



O LORD GOD IN THE

SIMPLICITY OF MY
HEART I HAVE

JOYFULLY
OFFERED

ALL

THESE
THINGS

TERRIBLES THIS PLACE IT IS THE

THEY DID

EAT

AND

WERE

FILLED

EXCEEDINGLY

CALCILLA

FOCUS OF GOD

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SACRED TEXTS SACRED SONGS

Psalm 33 might be called the Eucharistic psalm by excellence; for, it is the one which the liturgical tradition has cherished and uses throughout the year. Thus, we are assured that, through all centuries of christian history, it has carried the echoes of the most authentic accents of Eucharistic devotion. Blessing God in the spirit of thanksgiving is its general theme. Thanksgiving is the supreme sentiment of the soul in the reception of the Holy Eucharist; but it is also the attitude of christian living sanctified by Christ. Then, blessing God presents in turn various aspects which are successively expressed in the course of the psalm: confident reverence, peaceful joy, loyalty in action, and perseverance.

Psalm 33

By Patrick Cummins, O. S. B.

Blessing God with song unceasing,
Mid all change of time and weather,
I invite all loving spirits,
Let no chain our gladness tether:
Our good Lord with me exalting,
Let us all praise Him together.

When I call in tribulation,
Me He frees without delusion;
Come to Him and be illumined,
From your faces drive confusion:
Poor we are, but He has heard us,
Foes are strong, but He will catch them;
Round His loved ones angels rally,
Bright with sword from foes to snatch them.

Taste and see God's unmatched sweetness
All His sons with trust surrounding;
All those hands you raise in worship
He will fill with good abounding:
Pride from Him shall go forth empty,
To the humble, wealth redounding.

Come, my sons, to Me and hear Me,
How to love Me I will teach you;
How by goodness death escaping,
Ripe and good old age may reach you:

Benedicam Dominum in omni tempore:
semper laus ejus in ore meo.
In Domino Laudabitur anima mea:
audiant mansueti, et laetentur.
Magnificate Dominum mecum:
et exaltemus nomen ejus in idipsum.

Exquisivi Dominum, et exaudivit me:
et ex omnibus tribulationibus meis eripuit me.
Accedite ad eum, et illuminamini:
et facies vestrae non confundentur.
Iste pauper clamavit, et Dominus exaudivit eum:
et de omnibus tribulationibus ejus salvavit eum.
Immittet Angelus Domini in circuitu timentium
eum:
et eripiet eos.

Gustate, et videte quoniam suavis est Dominus:
beatus vir, qui sperat in eo.
Timete Dominum omnes sancti ejus:
quoniam non est inopia timentibus eum.
Divites eguerunt et esurierunt:
inquirentes autem Dominum non minuentur
omni bono.

Venite filii, audite me:
timorem Domini docebo vos.
Quis est homo qui vult vitam:
diligit dies videre bonos?

Prohibe linguam tuam a malo:
et labia tua ne loquantur dolum.
Diverte a malo, et fac bonum:
inquire pacem, et persequere eam.

Oculi Domini super justos:
et aures ejus in preces eorum.
Vultus autem Domini super facientes mala:
ut perdat de terra memoriam eorum.
Clamaverunt justi, et Dominus exaudivit eos:
et ex omnibus tribulationibus eorum liberavit
eos.
Juxta est Dominus iis, qui tribulato sunt corde:
et humiles spiritu salvabit.
Multae tribulationes justorum:
et de omnibus his liberabit eos Dominus.
Custodit Dominus omnia ossa eorum:
unum ex his non conteretur.

Mors peccatorum pessima:
et qui oderunt justum, delinquent.

Redimet Dominus animas servorum suorum:
et non delinquent omnes qui sperant in eo.

Let thy tongue speak naught of evil,
Lips that lie shall surely rue it;
Turn from evil, live in goodness,
Follow peace, and close pursue it.

Mine eyes gaze down on just in goodness,
Their cry ne'er finds Mine ears disdain;
My frown on those whose joy is evil,
Of them no memory on earth remaining:
The just cry out, and God e'er hears them,
From Him in need comes liberation;
The Lord is nigh when hearts are troubled,
No humble soul can miss salvation.
Many their trials who live in goodness,
In God they find commiseration.

The Lord stands guard when loved ones are
in danger,
No bone of theirs shall e'er be broken:
How wretched is the death-hour of the wicked,
God's wrath sends evil end as token:
From such dire stroke God keeps His faithful
servants,
Of them shall ne'er the fatal word be
spoken.

Come Children I Will Teach You the Fear of the Lord

By Michael Mathis, C. S. C.

The ancient title of this psalm refers to I Kings 21, 13 which records the fear-inspired humiliation of David before King Achis of Geth. By it David was saved from death. In this incident, according to St. Augustine, David prefigured the humiliation of Jesus Christ on the Cross, whither in spirit He assembles His followers in the words of this psalm: "Come children, hearken to Me: I will teach you the fear of the Lord." "Frightening," says Walter, "Are the judgments of the Father, and His justice the thousand wounds of His Son's martyred body, besides the inexpressible pain of His forsaken soul, declare. The obstinate 'sinner's death' is likened to the unhappy end of the hardened murderer on His left, but 'the souls' of His loyal

'servants' He shall 'save' and lead to paradise as that of the penitent thief."

The interpretation of this psalm is based on that of St. Augustine, and, as an alphabetical psalm, each verse will be treated separately.

2. *Blessing God with song unceasing, Mid all change of time and weather.* In Job we have an example of the man who "blesses the Lord at all times," when He gives earthly favors, and when He takes them away. But Himself He does not take away from him who blesses God (*alpha*).

3. *I invite all loving (humble) spirits, Let no chain our gladness tether.* Why does a man "bless the Lord at all times?" Because he is humble, not taking

to himself praise belonging to God, but rather rejoicing to be praised in God. Thus the foal of the ass which carried Jesus in His triumphal entry into Jerusalem must have shared, in its own way, in the gladness of the participants (*Beth*).

4. *Our good Lord with me exalting, Let us all praise Him together.* Who is this that exhorts us to join him in praising God? He loves the Lord, whoever he is, for love urges him to hear God praised by all (*Gimel*).

5. *When I call in tribulation, Me He frees without delusion.* It is one thing to ask anything from God and another to seek the Lord Himself. Seek Him who will rescue you from all tribulation, "when death is swallowed up in victory and mortal hath put on immortality" (1 Corinthians 15, 54) (*Daleth*).

6. *Come to Him and be illumined, From your faces drive confusion.* How should you 'come' to Jesus? By following with faith, by longing of the heart and by running with charity. Why was He not confounded when the Jews boxed His ears, spat in His face and struck His head with a reed? Because Christ "is the true Light which enlighteneth every man that cometh into this world" (John 1, 9). As the Light, He cannot be confounded. Therefore, He does not permit those who are 'illumined' by Him to be confounded (*He*).

7. *Poor we are, but He has heard us, Foes are strong, but He will catch them.* If you have cried to Our Lord on the cross, and He has not heard you, learn why: "The poor man cried, and the Lord heard him." And how shall one cry as a poor man? No matter how great your earthly possessions, do not presume on these, but understand that unless you have Him, who can make you rich spiritually, you are indeed poor. And how does Jesus hear Him? He rescued him from all his troubles (*Vau*).

8. *Round His loved ones angels rally, Bright with sword from foes to snatch them.* And how does Christ save men from all their troubles? "The angel of the Lord shall encamp round about them that fear Him." Who is this Angel or Messenger of the Lord? Our Lord Jesus Christ is called "The Angel of the great Counsel" (Isaias 9, 6 Lxx), and it is He that shall rescue them (*Zayin*).

9. *Taste and see God's unmatched sweetness, All His sons with trust surrounding.* Just as David was considered a mad man by King Achis and his court in the title of this psalm (1 Kings 21, 13-15), so, when

Our Blessed Lord said, "Except a man eat My flesh and drink My blood, he shall not have life in him" (John 6, 54), those in whom Achis (means "ignorance") reigned said, "How can this man give us His flesh to eat" (Ibid. 6, 53)? If you do not know, "Taste and see." Who is there that trusts not in Jesus? He that trusts in himself (*Cheth*).

10. *All those hands you raise in worship He will fill with good abounding.* Some do not fear God because they think this might hamper their foraging for the necessities of life. Besides, many who fear the Lord have not a superfluity of earth's goods. But if the Lord feeds those who despise Him, He will not desert those who fear Him. Furthermore, those who fear God in life will eat at the eternal banquet of the Lamb in heaven. (*Yod*).

11. *Pride from Him shall go forth empty, To the humble, wealth redounding.* How are the proud-rich ever in want? They cannot buy with all their gold faith, hope and charity, spiritual riches which the Lord gives gratis to the humble. Besides, the proud-rich lack bread, that bread of which Christ spoke, when He said, "I am the living Bread that came down from heaven" (John 6, 51), and "Blessed are they that hunger and thirst after justice, for they shall have their fill." (Matthew 5, 6). Thus do the humble abound (*Kaph*).

12. *Come, my sons, to Me and hear Me, How to love me I will teach you.* Jesus, the humiliated God-Man, would teach us from the Cross to fear God. Let us open the ears of our heart to His words. (*Lamed*).

13. *How by goodness death escaping, Ripe and good old age may reach you.* Who does not desire to live and to see good days? But let him not seek good days here on earth. Read the Scriptures and see how Jesus and His saints of the Old and New Testament had distressing days from the worldly viewpoint, but they were happy with God. Hence, days in this world are always distressing, whilst days with God are always happy. (*Mem*).

14. *Let thy tongue speak naught of evil, Lips that lie shall surely rue it.* If you would have life and good days, hear and practice what the Lord teaches, first, with respect to the tongue. (*Nun*).

15. *Turn from evil, live in goodness, Follow peace, and close pursue it.* There is more to be done, however, than to refrain from evil. You must practice virtue. And as for perfect peace, Christ has not promised it for this world. Seek it and pursue it where

it is. Jesus is our perfect peace who has risen again and ascended into heaven. (*Samech*).

16. *Mine eyes gaze down on just in goodness, Their cry ne'er finds Mine ears disdainig.* Fear not then, for the Providence of God is ruling all for your salvation. And if He seems not to hear your cries in tribulation, remember He is a Physician who cuts to cure putrefaction (*Ain*).

17. *My frown on those whose joy is evil, Of them no memory on earth remaining.* Because the "eyes of the Lord are upon the righteous," the wicked may think that they may sin with impunity. Accordingly, the Holy Spirit reminds them with what kind of eyes God looks upon them (*Pe*).

18. *The just cry out, and God e'er hears them, From Him in need comes liberation.* After reading the account of the miraculous deliverance of the three young men in the fiery furnace, some may say: "I have cried to the Lord, and He has not delivered me from afflictions; either I am not righteous, or perhaps He does not notice me." Fear not, only keep His precepts; and if He does not deliver you bodily, as He did the three young men, He will rescue your soul, as He did the Machabees (2 Machabees 7.) and His other martyrs (*Tzaddi*).

19. *The Lord is nigh when hearts are troubled, No humble soul can miss salvation.* If you would draw nigh to the Most High God, be lowly. This is a great mystery. God is above all. If you rise up in pride, you cannot reach Him. If you humble yourself, He will come down to you (*Kaph*).

20. *Many their trials who live in goodness, In God they find commiseration.* Often the wicked have little external annoyance, whilst the good have many tribulations. But after the few tribulations or none, the godless shall come to everlasting pain, from which there is no deliverance; whereas the good, after many tribulations, shall come to peace ever lasting (*Resh*).

21. *The Lord stands guard when loved ones are in danger, No bone of theirs shall e'er be broken.* As in flesh our bones give support, so in the heart of a Christian it is faith that gives firmness. The patience then which is in faith is like the bones of the inner man. This it is which cannot be broken (*Schin*).

22. *How wretched is the death-hour of the wicked, God's wrath sends evil end at token.* Learn from the Gospel what is the death of a sinner. Dives, who was clothed in fine linen and feasted sumptuously every day, while a beggar lay at the gate begging the crumbs from the rich man's table, "died and was buried in hell." And what is the worst death of the sinner? They that hate the just One, our Lord Jesus Christ, Him "that justifieth the ungodly" (Romans 4, 5). They that hate Him have the worst sins, because they hate Him through whom alone they can be reconciled to God. (*Tau*).

23. *From such dire stroke God keeps His faithful servants, Of them shall ne'er the fatal word be spoken.* This is the way of righteousness on earth, that mortal life, however advanced, despite inevitable imperfection, does not perish so long as it puts its trust in Him in whom is remission of sins (*Pe*).

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HOW TO STUDY THE EUCHARISTIC HIGHLIGHTS

by *Oriscus*



WITH THE ISSUE OF JUNE A fairly comprehensive Eucharistic series was completed. The major part of the Communios of the Sundays as well as those of the greater feasts of the liturgical year were analyzed in detail. This was an initial contribution to the restoration of gregorian antiphons as the authentic musical expression of Eucharistic devotion. In the course of these analytical sketches this spiritual objective of the highlights was emphasized more than once. And, if you should now look at every past issue of the current year, you would be delightfully surprised to find out how these Gregorian highlights, incomplete as they still are, constitute an incidental summary of the manifold aspects of Eucharistic piety. It would be then evident that the liturgical texts used at the Communion of the Mass and the Gregorian melodies which illustrate them are an unexcelled directive for a healthy devotion. Most of all, you would discover that, instead of centering Eucharistic piety exclusively around ourselves, Eucharistic singing can become the supreme means of our incorporation to Christ, from the long expectations of Advent to the radiant illuminations of Pentecost. The melodies underline the innerness of the Eucharistic reception with an unfailling musical discretion. Thus, they are the ideal songs for those who desire to experience how "the Lord is sweet." And, the murmur of appropriate psalms, selected by a long tradition, imparts a renewed accent to the lyric expression of the melodies themselves. As it stands, our little collection is amply sufficient for all choirs. No doubt, many choirs would presently find it even too advanced for their actual experience. But, whether the choir has been equal to mastering the entire series, or whether it was able to perform only a few scattered Communios during the year, there remains a great Eucharistic and musical task ahead for all choirs. Some will want to deepen a first rewarding experience, and make the Communios a part of their regular and standing repertoire; others will aim at completing the singing of the entire cycle. It is also likely that even proficient choirs did not master the technical "finesse" so abundant among these Eucharistic gems; and there comes the

opportunity of studying them methodically. The aim of all choirs which have more or less followed the successive analyses of the Highlights should be to integrate the Communios so closely to their Eucharistic consciousness, that they may become familiar to them and, as it were, popular. Popular, in the sense that it gradually permeates the whole congregation as the natural and ordinary way of receiving the holy Eucharist. To this end, the choir must fully and fervently accept its responsibility.

SUCH A JOYFUL ACQUAINTANCE with the Eucharistic songs of Mother Church makes its greatest demands upon the choirmaster. He, before anyone, should not feel satisfied with the initial approach. He should continue, during another year at least, the serious study of the Highlights. The latter, as they have been presented in CAECILIA, are not a current reading-matter for the choir-member who does not possess a musical background. When they were written, the author had rather in mind providing the director of the choir with an analytical view (rather exhaustive) of all the elements of beauty which are at first concealed. The leader of the choir must have a keen vision of these elements, lest he remain unable to bring them into bold relief before his singers. The choir may be receptive to these hidden beauties; but it has to be shown where they are. And, it is oftentimes more difficult to sense in a melody shades of refinement which are not so apparent as are obviously strong lines. Somehow, the average choir is not analytical-minded but emotionally-aroused. Analysis is the choirmaster's task; emotional response is the power of the choir. But, this response can be reasonably expected only in the measure the choir-director has a clear understanding of the fluctuations of the Communios, and is able to translate this understanding into an emotional rather than technical explanation. The choir should not be directly taught the technique of the Communios, but aroused to perceive in them the secrets of loveliness which the director is revealing. Now, in order to gain the practical mastery of the Eucharistic Antiphons, the choirmaster has a double work of preparation to do. First, let him compare a great number

of Communios. He has now at his disposal the full series analyzed in the course of the year in CAECILIA. Nothing is of greater help to the development of a musical mind than to make a comparative study of various types of music. Use a similar procedure in regard to the Communios. Read over again this one, then look at another, maybe a third or fourth one. You will be astounded at the variety of the melodic line and expression found among them. Moreover (and this is very helpful in the actual preparation of a rehearsal), the characteristics of a melody which for a time remained unsuspected, appear in bold relief by comparison with another melody. The second part of the study of the choirmaster is to discover how all the melodic patterns make up a continuous melodic line without break. Let him then establish between all these patterns a gradation by which the melody will appear perfectly balanced. To sum up, the choirmaster must first obtain a clear understanding of the characteristic elements of the melody; secondly, he must put them in their proper place, uniting them in an harmonious balance. To this end, a second and more thorough study of the Highlights is advisable.

WHEN THE TIME COMES FOR THE actual rehearsal with the choir, the formal study achieved by the choirmaster should be translated into an informal presentation, as free as possible from technical implications. The following suggestions are but a simplified application of the technical and aesthetic observations contained in the Highlights. There will be no gainsay in reasoning the formal beauties of a Communio before a choir which has had no opportunity of hearing it in any way. Actual singing has the right of way over theoretical explanation. Therefore, the very first approach towards the Communios must be a spontaneous acquaintance with a song. Let the choir vocalize the whole Antiphon without any stress, so that the singers will absorb its tune-fullness, and thereby respond to its melodic appeal. When gross mistakes have been corrected, and hesitations have been clarified, let the choir read and understand the text, giving a clear attention to those words which appear to characterize or to absorb the musical meaning of the phrase. Then vocalize again the melody in a carefree manner, but orientate the flow of tone towards these accented words. This will concomitantly establish throughout the melody melodic and rhythmic centers of vitality without the need of con-

fusing technical details. At this point, the choir is mentally prepared to observe, under the clear guidance of the director, the flexible sinuosities of the melodic line, and to relate them to the "centers" either as a preparation, or a tension, or a consequence, or again as a repose. Their singing begins to gain the suppleness which is so necessary in order to do justice to the refined hues of these Eucharistic songs. But, it can be maintained only if the director incessantly demands a very light quality of singing. The informal procedure just explained hardly contains any technical element. But if you examine it carefully, you will recognize that it is a faithful translation of the full technical consciousness obtained by the director and transmitted by him to the choir in actual singing. And, this is about as far as one can presently hope to go with the average choir. We repeat this procedure in the form of a scheme:

The Director:

1. Compare the Antiphon to be sung with others of a different type.
2. Establish the relationship of the various elements of the melody to be sung.

The Choir:

1. First vocalize in order to feel the tune-fullness of the melody.
2. Find the melodic centers through the study of the words.
3. Unite the sinuosities of the melody to the melodic centers.
4. Maintain a vocal fluency as light as possible.

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MUSIC AND THE SACRAMENT OF MATRIMONY

by Thomas G. McCarthy

To that which has been said so often about the tasteless impudence of wedding celebrations in Catholic Churches, one may add that their complete lack of artistic decency and religious discretion exercises a bad influence on the attitude of the faithful in regard to sacred music in general. Wedding music universally in use is the expression of a shameless secularism in worship. A remedy must be found immediately. The writer of the following article suggests giving good but acceptable music in compensation for the standardized trash.

The Editor.

The following list of approved wedding music is intended to complement the article, "On Wedding Music," that appeared in the February issue of CAECILIA. Much good music suitable to the nuptial ceremony is not included in the list. The compiler has made no effort to be exhaustive. Material recommended therein is meant only to form a suggestive pattern by which organists may judge the worth of other old music and such new compositions as may appear from time to time.

Masses The most laudable way of beginning married life is with a high Mass. Therefore, the following brief list of Masses is offered at the outset. All are written with a comparatively easy grade of difficulty. Persons who choose masses for mixed voices will do well to assign the soprano and alto parts to boys' voices.

S.A. or T.B. Mass in G, by F. Capocci, (McLaughlin-Reilly Co.), med-dif.

Missa Regina Angelorum, by F. Cappocci, (McLaughlin-Reilly Co.) easy.

Missa Spiritu Dei, (sine Cr.), by Jan Karl, (McLaughlin-Reilly Co.) easy.

Missa Salve Regina, by Carlo Rossini, (J. Fischer & Bro.) easy.

Unison. Any of the Gregorian Chant Masses will prove appropriate for the nuptial ceremony. Following are a few excellent texts.

Liber Usualis, with Gregorian notation and English rubrics. (McLaughlin-Reilly Co.)

Gregorian Kyriale, harmonized by C. Rossini, (J. Fischer & Bro.).

Kyriale, harmonized by Achille Bragers, (McLaughlin-Reilly Co.).

The ensuing list of unison figured Masses have a decided practical as well as artistic value. Choirmasters

work under a wide variety of circumstances. For those who must utilize the efforts of a depleted adult choir, the unison Mass can become, (through proper pacing and effective dynamics,) an invaluable vehicle. Its worth for children's voices is obvious. The Masses listed below are outstanding among the wealth of works edited for the unison chorus.

Mass in G, by Rene L. Becker, (McLaughlin-Reilly Co.) easy medium.

Mass in honor of Saint Angela, by Rene L. Becker, (J. Fischer & Bro.) very-easy.

Missa Gratia Plena, by G. M. Fabrizi, (St. Gregory Guild.) medium.

Mass in honor of Saint Dominic, by Fr. Hamma, (J. Fischer & Bro.) easy.

Mass in honor of Saint Joseph, by J. B. Molitor, (J. Fischer & Bro.) easy-medium.

Missa Regina Pacis, by N. A. Montani, (J. Fischer & Bro.) easy-medium.

Mass in honor of the Good Shepherd (sine Cr.), by G. V. Predmore, (McLaughlin-Reilly Co.) easy-medium.

Missa Salve Regina, by Carlo Rossini, (J. Fischer & Bro.) easy.

Pastorale, by Pietro A. Yon, (McLaughlin-Reilly Co.) easy.

T.T.B. There can be no question that the choirs of our Catholic Churches must be entirely male. Those who have yet to achieve this end are seriously lacking on the prime point of correct church music. The following works are practical for small male choirs, where boys are not possible for one reason or another, and where the number of adults is limited.

Mass in honor of Saint Francis, by R. K. Biggs. (McLaughlin-Reilly Co.) easy-medium.

Missa Rosa Mystica, by Vito Carnevali, (J. Fischer & Bro.) easy.

Missa Orbis Factor, by Carlo Rossini, (J. Fischer & Bro.) easy.

S.T.B. For choirs where only a few men are possible, there are Masses written for tenor and bass and supplemented by boys voices in the soprano role. Material scored in this manner is limited, despite the obvious practicality of the arrangement.

Missa "Mater Amabilis," by F. Capocci, (McLaughlin-Reilly Co.) difficult.

Missa Lyrica, by J. J. McGrath, (McLaughlin-Reilly Co.) medium-difficult.

Missa Orbis Factor, by Carlo Rossini, (J. Fischer & Bro.) medium.

Missa Festiva, by P. J. Vrankin (J. Fischer & Bro.) medium-difficult.

Four Male Voices T.T.B.B.:

Mass in honor of Saint Joseph, by J. H. Dietrich, (McLaughlin-Reilly Co.) difficult.

Missa Eucharistica, by H. Gruender, (McLaughlin-Reilly Co.) medium.

Missa Festiva, by H. Gruender, (McLaughlin-Reilly Co.) medium.

Missa "Sursum Corda," by Fr. Hamma, (J. Fischer & Bro.) easy-medium.

S.A.T.B.:

Missa "Mater Salvatoris," by P. E. Arensberg, (McLaughlin-Reilly Co.) easy-medium.

Mass in Honor of Saint Francis Xavier, by Rene L. Becker, (McLaughlin-Reilly Co.) medium.

Mass in honor of Saint Anthony, by R. K. Biggs, (McLaughlin-Reilly Co.) easy-medium.

The Proper At a High Nuptial Mass the "Proper" must be sung just as at any other votive or daily Mass. *There is no plausible reason for omitting this phase of the music.* The following items are devoted to "Propers" in general, or the Nuptial "Proper" in particular.

Liber Usualis with Gregorian notation, (McLaughlin-Reilly Co.)

"Epitome" edited by Fr. X. Mathias with modern notation, (Frederick Pustet Co.)

Proper of Votive Masses, by Dr. P. Wagner, (McLaughlin-Reilly Co.) (an organ accompaniment to plainchant votives.)

Proper of the Mass (Edition VIII), by Carlo Rossini, (J. Fischer & Bro.) containing psalm-tone settings for all of the "Propers" of the Ecclesiastical Year.

Proper of the Mass, by A. Edmunds Tozer (Volume II) (J. Fischer & Bro.)

Proper of the Nuptial Mass, by Sr. M. Florentine (McLaughlin-Reilly Co.) Setting is in two parts, mostly metered rhythm. Contains a prelude and postlude as well as an "Ave Maria" that is quite attractive.

Wedding Music, by Carlo Rossini, (J. Fischer & Bro.) Contains easy psalm-tone setting for the "Proper" as well as appropriate preludes, interludes, and wedding marches.

Organ Music In many sections of the country the acceptable custom of Low Nuptial Masses is still in force. Often the organ supplies the only music to be heard at such services. Organists must guard their efforts lest they degenerate to the point where the music forms an obnoxious intrusion on the worship of the wedding assemblage. Following are *some* of the *better* editions available for practical use.

Two Stavs (easy):

Wedding March, by P. G. Kreckel, (J. Fischer & Bro.)

Wedding Music, Vol. II by Carlo Rossini, (J. Fischer & Bro.)

The Liturgical Organist, Volumes I to V by Carlo Rossini, (J. Fischer & Bro.)

The above items are divided according to keys with all

[Continued on next page]

Working in the restoration of liturgical music is, in various ways, a professional duty first for choirmasters and singers, then for the clergy. It behooves choirmasters to assume an artistic guidance towards a creditable achievement of the ideals proposed by the Motu Proprio. This makes serious demands for intelligent study and thorough musicianship. It behooves the singers to regard sacred music as a function; and to be well fulfilled, the latter requires a simple but solid knowledge, a fine sense of appreciation, and a sincere religious devotion. Lastly, sacred music is one of the main pastoral cares of the priest. He must gradually awake in the faithful the desire of giving to God the fullness of praise, that is, a sung praise.

Finally, it is recommended to choirmasters, singers, members of the clergy,

(Continued on Page 233)

of the major and relative minors included. For organists who are not proficient at improvising, the plan of placing border tabs at each section will provide excellent short and long numbers in every key within a few seconds.

Three Stavs:

Ten compositions for the organ, by Theo. Dubois (J. Fischer & Bro.)

Twelve compositions for the organ, by Theo. Dubois, (J. Fischer & Bro.)

Six Organ Pieces, by Edward Duncan, (McLaughlin-Reilly Co.)

Practical Organist Volume II, (McLaughlin-Reilly Co.)

Music Divina, by P. G. Kreckel, (J. Fischer & Bro.)

Parish Organ Book, by P. G. Kreckel, (J. Fischer & Bro. (Nos. 15, 17, 18, 19, 20, 24, 25 are splendid wedding marches.)

Four Improvisations on Gregorian Melodies by Flor Peeters, (McLaughlin-Reilly Co.) Two numbers, "Ave Maria," and "Inviolata" are desirable wedding compositions.

Supplementary Music The practice of singing English hymns and Latin motets at Low Masses, and Latin motets at the offertory of the High Mass is worthy of careful attention. Again it must be pointed out that the following list merely forms a pattern and is by no means an exhaustive one.

Unison Collections:

The Saint Gregory Hymnal, by N. A. Montani, (St. Gregory Guild). Contains both English and Latin works in voice and full score editions.

Catholic Church Hymnal, A. Edmunds Tozer, (J. Fischer & Bro.) Mostly English hymns in voice and full score editions.

Parochial Hymnal, by Carlo Rossini, (J. Fischer & Bro.) Contains English and Latin hymns. Available in voice and organ editions.

Two-Equal-Voices S.A. or T.B.:

Praise to Jesus, by Sr. M. Cherubim (McLaughlin-Reilly Co.) a collection of five hymns for Communion and Sacred Heart for two, three, or four voices.

Canticum Novum, by Carlo Rossini, (J. Fischer and Bro.) All Latin.

Three Voices (as indicated):

Cantemus Domino, by Ludwig Bonvin, a Catholic

hymnal with English and Latin words for two and three *equal* voices. (B. Herder Book Co.)

Regina Coeli, by P. G. Kreckel, (J. Fischer & Bro.)

A collection of Latin motets and English hymns for S.S.A. or T.T.B.

Four Voices:

Adoro Te Devoto, by B. Hamma (J. Fischer & Bro.)

Contains antiphons, hymns, and motets for S.A.T.B. Ten of the works are for T.T.B.B.

Vade Mecum, collections of motets for offertories and other parts of the Mass as well as Catholic services in general. (J. Fischer & Bro.)

Miscellaneous:

Praise to Mary, by Sr. M. Cherubim, (McLaughlin-Reilly Co.) Contains five hymns in honor of the Blessed Virgin Mary. S.A.T.B.

Be Joyful Mary, by C. Greith, (McLaughlin-Reilly Co.) Contains appropriate hymns for the wedding ceremony in addition to other material. Arranged for S.A. or T.B.

Be Joyful Mary, by John Singenberger, (McLaughlin-Reilly Co.) Contains hymns and motets arranged for T.T.B.B.

Ave Maria, by Pietro A. Yon, (J. Fischer & Bro.)

Panis Angelicus, Cesar Franck, (McLaughlin-Reilly Co.)

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ON THE WAY BACK TO POLYPHONY

by Paul F. Laubenstein

The Accent of undeniable sincerity emanating from the following account will prevent anyone from suspecting in it the vain curiosity of dilettantism. The Palestrina Society of Connecticut College is truly searching for the still hidden secrets of sacred Polyphony. Its members spare no time or labor in order to reap the fruits of their initiative. May their example awake in us a serious reflection, nay, a generous action. Catholic Colleges in particular can no longer present any acceptable alibi for their remaining aloof from polyphonic training and experience.

The Editor.



THE REPORT OF THE COLLEGE

Musical Association of Harvard University for 1837 contains these words: Music should be looked upon not as an amusement, but as a serious pursuit; not a thing to divert the listless mind, but to expand it, nourish it, inspire it, and give it utterance. We would have its written productions, its master compositions, regarded as a literature, and hold a place in the archives of recorded thought and wisdom and inspired genius, books only in another shape, which have helped to form man as much as history or metaphysics or poetry or numbers. It is in something of this spirit that the Palestrina Society of Connecticut College, now at the close of its fifth year, has been giving itself to the study of one of the great achievements of the Renaissance period, the sacred vocal polyphony of the sixteenth century. Its evolution out of the more secularistic and intellectually dexterous productions of the fifteenth century Netherland school can be found traced in the standard histories of music (*q.v.*). Suffice it to refer here to the culmination of this music in the three giant figures of the Golden Age of the polyphonic art: the Roman Giovanni Pierluigi da Palestrina (this last the name of the village where he was born; whence he is also sometimes referred to as Praenestinus from its Latin name *Praenestinum* or *Praeneste*) (1525-1594); the Fleming Orlando di Lasso (1532-1594); and the Spanish Tomas Luis de Victoria 1540- ca. 1613. And the greatest of these is Palestrina. So say the music histories, and so we have discovered it to be in our limited vocal explorations to date.

FOR FULLY TO APPRECIATE THIS MUSIC (more so here than elsewhere), one must get at it from the inside, must actually sing it—with whatever voice one has. Keyboard reductions are 'flat' and utterly inadequate, sounding dull and insipid. Interesting as

eye-music, because of its structural excellences, it yet awaits in vocalization the revelation of its dimension of depth, its polydynamics, its polyrhythmics, its inter-linear independence as well as interdependence, its ongoing, many-levelled aliveness, its polychromality both with respect to the text and the voices—failing all of which and more dependent upon the singing and the hearing, one simply does not get the music. Well did the polyphonic writers know their voices and how to write for them in an age when music was almost exclusively vocal. With the exception of plainsong, no more grateful music for the voice has ever been penned, and the opportunity it offers for the development of a pure vocal style is unsurpassed. Many of the polyphonists had themselves been choirboys who had 'come up through,' their thorough first-hand grounding in the text of the Roman liturgy thus acquired also contributing to the rapport achieved in their works between words and music.

For this is music of, by and for the Church. It arose out of the liturgy, designed to intensify its high moments, and can be fully understood only in the light of its context and purpose. The informed choir member who sings these masses, motets and other choral items within the liturgy for which they were designed is in the ideal position to gain the best possible grasp of their inseparable musical and spiritual riches. But unfortunately, only sometimes can it be heard in its proper setting in the liturgical services of the Roman Church. Some causes for this are: preference of choir-master (priest and congregation) for more popular, dramatic or 'effective' music; the wish to give music of various periods a hearing; lack of choral talent, but more often simply of time for preparation demanded for its rendition; the prolongation of the service required by the inclusion of much of this music in these hurried days. Some of it may be heard on feast days or special occasions, and an exceptional church may pride itself in specializing in it—of these, few. But

apart from such occasional performances (and churches), the cultivation of one of the glories of the Roman Church in its native milieu remains all too infrequent. Now and then one may hear an *a cappella* chorus singing a motet or two in a mixed program—in a concert hall! Few records are to be had, and none too much of the music itself is available for modern performance, especially since the outbreak of the war—some of the firms publishing it having been bombed out. The net result is that this music “the aesthetic and liturgical perfection of which has never since been surpassed, or even equalled” lies largely dormant. Referring specifically to Palestrina, Richard Wagner hailed his music as “the model of supreme perfection in church music.” Leaving the church of St. Gervais in Paris after hearing some Palestrina, Debussy exclaimed “with a light in his eyes that I [Leon Vallas] have never seen before, ‘That is music.’” Vallas further relates how Debussy’s enthusiasm took the form of playing the masses and motets as pianoforte duets [! ?] with Paul Dukas. Bach, the Lutheran, himself paid Palestrina the dubious honor of adding instrumental accompaniments to the *Kyrie* and *Gloria* of his *Missa Sine Nomine* (6-part), and frequently performed them at St. Thomas’ Church. Indeed, embodying universal Christian elements as they do, the five choral parts of the ordinary of the mass have been variously retained in the liturgies of the Lutheran, the Anglican and other Protestant communions as common property characterized by a true Christian catholicity. It is probably more correct to say that the music of the greatest of the ecclesiastical polyphonists has been evolved out of the liturgical situation, than that it was composed for it, so integral a part of the rite itself does it seem to be. True to a degree of Victoria, it is especially the case with Palestrina. Recall only his unforgettable *Improperia* sung at the Good Friday service. In fact the spiritual elevation of the music of this devoted son of the Church is inexplicable apart from the inspiring Great Fact of the liturgy. This domination it is which suffuses his utterance with a radiance that never was on land or sea, and which makes it more than the sum of all its technical excellences.

IT IS LIKEWISE THE REAL, IF UNACKNOWLEDGED secret of its appeal and of its wearing qualities. So dominated, even his supreme technical skill found itself enhanced, reflecting an ‘out of this

world’ quality by no means shared by all his contemporaries, notably the highly ingenious Netherlanders to whom he owed much. It is a quality reflected by all truly great Christian religious art, and recalled by those illuminated manuscripts (especially the leaves of plainchant) on exhibition in New York last winter at the J. Pierpont Morgan galleries. Indeed Palestrina purposely set himself to purify church music of a prevailing technical exuberance quite out of keeping with the character of the liturgy. He consciously rejected the emerging chromaticism of Monteverdi for the diatonic ecclesiastical modes, regarding the temper of these as more germane to that of the liturgy. The result of this deliberate limitation was the attainment of a simplicity, deceptive to the eye, whose skill and spiritual profundity manifest themselves only when realized by the voices, and best of all to those who actually sing the music and give themselves to it, and in proportion as they give. Heard as sung, there is always more than meets the eye, or than the keyboard can encompass. Berlioz’ disparaging description of Palestrina’s music as consisting of ‘a few concords and suspensions’ is technically correct as far as it goes, but even so far, what overpowering results he achieves with those ‘few concords and suspensions’—yes, with tonic ‘harmony’ alone! This is an increasing source of wonder. Technically, the great sixteenth century polyphonists stand as supreme exemplars in the matter of artistic restraint and economy of material. Call to mind the poignant *Crucifixus* of the di Lasso *Missa Octavi Toni*, briefly attained with only the three lower voices. With an art that conceals art, they present us in a simultaneous inevitability with phrase after phrase of breath-taking (in more senses than one) beauty, long melodic lines of sinuous contour of which they were masters, and which reveal their indebtedness to the plainchant of the Church. Often they name their masses after the plainsong melodies from which they derive the main themes of the mass. Especially is the above true of Palestrina, whose interest in composing secular music waned as he grew older, and who came to devote himself almost exclusively to church music; so that among the great masters (if we except Victoria), he is the only one whose fame rests entirely upon religious music. Apart from ninety odd madrigals and several organ *ricercari*, his output was all of a liturgical or semi-liturgical character, and embraces 94 masses, nearly 500 motets, a number of other works in this style, and many smaller pieces, including hymns.

OUR PALESTRINA SOCIETY PLANS TO study works by the various composers of the Golden Age, but we shall always feel the pull of Palestrina. We had worked on his *Missa Brevis* (presented twice), the *Papae Marcelli* (6-part), the *Aeterna Christi Munera*, and then detoured to Victoria's *Missa O Magnum Mysterium* and di Lasso's *Missa Octavi Toni* (presented twice), both works of outstanding merit and beauty; and we felt amply repaid for our labors upon them. But this Fall we returned to our namesake's *Missa Ascendo ad Patrem* (5-part). We had not proceeded very far before we began to feel that superior as were the Spaniard with his acknowledged greater warmth and feeling, and the Fleming with his geniality, freedom of treatment and easy vocal flow, yet a greater than they was here. The difference is hard to describe, but it is there—a certain transcendence and spiritual elevation, a mystic glow, music perhaps more impersonal than that of the others, but that is because the Roman's concern was not so much that he might express himself or his age, at that the Eternal Theme of the liturgy should sound forth most fittingly through his talents placed at its disposal. This is true prophetism. And the more objective music becomes at the same time the most impressive, reflective of unearthly splendor. Emotion is there, not lyric, passionate or dramatic, but it is rather the emotion aroused in us. It is the peculiar integration in Palestrina of intellect (technical skill), emotive power, and reflected transcendence that helps to make his music so distinctive, endowed with qualities that endure. Yet all of this does not quite "explain" the difference.

Of course, the composer of a musical mass starts out with an advantage. He has to do first off with a magnificent text. Hear the rolling sonorities and the free, flowing rhythms of the words of the *Gloria* and the *Credo*. They almost sing themselves. On this text the polyphonic composers of the period lavished their utmost skill, which the text itself served to evoke and exalt. Under the sway of its tremendous News occurred also that glorification of the commonplace which we observe in the transfiguration of the popular folk melodies, upon which, following an old custom, the great masters too sometimes based their masses. (Probably the best example of this custom is to be seen in the widespread use of the French ditty *L'homme armé*, which seems to have been extremely popular with composers both before and after Palestrina, and which he himself used as the basis for two masses.) The reverse process is illustrated in the stultification of

great music subjected to jazz and swing treatment. From the technical point of view, it is fascinating to compare the renderings of the same sections of the text, both in different masses by Palestrina and by the various composers. In fact, one of our great satisfactions is the sheer joy of ever pressing on into (for us) unexplored territory. We had heard that great riches were to be found. We have come upon some of them. What we have discovered stimulates us to continuing pursuit of more. And the old masters knew how to prepare surprises for the polyphonic explorer. I shall never forget the astonishing effect produced upon us in our first essay of the *Christe eleison* of Palestrina's *Missa Ascendo ad Patrem*, when the composer subtly and ever so gently landed us *pianissimo* on a final supertonic major 'chord,' as on a cushion of airiest down.

THEN THERE IS THE CHARM WHICH attaches to singing 'in the modes,' and in the natural, untempered scale—more or less, depending upon the degree to which we may or may not be piano-bound. This music is written not only in our major and minor modes, but in the eight modes of the Gregorian chant, with an occasional excursion into four more added by Glareanus in the sixteenth century, corresponding to our minor and major, with their plagals. These twelve

(Continued on next page)

It is in Seminaries and in Religious Communities that the true foundation of sacred music must be firmly established. A cleric cannot gain a complete outlook on the priesthood unless he be initiated to the spiritual significance of music in christian life. The years passed in the seminary are so important for the formation of such an attitude of mind, that a musical initiation in later years might remain a vain hope. To the members of a religious Order, sacred music should never appear as a novelty, but rather as a normal element in a life dedicated to perfection. It should be regularly organized in all Convents, even if doing this should incidentally demand the revision of customs to the contrary. For, the Motu Proprio indirectly intimates to all forms of religious life the musical principle implied in the concept of early monasticism.

superiors of seminaries, ecclesiastical institutions, and religious communities,

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modes are the 'white-key scales' (untempered), starting with that on *re* and continuing upward to that on *do* (the one on *ti* being theoretically possible, but in practice excluded). Each of the six scales used has two forms, authentic and plagal, the latter beginning a fourth below the tonic, but having the tonic as its final. The sound of melodies cast in these scales, singly and in polyphony, is rather puzzling at first due to the different disposition of the intervals in each and the location of the finals, which impart to each its own distinctive character. But the resulting freshness and variety attained by their use are worth the effort required to habituate oneself to their peculiarities. Accidentals are sparingly and meaningfully employed, the practice of *musica ficta* (*q.v.*) being responsible for many of them.

Another satisfaction is the joy of singing the matchless melodic lines 'of linked sweetness long drawn out,' and the recognition of the independence and individuality of each part, and yet of the unity of the whole. The music offers a constructive solution of the problem of the one and the many; and a real unity in diversity is achieved. The various distinctive individuals (parts) 'behave like reasonable men in an orderly discussion,' and the discussion here really arrives and makes beautiful sense. Or again, it is cooperative commonwealth at its best, each individual responsible for the good of the whole, and indispensably worthwhile to it. It presents a situation in which a combination of mediocrities united in the service of a Great Fact may succeed in producing something more than mediocrity. This is one of the great rewards of the sacred polyphony. One of our kind but candid friends who was favorably impressed by one of the works we presented, exclaimed after the rendition, "—and not a good voice in the lot; *I know* those voices."

ON THE OTHER HAND, NOWHERE WILL shoddy performance disclose itself more quickly than in this *a cappella* 'vocal chamber music.' Here there is no instrumental accompaniment to cover up defects, and each man's works stands revealed as it is. There are other requirements for singing this music which need not be mentioned here. It is a special music in the way that the great religious art of the sixteenth century (Leonardo da Vinci, Corregio, Dürer, Raphael, Titian, Michael Angelo) may be called special art. But as with the latter, so there is also no music whose outlook and concern are more universal, whose appeal

is to more deepseated longings and sentiments of man as religious; there is none which sings about Matter which more completely justifies its existence and which stamps it as music for the ages, in its spiritual content broad as humanity, high as heaven. Witness too the international distribution of the polyphonic composers—coming from practically every civilized state of the time whence they might have come. The medium, the vehicle is special, but then what a glorious vehicle. Even the most contemporary of composers frequently choose to ride in it, presumably seeking release from the bondage of major and minor in the multicolored variety of the ecclesiastical modes. And at least one major conservatory of music has established a department of sixteenth century counterpoint.

(Continued on page 241)

LITURGICAL ARTS

A quarterly devoted to the arts at the service of the Catholic Church

It is the official organ of the Liturgical Arts Society, Inc., which was founded in 1928. The Society is not operated for profit.

In its pages have appeared articles and illustrations dealing with the planning, building, and decoration of churches; the renovating of existing buildings; the design and execution of sacred vessels, vestments, and statuary; also with music and other matters which are subject to liturgical usage.

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HERE THERE EVERYWHERE



WITH THE SLOW-
ing down of musical activity during the Summer, there are but scattered signs of musical interest. For, we have not yet learned how to brighten the sunny months with diversified activity which could be both a relaxation and a new experience for our singing groups. Until

now, Catholic music limits itself to providing a lagging service in the Church, or an incidental entertainment in the school. It does not penetrate as yet the life and the social intercourse of Catholics, taking full advantage of the leisure-time offered by the Summer. Nevertheless, we have received information about various programs and progressive initiatives; and both make good reading matter.

Liturgical THE CHOIR OF SAINT MARY'S CHURCH, NORTH PLYMOUTH, MASS., directed by MRS. JOHN MAGEE deserves a mention, even at this belated date, for its Easter Program, which was entirely Gregorian. In our recent survey of Easter music, this choir would have taken place in the small group which believes that even an exclusively Gregorian performance can enhance a festival spirit. Here is the outline of the program:
Proper in the authentic Gregorian setting
Ordinary excerpted from Masses Nos. 1 and 9
Credo 3

Offertory Motet: "Haec Dies" of M. Haller
Recessional: Christ is Risen of J. Singenberger
The ensemble is simple and of discreet good taste, a worthwhile hint for ordinary choirs.

»« THE ASPIRANTS (High School Freshman) OF THE MOTHERHOUSE OF THE SISTERS OF ST. FRANCIS AT SPRINGFIELD, ILL. are not only interested in sacred singing for themselves, they are inflamed with the zeal of an early apostolate. And, it was indeed very nice of them to give the following program at the State

Reformatory on the second Sunday after Easter:

Introit: Misericordia..... Psalmody—Tone 4
Kyrie Mass X
Gloria Mass IX
Alleluia Chant-Sung
Verse Psalmody—Tone 3 a
Credo No. 1
Offertory: Deus, Deus..... Falso-Bordon
Supplementary Motet:

"O Panis Angelorum"..... Koenen
Sanctus, Benedictus, Agnus Dei..... Mass IX
Communion: "Ego sum"..... Chant-Sung
Recessional: "In Pace in Idipsum"..... Lassus

"The recessional was an experiment in Polyphony with the class which turned out to be a delight and most appropriate for singing 'behind the bars.'" When Orlando de Lassus turns out to be a "delight" for teen-agers, you know that the future looks brighter than the actual darkness of the horizon would at times make us believe.

»« We could not read the following letter without feeling partial to a very lovely group of youngsters. Let us get acquainted with them: "We are sending a copy of our Holy Week Program. We are sorry that there has been a delay in forwarding it but trust that it will still help in the survey you are endeavoring to make. The children are 'volunteers' from the third grade through the eighth, thirty-three boys and sixty-four girls. The Choir rehearses daily for a half hour during their lunch hour. For special occasions such as the Easter Masses an extra half hour, at eleven, of school time is added. The attendance is one hundred percent. The present organization has had six months training, the following program was learned in that time. Therefore, the Proper of the Mass is sung just for the great Feasts. We aim next term to sing it on every occasion that the Mass is sung, first in a simple chant arrangement later in its own beautiful Gregorian setting. Because our organization is still quite 'young' we must 'make haste slowly.' With children this is a matter of continual drill and takes time, but the results are worth it."

Holy Week Program:

Holy Thursday: all music from the St. Gregory

Hymnal — Montani

Kyrie (cum júbilo)

Sanctus-Benedictus (cum júbilo)

Agnus Dei (cum júbilo)

Gloria (de Angeles)

Credo III

Panis Angelicus (offertory)

Pange lingua

Holy Saturday: Mass cum júbilo with Holy Saturday music (priest sang Litany)

Easter Sunday: (two Masses)

Proper (chanted)

Missa Brevis (Montani)

Credo III

Offertory Hymn: Regina Coeli (traditional melody)

Jubilate Deo (Mozart)

For such a six month result, we have only praise. And, we make most sincere wishes for a rich growth to these "volunteers" of Sacred Heart School at Salinas, California.

Concerts We have more than once commented on the enthusiastic zeal of the SCHOLA CANTORUM OF NOTRE DAME SEMINARY AT NEW ORLEANS, LA., which, under the authoritative direction of Father Stahl, S.M., gives an annual program of sacred music which is both daring and comprehensive. The latest one, performed on May 5 and 6, is a worthy sequence to those which have preceded it. You will find in it a wide range of selections, a broad outline, a powerful breadth. And, the fact is that such a solid diet has consistently pleased the audiences. We quote in full:

Group I:

1. Vidi Aquam
(at Sunday High Mass).....Gregorian Chant
2. Gaudete (Introit:
3rd Sunday in Advent).....Gregorian Chant
3. Kyrie Eleison (Mass IV).....Gregorian Chant
4. Sanctus (Mass IX).....Gregorian Chant
5. Dies Irae (Sequence:
Requiem Mass).....Gregorian Chant
6. Regina Coeli; Salve Regina
(Anthems to Our Lady).....Gregorian Chant

Group II:

1. Ave Maria.....J. Arcadelt (c. 1514-1557)

2. Miserere
(verses 1-2-3-4-5).....Composer Unknown (c. 1650)
3. Tibi Soli peccavi
(Psalm 50, verse 6).....Orlandus Lassus (1532-1594)
4. In Monte Oliveti (Response:
Blessing of Palms).....G. B. Martini (1706-1784)
5. O Sanctissima.....Composer Unknown (c. 1790)
6. Pange Lingua (Hymn:
Corpus Christi, verses 1-5-6).....J. Modlmaur

Group III:

1. Rorate Caeli (Introit: 4th
Sunday in Advent).....Gregorian Chant
2. Lux Aeterna (Communion:
Requiem Mass).....Gregorian Chant
3. Kyrie Eleison (Mass XI).....Gregorian Chant
4. Dominus Dixit (Introit: Christmas
Midnight Mass).....Gregorian Chant
5. Sanctus (Mass IV).....Gregorian Chant
6. Agnus Dei (Mass V).....Gregorian Chant

Group IV:

1. Ave Maria.....T. L. de Vittoria (1545-1611)
2. Adoramus Te Christe.....Franz Roselli (c. 1550)
3. Convertere
Domine.....Orlandus Lassus (1532-1594)
4. Ave Mundi
Spes Maria.....Composer Unknown (c. 1650)
5. O Domine Jesu Christe.....Palestrina (1525-1594)
6. Sanctus (Missa Simplex).....Robert J. Stahl

»« Our friends of NEW LONDON, CONN., continue to give us a silent lesson about what we ourselves should do; here is their latest program: "The Palestrina Society of Connecticut College, New London, under the direction of Paul F. Laubenstein, gave as the second presentation of its fifth season the *Missa ad Quatuor Voces Inaequales* by the English composer William Byrd (1542-1623) on Sunday, May 26. This rarely heard work, characterized by difficulties of many kinds, dates from about 1588 and belongs to the composer's maturity. The critical edition of Dr. Fellowes was used. The Society began its summer season on June 11. On the same program, Prof. Arthur W. Quimby, College organist, played the Prelude on "*Lae tons met herten Reijne*" by John Bull, and the *Lacrymae Pavan* by John Dowland, English composers of the same period.—In April, Prof. Quimby concluded his presentation of the complete organ works of Johann Sebastian Bach, having devoted three years to the project in half hour recitals given approximately every fortnight during the academic year."

»« Carillon music is, alas, disappearing from our musical life. It was the pride of christian communal life around the old cathedrals of Europe. And, we still remember the delight of sitting around a table with a glass of beer, while listening to the resounding echos coming out of the tower of Malines, Belgium. That was when the great Denyn was giving two concerts a week to the people of the town breathing the evening breeze. Our brothers of Canada, more conscious of all christian traditions, seem interested in the revival of the Carillon. Here is the program given by the Canadian Chapter of the Guild of Carillonners of North America at the Cathedral of Christ the King, Hamilton, Ontario, on Sunday May 26, 1946:

- I. David Farr, Carillonner, Basilica of Christ the King:
 1. The National Anthem, God Save the King.
 2. Crown Him with Many Crowns (tune: Corona, by Sir Richard R. Terry)
 3. Papal Hymn.
 4. Veni Sancte Spiritus (Webbe).
 5. Ave Maris Stella.
- II. Stanley James, Carillonner, Metropolitan United Church, Toronto:
 1. Angels' Serenade (Braga).
 2. Beautiful Dreamer (Foster).
 3. Prelude (Chopin).
 4. Sweet and Low (Barnby).
- III. Herman Dreher, Carillonner, Memorial Tower, Simcoe, Ontario:
 1. Consolation (Mendelssohn).
 2. Canada, Dear Land of Mine (Marshall).
 3. Intermezzo (Dreher).
 4. Gavotte (Van Loer).
 5. Allegro (Purcell).
- IV. Arnold Somerville, Carillonner, St. George's Anglican Church, Guelph, Ontario:
 1. The British Grenadiers (Anon).
 2. Passing By (Purcell).
 3. Whispering Hope.
 4. Nocturne (Schumann).
 5. Folk tunes:
 - (a) John Peel.
 - (b) Caller Herrin.
 - (c) Drink to Me Only With Thine Eyes.
 6. Andante (Beethoven).

- V. Robert Donnell, Dominion Carillonner, Peace Tower, Parliament Buildings, Ottawa, Ontario.
 1. Marche Romaine (Gounod).
 2. Andante, from "Orpheus" (Gluck).
 3. Gavotte L'Antique (Gossec).
 4. May Song (Schumann).
 5. En Roulant ma Boule (French Canadian folk song).
 6. Gavotte "In Merry England" (Lane)
 7. Evening Prayer (Friml).

"The Cathedral tower houses one of the seven carillons in Canada. Two of the seven are in Catholic towers, the other being in the Dominican Monastery at Ottawa. The Cathedral carillon is of twenty-three bells, ranging from the great bourdon of 9250 pounds to the treble of 350 pounds. These were cast in the foundry of Mears & Stainbank, London, England, from whence came some very famous bells, including the celebrated Gros Bourdon in Notre Dame Parish Church, Montreal, and its famous brother, Big Ben of Westminster, England."

Recitals Organ recitals are a subject for argument. Some will say that the house of God is no place for concerts, because music can have therein but a functional character, namely, to enhance worship. Others may fear that organ recitals may easily become in our churches the secularization of the organ, as it has already become among protestants. Perhaps we can all agree that, temporarily at least, the interest of Catholics in organ music is not fully awakened. Henceforth, it may be desirable to get them acquainted with this glorious instrument. That might be an indirect but effective way to promote better and more complete organs in our churches, and to make the faithful more responsive to the contribution that the organ may make to fervent worship. Of course, this policy will demand discretion: discretion in not having those concerts too frequently; discretion also in presenting programs closely fitting with liturgical aesthetics.

MR. THOMAS G. MCCARTHY, organist at the Cathedral of Fort Wayne, Indiana, believes in this policy; and his regular series of recitals is an attempt to establish a Catholic tradition of organ playing. "Angelus Meditations," A Series of organ Recitals: "The Cathedral takes great pride in offering to Fort Wayne a new series of organ recitals to be presented during the noon hour on every Monday, Wednesday,

and Friday during Advent. The programs are to be devoid of ceremony. The church will be illuminated for prayer and reading. Everyone who is free during the fifteen minutes from twelve-ten to twelve-twenty-five on the scheduled days is invited to attend. *Angelus Meditations* will complement the regular Sunday afternoon series of programs. All recitals are presented by our organist Thomas G. McCarthy."

Monday, December 3, 1945:

Ave Maris Stella.....Grieg
A Carol Fantasy.....Diggle
Chanson Joyeaux.....Cleaver

Wednesday, December 5, 1945:

Reverie-Improvisation.....Bedell
Veni Emmanuel.....Kreckel
Toccata in D Minor.....Mailly

Friday, December 7, 1945:

Lento Expressivo.....Smith
Gesu Bambino.....Yon
Chanson du Soir.....Becker

Sunday, December 9, 1945:

Chanson du Soir.....Becker
Elevation in A Flat.....Mehul
Ave Maria.....Richardson

Vocal Interlude:

Panis Angelicus.....Franck
(Mr. Wilmer Maloney, Tenor)

Invocation.....Rossini

Benediction of the Most Blessed Sacrament
(To be sung by the congregation.)

Organ Postlude:

Maestoso in G minor.....Walczynski
"Angelus Meditations," The Noonday Recital Series:

(Continued)

Monday, December 10

Suite Gothique.....Boellmann
I. Chorale; II. Priere a Notre Dame de Lourdes

Wednesday, December 12

Vater in Himmelreich.....Bach
Priere et Berceuse.....Bedell
Jubilate Deo.....Silver

Friday, December 14

The "Ave Maria" is probably the best known of all Catholic hymns. Today our recitalist plays a medley of settings for this beautiful prayer, the first by Arcadelt-Lizst; the second by Charles Gounod; and the third by Emil Richardson.

Sunday, December 16

Complainte.....Vierne

A Carol Fantasy.....Diggle
Invocation.....Karg-Elert
Prelude.....Lemmens
Chanson Joyeaux.....Cleaver
Postludium.....Rinck
"Angelus Meditations," The Noonday Recital Series:
(Continued)

Monday, December 17

Andante (Sixth Sonata).....Mendelssohn
Reverie.....Vierne
Meditation.....Lucas

Wednesday, December 19

Priere Offertoire.....Devred
(A theme with variations)

Friday, December 21

Prelude in G major.....Mendelssohn
Tenebrae.....Karg-Elert

Sunday series: (Continued)

February 10, 1946:

Caprice.....Guilmant
Andantino.....Franck
Allegro (2nd Organ Symphony).....Widor
Andante in C# minor.....Zolner
Magnificat in F major.....Clausman

February 17, 1946:

Toccata and Fugue in D minor.....Bach
O Sacred Head Surrounded.....Bach
"Gelobet sei'st du Jesu Christ".....Bach
"Gott durch deine Gute".....Bach
Vater in Himmelreich.....Bach
Fantasie and Fugue in G minor.....Bach

February 24:

Rhapsodie No. 3 on Breton Melodies.....Saint-Saens
Canon.....Vierne
Maestoso in D minor.....Rinck
Chanson du Soir.....Becker
Jubilate Leo.....Silver

March 3:

Ave Maria.....Arcadelt-Lizst
Sonata in C minor.....Guilmant
I. Allegro.
II. Adagio.
III. Scherzo.
IV. Recitative.
V. Fugue.

March 10:

Piece Heroique.....Franck
Berceuse et Priere.....Bedell
Meditation.....Vierne

Christum wir sollen loben schon.....	Bach
March 17:	
Suite Gothique	Boellman
I. Chorale.	
II. Menuet Gothique.	
III. Priere a Notre Dame.	
IV. Toccata.	
Ave Maria	Gounod

Prelude	Clerambault
Sketch in F minor.....	Schumann
The Blessing of St. Francis.....	Owen Da Silva, O.F.M.
Ave Maria.....	Vittoria
Tollite Hostias.....	C. St. Saens
Sunrise on Easter Morning.....	W. B. Olds
St. Mary's Choir—Alfred Becker, Director	
Toccata—Deo Gratias.....	Biggs
Aspiration	West
Carillon	Vierne
Andante	Borowski
Allegro Giocoso.....	St. Saens
Le Coucou.....	Daquin
Prelude on the Theme B-A-C-H.....	Biggs

»« The eminent organist of the CATHEDRAL OF MALINES, BELGIUM, FLOR PEETERS, recently made his American debut in a series of recitals, the first of which was given under the auspices of the firm McLaughlin and Reilly, at the Church of the Immaculate Conception, Boston, Mass. on April 29. The press lavished on this truly great Catholic artist words of superlative praise. We thank Mr. Peters for having aroused in us a desire to emulate his artistic example. The time has come to open wide opportunities to young native talents; but schools, money, and encouragement are still lagging behind. Here is the program:

1. Prelude and Fugue in D Major..... J. S. Bach
2. a) Aria J. B. Loeillet
- b) Adagio..... J. H. Fiocco
3. Fugue Modale..... D. Buxtehude
4. Third Chorale..... C. Franck
5. a) Berceuse..... L. Vierne
- b) Intermezzo..... C. M. Widor
6. Four Improvisations on Gregorian Themes..... Flor Peeters
- a) Prelude—Verbum Supernum
- b) Chorale—Ave Maria
- c) Cantilena—Iste Confessor
- d) Fantasy—Inviolata
7. Flemish Rhapsody..... Flor Peeters

»« RICHARD KEYS BIGGS, ORGANIST AT THE CHURCH OF THE BLESSED SACRAMENT, AT HOLLYWOOD, CALIFORNIA, has been touring the country in a series of recitals which have conquered vast audiences. He plays not only as a virtuoso of first class which he remains, but also as an apostle convinced of a mission. And, he made converts. We have culled, among many, a program given at St. Mary's Church, Phoenix, Arizona:

The Heavens Declare the Glory of God.....	Marcello
Arioso	Bach
Prelude in G.....	Bach

Initiatives We are always partial to initiatives, even when they are incomplete and short of their goal, because they are the proof of a rising vitality. Two have come to our knowledge, which are worth observing. The first was launched by PAUL BENTLEY, ORGANIST AT THE CATHEDRAL OF PORTLAND, OREGON. Its aim is to help boy choirs from various churches to grow by association and combined singing. We let Mr. Bentley, himself, explain his plan: "This event is *not* an official archdiocesan affair, but is a competition and demonstration of the three boys' choirs that I have organized and trained this season. We plan to hold such affairs each year, where we can let the boys hear each other, earn awards

(Continued on next page)

Parish priests and Canons (wherever they still exist) have a distinct responsibility towards sacred music. To the faithful of the congregation committed to his care, a pastor owes a musical message. Notwithstanding all obstacles, he must both explain to the flock how sacred music brings christian devotion to its fullness; he must also gradually devise the means which make sacred music accessible to christians of all ranks. To Canons (an institution which is now wanting) sacred music is a special objective of their very establishment. They are committed to profess, in the life of the universal Church, the principle of the "laus perennis." For in all times and under all circumstances, the praise of God must be performed as the primary activity of Christendom.

parish priests and rectors of churches, canons of collegiate churches and cathedrals,

(Continued on page 241)

for their choirs and be presented with individual honor crosses, duly engraved, and choir certificates of service. Only those choirs that I train have such a detailed program of attainment and there are but five boys' choirs in Portland. Next season we plan to have the three choirs learn some special music to sing together and to find occasions to sing as a combined choir. The boys of these choirs are very enthusiastic about the choir programs in their parishes and the competition of this demonstration. Already they have made improvement in such things as: appearance, attentiveness, tone, diction, attack, breathing, shading and phrasing which the judges will consider in making their decisions. Wooden shields, artfully decorated and inscribed on the back with the words 'First, Second, and Third Awards, 1946' are the trophies that the boys will receive at the convention and they will hang them on the walls of their choir rooms. The Honor Crosses are bronze, made in England and are engraved and presented to the highest ranking boys in each choir as they graduate from the 8th grade. There is only one such this year in these three choirs, and seeing one graduate, inspires the others."

Here is the entire program of the affair:

Opening Prayer and Address of

Welcome.....The Very Reverend B. V. Kelly
Rector of St. Mary's Cathedral

"The Purpose of the
Convention".....Paul Bentley, Mus. M.

"Official Status of the
Choirboy".....Rev. Austin Johnson
Chairman of the Music Commission

"What the Choir Means to Me".....Bill Bolton, Jr.
Honor Chorister of the Cathedral Choir

Choir Demonstrations:

Sanctus and Benedictus

"Missa B. V. Mariae".....Biedermann

Hosanna Filio David.....Gregorian, Mode VII

Gloria laus et honor.....Gregorian, Mode I
Cathedral Choir Boys

Kyrie and Gloria "Missa Salve Regina".....Rossini

Panis Angelicus.....Lambillotte
St. Philip Neri's Choir Boys

Alleluia, Ascendit Deus.....Gregorian

Salve Regina Coelitum.....Traditional

Rejoice, The Lord is King.....Peabody
St. Rose's Boys' Choir

"The Choirboy and His
Pastor".....Rev. Joseph Troy, C.S.P.

Pastor of St. Philip Neri's Church
Presentation of Honor Cross and Certificate

to Bill Bolton Jr.....Very Rev. B. V. Kelly
Decision of Judges and Presentation

of Choir Shield.....Mr. Lawrence M. Kurkoski
Guided Tour of the Cathedral.....Mr. Romeo Lemire

Cathedral Sacristan

Refreshments and Social Hour

Ball Games and Sports on the playgrounds

We hardly need to justify the claims of this initiative. It is quite evident that the little boy who, singing exclusively within the precincts of his parish, might think of himself as an anomaly, will in this case think he is really a big boy; and consequently, he will rapidly grow in musical ambition and response.

»« The other initiative comes from Montana, and is more delicate. It may appear debatable to many, at this time, that the restoration of liturgical music should be in any way connected with the work of a secular institution. When we think of the particular conditions under which Catholic choirs work in the States of the wide West, we will appreciate the foresight of Father Weber. We fully agree with him when he thinks that such temporary association may arouse scattered singers either from their lonely apathy or from their paralyzing timidity. Here is the program of the summer session in extenso: "We are sending the enclosed advance notice of the Church Music Institute to be held on the Montana State University campus August 5-9. This Institute is endorsed by Bishop Gilmore of Helena and Bishop Condon of Great Falls. As a part of the evening offerings during the Institute, the St. Helena Cathedral Choristers will present a concert of Liturgical Music August 4 in the Student Union Auditorium. In order that the Institute may be most effective, Father Weber has kindly consented to outline for Catholic choirmasters and organists reading materials in the form of lessons to be prepared in advance of the Institute. We should like to emphasize the fact that there are no fees of any kind for the Church Music Institute with the exception that individual organ lessons will be charged for as outlined in the accompanying announcement.

The Institute, though non-sectarian in character for its general meetings, will provide ample opportunity for consideration of special problems in separate group meetings. Among the visiting staff members already arranged for will be Dom Godfrey Diekmann, spe-

cialist in Catholic Church liturgy; Rev. Dominick Keller, specialist in Gregorian Chant; and Rev. Mathias Weber, choirmaster in the St. Helena Cathedral and specialist in Catholic Church Music Legislation. Specialists in other fields of church music will be on the staff also. Emphasis will be placed upon new materials and upon the problems of the small church choir. Varied inspirational programs of sacred music and special lectures on church service will be featured. One of the specific purposes of the Institute is to help choir directors and organists in a practical way to improve the quality of music in the church service. Preceding the Church Music Institute and culminating during the week of the Institute will be a special six-week organ session from July 1 to August 9. University credit may be received. Under the direction of Mrs. DeLoss Smith, Professor of Organ, and Mr. LaVahn Maesch, visiting artist and master teacher, an intensive course in organ playing will be offered. Beginners as well as advanced organists will be welcome.

Tentative Program:

8:00—Full cooperation of the choirmaster and organist.

9:00—Choral techniques.

10:00—Singing of hymns common to major church hymnals.

11:00—Catholic meeting open to all:

Gregorian Chant by Rev. Keller.

Afternoon—Various denominational meetings:

Catholic—Liturgical Aesthetics by Rev. Diekmann. Catholic Church Music Legislation by Rev. Weber.

Protestant—Liturgical music and non-liturgical music such as anthems.

Discussion of special problems such as junior choir, etc.

Emphasis will be placed upon the problems of the small church, and a great deal of clinical work including singing of hymns and anthems will be done."

Back to Polyphony

(Continued from page 234)

Some might wish that such modern interest in the field might mean more than just a utilitarian quest of more extensive musical resources—that it be more than just a technical quarrying which too frequently issues only in the replacing of discovered jewels in inferior

settings. Nor is it likely that any new appreciation of this music will result in its cultivation as a fad, or as 'the thing.' Its full appreciation is a religio-musical and not just a musical matter. Any renaissance of it in our day might properly be expected to come first of all from within the religious tradition which produced it and ideally to be motivated by a rebirth of the same spirit which originally gave rise to it, its aim rightly being the enrichment of its engendering liturgy, and of Christian faith. But again, such is the enduring Christian catholicity of the musical masses and many of the motets that nothing withholds their cultivation within religio-musically interested groups outside the fold, and especially when conducted and performed in an ecclesiastical environment. In such cases an informed and sympathetic religious imagination must be called into play to compensate for any feeling of loss which might be occasioned by a realization of the abstraction of this music from its proper liturgical setting.

Within this latter category our Palestrina Society falls. For us the cultivation of the sixteenth century sacred polyphony is no mere 'amusement' or 'diversion' or luxury. It has become a necessity. And our appetite grows by what it feeds on.

The greatest responsibility towards the restoration of sacred music rests upon the Bishop of each Diocese; it is a vital part of his stewardship. He is first invested with the right to guard intact the musical treasures accumulated by the Church through the ages. He may also demand from the clergy and the faithful that obedience and that readiness which may alleviate the musical account which, at some time, he must render to Christ. Thus helped by the good will of a truly loving flock, the High Priest of every Diocese may hope to offer to God the sacrifice of a full praise which can never be neglected, lest christians forfeit the first homage which the Church owes to Heaven. Lastly, sacred music duly performed in every Church brings upon the Diocese a spiritual fecundity which no other activity can replace.

and, above all, to the diocesan ordinaries

(Continued on last page)

MUSIC



REVIEW

by Ermin Vitry, O.S.B.



GRIESBACHER, P.—*Mass in honor of St. Raphael (three equal voices)* McLaughlin & Reilly Co., Boston, Mass., No. 1417, 1945. »« There was a time when the name of Griesbacher was tops. That was when the Caecilien-Verein in Germany was organizing a return towards polyphonic music more in agreement with historical and liturgical requirements. Of this movement he was incontestably a leader, and one of the most competent. Today we may feel that his compositions were somewhat overrated. It is true that the composers of our time do not show a decisive progress over the work of this pioneer, if even they do as well as he did. But the music of Griesbacher begins to grow dimmer before the gradual discovery of the polyphonic mastery of the sixteenth century. However, this should not be a reason for underestimating the real qualities of one who remains a talented and distinguished composer of liturgical music. The present Mass, in particular, is not marred by some of the tricky compositivity which may be found in other works. It is consistently distinguished. I would not venture to say that both the thematic material and the treatment to which it is submitted are powerfully original. But, in the respectful writing of this real musician, there is a constant awareness of the particular objective of the composition. The respect for religious expression is evident in the dignity of the melodic patterns, and also in the never failing smoothness of the harmonizing process. The voices definitely stick together and gradually move in an atmosphere of worship. However, the whole composition is based on the style of the choral, not on that of a strict polyphony. One should expect from it more compactness than flexibility; although there is no slackening in the power of motion. In its elements, much is conventional. I do not say this in a disparaging sense; I only mean that the melodic and harmonic patterns are those accepted at the end of the nineteenth

century as a vocabulary of "reconciliation" in liturgical music. This vocabulary, dull at times and without spark, is indeed very acceptable. Griesbacher uses it, particularly in this Mass, with neatness of proportions, and relative economy: two qualities that he acquired to a greater degree than many of his contemporaries. The main criticism in regard to this Mass would be that the imitations introduced here and there have not a consistent polyphonic quality in a structure which is fundamentally harmonic. As it stands, this Mass may be highly recommended to all choirs of equal voices. Well sung, that is, with strict attention to harmonic blending and with cautious reserve in the use of dynamics, it should be a substantial selection for any standing repertoire.

1. DOBBELSTEEN, REV. L. A. (O. PRAEM.)—*Mass in honor of Venerable Catharine Tekakwitha (for 1, 2, 3 or 4 voices)*—M. L. Nemmers Publishing Co., Milwaukee, Wisconsin, 60c, 1944.

2. TONNER, PAUL C.—*Short and Easy Mass (for four male voices)*—M. L. Nemmers Publishing Co., Milwaukee, Wisconsin, 80c, 1944 (revised edition with Credo added) »« Requests for harmonized Masses of a minimum difficulty are frequently made by directors in charge of choirs wherein any music-reading seems a hopeless task. Notwithstanding the widespread efforts now made to give a more solid musical foundation in Catholic schools, this situation will prevail for a long time to come. The three works grouped here are an honest attempt to help such choirs. In none of them did the composer attempt to write a Mass wherein simplicity is the highest achievement of polyphonic mastery. This was possible to Palestrina alone. But, conscious of their sympathetic task, the writers tried to give to the Ordinary of the Mass an harmonic garb worthy of the liturgical requirements, which at the same time could fit the poorest musical purse. Obviously, such an attempt is a challenge, a challenge so severe that until now it has not been met with full adequacy. It is but justice to comment on the merits of these three compositions, not from a purely musical but from a practical aspect as well. Both the

Mass of L. A. Dobbelsteen in honor of Venerable Catharine Tekakwitha and of the Short and Easy Mass of P. Tonner are accessible to diverse forms of choirs, and may be used with advantage as an initiation to harmonized singing. The first Mass is more severe and stately than the second. It is written in a kind of semi-modal minor; and its melodic line affects a stateliness which is effective and prayerful. The second Mass, especially written for a men's choir, is compact as a block of soft stone. Both have also their respective shortcomings: the melodic line in the Mass of Dobbelsteen now and then lacks freedom and expansion; and the harmonization of the Mass of Tonner is marred by incidental chromatics which add unnecessary spice to a meal otherwise palatable. Both compositions are entitled to render the humble service which motivated their being written.

1. BRASART, JOHANNES—"O Flos Flagrans," *A Song to the Blessed Virgin Mary, S.A.A., or S. (A.) T.T.*—Music Press, Inc., New York City, D.C.S. No. 28, 26c, 1945.

2. DUFAY, GUILLAUME—"Magnificat" (*in the eighth mode*), (*S.A.A., or T.B.B., or both*)—Music Press, Inc., New York City, D.C.S. No. 29, 32c 1945. »« The available repertoire of polyphony is gradually enriched by Music Press, Inc. This far-seeing group is especially interested in relatively unknown works; and they consistently manifest in their choice versatility and taste. Here are two selections whose various aspects merit the attention of all concerned with a healthy revival of choral music:

The "O Flos Flagrans," of Johannes Brassart, a pioneer of the fifteenth century, is a gem of delicacy. It betrays at once the primitiveness of its structure. The higher part is still the leading melodic line, lightly supported by slowly moving lower parts. It is difficult to imagine a finer elegance attained with such child-like writing; and the evoked atmosphere is one of supreme freshness. If you are looking for a polyphonic sketching which will teach to a chorus all and every quality of a perfect vocal ensemble, do not hesitate to select this one. It may at first look pale to the eye; but it will gradually haunt the ear. And, be prepared for hard work; for the delicacy of this song makes great demands on musical imagination as well as on vocal restraint.

In the "Magnificat" of Guillaume Dufay can be seen an interesting example of the transition between

the experiments of the Middle Ages and the polyphonic maturity of the Renaissance. Strange as it seems, some of the "blossoming" quality found in the music of the earlier period will not be found in the same degree even among the towering giants of the sixteenth century. And, the refined simplicity of some works as the canticle herewith mentioned is in some respects closer to the innerness of the liturgy. Dufay's "Magnificat" is a work of spiritual charm inspired by the intonation of the Gregorian eighth mode. The verses are treated in three styles which complete each other into a tightly-knit form. And, there arises from the succession of these verses an atmosphere of pure radiance which is equalled only by the Gregorian psalmody itself. Another selection that no choral group ambitious to develop "finesse" will omit from its repertoire.

PALESTRINA, G. P. DA—*Two Madrigals for four mixed voices, with contemporary English Translations*—Music Press, Inc., New York City, No. 58, 32c, 1945 »« Palestrina is not yet known as a madrigalist; and it is a pity. We associate too exclusively the idea of madrigal with the English tradition. I am inclined to think that a comparison with the continental tradition would broaden our views and spur on our enjoyment. While I would not like to miss the aristocratic distinction and the social finesse of the English madrigal, I am happy to discover in Palestrina's madrigals a human emotion and a breadth of expression of deep innerness. The two Madrigals now presented by Music Press are in contrast to each other in regard to the poetry which inspired them: one is a ballad on death, the other is a canzone of love. Each reaches with a masterful ease the object of its lyricism; and each is the inexhaustible flow of deepened, then expansive melodic contours. It may lack at times the brilliant spark of a socially-minded music; but it always retains the intimate freedom of the soul. It is a work which only well-trained choral groups may hope to perform with any degree of perfection; but all can study it and learn something of the nobility of secular music when it comes from a great christian mind.

1. HANDEL, GEORGE FRIDERIC—*Alleluia, Coronation Anthem (four part Chorus of Men's Voices and Piano with Obligato for Tenor, or Soprano Solo)*—G. Schirmer, Inc., New York City, No. 9412, 16c.

2. HANDEL, GEORGE FRIDERIC—*Behold the Lamb*

of God, from the Messiah (for four part chorus of mixed voices with piano accompaniment) — G. Schirmer, Inc., New York City, No. 9448, 10c, »« The excerpt from the Messiah needs no commendation. It is one of the purest pages of the work, and also one of the more polyphonic. The dramatic quality of the line of the theme, the natural logic of the intervening imitations, and the structural firmness of the movement, make of this number of very desirable selection for all choral organizations. Although it would hardly have a place in the liturgical service, it would enhance a sacred or even a secular concert with a note of religious sympathy worthy of the Passion of Christ. All choirs may learn, in the singing of this excerpt, how to sustain the intensity of expression without recurring to extreme dynamics.

The mentioned Alleluia is not excerpted from the Messiah; it is a Coronation Anthem. We are far here from the introspective qualities of the preceding number. We meet again the Handel who could afford at a moment's notice to rely on his astounding ability to write an attractive line. I would not venture to say that this particular line is very striking; it is reminiscent of well-known "handelian" clichés. However seemingly insignificant, the line is put in motion; and the movement becomes lively. The lack of development is compensated by a certain harmonic transparency which makes the whole enjoyable. In some respect, I prefer this transparency to the excessive compactness of the Alleluia found in the Messiah. And, it would do no harm to choral organizations to substitute at times the congeniality of the present Anthem to the more or less boresome pomposity of what is generally accepted as the summit of the Messiah. But, it will make demands of great vitality on the chorus.

PALESTRINA, G. P. DA—"Bonum est confiteri," *It is a good thing to give thanks (for five part chorus of mixed voices, a cappella)*—G. Schirmer, Inc., New York City, No. 9391, 16c »« There could never be an excess in the unearthing of Palestrina's masterworks; and we are indeed very far from the point of saturation. The mentioned motet is a welcome addition to our scant meet of polyphonic food, even though very few Catholic choirs are sufficiently trained to make use of it. There would be no harm in accepting the challenge, and getting down to a hard study. Polyphonic music, however hard it may be to master, always brings its own reward; and, not in the far dis-

tant future, but in the immediate present. The motet "Bonum est confiteri" is written for five voices, and is built on the same motive used in the motet "Senex puerum." Both are summits of melodic perfection; but I prefer the structure of the second. In the latter, the design of the initial theme is more achieved; and its successive developments in the various sections are more consistent. The practical score published by John Finley Williamson follows the usual procedures of measure-bars with its practical advantages and its musical confusion. It remains an expediency; it is not yet a solution. But the score is neat, according to the high standards of G. Schirmer, and is provided with a fairly singable English translation.

WHITE, ERNEST (EDITED BY)—*Ten Christmas Carols from Ancient Sources (for unison or mixed voices)*—Music Press, Inc., New York City, No. 59, 1945 »« There cannot be too many collections of Christmas Carols; for these songs are perhaps the most authentic and touching testimony of the loveliness of ages more christian than we are in their social life. And, the testimony is invaluable, inasmuch as the christian celebration of Christmas has been the source of one of the finest treasures of music folk lore. The collection here reviewed is a good addition to the many already existing. Following the general policy of Music Press, it contains some of the lesser known or even unknown carols. Most of them are interesting for their utter simplicity; and the quality of the texts adds to their charm. Ernest White brought to the editing a religious respect; and his intention of giving the right of way to the original "quaintness" of the melodies is evident. I would not say that it is entirely successful. In the vicinity of some harmonizations which are just delightful, I find others that are lacking in definition or even on the dull side. Nevertheless, one will find in this fine collection some pearls to be had nowhere else. And, a large proportion of the selected carols will be a most pleasant experience for choral groups interested in "gentle" things rather than in noise.

The Motu Proprio is more than a summary of aesthetic principles or a code of musical law; it is a call to universal action. This message of Christ to our times accepts no idle listeners: it seeks active doers who are satisfied only with the full restoration of the musical treasures of the Church. Such achievement demands from all, the clergy and the laity, both zeal and prudence. An invincible conviction in the divine goal of the musical reform, namely, the praise of God (the "first thing" of christian living), will prompt us to do our utmost even at the cost of a financial sacrifice. Yet, because the loss has been so universal and so complete, a permanent restoration must take time. Success will crown the efforts of those alone who, whilst they promote musical education, are sympathetic to human frailty. Happily, the musical revival is a hidden longing concomitant with a growing urge for a general christian revival. Particularly, sacred music will play an important role in vitalizing eucharistic devotion and in promoting social consciousness.

to favor with all zeal these prudent reforms, long desired and demanded with united voice by all;

The long series of upheavels which, especially since the Renaissance, have made a blackout of the musical history of the Church, are now a tragic evidence. The spirit of secularism which boldly invaded the christian temple appears today in all its hideousness. We may rightly see in the promulgation of the Motu Proprio a salutary effect of this humiliation. More than at any time in the christian era, the function of sacred music in the christian beauty of our musical heritage reappears unmarred and unexcelled. To close our eyes with contempt to this providential light would but worsen the evils which we have deplored. It would be both to individual souls and to the christian community at large, a loss perhaps irreparable. God forbid that, at the dawn of a second Spring, another Winter should come when the songs of the Church shall no longer be heard.

so that the authority of the Church, which herself has repeatedly proposed them, and now inculcates them, may not fall into contempt.

Thus we conclude the series of jottings, presenting the full text of the Motu Proprio.

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