the mustard seed is growing here and there. The final harvest will be the undeniable result of those humble efforts. Real success, in the field of liturgical music, should not be judged at the end, but at the beginning where obstacles are met and battles are won.

**Armed Forces** Interesting initiatives are never missing in the camps of our armed forces; and it is always a new pleasure to relate them. At the MIDLAND ARMY AIR FIELD, TEXAS, V-E Day was duly celebrated with a Mass of Thanksgiving. The program was introduced by Chaplain James F. Orford with these edifying words: "We offer this Mass in heartfelt thanksgiving to Almighty God for the victories thus far achieved. And we implore His divine assistance to enable us to go on with courage and resolution until final victory is won." Mrs. Blanche R. Dansby, the choir director and a true apostle, gives a vivid account of the celebration: "My boys sang the Gregorian 'Te Deum' (Juxta Morem Romanum) preceding the Low Mass. During Mass the boys sang the Easter Season Gregorian hymn 'O Filii et Filiae' (because of its jubilant Alleluias) and Arcadelt's 'Ave Maria.' Preceding Communion, 1st Lt. Wm. Vogel who has a most devotional voice sang the Crusader's Hymn 'O God of Loveliness.' When a returned from combat man who has done his more than fifty missions voices his prayer of praise so simply and unaffectedly it has a most salutary effect upon his listeners. Following

the prayer for World Peace, the Choir, T.T.B.B., led the congregation of four hundred in 'America' and the very rafters rang. My constantly changing choir is composed of fine lads from every part of the U. S. A. At present we are getting returned from combat men who augment our members who are permanent on the field (if anything in the Army is ever permanent!) These lads are fun-loving, some times blue and homesick, sometimes just plain bored, but they all feel a serious desire to contribute their best to the service of the Church. When Father Orford suggested that we prepare the 'Te Deum' for a coming V-E Day it seemed like too great an undertaking. But, the boys worked with a will and their robust 'Tu Rex gloriae, Christe' and the broad, sonorous ending 'In te, Domine speravi; non confundar in aeternum' will ever resound in my memory. The text inspired them and their Chant really 'rolled.' As evidence of their sincerity let me mention that many of those present at this Mass, including most of the Choir, had to forego their lunch hour in order to attend. Their strong fervor was truly impressive as they ended the service 'Protect us by Thy might, great God our King.' My work with this Army group is the most rewarding of all my years in music. Just recently a young Lieutenant, back from months in Italy, and here for a six-weeks 'refresher' came to tell me goodbye, saying 'I want to thank you, especially for the work in Gregorian Chant. When I return to my home Choir, after the war, I shall do better work.' This is just one of many rewarding incidents. One values each small indication of interest in the music which has developed along with our Liturgy. To me it is most gratifying that out here in the heat and sand and cactus and monotony that we call West Texas, a group of army men at this Air Field gathered from California and New York and points between from the Canadian border to the Rio Grande, Irish, Italian, Polish, Mexican, Bohemian, German, but Americans all, are able and willing to sing their love for their Creator in the Church's chosen Gregorian Chant." No further comment could add anything to the sincere but objective emotion of this letter. Let

us hope that the serious lessons therein contained will not pass unnoticed in the ranks of a very unconscious home-front. »« There is ample matter for rejoicing in the constant interest of the men in the service to provide worthy musical worship in their midst. There is reason for surprise and admiration in being told that the men in the armed forces desire not only to sing, but to learn. This bears witness to our repeated contention that, in order to restore sacred music, we have to educate our choirs, not just to rehearse them in the same boresome routine. Sgt. Paul Bentley, erstwhile choirmaster of the Cathedral of Portland, Oregon, has sent a news item which we should read attentively, and thereafter ponder seriously. He writes: "A special course of instruction and demonstration of sacred music of the Catholic Church is being conducted at the POST CHAPEL OF FT. LEWIS, WASHINGTON on Tuesday evenings. It has been a very necessary part of the education of the chaplain's assistants, so all of the Catholic Chaplains of the post have sent their clerks and organists to attend the weekly lectures which are illustrated by the Catholic Choir of the Post Chapel. Each student is equipped with notebooks, pencils, copies of the White List of the Society of St. Gregory of America, which includes the papal encyclicals concerning church music, Kyriales, Propers of the Mass set to psalmodic formulae, the Parochial Hymnal, and the scores to various motets and the following masses: 'Missa Salve Regina,' C. Rossini; 'Miss Eucharistica,' Steffen; and 'St. Michael's Mass,' V. Eder. Names and addresses of reliable music stores in various parts of the country have been supplied to the students. Each clerk will have at least one easy Mass, the Propers, Kyriales, and Hymnals among his equipment when he goes overseas. He will be expected to recruit singers for choirs at his own chapel, to train them and to accompany their singing or at least be able to instruct someone else in the principles of sacred music. In addition to chaplains' assistants, the students number some army nurses, Red Cross personnel, and singers. A few of the students are also studying organ privately." Needless to say, the above mentioned course is an example not only of artistic and liturgical sense, but of practical business management. Such common sense is much needed to offset our pussy-footing which has lead us nowhere.

**Demonstration** We welcome with glee the program of liturgical music given before the American Guild of Organists

at INDIANAPOLIS, INDIANA. The combined choir was composed of the ARCHDIOCESAN CLERGY CHOIR, the SCHOLA CANTORUM, and an assisting MALE GROUP. They sang various excerpts from the Chant and from the Polyphonic repertoire. The performance was directed by Elmer A. Steffen. Let such sacred concerts given for the benefit of non-Catholic organizations promote a spirit of understanding which will benefit even to ourselves. »« There are among us two tendencies which are far from commendable. We find all kinds of excuses in order to explain how, in spite of the high incentives of the Motu Proprio, we have not been able, during the past forty years, to develop a cultivated attitude towards the Chant. On the other hand, we are inclined to suspect, and even to resent all the manifestations of appreciation coming from our separated brethren. Was it not our Lord Himself who one day said that the "kingdom would be passed on to others?" One cannot help wondering with some fearfulness before the example given by programs as the one recently presented at the CHURCH OF THE ADVENT, BOSTON, MASS. We for once persist to believe in the artistic and religious sincerity of those who are not afraid of planning a musical program, which is the fearless expression of an uncompromising attitude. While looking it over, the reader will notice the perfect liturgical setting of this program, which is its own commentator:

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*The Editor.*

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## MUSIC IN EDUCATION

The Catholic Formation  
of a Music Teacher

By Ermin Vitry, O.S.B.

**C. The organic contacts.** The spirit of Catholicism is a spirit of unity. In the Church, we are not so much individuals as we are co-members. Because we share in common the same life, it is natural that all expressions of Catholic life should be marked by a fraternal union. Hence, in order to be fully Catholic, the work of the music-teacher should be a part of a greater movement, the musical life of all the brethren. This unity is not one of methods or procedures but of spirit; for the "letter killeth, and the spirit only vivifies."

1. UNION IN THE SCHOOL. The teacher of music needs the more the benefits of a spiritual union, because he is too often the most isolated member of the faculty in the Catholic school. There is no indiscretion to say that he is easily looked upon as an oddity in the midst of an educational world which is gradually losing all appreciation of cultural values and which, even in Catholic institutions, mostly strives after secular objects. He is sympathetically tolerated as the remnant of an old custom; for he provides for incidental entertainment or display. His work is by no means recognized as an integral element of the general program; and there is hardly any school which can claim having truly integrated music in the curriculum as an essential factor in the formation of a fully grown Christian. The tale of music-teachers, as we hear it every day, is approximately the same; it may be summed up as the painful struggle of solitary idealists amid recurring waves of discouragement. It is the painful consciousness of a wonderful message given in the wilderness. One does not know whom to pity, either the members of the faculty, or the teacher of music. The latter at least is in possession of fuller Christian ideals; the faculty is wandering in a narrow path, with the illusion of riding on a four-lane highway. Even then, the blame for their shortsightedness rests upon the Motherhouse wherein the life of the community shows little or no musical consciousness. Is it to be wondered at that large groups of teachers,

for whom music never was a fundamental part of religious experience and of religious unity, should not fully realize what music means to Catholic education? Therefore, the musical contact must be made first between the members of the faculty. It is the faculty, not the students, who must first become music-minded. How shall this organic unity be promoted? We have three suggestions to offer. The Catholic National Conference of Music Educators is just now being organized. It still enjoys the full liberty of determining its specifically Catholic policies. We suggest that these policies include the following: a. promoting institution-membership rather than individual-membership. Much of the permanent success of the Conference will depend upon the degree of unity realized within the school; and the school it is which should formally assume the musical program of the association. The timeliness of this suggestion is further enhanced by the fact that, because of the religious state of most of our Catholic teachers, very little opportunity is left to their personal freedom of action whenever established authorities do not approve or do not support the fullness of the musical program. b. We would not even be satisfied with an official membership which implies in itself no responsibility. If we believe that Catholic ideals of music are to be reached through corporate action, then let every school realize that unity demands positive action. Therefore, it should be understood that a school accepting membership into

*Contrary to the modern concept of individualized expression, the Church prefers a music culture built on a communal tradition. This tradition is not a stagnant inheritance but the living legacy of an age permeated with the vigor of primitive christianism. Thus, the Chant is liturgical music not only most authentic and unalloyed, but strong as life itself.*

the only chant she has inherited from the ancient fathers;

(Continued on page 209)

the Conference, accepts by the same token the fulfillment of a minimum program whereby a Catholic outlook in musical education can only be reached. Whoever desires the end, accepts the means. Such acceptance would in no way interfere with a full freedom in designing local programs and in the applications of methods. Our unity is one of sharing the same ideals in a common pursuit.

2. THE CHRISTIAN EXCHANGE IN MUSIC. Once organic unity is established among our faculties, the incessant contact between music-teachers will be more beneficial to the school. In this contact however, let again the principle of christian unity prevail. If the teacher firmly believes that he is a co-sharer with other teachers, the need of union will force itself upon his mind. Now any kind of real union manifests itself in a twofold movement, namely, to give and to receive. This movement will be eminently personal. We have emphasized over and over again, in this discourse that a Catholic leadership in music should be primarily of a personal character. This implies that the contact organized between Catholic music-teachers is a spiritual exchange not a business-extension. It is well at this time to recall how all modern trends in various organizations are pointing in a direction contrary to our belief. Father Furfey in his recent book "*The Mystery of Iniquity*" makes us aware of the fact that many a Catholic organization did not succeed to react against the universal current, when he says: "A Catholic organization is good precisely in proportion as it reflects the spirit of Christ. Our Catholic organizations are likely to meet in good hotels. There is a quiet air of prosperity in the place. The floors are thickly carpeted, and well trained servants are attentive to our comfort. We take the elevator to the grand ball-room for the meeting. There is a hum of quiet conversation. One looks around. Men and women are dressed not luxuriously, but with the quiet good-taste of the bourgeoisie. This is definitely a white-collar group, and a working man dressed as Jesus of Nazareth in his shabby clothes of his class, would feel out of place here. It is unfortunate that the communists are less fastidious at their meetings—Communism grows." On the strength of such an authoritative voice, we may conclude that our National Conference will succeed or will fail, in the measure in which this the youngest of Catholic associations in the country will promote and realize a personal and Christian contact among its members.

What shall the music teacher bring to the Conference, and what shall he take away home with him? Let him give first; for there is "more happiness in giving than in receiving." The best contribution of the teacher is his own experience. The musical message is indeed submitted to the influence of local conditions and of general background. Our experience, having been until now very limited, calls for much wider experiments. Not so much on general musical problems, many of which are on the way to a satisfactory solution, than on the application of these problems to specific Catholic aims. It will not be the exclusive privilege of persons, even of groups to reach the ultimate Catholic program. It will be the slow achievement of innumerable individual efforts put together. To this end, we should learn to humbly share with others that which we do ourselves instead of developing monopolies. We should further learn to give a freer tone to our meetings, and to positively disagree in our ideas while we become more united at heart in a unique purpose. Let the teacher also assume his part of all initiatives and foster all publications

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which mark even a single step towards the aims for which everyone is laboring and suffering. One example, coming from our separated brethren, may well illustrate this point: Have you noticed how, in the past twenty years, teachers of public or secular schools have succeeded to hide their individual differences, and have formed groups friendly enough to publish all the music-series which we ourselves are using in our schools? How shall we account for the fact that the love of Christ and the community of the highest artistic ideals have not developed among us the tie of active work?

If the teacher is ready to thus give to his co-teachers, there will be plenty for him to take home with him. First of all, the example of his brethren. In this our personal contact, nothing is more beneficial and effective than witnessing the enthusiasm, the courage, the driving power of others. This is the conquering fecundity of charity, that mysterious force through which the Holy Spirit is invincibly working. The teacher will take away with him, as it were, the work of those whom he comes in contact with; for unity prompts one to do likewise the things which the absent brethren are accomplishing. The spiritual exchange is also a good ground for the common study of problems. More than once, a phase of our work is lacking in definiteness; hence our hesitations and failures. Perhaps, the Holy Spirit has spoken to one of the brethren, for "alius sic, alius vero sic"; thus his gift may become our possession. Should adverse circumstances befall our endeavors (and who is the music-teacher who has not met them?) there will radiate from the spiritual exchange that fraternal cheerfulness which is so deeply consoling, and spurs one on that he may abide to his ideals unto the end. For our task is but a moment in the promotion of Catholic ideals; and the latter will be realized only after we ourselves have passed from the musical scene. In order that this spiritual exchange may be vital, let us form a great number of local groups, numbering no more than five to ten members. Let these groups evidence the freest and the most friendly attitude; let them incessantly discuss the various aspects of the Catholic outlook in music; let them put in common their daily experiences; let them be the cells together forming the greater and unbreakable front of Catholic musical art.

THE END.

## In The Schools



THE musical activities of the schools have been many; and we take notice, at the end of the school year, of several programs which have come to our knowledge.

**The NCMEA** This is the year of state-meetings; and many State-Units have been organizing themselves or holding their biennial gathering. The meetings were mostly in the form of conventions, and sometimes inaccurately called festivals. There is indeed a great difference of purpose and of spirit between a convention and a festival. We hope that the State Committees will grow conscious of this point as their organizations are gradually established. Otherwise their activities will lack in definition as well as in efficiency. »« CEDAR RAPIDS was the place for the meeting of the State of Iowa in April, with a Pontifical High Mass, an afternoon session of demonstrations, and an evening program given by instrumental and choral groups. »« The DUBUQUE, IOWA, unit held a festival in May also with a Pontifical Mass, and programs given by various groups and representing the music of America. Dubuque is one of the most ambitious districts, now enjoying the fruit of a pioneering begun long before there was any music-awareness in many other places. The interest is more vivid and generalized, and the organization more extensive. Loras College has been the inspiring center in this rapid advance. »« DETROIT held in May a meeting of limited purpose with a well-defined

*The spontaneous offshoot of religious musical expression, first transmitted from ear to ear, grew to maturity and was codified. This "recording" was prepared by the test of ten centuries. This is more than can be said of any even classical music. No wonder: in these melodies, song recorded but the powerful current of life of the whole christian community.*

which she has jealously guarded for centuries in her liturgical codices,

(Continued on page 211)

scope, namely, the Chant in the school program and the choral training in high-school. Those problems are perhaps the most urgent in all Catholic schools of the country. »« The WISCONSIN Unit held a meeting in Milwaukee on April 21-21. Begun with a Pontifical High Mass, this convention had a very elaborate program, covering many phases of musical education, both instrumental and choral, religious and secular.

If we should have a preference in regard to the plan of these meetings, we would be inclined to be biased in favor of the one held in Detroit. Only two main topics were discussed on a practical basis; and this may prove more effective. Conventions with elaborate programs have seen their best days; and we are among those who will not regret their passing. Their influence, good for a time, is now obnoxious; for they have made us superficial and somewhat lovers of the spectacular. Catholic art will not revive on that basis; it will grow again in humility.

**Choral Music** Here is a bird's eye view of many programs recently given in various schools. »« The forty-voice choir of CAMPION HIGH SCHOOL, PRAIRIE DU CHIEN, WISCONSIN, presented sacred music interpreting the ecclesiastical year over KDTH, Dubuque. »« The annual spring-concert was given at HARTFORD, CONN., by the combined musical clubs of FAIRFIELD COLLEGE PREPARATORY SCHOOL AND LAURALTON HALL, by the choral clubs of SETON HIGH SCHOOL AT PITTSBURGH, PA.; also by the NAZARETH GLEE CLUB AT DETROIT, MICH.; the XAVIER UNIVERSITY CHORAL CLUB AT CINCINNATI, OHIO; the Choral group of OUR LADY OF CINCINNATI, and the students of ST. IGNATIUS SCHOOL OF MUSIC AT KINGSTON, PA. The Central Catholic HIGH SCHOOL OF SOUTH BEND, INDIANA, presented under the direction of Brother Arnold, C.S.C., the annual program of band and choral music.

All these programs attest not only a growing choral activity in our schools, but also a desire of presenting good music. Their number is larger every month, and their artistic level is higher. Not very high as yet, as a glance at the selections would prove. Catholic audiences may not be fully prepared for a better musical fare; but such good excuse should not prevent us too long from definitely venturing into our own artistic treasures. The adventure has not yet

begun; and the programs more than once betray timidity and lack of originality.

**Festivals** They still hold a prominent place in our activities, too prominent in fact for the artistic value of the ordinary work accomplished in the various units usually making up the total chorus. As festivals go, we hope that those herewith mentioned gave to their organizers a full satisfaction. »« The CATHOLIC CHORUS OF MILWAUKEE gave a program which we like to insert for its remarkable balance and good taste:

#### Part I

Laudate Dominum.....	G. da Palestrina
Ave Maria.....	T. L. da Victoria
Salve Sancta Parens.....	A. C. Becker
Jesu Dulcis Memoria.....	J. J. McGrath
Cor Jesu.....	J. J. McGrath
Emitte Spiritum Tuum.....	F. J. Schuetky

#### Part II

Stodola Pumpa.....	Czech Folk Song
One Morning in May.....	Kentucky Mt. Song
Tutu Maramba.....	Brazilian Folk Song
Sorrento Folk Song.....	Italian
I Won't Kiss Katy.....	Jugoslav Folk Song

#### Part III

Songs of Conquest (in four sections).....Harl McDonald

#### Part IV

In Alcina's Palace from "Alcina".....	G. F. Handel
Tambourin from "Cephale and Procris".....	A. E. Gretry
Barcarolle from "Tales of Hoffman".....	J. Offenbach
Opening Chorus from "The Bartered Bride".....	F. Smetana
Habanera from "Carmen".....	G. Bizet
Russian Sailors Dance from "The Red Poppy".....	R. Gliere

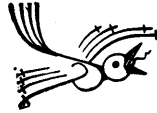
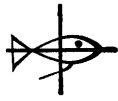
Holy God..... Audience and Chorus  
»« The 340 voice ARCHDIOCESAN CHOIR OF CINCINNATI, OHIO, sang over WKRC the music prepared for the consecration of Bishop-elect Mussio.  
»« Fifty local HIGH SCHOOLS appeared in a program at the Art Institute of DETROIT under Dr. Harry Seitz, with light selections. »« The HIGH SCHOOLS OF THE DIOCESE OF PITTSBURGH held their fifth annual festival with instrumental and choral selections presented by various groups.

To those who should be tempted to place an exaggerated reliance in festivals of this sort, we like to

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# MUSIC



# REVIEW

By Ermin Vitry, O. S. B.



FINN, FR., *Child Voice Training in Ten Letters*, H. T. FitzSimons Co., Chicago, Ill.

In these letters, Father Finn has condensed with no small wit the best of his long experience in the training of children-voices, especially of boys. To those who have followed for a long time the principles of this super-choirmaster, the present publication will offer very little which is new. And yet, I would advise all to purchase the pamphlet; for in it the whole matter is presented in a nutshell with the supreme clarity which is the privilege of those who truly know their business. To others who are still unfamiliar (and there are many) with the subject, and who oftentimes have only spare moments to devote to study, the letters of Father Finn will prove invaluable. If they read well, they will find therein the light for the going into the narrow path. And their chance of success is normally assured. And when the work seems very hard, the happy sense of humor which marks every page of the booklet will greatly relieve the lonely worker.

I have only two criticisms against this very valuable summary of vocal training. Father Finn has been more than once referred to as having only a limited faith in the vocal value of Gregorian chant. This may have been the unjust result of rumors issued from his witty utterances at summer-schools or elsewhere. But this most recent publication from his pen would make one suspicious that the accusation is not without foundation. For, in more than one page, one finds allusions which it would be difficult to interpret as marks of Gregorian appreciation. Should it really be true that Father Finn is prejudiced against the value of the Chant in the field of vocalism, I am sorry to say that for once he is definitely mistaken. If the useful range of a soprano boy may be counted as, let us say, an octave and a half, how could a melodic thread, as that of the Chant, so smoothly running

along an octave or so, be objectionable to good vocalism? Provided, of course, that melodies used for boys are duly transposed within the useful range of the child. It is a matter of regret that the uncontested prestige of Father Finn could not be used more positively in favor of the Gregorian restoration.

In the letters presently reviewed, Father Finn is obviously intent in minimizing the circumstantial difficulties met by the average choirmaster; and he professes an unshakable faith in the automatic power of a sensible and progressive method. One might disagree with him on this point. First of all, there is no such a thing as a method which can defy all human situations. The latter may at times present problems to which there is no seemingly immediate or infallible solution. In this particular point, Father Finn is inclined to make the mistake which is so general in education. It would seem more reasonable to say that, even though the method is of proven excellence, it may face obstacles which are a defiance to its efficiency. Father Finn himself confesses in one of the letters that, even for him, things are not what they used to be. There is obviously in the children-world of today a lack of reliability, a want of spiritual

*The Church first suggests, and then imposes her Chant to the Christian people. The Chant is, as it were, the gift and the legacy of a living worship, which endows christian devotion with unexpected riches. It is not a protocole to be observed, but a moral obligation fully justified by the spiritual value of the sacred melodies. Our allegiance will be more sincere, if it proceeds from the consciousness of a Catholic inheritance and a Catholic treasure.*

which she directly proposes to the faithful as her own, which she prescribes exclusively for some parts of the liturgy,

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appreciation or refinement, which makes vocal training sometimes well-nigh impossible. The situation which he only surmises is the very one which many Sisters face in the parochial school. Therefore, even the excellent letters of Father Finn are not the total solution to the training of the boy-choir. We need to go further. It is the educational foundation which must be entirely renewed. Until then, the task of forming a boy-choir will become increasingly difficult.

MOTU PROPRIO OF PIUS X and the Constitution *Divini Cultus of Pius XI*, edited in format 6½ x 4 by Altar and Home Press, Conception Abbey, Conception, Mo. *The Praying Church Series no. 1.*

Here is a most attractive little booklet, filling a definite need in the reform of sacred music. The Motu Proprio has been mentioned so often in and out of season, that it hardly commands attention nowadays. Some of us may think that they know it, but they do not. The majority of church-musicians never read it; and very rare are those who have meditated upon it. We need its leading thoughts today more than forty years ago. For, the stirring caused in the early days by the striking document has given place in some places to a shrug of the shoulders; at any rate, it has left a great multitude unaware of its decisive importance in the christian reconstruction. The Abbey of Conception is well aware of this condition; and the Altar and Home Press offers now a popular edition of the two leading documents on sacred music in the form of a pocket-book. We wish that it would be sold by the thousands, and that it could be found on the library-table of every rectory, in the community-room of every convent, in the class-room of every school, in the loft of every choir. It is attractively printed and paragraphed, with a light-colored cover. It may be purchased from the Press of the Abbey. And if a reader so desires, *Caecilia* will be glad to provide the booklet in great number. Let this edition of the Motu Proprio flood the whole country. It will set us on the path to right thinking and to zealous apostolate.

SWEELINCK, JAN—*Psalm XXIII, For Six Part Chorus of Mixed Voices, a cappella*—Edited by Roy Harris—G. Schirmer, Inc., New York—1944.

The radical Roy Harris has ventured among the old polyphonists; but his venture marks no originality, as far as we can see. It is a conscientious adaptation which respects the original text, without opening new

vistas. The motet is interesting, not fascinating. There is at times in Sweelinck too much fastidious repetition, and little inner growth. It will require a well-trained choir and still more a superior direction in order to brighten up the somewhat heavy-footed structure of this selection. Nevertheless, it has an unassuming nobility which can be presented to advantage, under favorable choral conditions.

MUELLER, CARL F., *Laudamus Te, For Four Part Chorus of Women's Voices, a cappella*, G. Schirmer, Inc., New York, 1939.

This composition follows the traditional lines of an harmonic motet, with a few well placed and graduated imitations. The composer has attempted no innovation either in the melodic invention, or in the harmonization. But his foot is secure on the narrow path which he imposed to himself. The form is that of a well-grounded musician. And, in the use of a restricted medium, he has succeeded to build a real strength. The real polyphonic radiance is missing; but the honesty of the work makes it commendable.

FLETCHER, GRANT, *I Have Twelwe Oxen, S. A. T. B., a cappella*, Gamble Hinged Music Co., Chicago, Ill.

A text in olde English which is not without savor discreetly illustrated by the free harmonization of a

(Continued on page 216)

## Organist-Choirmaster

B. F. A. in Music Education

desires position in

Church or College

Best References

WRITE TO:

CAECILIA

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# QUESTIONS AND ANSWERS

By Gregory Hugle, O. S. B.



1. "A NON-CATHOLIC friend of mine is looking for an authentic answer why the Catholic Church forbids the Lohengrin-March to be played at Weddings." A.—Ever since organs were introduced into Catholic churches, directions were given to avoid such music which is reminiscent of

the theatre, and of worldly or spectacular affairs. In the papal decrees we constantly meet such expressions: *Nihil profanum aut imjurum aut lascivum* (nothing profane or impure or lascivious). Wagner's opera, entitled "*Lohengrin*" is one of the most famous masterpieces of enticing secular art. To introduce into the House of God, for the administration of a Sacrament, operatic music of so pronounced a worldly character, is an insult to Our Lord. All who are familiar with the opera will be automatically transferred in spirit to the bewitching scenery. The arch-enemy gains his point; hearts and minds are turned away from Christ and thrilled with sensuous music. "*When the devil could not strike the Lord, he went into the gallery to make music.*" This saying, which is ascribed to Shakespeare, hits the nail on the head.

The Catholic Church does not condemn Wagner's music; she says: "*Put this music where it belongs. Remember that my House is a House of prayer, not an opera house.*"

2. "BUT WHAT ABOUT MENDELSSOHN'S Wedding March?" A.—Mendelssohn wrote this march when he was a boy of 18 years. It's an inspiration of first magnitude, the very kind of music to electrify the whole town for the occasion of a wedding. It's boisterous music for the street and the public places, but not for the church where Our Lord dwells in the Tabernacle. Holy Church does not condemn the artist and his music; she appeals to the sense of discretion of the organist. Not all Catholic

organists have received strict seminary training, nor do all Catholic pastors insist that only sacred and edifying music be played by the organist. There are records on hand of most frivolous and daring occurrences. We recall having read how in the last century the organist in the Church of the Holy Sepulcher at Jerusalem used to play—as festive Offertory—the *Kiss Waltz by Ardit!* But we don't have to delve into the past century nor do we have to go into the Orient, we can witness in so-called "Swell-Churches" how a free-lance organist will reproduce snatches from "*Il Trovatore*" or from "*La Traviata.*"

3. "I'M AN OLD-TIMER WHO HAS DISGRACED the organ bench for half a century. But I just wonder where I'm going to find the right kind of music for wedding processionals?" A.—We are happy to say that a long-felt need has been supplied. We owe Father Carlo Rossini a heap of thanks for giving us two volumes of *Wedding Music*.—In the first volume you will find six processionals and a number of organ pieces to be used during the Wedding Mass. In addition, you will find sixteen vocal numbers to cover practically all the needs of sacred music.—In the second volume you will find ten professionals and

*After a period of disgraceful blackout from which Catholic life is greatly suffering in our day, the legacy has been returned to us. Notwithstanding all prejudices and negligences to the contrary, we can restore to our liturgy its authentic musical expression; for we have repossessed the treasure itself. We have it in its integrity, that is, as the universal vehicle for a truly Catholic devotion in all its aspects; we have it also in its purity, the unexcelled expression of religious sentiment. While we are given this "manna" why are we starving with the "onions of Egypt"?*

and which the most recent studies have so happily restored to their integrity and purity.

(Continued on page 215)

twenty melodic pieces. The price of Volume 1, is \$1.25; of Volume 2, \$1.50. Editor and Publisher (J. Fischer & Bro., New York) have combined to keep the price remarkably low.

4. "POPE PIUS X MADE A TERRIBLE mistake when he commanded (1903) that all Catholics must return to the ancient version of the Gregorian melodies." A.—Your letter gives the following reasons: (1) Modern music has reached a very high degree of perfection; (2) Gregorian Chant is all in unison and without appeal to the present generation; (3) Gregorian Chant is a falling back into a state of semi-barbarism.

In reply permit me to say (1) that there are two distinct kinds of music; *music of the world, and music of the church*. Your statement is true when the astonishing advances in concert and opera are considered, but it is not true, when church music is considered. Pope Pius condemned the worldly spirit which had entered into the sacred music.—(2) You say that the unison prayer music has no appeal. By so saying you are stating but a half-truth. People that go to church to pray, find a direct help in the unified and uplifting Chant. On the other hand, people that want to be entertained and pleased, are anxiously waiting for a musical treat: they want swell singing and playing. A pious old doctor, a man of prayer, studiously avoided going to the cathedral, saying: "*On great feasts your swell music spoils all my prayers.*"—(3) Gregorian Chant is a form of musical prayer which has reached its climax in the early-Christian centuries. Men filled with the spirit of God composed this music when the Church emerged from the catacombs. St. Gregory the Great put the finishing touches to these melodies and assigned them to the various parts of the liturgical year. These melodies were considered inviolable; for a thousand years they remained in full possession of their rights. To return to these ancient and authentic melodies does not mean to fall back into semibarbarism; it means the very opposite: It means to abandon the patchwork of 400 years. It is a public secret that with the advent of the modern era, headed by the humanistic wave and the whims of the Renaissance, there was also a turn against the ancient chant. The new spirit found fault with the long neums, with the manner of accentuation and with the ancient art of phrasing. Italy alone produced within two hundred years 120

curtailed chant editors. It came to pass that a festive *Offertorium* of the old type was reduced to the shape of a simple antiphon.

5. "WHAT GAIN ACCRUES TO THE Church from the ancient, unabridged form of the Chant?" A.—Man instinctively loves what is beautiful. Our forefathers enjoyed the elaborate sacred melodies; their hearts were enraptured, and their minds were carried heavenward. The sacred words were illuminated and imprinted themselves by means of song in the hearts of the faithful. But alas,—there came an icy frost; leaves and blossoms dropped off, and all that remained were the barren twigs and rods of syllabic chants. Little wonder that no one fell in love with a mere skeleton.—But no sooner the Benedictine Monks of Solesmes began to sing in their daily High Mass and Office the unabridged melodies of old, when a procession of musical pilgrims set out to hear the new interpretation. Meanwhile two World Wars have come up. The music of the world has been sorely shattered and almost left in ruins. The test, which of the two kinds of music possesses greater vitality, is now being made. All those who go to church, with the serious intention to pray, will no longer crave operatic music; they say: "*Give us the strong and holy music of old.*"

6. "IS IT A HISTORIC FACT THAT NO organ has ever been introduced into the Sistine Chapel?" A.—With the building by Pope Sixtus IV (1471—'82) of the church for the celebration of all papal functions (*since known as the Sistine Chapel*) the golden era of the Sistine Choir takes its beginning.—The use of instruments, even of the organ, has ever been excluded. The choir's ideal has always been the purely vocal style.

7. "WHAT REASONS HAVE DICTATED such rigor?" A.—From the very beginning of Christianity the Fathers of the Church expressed their view that no instruments should be used for the celebration of the sacred mysteries. "*Instruments (they said) go with pagan orgies. The Jews had but one place where they employed instruments, viz., in the Temple of Jerusalem, for the sake of exterior, national splendor. With the organ playing, the Celebrant is at the mercy of the organist; he may introduce silly, vulgar, or sensuous themes into the most sublime functions.*"

CONTINUED FROM - - -

Calendar of the Sunday

(Continued from page 202)

with a sentiment of humility. It is the first business of a Catholic choir to sing the responses with purity and fluency of tone, with a clear enunciation of the words, and with a respectful consciousness that it is truly prayer, the prayer of the whole community. The congregation will need only to hear the responses well sung for some time by the choir, in order to learn their first lesson. Afterwards, members of societies can be gathered for five-minute practices in which the priest himself will explain the beauty of the texts, their function in each part of the Mass, the consolation of being all united as one with himself, in this great offering. Then, let him show the way with his own singing, calling the flock to respond. It would take one month at the most in order to have any congregation prepared to take part every Sunday in the dialogue. If some day, in all the Churches of America, the congregation is thus responding wholeheartedly to the celebrant, you shall know that the celebration of the Sunday is reviving among us.

The Curate Looks at Sacred Music

(Continued from page 204)

the same ordinary of the Mass. Just the other day I heard of an American soldier assisting at High Mass in one of the occupied countries of Europe, who, when he joined with the whole congregation singing an ordinary he had learned in school, became an object of admiration of all about him. After Mass he was almost mobbed by his admirers expressing their delight that an American GI Joe could sing the same Mass they did, and as a result was taken home in Catholic fellowship by a family who treated him to a royal good time the rest of the day. There is no doubt that the program suggested above would soon transform our people from "mute spectators" at divine service into active participants, who, exhorted by the priest to lift up their hearts, would answer in resounding chorus "We lift them up unto the Lord."

Here - There - Everywhere

(Continued from page 206)

Tantum Ergo.....	Mode III, Palestrina
Antiphon.....	Mode VI
Psalm.....	160
Postlude: Ave Verum.....	Titcomb

»« We have an instinctive preference for demonstrations which really demonstrate something. This was the case of the one formally given by Father P. Callens, S. J., with the BOYS' CHOIR OF ST. MARY'S CHURCH AT MOBILE, ALABAMA. We have had the good fortune to know how Father Callens, officially a professor of languages but a sincere lover of the music of the Church, organized this group of twenty-seven boys about a year ago under trying conditions. There was not much appreciation in the surroundings; but there was faith in the heart of the director. Gradually, the loveliness of the work of the boys enabled them to present the following program, which is an achievement. Father Callens has demonstrated that we demonstrate better at home. Here is the well-conceived program, entirely gregorian, except for the final Regina Coeli:

Sanctus IX.....	Gregorian
Kyrie X.....	Gregorian

*The Chant is truly a model of sacred music. It owes that perfection to its having been originated in the very depths of religious experience, to its having been tested by the successive currents of a growing christian culture. Its pattern is flawless, nearing the ideals of religious music as closely as human art is able to reach. There were times when Catholics made of the Chant the united expression of a unique life. When will this unique Song bring us again to be of "one mind and one heart"?*

On these grounds Gregorian Chant has always been regarded as the supreme model for sacred music, so that it is fully legitimate to lay down the following rule:

(Continued on cover)

Asperges Me.....	Gregorian
Gloria in Excelsis.....	Ambrosian
Gentle Lady—Text adapted to melody of.....	Kyrie X
Veni Creator Spiritus.....	Gregorian
Agnus Dei.....	Missa Parvulorum
Vexilla Regis.....	Gregorian
Requiem: Introit and Kyrie.....	Gregorian
Lux Aeterna: Communion.....	Gregorian
Pange Lingua.....	Gregorian
Veni O Sapientia.....	Advent Hymn
Vidi Aquam.....	Gregorian
Victimae Paschali: Sequence of Easter.....	Gregorian
Alleluia.....	Gregorian
Regina Coeli.....	P. L. Callens

## Music In Education

(Continued from page 210)

present the following question: How is it that, having such large groups of singers appearing in these extraordinary occasions, we can count so few of them interested in the festival of festivals, the parochial High Mass? Are we not putting the horses behind the buggy?

### Instrumental

We do not possess as yet many well organized groups; and it should not be a matter of regret. As much as instrumental music deserves the full attention of the schools, it is the problem of vocal music which must be first attended to. Singing experience is the basis of all musical education, regardless of Catholic ideals; and those who cannot see it are blind leading the blind. For further information on this subject, just ask about the experience of all professional schools of music; their tale is pathetic. Those rightly interested in gradually promoting the instrumental field should watch the following organizations who seem to be opening the path for others. »« The 45 piece group band of the SCHOOL OF ST. BONAVENTURE AT CINCINNATI, OHIO, is a group which seems to be well equipped in variety of instruments and to make up a good ensemble. »« Another organization of the same type and in the same city is the band of the SCHOOL OF ST. MARGARET, also well equipped and trained by a former member of the Cincinnati Orchestra. We particularly like the latter disposition. Such direction is undeniably more competent than the superficial training often given to Nuns ill-prepared in wind and brass instru-

ments. »« Another organization of a larger type is worth considering: The 80 players SYMPHONIC GROUP OF DUBUQUE, IOWA, the organization of which appears excellent. It solves the problem of uniting together children from all schools, while giving full opportunity to each individual school. There also a competent layman is in charge, and the results manifested by the programs are most encouraging.

## S T A G E

For those interested in music for the stage, we mention the operetta "CHRONITA" based on the music of Franz Liszt, presented by the senior and juniors of the Cathedral High School in Pittsburgh, Pa. Also the "FAIRY PRINCE" on music by Tschaiowsky, offered at St. Xavier's Academy, Latrobe, Pa.

Of all the phases of musical education, this one is the most delicate to handle; but it should not be neglected. The outstanding problem resides in imparting a true Catholic orientation to the stage.

## Music Review

[Continued from page 212]

melodic pattern reminiscent of ancient modality. The whole is finer than it appears at first; and it makes a sketch of real, not artificial light music which, at the hands of a flexible choir, will fit any choral program and is sure of a creditable success.

DEVOTIONAL SOLOS, for Bb Cornet (Baritone T. C. or Tenor Saxophone) with Piano Accompaniment, Arranged and Edited by Newell H. Long and Margaret Sisson, Gamble Hinged Music Co., Chicago, Ill.

The interest of this publication, from the Catholic standpoint, is by no means liturgical. There is hardly anything therein which would not offend the principles of the Motu Proprio. We may give, however, to the publication a partial recommendation for the opportunity it may offer in Catholic entertainments. Most of the selections are well known. Some are of protestant origin, but definitely religious; others are Catholic after a fashion, but respectful of christian lofty ideals. The main originality of the book is the arrangement of the songs in a way which makes them available for bass instruments. In this capacity, they may fill a need for school or parish bands, and take the place of many a vulgar selection still found on our programs.

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### New Publications or Reprints in Preparation

(Ready in the Fall)

#### HYMN COLLECTIONS

1391	ST. ANDREWS HYMNAL . . . . .	For TTBB Vcs. . . . .	Philip Kreckel
1393	HOLY CROSS HYMNAL . . . . .	Unison . . . . .	Cardinal O'Connell
1367	TWENTY OLD IRISH HYMN TUNES . . . . .	Unison . . . . .	Arr. by E. C. Currie

#### MASSES

1370	MISSA "ET IN TERRA PAX" . . . . .	SATB . . . . .	A. Gretchaninoff
	(First American Mass)		
1371	MISSA PRO PACE . . . . .	2 Vcs. . . . .	Jos. J. McGrath
1385	MASS . . . . .	STB . . . . .	Byrd-Manzetti

#### MOTET COLLECTIONS

1188	SECUNDA ANTHOLOGIA VOCALIS . . . . .	3 Equal Vcs. . . . .	Ravanello
1366	LITURGICAL THREE-PART MOTET COLL. . . . .		Reilly

#### GREGORIAN CHANT

780	LIBER USUALIS (new printing)		
	GREGORIAN CHANT RECORDINGS (Benedictine Monks of St. Benoit-du-Lac)		
	ACCOMPANIMENTS TO THE PROPER OF THE TIME . . . . .		Achille Bragers
	(two volumes)		
	RULES FOR THE INTERPRETATION OF GREGORIAN CHANT . . . . .		Desroquettes

*Liturgical music makes uncompromising demands, namely: that the inspiration be drawn not so much from the liturgical text as from the living spirit underlying the words; that the movement shall adopt rhythmic patterns strictly adapted to religious sentiment; that the general atmosphere arising from the music will induce singers or listeners to prayer. Music fulfilling these three requirements will be, as the Chant, freed from excessive human emotion; and what is left of the latter will ascend into the spiritual realm.*

*The afore-mentioned principles provide an infallible criterion in order to judge the appalling inferiority of much of the so-called liturgical music composed in our day, which is as often wanting in genuine religious inspiration. More often still it is marred by the vulgarity of its melodic and rhythmic patterns; and its savor remains mundane. For composers, the most urging task is going back to the true source of liturgical composition; for choirmasters, it is purifying a vitiated taste.*

the more closely a composition for Church approaches in its movement, inspiration and savor the Gregorian form, the more sacred and liturgical it becomes;

and the more out of harmony it is with that supreme model, the less worthy it is of the temple.

