

CAECILIA



A CATHOLIC REVIEW OF MUSICAL ART

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CAECILIA A CATHOLIC REVIEW + MUSICAL ART

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SYMBOLISM OF COVER DESIGN

"From the mouth of children Thou hast received praise."

The life of good children, whether at play or at work, or just being children, is a praise which sounds to God as the sweetest music. At the end, it reaches the throne of Christ, who is their loving King.

"For the kingdom of Heaven is theirs."

Printed in the U. S. A.

*A*LL of our subscribers will be of great service to the cause of Church music if they will tell their friends about CAECILIA. Take advantage of the beginning of the school year to do this! This will be very much appreciated by the Editorial Staff.

THE EDITOR WRITES



I HAVE RECENTLY returned from a varied summer-tour, in the company of prominent professors. The daily experience of the class room as well as the exchange of ideas with my colleagues has strengthened in my mind some conclusions at which I had arrived in recent years. These conclusions

are agreeing exactly with those which the editing of a musical review had suggested, but from other channels. May I frankly confess that they are not entirely favorable. Yet, in order that there may arise in the mind of the reader no suspicion of my being pessimistic, I should first acknowledge the promising aspects of the picture which I have once more looked at as an observer and of the situation into which I was drawn as a teacher.

There is no depression in regard to the number of summer schools of music. Catholic institutions are opening a wide door to musical initiation in various forms; and secular schools are much aware of the potential clientele to be drawn from Catholic circles. This justifies the hope that, at some time in the future, music will come of age among us after a sterility which lasted during four long centuries. We have also reason to believe that our young people will no longer be deprived of having music as a part of their cultural formation. On this brighter horizon, we see the dawn of a restoration of liturgical music long overdue. Generally, summer students are extremely eager to derive benefit from their temporary opportunity. They are usually animated by a childlike freshness, feeling within their reach a new source of christian happiness. In particular, they are awed by the presence of the unsuspected realm of spiritual beauty which even a first acquaintance with the riches of Catholic music reveals irresistibly. They are gladdened by the new friendship which the singing of the true songs of faith awakens among them; and they are strengthened in

their determination to share generously the struggles incumbent to a musical apostolate. On their homeward way, they feel that their life is greatly enriched; for music has become to them an imperative expression of their love for Christ and for the Church. The planting of this mustard seed is the best claim of our multiple summer sessions; it is even an excuse for their weaknesses.

YET, A SINCERE AND DEVOTED teacher comes back from his summer teaching with grave apprehension. Of course, he is contented even with a small accomplishment, because such short time devoted to over comprehensive studies must perforce remain superficial. He is as well reconciled with the inevitable fact that a great variety of students is often ill-prepared for the program imposed upon them; and he would gladly limit his lessons to fundamentals. It is much harder for him to accept as a necessary evil the lack of consistency which seems to prevail in all summer schools. And, one is justified to fear that the perpetuation of a musical education which, in many ways is but a "smattering of too many things," might ultimately imperil both musical education and liturgical restoration. I vividly recall how I used to marvel at the musical catalog of our collegiate institutions and at their daring in offering a professional preparation through concentrated and rapid methods. That was twenty-four years ago. I have been forced, on the overwhelming evidence imposed upon me by observation and actual teaching, that there is a lasting incompatibility between the facile promises of the catalogs and the real musical achievements in our ranks. Since Catholic institutions have become musically conscious, they have embarked whole-heartedly and without a judicious discrimination on the band-wagon which speeds up through musical training, but seldom reaches the promised land. They continue, year after year, to offer courses in Gregorian Chant without elementary solfeggio, only to let the unhappy professor realize that, even after years of schooling, Gregorian modality remains an insoluble mystery in the mind of the students. We insist with a pharisaic proselytism on nar-

rowly devised systems of rhythmic gesture, only to discover that students are lacking in elementary rhythmic sense. When we come to the tremendous field of polyphony, we present, let us say a Mass in five parts to a class who absorbs it by routine, but which meanwhile remains incapable to read a line with a relative independence or to hear securely a simple interval. Should I mention that we have to teach harmony to untrained ears, and that we even open the course of composition to people whose imagination is impermeable to a simple melodic design? Lastly, we permit the writing of a thesis to graduate students who have but a scant idea of what original research work implies beyond inconclusive statistics.

A SUPERFICIAL APPROACH TO MUSIC can hardly be, at any time, the promise of a solid musical culture. But, when an entire group is trying to recapture that which it had lost for a very long period of time, and when this repossession is an important issue in its healthy development, such approach may gravely compromise the success of the enterprise. The danger is three-fold: 1. Knowing how far lagging we have been in providing musical opportunities to our young people, we should realize that musical education is a serious responsibility. It always has been to the christian mind. For the problem is not so much that of dispensing musical instruction than of making music a contribution to a truly Catholic culture. Our age is increasingly materializing all phases of life; and, in spite of a pernicious propaganda to the contrary, music is no exception. Music is acceptable in the formation of the Catholic, only if it is made a part of christian living. Hence, the main issue in a Catholic movement towards musical education is not so much music itself than a christian outlook in music. It is evident that the success of such a delicate spiritual undertaking rests entirely on the qualifications of the teachers. Youth is without defense before the avalanche of secularized music; and no observing teacher can remain unaware that the latter is making deep inroads in the ranks of our young people. The inconsistent and depersonalized preparation of music teachers is indeed deplorable. For, the accumulation of unrelated information about music and of incomplete experience will never arouse in the mind a clear view of the role of music in the life of the young christian. 2. The inability of present-day diversified courses to prepare

teachers strongly entrenched in a Catholic outlook may bring to nought the most sincere efforts towards a lasting restoration of liturgical music. This restoration is indeed the ultimate objective of music in Catholic life. The possession of a secular musical culture, desirable as it is, would be a modern tragedy in Christendom, if our worship should continue to remain silent. Flourishing orchestras or Glee-clubs, widespread instrumental courses or dilettantish listening to music would be but a sacrilege and a deception as long as christian tongues refuse to sing in the celebration of the Eucharist. The incorporation of all musical experience into sacred music is an exclusive christian task. No conservatories of music can provide us with the slightest data; for, regardless of their honest attempts, they remain irremediably secular both in their origin and in their actual constitution. The consciousness of the supremacy of liturgical music in the formation of a musician can be gained, and painfully at that, only through a complete and uncompromising return to Catholic sources. These are still

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The prototype of all choirs is the primitive "schola", which indicates both their function and their qualifications. The choir is essential to the fullness of the liturgical action. The body of carefully selected singers is the appointed intermediate between the celebrant in the divine Eucharist and the participating faithful. In lending to both the highest expression of fervor, the choir must sing with the utmost perfection which circumstances permit. Times have deeply affected the musical conditions under which the choir is called to exercise its privileges; but fundamentally, its spiritual function remains unhampered. Modern choirs greatly need a spiritual reform as well as a musical reorientation. Their rehabilitation is the key to a healthy restoration of sacred music; and it should be the first care of pastors sincerely devoted to this worthy apostolate.

We wish here to recommend, to those whom it may concern, the formation of choirs. These in the course of time came to replace the ancient scholae and were established in the basilicas and greater churches especially for the singing of polyphonic music.

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SACRED MUSIC OF THE CATHOLIC CHURCH

By Sr. Winifred Marie, S.U.S.C.

All evaluation of sacred music must rest on its being the expression of a devotion based on the sacred liturgy and an instrument of prayer. We all know this to be true. But, somehow, liturgical music remains extraneous to Catholic piety. We are grateful to the author for reminding us again that the musical restoration is a religious reform.

The Editor



WHEN WE DISCUSS THE SACRED music of the Catholic Church, our thoughts are rooted in the Liturgy because it was through its development over centuries that we received its by-products, music, art, and literature. The discerning mind knows Catholic culture to be the true flower of the Liturgy, and that of all arts, music is its darling because it is so closely interwoven into its very fabric. Sacred music is just another means of expressing and enhancing the *Good*, the *True*, the *Beautiful*, drawn from the Liturgy, although it must always be kept in mind that it is the *handmaid of the Liturgy*. The consecration of music to its sacred purpose can be found only in the sanctifying power of the life of the Church. Only then can liturgical music be elevated to the role of a sacred ministry.

The dabbler in the history of Music knows that at one time church music was so much the music that all other types depended upon it and developed out of it. For several centuries Music progressed only in terms of the music of the Church. The secular music of the earlier times which has come down to us stands completely in the shadow of the sacred music of the same period, both technically and in so far as its historical development is concerned. It was from the music of the Church that this secular music derived its fullest vigor. All the qualities that contribute to the perfection of music as an art are found in church music produced in strict accordance with the regulations which attempt only to make this art an acceptable handmaid of our worship of God.

ONE OF THE IMPORTANT THINGS about Catholic church music is that it is designed for specific occasions; it supplies us with a key to the different degrees and qualities of feeling which dis-

tinguishes one season of the ecclesiastical year from another, one feast from another. There is a jubilant note during the Christmas and Easter seasons, a mournful and penitential one during Lenten and Advent seasons. It teaches us not only when, but how, the Church jubilates; not only when, but how, she mourns. The Catholic Church has at all times insisted that the Music used in divine worship must be essentially prayer; that it must not be made in any way self-sufficient, that is an end in itself, for She realizes the intense influence music has on the human soul, and that it cannot be left to the haphazards of the human impulse. For this very reason, Pope Pius X, in 1936, issued his *Motu Proprio*, which is a papal document pointing out briefly the principles regulating sacred music in the functions of public worship, insisting that this "sacred" art be separated from all that is profane. All critics are agreed that what is called "sacred" and "beautiful" should affect one nobly; but they are not sure about what affects one nobly. The Church, however, experienced in nobility knows it when She sees it and does not permit her children to grope mistakenly in the dark. Keeping her God-given norms, She is not misled by smart externalities into accepting as poetic, the base and immoral; or the selfish and merely sensual; or the trivial and trite. Talent and craft cannot deceive Her. From centuries of dealing with souls, She knows what harms and what helps them, and values the substance of literary food and drink more than the manner in which they are served. She realizes that evil, no matter how artistically provided and ingested, no matter how daintily decorated and served, can only debase the life of man. She insists, therefore, that the Music used in divine service be of such a nature to nourish piety; that its one aim must be to embellish the service, which, in turn, has for its only aim to glorify God.

"SACRED MUSIC SHOULD CONSEQUENTLY possess in the highest degree," we read in the Motu Proprio, "the qualities proper to the liturgy, and in particular sanctity and goodness of form, which will spontaneously produce the final quality of universality." Thus any hint of theatrical or operatic effects must be banished. Old style Masses, with their pointless repetitions, flowery solos, and dashing rhythms are not acceptable. "Goodness of form" means that music should be "true art": without which its very purpose in the liturgy would be thwarted; that is, anything that savors of the cheap, over-sweet hymn which has no true musical worth or appeal. By "universality," the Holy Father intends that church music should possess that catholicity which fits all people in an international Church. These qualities are to be found, in the highest degree in the supreme model of all sacred music, the Gregorian Chant, which is the official music of the Catholic Church. Many who are not familiar with this particular type of music might in justice ask why such type has been chosen. No other type of music ever invented by man lends itself so well to the demands of the relationship between the rational creature and his Creator. The qualities which are distinctive are its melody, its tone, and its rhythm. Chanted in unison at the same pitch, with free rhythm, the melodies are at the same time recitative and meditative. The full and rich variety of tone gives fitting expression to the sentiments of the adoring throng that comes together to worship their God and to sing His praises, to thank Him or to exult with Him in triumph. The simple rhythm follows the natural accenting of the words and brings their meaning sharply to the attention of those who sing and of those who hear.

JACQUES MARITAIN TELLS US IN HIS "Art and Scholasticism" that music is the symbol of the emotions of the soul with power to rouse what it symbolizes, and it is therefore, true to say that the music of a people, and of an era is the reflection of its inner life. We find that in the folk songs of the different countries. For example, the Spanish folk songs are full of lively and vivacious rhythms because the Spanish are full of feeling, and show it exteriorly, talking with their hands, etc., while the English folk songs, like "Drink to me only with thine eyes" is the more sentimental, lyric type with restrained expression, because in art as in life, the English are restrained.

The Church realizes the necessity of training the emotions as well as the intellect, for She knows that music can make the wrong appeal as well as the right one. Music appeals to the emotions just as words appeal to the intellect. If music is the education of feeling, the Chant is par excellence, the education of Catholic feeling. The musical public realizes that Gregorian Chant is a great art, an art Greek in mind, Catholic in heart, and that it is the foundation of our whole art of music.

THOUGH THE SUPREME MODEL, Gregorian Chant is not the only musical style which is given approval in the Motu Proprio. Classic Polyphony agrees admirably with the Chant, and hence, has been found worthy of a place side by side with it. It is thus, the second kind of acceptable church music. The word "polyphony" (Many voiced) means music written not for one voice or unison singing, but for

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The rendition of sacred polyphony is one of the particular objectives of the modern choir. The faithful may become gradually educated to sing the ordinary gregorian melodies, and thus to participate regularly in the divine services. But, the radiating beauty of the latter will be much enhanced if the larger churches give to sacred polyphony a substantial portion of the singing. In order to do justice to this desirable objective, a well-trained choir is most necessary. The demands of classic liturgical polyphony are very exacting; and no choir can perform it with technical ease and with spiritual unction, unless the singers are qualified and experienced. The formation of such choirs in larger cities is definitely a part of a Catholic cultural revival and of Catholic action. It will demand from the clergy a fine appreciation, a constructive ambition, and a thorough organization.

Sacred polyphony, We may here remark, is rightly held second only to Gregorian chant. We are desirous, therefore, that such choirs, as they flourished from the fourteenth to the sixteenth century, should now also be created anew and prosper, especially in churches where the scale on which the liturgy is carried out demands a greater number and a more careful selection of singers.

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THE VOICE OF YOUTH SPEAKS AGAIN

By Mariette Wickes

At the time of this writing, but on the threshold of youth, the author was an inexperienced guest at Grailville. None of her childlike impressions has been contradicted by her further training. On the contrary, they have remained firmly impressed upon her mind; and they have made of her the leader and apostle who widely shares with her young American sisters the true sources of the lay apostolate throughout the land.

The Editor



WITH THE GREAT FEAST OF ST. Michael the Archangel, the summer program which the Grail conducted for young women came to a close. It was most appropriate that those of us who had spent the summer there should celebrate the feast with a high Mass in honor of St. Michael, for we had been under his protection all summer, and he had certainly taken special care to give us a love for the liturgy and for the chant of the Church. During our weeks at the Grail, we realized very vividly that Gregorian chant is indeed the most beautiful way in which men can express their praise of God, and as we sang the mighty "Sanctus, sanctus, sanctus," that last morning we felt that we were truly joining with Michael and the other angels in their joyful outbursts of praise before the throne of God.

My first introduction to Gregorian chant took place in grammar school, when we were solemnly told that there were eight modes, that each mode had certain distinguishing characteristics, and that there was a great deal to memorize about each. I have forgotten all that we memorized, and remember only how uncomfortable we felt when it was time for music class, and we must display our knowledge—or lack of knowledge—about those eight perplexing modes. But my guardian angel, or perhaps St. Michael, must have been taking good care of me because soon after this unhappy introduction to the chant, I was given a glimpse of its splendor during a visit to the Sisters of the Precious Blood at O'Fallon, Missouri. There for the first time I felt the beauty of the Church's worship and though I had not as yet read any scholarly books or heard any profound discussions about the liturgical spirit, the simplicity and unmistakable beauty of Catholic worship caught my child's soul. I have a clear recollection of the celebration of the Feast of

the Precious Blood, and though it lasted several hours, and I was a lively child, I remember well how absorbed I was in it, and the joy I felt that morning. From O'Fallon, I returned to the business-like world which has so little concern for the only essential business of life, the praise of God. But I was fortunate enough to be able from time to time to take active part in the official praise which the Church offers daily. In high school we took part both in *Missa Recitata* and *Missa Cantata*. Once, on the Feast of the Immaculate Conception, we even sang a Pontifical High Mass. That was a high point in my liturgical life, and again, as at O'Fallon, it was impossible to be unaffected by the magnificence of the ceremonies of the Church and by the uplifting power of her chant. Even though I knew nothing of the liturgical movement, nor of the "Motu Proprio," I recognized the difference between the chant and the modern hymns which we sometimes sang after Mass. They seemed to me to be quite out of harmony with the simple, unemotional tone of the Gregorian. I always felt that I had been brought down to earth from the heights to which the beauty of the liturgy and the chant elevate the mind and heart. At college, my opportunities for growing in knowledge and love of the liturgy increased. We had a chaplain who was intensely interested in the liturgy and who communicated his enthusiasm and zeal to us. Our teacher of plainchant, too, inspired us with his vision of the liturgy and his love for the music of the Church. At college, we took part in the *Missa Cantata*, always with a homily on the proper of the day, and with an offertory procession. We formed a choir, which sang the Christmas midnight Mass in a small village parish. Our rehearsals for this Mass seemed to me quite in harmony with Advent's note of expectation and longing for the Messiah—a much better preparation than the feverish rush of Christmas shopping that usually marks the Advent season. On

another occasion, we sang the Vespers of the Blessed Virgin Mary. I shall never forget the haunting, almost oriental melodies of the antiphons, nor the beauty of the Canticle of Canticles from which they were taken. Though all these activities were steps in the right direction, it is practically impossible to live a full, rounded liturgical life at a college, and we were merely given the desire for its fullness.

THIS IS A BRIEF SKETCH OF MY EXPERIENCE of the liturgy and the chant until the Vigil of Pentecost, 1943, when I took part in the Grail summer training courses. There all the things that had previously been lacking to a complete living of the liturgy were supplied. The Mass was the central act of each day, and its great importance was impressed on us by the care and beauty with which Mass was celebrated. On most week-days, there was Missa Recitata, always with an offertory procession at which we the faithful went up joyfully to offer ourselves to God, singing the offertory verse and psalm in English. Again, as we went to Communion, we chanted the communion verse and psalm expressing our joy and our unity in Christ. Both the offertory and communion processions were new to most of us, but we soon realized that they were beautiful manifestations of our participation in the great sacrifice, and that the singing especially symbolized our oneness in Christ. Sundays and special feast days were marked by Missa Cantata, into which we poured all the enthusiasm and exuberance of the Christian spirit, if not the perfection of accomplished singers. Despite our slight acquaintance with Gregorian, we managed to learn two Masses, the second and ninth. The schola sang the proper on a psalm tone rather than on the melodies of the Liber Usualis but that we did with great care and enthusiasm. A High Mass was an occasion. We looked forward to it eagerly, appreciated it, and remembered it throughout the day. Our brightest frocks, fresh greenery in the sanctuary, the candles shining softly on the altar, the music of the small organ—all contributed to the festive atmosphere. And, on Sundays, there was the beautiful melody of the Asperges, the special homily, the offertory and communion psalms sung in Latin, the Kyrie and Gloria and Credo, the Sanctus and Agnus Dei. I always anticipated the Gloria and Sanctus especially, feeling how meet and just indeed it was that all of us should express the pure praise of God by this most

beautiful medium possible to man. After Mass we usually sang the 116th psalm, "Laudate Dominum omnes gentes," and to me it was not only a hymn of praise but also of thanksgiving to God who allows us to praise Him with music and color and gesture in the great sacrifice of the Mass.

IN THE CITY, I HAD ALWAYS FELT that as soon as Mass was over, there was a sudden anticlimax, as our minds and hearts lifted up by the Sacrifice of Calvary renewed on our altars were forced to come down to earth with a rude jolt. But at the Grail, this was no longer true. There going from the chapel to the breakfast table was not like making a sharp drop of several hundred feet but rather like walking down a gentle incline, because at the Grail there was no departmentalization of life into secular and sacred—there the meal as well as the Mass was Christian. Work and recreation as well as prayer were done for the praise of God. The spirit of the Mass was carried throughout the day. At the meals, we would read about the saint of the day, or listen to an explanation of the feast we were celebrating. We had some special songs for various feasts. We sang, "Grace is poured abroad on thy lips" in honor of Our Lady, and St. Martha, and St. Clare. And for the apostles we sang: "Their sound hath gone forth
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For all churches, large and small, the choir-school for boys is designated as the nucleus of all restoration. The boys of today will be the men of tomorrow. Not the boy-choir as such, but the choir school is the hope of the reform to be designed as a background for the formation of an intelligent and efficient chorister. Such education, centered around sacred music, was the long lived tradition of the Church. It was interrupted by the advent of secularism in the Catholic school. And with it the boy choir itself passed away. No one can be reconciled with the fact that a greatly enlarged system of Catholic education has failed in producing a corresponding array of boy choirs. Notwithstanding all prejudices to the contrary, all schools for boys should be organized as choir-schools.

Choir-schools for boys should be established not only for the greater churches and cathedrals, but also for smaller parish-churches.

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into all the earth, and their words to the ends of the world." Both of these songs were arranged especially for the Grail on melodies patterned closely after the Gregorian. Several times during the summer we presented the theme of the day in a simple, stylized dramatization. On Sundays we sang a polyphonic "Haec dies quam fecit Dominus" composed by one of the girls attending the courses. The special festive character of the day of the Lord did not end with the Missa Cantata. There was, of course, no manual labor, and after having worked on the land or in the kitchen or household during the week, we appreciate the rest of the Sunday as we had never done before. There was always time for much folk-singing at the meals, and often we spent Sunday afternoons folk-dancing to the delight of our neighbors, who watched and sometimes joined us. It was especially appropriate that a feast begun with the singing of the sacred music of the Church should also be celebrated by the folk singing and dancing of the people, for certainly nothing is closer to the spirit of the Church than this spontaneous music of her children. It helped to attune our ears and our minds to the Gregorian. Though we did not know the technical reasons, we sensed the harmony between folk music and the Christian spirit, just as we sensed a disharmony between most of our modern popular music and Christianity. I remember one evening as we marched singing down the highway, the radio of a passing automobile blared out the latest hit tune. Immediately, we all felt it to be a discordant and jarring note in the atmosphere of peace and joy in which we had been living.

OF COURSE, HOLY MOTHER CHURCH in her wisdom provides us with the best possible way of preparing for a feast and keeping its spirit alive through the day in the Divine Office. We often made use of this treasury of prayer. We sang vespers many times, and on a few occasions we recited matins and lauds. I must admit that at first I found the chanting of the office a difficult form of prayer. But on the eve of the feast of the North American martyrs, as I was reading one of the lessons of matins, I realized very vividly that this was indeed the living song of praise of the whole Church, that it was our song as well as the song of the martyrs, and that we must be Christians and apostles in just as full a sense as they. No day was complete without the beautiful night prayer of the Church, Compline. We sang all but the

psalms in Latin, and the beautiful "In manus tuas" and "Nunc dimittis" were a fitting close of the Christian day. As we chanted the "In manus tuas" we did indeed commend ourselves entirely to God with a feeling of blessed weariness and trust that can only come at the end of a day spent for God. The Church is such a loving mother, that she sings this lullaby to her children every night, re-assuring them that God will care for them as they sleep. While singing the Cantic of Simeon, too, we could feel the great peace that enfolded us because we had truly seen the salvation which God has prepared in the sight of all nations. So the day begun with the great act of praise, the Sacrifice of the Mass, ended with the last hour of the great song of praise, the Divine Office.

All of us who have spent some weeks at the Grail have been filled with an intense desire to help in the conversion of the world. We are convinced that we, the laity, have an important part to play in this great task and we are eager to be used as instruments to bring the world to the feet of Christ. But we know that if we are to be worthy apostles, we must drink deep at the fountain of the true Christian spirit, the sacred liturgy; and we realize that the best way to take part in the Sacred Mysteries is to sing the beautiful chants of the Church. The apostolate of sacred music is an important part of the great apostolic task of our time—to restore all things in Christ. The chant must find its way back into our churches; it must be in the hearts and upon the lips of all our people, if we are to conquer the world with our dynamic Christian spirit. As we work toward that great goal, we will continue to sing the praise of God with enthusiasm and jubilation.

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PROBLEMS IN CALENDAR MAKING

Problem III. Blending Chant With Polyphony

I. *They must be united.* It is inconceivable that, in the celebration of solemn service, both Chant and Polyphony should remain aloof from each other. The reason for this is that all music admitted in the liturgy must collaborate with the sacred function itself. In modern esthetic terms, one would say that, to be truly liturgical, all music must be functional. Aloofness would certainly imperil this unique functional expression: for, in order to be effective, two forces must unite not only in a common objective but also in a common impulse. The *Motu Proprio*, the supreme authority in this matter so often argued upon, is most clear on this point. Whereas it exposes with unexcelled clarity the specific qualities of both Chant and Polyphony, it emphasizes with more insistence perhaps their mutual dependence. In comparing them, the musical synthesis of Pius X dissipates various and confusing prejudices still barring the path to the desired unity. This clarification may be easily summed up: 1. To admit Polyphony into the solemn liturgy is in itself no hindrance to the recognized supremacy of the Chant as the ideal musical expression of worship. It is regrettable that, at times, opposition to all Polyphony should find its staunchest defenders among the pioneers of the liturgical restoration. According to the spirit of the *Motu Proprio*, it is at least a dangerous short-sightedness. For, there is no denying that a mighty river should not be reduced to the proportions of a mountain-stream. 2. The introduction of Polyphony is positively not a concession made to the erroneous trends of our time. The claim of Polyphony to a discreet place in divine services is not borne of the fact that its harmonic nature is likely to satisfy more directly the longings of the modern ear for harmonized music. This would be an indirect surrender to the spirit of secularism, a sin particularly odious to the dignity of the House of God. 3. Neither can Chant and Polyphony be introduced into a forced companionship by being put side by side without a real connection of some sort. Division has been tried for at least two centuries, and the inimical opposition which has resulted is the best proof that the principle was unsound. On the one hand, it has been the down-

fall of polyphony itself, which today is but a hazy shadow of its former excellence. On the other hand, it has prompted in the choir a narrow and ignorant attitude towards the spiritual beauty of the Chant, making of it a body of unspiritual and worldly-minded singers.

FOLLOWING THE CONSTRUCTIVE lead of the *Motu Proprio*, we find out that Chant and Polyphony have but a single objective and a similar function; 1. The objective, so often repeated and yet strangely misunderstood, is one of giving the highest expression to the sacred mysteries, especially the Eucharist. The latter, in particular, needs musical expression to the utmost in order to release all its sacramental dynamism. The objective is also to arouse a truly christian spirit borne from a heartfelt participation in sacred song. Such participation may be found in ritual singing; it may, at other times, be prompted just by devout hearing. 2. Whatever the musical form, gregorian or polyphony, the function remains identical. It is the power to make the faithful more fully conscious of and responsive to the tremendous realities in which they participate as a spiritual body. In that very function Chant and Polyphony are united liturgically; it remains only to find the way integrating them to each other musically. The *Motu Proprio* contends, supported by the invincible reasons of a long tradition both liturgical and musical, that the spiritual experience of participation in the divine mysteries is ideally achieved by the Chant. For, in regard either to the variety of aspects or to the intensity of action, the Chant is adequate to the function and fully satisfying to arousing christian sentiment. It was through a providential fortune that, from the beginning, the Church should have found in it the total expression of christian worship and christian love. Musical mastery was reached early and completely. Yet, this mastery in christian expression is shared by Polyphony, inasmuch as its particular qualifications make it a valuable instrument of enrichment and expansion. Whereas polyphonic art can express nothing new in regard to the participation in the divine mys-

teries, it has the power to release more lavishly the things which the Chant sketches with a willful reserve. Christian estheticism is not renewed; its proportions are but enlarged, and its flow is but enriched. Both enrichment and expansion are possible only if Chant and Polyphony are integrated to each other in a unique function. More specifically Polyphony, being the overflow of the Chant, can enrich liturgical participation only when receiving from the latter its inspiration and its significance.

WE ALL KNOW THAT, OF ALL THE misfortunes of sacred music in recent times, the lack of unity between Chant and Polyphony was a tragic one. It would be difficult to determine with accuracy the part of responsibility incurred by both. Even though Polyphony has been the complacent instrument of a complete secularization of sacred music and, more than often, has usurped a role beyond the limits imposed by the liturgy, the Chant itself is not without blame. For, at the time Polyphony began to deteriorate from lofty religious ideals, the Chant also failed, at the hands of irrepectuous iconoclasts, to vindicate its supreme beauty. The impious intruding of a bad polyphony was accompanied by a gradual misunderstanding of the gregorian melody. Shall we say that those actual conditions would advise our expelling Polyphony from the field of liturgical music? The Motu Proprio does not think that a first unsuccessful attempt to unity should prevent us from trying a more

stable restoration. We are today in a better position to succeed. The fascination exercised by the false humanism of the Renaissance is indeed greatly waning. Both the purity of the Gregorian art and the richness of classic Polyphony are emerging from recent investigation as two unexcelled achievements of religious expression. Somewhat late indeed, they are now recognized as the source of all musical art. Whatever were the errors of blinded generations, we need no longer lament over them. Understanding has come upon us, which can help link forever two phases of sacred music which should have never been separated. This is no time for belated prejudices, but for practical reconstruction. Both liturgists and musicians are called to collaborate in this great achievement.

II. How to promote unity. While seeking to blend Chant and Polyphony in liturgical services, we must adopt practical rules in conformity with the principles of the Motu Proprio in regard to this particular phase of liturgical music. There are many well-intentioned church musicians who betray a fatal ignorance in the making of a musical program in which Chant and Polyphony are effectively blended. In this work, one must show from the beginning a complete freedom from personal artistic preferences (which at times are but odd prejudices), in order that he may unite the seemingly separated forms of music into a unique liturgical expression. For, it is the liturgy which, here more than elsewhere, should dictate the choice of

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LITURGICAL PRESS

COLLEGEVILLE, MINNESOTA

AUGUST, 1947

For Three Equal Voices

Hymn - Lauds
December 8

O Gloriosa Virginum

ORESTE RAVANELLO

Moderato (♩ = 72)

I

1. O glo - ri - ó - sa Vir - gi -
 2. Quod He - va - tri - stis áb - stu -
 3. Tu re - gis al - ti já - nu -
 4. Je - su, ti - bi sit gló - ri -

II

1. O glo - ri - ó - sa Vir - gi -
 2. Quod He - va - tri - stis áb - stu -
 3. Tu re - gis al - ti já - nu -
 4. Je - su, ti - bi sit gló - ri -

III

Voice Reduction

num, Su bli - mis in - ter sí - de - ra: Qui
 lit, Tu red - dis al - mo ger - mi - ne: In -
 a, Et au - la lu - cis fúl - gi - da: Vi -
 a, Qui na - tus es de Vir - gi - ne, , Cum

num, Su - bli - mis in - ter sí - de - ra: Qui
 lit, Tu red - dis al - mo ger - mi - ne: In -
 a, Et au - la lu - cis fúl - gi - da: Vi -
 a, , Qui na - tus es de Vir - gi - ne, , Cum

te cre - á - vit, pár - vu - lum Lac -
 trent ut a - stra flé - bi - les, Cae -
 tam da - tam per Vir - gi - nem, Gen -
 Pa - tre et al - mo Spi - ri - tu In

ctén - te nu - tris ú - be - re.
 lí - re - clú - dis cár - di - nes.
 tes re - dém - ptae, pláu - di - te.
 sem - pi - tér - na sae - cu - la. A - men.

Jesu Corona Virginum

*Hymn - Vespers
Common of Virgin*

D. THERMIGNON

Andante mosso (♩=100)

I

1. Je - su, co - ró - na Vir - gi - num,
2. Quo - cúm - que ten - dis, Vir - gi - nes
3. Vir - tus, ho - nor, laus, gló - ri - a

II

1. Je - su, co - ró - na Vir - gi - num,
2. Quo - cum - que ten - dis, Vir - gi - nes
3. Vir - tus, ho - nor, laus, gló - ri - a

III

mf

Voice Reduction

mf

Quem ma - ter il - la cón - ci - pit,
se - qu - un - tur, at - que láu - di - bus
De - o Pa - tri cum Fí - li - o,

Quem ma - ter il - la cón - ci - pit,
se - qu - un - tur, at - que láu - di - bus
De - o Pa - tri cum Fí - li - o,

Quae so - la. Vir - go pár - tu - rit: Haec vo - ta
 Post te ca - nén - tes eúr - si - tant, Hym - nos - que
 San - cto si - mul Pa - rá - cli - to, In sae - cu -

Quae so - la Vir - go pár - tu - rit: Haec vo - ta
 Post te ca - nén - tes eúr - si - tant, Hym - nos - que
 San - cto si - mul Pa - rá - cli - to In sae - cu -

cle - mens ác - ci - pe.
 dul - ces pér - so - nant.
 ló - rum sae - cu - la. A - men, a - men.

cle - mens ác - ci - pe.
 dul - ces pér - so - nant.
 ló - rum sae - cu - la. A - men, a - men.

OREMUS PRO PONTIFICE

Sung in T. T. B. B. Arrangement
at North American College, Rome, Italy

S. A. T. B.

ATTILIO AMBROSINI
Arr. by Nino Borucchia

Musical score for Soprano, Alto, Tenor, Bass, and Piano accompaniment. The vocal parts are in four parts (Soprano, Alto, Tenor, Bass) and the piano part is for rehearsal only. The lyrics are: O - ré - mus, o - ré - mus pro Pon-

Musical score for Soprano, Alto, Tenor, Bass, and Piano accompaniment. The vocal parts are in four parts (Soprano, Alto, Tenor, Bass) and the piano part is for rehearsal only. The lyrics are: tí - fi - ce nó - stro Pí - o, o -

6

rè - mus, o - ré - mus. mus. mus. ___
 rè - mus, o - ré - mus. mus. mus. ___
 rè - mus, o - ré - mus. mus. mus. ___
 rè - mus, o - ré - mus. mus. mus. ___

pp *Fine*

sostenuto senza affrettare

Dó - mi - nus con - sér - vet é - um et vi - ví -
 Dó - mi - nus con - sér - vet é - um et vi - ví -
 Dó - mi - nus con - sér - vet é - um et vi - ví -
 Dó - mi - nus con - sér - vet é - um et vi - ví -

pp *bd*

fi - cet é - um, et be - á - tum fá - ci - at é -

fi - cet é - um, et be - á - tum fá - ci - at é -

fi - cet é - um, et be - á - tum fá - ci - at é -

fi - cet é - um, et be - á - tum fá - ci - at é -

um in tér - ra,

um in tér - ra,

um in tér - ra,

um in tér - ra,

et non trá - dat è - um in á - ni -

et non trá - dat è - um in á - ni -

et non trá - dat è - um in á - ni -

et non trá - dat è - um in á - ni -

pp *poco accentato* *pp* *p* *D.S.*

mam i - ni - mi - có - rum é - jus. O -

pp *poco accentato* *pp* *p*

mam i - ni - mi - có - rum é - jus. O -

mam i - ni - mi - có - rum é - jus. O -

mam i - ni - mi - có - rum é - jus. O -

pp *poco accentato* *pp* *p* *D.S.*

proper music. Therefore, the practical problem is to make up a musical calendar in which an adequate polyphony fully completes and greatly enriches the gregorian melodies. Here are some directives suggested by the Motu Proprio: 1. Chant and Polyphony are not to be united as two musical forms of equal importance, having independent rights in the liturgical function. Whereas the Gregorian system in general is recognized by the Church as her supreme ideal of musical expression in the service of God, the polyphonic system must justify its claims by closely adhering to the characteristics which make the Chant unexcelled. That is to say that Chant and Polyphony are by no means on an equal footing. More specifically, there cannot be unity between them, unless polyphony readily accept the all-round leadership of the Chant. It is a mistake to separate in the formation of the Church-musician the study of Chant and of Polyphony as being two phases excluding each other. This misunderstanding prevails almost universally; and schools of sacred music are still guilty of narrow leadership. If the broader ideal of liturgical music is to be found in the organic unity of both Chant and Polyphony, it is evident that they must be studied side by side. While it is advisable that each of the two phases shall be exhaustively taught by competent specialists, it is imperative that students shall be well grounded in both, and that they shall learn to unite them effectively. We may rightly state that a thorough course of Chant is a most necessary introduction to sacred Polyphony. And because the Chant is the supreme model which alone can decide "what" polyphony lends itself to unity, none may become a true polyphonist who ignores the secrets of the Chant. A dilettante polyphonist may show a fine taste in his knowledge and his appreciation of polyphonic art; he will likely betray his shortcomings in actual performance. For it should be repeated that the secret of polyphonic art is hidden in the Chant itself. This is why the reason which makes us regard with some apprehension and even some suspicion the much vaunted traditions of polyphonic music, be they English or even Italian. For, we deplore the fact that all polyphonic schools have severed, for a long time, their particular esthetics from the melodic ideals of the Chant. Their reliance on the choral music of the 19th century is too evident to be denied. It is not to them but to the Chant that the polyphonist seeking liturgical unity will go. 2. The

ordinary church musician who daily struggles with a choir overly fond of "harmonized" music as well as the specialist in sixteenth-century polyphony may deplore the subservience of the latter to the Chant as being either too severe or far-fetched. Yet, it in no way impairs the glorious individuality of sacred Polyphony. To submit the inspiration of the latter to the ideals of Gregorian art should not result in the confusion of the polyphonic forms. The Church is not asking from Polyphony to abdicate the wonderful contrapuntal weavings with which sacred song has been gradually enriched; she is only demanding that the melodic sacredness of the gregorian "cantilena" shall be retained and emphasized. To accept the guidance of the Chant may impose upon Polyphony a moderate restraint; it as well imparts to it an absolute security in the use of musical riches newly acquired. Hence, Polyphony is accepted as a spontaneous development of sacred music; and its creative energy finds in the solid foundation of the Chant an inexhaustible stimulus. To the Church musician, all

(Continued on next page)

A glance at the musical program imposed upon the boy-choir convinces anyone that it would be vain to expect consistent results from the routine of the junior choirs usually found in our parishes. Its minimum requirements presume a solid foundation in vocal training, in musical reading, in elocution, in emotional response. An ordinary repertoire of Chant for the parochial High Mass demands all these qualifications; classic Polyphony demands in surplus an absolute independence in the interweaving of parts. Such achievement is not possible through an informal and purely imitative preparation. It can only be the fruit of a well-disciplined orientation of the whole mind and of an integration of all subjects into a sort of musical synthesis. This is not an impossible dream; it is a practical program. Provided that educators are ready to make some radical changes in the education of the Catholic boy.

The boys should be taught by the choir-master to sing properly, so that, in accordance with the ancient custom of the Church, they may sing in the choir with the men, especially as in polyphonic music the highest part, the cantus, ought to be sung by boys.

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practical problems in regard to the choice of polyphonic music and to its actual performance receive an adequate solution in the regular practice of the Chant. Knowledge of the Chant as the criterion for an adequate Polyphony does not dispense the church-musician from a serious study of polyphonic technique. To his surprise, he will discover that these two phases of sacred music possess in common the same fundamental characteristics. When one remembers that, compared to Gregorian art, polyphonic music appears as the culmination of a transitory era, he will be gladdened by the fact that, in spite of a gradual evolution, the structural elements of the Chant are found also in polyphony. The free modal scales of the latter retain the ethereal aloofness of the Gregorian modes; and even the rhythmic patterns of the polyphonic masters are but an extension of the Gregorian rhythmic code. Thus we find, between the two successive phases of liturgical music, a natural bond of unity.

THE TASK OF THE CHOIRMASTER IS to bring it to the fore in the liturgical services, while making up an actual program of blended Chant and Polyphony. To this end, he will find the following rules very helpful: a) Because Polyphony is by nature an expanded musical form and by function a handmaid of the Chant, it should be reserved preferably to solemn services. The *Motu Proprio* is positive in regard to this. Should church-musicians be more actually aware of the "solemn" character of polyphony, they would avoid many errors of judgment and, quite often, would find a more satisfactory solution in their difficulties. To make polyphony the regular or exclusive diet of any choir is to reverse the whole order of liturgical music. The Chant is the basis of all choral repertoire; and Polyphony is to be added with discretion as a sort of musical radiation on solemn days or for solemn purposes. The greatest obstacle to the Gregorian education of a Choir has its root in an experience exclusively polyphonic. It is easy to see that the almost universal program of Catholic choirs is, from this standpoint, deplorable, and makes impossible a real restoration of liturgical music. While some high-type organizations become nothing but dilettantists in polyphonic art, rural choirs waste time and energy in singing music quite foreign to their simple surroundings and very often beyond their musical ability. The rule of wisdom advises all choirs to use polyphony

as an incidental and solemn complement to the Gregorian melodies. The latter remain for all the main choral repertoire. b) In choosing the proper Polyphonic pieces, the choirmaster will follow the liturgy as a sure guide. Sacred music has therein a double function; either to express the participation of the faithful, or to awaken an adequate devotion. Because of its homophonic character, the Chant is always a more direct vehicle of corporate action, while Polyphony will often lend to contemplation the most lofty accent. No fast rule can be given as to what parts of the Mass shall be allotted either to Chant or to Polyphony. The first care of a dilligent choir-director shall be that Polyphony will not deprive entirely the faithful from taking an active part especially in those moments which express more directly their participation. It may be clearly seen how the proportion of

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Chant and Polyphony is a question of discretion. The latter is reached only through appreciation of the liturgy and also through repeated experience. c) It is desirable that polyphonic selections shall be as closely adapted as possible to the spirit of the liturgy of the day. Polyphonic masters are not consistently successful in their liturgical adaptation; and the choir-master must exercise a great deal of discrimination in his choice. Let him place his trust again in the Chant, and compare the chosen polyphonic numbers with the corresponding Gregorian melodies; for the latter are an infallible criterion of liturgical adaptability.

EVEN AFTER THE PROPER POLYPHONIC music has been chosen, there is need for an integrated technique. We mean that both Chant and Polyphony must be united on a common technical ground. Both gregorianists and polyphonists are likely to disagree with this principle, because they have crystallized specialized techniques in their respective fields, and have thereby lost from sight their fundamental similarities. Beyond the particularities which make Chant and Polyphony two distinct musical languages, there remains a common fund which should be brought into relief. And, if the Chant is accepted as the criterion of the integrated technique, Polyphonic art will revive adorned with a purity unknown to our age. Three practical rules may suffice to help the choir-master giving back to sacred polyphony the spiritual lustre which it has lost almost completely:

- a) Make certain that, as far as it is possible, there will be no clash of tonality respectively between the Gregorian melodies and the polyphonic selections of the same liturgical service. On the contrary, the choir-master shall endeavor to unite together Gregorian and polyphonic music of established on similar modes.
- b) The particular appointment of voices in a polyphonic selection may or may not enhance the expression of the Chant. At times, the voice distribution should be close to that of the gregorian melody; at other times, it will preferably react through contrast. It is important to keep in mind that the choice of vocal combinations is apt to exercise a delicate influence on the liturgical expressiveness of the music itself.
- c) Most of all, the execution of sacred polyphony must show forth the qualities of reserve, of smoothness, of discretion which are demanded in a good rendition of the Chant. Today, polyphonic perform-

ance is generally too impulsive, too dramatic; at times, it is just plain noisiness. A return to sustained rhythm, to loftiness of phrasing, to inner expression will naturally secure for Polyphony the dignity of being the handmaid of the Chant. If the choir-master adopts those three suggestions as his rule of thumb in the choice of liturgical polyphony, he will gradually build a repertoire in which Chant and Polyphony have found each other and are united.

Sacred Music ^{OF THE} Catholic Church

(Continued from page 217)

several parts, each of which moves independently of the others, but so that a pleasing harmony results. This type of church music attained its maturity in Palestrina, the greatest musician of the Renaissance, who in 1551 was appointed the musical director of the Julian Chapel in the Vatican, with the definite hope that he would reform the evils that had crept into music, which were making it so unsuitable for religious purposes. This Classic Polyphony might well be compared with the Gothic art of that period. *O Bone Jesu*, by Palestrina, is a good example of polyphonic music. In comparison to this, *Ave Verum* by Mozart is an outstanding example of homophonic music; that is, one leading melody carrying the tune while the other voices form an accompaniment. The third type of Music approved by the Church is Modern music but such compositions of excellence and sobriety which do not interfere with ecclesiastical functions; free from reminiscences of motives used in theatre, and not after the matter of profane pieces. Whatever type of music is used, whether it be Gregorian, Polyphonic or Modern, it is well to remember that our own prayerful living is perhaps the first requisite if music is to be appreciated for what it is, "the child of prayer, and the companion of Religion." God, the Source of all beauty and the Divine Inspiration of all art, has no need of our poor attempts at art. It is we, His creatures, who have need of the ecclesiastical arts of painting, sculpture, architecture and music to elevate us above the cares and joys and sorrows of every day life to that pure, serenely peaceful realm of prayer, wherein human relationships are seen in their true perspective and loving human hearts are led slowly but surely to the feet of the Master, for as Pope Pius XI wrote, "The essential purpose of art is to assist in the perfecting of the moral personality which is man."

A CHALLENGE TO MUSICAL EDUCATION

By John Yonkman

The author dares to challenge our recently organized movement of musical education. His long experience as teacher and as choirmaster as well as his having loyally served as executive secretary for the State of Missouri give him the right to question the future. He states the fundamental problem with equal frankness and authority.

The Editor



THE CASUAL OBSERVER HAS no difficulty recognizing the continuous growth of the National Catholic Music Educators Association. The Association has no trouble in realizing that this growth means increased responsibility. The time for fearless leadership is here. This means simply that the musical life of our schools must be put in order, not by dictatorial direction, but as a result of an appreciation of clearly defined principles of the philosophy of Catholic Music education. We, educators now united, must begin to feel the purposes of unification within ourselves if we desire a public consciousness of our unified efforts. Is the Association sufficiently challenging to produce this effect? If so, are we accepting that challenge? A unified rallying on a national basis backed by our tremendous American effort to the needs of our own musical problems can produce the most gratifying results. Are we not known for production? In our young organization there does exist the power to direct, to lead, and to organize. This has been well demonstrated in its original launching and foundational organization.

Already the annual blossomings into well-drilled, skillfully manipulated musical demonstrations whirl from coast to coast. The tenor of our musical outpourings rises as we continue to put large groups on display. We demonstrate, we analyze by clinical techniques, we even lunch collectively, pausing long enough to hear a few masterpieces interspersed into dinner musicales. This is all well and good, for we do feel that in our busy lives we at least reach a great many students, which in itself is gratifying and not a negligible factor in mass education.

A QUESTION NOW ARISES:—'WHAT is the result of all this?' In other words, how does all this aid the musical life of the parish, the main pur-

pose of Catholic school music program? Based on an impartial evaluation, how well do we score on average parish music? We can never lose sight of the fact that by far the vast majority of our adult parishioners are but products of our own schools. This challenging criterion faces us and ours is a matter for serious concern, now that our growing pains are almost over and we are still young enough to be free from those internal disorders that come with age.

By far the greater majority of our students will not follow musical careers. Whatever they do for a livelihood they will also be ordinary parish members and workers. Their future musical contribution to their parish life is our responsibility now. It is evident that in the past schools have failed in this responsibility. The large number of parishes struggling with congregational singing is testimony to this effect. New life blood is needed in this vital work. Where can this be better infused than in our schools? If the National Association will direct its efforts to the promotion of the congregational singing of the High Mass it will bring to the Church in America the greatest possible musical contribution. By this one united purpose it will insure itself as the greatest musical organization in modern times. The Missouri Unit adopted at the state meeting in Kansas City in April the unanimous resolution of its state board to adopt, promote and further the St. Caecilia Guild, which has as its aim this very purpose of singing together the Eucharistic Sacrifice. Who will follow us? This one activity and necessity dwarfs all others.

Of course, we do not just teach music for music's sake. We cannot identify ourselves with such philosophy. We dare not even be on the border line. Some will consider us isolated if we beware of absorption. Very well, in this isolation lies strength! All this will result in a shaking off of our liturgical inertia. As the curriculum serves the needs of the school, so the

(Continued on page 239)

MUSIC



REVIEW

By Ermin Vitry, O.S.B.

THE HALL JOHNSON SERIES OF NEGRO SPIRITUALS: for four part chorus of mixed voices, a cappella. G. Schirmer, Inc., New York City. Negro spirituals deserve the interest of all Americans. Not just as a friendly gesture towards the solution of a racial problem, but because they are part of our musical heritage. Of all the popular music born of our soil, they are perhaps the most genuine. Many are truly beautiful, and a source of inspiration for a vigorous national art. Only would I want that a more discriminative sense would guide their selection. The present collection is a laudable contribution, but not fully conscious of what are the true characteristics of the Spirituals. If we want to acquaint the public with them, we must by all means avoid to submit them to the distortions of present day Western music. It is imperative that some of their secondary qualities shall not be abused for the benefit of spectacular tricks, and that a great respect shall be given to their deep sentiment expressed in modal terms. Here are a few remarks about individual numbers.

»« *When I Was Sinkin' Down*, 16c, No. 9559. There is a single harmonization for all the verses. An absolute synchronism prevails between the various parts of the straight harmonization; but there is a discreet polyphonic design in each of them. The general effect reinforces the sternness of the melody. To preserve the suppleness of the song will require from the singers an extreme flexibility of diction. And, of course, it should be sung unaccompanied.

»« *I've been 'buked*, 15c, No. 9560. There is in the short but remarkably designed line of this song an imploring quality quite expressive. If the arranger would have been aware through his acquaintance with Gregorian melodies of the characteristic of the first mode he surely would have spared the Spiritual from a commonplace harmonization. The melody is constantly disturbed by the recipes of chromatic chords found in harmony books.

»« *Lord, I want to be a Christian*, 16c, No. 9561. The harmonization of this song is no better than the preceding in its disrespect for the true character of the Spiritual. The melody has no chance to move,

framed up as it is in the cast of duplicated harmonies. On the contrary, it is cut into small sections instead of being extended into a continuous line. Fortunately, the number may be made effective, superficially at least, through the wide superposition of the seven parts. Strength will somewhat compensate for lacking intimacy.

»« *Oh Lord, have mercy on me*, 16c, No. 9558. This number is harmonized according to principles of interpretation identical to those of the preceding one. There are now nine parts. The harmonization is richer and more expressive, though here and there of doubtful taste. But, the free tenseness of the melody is preserved, because the accompanying parts interfere only to reinforce it. The whole is closer to the particular pathos of this class of Spirituals.

AM-RUS CHORAL SERIES: *Leeds Music Corporation, Radio City, New York*. The publication of this series is presumably a posthumous attempt to an American-Russian understanding. One cannot easily free himself from suspecting a somewhat political intruding into the artistic sphere. Even though we should eagerly welcome a closer acquaintance with the music of other lands, there is no justification for the impatience of publishers with our unawareness of Russian esthetics. In fact, one is pretty tired of the overemphasis led, during recent years, upon everything Russia. And, what we have been forced repeatedly to hear did not help to increase our adulation for the musical message of modern Russia. Fortunately, the present collection mostly deals with folklore; and we are thereby assured to reach more directly the real soul of the Russian people. Their songs possess a rich flavor. They gain in depth what at times they lack in light-heartedness. This series of ten numbers is not representative of the very best of this literature; but quite a number of them are well chosen enough to tempt our legitimate curiosity. I would rather take exception with several harmonizations, which are completely lacking in distinction. Then, as many other folk-song arrangements, some are too freely interpretative, thereby deflowering the ingenuity of the original melody. Now a word about individual selections.

»« *No. 102, Tartar Song, Arensky, S.S.A., 16c.*

No. 104, In Early Spring, Gliere, S.S.A., 16c.

Unless your taste is still lingering around watery romanticism, there is no musical originality nor real Russian popular art to be found in these compositions. They are infected by all the weaknesses of the post-romantic period, without retaining some of the sincerity of the great romantics.

»« *No. 100, At the Gate, Goedicke, S.A.T.B., 20c.*

The motive of the song is lively, yet delicate. But delicacy in particular is somewhat weakened by the distortion of an accompaniment based on the rhythm of a vulgar dance. Suitable for a program wherein lightness is the thing looked for.

»« *No. 103, Hopak, Moussorgsky, S.A.T.B., 16c.*

The melody, not the best tune which has come from the pen of Moussorgsky, is well known. It has zest more than distinction. The treatment of the parts is in straight harmony, and it accentuates artificially a characteristic which should not have been over-accentuated. To make it effective in a light program, one should diminish the impact of the regular beat, letting the melody unfold itself more freely.

»« *No. 105, Song of the Shepherd, Kompaneetz, S.A.T.B., 16c.*

The song is but a glee of extreme simplicity. The arranger tried to respect this quality with a straight harmonization which, in the successive verses, gains a cumulative power. It is popular in the sense of a healthy release.

»« *No. 106, The Bright Shawl, Kompaneetz, S.A.T.B., 16c.*

This melody is a gem to be classified in a permanent repertoire of folk songs. Its most original design has the depth of the gregorian melodies of the second mode. For once, the arranger accompanies it with a discreet counterpoint in the second and the third verses; and he keeps the whole in the modal atmosphere of the song, without forgetting here and there shades of color.

»« *No. 107, Early Flow'ret, Liadov, S.A.T.B., 16c.*

The melodic line is light; yet, it has an accent of melancholy. It was a suitable material for an excellent choral selection. But, the arranger added to it some incongruous chromatic modulations, and did not over-exert himself in order to find a better accompaniment than vulgar harmonies bouncing with the rhythm of

an ordinary polka. Maybe a tactful accompanist can save, in actual performance, the genuine quality of this lovely song.

»« *No. 108, Flax, My Flax, Liadov, S.A.T.B., 16c.*

The easy fluttering of this song, quite attractive, deserved again to fare better at the hands of the arranger, who made it pompous with a sort of accompaniment similar to that of the preceding selection. The discretion of the director may still succeed to redeem the simplicity of the melody. I would advise to sing it unaccompanied.

»« *No. 109, O Lovely Night, Tchaikovsky, S.A.T.B., 18c.*

I do not like Mozart in the hands of Tchaikowsky. Although the latter knew how to permeate music with passionate lushness (not always very deep), I prefer my Mozart straight. But some choral groups may like to feel in the classic master some of their own romantic illusions. They will welcome this number.

»« *No. 110, Vodka Sweet, Sweet Vodka, Goedicke, S.A.T.B., 16c.*

This number should awake interest, because it is based on the song that Stravinsky used in *Petrouchka*. Here, you will enjoy the utter ingenuity of the motive at the source; and you will be delighted. The arranger has tried a part-treatment with a small contrapuntal line. The latter is somewhat conventional, but well adapted to the melody. And with the imitations successively passing from one part to another, the melody bubbles over a current in which it is never submerged. To be highly recommended and easy to sing.

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LITURGY AND MUSIC

By Louis W. Peil

A full appreciation of the spiritual treasure which we possess in liturgical music is still lagging in many quarters, be it among priests, religious educators and lay christians. What the author writes with simple clarity and in enthusiastic terms cannot be too often repeated. May his respectful account arouse new convictions.

The Editor



LIVING THING MUST GROW.

Stagnation is synonymous with death. Be it plant, animal, or organization, it must grow to live. Until maturity, until the limit of its ability, has been reached, progress is essential, else the subject is dead or at least dying. The Catholic Church is an organization; more, it is an organism, and its history is proof of its growing, of its progressive life. Return in thought to a distant country in a distant age; hear a Leader give a commission to a follower; witness the conception of an organism as the Leader says "Thou art Peter and upon this rock I will build my church." Stay in that country, wait a while, and you'll see the birth of that living thing, a birth attended by tongues of fire and soul-shaking winds. Stay in thought in that time gradually growing less distant; stay and progress with that living thing gradually becoming less a child. See that Church grow in size. See its members increase in prestige. See it grow year after year, always living, always growing, see it—see it as it is today, a glowing testimony to the living wisdom of its Founder, to the divine protection of its Godly Watchman. But study that growth and see also that the Church drew richly from available resources, that it neglected nothing worthwhile, passed up nothing of merit, nothing that could help it grow. See that Church draw from the finer things of life: from architecture, sculpture, painting. See it draw richly from, to us, the queen of the arts—music.

THE CHURCH HAS ALWAYS ENCOURAGED the arts, not especially for arts' sake, but for our sake. Architecture is used for both temporal and spiritual purposes: to shelter bodies, to raise minds. Heaven was the place to which the Cathedrals' spires pointed; Heaven was even more beautiful than the breath-taking splendor of mammoth columns and

golden domes. Sculpture and painting were used for indoctrination in the Christian way of life; the Bible lived on, its characters looked down from, Church walls; virtue was praised, vice condemned through the medium of stone chisels and paint brushes. And realizing even in ancient days the value of appealing to the complete human, the Church took into consideration the sense of hearing, and made *music* a willing handmaid in the service of God. It was especially in the Mass and the Divine Office that Music was cast in such a prominent role. The Mass as we know it now may seem a far cry from the simple Offertory, Consecration, and Communion of the Last Supper, even though we still find featured the three principal parts of that Mass. But we know from our study of the Liturgy that the Mass as it has been for about the last fifteen hundred years in but another bit of evidence pointing to the mature growth of the Churchly organism. Or to use another well-known example, the Mass given us by Christ was as a rare jewel which we dared not carry around unprotected, so we fashioned a setting to guard it, to embellish it, to "set it off" to better advantage. As a major part of the embellishment, which included Biblical and other prayers placed before, during and after the three principal parts, we find extensive use made of Music. "Teach and admonish one another in psalms and hymns and spiritual canticles," said St. Paul, and the early and subsequent Christians followed his advice, borrowing partly from their Jewish ancestry, partly from their Roman-Greek environment. "Teach and admonish" were reasons emphasized by the great missionary, and teach and admonish the Christians did.

BUT ANOTHER MOTIVE ALSO DROVE the Church to sing. The Church was in love with God, and all lovers must sing. We are unfortunate in at least one respect in living in this "enlightened" age, for we are far removed from the romantic practices

of lovers' serenades, strolling troubadors, and lovesick tenors singing beneath a flowered balcony. One reason we have forgotten the art of singing our love is the low quality of our love-poems. Perhaps it's just as well we have lost the custom of lovers' serenades; imagine how it'd be to have a young man strumming his guitar, looking fondly at you standing on the balcony, and singing "Chickery-chick, cha-la, cha-la!" But we do still sing or croon or hum when we're in love; and we sing when we're happy, when we're sad. Music is the closest thing we have to an universal language, both from the angle of expression—through moods—and modes—and from the angle of "understandability." Music in Church—good Music in Church—helps arouse the proper sentiments in our hearts, helps express those sentiments, in a befitting manner, to God. Who can sing—or hear—the repeated "*Jerusalem, Jerusalem,*" of the Holy Week lamentation without feeling every syllable to be pregnant with desolation and disappointment? Who can hear the repeated "*Alleluia, Alleluia*" of Holy Saturday morning, or the "*Exultet jam angelica turba*" of that same morning, without feeling the exultation, the holiday connotation of those jubilant phrases? Whether the mood at the moment be that of adoration, thanksgiving, petition of propitiation, words set to music can do better than words struggling by themselves.

CHURCH MUSIC, OF ITS VERY NATURE, is bound to be different from secular music. Other things in Church are different—special vestments, ceremonies, etc.; so also music. Speaking of and to God is so different from wordly conversations, that we must make a distinction in manners of addressing. And therefore many musical compositions, perfectly acceptable from secular standards, are entirely out of place within the sacred boundaries of the Church. Thus it is that even some hymns are or should be excluded from Church services, because of the wordly atmosphere of their musical accompaniment; we hesitate to offend perhaps good if misguided consciences by mentioning any titles. And the same can be said of too much wedding music. Were this a predominantly non-Catholic audience, we would feel it necessary to point out where the Church finds a place for Music—what parts of the Mass—sung by whom—and so on. With this audience, a word on ideal Church music might be quite appropriate. Ideal

Church music, of course, is Chant—for us, Gregorian Chant; though there is still place for modern Church music. And the ideal Church choir is no choir at all. This may sound like committing high treason toward members of our profession, but the one thing standing in the way of the restoration of music to its proper place in the liturgy of the Church is the Church choir! We say "restoration!" Why? Because right under the ecclesiastical nose of the chief guardian of law and order, grand larceny has been committed—hundreds of people in the pews have had stolen from them, by a handful of people in the choir-loft, their right to sing the Mass. We say this with a clear conscience, because the theft took place long before we came on the scene; we are now but victims of circumstances. Of course, there is an explanation for this theft: the passing of Latin and an universally-used language; the increasingly difficult nature of Church music; the apathy of the people who had become so complacent, so Mass conscious-less, that they didn't mind being robbed; and so on. But the theft was made. We, the descendants of the thieves, must make restitution.

THE SUMMONS FOR THIS MODERN restitution was issued over forty years ago by Pope Pius X. And if we think it high time complete restitution were made, let's console ourselves by the thought that some progress has been made—far more than in the field of labor during the forty years following the encyclicals of Pope Leo XIII on Labor and the Social Order. We Catholics seem perpetually fifty to a hundred years behind our leaders!

Progress in the restoration of Church music has been made to the extent of increased use of the Missal, increased consciousness of the meaning of the Mass, and increased participation in congregational singing of the Mass. After all, it's only a question of being polite to the celebrant of the Mass, to answer his salutation; when he turns around and sings "*Dominus vobiscum,*" he is speaking to more than Tom Smith and Jack Brown kneeling before him, to more than a few in the distant choir-loft; he is also speaking to Mary and Betty and Dorothy and Laura, to Mrs. O'Neal over against the wall on the Gospel side, and to John Doe behind the pillar—he is speaking to them, and they should answer him along with Tom and Jack and the others. And why should ten or twenty people ask God to have mercy on seven

hundred—why not have all seven hundred sing “Kyrie Eleison?” Besides presenting an united front to God, congregational singing makes all partaking of it feel as one. What better way to break down reserve at a meeting or party than to gather around a piano and sing together? What better way to break down whatever barrier exists between us and God, or between us and us, than to gather around an Altar and sing together? You hesitate to sing because your voice is not beautiful? It matters not; sing anyway! God is as honored by the croaking of the frog as He is by the sweet song of a bird—each is doing its best. God is pleased! Of course, there will always be room in Church for trained voices to sing the more difficult parts of the Mass proper. But let them not take away what rightfully belongs to another!

Music—the queen of the arts—the handmaid of the Church—the universally understood language of those in love—the all-powerful weapon of the faithful. Music—the one art we know will be found in Heaven, the one art that can bring Heaven closer to us here on earth. May everybody fall in love with God—and then sing the love-song that is the Mass!

The Editor Writes

(Continued from page 215)

far from our present-day mentality; and to unearth them as well as to re-establish them as the norm of our musical mind demands perseverant digging. A radical christian attitude and a consistent discipline at work are greatly missing in the musical formation of Catholic teachers. 3. Liturgical music is not a music for theorists and dilettantes; it is music for life. Let us call it eminently functional. This qualification is a part of its greatness and of its supremacy. In order to be learned most effectively, it has to be experienced. This is to say that courses of music for Catholic teachers demand not only a solid learning of liturgical music, but an immediate and continuous liturgical experience. This may sound strange to students who have had but a scant opportunity of liturgical life; but an attentive observation stands as an irrefutable witness to the truth of the statement. The experience of liturgical singing is at the same time the basic element and the repeated test of an ideal Catholic musical culture. It is regrettable that music courses attended by Catholic students do not provide regular

experimental singing as their foundation. We should no longer be surprised that, despite increasing musical opportunities, the chanted Mass is not as yet appreciated as the culmination of Catholic musical life.

WITH OUR READERS WHO ARE STILL engaged in the acquisition of a musical education, or with those who are responsible for the musical formation of our teachers, I make bold to share the lessons which I presently learned from my own summer teaching. I translate them in the form of advices:

a) Take only such courses which you are willing to study with thoroughness. Do not stop at a superficial initiation; but accept the discipline of time and achievement.

b) Let liturgical music be the foundation of all your musical studies; let its restoration be the ultimate objective of all your work.

c) Make of a daily liturgical experience the proving ground of your musical culture.

D.E.V.

A Challenge

(Continued from page 234)

music curricula cannot escape the needs of the liturgy. What we need is liturgical vitality. The beautiful season of Christmas engrosses man in a musical outburst because of his awareness of the liturgical significance. What a lesson for us, music educators, who have at our command the liturgy of the Church established by the Babe of Bethlehem Himself!

OTHER VITAL PROBLEMS TO WHICH we might well direct our attention are the promotion of Catholic compositions and publications, the support of Catholic publishers and a revision of the curriculum away from the conservatory tradition with new attention to the needs of laymen and women in whose lives music will play a vital part regardless of their vocational endeavors. Our policy is but an indication of where our attention is focused. Whether we will be blessed or condemned in the near future depends on our efforts of the present. We organized because we felt the need for collective strength. Indeed there is a need for such an organization as ours, not for just another organization. We will only grow in respect and esteem if we will face the problems and dare to do something about them.

READERS' COMMENTS

»« "A piano church-going lady from a Canadian city was speaking to me about congregational singing in the city Churches. I quote her remarks: 'Congregational singing of the Mass will never take place in the cities. Of course it may in small churches and with the children but as most people attend Mass only once a week, on Sunday, they like to have their own quiet prayers, and singing would be such a distraction.' Does the choir singing in the loft have a calm, soothing effect on them, I wonder? And why spend time and patience teaching the children if in a few short years they will be unable to sing the Mass, particularly the female members who will not be allowed in the choir loft. This has already happened to girls who sang the Masses in school days and now never sing in Church."

»« "There are nuns who like quiet peaceful prayers of their own at Mass. This is true, and if nuns do not wake up why expect people in the world to do so? May the day come when the whole wide world will sing hymns of praise and thanksgiving to our Creator."

Sr. C., Cornwall, Ontario.

»« "Caecilia is my guide in the field of liturgical music, my particular part in the field of Catholic ac-

tion. Caecilia is more than a source of information. It provides the inspiration so greatly needed if one is to persevere in that most discouraging of apostolates."

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Sr. M. J. A., Honolulu.

»« "Were it possible, I should have copies of *Caecilia* on the shelves of every library in the country. The benefit our youth would derive from the careful reading cannot be measured. I am convinced that our young people would love and appreciate the Mass so much more if it were brought to them more often in their high school years."

Sr. M. C., Columbus, Ohio.

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WISHES POSITION



Address ORGANIST

c/o THE EDITOR

If we should still hesitate to accept the radical change suggested in order to reorganize the ancient choir-school, we may find some assurance and a promise of success in the history of the choir-schools of the past. That they should have brought up great men is not a tale; it is a matter of repeated history. And in our own time, even though the boy-choir is handicapped on all sides as an intruder in the school, a large number of choristers bring, in their later life, a daily confirmation of the fact that the choir has been indeed the best factor in their christian education. This should encourage all educators to favor the choir school as the definitive form of the boy school. May the advent of this day be not delayed much longer.

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