

CAECILIA



A CATHOLIC REVIEW OF MUSICAL ART

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CAECILIA

A CATHOLIC
REVIEW + OF +
MUSICAL ART

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Symbolism of cover design.

The Divine Sower went out
to sow His seed.
Some fell by the wayside;
the fowls devoured it.
Some fell upon a rock;
it withered away.
Some fell among thorns;
it was choked.
Some fell on good ground;
it yielded fruit.

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SACRED TEXTS SACRED SONGS

Septuagesime and Lent



THE FORTNIGHT OF SEPTUAGESIME and the prolonged season of Lent do not provide us with proper melodies for their Invitatories. This fact gives us an opportunity to insist again on the absolute necessity of a close acquaintance with all texts which are sung. It is no temerity to predict that the Chant will never make its way again in the religious habits of christians unless the texts of the melodies are known and cherished. Texts are the primary feature of CAECILIA, even though or rather because it wants to be a musical review for the return to a liturgical way of life. Now and then, the sympathetic acceptance of the textual translations and comments has met with opposition. Hence, we feel that the musical benefit to be derived from the appreciation of the sacred texts deserves further explanation.

While we presented for the first time the Invitatory in the preceding issue, the readers were reminded that the sole reason of existence for a choir is to praise God. Not to praise with some instrument, even with the organ, but with the human voice. That is, with words which express the inner sentiments of the christian soul. What words then? The words of God Himself, suggested by the Church. It thus happens that the liturgical choir, in every church or chapel, is commissioned to proclaim divine praise with the words suggested by God and, by the same token, to put them, as it were, on the lips of the whole christian community. Is it acceptable that a choir will sing publicly texts which remain to them unintelligible and which do not evoke a sincere and devout appreciation? Yet, Catholic choirs today, even in seminaries and in convents, are doing just that, and quite consistently. This dissociation of the music from the text is the fundamental cause of the musical tragedy which has beset the Church for now four-hundred years. The singers are resigned to do *some* singing, because it has always been there; and the faithful, no longer understanding the living eloquence of the sacred melodies, would prefer to have none.

IN WORSHIP, TEXT AND MUSIC ARE one; and no music severed in any way from the text has a right to be performed or to be heard. This is the basis of all liturgical music; and any deviation from it is an offense against the purpose for which music is admitted to all in religious expression. This principle, freed from all ambiance of prejudice, appears logical and luminous. But the prejudice of secularism has blinded us. For music is, for most of us, first an entertainment, a release for the dance, a noisy companion to a party, a dilettantic satisfaction to one who knows, and at the best a form of selfish culture. To the Church, in her worship, it is the supreme utterance of God's word, or it is nothing. Should the Motu Proprio have done naught else than re-instate this view, it would deserve first rank among all documents relative to the legislation in regard to sacred music. In the entire history of sacred art, Pius X was the first to present it in the form of an unequalled summary. And, upon our understanding its importance rests the future of liturgical music.

How does it happen then that, before a doctrine so brilliantly clarified, the text is the very thing that church-musicians continue to ignore? Many will plead the foreign character of the language which, in the Roman liturgy, carries out the text. This is an indirect argument in favor of the vernacular. We refuse to be drawn into the pros and cons which have abundantly filled liturgical discussions in recent years. Should one admit that the use of the vernacular would ease in great measure the approach to Gregorian Chant, should he even assume that it is desirable (and we think it is), the objection does not stand before the factual evidence. A fair appreciation of the sacred texts sung in the liturgical services is well nigh possible provided that they are well illustrated. Anyone can be led to obtain an informal understanding by the old and simple process of juxtaposed translation. This is the subterfuge, very useful at times, that Latin students recurred to when the superabundance of reading material made it necessary. This is also the way that the traveler in foreign lands uses in

order to make sense of all that he hears. And he gets along fairly well. We might expect more, much more, if the study of Latin in both Colleges and High Schools, nay, even in Seminaries and Novitiates, had not fallen to such low ebb, for having sacrificed the practical Latin of the Church to an inefficient smattering of so-called classical Latin. Any teacher is aware that the same students who, as they say, "took" Latin for two or even four years, in company of Cicero, are unable to translate, let us say, "Et cum spiritu tuo." If we are consequent with the Motu Proprio, why don't we make of the principal texts which adorn the melodies especially reserved to the faithful a practical language-experience for all Catholic students. We dispose, in order to achieve this, of a minimum of nine years, if we should begin in the fourth grade. It is our opinion that the intelligent reading, the light diction, the memorizing and the dramatization of these texts should be among the first "must" of a truly Catholic education. When this is done, it will be immeasurably easier to get adult singers acquainted with the texts which vary in the course of the liturgical year. Thus, even before the happy advent of the vernacular, Catholic choirs will have grown familiar with the original treasures of spiritual poetry found in the Chant.

THE PRESENTATION OF SACRED TEXTS in our columns is a contribution to this objective. The words of divine praise are offered both in Latin and in English. The translations follow a regular pattern of musical rhythm, in order to make the meaning of the text more striking. No choir director should dispense himself at any time from studying the texts of the melodies which he intends to teach. Regardless of his familiarity with the original Latin, he will gather from a new meditation that growing illumination of which God's word has the inexhaustible power. And the more intimately he becomes acquainted with the meaning of the text, the more deeply he penetrates the subtleties of the melodies. Only then is he truly a choirmaster.

THE CONCLUDING SUGGESTIONS may help in restoring the sacred text to its place in the rehearsal of the choir:

1. All sung texts should be previously read in the form of a choral reading.

2. The translation may be presented by the choir director, with short comments applicable to the spiritual function of the choir.

3. Faulty pronunciation or slothful diction should be corrected in order to develop the appreciation of the singers for spiritual thought.

4. Posters illustrating the main texts may be hung in the choir loft, that the attention of the choir members may be forcibly impressed.

5. One text or the other may be used as prayer at the time of rehearsal or suggested to the members for private use.

Have we given attention to this more important fact, namely, that the Motu Proprio has, in the past forty years, re-awakened in the Church a musical consciousness which had practically died out in the last three centuries?

Once we have noticed this fact, do we regard it only as the sign of a progressive spirit, which is otherwise desirable if the Church is to maintain her artistic prestige in the world?

Do we suspect that the manifest return toward true liturgical music arose from a profound disgust against the desolate formality of modern religious services, and also from a deeply felt need for a christian worship worthy of God?

Do we see in the first initiatives of the musical pioneers of seventy-five years ago the foreboding of a spiritual crisis in the Church, namely, choosing between a religion wholly deprived of song and one enhanced by melodies of faith and love?

Do we accept today this early foreboding, regardless of our particular state of life, as a challenge to our personal cooperation in the universal restoration of sacred singing?

Do we realize that, in the menacing religious chaos of our time, it is no longer possible to pass-by sacred music, and that there is no other alternative than to stand for it or against it?

It is with real satisfaction that We acknowledge the large amount of good that has been effected in this respect during the last decade in this Our fostering city of Rome, and in many churches in Our country.

(Continued on Page 42)

CALENDAR FOR SEPTUAGESIME AND LENT



WE HAVE PREVIOUSLY REMARKED that in planning the program of each season, the choirmaster must have in mind a spiritual aspect corresponding to the music which he will choose. One would say that doing this is to emphasize the functional aspect of sacred music. The present calendar mainly aims at showing the choir its function in every season. The heralding of Christmas is over; the faithful is now entering a prolonged period of intense spiritual experience. It needs help and support, for it will be hard in many respects. The role of the choir at this time is to provide the christian community with a brotherly stimulus. Hence, the function of sacred music, in this season, is predominantly of a moral character. The singers are called to extend to their brethren a charitable hand, or rather to stimulate their courage. There are two stages in the spiritual experience; there are two stages also in the function of the choir.

The Fortnight of Septuagesime

1. The Church gradually leads the faithful in the span of three Sundays, to face christian life as it really is: an orientation towards an eternal destiny, the only final issue one shall be concerned with; then the deep struggle imposed by the Fall of man upon our living; lastly, the redeeming power of the charity bestowed upon us by God. This view is realistic and frank. All other views of life for a true christian are a deception; and we must, sooner or later, face the christian view. It is a happy surprise to see the Church adopting an optimistic attitude before stern reality. She invites christians to place their individual lives in the current of universal destiny with a sincere humility; she prompts them to accept, even to the point of heroism, the hardships of existence; and her unbounded confidence leans on the power of God.

The role of the choir is both to permeate their brethren with the virile consciousness of the conditions of life and to stimulate their trust in divine grace. This is Catholic action at its highest level; this is the most social contribution which the singers will make to the christian community.

2. Doing justice to such a strenuous mission requires from music strong qualifications. Its emotional power must be there as it were imperative. The Chant-repertoire fulfills adequately this demand. It has no par for its originality, a blend of striking power and of human sentiment. The melodies which adorn the Eucharist, on the three consecutive Sundays, make a tightly-knit sequence similar to a drama of three acts. Of this religious drama, the members of the choir are the legitimate actors. The success of their acting will depend upon their being actively incorporated to the incomparable melodies of this fortnight.

3. The eucharistic melodies of this short period are among the less formal which can be found in Gregorian literature. In order to suggest a full optimism in spite of stern realities, they obviously override the limits of a well-contained lyricism. Their melodic line soars freely; their accents are bold and assertive. We recall a large group of young people singing in a public performance the Introit "Exsurge" for Sexagesime. To this day they have not forgotten the dramatic impulse of this song which is imprinted forever on their musical memories. Melodies as we have mentioned should possess an immediate appeal for a modern choir. Let the singers look forward to the discovery of a dramatic sentiment in the Chant of this season.

4. By all means, the choir shall do away with the dull singing so generally found in services during this fortnight. The singers cannot possibly fulfill their moral mission, unless sufficient time and care is given to the study of the Gregorian melodies of the season. And the work must be done with a deep spirit of piety: that piety which expresses the sharing of the choir in a fateful experience which is theirs as well as it is of the entire faithful. Let them sing sincerely a music which should affect their life and the life of all.

5. The repertoire is packed with master-melodies, and leaves little place for discrimination. Our choice is one of aspects and of practical conditions. We shall find the christian drama expressed in whatever songs we choose. The main thing is that the dramatic function shall be fulfilled, in part or in whole, by the choir. Doing less would be forfeiting.

First Choice		Second Choice	
Exsurge Domine	Intr. Sexagesime (Realism)	Circumdederunt me	Intr., Septuagesime (Realism)
Illumina	Comm., Septuagesime (Optimism)	Introibo	Comm., Sexagesime (Optimism)

Complementary melodies (Antiphons for the Magnificat from Gospel of the Sunday)

Dixit Paterfamilias (Septuagesime)	Liber Usualis, P. 503
Vobis datum est (Sexagime)	Liber Usualis, P. 510
Stans autem Jesus (Quinquagesime)	Liber Usualis, P. 516

(These lyric songs may be appropriately used at the end of the Mass)

The Lenten Career

1. Immediately after a fortnight's preparation, the whole Church is engaged in the work of spiritual reform. Christian souls are invited to purify themselves in penance and to ascend closer to God with the help of an abundant grace. Again this work advances in progressive stages: Christ is acknowledged as the Leader through the example of His own life; penance and good works are growing apace; and a generous share in the merits of Christ's Passion is hoped for. As the artisans of old used to lighten the burdens of their trade with appropriate songs, so the choir is called upon to accompany the laboring christians on the road to a better and happier life.

2. It is very important to notice that the spiritual career of Lent is a common enterprise. The goal of this career, the work to be done, the current of prayer, are suggested to the christian community by the Church. And the individual efforts of christians are but a part of a common undertaking, namely, the sanctification of the whole parish or the religious community. It is a high privilege for the choir to proclaim in the name of Mother Church the spiritual benefits of Lent, and to arouse their brethren to a consistent effort in their spiritual betterment. The mission of the choir at this time is a work of intense piety.

3. Will the Choir consider this season of the year as lacking in musical interest? Will it not rather do away with the resigned attitude which often afflicts the choir at this period? The success of the faithful presupposes an earnest work from the group of singers. Hence, the latter will make a good Lent in the measure that they will sing with an increased devotion. From their singing throughout Lent, there must arise a mysterious splendor: that splendor which results from action inspired by strong convictions.

4. Again the Chant repertoire is adequate to the exigencies of the season and fully corresponds to the various aspects of the spiritual reform. Gregorian melodies present an incomparable versatility. While those of the preceding fortnight were obviously dramatic, those of Lent possess a mystic expression of inner quality. In Septuagesime, the Chant often burst forth; in Lent, it restrains its own impulse. For the Choir, it means laborious study, in order to reach the core of the songs.

5. It is true that the Eucharistic Proper of Lent is difficult, and that it will cause a technical hardship for even the best choir. There is hardly a single melody whose beauty will be discovered unless it is approached with perseverance. Our calendar can be only approximate; and we must rely for its efficiency on the staying power at work of the singers.

First Choice		Second Choice	
Invocabit me	Intr., Sunday I Christ Leader of our Lent	Intellige clamorem	Comm., Sunday II Intense prayer
Jerusalem	Comm. Sunday IV In unity with all christians	Laetare Jerusalem	Intr., Sunday IV Joy of a more pure life.

Complementary melodies

Hymn "Audi benigne Conditor"	Liber Usualis, P. 539
The Chant "Attende Domine"	Liber Usualis, P. 1872

THE "AVE MARIA"

By James Edmund Prior



VE MARIA, GRATIA PLENA, Dominus tecum." Schubert, Gounod, many of the great masters have taken this angelical salutation as the inspiration for musical compositions of universal appeal. These men from the land which was once Christendom presented the paradox of expressing in sacred music a very real truth of Christian doctrine which found its first denial on that continent. Yet the "Ave Maria" in its varied settings was accepted and is sung today by all, regardless of creed, because of the intangible beauty which it portrays. What is the "Ave Maria?" Who wrote the words? What do the Latin phrases mean? These questions arise because so few realize that properly called, it is a prayer. The words in the first part are quotations from Scripture concerning two important events preceding birth of Christ.

MARY OF NAZARETH, THE JEWISH maiden whom many New World Christians remember only as one of the chief protagonists of the first Christmas night, was chosen in fulfillment of the ancient prophecy to be the Mother of the promised Messiah. Scripture reveals that the Angel Gabriel appeared to the startled young woman and greeted her with the words which form the opening line of the "Ave Maria": "Hail, Mary, full of grace, the Lord is with thee." The Angel was announcing to her that she who was free from the stain of original sin was to become the Mother of the Redeemer by a special act of God. She was espoused to Joseph, the carpenter, and could not understand how this could come about. With deepest humility and faith, she submitted to the Almighty Will. At the same time the Angel foretold to her that her cousin, Elizabeth, would have a child in her old age and his name would be "John." Alone with her secret, Mary went

to the home of her cousin which occasioned the second line of the "Ave Maria," the greeting of Elizabeth: "Benedicta tu in mulieribus, et benedictus fructus ventris tui, Jesu."—"Blessed art thou among women, and blessed is the fruit of thy womb, Jesus." Most Jewish girls were trained in the reading of the prophecies. Each lived in the hope that she would be the instrument of God in bearing His Son. So Mary was truly blessed among women. "Sancta Maria, Mater Dei, ora pro nobis peccatoribus, nunc et in hora mortis nostrae."—"Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death." This latter supplication was added by the Catholic Church. It affirms the exalted place that the Blessed Virgin Mary holds as a mother, moreover, as the Mother of God. The prayer thus formulated became traditional and was recited by the people as was the "Pater Noster," or "Our Father."

THE REVERENT MUSIC OF THE MANY "Ave Marias" is among the greatest and most loved. It is the greatest by fact of the prayer which prompted it. Its greatness is intensified by understanding its meaning and the meaning it had for the composer.

If you consider Church Music only from the standpoint of appropriateness and suitability

beware!

It's time that you asked yourself:
Is there a spiritual problem behind
it?

WHY WE ARE PREDUDICED AGAINST THE CHANT

by *Climacus*



HOPE FOR A WIDE RESTORATION of the Chant rests upon teachers who will arouse a love for its beauty. But, in order to do this, one must previously diagnose the dislikes of the various groups of students. For, whether a dislike is a motivated aversion or an unreasoned prejudice, it generally proceeds from an attitude of the mind toward the disliked object. The often heard "I do not like it" means that the way of thinking of many is in discrepancy with the Chant. The teacher should know well "why" they do not like it, and "what" they do not like in the Gregorian melodies. The "why" implies personal prejudices; the "what" rather refers to the qualifications of the Chant itself. It is the "why" that we should ponder first. For, as we have said, art is successfully approached not by discussion but through personal contact.

We made bold to say in the preceding article that the dislike for the Chant is universally shared, though in unequal measure, by all the various groups which make up the christian community. The chant has ceased to be, in our time, the popular expression of the christian faith. We may be permitted to be bolder still, and scrutinize the various aspects of a prejudiced attitude which is common to all. We have in mind, not to offend anyone, but only to give to the teacher of chant access to each particular group.

The laity. The immense majority of lay Catholics dislike the Chant even to the point of a positive hatred; and the teacher of chant is likely to find among them a stubborn unwillingness to give to it any consideration. Obviously, such an attitude is downright ignorance. When a form of art has survived for some fifteen centuries unto the present day, and when it has re-awakened throughout the musical world a deep interest, it must possess outstanding qualifications which no one can dismiss just with a single stroke of condemnation. But do we explain the fact that the christians from whose midst that music originated and for whose solace it was intended,

have turned to be the most open enemies of their own songs? Is it not true that Gregorian melodies do not appeal to Catholics in our day, precisely because christians do not share any longer that living which gave rise to this form of music? May we say that the dislike for the Chant is but the sign of the absence of that particular spirituality which inspired the melodies? Catholics have lost, even forsaken, for the greater part, a wholesome enthusiasm to lovingly worship God, and have let themselves open to the tyranny of a materialistic civilization. A religion narrowed down to the ethics has no need for song.

The clergy. Before the glaring light of the *Motu Proprio*, no priest has an excuse for disliking the Chant. In fact, very few priests today ever express a positive dislike for the Chant. Yet, the antagonism of the clergy is the more pernicious for its being disguised. At times, a cold disdain is more harmful than an open fight. It is quite easy and even not without an appearance of reasonableness, to contend that, before the crisis of the modern world, the salvation of souls is dangerously jeopardized. There is no time to be wasted in musical dreams; all efforts of the apostolate must be centered on saving souls from imminent perils. Seemingly, the disdain of sacred music is justified by pressing spiritual needs. In reality, such an attitude is a theological distortion which discards the sacramental effectiveness of christian worship, while giving undisputed preference to human activity or to secondary means. It is difficult to combat this attitude still prevailing in clerical circles, because it rests on pastoral reasons. The more difficult because it is indirectly encouraged by more than one ecclesiastical periodical.

The Religious. Men, in religious communities, are by no means free from disliking the Chant. Most of them being elevated to the priesthood, are prone to share, in regard to this matter, the prejudices of the diocesan clergy. Strangely enough, they may add to it a note of sullen cynicism. It is an undeniable fact that excellent religious choirs of men are found

rather exceptionally. They would have all reasons to rate at the top of the list; and they enjoy musical opportunities which, in the years of formation, religious life makes unsurpassed. It is not rare that they fall into a lifeless routine, from which all finesse has vanished. At the best, the Chant then appears more as a duty to be fulfilled than a love to be expressed. The unfortunate paradox is that the Chant will always betray the religious choirs which sing because they "have to" more than because they "love to." Religious choirs of men, motivated by prejudice, give the impression of sterile religious formalism; and it may become more difficult to eradicate than even gross ignorance.

The Nuns. If many Sisterhoods have responded to the Motu Proprio with a cheerful obedience, there are others, in equal numbers, who have softly evaded complying with the restoration. In both groups, the number of individual Nuns who truly love the Chant would be found relatively small. Even those who are delighted that the Gregorian melodies should adorn, from time to time, the beauty of the divine services, are not likely to make the Chant the regular and daily expression of their devotion. And those who follow the rule of the majority with a passive resignation, find no solace in the seemingly austere melodies. Rarely is the dislike for the Chant openly expressed; it appears mostly in the form of mourning. Nuns, more inclined than men to devotion (we are grateful for that), are at times exposed to sentimentalism in devotion. The music generally sung behind the chapel doors for the past century admirably served that purpose. As it gradually disappears, it leaves behind an empty place, and arouses soft-murmured regrets. Even the lightness of the "manna" could not make the "onions of Egypt" be forgotten.

THE PREJUDICE FOUND IN THE VARIOUS groups against the Chant presents a common aspect: it rests more on spiritual than on musical grounds. Of course, the music itself is either disliked or not fully liked. But it is not disliked so much because the music is what it is as because our outlook on religion is at variance with it. Our religious

thought, our religious sentiment cannot be easily attuned with that which the Chant expresses. Hence, either the religious esthetics of the Chant are wrong, or our religious orientation is unbalanced. We prefer to assume that the Chant, born from the purest source of christian living, having remained intact for the whole history of christianity, has a stronger claim to being right than ourselves. Thus we conclude that the solution to the problem of "liking" the Chant is for all a question of religious outlook and religious sentiment. The teacher of chant who desires to arouse a love of appreciation for the sacred melodies must take frankly a religious attitude, regardless of the particular group which he is called to teach. Moreover, the religious approach should be emphasized proportionately to the religious status of the class. It has been all too easy to put the blame at the door of the laity, whose spiritual opportunities are far less than those of the clergy and the religious. The time has come for the latter to become fully aware of the fact that a dislike, even partial, for the Chant among them, is an indictment against their religious understanding. And we like to resume here the bold expression of Dom Stephen Thuis, O.S.B., calling the Chant the unfailling "Barometer of spiritual life." Let the professor of Chant use this barometer in his lessons. In other words, let him teach Gregorian melodies as one teaches christian life. This is for all the only way leading to "liking" the Chant.

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THE VOCATION OF THE CATHOLIC CHURCH MUSICIAN

By Francis X. Charnotta, M. S. C.

AS CATHOLIC CHURCH MUSICIANS, we have received a special call from God, Who entrusted us with five, two or one talent in the line of musical art. We are but stewards before Almighty God and must work for His glory alone.

What is a Catholic church musician? (Any Catholic music teacher, organist, choir director?) . . . A Catholic church musician is not primarily a musically sensitive artist who happens to be a Catholic, but a supernaturally sensitive Catholic who happens to be a musical artist—thanks to God's generosity. He is first a Catholic and secondly an artist of Sacred Music. He is himself first a member of the Mystical Body of Christ, living an integrated Catholic life with such intensity and spiritual tension or emotion that the joy of his sanctified soul bursts forth into the hallowed melodies of Mother Church. In gratitude and humility putting his God-given musical talents in the service of the Liturgy of the Church, he becomes—secondly—the enthusiastic troubadour of her music and the inspiring choir-leader of a worshipping community in parish, monastery or convent.

AS SOON AS WE MENTION THE Liturgy, we are on a supernatural, on a sacramental plane. We are in the domain of Christ, we are moving in the realm of grace according to the twofold function of the Liturgy, which is first to lead men to a worship of God pleasing to Him, that is, to give Him due honor and glory, and secondly to conduct God's grace to men. Liturgy is the priesthood of Christ in action here and now. Liturgy is the essential source and means of grace, especially and in the first place, the Holy Sacrifice of the Mass. Of all the arts, music has received the greatest privilege from Mother Church, namely, to be incorporated in the very celebration of the Divine Mysteries. Sacred Music has become the trusted and favorite handmaid of the Liturgy, especially Gregorian Chant. Those blessed melodies whose "essential purpose is to place us in contact with the eternally living Word" (Zundel). Inspired by prayer, they are the musical expression or audible intensification of the faith, hope and love of the Bride of Christ. The sacred word

vibrates with the deep sentiments of the Spouse of Christ, and becomes, as it were, boundlessly happy on realizing that it is allowed to serve—in the form of prayer—as a link between man and God, and as a channel of divine life between God and man. The realization that God "has kindly looked upon His humble maid" makes the word break forth into the jubilation of the melody. Gregorian melody is the rapture of the word, Gregorian Chant is liturgical prayer in ecstasy. Our musical art, therefore, stands in the service of glorification and sanctification. Consequently, we all are, as church musicians, servants and handmaids of Christ in His ever new task of redeeming the world. We all are assistants to our parish priest or convent chaplain, thru whose instrumentality divine life is channelled down to us. And when he stands between us and God on the Holy Mountain of the Altar, we all are his Mass servers.—Ours is a deeply religious and eminently spiritual vocation.

TO PERSEVERE IN THIS VOCATION AS Catholic musical leaders we need spiritual depth and boundless enthusiasm. All natural motives will soon pale into insignificance and might too easily lead us into the temptation of pride. We can enrich ourselves to overflowing only at the feet of Mother Church, at the fountains of her Liturgy. All our music-making and Christian chanting is fundamentally and finally a question of supernatural life, of faith, of intense Catholic living. It is a question of being fully alive supernaturally as members of the Mystical Body of Christ. For we can live supernaturally only in so far as we stand as individual cells under the influence of and in organic connection with the larger life of this Body, the Church. When our faith has become a way of life with us, a treasured possession and a joy, it will knock at our hearts and elicit a melody. We will want to *sing* our faith, because we are in love with it. "He who is in love wants to sing"—St. Augustine. In our sacred singing our faith is projected into prayer and then reborn as song under the impulse of love. Catholic singing is Christian joy in the flowing pattern of a melody. Sacred singing

is not so much a trill of the throat as the thrill of a heart overflowing with Christian joy. It is a Magnificat blossoming out of a Fiat,—the Magnificat of our heart, full of jubilant love, as a happy echo to the Fiat of our mind which has found its home in the Catholic faith. It is man's joyful response to God's lovable revelation and His wondrous deeds of grace. It is essentially God's own voice within us. As Christians, full of divine life, we lend our voice to the Holy Spirit Who sings His songs to the Father thru us.—Taste your faith in the prayers of the Liturgy, and listen how sweet it is in the jubilation of its melodies!

THAT MUCH IS CLEAR TO US: IF WE show hunger for God, we will have hunger for prayer. If we show hunger for prayer, we will have hunger for "prayer in beauty," that is, for musical prayer or song,—consequently also for prayerful *music*. The Bride of Christ will hire as handmaids in the household of Christ only those arts or creations of the human genius that serve her supernatural mission of glorification and sanctification. In the line of musical art, she can never conform the expression of her prayer-life to worldly standards, that is, to a music which expresses the sentiments of the world. Her love towards her Bridegroom will tell her which music is still true to her feelings and sentiments for Him. "To pray in beauty," as applied to Christian singing, means in the first place to see the beauty of the prayer, and then also the beauty of the melody and the artistry of its rendition. If our singers have learned to pray on their *mother's* knees, let them learn to sing on their *own* knees. All too often, our singers have never been shown the function of music in church as distinct from that in the concert hall, and have never learned to see music in church as elevated prayer. It is the indispensable duty of the choir director to teach his singers with loving conviction and understanding to *pray* in music. If it could be done artistically, the sentence "OUR SINGING IS A PRAYER," should be emblazoned over the entrance to every choir loft, and be printed on the cover of every hymnal and the top of every page of sheet music. If our singing is *not* a prayer, it becomes a matter for confession, because we go to church for only one reason, to worship and to pray. Nothing but prayer pierces the clouds and gives glory to God. If mind and heart are not supporting our voice with

prayerful resonance, we should "sound as a blaring trumpet or a clashing cymbal." It must never be true of us or of those entrusted to us for the praise of God that "this people honors Me with their lips, but their heart is far from Me."

OUR SINGING IS A PRAYER, THIS must be our fundamental realization and endeavor, then beauty will take care of itself under the loving guidance of Mother Church. She puts at our disposal the most artistic music treasures that human genius has created for the worship of God, foremost the Chant and medieval Polyphony. Our people *want* to worship in church. But why are many leaders so slow in discovering the Mind of the Church which is the Mind of Christ? Shifting for themselves as victims

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Do we give, in our personal outlook, due consideration to the fact that, around the turn of the century, there sprung a movement towards the restoration of sacred music, led by an array of scholars, educators and apostles?

Furthermore, are you realizing at all that this movement was meant for you, that is, that you may restore in your own soul the conviction and the sentiment that the fullness of christian, nay, of religious life, demands sacred song?

Do you know that Pius X considered the restoration of sacred music as the first and foremost among His pastoral cares?

How then can you explain that, after all these years, sacred music is not even recognized as an integral part of Catholic action, and that leaders in all fields of Catholic action are conspicuously unconcerned with it?

Whether you are a cleric or a religious, an intellectual or an educator, are you willing to heed the voice of Pius X supported by such glaring evidence, and to restore sacred song to your own life?

but in a more especial way among some nations in which illustrious men, full of zeal for the worship of God, have, with the approval of the Holy See and under the direction of the Bishops, united in flourishing Societies and restored sacred music to the fullest honour in all their churches and chapels.

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GREGORIAN HIGHLIGHTS

by Oriscus



IN THE PRECEDING ISSUE, THE Kyrie No. 16 and the Ambrosian Gloria were suggested as the desirable selections for a first congregational Ordinary. It is not unlikely that many choirmasters will object to the choice of so simple melodies for the solemnity of the High Mass on Sundays. They will prefer the risk of exposing a wholly inexperienced congregation to struggling with the seemingly more orthodox Mass "In Dominicis per annum." We would gladly applaud their success, even though we should be of the opinion that the result is hardly worth the initial growing pains. Even from the esthetic point of view, the point may be argued that the proposed selections have an edge over any of the other Ordinaries. Among the latter, many are musical forms of greater breadth. For this very reason, they have partly lost the original purpose of their function. Fundamentally, they are a part of the incessant dialogue between the priest and the faithful. The more simple their design remains, the more directly "dramatic" also they will be. Their light recitative-quality may contain less music; it provides more direct means of large participation. As participation is just what one desires to promote, the restoration of the spirit of response among the faithful will be more surely attained if the most simple Ordinary is presented first to those who, for four-hundred years, have forgotten how to respond. The Kyrie No. 16 and particularly the Ambrosian Gloria are unsurpassed for the dramatic directness of their lofty melodic designs.

The Kyrie. In order to fully appreciate any kind of recitative, one must replace it in that part of the dramatic action to which it belongs. Originally, the Kyrie of the Mass was but an introductory Litany gathering the whole faithful in the spirit of united prayer. Therefore, a musical litany shall be as short as possible, that is a melodic nucleus expressing as much as possible with fewer tones. It shall also be strongly imperative as an ardent invocation of a whole people is expected to be. So true is this that these same qualities are exactly those which one should first require in a Kyrie, whether Gregorian or poly-

phonic. They are eminently possessed by the Kyrie No. 16.

THE MELODIC BASIS OF IT IS FOUND in the tree tones SO-LA-SI. Simple as they are (and so are many of the unforgettable melodic designs in the history of melody), they acquire through the rhythmic pattern into which they are moulded a haunting quality of longing and confident supplication. You will notice with a happy surprise the vividness which they assert while presented in the following form: up-swing—two tone group—tone of repose. They are found in this form on the word "eleison," not once but nine times. The thus repeated ending of the sequential invocations becomes at the same time a basic design and a unifying element.

In perfect subservience to the liturgical text, the invocations are grouped in three sequences, the third one being the repetition of the first. Thus is obtained the ternary form so much used, and later even abused, by most of the so-called classical music. Even in early days, and in a supremely simple way, the Chant had already initiated the well-known type of composition which can be diagrammed A-B-A². The sections A and A² are daring for their using nothing else in their tiny melodic line than the nucleus SO-LA-SI previously referred to. This daring would be dangerous imprudence leading to inexpressiveness, if Gregorian composers did not, as they often did, have the uncanny sense of judging the possible value of a repetition. The graceful grouping SO-LA-SI is so haunting from the first that, to repeat it makes it the more so. We might even say, spiritually tantalizing. Make yourself the personal experience of this; and after singing the initial Kyrie, you will feel immediately projected into the atmosphere of an intimate prayer.

Yet, the composer of the Kyrie No. 16, as a good musician, was aware that a repeated melodic design needs, at some point, an element of variation whereby it will grow. He found it in the intonation of the three "Christe's." And what an original finding! One may notice, of course, that this initiation is descending while the intonation of the Kyrie was ascending. That would be but a reversal process quite conven-

tional in musical composition. But, the procedure is here but a device supporting a new nucleus of sprightly invention. Moreover, (and this imparts to it a broader melodic meaning), it arises, in spite of its descending direction, over the ascending nucleus of the Kyrie, making with the latter a wider and complete melodic design as follows: SO-LA-SI-RE-SI-DO (lasi). The invocation has grown considerably in dimension and also in spiritual expressiveness.

THE LAST ENDING OF THE WHOLE Kyrie is most unexpected, not only because it has an expanding line, but because it moves into a modulatory direction; it seemingly prepares something else, maybe the intonation of the prayer by the priest. Considered specifically as the conclusion of the serial invocations, it leads them to a point of definitive repose which is the more convincing because it is in contrast with the quasi-etherial lightness of the invocations themselves. And, its melodic pattern has a definite color of happy mystical fervor. Thus ends a Kyrie which fully justifies the claims made in its behalf, namely, of being an ideal pattern of congregational singing.

The Ambrosian Gloria. This hymn does not originally belong to the Kyriale Romanum of 1905. It has been later annexed to it, and is found in recent editions of the Liber Usualis. Those responsible for this addition are to be congratulated; for there is hardly another Gloria in the Kyriale which could stand competition, unless it be the 15th. In the Ambrosian Gloria, one finds the early recitative style at its best, with the discretion and the delicacy of which the Ambrosian tradition possessed the secret. It follows in general the same procedure as was remarked in the Kyrie no. 16, but with marked differences. While the Kyrie commented upon tried to reconcile the qualifications of the recitative with those of a definite melody, the Gloria strictly adheres to the pure form of musical diction.

THE WHOLE HYMN MOVES AROUND two tones only, a descending second LA-SO. All the phrases, without exception, repeat the same tone-pattern without modification. The diction floats on the LA as demanded by the length of the text; at the last syllable, it rests on SO. As utterly simple as it appears, this nucleus imposes from the start a definite

sense of praise. A praise both elated and calm, objective and yet emotional. As it is repeated, far from losing its assertiveness, it gains in momentum; and its power gradually becomes more affirmative. The freedom of the successive acclamations, never hampered by self-sufficient melodic lines, reaches an un-

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Are we aware that, in 1947 just as in 1903, the restoration of sacred music throughout the world is very far from being universal? Do we recognize, without national illusion, that this is true of the United States of America more perhaps than of any other country?

Are we satisfied with just deploring the fact, without making it a concern of our own? What is being done in the very midst in which we live to erase this inexcusable disgrace? Furthermore, what personal contribution is each one of us making to have sacred singing restored in the social christian group to which he belongs?

Are we still under the illusion that summer-courses and incidental demonstrations are the unmistakable sign that a powerful revival is dawning upon us? Or, do we realize that as long as the Chanted Mass has not come into its own everywhere, there is no revival about which to brag?

Shall we not blame the loss of the High Mass on our approaching sacred music first as an object of scholarly learning, however that be necessary, and our neglecting it as an integral part of christian life?

Do we make full use of our technical opportunities for a deeper religious experience, when most schools and sessions of sacred music are conspicuous for their absence of liturgical life?

Are we resolved to take corporate and personal steps in order that that which Pius X considered as the "first duty" of His supreme Pontificate may at last see a beginning of realization in all Catholic life? Nothing less can be called a restoration.

Still the good work that has been done is very far indeed from being common to all, and when We consult Our own personal experience and take into account the great number of complaints that have reached Us.

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(1) O Sacrum Convivium
(2) Tantum Ergo

JOSEPH J. McGRATH
Op. 21, No. 6

Andante religioso

SOPRANO *p* *pp*
O sa - crum con - vi - vi - um in — quo Chri - stus su - mi - tur; re -

ALTO

TENOR *p* *pp*
O sa - crum con - vi - vi - um in — quo Chri - stus su - mi - tur; re -

BASS

ACCOMP. ad lib. *p*

p *mf* *mf*

co - li - tur me - mo - ri - a pas - - - si - o - nis e - -

p *mf*
pas - - - si -

co - li - tur me - mo - ri - a

p
jus: pas - si - o - nis e - jus: *p Soave*
o - nis e jus: mens im - ple - tur gra - ti - a: *mf*
mf pas - si - o - nis e - jus: *p Soave* mens im -
mens im - ple - tur gra - ti - a: *p* *mf*

mf mens im - ple - tur gra - ti - a: *p* et fu - tu - rae glo - ri - ae no -
ple - tur gra - ti - a: *p* et fu - tu - rae glo - ri - ae no -

p Piu lento *rall.* *pp*
- bis pi - gnus da - tur. no - bis pi - gnus da - tur.
p *rall.* *pp*
- bis pi - gnus da - tur. no - bis pi - gnus da - tur.
Piu lento *p* *rall.* *pp*

Tantum Ergo

for S.A.T.B.

JOSEPH J. McGRATH
Op. 21, No. 6A

TENORS & BASSES in unison.
(SOP. & ALTO ad lib.)

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of four systems, each with a vocal line and a piano accompaniment. The vocal line is for Tenors and Basses in unison, with Soprano and Alto parts ad libitum. The piano accompaniment is for a grand piano. The score includes dynamic markings such as *mf*, *cresc.*, and *f*, and performance instructions like *Man.* and *rit.*. The lyrics are Latin and are printed below the vocal line.

mf
Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur

mf
Man.

mf *cresc.* *f*
cer - nu - i: Et an - ti - quum do - cu - men - tum

mf *cresc.* *f*
rit.

f *rit.*
No - vo ce - dat ri - tu - i: Prae - stet fi - des

Man. *rit.*

sup - ple - men - tum Sen - su - um de - fe - ctu - i.

mf
Ge - ni - to - ri Ge - ni - to - que Laus et ju - bi - la - ti - o ,

mf
Ge - ni - to - ri Ge - ni - to - que Laus et ju - bi - la - ti - o ,

mf acc. ad lib.

mf *cresc.* *f*
Sa - lus, ho - nor, vir - tus quo - que Sit et be - ne - di - cti - o ,

mf *cresc.* *f*
Sa - lus, ho - nor, vir - tus quo - que Sit et be - ne - di - cti - o ,

mf *cresc.* *f*

f *mf* *p*
Pro - ce - den - ti ab u - tro - que Com - par sit lau - da - ti - o. A - men.

f *mf* *p*
Pro - ce - den - ti ab u - tro - que Com - par sit lau - da - ti - o. A - men.

f *mf* *p*

In honor of Saint Francesco Cabrini
SECOND CREDO
(for Unison and SATB Chorus)

(One or more voices in Unison) ^(*)Note.

RICHARD KEYS BIGGS

Allegro moderato

Patrem omnipo - ten - tem, factorem coeli et ter - rae, visibilium o -

SATB chorus

mnia et in - vi - si - bi - li - um. Et in unum Dominum Je - sum Christum,

Filium Dei uni - ge - nitum. Et ex Patre na - tum ante omni - a

(Unison)

sae - cu - la. Deum de De - o, lumen de lu - mine,

(Chorus)

De - um ve - rum de De - o ve - ro. Genitum, non fa - ctum,

(*)Note. The sections marked Unison may be sung in 4 part harmony, if desired.

consubstantialem Pa - tri: per quem o - mni - a fa - cta sunt.

Qui propter nos ho - mines, et propter nostram sa - lu - tem de - scen -

Andante con moto

dit de - cae - lis. Et in - car - na - tus est de Spi - ri - tu

San - cto ex Ma - ri - a Vir - gi - ne: et Ho - mo factus est.

a tempo *cresc.*

Cru - ci - fi - xus et - i - am pro no - bis sub Pon - ti - o Pi - la - to:

rit. *dim.* **Allegro moderato**
(Unison)

pas-sus, et se-pul-tus est. Et resurrexit tertia die,

secundum Scri-ptu-ras. Et ascendit in cae-lum: Sedet ad dexte-ram

(Chorus)

Pa-tris. Et iterum venturus est cum glo-ria judicare vivos et mor-tuos:

(Unison)

cujus re-gni non e-rit fi-nis. Et in Spiritum Sanctum Do-minum,

et vivi-fi-can-tem: qui ex Pa-tre, Filioque pro-ce-dit.

Chorus

Qui cum Patre et Fi - lio simul ado - ra - tur et conglorifi -

ca - tur: qui locutus est per Pro - phe - tas. Et unam, sanctam, ca - tho - licam

et apostolicam Ec - cle - siam. Confiteor unam ba - pti - sma in remissionem

slower

pec - ca - to - rum. Et exspecto resurrecti - o - nem mor - tu - o - rum.

rit

Et vi - tam ven - tu - ri sae - cu - li. A - men.

NAMES PEOPLE DOINGS



This column is devoted to reviewing the programs of sacred concerts from various sections of the country. Performances of sacred music outside of the liturgical functions are visibly multiplying everywhere. This may be partly the result of the nationwide movement which is making our

schools and colleges conscious that it is time for us to take a seat on the musical band wagon. In other instances, it springs from a desire to lead the Catholic public, heretofore ignorant of its own musical treasures, more favorably disposed. It is legitimate to expect that Catholics will eventually welcome the same music in their religious services. However, we persist to think that it should be the other way around. Sacred Concerts are justified as a wider expansion of the musical experience made in Church; separated from the latter, they risk to deteriorate easily into a religious dilettantism. Observation of the facts tend to confirm this opinion; for, presently, the attention given to incidental programs is incomparably greater than the care given to the restoration of the liturgical service. Thus we claim that whatever group plans to give a sacred concert should equally devote its services to the sung liturgy. We do not know the liturgical status of the choirs whose programs are herewith reviewed. We are glad, however, to commend those which, in some way or other, bring forth an evaluation of the liturgical ideals.

Sacred Concerts »« Rare are the programs which one can recommend without reservation of some kind; still rarer those which can be presented as an achieved model. Such was the program presented at St. CHARLES SEMINARY, CARTHAGENA, OHIO. It is planned with such a sense of balance, that we quote it in its entirety. An explanatory note reads as follows:

"This sacred concert is divided into five parts,

each consisting of a Gregorian motive taken from the Advent liturgy, and of a polyphonic or homophonic piece that has come down to us either from ancient tradition or from one of the great masters of diatonic music. The predominant theme of the Gregorian Chant is 'Come! Lord Jesus,' to which each choral selection replies equivalently, 'Behold! Here I am.'"

Veni, Domine Jesu (Come! Lord Jesus) Gregorian
Ave Maria (Hail Mary) Vittoria
Creator alme siderum (Divine Creator of the stars)

Gregorian

Puer natus (A Child is born) Ancient Hymnal

Rorate caeli (Drop down dew) Gregorian

Hodie apparuit (Today there appeared) di Lasso

O Emmanuel Gregorian

Magnum nomen Domini (Great name of the Lord)

Ancient Hymnal

Veni, veni Emmanuel (Come! Come Emmanuel)

Gregorian

Angelus ad pastores ait (The Angel said to the shepherds) Sweelinck

Jesu! Rex admirabilis (Jesus! wonderful King)

Palestrina

No pretense, but taste and discretion, with particular care for integration. The continuous opposition of Chant and Polyphony is intelligently contrived. Keep this program on file; it may guide you in similar attempts. It is a pleasure to find at St. Charles Seminary the confirmation of the claim we previously made. For, the liturgical program of the Midnight Mass presents the same quality as that of the Sacred Concert:

Introit: Dominus dixit ad me Gregorian

Kyrie, (Mass in honor of St. Anthony) Mattioli

Gloria, (Messe solemne) Ravello

Gradual: Tecum Principium Gregorian

Alleluia: Dominus dixit Gregorian

Credo Ravello

Offertory: Laetentur caeli

Sanctus—Benedictus Mattioli

Agnus Dei Mattioli

Communion: In splendoribus Gregorian

Adeste Fideles

»« MONTE CASSINO AT TULSA, OKLAHOMA is perpetuating a musical event which proved, in former years, to be very successful. It consists of the exclusive presentation of Gregorian melodies, preceded by an explanatory lecture. This year, the comments were given by DOM QUINTIN DITTBERNER, O.S.B., and the singing was done by the choirs of five churches and two academies. The selections are related to the mystery of Advent and the Feast of the Nativity. The choice is adequate to give a complete idea of the melodies characteristic of the period. The Benedictine Nuns of Monte Cassino believe that if repeated often enough, the Proper of the Mass may eventually become popular. The program follows:

Rorate Caeli	Advent Hymn
Ad Te Levavi	Introit, 1st Sunday, Advent
Puer Natus in Bethlehem	Christmas Hymn
Ave Maria	Gregorian
O Oriens	Great Antiphon
Magnificat	Gregorian
Dominus Dixit	Introit, Midnight Mass
Agnus Dei	Gregorian
Jerusalem Surge	Communion, 2nd Sunday, Advent
Alma Redemptoris Mater	Advent Hymn of Mary
Christus Vincit	Gregorian

»« ANNA KIRK STRUHLTRAGER, a long time pioneer of true liturgical music at PHILADELPHIA, PENNA., presented at ST. JAMES CHURCH, a wide variety of sacred music in which the following Gregorian melodies had a conspicuous place:

"Jesu Dulcis Memoria"	Gregorian Chant, Mode 1
"Veni Creator"	Gregorian Psalm—Tone VIII— Ravanello
"Salve Regina" (Solemn version)	Gregorian Chant, Mode 1
"In Paradisum"	Gregorian Chant, Mode VII

»« GALVESTON, TEXAS is not, perhaps, counted among the big centers of sacred music. What we have observed there in recent years is infinitely more interesting than the apathy which is to be deplored in metropolitan cities. There are evidently in the old town of Texas some devoted souls who have set their heart on furthering Catholic music, and Catholic music first. We are not in a position to evaluate their positive achievements; but their vision and their spirit of unity are evident. Our brethren there had planned for the celebration of the centenary of the

Diocese musical programs to which a disaster imparted a note of sadness, and maybe of the deepest sincerity. The series of programs included one by the pupils of the schools in charge of the SISTERS OF ST. DOMINIC at ST. AGNES ACADEMY, another by the CHORAL CLUB OF INCARNATE WORD ACADEMY, and a centennial performance by the CHORAL CLUBS OF ALL HIGH SCHOOLS. The children's program was entirely Gregorian and included in particular the Antiphon "Ecce Nomen" of the first Vespers of Christmas, and the "Homo Quidam." The program of Incarnate Word Academy was made up of two parallel and well chosen sections of Chant and unaccompanied Polyphony. The combined program was more lenient in its variety, presumably due to the gathering of various choirs having different backgrounds. The entire musical offering owes much to

(Continued on next page)

Are we satisfied that the actual status of sacred music cannot be corrected, because of the serious obstacles which the conditions of modern life oppose before all attempts to a restoration?

Are we slothfully regarding sacred music as a religious manifestation good only for the dark ages which have preceded us, but unfitted for our pretensely more illumined or rational religious outlook?

Shall we keep this self-satisfied attitude or shall we humble our pride and recognize that, in this phase of Catholic life at least, we are decidedly inferior to our ancestors, both technically and artistically?

Why not arouse in ourselves instead of a half-hearted condescension toward better music, a true desire for a wholesome reform, that is, for a radical change from a silent worship to a fully sung liturgy?

In order that we may succeed, are we willing to devote to this task the same generosity which we show forth in furthering the doctrinal, moral, and social interests of christian life?

We consider it Our first duty, without further delay, to raise Our voice at once in reproof and condemnation of all that is seen to be out of harmony with the right rule above indicated, in the functions of public worship and in the performance of the ecclesiastical offices.

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FATHER DI PRIMO and to SISTER M. BERNARD, O.P. Their intelligent and tireless zeal is an example worthy of emulation. Why is it that what is done in Galveston, even in times of public calamity, cannot be done in some of our so-called progressive centers?

»« MARYWOOD COLLEGE AT SCRANTON, PENNA. had the blessing of a new organ in the Department of Music. It was followed by the usual recital. More than the recital itself, we like the idea of having inserted the singing of the A Capella group and even the entire Student Body. It is not only a compensation in the instrumental program, but an integration of music into life. And, it is the latter that counts. The program ended with the chanting of the Te Deum by the entire Student body. Very fine! There is a hope that, some day, the great Gregorian hymn of thanksgiving may replace the boresome "Holy God," which is more germanic than Catholic.

»« DOM ERNEST, O.S.B., OF AURORA, ILLINOIS, believes, according to the announcement in his program, in bringing songs "for, by and of the People." It is a thoroughly democratic gesture, worthwhile attempting; it involves also the risk of all ventures rising from the ground, because the soil has to be exceptionally good for the artistic success of the enterprise. Dom Ernest was aware of this, and his attempt is clever. It is more than that, it is adroit. In the program of a town chorus, Gregorian Chant, Palestrina, Mozart and Bach chummed easily with la Tombelle, Katherine K. Davis, Charles Widor, and even Fred Waring and Robert Shaw. In good democratic fashion, the salad helped all to appreciate the meat and, it was a good American meal.

Miscellaneous »« FLOR PEETERS, the eminent organist of the Cathedral of Malines in Belgium, is in the United States for a second tour of concerts. If you have the opportunity to hear him, do not miss it. For, Peeters has more than a superior musicianship to recommend him. He has made music the absolute servant of the Catholic spirit. And, this is still very rare on this side of the ocean.

»« FATHER LAMBERT A. DOBBELSTEEN, O. PRAEM. passed into eternity at Green Bay, Wisconsin, on November 18, 1947. CAECILIA prays that his long

labors on behalf of sacred music may turn into jewels on his crown. They include a vast array of compositions including a total of no less than 36 Masses, 175 hymns and antiphons, 19 organ selections, 4 cantatas. And, his latest forth-coming book surveys Twenty Centuries of Catholic Church music. Time will decide what part of this contribution will merit permanent place in the repertoire of liturgical music. But, a fair evaluation of his output must reckon with the particular aim from which the composer never swerved, namely, to enrich our liturgical repertoire with simple music adaptable to the circumstances of our time. The many choirmasters who labor with uninitiated choirs may find in Father Dobbelsteen's compositions a valuable help. To have provided for their needs should endear him to our memory.

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Are we truly convinced that the reform of sacred music is primarily, in the words of Pius X, a spiritual issue, intimately related to the restoration of christian life itself?

Is our interest in sacred music chiefly musical; or is it a powerful incentive in the apostolate to promote a fuller christian life?

Do we sincerely agree with the Motu Proprio when it states that sacred music has a deep influence on the formation of the christian spirit?

In our own personal life, do we give to sacred music an opportunity for moulding our christian outlook and our christian character?

Are we aware that no one is justified in withdrawing himself from the salutary influence of sacred music, whether individually or corporately?

Especially, do we accept sacred music as indispensable in the program of Catholic education and in all the phases of Catholic action?

Filled as We are with a most ardent desire to see the true Christian spirit flourish in every respect and be preserved by all the faithful, We deem it necessary to provide before aught else for the sanctity and dignity of the temple, in which the faithful assemble for no other object than that of acquiring this spirit from its foremost and indispensable fount,

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»« SISTER MARY CECILE, S.S.N.D., has composed for the Milwaukee Catholic Symphony a Tone Poem on Francis Thompson's "Hound of Heaven." School orchestras may advantageously remember it for their programs.

»« The teaching of Chant for two consecutive summers by DOM RUDOLPH, O.S.B., OF ST. MEINRAD'S ABBEY, to the entire community of the Sisters of the Immaculate Heart of Mary, at Monroe, Michigan,

was a spiritual event. The Sisters desired to be exposed more consistently to Gregorian knowledge; they desired more to learn how to make it a part of their life. And, this is the real event, as far as their community was concerned. We rightly presume, we even feel certain that the event was a spiritual as well as a musical success. We pray and hope that many other religious communities may follow in the same direction. One may predict that it will speed up the restoration of a full liturgical life in convents.

THE HUMOROUS SIDE OF THE PICTURE

By a Gregorian Rambler



WE GATHERED 'ROUND THE organ in the choir loft in the good old days of yore and sang hymns on Sundays and feast days. The Choir members were not numerous and it was lonely to see how few were singing the praises of God compared with the large number who were silently praying. I longed to hear every voice joining in beautiful singing, but how could this be accomplished? Prayer can move mountains, so we prayed to all the singing saints in Heaven to come to our aid. And, then the miracle happened. We heard that our Bishop was introducing Gregorian Chant in our diocese. This news was good to hear and soon there appeared in our midst a professor of Gregorian—the answer to the maidens' prayer. What joy was mine and how my heart sang in gratitude to my singing saints. We were told that in Gregorian singing everybody sings. If you can sing or never sang a note in your life when it is Gregorian just take a deep breath, open your mouth, and let nature take its course.

The poor professor! How I pitied his sensitive, musical ear when those notes from nature's throat burst out upon him. But, being made of the same material as the big saints he never wavered, and the day is coming when we will hear of his canonization. For, I am sure no one deserves to be canonized more than a teacher of Gregorian singing. The study of theory was not too bad, because taking notes is rather a quiet, restful work. But, when the practical side

commenced and the voices rang out—Ah! Then we all thought that it was time for some good man to come to the aid of the party. The nuance burned into a nuisance, and the skirl of the bagpipes was mild compared with us. We commenced on Kyrie and it sounded like this: Ky-ri-hay, hay, hay, hay, hay, hay, hay. How I longed to call out "Oh! please please! But, being of a mild and unassuming nature I refrained and placed all my hope in our professor. We did improve after a time, but I could see our teacher growing paler and paler day by day, until at last his Bishop rescued him and off he sailed to foreign parts. This must have been a joyful change for him for, according to the reports which we receive from the missionaries, the cannibals are the only people who have taken well to congregational singing. In the rice fields, in the shade of the spreading palm trees, from morn until the moon appears, the melodies float out through the wide open spaces. Of course, it may be that as their islands are surrounded by water they take to the waves more naturally. Our choir is still holding the fort in all trials and tribulations which beset our path. We all love the Chant and hope some day to sing with a beautiful nuance and the rhythm of an angel's wing, and so prove to our gifted teacher that his labor was not all in vain.

As a parting word to all who are hesitating on the brink of congregational singing—Fear not, take a deep breath, open your mouth and you will be enchanted when the beautiful notes hidden in your throat flow out upon the air.

MUSIC



REVIEW

By Ermin Vitry, O. S. B.

EXCERPTS FROM THE MOTU PROPRIO OF PIUS X. Congratulations to our publishers for bringing at last before the eyes of the people the basic truths about sacred music in the popular form of a poster. This is a christian gesture, and we wish for it abundant blessings, plus an immense sale. It is about time that Catholics be awakened for their musical torpor and that their good will may receive an impetus. The above-mentioned excerpts make no claim to be complete; they are but a trial. It is neatly printed; and I would like to see it profusely exposed in all churches chapels, choir-lofts and schools. Make it the first sign of a rally in favor of a definite campaign of sacred music.

The following series of Masses has been taken from the catalogues of McLaughlin & Reilly Co., 45 Franklin St., Boston 10, Mass.

RAVANELLO, ORESTE: (*Arr. by Cyr de Brant*), *Mass in Honor of Saint Irenaeus, for Unison or Two Part Singing, No. 1533, 80c.* »« I have explained at length in these columns, four years ago, why a Unison Mass is one of the most difficult musical jobs to do. The melodic line must remain within the limits of simplicity; and yet there must be a growth into its contours, if the whole score is to possess strength. The Gregorian Ordinaries are, as a whole, so masterful in regard to these qualifications that it is right for any composer to fear this unmatched competition. I have not yet found the ideal modern Unison Mass, and Ravanello makes no exception. The present Mass is more promising than successful. Yet, I do not say this in a derogative sense, for it is a truly promising work. Indeed, the fluent melodic design of the beginning is potentially the solution to a simple Mass; but the composer did not succeed to develop it throughout. Many luminous contours divert themselves, at times, into dull alleys; and a few spots are rather common-place. In spite of these reservations, it is perhaps the best unison Mass published in recent years for its likeable and yet respectful melodies; the result of a particular gift of Ravanello who

knows how to put sunshine in his music. I recommend it before all others to choirs who desire to start on a good path. But skip the Credo, in favor of the Gregorian counterpart. Incidentally, it can also be used as a welcomed two part Mass.

PEROSI, DON LORENZO: *Mass in Honor of Saint Charles, for Two Equal Voices, No. 1531, 80c* »« This Mass is a most welcome addition to the catalogue. For, it is really a two-part composition, in which both components are equally melodic. And, it is that kind of composition which must find its way among choirs if a truly polyphonic style is to regain its place, and if harmonized music is to survive in the liturgy. The present work possesses in miniature the qualities which have gained fame for its composer. You will not find it in (thank God) the customary sweetness of a tune which tinkles the ears at the beginning and dies out quickly. Melody here is a line, usually broad, and thereby dignified as it should be. At various places, it grows with a sweep, and it even sparkles. To this inner movement, both parts consistently contribute, and the ensemble is strongly assertive. Perosi can be at the same time lovely and spectacular, at times with an excess reminiscent of the era of Italian Opera. And, his melodic vein is always better than his ability to construct. As the Mass is, it recommends itself as a first-line work for choirs desirous of moving out of the harmonized rut and on the polyphonic road. With this Mass, they may even gain the happy illusion of a large composition.

HALLER, MICHAEL: *Requiem Mass (with Dies Irae and Libera), for Two Equal Voices, No. 1505, 80c.* »« Some may question the advisability of a harmonized Requiem, because the Gregorian one is, for better or for worse, identified in the public mind with the memory of the dead. And, there are in the chant-setting some incomparable melodies which deserve a rank among the classics. This is no reason for abusing the Gregorian Requiem as we do in the over-numerous anniversary-Masses which are celebrated everywhere. Even at funerals, a discreet snatch of

harmonized music will find a rightful place. I presume the editors had this in mind in publishing the present composition. If Mr. Haller seldom shows a real strength in his musical ideas, he knows how to remain humble. This Mass recommends itself for its shortness, without lacking melodic meaning. The same fundamental melodic nucleus is used throughout and harmonized with simplicity. An ordinary choir can do justice to it, if their singing is restrained in the same manner as in the Chant. For practical reasons, I would omit the *Dies Irae* whose necessary length does not sustain the interest, and replace it with the Gregorian sequence. The Introit and the Sanctus are the more inspired pages of the score.

MARSH, W. J.: *Choral Mass in Honor of the Infant Jesus, T.T.B.B., No. 1544, 80c.* »« The composer is a happy man; and I am told that his music is generally popular among Catholic choirs. He has that special gift which endears to the average man music which is a compromise. But, he compromises without unduly sacrificing the essential requirements of liturgical worship. He may risk dangerously approaching the edge of vulgarity; somehow, he stops at the right moment. And, after all, the composer shows himself to be a musician who knows how to make things sound well, sometimes a little noisily. The present Mass is new only in its setting for male voices. I am glad for this arrangement, because the compactness and limited range of male voices imparts to the score more dignity and reserve.

VAN HULSE, C.: *Missa "Exultet Orbis," S.A.T.B., No. 1516, 80c.* »« The composer evidences in this Mass the strong and logical tradition of the School of Malines in Belgium, wherein the general principles of the Caecilien-Verein have been gradually broadened by the school of Franck, Bordes and d'Indy. A glance at the score reveals at once more breadth of structure and a greater freedom of spirit than is usually met with. The whole is solid and living; voice-imitation and superposition is real. And, there is an evident effort throughout to borrow melodic inspiration from various motives of the Chant. The latter procedure, cleverly disguised, imparts to the whole a spiritual atmosphere which is refreshing. Yet, the entire composition was kept within the limits of the performing ability of an average choir. This addition to the polyphonic repertoire is an invigorating

breeze in the midst of an air saturated with clichés. Do not miss looking this Mass over.

SINGENBERGER, JOHN B.: *Selected Motets, Vol. I (Benediction Motets), S.A.T.B., No. 1430, 80c.* »« Here is a collection which I would like to see adopted by every choir. Various motets of the great pioneer have been assembled into a comprehensive series, offering a great variety for the Benediction of the Most Blessed Sacrament. Twenty-four motets in all on the following texts: *Adoremus, Adoro Te, Jesu Dulcis Memoria, O Salutaris, Tantum Ergo.* I have more than once repeated in this review that even at this date, I deeply respect the music of Singenberger. Even though his musical ideas seldom reveal a musical genius, they are nevertheless clothed in a rare loftiness which is their main claim to our appreciation. Such music sung in the spirit which inspired it cannot help but enhance the dignity of religious services. The motets contained in this collection were selected with care. They are usually short, never extending themselves beyond their natural power; and the writing is generally immaculate. Nothing startling or new, but much to be kept as an humble treasure.

(Continued on next page)

Are we fully aware that in the whole work of restoration of liturgical music, it is not music itself which is the primary objective, but the participation in the sacred mysteries?

Is the participation of souls to Christ's mysteries the actual motive of all our musical work, whatever may be the phase of music in which we are personally engaged?

If sacred participation is the sole justification of music in the Church, why do we delay its coming with the abuse of external demonstrations, instead of restoring it in the midst in which we happen to live and to work?

Participation being the indispensable fount of christian life, should not the whole clergy, whether trained in music or not, be the first to re-instate it gradually and before all else in parochial activities?

Is there an excuse for any convent, large or small, not showing forth the example of a regular participation in the chanting of the Eucharist?

which is the active participation in the most holy mysteries and in the public and solemn prayer of the Church.

(Continued on Page 59)

The following compositions are excerpted from the catalogues of Music Press, Inc., 130 W. 56th St., New York City 19.

HAYDN, JOSEPH: (Edited by K. Geiringer) 'Tis Thou To Whom All Honor, S.A.T.B., MP No. 84, 25c.

HAYDN, JOSEPH: (Edited by K. Geiringer), *Harmony in Marriage*, S.A.T.B., MP No. 83, 25c.

The study of the history of musical forms is most useful in evaluating composers. If nothing else, it shows to evidence that no musical genius can impunely depart from the proper use of a form. Thus it strangely happens that many recognized masters are incomprehensibly weak in treating a form whose technique or meaning he has not fully acquired. The two selections here reviewed are good proofs of the fact. Haydn, brought in contact with the older madrigal, wrote at a time when the spirit of it was gone. His interest and his good will did not compensate for his being under the influence of the flushed Oratorio. Hence, it would be unfair to compare these numbers with the marvels of the madrigal epoch. It would be madrigal at its worst, and Haydn by no means at his best. I prefer to enjoy them in a spirit of relaxation as two sketches cleverly contrived. And, you know that Haydn could be clever and lovely at the same time. Of the two sketches, *Harmony in Marriage* is the more consistent and the more supple, while "This Thou to Whom all Honor" is no high invention, and no better than a well written chorale. Both numbers are advised to choral groups in search of variety and good taste for their programs.

DA VICTORIA, LUIS THOMAS: (Edited by Ernest White), *Tantum Ergo*, S.S.A.T.B., MP No. 69, 20c.

DA VICTORIA, LUIS THOMAS: (Edited by Ernest White), *Tantum Ergo*, S.A.T.B., MP No. 70, 20c.

»« Experienced choirs looking for rejuvenation of their hackneyed repertoire of Tantum Ergos will feel much refreshed by the two choral gems of the Spanish master. The first, written for 5 voices, is an amplification of the now well-known melody called the Spanish Tantum Ergo. The second Soprano sings it throughout with a much expanded rhythm, which makes of it, as it were, a choral. You have here the prototype of the figured choral, a form so widely exploited by Bach a century later. Having forsaken all musical history before the 17th century, we accept

without further inquiry the figured choral of Bach as the summit of the form. You might revise your idea when you study Victoria's Tantum Ergo. Whereas the German master builds around the melody of the choral a web of descriptive or lyric figuration, the Spanish polyphonist incorporates fluent secondary melodies, as simple as the melody itself. And therefrom rises a feeling of fullness, of expansion and of radiance, that is unsurpassed.

The second Tantum Ergo, in 4 parts uses the same melody and passes it on from one part to the other, adorning it with a transparent harmonization, simple and very precise in its expressive meaning. In some way, it is but a choral; yet, a choral free from over-framing. Melodic individuality and freedom of rhythmic patterns are sufficiently preserved to break away from excessive regularity. This choral is en-

(Continued on next page)

Do we believe with Pius X that the musical status of the parish, the seminary, or the convent, is before the eyes of God a factor deciding, partly at least, the measure of His blessings?

Sacred music being a matter of blessing or curse from God, is it admissable that we should neglect it without feeling a remorse not discharging a spiritual responsibility? for not discharging a spiritual responsibility?

Are devotional services or individual devotions a substitute for the sung participation in the sacramental life of the church?

Before the spiritual crisis of our day, shall we wait much longer before heeding the warning of Pius X uttered forty years ago?

It is presumptuous to see in the chaos of our day a just punishment for having remained adamant before the spiritual message of the Motu Proprio?

Is it too much to hope that all religious communities will shortly become exemplars of a christian life openly based on a full participation in the daily chanted Eucharist?

And it is vain to hope that the blessing of heaven will descend abundantly upon us, when our homage to the Most High, instead of ascending in the odor of sweetness, puts into the hand of the Lord the scourges wherewith of old the Divine Redeemer drove the unworthy profaners from the Temple.

dowed here with polyphonic quality; and it is all to the good. While the first *Tantum Ergo* would require a choir particularly proficient in tonal blending, the second is accessible to all choirs, and should become a classic in religious services.

HANDL, JACOB: (*Edited by Ernest White*), *O Admirabile Commercium*, S.S.A.A.T.T.B.B., MP No. 67, 20c.

HANDL, JACOB: (*Edited by Ernest White*), *Jesu Dulcis Memoria*, S.A.A.T.B.B., MP No. 68, 20c.

The northern contemporary of Palestrina is gradually rediscovered for the benefit of a wider appreciation of the various aspects of polyphonic art. We are still so ignorant about the latter that we have been able to gain until now but a vague idea of its fundamental technicality. Jacob Handl is interesting for his imparting to polyphony a certain orchestral quality. Although he writes as a polyphonist, he thinks as an orchestrator. He favors opposition of choral groups and superposition of sonorities, and thereby builds up forms of architectonic strength. However, there is too much regularity in the use of such procedures, to the detriment of the melodic continuity. And though there is found much loveliness in contour, there is lacking also the flexibility and the continuity found in the Roman school. Such music tends to remain more external than expressing inner vitality. A comparison with similar forms in Palestrina will make evident the immense difference there exists between

orchestration built on blocks of sonorities and orchestration rising naturally from melodic growth. The two motets mentioned above deserve careful study; but they are not intended for average choral groups.

ARCADELT, JACQUES: (*Edited by Everett Helm*), *Deh Come Trista (Mourn Now With Me)*, S.A.T.B., MP No. 81, 20c.

ARCADELT, JACQUES: (*Edited by Everett Helm*), *Ecco D'Oro L'Eta (Hail, Age of Pure Gold)*, S.A.T.B., MP No. 82, 20c. The pioneer of the Italian madrigal is mostly known among us through his *Ave Maria*; which is by no means to his advantage, for this minute motet could give only a scant idea of musical genius. The two madrigals unearthed by Music Press are more representative of his artistic vitality. In these, the madrigal form is born in direct line from the religious motet. Hence, if it possesses less human elegance than the English counterpart, it can boast perhaps a nobility which is more reserved. The polyphonic writing of Arcadelt is pure and crystalline, though lacking in growing sweep. Its interpretation is relatively easy if a good diction imparts to the melodic line a strong impulse. Of the two selections, "Mourn Now With Me" is by far the most original and the more truly polyphonic, while "Hail Age of Pure Gold," is rather loosely knit and somewhat repetitious. But in both, there is limpidity of line and a fine sense of proportion; and the rhythmic web presents little or no difficulty.

ORATE FRATRES

"Dom Virgil Michel, founder and first Editor, used to say that by far the greatest obstacle to the liturgical movement was the failure to understand its purpose and scope.

Orate Fratres was founded in 1926. It has been the spearhead of the movement in this country since that date. It is edited by the Benedictine Monks of St. John's Abbey, Collegeville, Minnesota.

Orate Fratres is published twelve times during the year, beginning a new volume with the First Sunday of Advent. Each issue has 48 pages."

(Reprint from the Liturgical Press)

Readers of *Caecilia* should be also readers of *Orate Fratres*. They will thereby understand that the liturgical movement and, in some measure, the musical restoration are together "an ascetical movement, to rear a solid spiritual edifice by placing first things first."

LITURGICAL PRESS

COLLEGEVILLE, MINNESOTA

READERS + COMMENTS



ONLY TWO kinds of readers are an asset to a Review: those who shower upon it encouraging remarks and others who disagree with some of its ideas and policies. For both, while reading, are brought to think and eventually to act. To promote creative thought and decisive action is just

the primary function of CAECILIA. We regret that the expression of contrary views is so infrequent, because the Editorial Staff is always ready either to amend or to improve its ways. We welcome with gratefulness the appreciation of the principles to which the Review is dedicated. The daily mail is seldom wanting in such marks of musical courtesy. Now and then, they contain an enlightening thought which we like to share with all friends of CAECILIA. Personally, the members of our Staff and the group of our contributors rejoice particularly in the fact that the majority of our correspondents highly respect their spiritual outlook in regard to the whole restoration of sacred music. They are not indifferent either to the prayers which so many subscribers present to God for the final success of CAECILIA. Here is a medley of comments recently received:

"It is a pleasure to renew a subscription to a magazine which gives me so much help and inspiration throughout the year."—Mrs. R. M. L., New Orleans, Louisiana.

Regarding the Guild: "The enthusiasm shown in the participation in the High Mass recently was most gratifying. By way of preparation we devoted one period of the reading at table in the refectory to the explanation of the sacred texts of that Sunday. Then, too, the explanation of the symbols on the Poster was displayed on the bulletin board in the refectory. We gave the most beautiful artistic Poster a prominent place for display on the bulletin board in the main

corridor. Congratulations on your fine project, which is doing an immense good for the restoration of the Chanted Mass."—Sr. M., Dubuque, Iowa.

"We find *Caecilia* a real inspiration and congratulate you on the work you are doing for the Church. Personally, I should like to join the Guild, but with only one period a week at my disposal for all Chapel singing, I think it would be difficult to live up to your requirements, simple though they may seem to you. By degrees, we may be able to devote more time to Church music, but, at present, the stress is being laid on the teaching of piano mainly, thus more than occupying the music teachers' time. And even if the teachers had time at their disposal for choir work, there would be serious difficulty in getting the pupils for practice, owing to a too-well filled school programme."

"I congratulate you again on your fearless leadership in the cause of sacred music. I find each issue of the *Caecilia* stimulating and constructive. Best wishes for continued success!"

J. F. C.
Detroit, Michigan

»« "This world from time to time has been afflicted with epidemics of queer bugs: the flu bug, potato bug, Japanese bug, etc., but the worst of all bugs is the organizing bug from which we are suffering at the present epoch. I expect every convent can boast of at least one born organizer—one who can organize anything from a flock of wild geese to a parade of Scotch thistles on St. Patrick's Day. I have no ill feeling toward organizers but I think they should devote their surplus energy to musical comedy and bingo parties and leave the liturgical movement to St. Gregory and the *Motu Proprio*. The organizing bug is the kind that takes prayer and penance to overcome."

A MISSIONARY SPEAKS

Although the strictly musical objective of our Review does not permit us to recommend regularly missionary work, we cannot resist to lend a helping hand to a faithful subscriber of CAECILIA in the Far East, who is laboring in one of the greatest potential fields of the Church. It is a pleasure indeed to acknowledge indirectly the loyalty of a poor friend, who thus makes up for the apathy of many others at home who seem to remain dormant.

The Editor

Missionary Society of St. Francis

This Society's purpose is only to preach the word of God to the teeming million's of India's infidels and work to win them to the true faith. Since the remodelling of the Society in 1939, the number of the members rose from 8 to 65 professed priests, students and brothers, novices and alumni. The Society has its own minor seminary in which next year we shall start teaching philosophy. The actual house is too small for the increasing society and therefore H. E. the Patriarch has strongly recommended the building of a new house. With full confidence in God we have had a plan made by a Franciscan Brother, architect of Karachi and the foundation are dug up and we intend to celebrate this year the blessing of the foundation stone. We therefore appeal to pious and generous faithful who, possessing the precious gift of faith, desire to see it participated by so many who do not know the happiness it would give them, to contribute, according to their means to raise the building. God will surely bless the helpers in such a great cause. As for ourselves we shall show our gratitude by giving them the following privileges. All contributors participate in the mass that is said daily for our benefactors and in the prayer and good works of the members.

Patrons: that is those who contribute Rs. 5000/- or more will have after their death:

- a) thirty Gregorian masses said by the Society.
- b) Holy Office and mass chanted for their souls.
- c) two masses said every year.
- d) if the contribution be Rs. 10000/- they will have the right to have one of their sons educated free of charge for the priesthood in the Society's seminary if he have the vocation for the Society.

Founders: that is those who subscribe Rs. 1000/-: For these Holy Office and Mass will be chanted after death, and their name will be inscribed on the walls of the Mission House.

Well Wishers: that is those who contribute Rs 100/, participate in the mass that is said daily for our benefactors and in the prayers and 'good works of all the members of the Society.

Mother house situated close to the Body of St. Francis Xavier, Goa.

AIM: Conversion of India. A mission field is already taken up by the Society with encouraging results.

BLESSING OF OUR SUPERIORS. H. E. The Delegate Apostolic of India, the Patriarch of the East Indies, and nearly the whole Hierarchy of India have given us their Blessing.

SUPPORT OF THE FAITHFUL: An Association of laymen whose membership has already increased to 55000 in three years and increases daily, help us by their prayers and alms.

TRAINING OF PERSONNEL. The priests learn, besides Portuguese and Latin, English, Marathi and Hindu Philosophy.

Lay-brothers will receive technical training in medicine, agriculture, mechanics, etc., if possible in America.

IMMEDIATE NEED: A house for the increasing Society. In 1939 we were only 6 priests and 2 lay-brothers. Now we are in all 65, priests, scholastics, lay-brothers, novices and alumni. There are many calls for admission into our novitiate. Foundation for the building is opened. The cost is estimated to be 124,000 dollars.

Donations may be sent to the undersigned director.

Rev. Remédios do R. Gomes

The superior, Society of the Missionaries of St. Francis Xavier, Convent of our Lady of the Pillar, Goa Velha, Goa, India.

Gregorian Highlights

(Continued from page 44)

excelled suppleness. And it sounds as if a cosmic praise were arising at the same time from a prayerful multitude.

Three times in the course of this Gloria, there arises from the continuous recitative a broad jubilation, as fervently welcome as it was unexpected. Unexpected perhaps but not unlogical. This jubilation is the full and uncontrolled release of a pent-up emotion voluntarily restrained. The incessant repetition of the initial motive LA-SO finally resolves its own motion into a wide and rich vocalise, which arises as its ultimate conclusion. It sounds as the joyous frolic of light carillon after the persistent tolling of two bells. The effect of this unusual procedure is an unsurpassable expression of spiritual hilarity. A closer glance at the jubilation itself reveals its sparkling originality. It is the achieved type of musical embroidery. We say "embroidery" because it is able to convey strength of melodic design through a delicate delineation. And this, we know, is the secret of truly artistic embroidery. The choirmaster must by all means analyze this jubilation with the care which one brings to the discovery of the finest artistic gems. Then he will communicate his admiration to the singers by having them freely vocalize and memorize a joyful sequence of tones which should at once become popular.

NEEDLESS TO SAY THAT THE COMBINATION of a short recitative formula with an expansive jubilation is positively a masterstroke in the construction of an art form. The whole Gloria, maintained for the most part within the confines of a serene diction, gradually gathers an expressive power which finds its outlet in the freest jubilation. Thus a very modest etching of tones has become a flaming fresco. And the whole is so tightly knit that the passing from linear sketching to dimensional painting is hardly noticeable. The latter is born from the first. The Ambrosian Gloria is hence a model of eucharistic praise. It is on a par level with the incomparable preface of the Mass.

Vocation—Catholic Musician

(Continued from Page 42)

of subjectivism in the wake of the great Protestant Revolution, cut off from a living musical tradition, and ignorant of our great Catholic heritage, many are satisfied in their weakened faith to sit at the feet of secularized minds, to flirt with worldly standards of music, and to offer a "worship" in church that can only provoke the anger of God. God cannot allow us to trifle with His divine will clearly manifested by the pronouncements of Rome. If the "true Christian spirit" shall vivify the Body of Christ, if a Christian Restoration shall regenerate mankind, it lies foremost in an orientation towards Rome, in an "unconditional surrender" to Mother Church, in joyful obedience to the Vicar of Christ, the helmsman of the Bark of Peter and the shepherd of nations. In fine, it is a question of falling in love—with the Bride of Christ. Conscious of our responsibilities as church musicians, we must think and pray with the Church in order to sing with the Church. We owe it to ourselves to live a liturgical life as intensely as possible. To follow the rhythm of each *Day* of the Church with its center, the Eucharistic Sacrifice. To follow the rhythm of her *Week* where Sunday sheds its light and grace over the six days in its wake. To follow the rhythm of her *Year* as the Christian pattern of life, an uninterrupted living in the Mysteries of our Redemption. The problem of our Catholic way of life is not whether we live in the Church, but whether the Church lives in us. Optimists by will and vocation, as the Church herself, it will be our fond devotion and cherished duty, to tune the hearts of all within the range of our musical endeavors to the love songs of the Bride of Christ. As choirmasters, daily striving to become ever worthier instruments in the hands of God, we shall help to carry those under our musical charge on the wings of the melodies of Mother Church a little closer to the Heart of Christ, the King and Center of all hearts.

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An attractive poster

containing excerpts from the Motu Proprio of Pius X
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Every alert choir will want at least one!

See our *Music Review*, Page 57, for details!

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