



O LORD GOD IN THE

SIMPLICITY OF MY
HEART I HAVE

JOYFULLY
OFFERED

ALL
THESE
THINGS

THE BIBLES IN THIS PLACE IT IS THE

THEY DID

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AND

WERE

FILLED

EXCHANGING

TO THE HOUSE OF GOD

CAELIA

A CATHOLIC REVIEW
OF MUSICAL ART

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The forthcoming celebration of the

SAINT CAECILIA'S GUILD

is the feast of

PENTECOST

SUNDAY . . . JUNE 9th

Of the six yearly dates of the Guild, the feast of the Holy Spirit is, in some respect, the most important one. For, to bring all members to sing the Eucharist "in uno spiritu" is the highest aim of this spiritual association of Catholic Choirs.

CAECILIA

A CATHOLIC
REVIEW + OF +
MUSICAL ART

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CONTRIBUTORS TO THIS ISSUE

REV. FRANCIS A. BRUNNER, C.Ss.R., needs no recommendation to the readers of *Caecilia*, for he is well known through past contributions, his most recent being the first of a series of articles on the laws of Church music. In the present brief resume of the activities of the Cleveland Convention the reader will find the same penetrating discrimination which has characterized his other writings, coupled with a charitable encouragement.

REV. FRANCIS J. GUENTNER, S.J., continues in his presentation of the men in the polyphonic field of sacred music.

SISTER CHRISTINA CARBRAY, of Cornwall, Ontario, gives us a bit of witty poetry, which is as refreshing as it is humorous. Such a humane contribution should be welcomed in the present musical field as an oasis in the desert. Enjoy it as you continue to plow, or as you face discouraging obstacles.

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CHORUS ANGELORUM TE SUSCIPIAT

O God,

who didst raise Thy servant John Joseph to the dignity of Bishop and Cardinal in the apostolic priesthood: grant, we beseech Thee, that he may be joined in fellowship with Thine apostles for evermore. Through our Lord Jesus Christ.

Amen.

Readers of CAECILIA will pardon this belated comment on the death of the beloved Archbishop of St. Louis, John Cardinal Glennon. For, the mourned prelate has left upon all the works of a long episcopate something which neither time nor human instability can alter. Liturgical music was one among these works. It was mentioned in the CAECILIA issue of October, 1942, that the casual observer might have found the lines of the musical landscape in the Archdiocese rather indefinite. And yet, all Church musicians of this very humane city will remain forever grateful to Cardinal Glennon for having modeled his musical policy after the ideals not of earthly achievements, but after the eternal aims of the Kingdom. To them and to the country at large, he has left a musical memory which will be recorded as among the most durable in the history of sacred music in America.

A pastoral letter written at Christmas, 1930, is the only musical manifesto of the Cardinal to his flock. With a sober but scintillating simplicity, he linked the whole problem of the musical reform with the mystery of Bethlehem, wherein lies the most spiritual inspiration of sacred music. In our opinion, this incidental document of pastoral guidance deserves to be recorded as a landmark in the history of music in the Catholic Church. We urge all readers at this time to meditate upon this pastoral reprinted in CAECILIA, October, 1942.

In perfect agreement with this pastoral directive, Cardinal Glennon manifested always more confidence in inspired obedience than in forced regulations. During the fifteen years which have elapsed since the letter which gave birth to the Organists' Guild, he discreetly remained in the background, leaving to various groups

the privilege of carrying out through their own initiative, the inspirational lessons which his letter contained. What comparative statistics would reveal concerning the musical status of the Archdiocese, we do not know. But, we do know that there is in St. Louis a large group of priests, teachers and organists animated by the most sincere liturgical zeal, whose humble response to the paternal guidance of Cardinal Glennon is slowly building up one of the most solid musical structures in the country.

Once a year, after the Christmas holidays, Cardinal Glennon used to break his silence and to honor the Organists' Guild at an informal reception. From his golden mouth, fatherly encouragements would fall, seasoned with unforgettable witty remarks. On these occasions, members silently renewed in their hearts the pledge of obedience to the ideals of the Motu Proprio, which a Shepherd fully conscious of human frailty held before their eyes.

His last musical witticism directed at the writer's efforts in the restoration of the Sacred Chant occurred on the occasion of the Centenary Celebration at O'Fallon, Mo., in September, 1945, while the latter was helping the Cardinal take off the liturgical vestments. Suddenly the Cardinal posed a Gregorian problem: "Don't you think that these long and flowing Alleluias are somewhat dizzy?" To which we replied: "That is what they are supposed to be, if we are to have joy at all." A broad smile indicated that the proposed solution was accepted as adequate. It is the firm conviction of all the Church musicians of St. Louis that, as we work, His Eminence is now glorying in the dazzling "dizziness" of the heavenly Alleluias.

THE EDITOR.

THE CLEVELAND CONVENTION OF THE NCMEA

By Francis A. Brunner, C.Ss.R.

THE SECOND CONVENTION OF THE National Catholic Music Educators Association, held in Cleveland the last week in March, has by its success proved the wisdom of the organizers of the Association in planning for the coordination of the efforts of Catholic music teachers throughout the land. The NCMEA is to be congratulated. The large assemblage of delegates from every part of the country, south and west and north and east, gave heart to all who have been working so earnestly for the betterment of our Catholic music education. At the Thursday luncheon there were present more than five hundred members; representatives were there from nearly every state, mostly religious, it is true, but with an appreciable sprinkling of lay people. Obviously Catholic music educators, who have been groping vainly in the dark for a planned and ordered future, have found in the NCMEA a medium well-adapted for the interchange of ideas and the renewal of inspiration. Here at the convention the Sisters, who form the bulk of membership, have seized upon an opportunity to air their difficulties without fear of boring others, for the concerns of all at the convention are so alike.

The convention program was not flawless, but it was good. Noticeable was the prominence given to problems of church music. Since the aims and plans of the NCMEA are predicated on a Catholic outlook on music education, the first place was rightly given to a consideration of liturgical music. This was abundantly clear at practically every session. I am not referring now particularly to a rather inexcusably long paper on the *Motu Proprio* of Pope Pius X, but to the general trend of discussion throughout the week. In the Catholic educational system sacred music is of vital importance, for the ultimate goal of the study of music in a Catholic institution is to make possible the full participation of Catholic youth in the service of God, and thus realize the cherished hope of the sainted Pius that the faithful will again, as of old, take an active part in church functions. Gregorian chant therefore loomed up importantly at the convention. A highlight—the highlight, to my mind—was the demonstration of the singing of Gregorian chants and of simple motets by grade school children under

the direction of Sister Mary Blanche, O.S.U. This demonstration proved, if proof were needed, that the children can be taught to love that type of music and to sing it well. And it gave strong evidence, too, that such music can be taught by the ordinary grade teacher (for Sister M. Blanche is, I am told, no professional music teacher).

Other papers and programs could be singled out for praise. There was, for instance, the address by Sr. M. Letitia of Xavier University in New Orleans; her paper on teaching music in the grade schools, was not only charming, it was inspiring and, I am sure, helpfully suggestive to those whose work is in the grades. The grade school is the proving ground, and whatever is done well there will last, and whatever is neglected there will hardly be supplied later. Mrs. Helen Roost, choir director in Sioux City, Iowa, gave an entertaining account of how Gregorian Chant can be made to succeed in a city parish; she quoted from an article written by the pastor of Blessed Sacrament parish, Sioux City, the Reverend Newman Flanagan, which appeared in *CAECILIA* last December.

Equally stimulating but less fortunate perhaps was the reaction to the suggestions in Father Madsen's paper on the practical aspects of teaching Gregorian chant in the grade school. Father Madsen's presentation of a teaching program met with an enthusiastic response, but I fear the results of his proposals. To my way of thinking, the NCMEA is too young to be setting up definite plans and programs for Catholic schools to follow. It cannot be doubted that our schools do need standards by which to evaluate their progress in the teaching of liturgical music. But we must gingerly avoid the pitfall of standardization. Suggestions coming at this time from the NCMEA are likely to meet up with such opposition as may prove detrimental to the future work of the Association. No convention has yet been held in conjunction with the NCEA—and only at conventions of the NCEA are the general diocesan and religious authorities represented. It is these latter who must be contacted and inspired if NCMEA plans are ever to become effective. It is really up to the diocesan superintendents and the religious superiors to put into

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THE EDITOR WRITES



The death of a great person always causes a serious shock. For, the passing from a life filled with events and achievements to a mysterious eternity appears as a "vanishing point." Such was my feeling when the mail brought the announcement of the pious death

of Mother Georgia Stevens, the founder and directress of the Pius X School of Liturgical Music at Manhattanville College, New York. Unexpectedly, she went her way to the Lord; and as she went, there comes upon us the realization of a "void." The void of all things, however great they may be; the void that we are too unwilling to fully recognize while we ourselves attend to our earthly business, but which we should fill by consecrating to God even music. This Mother Stevens accomplished in the course of her long life; and although we mourn the passing of such a fruitful career, we are confident that "her works have followed her" before the throne of the Lamb, whose glory she has so well served. Personal eulogies are always unfair and in some way short-sighted. At the "vanishing hour" God alone is justified in welcoming our departed into His Kingdom. Yet CAECILIA, in the name of its readers, should gratefully acknowledge the glorious mission which Mother Stevens fulfilled in the musical restoration of the Church in America. Mother Stevens was a great woman. From the days when she was groping for the Light to that morning when she gave her last class of Chant, thereafter reposing on a couch to sleep peacefully in the Lord, she reminds one of the valiant women of the old Testament. At times, God chose them, that they might take the place of great men who were not to be found. So also, in the days following the armistice of World War I, while an unprecedented material prosperity was blinding even churchmen to the vital necessity of God's chanted praise, Mother Stevens listened to no preju-

dice, feared no obstacle, and consecrated the heart of a christian woman to the ideals of Pius X. The history of the Pius X School is national history; and it needs no further commendation. But, in the name of all the readers of CAECILIA, I want to render a special homage to the spiritual contribution which this religious woman made to the life of the Church in her country. It is through her invincible enthusiasm that many were led to appreciate the function of music in Catholicism; and through her contagious presentation, many others were introduced to the secrets of the Chant. But all, even those who never enjoyed the privilege of a personal acquaintance with her, are today deriving in their own work with the benefit of the victory which she won: I mean arousing in America a Gregorian consciousness. To this end, she imparted to her work the infallible strength of a conquering and of a highly technical methodology. In the pursuit of this gigantic task, Mother Stevens encountered the difficulties of pioneering. The Cross of Christ, at times, weighed heavily on her shoulders. But, her loving faith in the Motu Proprio preserved in her to the end an enduring optimism. In patience as well as in determination, she amassed the "good works."

THESE GOOD WORKS ARE ALL THAT shall remain from her long artistic career. For, musical achievements vanish; the contribution to the establishment of Christ's Kingdom alone survives in eternity. Mother Stevens has now realized this in the vision of the heavenly choirs. I pray that the example and the lesson of her passing may help us in the fulfillment of our musical task, however small that task may be. From a daily observation of the musical scene, it is only too apparent that our vision is often short-sighted. The ultimate purpose of sacred music is God's praise; and the sole mission of the church musician is to serve this holy purpose. Why then are we so often confusing this sacred mission with ordinary human interests? Let Divine praise be the sole motivation of our musical activity; that, when comes the "vanishing point" we may present before the Throne the merits of a real and spiritual contribu-

tion to the glory of God. Among church musicians many complain, sometimes bitterly, that their efforts are futile before overwhelming odds. Certainly the musical restoration in the Church is a most arduous task; even the optimist may now and then doubt about the ultimate outcome of the reform. We may even go as far as to wonder if liturgical music will ever again be an integral part of the life of Christendom. But, who is mainly responsible for the plight of sacred music? As musicians among our ancestors were the first to rob music from its spiritual motivation, so church musicians today often fall short of fulfilling a truly spiritual apostolate. The appalling conditions which make their mission wrought with seemingly insurmountable obstacles demand real apostles of sacred art. Whether their musical work is a necessary part of their livelihood or a purely religious avocation, church musicians and teachers will succeed only if their art is the immediate expression of a supernatural ideal. No one will bear as an offense my regretting that the field of church music, as much as I am able to look over it, still shows too many symptoms of artistic vanity. We all too readily accept temporary or spectacular demonstrations as the sign of a growing reform, while the musical status of the parish church remains in general a desolation. We are all too inclined to feed our illusions on ephemeral gatherings rather than to attend to our work with humble perseverance, in the place which God has entrusted to our zeal. Alas! we partly deserve the reputation which afflicts musicians in general, when we come to bickering or even jealousy in our relations with the brethren of the musical confraternity. There is no doubt that our artistic complex is tempted to seek for admiration, even for exclusive admiration; and we instinctively suffer from the outstanding success of those who are more talented than we may be. This weakness in the character of the musician is the main cause which has made impossible until now the union of all those who are engaged in the restoration. A clique-spirit still prevails with its paralyzing shortsightedness. Even our technical advances may become a hindrance to the cause which we claim to serve. In a country where standardization has become the organizing factor in every field, there is a definite danger that technical experimentations or scientific hypothesis turn into a rut from which it becomes increasingly difficult to disentangle them. We are working too often for a monopoly of methods, pro-

cedures, organizations or set-ups, which, in spite of their fascinating aspects, devitalize the experience of music and stall the hopes of a free rejuvenation.

ONE THING ALONE IS "NECESSARY" IN the field of sacred music: that it permeates the very core of Catholic life with the spiritual ideals of the *Motu Proprio*. Because Mother Stevens possessed such a high vision, she went to the Lord with her "good works." It behooves us to heed the lesson of her death by emulating the zeal of her life. The first pioneering of sacred music in America ends with her passing; it is up to us now to inaugurate another era, that of a more unified and more interior dedication to the spiritual aspects of music.

In the name of all subscribers of *CAECILIA*, the holy Eucharist will be chanted for the repose of the soul of Mother Stevens on May 19, in the Chapel of O'Fallon, Mo. In this humble but delightful haven of sacred Chant, the songs which Mother Stevens liked so much will bear to God the "good work" of this saintly pioneer.

D. E. V.

In the Mass called of the Catechumens, instruction, song and prayer have their respective function and should "wait" for each other. In the Eucharist proper, sacred singing emphasizes, at appointed times, the unbreakable sacramental function; and for this reason, music is not allowed to overstep its bounds and thus to interrupt the sequence of the Sacrifice. By an unfortunate misunderstanding, we often shorten the divine services by omitting those songs which the faithful should "wait" for and sing or listen to; and we introduce music which unduly prolongs the holy sacrifice. Whether we shorten or we prolong music, we must do it at the proper time, namely, the time appointed by the liturgy itself.

It is not lawful to keep the priest at the altar waiting on account of the chant or the music for a length of time not allowed by the liturgy.

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GREGORIAN HIGHLIGHTS

By *Oriscus*

Second Sunday: "The Good Shepherd." A saying of our Lord Himself is again suggested as the theme of the Eucharistic song; a saying destined to impress upon us a new image is closest of Christ, that of the Shepherd. For, in the radiance of His immortality, He may now securely lead those whom he "has made His." This final symbolism which characterizes the divine intimacy which exists between Christ and the soul, as long as we are in this world, would logically demand a song wherein a reserved serenity blends to perfection with the warmth of human friendship. And if one of these two aspects should somewhat prevail over the other, the accent should be on tenderness rather than on dignity. Gregorian melodies are known for their conspicuous dislike for sentimental expression. Hence, in the Communion of this second Sunday, do not look for melodic turns which could only express an affected tenderness. However, tenderness is faintly but neatly suggested by the pure delineation of the melodic design. A cursive vocalizing of the Antiphon immediately reveals a most original melody. So original that its modal pattern is not at first evident. There is none of the sturdiness or the sternness usually found in the melodies of the second mode. If the fundamental tone-relationships which characterize the mode are there (and they really are present), they are purposely diffused into lovelier tone-groups; and a very subtle rhythm makes them still lovelier. Thus, this short Communion of two discreetly ornate lines is permeated with the fragrance of spiritual charm.

THE OUTLINE IS THAT OF A FORE-phrase A, an afterphrase B, and a complementary ending C. The phrase A is evidently assertive, as we may infer from the immediate and emphatic repetition of the initial motive on the words "Ego sum." A (1) is more than an intonation, a group, or even a design. It is slightly descriptive of the image of the Shepherd, but only in graceful contours. For, contours may be seen in the form of this initial motive. It is made of two ascending tone-groups (a) mi-fa, (b) re-mi-fa (the second emphasizing the first), and a descending

group (c) fa-do. Closely knit, these three groups originate a musical idea of very pure definition; and one needs not make violence to his imagination in order to sense in it a lyric representation of the good Shepherd. The initial motive immediately repeats itself on the words "pastor bonus." The repetition is at the same time a variation. The same melodic elements are found; but their meaning is wider. The initial and most characteristic group Mi-FA is found again. Not only once, but twice: at (d) and at (g). It frames up as it were the whole motive in a soft tonal hue. Then, the group (b) re-mi-fa has been contracted in (e) fa-re. The strong center is the new pattern (f) mi-sol-fa-sol, a wide and luminous group, clearly suggestive of happy expansion. Blend now, in actual vocalizing, A (1) and A (2). To the elegance of the motive of "Ego sum," the repetition of "Pastor bonus" adds an accent of authority. It is in the blending of these two qualities of elegance and dignity that we obtain a delicate musical etching of the divine Shepherd.

THE MELODIC LINE OF THE PHRASE B is no less original; and its flexibility is astounding. In the phrase A, the tone MI, though not belonging to the fundamental modal group of the second mode, was repeated five times with obvious insistence. It was a sort of a melodic undercurrent; and it is now going to flow in the open. From this tone now rises the group DO-MI-SOL, which is the tonal summary of the whole section B(1). And if one ever wanted an original design built up on Do-mi-sol, he will find in the one illustrating the words "cognosco oves meas" a precious gem. The chord is displayed in four successive stages a-b-c-d in the manner of an ascending and ever-expanding progression. The spontaneous character of the tone-groups clearly appears from a juxtaposition:

- | | |
|--------------|-----------------|
| (a) Do-re-Mi | (b) re-MI-So |
| (c) Mi-So | (d) So-la-so-Mi |

Join them into a sequence, and the whole melodic lusciousness of the line fits to perfection the spiritual security which the souls are to find in the guidance of their risen Shepherd. The phrase B(2) is then com-

and exploits to the full the brightness of the upper range. And because the glow of the brightness of Christ is its aim, its ending re-ascends with a new radiance the whole way it had previously come down.

THE PHRASE C REPEATS THE PROCEDURE of the phrase A and thus brings back the melody to the intimacy with which it had begun. It uses also an introductory group (a) So-la-si, instead of fa-so-la, hence somewhat brighter and a continuation of the phrase B. Then two other tone-groups (b) and (c) respectively So-fa-mi and mi-fa-RE, are an enlarged replica of the group So-fa-RE of the phrase A. Thus is made up a variation which introduces a conclusive accent on the words "quia vado ad Patrem." As in the first phrase, the added Alleluia rises up with suddenness and with a joyful ease. Two balanced groups (d) fa-la-Do and (E) Do-si-So end the eucharistic song with a discreet release of human gladness which, surprisingly, detracts none of the divine reserve which has prevailed throughout.

Ascension: "*With the celestial choirs.*" The eucharistic song of this feast follows the usual liturgical plan, inasmuch as it again borrows its text from the psalms. The prophetic words used on the occasion are as well an historical description of the invisible scene in the midst of which Christ made His solemn entry into Heaven. We hardly need to be reminded that they are the most fitting welcome to our glorious Guest, when He makes His entry into our souls. Hence, through the very words of the Communion, both the mystery of the Ascension and the sacrament of holy Eucharist are beautifully related. The song which adorns these words does not follow the musical pattern usually adopted for the Communion Antiphons. Most of the Communions manifest a preference for the form of a small sketch, wrought in a delicate design and enlivened by a warm and free lyricism. The Communion of the feast of Ascension obviously possesses more breadth and is more formal in its general layout. This is easily explained by the desire of giving full release to the enthusiastic reverence that the final mystery of Christ suggests to the christian. The latter is more concerned with adding her own note to the celestial concert than with concealing in herself the privilege of playing host to Christ glorified. The Antiphon is another model of solid gregorian melody, in which the severe formality of structural design is no impediment to the effusion of sentiment. It may not

respond immediately to our liking for a heartfelt song; but it fully satisfies a solid eucharistic piety on this great day, the day of Christ the King.

THE PHRASE A COULD BE CONTRACTED into a single skip from the final Re to the dominant La. Between these two points, the melody ascends step by step without hardly any break; and the continuous sweep impresses upon us its inherent power from the very first. It proceeds in three successive patterns of beautifully proportioned length, a, b, and c. Of the three, a and c are shorter and more impetuous; between these two poles, b descends as a temporary and elongated relaxation, the contrast of which make the others more assertive. The initial pattern a is made up of three tone-groups, and each one is a step higher than the preceding one. Again, each group has its own design: descending, ascending-descending, ascending. The resulting line is one of effort and yet of gravity. Three tone-groups also make up the pattern b, this time more elongated and gradually descending to the initial point Re. Suddenly the pattern c re-ascends in contracted tones towards the dominant; and when the latter is reached, there remains no doubt in regard to the melodic definition of the whole phrase A. If you will now sing it as a whole, you will be haunted by the invincible logic of a masterful design of divine praise.

YET, THE ASCENSIONAL POWER which is brooding in the phrase A is but a first step; the phrase B brings it to unsuspected heights which the self-imposed reserve of the phrase A was not forboding. The whole phrase grows to considerable length in sections B1 and B2; and braced on the dominant, it ascends into the upper range of the mode. These are characteristics to be found in numerous melodies of the first mode. But the treatment of both a lengthy phrase and an ascending movement is so original that a melody so far reserved now grows to immeasurable significance. It is comparable to hiking from a peaceful vale unto spectacular summits. Is it not there indeed that Christ is mounting? The section B1 also comprises three main tone-groups, but much enlarged when compared to those of the phrase A. There is first the double group a-b, ascending-descending, strenuously growing to the upper-tonic only to fall with the sure step of the wide chord do-la-fa. This compact design seems sufficient to express the fullness

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MEN OF SACRED MUSIC

By Francis J. Guentner, S.J.

It was the misfortune of the English masters that their contribution in the field of liturgical polyphony should have easily come under suspicion, because of their being contemporary with the national protestant reformation. The continental school did not suffer from this handicap. Consequently, no close scrutiny prevented the Roman, Flemish, and Spanish masters from free experimenting. Strangely enough, we have been too often ready to accept their mistakes, while we relegated the English masters into oblivion. The horizon is now sufficiently clear to permit a fairer appreciation. We may learn from the English school what loftiness and purity means in sacred polyphony.

THE EDITOR

MUSICOLOGISTS have not failed to comment on the irregular pattern which the history of English music has traced through the centuries. While music on the Continent was progressing with fruitful and important strides, England often remained peculiarly silent.

During the nineteenth century, for instance, when Germany, Russia, and even France were glorying in her great symphonic composers, England still had to look back to Henry Purcell as its most recent native genius in the field of serious music.¹

In the ployphonic period, it is true, things were quiet different; though even then there were a couple of generations between the death of Dunstable and the advent of Fayrfax which could boast no outstanding figure to carry on the English tradition. Unless—and the possibility seems remote—there existed some yet unknown first-class artists whose works were among the thousands that perished in the wholesale ravaging of monasteries and libraries during the reign of Henry VIII.

AN ARTIST CAN BE KNOWN QUITE intimately from his productions, and it is fortunate for us that this is so; for practically the only knowledge that we have of John Dunstable is derived from consideration of the 50-odd musical compositions of his which have come down to us. An epitaph in a London church informs us that he died in 1453, and conjecture places his birth in 1370. A part of his life was spent on the Continent, where his influence was most felt, and since examples of his works are found

in diverse and distantly located manuscripts, we are led to believe that he traveled widely. Certainly his contemporaries considered him a leader of no small importance. His feel for free melody, in contrast to the rather stilted French fauxbourdon, is especially noticeable; and there are also indications of a sense of harmonic relations. Often fifths and octaves, however, are very common. An ear which has been trained to apprehend the delicate yet vigorous beauty of plainchant lines will assuredly realize the inherent beauty of Dunstable's work.² In this connection Reese makes the quite laudatory comment: "The vitalizing power of the English method of voice-leading and of the various other new technical elements, best exemplified in the works of Dunstable, makes his period one of the outstanding ones in the history of composition." (p. 424)

But no one in England was prepared to take up where Dunstable left off, and we must pass to the end of the century before we come upon the next personality of consequence, Robert Fayrfax. Here we find a composer who has learned the Flemish methods of counterpoint, and is at home in both secular and sacred types of music. His main secular pieces were English part-songs, often of a humorous character. His sacred works include Masses, Magnificats, and motets. The latter of these forms received a greater treatment by Fayrfax than had been given by his predecessors. Terry characterizes his Mass music as "long-winded," and the very short excerpt in Wool-

¹ *Handel, whose music admirably represents the English spirit, was only a naturalized citizen of England (1726). Purcell died in 1695, Handel in 1759.*

² *A good example, ALMA REDEMPTORIS, will be found in Reese, p. 418. Here Dunstable relies strongly on the Gregorian melody, but at the same time shows a sense for variation and invention. I wonder if many critics would agree with Woolridge when he states that Dunstable's music is NOT AT ALL adaptable to the sentiment of the words. Tovey sums up the man's importance when he says: "He is the earliest composer whose polyphony is in direct line with that of the Golden Age."*

dridge's history does its bit to confirm this opinion. But critics agree that his counterpoint is blameless, and that he used it as a means to further the meaning of the music, and not as an end in itself. He is given credit for showing his countrymen that methods were of little value unless they advanced the understanding of the text.

AT THE DEATH OF FAYRFAX IN 1521, two men of no mean ability were ready to follow in his footsteps, John Taverner, and Christopher Tye. As might be expected, both were schooled in the Flemish contrapuntal techniques, and manifested ease in using them. "Taverner may lack the poignancy and pathos of Tallis, but his counterpoint is freer, bolder, and usually more fluent. It rings out with a triumphant masterfulness to which few composers of his period attained." (Terry). Tye is admittedly a greater composer than Taverner, however, and together with Tallis and Byrd he represents the peak to which English Renaissance sacred music rose. His settings of select verses of the *Acts of the Apostles*, the Masses *Euge Bone* and *Western Wynde* are especially notable; the meaning of the text is advanced by the emotional language of his compositions, and strong contrasts are noted throughout.

Thomas Tallis, born about the same time as Tye, revealed even greater genius, particularly in his Latin sacred music. Critics are agreed that his extraordinary power of invention is surpassed only by William Byrd—who is, to be sure, one of the few great composers of all time. Tallis' career seems unfortunate in that it was quite clearly frustrated. By birthright a Catholic, he nevertheless joined the reformed church, and donned a different spiritual cloak at each change of the ruling power. Together with Tye he composed some of the first English anthems for the reformed services. Archbishop Cranmer had ordered that all the reformed music be done in the vernacular, according to the wording of the book of Common Prayer, and that the style should be simple and homophonic. Tallis and Tye set out to fulfill these injunctions, and though the results show a fair success, it is quite evident that Tallis at least grew tired of restraining his inspiration. Both Terry and Wooldridge (and other musicologists as well,³) emphasize the difficulty of fashioning religious music to an altogether new language. And this difficulty was, of course, a direct outcome of the Reformation. The simple conclusion was that Tallis' Latin polyphony reached to heights which were inac-

cessible to his English reformed church music. "Many of his compositions show an amount of crabbed part writing which is a little surprising, but no one can deny to him the great masculine strength, deep devotional feeling, marvellous contrapuntal skill, and moments of great tenderness." (Terry).

IT WOULD BE USELESS TO DESCRIBE William Byrd, the greatest figure of this period, with superlatives; for the inevitable result of such a procedure is to generate a sort of incredulity in the reader; he begins to wonder if such a thing can be true. It is sufficient to say, therefore, that Byrd is best summed up if we call him the Palestrina of England. Not that his style is an imitation of the *Princeps Musicae*. He manifested, it is true, a mastery of method, together with the qualities of dignity, virility, grace, and piety, which, I suppose, every genius of sacred music must sooner or later reveal in his works. But his music has Renaissance England in it—and Palestrina's has Renaissance Italy. Living at court as organist and composer to the Chapel Royal at a time when Catholicism was proscribed and martyrs' blood reddened the streets of London, Byrd nevertheless clung fast to the religion of his ancestors, paid fines for not attending the reformed services in his local parish, and wrote Latin polyphony of immortal beauty.

The various facets of his patient, faithful, spiritual, yet deeply human personality shine forth in the three Mass settings and numerous motets (well over two-hundred) which were composed for Catholic services. The five-part Mass is one of those rare productions of genius which are a source of everlasting wonder. In company with Palestrina's *Pope Marcellus* Mass and Vittoria's *Requiem* it comes down to us as a glorious memorial of Golden Age polyphony.⁴ While Palestrina's music is characterized as celestial, and Vittoria's

(Continued on page 187)

³ W. Barclay Squire is quite definite: "The Reformation dealt a severe blow to the progress of English music, for, after the Court, the Church was the chief support of musicians, and with the abolition of the Roman ritual the important branch of church music became of no practical use, and English musicians were reduced to cultivating their art for purely secular purposes. Meanwhile, on the Continent the art progressed by leaps and bounds."

In SHAKESPEARE'S ENGLAND, Vol II. Cf. "The Fine Arts. MUSIC." P. 17.

⁴ "Had he written nothing but this one Mass, William Byrd would still remain one of the greatest writers of religious music that the world has seen." Such is Terry's opinion.

THE SEASON IS OVER



THE MUSICAL SEASON OF 1945-46 is gradually fading into the past; and it will hardly leave in its path any lasting memories. Indeed, we hardly recall a more boresome experience than this avalanche of concerts and recitals, none of which materialized its glamorous promises. And we recall with a positive disgust the glowing publicity of musical organizations more interesting in selling music than in helping us to live by it. For, both programs and performances betrayed a lack of artistic honesty.

The repetitious monotony of programs has now reached the limit of what we can reasonably endure. Conductors as well as managers have shown a most unimaginative planning in the memory of this writer. What is, we pray, the idea of narrowing the orchestral repertoire throughout the nation to a trickling of over-hackneyed works? The most respectful listener can hardly be blamed for becoming nauseated with one symphony of Beethoven, two of Brahms, with the Noce of Figaro of Mozart, still more with the over-bellied pretenses of Don Juan of Richard Strauss, as well as with the futilities of the romantic despair of Tschaiakowsky, and lastly, with a political overdose of Shostakovich. When are we, the public who long for music, to get a hearing of the unsuspected riches of more than eighty per cent of the classical period, of despised romantic treasures, of a wider assortment of works attesting the vitality of our time? If you were not satisfied with the diet served in your home town, you had no chance this year of finding a compensation in other places. For, our leaders have now decided in favor of a uniformed musical fashion. You will hear everywhere the same music at the same time just as you will see women wearing the same hat. You may be certain that NBC will emulate, at a week's distance, whatever CBS has previously dished out; and the Philharmonic of New York is fully aware of what Boston has played shortly before. Whether it is coming from St. Louis, Cleveland, Boston, New York, Philadelphia, or elsewhere, programs are but the universalized echo of a musical paralysis. What is, one may ask, in the mind of musical societies throughout the country, that they should keep on the effrontery of musical glamor when

they starve their audiences under such strict rationing? The management of their affairs glaringly shows an ignorance of human psychology, comparable only to their childish pride. What is the use of writing and broadcasting every year glowing dithyrambs about our "great orchestras," about the ever-increasing number of music-lovers, about the astounding operatic revival, about the success of our artists, when the shameful truth is that concert audiences are made up of a very small portion of people, usually from overcrowded urban centers. They, more than the man in the street, are mentally allergic to anything but that music which fashion more than genuine musical experience has sanctioned. It should be evident to every thinking person that a real musical life in any nation is only possible through a wide range of experiences which enrich the social response of people to music. Thus deceived by the tyranny of an outrageous publicity, thus compressed into an artificial and narrow background, musical life is atrophied and painfully maintained as a civic commodity. It was Sir Thomas Beecham who, recently passing through St. Louis, made the most somber prognostics about the prospects of music during the years to come. Having been on the scene for so long himself, he should know where the wind blows. One can only fear with him that music is not succeeding, because of commercial policies, in permeating the life of the people; and that our resorting to the less and less spontaneous contribution of business people in order to keep afloat is estranging more and more music from the life of all. Music is becoming the financial, artistic and social monopoly of a few who are not in contact with the pulse of a nation. And so, after twenty years of illusions born from a farcical prosperity, the people of America get much less music in a year from its glamorous orchestras, from its super-powered broadcasting chains, from the long list of internationalized virtuosos, than one could get in any European country in a week twenty years ago. Why say twenty years ago? Just read what the London of the blitzkrieg and the Paris of devastation are doing today, and you shall weep over our musical famine.

THE EXCESSIVE REPETITION OF THE same programs has not only deprived the public

of a wholesome musical fare; it has caused even the best musical groups to perform very poorly. Even finely printed programs or clever announcers cannot prevent an attentive listener from discovering even under brilliant virtuosity a poor musicianship. If one wants to know why so many concert performances are wholly unsatisfactory, let him look at the score. He will be amazed at the things he will not hear, and still more at the things which should be heard in a different way. Orchestras in particular are abusing to the point of offense the privilege of their virtuosity. Knowing that they are able to play everything, they care little how they play it. And, they betray very serious defects which will ultimately be their doom. Among them, a grossly unbalanced sonority, a continuous and affected hyper-tension, and an unscrupulous deformation of phrasing are the most conspicuous. Hence, artificial performances which are a hidden but sure sign that something is wrong with musical taste in general. You could hardly expect anything else from professional players who, because of a wrong policy, are deprived of the necessary incentive provided only by the variety of experience. It takes hard work for anyone to be constantly rejuvenated in his ideals. The boys are bored as well as we are; this is evident from their attitude in playing as well as from their uncontrolled or matter-of-fact performances. Conductors have something in favor of their case when they argue that the stagnation of the public taste prevents them from exploring more freely the musical repertoire. But, they are not excused for the deformation which they impose upon the music which they play. All of them, but Beecham and in a certain measure Koussevitzky, are importing into classical works, not the virtues but the deviations of the romantic ideal. There is hardly any classical playing to be heard nowadays, because, for the sake of showmanship, the "big boys," renounce to the beauty of a musical line in favor of hectic speed, brutal measurement, and cacaphonic dynamism. Clarity, purity, transparency, calm, objective precision, flexibility are the things which require a deep musicianship. But recent performances of our orchestras cast a serious doubt on the musicianship of most conductors. Their abusing their name rather than doing justice to their immense social responsibility is in agreement with the commercialism of music; and few are strong enough to protect their musicianship against the intrudings of a superficial success.

YOU MAY ASK WHY WE ARE SO EXCITED about the failings of musical life today. We are not so much excited as we are worried about the influence which the contemporary musical trends may exercise over Catholic art. It has been our constant claim that Catholics are dangerously exposed to secular influence in the field of music; the more so because they have not succeeded as yet in recuperating their own philosophy of music, no more than they have rediscovered their treasures. Hence, in this conflict of forces which oppose a secularized musical life to Catholic artistic ideals, we have the best chance of being the losers. There is certainly no hope for our own artistic survival, unless we become aggressively conscious that music is on the wrong path. Instead of organizing our musical experience according to the pattern furnished by an artistic world which is wholly materialized, it is imperative that we should be on our guard and watch. When we bluntly denounce the camouflage of official "musicdom" we are thinking of the struggle for survival of that way of making music embodied by the gems of the Chant and the monuments of sacred polyphony. Our admiration for these trampled upon treasures makes us fearless in our having no longer any respect for personalities or organizations, whatever their claims to leadership. We accept but one artistic criterion, that given to us by the consummate experience of Mother Church. And her musicianship, proved by a whole history of art, is more precious to us than that of the Toscaninis, Rodzinskis, Golschmanns, Inc.

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3. Jesu Dulcis Memoria

J. MEREDITH TATTON

Andante cantabile

S.

1. Je - su, — dul - cis me - mo - ri - a, —
 2. Je su, — spes pae - ni - ten - ti - bus, —
 3. Sis, Je - su, no - strum gau - di - um. —

T.

1. Je - su, — dul - cis me - mo - ri - a, —
 2. Je su, — spes pae - ni - ten - ti - bus, —
 3. Sis, Je - su, no - strum gau - di - um. —

B.

1. Je - su, — dul - cis me - mo - ri - a, —
 2. Je su, — spes pae - ni - ten - ti - bus, —
 3. Sis, Je - su, no - strum gau - di - um. —

Andante cantabile

Dans ve - ra cor - dis gau - di - a:
 Quam pi - us es pe - ten - ti - bus!
 Qui es fu - tu - rus prae - mi - um:

Dans — ve - ra cor - dis — gau - di - a:
 Quam — pi - us es pe - ten - ti - bus!
 Qui — es fu - tu - rus — prae - mi - um:

Dans ve - ra cor - dis gau - di - a:
 Quam pi - us es pe - ten - ti - bus!
 Qui . es fu - tu - rus prae - mi - um:

Sed su - per mel et o - mni - a,
 Quam bo - nus te quae - ren - ti - bus!
 Sit no - stra in te glo - ri - a.

Sed su - per mel et o - mni - a,
 Quam bo - nus te quae - ren - ti - bus!
 Sit no - stra in te glo - ri - a.

Sed su - per mel et o - mni - a,
 Quam bo - nus te quae - ren - ti - bus!
 Sit no - stra in te glo - ri - a.

p
 E - jus dul - cis prae - sen - ti - a.
 Sed quid in - ve - ni - en - ti - bus!
 Per cun - cta sem - per sae - cu - la.

p
 E - jus dul - cis prae - sen - ti - a.
 Sed quid in - ve - ni - en - ti - bus!
 Per cun - cta sem - per sae - cu - la.

p
 E - jus dul - cis prae - sen - ti - a.
 Sed quid in - ve - ni - en - ti - bus!
 Per cun - cta sem - per sae - cu - la.

CAECILIA

GENERAL INDEX: 1944-1945, VOLUME 72

Though the Editorial Staff is fully aware of the fact that CAECILIA is only now coming of age, and that much remains undone to make it the perfect Catholic organ of musical art, it is as well satisfied that its contribution to the musical restoration is a substantial one. It has gone to a great length of effort in order that the following Index, planned as those in former years, may be serviceable to the reader. The latter is urged to use it extensively, not only for occasional reference, but as continuous guidance for the purpose of study. For a glance at the actual status of sacred music in America convinces one that our most pressing need is study.

The Editor.

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2nd SUNDAY AFTER EASTER : "The Shepherd of Souls"

A (1) (2)
E- go sum pá- stor bó- nus, al- le- lú- ia :

B (1)
et co- gnó- sco ó- ves mé- as,

B (2)
et cog- nó- scunt me mé- ae,

C (1) (2)
al- le- lú- ia, al- le- lú- ia.

3rd SUNDAY AFTER EASTER : "The farewell"

A (a) (a²) (b) (c)
Mó- di- cum et non vi- dé- bi- tis me, al- le- lú- ia :

B₁ (a) (b) (c)
í- te- rum mó- di- cum, et vi- dé- bi- tis me,

B₂

C₁ (b) (c) (d) (e)
qui - a vá- do ad Pa- trem, al- le- lu- ia, al- le- lu- ia.

C₂

ASCENSION "With the celestial choirs".

A musical score for four voices: A, B1, B2, and C. The lyrics are: Psalli - te Dó - mi - no, qui a - scén - dit su - per caé - los cae - ló - rum ad ri - én - tem, al - le - lú - ia:

The score consists of four staves with the following lyrics and musical markings:

- Staff A:** Psalli - te Dó - mi - no, qui a - scén - dit. Markings: *a*, *b*, *c*.
- Staff B1:** su - per caé - los cae - ló - rum. Markings: *B1*, *C1*, *C2*.
- Staff B2:** ad ri - én - tem, . Markings: *B2*, *b*, *c*.
- Staff C:** al - le - lú - ia: . Markings: *C*, *a1*, *b1*, *a2*, *b2*, *c1*, *c2*.

HERE THERE EVERYWHERE



Easter Programs

The number of Easter programs received as a response to our request would by no means permit anything approaching a survey of national character. But, those which reached this Office are the proof of a growing spirit of cooperation. To list them in extenso in the present issue would be a luxury which the lack of space does not allow. But, we give them a grateful acknowledgment. Moreover, after reading them carefully, we are able to deduct some valuable data. Those choirmasters who took to heart mailing us their program of the season, may feel some satisfaction in knowing that their response makes possible findings in regard to the various tendencies evidenced in program-making. To evaluate such tendencies is more important than to repeat one after the other detailed programs. The trends manifested come under the following headings:

1. *Exclusively gregorian.* Very few choirs build up their programs on the Chant to the exclusion of any other form of music. The reason for this may be, for some, that their faith in the Chant's supremacy is not as yet absolute; for others, that the local conditions advise them to take advantage of the lustre which polyphony may add to solemn services. Two religious communities, the SISTERS OF SOCIAL SERVICE AT LOS ANGELES, CALIFORNIA, and the COLLEGE OF ST. SCHOLASTICA AT DULUTH, MINNESOTA sang the Easter Mass with the full array of the glorious Chant melodies. In all fairness, we should add to these St. Mary's Institute at O'Fallon, Mo., where such a procedure has been the custom for many years. It is interesting to notice how, in places where the Chant is more closely incorporated into divine services, there is a pronounced inclination to diminish the part allotted to a special choir, and to increase the participation of

the whole congregation. No one will blame us for listing in full the Gregorian program of the young people's solemn Mass at ST. BERNARD'S CHURCH, DETROIT, MICHIGAN. It was rendered under the direction of John F. Callaghan, A. A. G. O., by a double choir. The proper including the complete Gradual and Alleluia was prepared by the high school schola of 22 voices. This wonderful achievement is a lesson in regard to the opportunities which every large city parish has in store, if only they were properly grasped, and if an organized effort were made.

Vidi Aquam.....	Mode 8
Introit: "Resurrexi".....	Mode 4
Kyrie, Gloria, Sanctus, and Agnus Dei: from Mass I for Paschal Time.....	Mode 4
Gradual: "Haec Dies".....	Mode 2
Alleluia Verse: "Pascha Nostrum".....	Mode 7
Sequence: "Victimae Paschali".....	Mode 1
Credo	III
Offertory: (a) Terra Tremuit.....	Mode 4
(b) O Filii et Filiae.....	Mode 2
Communion: "Pascha Nostrum".....	Mode 6
Hymn: Christ the Lord is Risen.....	Traditional

2. *Chant and Polyphony.* Quite a number of large choirs prefer to emphasize the glory of Easter with a program equally made up of gregorian melodies and polyphonic compositions. This point of view is not only defensible; it is commendable. The value of such a combination depends upon the blending quality of the chosen music. And, it is a serious test for the taste of the choirmaster. Such attempts, more or less successful, were made by the HOLY NAME CHURCH and by ST. CATHERINE'S CHURCH, both at DETROIT, MICHIGAN, by ST. THOMAS CHURCH, AT ANN ARBOR, MICHIGAN, and by ST. AGNES CONVENT, AT FOND DU LAC, WISCONSIN. In those places, most of the Proper (if not all) was sung in Chant; and one or the other melody was possibly rendered in a polyphonic way. The compositions selected for the Ordinary were of various qualities. Of course, we prefer by far the Mass "in Honorem Reginae Pacis" of A. Bragers, the Mass "in honor of St. Joseph Calasane-

tius" of O. Ravello, and the Mass "Regina Angelorum" of J. McGrath to the Mass "in honor of St. Catherine" of Becker. We also prefer the motets of Ravello, Praetorius, Lotti, to those of Nemmers, Dress, and Nekes. But in all, the mentioned churches are to be complimented for their effort in making a program of high quality, in which the delicate beauty of the Chant is surrounded by a respectful polyphony. We mention in full the program of ST. JOSEPH'S COLLEGE, the preparatory school of the Redemptorist Fathers, AT KIRKWOOD, MO. We do not mean to say that it is ideally the best; but we admire the director, Father Brunner, for having served to a choir of 36 young boys a diet wherein authentic Chant-melodies, some of the highest polyphony, and lighter selections were discreetly dosed for the benefit of the still inexperienced singers.

Intrioit	Planesong
Kyrie, Sanctus, Agnus Dei:	
Missa Jesu Redemptor.....	Kaim
Gloria, Credo: Missa Brevis.....	Palestrina
Gradual, Alleluia.....	C. Rossini
Victimae Paschali.....	Planesong
Offertory: Terra Tremuit.....	Bro. Nicholas
Offertory Motet: Regina Coeli.....	Lotti
Communion	Planesong
Choral Recessional: Surrexit Christus.....	C. Rossini

3. *Psalmody and Polyphony.* Other choirs, desirous of complying with the liturgical law, and still inexperienced in the Chant, perform the latter in the abbreviated way of psalmodic formulae of various kinds. The Ordinary of the Mass and supplementary motets are sung in polyphony. Such a spirit of dutifulness was marked in the programs sent by the herewith mentioned choirs: ST. LEO'S CHURCH, AT MILWAUKEE, WISCONSIN; ST. AUGUSTINE CHURCH, AT TROY, NEW YORK; ST. JAMES' CHURCH AT WYOMING, OHIO; ST. JOSEPH'S CHURCH AT HAMILTON, CANADA; FONTBONNE COLLEGE AT ST. LOUIS, MO., ST. AGNES CONVENT AT DECATUR, INDIANA. The polyphonic selections were generally fair. We find among them the "Mass in honor of St. Gregory" by Singenberger, the "Mass in honor of St. Sebastian" of P. Kreckel, the "Mass of the Child Jesus" of A. Schehl. We find also motets by Tappert, Montani, Nibelle, Gounod. In most programs, there is evidence of a quest for both variety and blending which is a

sign of vitality. But, the same programs suggest a question which choir directors ought to study in all seriousness. While we fully sympathize with prevailing conditions which make it impossible for the choir-master to approach the authentic melodies of the Chant, we doubt that this sort of program offers a satisfactory solution to local problems. Prejudices and ignorance in regard to the Chant cannot be overcome with a timid psalmody swamped on all sides by polyphony. At sometime or other, the Chant must be met on its own ground; only then can it successfully stand the odious challenge imposed upon it. That means that, at least occasionally on feast days, some of the precious time wasted on excessive polyphony should

LITURGICAL ARTS

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be devoted to render, let us say, one melody of the Proper. The horizon will become brighter and wider.

4. *Exclusively polyphonic.* Only one program reached us which was entirely set-up to polyphony, that of the RESURRECTION CHURCH AT RYE, NEW YORK. We may favorably comment upon the general quality of this program. But, even though we are not acquainted with the circumstances which dictated this policy, we cannot agree with it in principle. The Chant is so much the core of Catholic music that, according to the desire of the Motu Proprio, no divine service should be sung which does not have some gregorian expression. Should an exclusive polyphonic policy prevail in any choir, the choirmaster may anticipate growing obstacles to any further attempt to establish the chant. And when a choir has developed a thoroughly antagonistic attitude towards sacred Chant, all hopes of restoration vanish. At any rate, the choirmaster will see his best efforts hopelessly frustrated.

Before taking leave of the Easter programs, we shall not resist inserting in full that of ST. MICHAEL'S CHURCH, KESHENA, WISCONSIN. When one realizes that it is the result of the work accomplished in a christian community of Indians, no one could blame us for our marked preference. The example of this Church is the more laudable, when one realizes that the choir of the parish is a combined group of the Sisters and the girls. Congratulations to the Indian girls for their christian spirit; congratulations also to the Nuns who do not mind being one in voice with their pupils:

PALM SUNDAY

Hosanna Filio David.....	Gregorian Chant
In Monte Oliveti.....	Psalmody
Pueri Hebreorum and Procession (using the two Antiphons, Occurrent turbae and Cum Angelis).....	Gregorian Chant
Mass XVII and Credo III	
Proper.....	Psalmody
Motet.....	Jesu Salvator Noster, C. Rossini

HOLY THURSDAY

Proper.....	Psalmody
Kyrie, Sanctus, Agnus Dei.....	Mass X
Gloria.....	Mass of the Angels
Credo III	
Motet.....	Ave Verum, Perosi
Pange Lingua.....	Gregorian Chant

GOOD FRIDAY

Tracts.....	two-part arrangement
Reproaches.....	two-part arrangement
Vexilla Regis.....	Gregorian Chant

HOLY SATURDAY

Blessing of the Font.....	Psalmody
Litany of the Saints	
Kyrie, Sanctus, Agnus Dei.....	Mass X
Gloria.....	Mass IX
Holy Saturday music.....	Gregorian Chant

EASTER SUNDAY

Vidi Aquam.....	Gregorian Chant
Proper—Introit and Communion.....	Gregorian Chant
Gradual.....	Psalmody with vocalized Alleluia
Sequence.....	Gregorian Chant
Offertory.....	Psalmody
Missa Brevis	
arranged for Unison chorus.....	Schehl
Motet—Regina Coeli.....	Mauro — Cottone
O Salutaris.....	Rossini
Tantum Ergo.....	Bottazzo
O Filii et Filiae.....	Gregorian Chant

We have a final word of commendation in favor of ST. PHILIP CHURCH AT BATTLE CREEK, MICHIGAN
(Continued on next page)

Because the Ordinary of the Mass is often rendered in a polyphonic or at least harmonized setting, there is a pressing reason to condemn their abnormal length in comparison with the time left for the liturgical service proper. The function of the Gloria and the Credo in particular is but secondary to the Proper Chants; hence, it should not usurp exaggerated proportions. The Sanctus, being a direct sequence of the Preface, must not trespass the natural length of a conclusion. Composers ought to recognize that the unusual expansion of their Masses is more than once not only an infraction against liturgical law, but just as well an error in regard to esthetic proportion.

According to the ecclesiastical prescriptions the Sanctus of the Mass should be over before the elevation, and therefore the priest must here have regard for the singers. The Gloria and the Credo ought, according to Gregorian tradition, to be relatively short.

(Continued on page 183)

where, for the third year, the congregation sings the Ordinary and the Responses at the Sunday High Mass. Easter was no exception; and on this occasion, the Mass "cum júbilo" was sung. A mixed choir took care of a simplified Proper and a supplementary Motet.

Sacred Concerts Some programs recently presented throughout the country are an interesting testimony to the rising vitality of our musical life. We mention them both for reference and for inspiration. Although they do not all possess the same value, there is much to pick up from their lay-out. »« The Choirs of ST. VIBIANA'S CATHEDRAL AT LOS ANGELES, CALIF. gave on Sunday, March 17 an ambitious program under the direction of Reverend Michael J. Ryan, the selections of which remain generally on a high level, and which on the whole are well integrated.

PART I: CHOIR OF MIXED VOICES

1. Cantate Domino (4 Voices)..... Pitoni
2. a) Kyrie Eleison (4 voices)..... Hassler
- b) Gloria In Excelsis Deo (4 voices)..... Hassler
3. Te Lucis Ante Terminum (6 Voices)..... Tallis
4. Confitemini Domino (3 Voices)..... Constantini
5. Credo In Unum Deum (4 Voices)..... Hassler
6. Regina Coeli Jubilá (3 Voices)..... Praetorius
7. Popule Meus (4 Voices)..... Vittoria

PART II: CHOIR OF MEN AND BOYS

1. Jesu Redemptor Ominum (3 Voices)..... Ravanello
2. Puer Natus Est Nobis..... Gregorian Chant
3. Ave Maris Stella (2 Voices)..... Grieg
4. Victimae Paschali Laudes..... Gregorian Chant
5. Adoramus Te Christe (4 Voices)..... Dubois
6. Kyrie Eleison..... Gregorian Chant
7. O Filii Et Filiae
(Solo and Chorus)..... Tisserand-Palestrina
8. Ave Verum Corpus..... Gregorian Chant
9. Mother and Maiden..... Ancient Polish

PART III: CHOIR OF MIXED VOICES

1. O Bone Jesus (4 Voices)..... Palestrina
2. Assumpta Est Maria (3 Voices)..... Aichinger
3. Laentur Coeli (4 Voices)..... Haller
4. a) Sanctus.....
- b) Benedictus.....
- c) Agnus Dei.....
- } 4 Voices Hassler
5. Tota Pulchra Es Maria
(Soprano Solo and Chorus)..... Aguilar

6. His Sacrifice
(Boy Soprano Solo and Chorus)..... Ancient Irish

»« The ST. JOHN'S CHURCH CHOIR AT SHREVEPORT, LA. gave also a program of daring variety, but not absolutely pure in its outline. We doubt that one can reconcile on a ground of common friendship the Chant, Du Bois, Koechlin, and Warren; but we give full credit to the apostolic purpose of such attempt:

1. Introit: First Mass
of Christmas..... Dominus Dixit Ad Me
Second Mode, Gregorian
- Antiphon: Maundy Thursday
Vespers..... Christus Factus Est
- Easter Sequence..... Victimae Paschali Laudes
First Mode, Gregorian
- Antiphon: Whit Sunday
Matins..... Emitte Spiritum..... Schuetky
2. Hymn: Ave Verum..... Sixth Mode, Gregorian
- Ave Maria..... Franz Schubert
- O Vos Omnes,
The Seven Last Words..... Du Bois
3. Art Thou With Me..... John Sebastian Bach
- Plaisir d' Amour..... Martini
- Von Ewigé Liebe..... Johannes Brahms
4. Sanctus, Requiem Mass..... George Ruffin Marshall
(First Time)
- In Paradisum,
Requiem Mass..... George Ruffin Marshall
(First Time)
- The Fifth Word, Seven Last Words..... Du Bois
- Frank Bailey, tenor; Chas. Morgan, baritone
- Adoramus Te, Seven Last Words..... Du Bois
5. Ah, Perfido,
Scena Ed Aria..... Ludwig Von Beethoven
6. The Russian Nightingale..... Josten
- Aux Temps Des Fees..... C. Koechlin
- My Parting Gift..... Warren
- Mrs. Emma Leslie Stringfellow, Soloist
- George Ruffin Marshall, Guest Conductor
- Helen Ruffin Marshall, Director
- Mary J. Glorioso, Accompanist

»« An entirely different policy is followed by MONTE CASSINO, AT TULSA, OKLAHOMA, which regularly presents Gregorian programs to the general public. If the ears of the local audience are not absolutely deaf, then the heroic courage of the Benedictine Nuns should receive at some time its reward.

Here is the latest program performed in April:

Ave Regina.....	Hymn to Mary
Attende Domine.....	Motet for Lent
Kyrie I.....	Gregorian Mass
Hosanna filio David.....	Antiphon Palm Sunday
Christus factus est pro nolis.....	Antiphon of Tenebrae
Ecce lignum crucis.....	Good Friday
Popule meus.....	Reproaches of Christ
Vespere autem sabbati.....	Vesper Antiphon of Holy Saturday
Resurrexi.....	Easter Introit
Victimae paschali laudes.....	Easter Sequence
Nunc dimittis.....	Canticle of Simeon
Ubi caritas.....	Antiphon Maundy Thursday
In paradisum.....	Antiphon after Requiem Mass
Regina caeli laetare.....	Hymn to Mary

Rev. Eric Beavers, Commentator

»« The CAPUCHIN FATHERS OF MOUNT CALVARY, WISCONSIN showed themselves the worthy followers of the enthusiasm of St. Francis in the program which they gave on March 31. The outline of this program unites the three kinds of music permitted by the Motu Proprio:

PART I: GREGORIAN CHANT

Recordare, Virgo (Mode I).....	Offertory for the Feast of Our Lady's Dolors
Christus Factus Est (Mode V).....	Gradual for Holy Thursday
Jubilate Deo (Mode I).....	Offertory for Second Sunday after Epiphany

PART II: POLYPHONIC

O Bone Jesu.....	Palestrina
Komm Susser Tod.....	J. S. Bach
Meditabor.....	F. Witt

PART III: MODERN LITURGICAL

O Sacrum Convivium.....	R. Remondi
Tenebrae Factae Sunt.....	B. Klein
Ave Maria.....	J. Singenberger
Quoniam Tu Solus Sanctus.....	Yon
Gloria in Excelsis Deo.....	L. Refice

»« Again the CONNECTICUT COLLEGE OF NEW LONDON, CONN., which we have often mentioned, shows us the way back to our treasures. In connection with a lecture in liturgy by Dom Damasus Winzen, O. S. B., the choir of St. Mary's Church directed by John J. McCarthy, was invited to render the following selections:

Missa Secunda.....	Hassler
Christus Factus Est.....	Anerio
Vere Languores.....	Lotti
In Paradisum.....	Chant

How long shall Catholic organizations be forced to popularize true Catholic music among Protestant groups? We are grateful for the hospitality of the latter; we resent the apathy of Catholic circles.

Other Concerts It would be futile to comment on the program presented at the Sanders Theatre at Cambridge, Mass. by the HARVARD GLEE CLUB, except to say that it is conceived as an ensemble growing in intensity and selected with a consummated taste. Would God that we do not delay any longer organizing such singing groups in our Catholic Institutions. We also have Colleges and Universities. Remember that choral sing-

(Continued on Page 188)

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MUSIC



REVIEW

By Ermin Vitry, O.S.B.



YOU WILL NOT FIND in the various selections herewith discussed any work of a revolutionary character. Perhaps it is just as well that it should be so. For, a glance at the actual field of liturgical composition reveals that we are not as yet fully equipped to inaugurate a modern religious style firmly rooted on tradition. The reason is that we are not conscious of the greatness and the supreme fecundity of the latter. We are only groping for a brighter light while incidental discoveries impress upon us the fact that the musical past of the Church is an unfathomable source of inspiration and guidance for the future of liturgical art. The following numbers come from the pen of writers who sincerely desire to make a contribution to the enriching of the musical repertoire. They express this desire in writings mostly based on the respect, at times scrupulous, of traditions (not tradition) standardized by the beginnings of the restoration in the 19th century. Within these limitations, most of them are a progress.

KRECKEL, PHILIP G.—“*The Saint Andrew Hymnal*,” *McLaughlin & Reilly Co., Boston, Mass.* No. 1391, 1945. »» Both the format and the cover make of this booklet, one among the most recent, a very attractive publication. Here is a hymnal, not bulky but light, most easy to handle. Hymnals have been often conspicuous by their lack of discrimination in the choice of material. This one is superior to many others by its discretion. There are only fifty hymns in the whole book. Moreover, this hymnal, having a definite purpose does not duplicate other similar publications. The compiler and arranger mainly thought of adding to well-known melodies a new lustre with an harmonizing especially adapted to men’s voices. It is time indeed that we think of the men. Mr. Kreckel has learned from his experience that we cannot hope

right now to introduce sacred music to them with even the finest counterpoint. But, we might succeed in making generally unmusical Catholic manhood sympathetic to choral singing with religious melodies clothed in a simple harmonic garb. For the fulfillment of that objective, this modest hymnal will be invaluable. The sincerity of his purpose did not prevent the author from being clever. Practical sense helped him to present ordinary songs at their best. The original melody, sometimes transferred into a lower part, is always clearly discernable; and the harmonization remains enough in a subdued background to let melody prevail over harmony. The latter is in general of good and solid quality; here and there it is even airy. A choir director desirous of developing in a group of men a smooth blending quality will at once be aware of the various opportunities offered by this hymnal. There are but two criticisms which a reviewer (always looking for faults) might make: a few hymns of inferior quality mar the overall level of the book; and there is found too frequently an abuse of diminished sevenths, the most saccharine “ersatz” which can weaken liturgical music. But you may pass up the few weeds, and enjoy the rest of the flowers.

GREGORIAN MASSES—from the *Vatican Gradual transcribed in modern notation, Missa “Lux et Origo,” McLaughlin & Reilly, Boston, Mass.*—No. 1440A, 1937. »» This is one among the small size booklets published by the Boston firm to popularize the Chant. I have a liking for the handy format 5½ x 8 inches and for the clear printing. Choirmasters are not always fully aware of the influence which these external qualifications have on the reaction of a group of singers. But, I feel satisfied that a booklet presenting the Chant, as any other musical score, is a first step in bringing the choir to believe that, after all, Gregorian chant is also real music. And, if the purchase of a series of such booklets may entail an initial expense greater than a larger book, the investment will be amply repaid by the rapidly growing interest of the choristers. The mentioned booklet is in modern notation; a feature that many choirs still estranged from

the Gregorian notation will appreciate. I personally sympathize with the use of a modernized notation under proper conditions; and I cannot get too excited about the worries of some purists who fear the loss of tradition or "what have you." At any rate, do not let their objections deter you from using modern notation, if you feel it will help win your singers from their prejudices to the acceptance of the Chant. And, if you are yourself well prepared to teach, I challenge anyone to detect from the singing that you are not using the Gregorian notation. At any rate, the reviewed booklet provides the precision of the authentic rhythmic marks.

SCHEHL, ALFRED J.—"*Missa de Nativitate D. N. J. C.*," (*Christmas Carol Mass*), *Op. 42b, arranged for two equal or two unequal voices*, McLaughlin & Reilly Co., Boston, Mass.—No. 1411, 60c, 1945. »« The obvious purpose of this Mass is to permeate the listeners with the memories of well-known melodies generally accepted as the popular expression of the spirit of Christmas. In order to reach this particular aim, a Mass must remain simple. Hence, the composer adopted a straight harmonic writing, generally very clear; seldom did he attempt any free development of the musical potentialities concealed in the themes themselves. Thus, he obtains a sort of "continuous" reminiscence. Mr. Schehl is a sound musician who can still use older procedures with a pleasant lucidity. This Mass in particular is accessible to ordinary choirs; and they will appreciate it as a Christmas boom. I can imagine how a rather modest choir, in search of an Ordinary which can reconcile both the desire of the faithful for hearing endearing tunes and the ideals of dignity commanded by the Eucharistic celebration, will relish this simple composition. As I was reading the score, a few questions arose in my mind; and I like to pose them, just for the sake of making ourselves think along progressive lines. Here they are: 1. Is not this type of Ordinary, fully permeated with melodies extraneous to the Mass, somewhat detrimental to an objective eucharistic piety during the holy Sacrifice? I know that some of the sixteenth century polyphonists resorted to the same procedure, even using profane melodic memories; but it was not the best that they did either for their own time. A Mass of this type will necessarily evoke sentiments (as good as we suppose them) "about" the Mass, rather than urge a participation "in" the Eucharistic

action itself. There may be a danger for the Mass becoming the subject-matter of individualized piety rather than the living center of a communal action. Yet, I like to suppose that, before this danger comes, many choirs, usually indifferent to any piety, will find at least in the recommended Mass, an incentive for a holy Christmas. 2. Does not a composition thus wrought around the continuous recalling of some melodies risk lacking internal unity? For, the accidental and repeated juxtaposition of melodic bits can never possess the vital urge of "cyclic" development. After all, what we want in a Gloria is a Gloria; and nothing strange to it should lead away from this fundamental theme.

TATTON, J. MEREDITH—"Mass in C in Honor of St. Francis of Sales," for three equal voices or Unison, McLaughlin & Reilly Co., Boston, Mass.—No. 1443, 80c, 1946. »« The distinguished author himself advises us that this Mass may be sung both in unison and in parts. Hence, I read the score with his advice in mind; and I confess that I might like it in the unison way as well, if not better, than the harmonized way. The reason for my bias is partly the ability of

(Continued on next page)

The regulations concerning the length of liturgical music are wisely based upon the general principle which underlies all the other regulations contained in the Motu Proprio. The mutual relationship which exists between liturgy and sacred music needs, at this point, no further justification. To be at the "service" of the sacred liturgy, may impose upon sacred music certain limitations. But, it definitely helps music to preserve the sense of proportion and the discretion of taste which secular music, even that of the masters, never possesses to the same degree. Church musicians ought to accept the role of "servants" not as a duty restraining their freedom, but as a guidance which heightens their lofty inspiration.

In general it must be considered a very grave abuse when the liturgy in ecclesiastical functions is made to appear secondary to and in a manner at the service of the music, for the music is merely a part of the liturgy and its humble handmaid.

the composer in writing excellent hymn-tunes. The latter form is as difficult to conceive as it looks simple to sing. With a rare fortune, Mr. Tatton achieves in this form a blending of tunefulness and dignity, which is most satisfactory. Having primarily in mind the idea of an enlarged hymn, the composer does not appear to have thought of the part-harmonizing so much as a vocal complement, but as an harmonic background. Distinguished as the latter is, it contains, perhaps in excessive quantity, successive sixths, straight or delayed. The main qualities of this recent Mass are melodic nobility, concision of musical ideas never extended beyond their own possibilities; also a structural sense of phrasing rarely at a loss in establishing for itself a solid ground. In regard to these qualities, I have a particular liking for both the "Pleni sunt" and the "Benedictus" of the "Sanctus." In these two instances is revealed the spiritual mind of a christian gentleman, in whose music one is delighted to find reserve and gentleness. And, this is rare in much of the music of today. Mr. Tatton thought of children while composing this Mass. I might disagree with him on this point: not because the general character of the composition is not suitable for them; but because the general pitch is too low in order to obtain the best resonance from their voices. If I should use it with the little flock, I would then transpose it substantially higher.

YON, PIETRO, EDWARD — "*Mass: Thy Kingdom Come,*" for three equal voices, McLaughlin & Reilly Co., Boston, Mass.—No. 1425, 80c, 1946. »« In this re-arranged Mass, we meet all over again the Italian maestro. The work is filled with melodic bits which at once betray an unusual facility of tuneful invention which is not overly concerned with an achieved form. The same characteristic is found in other composers throughout the evolution of music, even among the most talented by nature. Schubert himself, the miracle-melodist, had much of that "easy going" way well into his late experiences. Yon reminds me more of Puccini; and but for the odiousness of comparisons, I would be tempted to call him the Puccini of liturgical music. It was a part of Puccini's destiny that he should suffer from as many irreconcilable detractors as he should endear himself to thoughtless admirers. Neither admiration nor criticism have prevented the fact that Puccini, with all his qualities and shortcomings, made a contribution to operatic music, which is in some way invaluable and unique. Whether one resents his having stolen honey from too many hives, he surely mixed it well. I like to think that Pietro Yon, without usurping a place among the great liturgical polyphonists, left a lofty message though unachieved. Between the purist but pompous harmonists and the somewhat loose but truly christian sentiment of Yon, I will unhesitatingly

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give my preference, at least at times, and for special purposes, to the latter. It is much to say in his favor that, even though his expression often lacks in strength, he never leaves the listener in doubt in regard to the christian-like character of his music. In the present Mass, less elaborate than many others, you will find again a spontaneous freshness of thematic material which possesses a certain power of inhibition and is very direct in its meaning. On the other hand (and here is the weakness), you may regret the repetition of the same rhythmic patterns which prevents a lofty melodic line from expanding itself to the full. Personally, I wish that the arranger would have taken the liberty of doing away with some commonplace harmonies, and other chromatic tricks which rather act as deterrents against the melodic originality. On the whole this Mass, well interpreted, offers to many choirs of women-voices an opportunity for festive occasions. I mean by good interpretation an actual singing emphasizing smoothness above everything else, in order that the spiritual atmosphere, latent in the composition, may come to the fore by a fluent phrasing.

BRAGERS, ACHILLE P. — "*Paschaltide Gregorian Mass*" (*Lux et origo*), *Chant accompaniment*, McLaughlin & Reilly Co., Boston, Mass.—No. 1440, 80c, 1937. »« Mr. Bragers is accepted as a reliable specialist in the field of gregorian accompaniment. He fully deserves this privilege, and in some respects deserves it more than others who enjoy a greater reputation. The main quality of his work is that it fully preserves the light flexibility of the gregorian melodic line. Scrupulously respectful of the rhythmic phrasing of Solesmes, he carefully avoids in his procedure the imminent danger of falling into a none-too-well concealed mensuralism which many others did not escape. I know that some choirmasters do not like his light touch, under the pretext that it does not sufficiently support the singers. They are wrong, however. For, they sacrifice to an immediate salvaging, a permanent progress of the choir. And, no choir, trained with such a "supporting" method, will ever reach gregorian ease. The mentioned score is very attractive, because it is a complete set-up for the paschal Mass. The "Vidi aquam" is used as an introduction; Responses of the choir are discreetly harmonized; and some paschal gregorian selections as the "Haec Dies," the "Regina Coeli," and the "O Filii," complete the ensemble. I recommend it highly to all.

Gregorian Highlights

(Continued from page 168)

of power; for it immediately flows into a new softened group c, so-la-sib which is so characteristic at this point that it demands a repetition. Thus, the section B1 becomes the unsurpassed expression of Christ surging from the drab scene of this world unto the radiant throne which is prepared for the eternal celebration of His victory. The section B2 resumes the movement and leads it to a necessary repose. Its three tone-groups a, b, c, are a variation of the melodic elements found in the phrase A, but in reverse order. And they express the same reverence which is definitely the prevailing sentiment of the whole song. You will notice how the groups a and c are delightfully symmetric in their gracefulness, counter-balancing the melodic sternness of the group b. Thus ends a magnificent phrase, in which the structural procedure was a continuous and alternate balance between masculine strength and feminine grace. Such treatment emphasizes the fact that the power of Christ is not only that of a conquering hero, but of a loving Master.

As all the melodies during the Paschal season, the Communion is concluded with a final Alleluia. It is not essentially related to this Antiphon in particular, but it follows a regular pattern used for all the melodies of the same mode. It is made of alternating ascending and descending groups, all moving gracefully in the lower part of the modal range only. Their leisurely expansion ends a powerful song with a sense of meditative joy.

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The Editorial Staff.

QUESTIONS AND ANSWERS

By Gregory Hugle, O.S.B.

"CAN THE SACRED CHANT BE drowned in a flood of secular music?" A.—There are two distinct kingdoms on earth. The Prince of Darkness has allied to himself all the forces of pomp and pleasure and merry-making; his music is dazzling. The Prince of Peace, on the other hand, has surrounded Himself with a form of music which is simple and humble, impersonal and sacrificial. This music draws its inspirations from the altar and from the Lamb "that was slain from the beginning."—These two kingdoms are exclusive of each other; they are like day and night; one is personal, the other impersonal; one heralds its singers all over the civilized world; the other covers them with the cloak of anonymity.—A primadonna one time was asked to sing a simple "O Salutaris." "Oh, no, I can't do it (she said), because I can make nothing of that simple tune." In plain English: "I cannot humble myself and stoop down to such a lowly melody; I want music where I can reveal beauty and power of voice."—Self-glorification and self-abasement remain deadly enemies.

"KINDLY SUGGEST PROGRAM FOR Thanksgiving services." A.—Every parish priest may solemnize Thanksgiving by having High Mass and *Te Deum*; but he must ask the Bishop's permission if he desires to have Exposition and Benediction of the Blessed Sacrament.

"ARE SISTERS OF RELIGIOUS ORDERS permitted to direct congregational singing in parish churches? It seems embarrassing to see a nun swinging her "arsis and thesis" (up-and-down movement) before the people, during liturgical services: I thought the choir director was holding a liturgical roll which a woman may not usurp." A.—We are living in a time of restoration; the prayerful music of past centuries had been superseded by a type of music which breathed a worldly spirit. The saintly Pope Pius X gave strict orders that the ancient prayer-music (called *Gregorian Chant*) must be re-introduced. In the first place this music must be cultivated by all cloistered people, in particular by the teaching Orders. The Holy Father, in his Audiences, loved to say to the school teachers: "The *Motu Proprio* cannot be carried out without the

help of the school teachers (*and he referred in particular to the Sisters*). The School Sisters have consecrated their hearts to the service of Our Lord; they have learned to sing and to love the ancient melodies of Holy Church. The school children will quickly learn from them those ancient, unworldly melodies." With regard to the length of time, Pope Pius X humorously used to say "it will take a new generation—at least 40 years"—until the ancient melodies will have regained solid ground." The Holy Father, Pope Pius X, was an eminently practical man. He saw the big problem in front of him; he was fully aware that he must set new teachers to the new work. In addition to the capable and willing men, clerical and lay, he invited the teaching Sisterhoods in general to instruct the children in the sacred chant. This invitation entitles the Sisters to stand with the groups of children, and (*if necessary*) also visibly direct them in Church. And in proportion as the children advance in rendering the sacred chant, so much the more will the faithful be carried along by means of the new apostolate.

"WHAT IS THE CORRECT THING, LITURGICALLY speaking, during the wedding ceremony, when the priest reads the instruction and then the prayers? Is a soft organ-playing allowed? The custom here is for the organist to play until the vows are spoken; then stop, and after the vows have been spoken to go on playing until the priest has finished reading the prayers. I would appreciate your comment on this custom." A.—Liturgically speaking there are no provisions for organ playing during the reading of the Instruction and the Prayers at the Wedding Ceremony. Whatever traditions there may be in your church, must be guided by the Canons of Beauty and Sanctity. Thus if the organ is played very softly during the Instruction and the Prayers, and if the themes are quite sacred, you are doing what is humanly possible. But as soon as you mix up operatic melodies and sentimental songs with your playing, you become a profaner of the House of God.

"WHEN THE PRIEST RECITES "RECTO tono" the prayer 'Non intres,' before the Libera at

funerals, the organist is expected to accompany him on the organ. Is this permissible?" A.—It is not permissible to accompany him on the organ.

"I AM STILL CONFUSED REGARDING responses at Votive Masses. For example, Saturday, January 19th, was a Simple feast. A Wedding Mass was sung. Should not the responses have been in the ferial tone? (We sang the nuptial Mass: 'Deus Israel')" A.—Yes: you are correct; whenever the Nuptial High Mass is sung, the Responses are sung in the ferial tone. But when, on account of a higher feast, the Nuptial Mass cannot be sung, all the Responses are sung in the solemn tone.

"IN THE DECEMBER, 1945, ISSUE OF THE *Caecilia*, in the department of 'Questions and Answers,' you mention 'on page 78' that the *LIBER USUALIS* appears in four editions in chant notation and in modern notation. We have received several requests from customers who are subscribers to *Caecilia*, for copies of the modern notation *LIBER*. We thought it wise to advise you that only the square notation is available. Just when the round notation will again be on the market, we cannot say." A.—During the last two years we have received occasional notices from the SOCIETY OF ST. JOHN THE EVANGELIST, Desclée & Co., Printers to the Holy See and the Sacred Congregation of Rites, at Tournay (Belgium), saying that their Firm escaped destruction and is well stocked with liturgical chant books, and is ready to make shipments across the Atlantic as soon as American merchant boats will touch their shores.

"WHICH IS THE PROPER DEO GRATIAS to be sung on Christmas: *De Beata*, or *Solemn*?" A.—According to the *Liber Usualis* the solemn tone must be taken. This holds good for High Mass when polyphone music is used. When the Masses are sung in Gregorian Chant, the *Deo gratias* must be taken from the respective Mass.—There was a time when the rule prevailed "that during Christmas Octave and *Corpus Christi* Octave the Blessed Virgin tone must be used, because the hymns during that time use the Blessed Virgin clausula." The *Motu Proprio* of Pope Pius X, i. e. the Vatican Gradual and Antiphoner, followed the more ancient traditions of the Church, by re-introducing the Solemn tone.

Men of Sacred Music

(Continued from page 170)

as mystical, Byrd's is distinguished by a combination of grace and power. All the polyphonic techniques are at his command, and he is not afraid to depart from many of the finer restrictions of the contrapuntal rules.

Besides his Latin church music, he also composed numerous sacred and secular madrigals, songs, pieces for the virginal, and a *Great Service* for the Anglican church; this latter work is regarded by Dr. E. H. Fellowes as the most beautiful of the *Services* ever written. Byrd's complete works were published in modern scholarly editions within the past generation.

Contemporary with Tallis and Byrd (whose lives together formed a living standard of excellence in English sacred music for three-quarters of a century), there arose the important school of Elizabethan madrigalists, represented by Morley, Weelkes, Wilbye, Bateson, Bennett, and Gibbons. Their works are stocked with masterpieces and give further substance to the conclusion that the sixteenth century in England was one of the most fruitful eras in the entire history of music. But "practically all the composers of the Elizabethan period died around 1625. In an almost tragic manner the development of English vocal and keyboard music came to an end, and only in the field of chamber music was the tradition carried on..."⁵

Besides the ordinary histories of music, the reader might note several informative studies on English polyphony. One will be found in Morris' *Contrapuntal Technique*, another in Terry's *Music of the Roman Rite* (from which several quotations in the article above were taken), and the study of Barclay Squire's in *Shakespeare's England*, Vol. 2, referred to in the note. A study of William Byrd, written by the author, appeared in the *Catholic World* for March, 1946.

⁵ HARVARD DICTIONARY OF MUSIC, p. 242.

AUTHOR'S NOTE: An adequate understanding of the rise and development of the several polyphonic schools would necessitate a study of the *Ars antiqua* and *Ars nova* movements, together with the forms of organum, conductus, fauxbourdon, and discant that arose during these periods. Such a study, however, is outside the scope of the present series, and the reader can profitably turn to the HARVARD DICTIONARY, or better yet to Reese's *MUSIC IN THE MIDDLE AGES*, if he wishes to get a general idea of this important background.

Cleveland Convention

[Continued from page 163]

execution those far-reaching and comprehensive programs which all music educators envision, and if we begin now to outline definite programs we may well defeat our own purposes.

Unstinting praise should be meted out to Sister Alice Marie, O.S.U., and the members of the Cleveland committee who provided the fine program which it was our pleasure to hear. The choruses that sang at each session were excellent; each had something to show us. And the great demonstration on Friday! The massed bands of the Catholic high schools of Cleveland was a great credit to those schools; especially in the discipline displayed. The "Festival of Our Lady," a great pageant, was too vast a project to be entirely perfect, but in spite of a few weak spots it was really soul-stirring. I liked especially the folk dances by the grade school children, and the singing of the special high school group of boys and girls directed, I think, by Miss Olive Gibson.

Here - There - Everywhere

[Continued from page 181]

ing is the least expensive and the most remunerative (spiritually of course) of all forms of music.

1. Psalms XCVII and CXXI.....Schütz
Lament from Jephtha.....Carissimi
Adoramus Te.....Palestrina
Adoramus Te.....Anerio
2. Cantata 106: "God's Time is Best".....Bach
"Actus Tragicus" (Dramma per Musica)
for a Memorial Service
"Words from the Holy Scriptures"
3. Te Deum Laudamus (1936).....Kodály
Chorale: Now Thank We All Our God.....Bach

»» RICHARD KEYS BIGGS honored the American Guild of Organists at Tucson, Arizona with another organ recital. That explains the free outline of his program. And, we vouch that his dazzling virtuosity aided by an enthusiastic love for his instrument helped more than a little the prestige of Catholic art.

- Psalm IX.....Marcello
Soeur Monique.....Couperin

Prelude in G.....	Bach
Arioso.....	Bach
Sketch in F Minor.....	Schumann
Bells of St. Anne de Beaupre.....	Russell
Carillon.....	Vierne
Andante.....	Borowski
Allegro Giocoso.....	St. Saens
The Cuckoo.....	Daquin
Prelude on B-A-C-H.....	Biggs
Toccata — Deo Gratias.....	Biggs

OUR CHANT

By Sr. Christina Carbray

Looking o'er the year now closing
On our singing of the Chant,
We received from it much pleasure,
Had our trials we must grant.
For our sad and many blunders,
Pardon, Lord, we humbly crave,
Help us in the year now coming,
As we ride the flowing wave.
For we need your help on arses,
Let our Thesis gently droop,
And preserve our poor old ictus,
For it oftimes has the croup.
Will you kindly smile upon us,
As those melodies we sing,
Send an angel down to guide us
With the rhythm of his wing.
Tho' our poor tongues oft will stumble
As we sing these hymns to Thee,
Keep your loving arm around us,
And our worries all will flee.
Yes, we wish to sing Gregorian,
As once did the monks of old,
Hoping on our own dear Mother,
Bringing others to the fold.
Guide and bless our friend Dom Vitry,
May his work keep living on,
Down the countless coming ages,
When we too are dead and gone.
Blessings on our dear "Caecilia,"
May she travel thru' the land,
While her loyal sons and daughters
Lend a cheerful, helping hand.

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