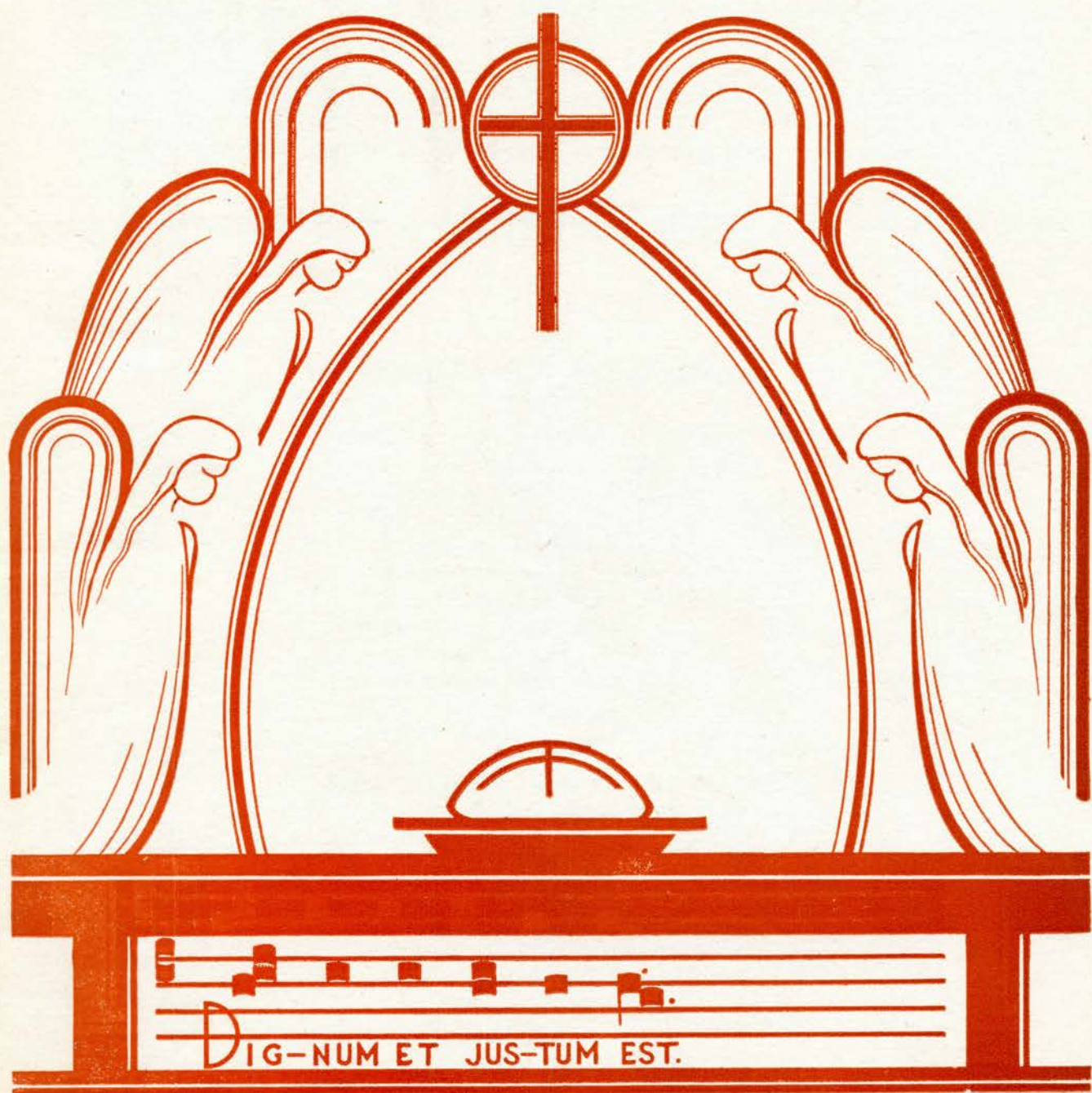


CAECILIA



A CATHOLIC REVIEW OF MUSICAL ART

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CAECILIA A CATHOLIC REVIEW + + MUSICAL ART

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MUSIC EDUCATORS AT THE ASSEMBLY LINE

by John Yonkman



DETROIT, MICHIGAN, WAS THE scene of the hustle and bustle of the third National Convention of the Catholic Music Educators. From all over the nation so many delegates came that convention buildings, though inspiringly beautiful, were overcrowded causing considerable inconveniences. Nevertheless, in spite of these, let us at once congratulate the National Offices and Convention Committee on the character of their meeting and on an arrangement, which permitted delegates to concentrate on problems purely Catholic without interference from concurrent M.E.N.C. programs.

Growth characterizes our organization, a growth which is interested not merely in a numerical increase; but, rather in an awakening realization of the philosophy of our own music education. The most striking highlight of the entire convention was to this reviewer its spirit; which consistently surged to the fore with demands for a restoration of sacred music. All the more significant seems this liturgical challenge since it arises from within the organization as a clear call to throw our weight of national unity behind a program ultimately leading to greater congregational participation. Thus it seems that the N.C.M.E.A. is about to strengthen its purposes more and more to carry out Papal Encyclicals regarding church music. For this realization the organization is to be heartily commended!

HIS EMINENCE EDWARD CARDINAL MOONEY from his throne in the spacious Detroit Cathedral spoke for a greater participation in and a deeper reverence for the sacred liturgy. The Archdiocesan Superintendent of Schools, the RT. REV. MSGR. CARROL F. DEADY, descriptively emphasized the "Sung Prayer." With the words of the Crusaders of old, "God Wills It," he placed the responsibility for its development in the hands of the music teachers. Under the able direction of FATHER ROBERT M. STAHL of New Orleans, the nuns with pure delicate tones and smooth Gregorian phras-

ing insured the chant musical supremacy at the Detroit meeting, and this with due regard for all other music. To FATHER FRANCIS X. CHARNOTTA, M.S.C., from Shelby, Ohio, goes special mention for the excellent address, "Come Holy Spirit," which stimulated the delegates to constructive thinking. This address deserves careful study and analysis which it will unquestionably receive when published in the National Yearbook. Strikingly different was the chant demonstration of FATHER JOHN DE DEO, O.F.M., accentuating dynamics and descriptive qualities of the Gregorian Music with the Duns Scotus Clerics.

Although the registration and minor details were awkward, a congenial atmosphere prevailed. For those who came to hear, to see, and to learn there was much to satisfy. MAYOR VAN ANTWERP, welcomed all to the Automobile City, where choruses from Detroit's own MARYGROVE and ST. ANTHONY HIGH SCHOOL, spirited singing by the glee club from ST. MARY'S COLLEGE, NOTRE DAME, INDIANA, an evening concert, and the customary convention banquet made the stay pleasant.

The task of steering the stormy Chant Panel Discussion fell to FATHER CLETUS MADSEN of Davenport, Iowa. This meeting was sponsored by the newly organized committee on Gregorian Chant, of which Father Madsen is chairman. While the discussion topics became completely submerged in a merry round of useless discussion Father Madsen with Iowan tact did eventually emerge with a green light signal for his committee to proceed in its work.

Excellent work is done in many places for the promotion of the musical aspect of the "Divini Cultus." Such was clearly evident from the splendid paper by SISTER M. LEONETTE, O.S.F., of Aurora, Illinois. The work of MADONNA HIGH SCHOOL there has already become known without fanfare and its enthusiasm should be contagious.

FATHER BRUNNER, C.Ss.R., from Saint Louis, was correct when he said that we still are apart from the N.C.E.A., but have not slackened in our

desire to reach school administrators and superintendents. His views are shared by many and were encouragingly approved by our new president, the REV. DR. GOEBEL, who is himself an administrator and superintendent.

That the authorities have definite ideas and a sound philosophy of music education was clearly demonstrated in an address by FATHER JOHN MAHER, superintendent from the Diocese of Scranton, Pennsylvania. How are we to work hand in hand if we continually stay apart?

Louisiana is the place where things are well organized both diocesan and state. Results speak for Louisiana. SISTER LETITIA, herself an organizing dynamo, brought to the convention her wide experiences for the benefit of all. From the Juilliard School of Music came DR. BERNICE FROST with a psychological analysis of piano problems. Juilliard's director, MR. ROBERT HUFSTADER, was elected vice president.

THE NATIONAL CATHOLIC HIGH SCHOOL CHORUS, a new idea, inaugurated at Detroit, functioned for three days as a choral clinic and presented a magnificent chorus concert on Sunday

afternoon, April 18. Clearly the result of extensive planning and toil, this project was most gratifying. It should by all means be continued. The educational value of such a clinic is ample compensation for all difficulties involved. For presenting such a well-balanced program of clean-cut singing and colorful tonal painting the credit belongs to the eminent choral conductor, DR. HARRY SEITZ. Of such quality was this work that it shared a National hook up over the A.B.C. system with the DETROIT SYMPHONY ORCHESTRA under the direction of KARL KRUEGER. Mr. Seitz brought to the attention of the Nation the best traditions of choral art and by a superb performance lifted Catholic Choral Music to a high level.

When the ballots were counted the REV. DR. GOEBEL, from Milwaukee, became president. SISTER ALICE MARIE, O.S.U., from Cleveland, secretary, and SISTER MARY LUKE, S.C., from Sharpsherg, Pennsylvania, was retained as treasurer.

To the retiring officers, who guided the organization through the difficult years of infancy to its present status goes a well deserved vote of thanks.



New Officers of N.C.M.E.A. Plan for 1948-49 Season.

Left to Right: Sr. Alice Marie, O.S.U., Cleveland, Secretary; The Rev. Edmund Goebel, Ph.D., Milwaukee, President; Dr. Harry Seitz, Ph.D., Detroit, 1st Vice President; Sr. Mary Luke, S.C., Pittsburgh, Treasurer.
(Absent: Mr. Robert Hufstader, New York City, 2nd Vice President.)

COME HOLY SPIRIT★

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



AS CATHOLIC MUSIC EDUCATORS of the Nation, following our Catholic consciences, we banded together in 1942 in the "National Catholic Music Educators' Association". Our one purpose is to bring God back into our music, to establish a God-centered musical art, in particular, guided by the artistic tradition of the Church, to lead our students to the treasure chest of our Catholic musical heritage and to dedicate the most important part of our music to the chanted participation in the parish Sunday High Mass. We have gathered here in Detroit for our biennial musical retreat which will be an examination of our consciences and musical responsibilities at the feet of Christ, Whose chosen instruments we are as Catholic Music Educators. With the help of God's Grace, these days will be happy days, days of vision and new horizons, days of optimism and shining ideals. May the Holy Spirit, Who is the living Bond of Love in the Holy Trinity, hover over this assembly, unite us all in our common deliberations, and throw a fire brand into our hearts, so that we, together with our leaders, may come to decisions and practical resolutions that will please our Heavenly Father, because we followed the injunction of His Divine Son: "Seek ye first the Kingdom of God . . ."

As Catholics we know that only he is a true realist who acknowledges the real Truth, that is, God, as the supreme reality in the supernatural relationship of the life of Grace. Music receives its consecration and fulfills its true purpose when it stands in relation to God and serves as handmaid of religion and worship. If a melody is great music when Fritz Kreisler plays it on his violin as an artist, it is greater still when — as a vehicle of prayer — the same melody rises from his heart as a Catholic and lover of God. Our universe is God's universe, and the glory and praise of God is its unwritten law. As all waters here on earth, the murmuring brook and the river's silver-band,

*(Address, April 16, 1948 - Detroit, Michigan)

rush towards the seven seas and find their fulfillment in the ocean, so all earthly music finds its highest fulfillment in the ocean of God's praise. It is the secret dream of every grain of wheat to become a tiny particle of the Host which is to be changed into the Body of Christ on the Altar. And it is the secret dream of every musical tone, that lies enchanted between the human vocal chords, to be awakened to life by the Holy Spirit at the celebration of the Eucharistic Sacrifice in praise of the Blessed Trinity. What does it profit a Catholic musician if — as musician — he knows all the music of the secularized world that gives a thrill to his artistic soul, but — as a Catholic — knows nothing of a music that gives Grace to his baptized soul? Man must praise God in his music and with his voice, whether there is a nightingale or a frog in his throat. However, this philosophical realization of the necessity of praising God should not be made the strongest motivation in dealing with our choirs. Cold logic or strict commands as such can never warm the heart. For, in the last analysis, Catholic prayerful singing is a heart and love affair. It must grow organically from within on the foundation of faith. And here lies our great responsibility as Catholic Music Educators and choir directors.

LET US FOR A FEW MOMENTS REFLECT on our title 'Catholic Music Educator'. If a communist propagandist agent is one who agitates or works — with the help of propaganda — for Communism, then a Catholic Music Educator is one who educates — with the help of music — for Catholicism, that is, towards a Catholic way of life. The most important word in our title is the word 'Catholic'. A Catholic Music Educator is like a lantern. 'Catholic' is the illuminating light and the burning flame that shines through the glass of the 'Music Educator'. Education is not a neutral, haphazard activity in no-man's land; it must consider man's total life, that is, this life and the next. As Catholics, therefore, we are not at all interested in the many definitions of

education that disregard the final end of man. We educate, in the last analysis, for life eternal. Thanks to the mercy of a Father in Heaven and the loving tenderness of our Mother the Church, we are what we are — Catholics. We are nothing without and apart from the Church. She educates men for this life in terms of the next, she prepares men for Heaven. The Church's objective of education is to form the perfect Christian, the supernatural man, "to form Christ in those regenerated by baptism" (Pius XI). As Mother of the arts, she has chosen also music as an educational means towards the formation of Christ in her children. In this particular field we are her servants and handmaids. However, the formation of the supernatural man is not possible without supernatural means, without Grace. When the Church uses music in her educational program, she elevates this art of the natural order, makes it a sacramental, a channel of Grace for the sanctification of man, that is, lastly, for the glorification of God. As Catholic Music Educators we are — like the Church — interested first and last in the life of Grace, in the Kingdom of God, and God's greater glory. Therefore, as Church musicians we cannot expect anything from our modern secularized colleges or universities regarding the philosophy of our music. Their world of music is different from ours, because we look at life and all its activities with the eyes of God, sharing with the Church her tremendous responsibilities regarding immortal souls. Secular music schools and conservatories are not at all concerned about God, the soul, revelation, the end of man, faith, prayer, the life of Grace, the love of God; in one word: about the realm of the supernatural. "As little as they are able to teach Catholic theology or even simple Catechism, as little are they qualified to teach Catholic music which is the handmaid of our faith in the Liturgy" (J. Fehring), is inspired by prayer, and is a musical expression of the dogmatic convictions and religious sentiments of the members of the Mystical Body. — Evidently, the principle "art for art's sake" is a secularized and profane concept, is heresy for the Spouse of Christ, and no amount of Holy Water can make it Catholic. The Catholic principle is "art for prayer's sake". "The Bride of Christ will hire as handmaids in the

household of Christ only those arts or creations of the human genius that are serving her supernatural mission of glorification and edification. In the line of musical art, she can never conform the expression of her prayer life to worldly standards. Her love towards her Bridegroom will tell her which music is still true to her feelings and sentiments for Him" (In CAECILIA, Jan. '48). If it is true that as Catholics we can receive our philosophy of life only from the Church, then it is also true that as Church musicians we can receive our philosophy of music likewise only from the Church. We are MUSICIANS OF THE SUPERNATURAL.

TO FORM CHRIST IN THE HEARTS OF OUR students with the help of music is our cherished vocation. Since music is our chosen means towards this supernatural goal, a singular privilege is bestowed upon all musical art. Naturally, it can be only a music that breathes something of the Spirit of Christ, something of the divine emotions of the Heart of Christ at prayer. The music itself must be prayerful. For the lofty task of the music of the Church is to help in the formation of a Catholic heart. But a Catholic heart is formed only on the foundation of faith, a faith that engenders love, a love that yearns for expression in prayer, and prayer that wants to rise heavenward on the wings

(Continued on next page)

Can we justify, in the face of this absolute statement, the almost universal condemnation which prevents the Chant from being restored in Catholic life?

Are you fully aware that today, almost half a century after the statement was made by the supreme pastoral authority of Pius X, the Chant is by no means the model after which sacred music is patterned in our Churches?

Are you yourself regarding the Chant as the ideal music for the expression of your personal piety?

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

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of beautiful music. When music is a handmaid of prayer in sacred song, it has no other purpose than to serve and be a help to prayer, to underline and intensify the love message of the prayer. Thus sacred song is prayer song, is the love song of a Catholic heart. If it is true what St. Augustine says that "He who sings prays twice", then the obvious supposition is that we pray first once, that is, in the words of the underlying prayer. The music, then, will add a double amount of external glory for God and of merit for us. In the Catholic Church we do not have "songs without words". If we do not teach our singers to PRAY IN MUSIC, we have taught them nothing. Oh the tragedy of wasted breath in our Churches! If our singing in Church is not prayer, it is just so much empty wind. Of course, we cannot sing in Church with a cold heart. We must first run a spiritual temperature, that is, by meditating upon the words get warm about the realities of our faith that are expressed in the prayer. Praying the words while embellishing them with musical beauty makes our song a channel of Grace.

AS CATHOLICS WE ARE EXTRAORDINARY people because God did extraordinary things for us. Our gratitude towards God should be boundless, words alone are not sufficient to express our

enthusiastic praise of God. Our language feels at a loss, feels weak and impotent, and therefore breaks forth into song, as all lovers do. Music is the universal language of all who are in love. Christian chanting is the musical expression of an intense living in Christ, is the artistic flower of the life of Grace, is the ecstatic outcry of a baptized soul in love with its God. Music becomes a 'Bridge of Sighs' between man's sin-laden, sin-conscious soul and a merciful Father in Heaven; it becomes a rainbow of peace, joy, and happiness on realizing God's wondrous deeds of Grace. When it has become natural for us to live in the supernatural, it will become likewise natural to admire in wide-eyed wonderment of the goodness and love of God, to express our happiness and the eager response of our love in song. Our faith is the measure of our Christian happiness and joy; OUR FAITH is also the KEY TO OUR CHRISTIAN SINGING. All Saints were singers at heart. And our Blessed Mother, the Queen of all Saints, is the model of all singers in her Magnificat. As legacy she leaves us two precious words that solve the problem of music in our Catholic life — her Fiat and her Magnificat. Fiat stands for faith, Magnificat for music, for song. Fiat, as Mary's consent to God's wonderful plan of divine Motherhood, means for us: our silent

(Continued on next page)

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.

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(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."

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gaze on God under the veil of faith, our turning towards Him in adoration and surrender, our readiness to cooperate with His Grace, in short, our Catholic life lived according to the supernatural standards of our faith and the new dignity as sons of God. Magnificat, as Mary's praise of God Who had done wonderful things in her, signifies for us: our Christian joy and happiness that find jubilant expression in song. FIAT-MAGNIFICAT means therefore, our faith in music, OUR FAITH IN JUBILATION. Our Christian singing is only an extension of Mary's Magnificat. But there must be first a Magnificat in our hearts, then there will also be a Magnificat on our lips. However, a song will be in the heart only when there is strong faith, heaven-storming prayer, religious joy and happiness. We have lost the secret of Christian joy and, therefore, the secret of song, because we have such weak faith and are not spiritual and supernatural enough. Did not our Holy Father speak with regret about our "mutilated and anemic faith", about the "anemia of the religious life"? The problem of Catholic singing is not the 'lost chord' but the 'lost prayer', the 'lost faith', the loss of the Liturgy. Where there is strong faith, there is Christian happiness and fervent prayer; where there is prayer and religious joy, there is also Christian singing. Our song flows organically out of living faith. — To have faith or not to have faith that is the question.

ALL THIS IS TRUE IN AN EMINENT DEGREE especially regarding Gregorian Chant, the problem child in Catholic singing, yet the favorite child of Mother Church. As we all know, Gregorian Chant is the music proper to the Liturgy and its most faithful handmaid. It is the liturgical music first class. Be it said from the outset: the first concern regarding liturgical music should not be the music, but the Liturgy. A chant revival will go hand in hand only with a liturgical revival. LITURGICAL PRAYING is the KEY TO LITURGICAL SINGING. In her worship the Church is concerned in the first place not with artists or musicians, but with worshippers who want to pray beautifully with the help of musical art. Her official music is the chant, that is, that music which the Church has inherited from

the Ages of Faith and has guarded with zealous devotion. In this her own music, the melody pays homage to the word by reverently and lovingly interpreting its prayer message in contours of chaste musical beauty, whether serving the text — in syllabic and neumatic chant — with

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Did you avail yourself of all the opportunities offered to you, that you may acquire a fair knowledge of the Chant and a practical ability to sing it?

Does not Pius X clearly indicate that His statement about the excellence of the Chant is not to be regarded as a theoretical slogan, but that it should have a direct effect on christian piety?

Do those who assume the serious responsibility of composing liturgical music regard the Gregorian melody as the foundation of their original work?

Do they make of the Chant a sufficient study, in order to appreciate the supreme qualities which make the Chant a universal model after which all sacred composition must strive?

Is it not sadly true that liturgical composition, since the eighteenth century, very seldom bears any mark of Gregorian influence, both in regard to its rhythmic rigidity and its melodic vulgarity?

Why do we continue, in spite of all evidence, to include abundantly in our liturgical programs, music which is in open contradiction with the "savor" of the Chant?

Can you explain how even educated Catholic circles as seminaries, convents, and even Cathedrals, affectionately prefer such music to anything which "savors" of the purity of Gregorian art?

Do you expect a general restoration, when leaders themselves refuse to be educated in the beauty of the supreme model of sacred music?

The more closely a composition for Church approaches in its movement, inspiration and savor the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the Temple.

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selfless abandon and artistic humility, or -- in melismatic chant — with elaborate artistry in musical brocade. The deeper meaning of our liturgical prayers, their emotional content and intensity light up in the notes and neums that hang like gleaming stars and constellations in the firmament of the Gregorian staff, sparkling their message into our open, heaven-bent hearts. Gregorian Chant is the most appropriate form of sung prayer because it is the music proper to the Liturgy. It is the official and most Catholic worship-music of the Church, because the official ministers of the Liturgy, substituting for Christ in His High Priestly office, are bound to use the chant in public liturgical services that require music for their greater solemnity and the greater glory of God. Therefore, the chant is official and our best worship-music. Otherwise, every one is interested in what is official and best in all fields of human knowledge and activities. Why could we be satisfied with less than the best when God is concerned and His worship? Isn't it true that for every genuine

lover the best is just good enough? Does not every lover anxiously inquire about the wishes of the beloved? Are not the wishes and preferences of the Church regarding our liturgical worship likewise the wishes and preferences of Christ? Yes, we have decided it long ago: maximum standards rather than those of the minimum are our standards. We realize it only too clearly that, regarding the solemnization of our worship, minimizers are great misers.

AS 'CATHOLIC MUSIC EDUCATORS OF America' representatives and enthusiastic troubadours of the music of the Church, we are interested above all in that music which is so close to her heart, viz., Gregorian Chant, that unearthly music that has found a haven in the Catholic sanctuary which is the vestibule of heaven, those melodies that Mother Church has sung throughout the centuries as precious love songs at the Altar of the Eucharistic Sacrifice of her Divine Spouse. If the

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RENAISSANCE OF ENGLISH MUSIC

by Douglas Newton*



WHILE CARDINAL VAUGHAN WAS building his great Cathedral at Westminster, he happened one day to preside at the opening of a new Catholic church in another part of London. On this occasion the choir from the celebrated English Benedictine School of Downside sang in public, for the first time in 300 years, a Mass by an English composer named Byrd. As he listened to its lovely strains, perfectly rendered, the Cardinal exclaimed: "This is the music I want for my Cathedral!" It was a decision that had momentous and interesting results. It brought into prominence a young and brilliant musician-choir-master, Richard Runciman Terry, and gave him his opportunity of fulfilling his life's work. This was to re-discover for the English their great inheritance of 16th century music. Through this and his skilled training, he also made Westminster Cathedral the fountainhead and inspiration in ecclesiastical music for all Europe, as well as reacting with profound effect on modern secular composers. It set up a standard, moreover, of choir-singing which a Papal Legate, Cardinal Vanutelli, declared could not be improved.

The Search. This success was largely due to the exceptional qualities of this English musician, Richard Terry, as a recently published biography of him shows. A man of questing and individual mind he had come under the spell of the old and forgotten composers of the great period of English music. Before this time he had even begun an eager search for their lost treasures among the manuscripts at the British Museum and in private collections where, thanks to the change in musical fashions, they had been lying, covered with the dust of neglect for centuries. He was, however, no mere antiquarian of music. For him music was always a living thing, not a scholar's museum-piece. The lovely scores and songs he recovered

*(London, Universe)

had been written to be sung, and he saw to it that they were sung. In this respect his conversion to Catholicism helped him. It not only gave him an intimate understanding of the rich beauty of the Masses, motets and the rest; it provided him with the church choirs that enabled him to present them to a world public. As choir-master first at Downside, and then at Westminster Cathedral, he was able to reproduce discovery after discovery in the exact mode for which each was written, and with a choir so exquisitely trained that even his boys could read any score at sight and render it faultlessly. In this way he brought to light again an almost startling great range of overlooked composers of outstanding caliber — Byrd, Tallis, Tye, Philips, Fayrfax and scores of others. He made Westminster Cathedral, not only an exceptional focus for the revival of ecclesiastical music, but a center to which great contemporary musicians and their students flocked to draw inspiration from this re-opened well of English song. That this revival owed as much to Richard Terry's personality as to his discoveries is undoubted. He had an individuality that awakened and challenged interest. Born on the English north country seaboard of seafaring stock, he would often say: "I think I must have pirate blood in me, there are so many people who say I have made them walk the plank!" He said this with a twinkle in his eye, for he was the kindest of men. What he meant was that he was always ready to enter into controversy for the sake of what he considered true music, and had little respect for those who chill enthusiasm with too much pedantry.

Old Sailing Songs. He was indeed, an intensely human soul, despite the doctorate of music and the knighthood his achievements won him. He was never happier than when he was in the company of Catholic writers, exchanging anecdotes and opinions, or leading impromptu community singing of carols or sea-chanties. His sea-

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THE SUMMER SEASON IS NOT AN abundant source for music news. The more so because we are less and less interested in satisfying a futile curiosity, at a critical time when all our energies should be turned toward a practical restoration of liturgical music. Indeed, who cares to know that in this or that place a certain program was given, when silence remains the prevailing attitude of Catholic worship. Maybe the scanty gleanings which are inserted in this column are illuminating enough to deserve our bringing them to the attention of the readers of the Review.

Youth is moving. We have before us the relation of a musical trip undertaken by Catholic High School students under the direction of FRATER BEDE BUTLER, O.S.B., of Holy Cross Abbey, Canon City, Colorado. It has the flavor of an apostolic mission; and the welcome given to the program in a non-Catholic atmosphere justifies once more our questioning the strange apathy of Catholic towards the music which expresses their faith. We quote with pleasure a passage of the letter:

"The boys and girls of his a cappella choir chartered two buses, and paid for their own way over to Canon (about 15 miles.) We in turn had a nice buffet supper for them, and our boys showed them around the grounds until about forty-five minutes before their scheduled concert. Then they gathered in our chapel and listened to our efforts at Chant. All but about five or six of the eighty were non-Catholics, and almost none had ever heard any Chant before. After a short explanation of some of the melodies we were to sing, we presented our little program. I don't recall all that we sang right now, but these were among them: The Introit from the Midnight Mass, the antiphon Hosanna from Palm Sunday, Kyrie Clemens Recitor from the Ad Libitum Chants, Sanctus from Mass X, and the Graduale and Alleluia and Verse

from the Feast of the Most Holy Rosary. Perhaps the Holy Spirit was with us that night; no doubt He was, for the boys sang beautifully. Our ordinarily squeaking pews were silent, which is indeed a tribute to either a speaker in our chapel, or in this case, our choir. After our program was concluded and we had gone to the gymnasium where the a cappella concert was to have been given, the boys and girls from Colorado Springs flocked around us, telling us how moved they were. They all agreed that they lacked words to express what they felt, and were unanimous in saying that they had never experienced anything as beautiful. Mr. Gillis wrote me later in the month that his boys and girls were still talking about their trip to the Abbey, and about the Chant. As a matter of fact the boys in the organization begged Mr. Gillis to start a Chant choir within their group next (this) year."

Further West, in PORTLAND, OREGON, PAUL BENTLEY is keeping alive not only his enthusiastic work in the formation of boys choirs but their mutual relations. He believes that our youth will be more responsive to the call in the restoration of sacred music if we get young people acquainted together. For youth likes the feeling of social contact in everything that they do. Thus, Portland holds regularly demonstration sessions wherein various choirs share in common their experience; and in these sessions, the boys themselves are invited to speak in their simple way. Read now the program held last May:

Opening Prayer and Address of Welcome

Rev. Edmund J. Murnane

"The Purpose of the Convention".....Paul Bentley

"What the Choir Means to Me".....Patrick Trotters

"The Educational Value of Being a Choir

Singer".....Rev. Joseph Troy, C.S.P.

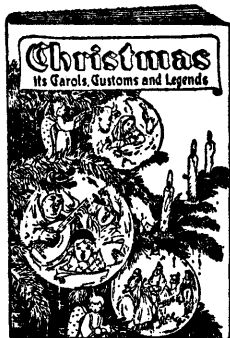
Choir Demonstrations

Adoramus te, Christe.....Dubois

Gloria in Excelsis.....Ambrosian Chant, Mode 4

Ave Maria.....C. Franck

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Sanctus and Benedictus, Missa Alme Pater

Gregorian Chant, Mode 4

Jesus, Gentlest Saviour.....Carl Wiesemann

Alleluia, Benedictus..Father Wm. J. Finn, C.S.P.

Ave Maria.....Don Lorenzo Perosi

Justus ut palma.....P. Piel

St. Rose Choir Boys

Ball games and sports on the playgrounds.

Refreshments and social hour.

Gregorian chant — that medley of music and prayer — extended its melodic line to include the art of the dance at the recent Diocesan meeting of the National Catholic Music Educators Conference in Detroit. In the Liturgical lecture given by Dom Vitry, preceding the program, the audience was made aware of the spiritualizing force of Gregorian music, as well as the depth of its beauty as it played its way simply yet majestically through the cycle of the Church's calendar. It was an easy step then to recognize the extension of the Gregorian melodies into the field of rhythms. In "Gregorian Rhythms" the dancers portrayed in turn the maiden's call to religious life, the married life, and the finale — a meeting with her Maker at the journey's end. As we followed the dancer's story, we felt that their portrayal of life was real, but a reality ever cognizant of the spiritual, the holy. There was no restraint in the rhythmic patterns set by these melodies, and for the first time was felt that inner surging or reaching for the Beauty of beauties — God! For each movement in its graceful but holy expression was but another prayer link rising upward to the throne of God. Dom Vitry's work showed a deep appreciation of Gregorian eurhythmics in their full beauty and proportion. He has been working consistently for a system of Gregorian eurhythmics as a necessary compliment of Gregorian singing, and we hope the near future will bring to light many products of his system.

Chant and rhythm. Too many educators treat the Chant as a form of spiritual music which permits no intrusion of human feeling. Hence, they may be surprised or even shocked to

hear that Gregorian melodies can be used as the background of a rhythmic pageant. Here is the relation of a first public performance given on May 8, at Detroit, for the Archdiocesan Unit of the N.C.M.E.A. at Immaculata High School by the Gregorian Rhythmic Group of St. Elizabeth Academy of St. Louis, Missouri:

PROGRAM

- 9:00 High Mass.....Cum Jubilo
Congregation
- 10:00 Eurhythmic Demonstration
Piano Discussions
Miss Rebecca Fineberg
- 11:00 Liturgical Lecture
Benedictine Father
- 12:30 Luncheon Cafeteria
- 1:30 Gregorian Rhythmic Pageant
The Christian Womanhood
Music Accompaniment:
Cathedral High School
St. Martin High School

Dr. Vincent O'Brien, organist at St. Mary's Pro-Cathedral in Dublin early in July, at the age of 79. For 15 years he was musical director of the official Irish broadcasting system, Radio Eireann, and he was Director of the Music programs at the International Eucharistic Congress held in Dublin in 1922.

LITURGICAL WEEK IN BOSTON from August 2 to 6, was well attended and proved fruitful. A choir of laymen, under the direction of Father Justin Mulcahy, C.P., chanted the Proper of the daily Masses celebrated at Mechanics Building, and the Congregation chanted the Ordinary. Approximately 400 men and women of Boston, rehearsed the chants under the direction of Father Justin, during July, in order to assist in the conduct of the daily ceremonies, and Msgr. Hellriegels' demonstration of the Holy Saturday liturgy. In addition approximately 1,000 Sisters also attended special rehearsals.

At the closing Mass at the Cathedral of the Holy Cross, Archbishop Richard J. Cushing announced that he is opening up the Archdiocese to the liturgical revival and that henceforth there will be a liturgical day at the Cathedral one Saturday each month.

He said he was determined that the lessons and spirit of liturgical week should not cease.

The Saturday sessions, he said, will begin with a Pontifical Mass sung by the whole congregation, with the choral group of 400, which was formed for liturgical week serving as a nucleus.

A special homily will be delivered and there will be other ceremonies similar to those which took place at the Cathedral last night, when Baptism and Confirmation were administered.

The Archbishop also said that from now on the Holy Week ceremonies will be turned over to the Boston priests who were the officers for the liturgical week. During all of these ceremonies, a priest will explain the prayers and actions to the people.

He also said that to the virtues of humility and patience which he recommended at the opening session Monday night he was adding a third — courage.

"Many of the people are ill informed about the sacramental life of the Church," he said.

"I want to teach them through you. Have courage to teach others and give them the spirit we have gained this week."

A NEW MASS, by Msgr. Licinio Refice, has been composed especially for the Diocese of Galveston, Texas, and dedicated to His Excellency Most Reverend Christopher Byrne, D.D. The Reverend Victor Di Primeo, Diocesan Director of Music, Phonograph Recording, and various arrangements of the composition will be made available for the parishes of the Diocese during the latter part of the year. DOM DESROCQUETTES, O.S.B., has been appointed head of the Chant Department of the Pontifical School of Music, by the new Director H. Angles, eminent musicologist. CHOIRS WISHING TO BE HEARD ON THE CATHOLIC HOUR, are invited to submit recordings to Mr. William C. Smith, National Council of Catholic Men, 1312 Massachusetts Avenue, N. W., Washington, D. C.



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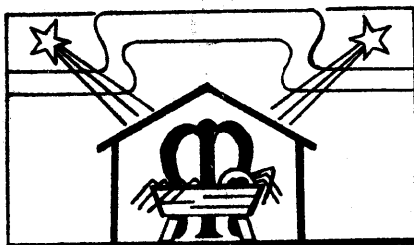


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CHRISTMAS



The Blessed Virgin (M) has placed the Baby Jesus in the crib. Come, let us adore Him.

ECCE NOMEN DOMINI



Ec-ce No-men Do-mi-ni Em-ma-nu-el, Quod an-nun-ti-
Behold the Name of the Lord, Emmanuel, Which was announced



a - tum est per Ga-bri-el, ho-di-e ap-pa-ru-it in Is-ra-el:
through Gabriel, has appeared today in Israel;



per Ma-ri-am Vir-gi-nem est na-tus Rex. E - ia! Vir-go De-
He was born King of the Virgin Mary. Behold! a Virgin



um ge-nu-it, ut di-vi-na vo-lu-it ele-men-ti-a. In Beth-
gave birth to God as the Divine Mercy wished.

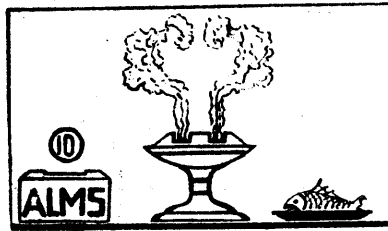


le-hem na-tus est, Et in Je-ru-sa-lem vi-sus est, et in
In Bethlehem He was born, and seen in Jerusalem,



o - mnem ter-ram ho - no - ri - fi - ca - tus est, Rex Is - ra - el!
and honored throughout the whole world, O King of Israel!

LENT



During Lent we pray (incense—symbol of prayer), we fast (fish) and give alms. An alms that we can all give is to pray for others.

PARCE DOMINE

p Par-ce Do-mi-ne, — par-ce po-pu-lo — tu — o: —
Spare, O Lord, spare Thy people:

ne in ae-ter-num i-ras-ca - ris no - bis.
be not angry with us forever.

ATTENDE DOMINE

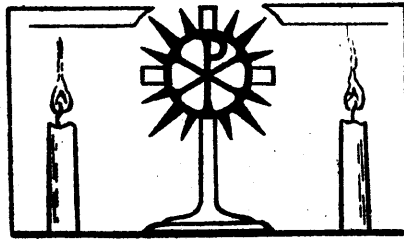
mf At - ten - de Do - mi - ne, et mi - se - re - re,
Hearken, O Lord, and have mercy

qui - a pec - ca - vi - mus ti - bi.
for we have sinned against Thee.

Ad te Rex sum - me, — o - mni - um re - dem - ptor,
 Dex - te - ra Pa - tris, — la - pis an - gu - la - ris,
*To you, O highest King, the redeemer of all,
 You, the right hand of the Father, the corner stone,*

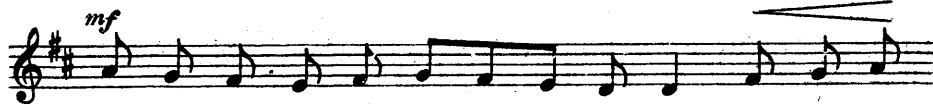
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BENEDICTION



Christ is present in the monstrance. When the priest raises it Christ blesses us. Let us like the candle be consumed for love of God.

O SALUTARIS



O sa - lu - ta - ris Ho - - sti - a quae coe - li
U - ni tri - no - que Do - - mi - no Sit sem - pi -

*O saving victim, Who
To the triune God be*



pan-dis o - sti - um, Bel-la pre-munt ho - sti - li - a
ter-na glo - ri - a, Qui vi-tam si - ne ter-mi - no

*opens the gate of heaven:
everlasting glory,*

*hostile wars oppress us,
may He give us life*



da ro - bur fer au - xi - li - um.
no - bis do - net in pa - tri - a. A - - men. . .

*give us strength, bring aid.
everlasting in His heavenly kingdom.*

Mass in honor of the Immaculate Conception

for Three Men's Voices and Organ

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LICINIO REFFICE

Kyrie

Moderato

TENOR I *mf* Ky - ri - e e -

TENOR II *mf* Ky - ri - e e -

BASS *mf* Ky - ri - e e -

Moderato
espressivo e dolcissimo

ORGAN *p*
Ped.

le - i - son. *mf* Ky - ri -

le - i - son. *mf* Ky - ri - e e -

le - i - son.

The musical score is arranged in four systems. Each system contains three staves: a vocal line (Soprano/Alto), a vocal line (Tenor/Bass), and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "e e - le - i - son. Ky - ri - le - i - son. Ky - ri - e e - le - i - son. e e - le - i - son, e - le - i - son. e e - le - i - son, e - le - i - son. Chri - ste e - le - i - son. Chri - ste". Performance markings include *f* (forte), *ritard.* (ritardando), *p* (piano), *espressivo*, and *Man.* (Meno mosso). The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.

Chri- ste e - le - i - son, e -
e - le - i - son. Chri- ste e - le - i - son, e -
Chri- ste e - le - i - son, e -

Ped.

le - i - son, e - le *ritard.* son.
le - i - son, e - le *ritard.* - i - son.
le - i - son, e - le *ritard.* - i - son.

molto ritard.

mp Ky - ri - e e - le - i - son.
p Ky - ri - e e - le - i - son.
mp Ky - ri - e e - le - i - son.

mp

mf Ky - ri - e e - le - i - son. -

mf Ky - ri - e e - le - i - son. -

f Ky - ri - e e - le - i - son. -

f Ky - ri - e e - le - i - son, *dim.* e - le - i - son, *p* e - le - i - son, e -

f Ky - ri - e e - le - i - son, *dim.* e - le - i - son, e - le - i - son,

f Ky - ri - e e - le - i - son, *dim.* e - le - i - son, e - le - i - son,

rit. le - i - son, *p* e - le - i - son. *rit.* *pp*

p rit. e - le - i - son, *rit.* e - le - i - son. *pp*

p rit. e - le - i - son, *rit.* e - le - i - son. *pp*

rit. molto *p* *espressivo* *rit.* *pp*

Sanctus

CAECILIA

Sostenuto

TEN. I

TEN. II

BASS

ORG.

mf San - ctus

p San - ctus

f San - ctus Do - mi - nus De - us sa - ba - oth.

f Do - mi - nus De - us sa - ba - oth.

f Do - mi - nus De - us sa - ba - oth.

f Ple - ni sunt coe - li et ter - ra glo - ri - a

f Ple - ni sunt coe - li et ter - ra glo - ri - a tu - -

f Ple - ni sunt coe - li et ter - ra glo - ri - a tu - -

RECAPTURING OUR MUSICAL TREASURES

Most Reverend Wendolin J. Nold, S.T.D.

"In the sight of the angels will I sing unto Thee," I will adore in Thy Holy Temple and confess unto Thy Name (Ps. CXXXVII, 2).

These words of the Royal Psalmist might well be taken as a motto and a guide by all who devote themselves to the study and furtherance of liturgical music. They declare the purpose behind the whole program, they define the meaning of the entire system of sacred music. That music originated, developed, exists, is studied and fostered, solely as an adjunct to Divine Worship, as an instrument to embellish the public homage which men are bound to pay to Almighty God. As such it is unique; as such it is sacred. Because the Church has a duty to direct and supervise the liturgy — which is only the technical name for public worship — she has a right and a duty to direct and supervise all that pertains thereto; hence music, which plays so important a part in her system of worship, comes under the scope of her jurisdiction. She is bound to debar from the Sanctuary all that is frivolous and unseemly, all that is profane and distracting, all that is meretricious and sensational. Through long centuries of development she evolved a system of music that was at once dignified, restrained, beautiful, and peculiarly adapted to her purpose — a music at once unique and sacred; and having evolved it, she now wisely ordains the rigid framework wherein that music must be confined, lest it lose its peculiar character. Because it is a system apart, because its modes are ancient and not modern, because its function is to subserve the liturgy, Church music must be the object of special study, must remain a specialized field even for those who are otherwise expert in musicology. It is to familiarize yourselves with the principles governing that special domain in the realm of music, that you attend such classes as those just terminating.

Now, is it not an indictment against the living character of this branch of music that such schools are necessary? Why should those who command the science of profane music have to school them-

selves in Church music? Is not the nature of liturgical music somewhat akin to the nature of the Church's liturgical language? That language is a noble and dignified and sonorous tongue, but it is still a dead tongue. Latin may serve a useful purpose, may add a note of beauty to the liturgy, but still it remains a dead language. Is not liturgical music somewhat the same — something useful, beautiful, perhaps, but still dead? — The answer is NO. To compose a new Latin hymn, one may not depart from the vocabulary, the syntax, or the prosody employed by St. Ambrose, say, who gave us so many of our liturgical hymns. To set that hymn to music, however, one does not have to use the scale of Guido d'Arezzo, the inventor of modern musical notation. Palestrina built upon the foundations of the past, and modern composers of liturgical music build upon Palestrina. Liturgical music, then, is something living, a thing capable of growth and development, as a dead language is not. But just as lyric music differs from symphonic music and has its special rules deriving from the inter-play of words and melody, so liturgical music has its special rules deriving from the inter-play of sacred text and appropriate melody, from the inter-dependence of the respective chants of the clergy and the people engaged in public prayer. Just as the clergy have to be drilled in the mechanics of their sacred functions, so do the organist and the singer have to be trained in theirs — trained, that is, not in the theory of music, but in mechanics of weaving music into the fabric of worship.

From this fact comes the need of such schools as the one you are attending. They are held to remedy the consequences of the failure of so many Catholics to understand the meaning of liturgical music, and the purpose back of the Church's legislation regarding it.

Not Popularly Appreciated. Plain chant or Gregorian, as it is usually called, usually draws a protest from our people. They do not like it;

they do not appreciate it. The reason lies in the fact that they seldom hear it properly sung, and in their failure to understand that plain chant is not the setting of a song, but of a prayer. Again, its mode is oriental and antique, and hence unfamiliar. It derives out of the ancient chants of the Hebrew temple, it borrows from the cadenced public prayer peculiar alike to ancient Egypt and Greece and Rome. St. Gregory did not invent it; he reformed something already existing and channelled it into a definite form. Plain chant was never meant to exist for its own sake, as a symphony or a tone poem exists. It was never meant to be a setting for a song or a story, as the score of an opera is. It was conceived and devised to be the vehicle by which the psalms and the words of the Mass and the liturgy might be lifted up to more noble heights, raised to greater degrees of beauty and solemnity. Again, plain chant is essentially vocal and not instrumental, for its compass and its limitations are those of the human voice. For centuries no type of instrument

was permitted in Church choirs. Finally the organ was allowed, but only in the subsidiary capacity of an accompanying instrument. Church music remains essentially choral music, and that precisely, because public prayer is vocal prayer. That fact must never be forgotten in appraising Gregorian chant.

Church's Point of View. As far as taste in music is concerned, we may still prefer to enjoy symphonic music or be moved by dramatic music. The Church does not dictate to us concerning our musical preferences. All that she does is to remind us that her sanctuary is not a stage, that her choir loft is not an orchestra pit, and faithful to her duty of rendering to God the things that are God's, she tells us that when we come into HIS house, when we take part in HIS worship, we must leave profane music outside, and make use only of the sacred music which she has created under the guidance of the Holy Ghost.

If we pause and consider, we shall readily un-

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derstand her point of view. We may prefer electric lights to candles: but only candles are permitted upon the altar. Our modern street dress may be more practical than the liturgical vestments: but when the priest officiates he must make use of a sacred dress that is oriental and antique in origin. Angel-food cake and champagne may be proper at a party: but upon the altar where the Mass is said, the Church can only allow the Bread and Wine of the Last Supper.

The Church then is not arbitrary in her legislation concerning sacred music. Pope X enacted his famous "Motu Proprio" only to correct the abuses which a forgetfulness of the peculiar and sacred character of liturgical music had allowed to creep in. The theatrical had too often taken the place of the prayerful in the composition and rendition of sacred themes. Verdi's Requiem Mass may be taken as an example. As a composition it is a masterpiece, but is about as prayerful as a prize-fight.

Thanks to the efforts of that sainted Pontiff and the work of the Benedictine monks, the recognition of the nature and function of liturgical music has grown apace, especially in Europe, and the faithful are beginning again to be familiar with and to appreciate this important contribution to divine worship.

Unfortunately in America, cut off as we have been from the traditions of the Church's official music, being handicapped by problems of poverty and growth, living in an atmosphere of Protestant customs and tendencies, the faithful, both clerical and lay, are in particular need of a real and thorough grounding in the aims and canons of sacred music. Too frequently our choirs are inadequate; too often, as regards Church music, our people are woefully ignorant. However, the missionary circumstances which characterized the American Church for so long are passing, and the day of a larger and more accurate observance of the liturgy is dawning. Perhaps in another generation the American Catholic will be as much at home with the nicer points of public worship as is the European with his centuries of liturgical background.

Opportunity and Obligation. Herein, then, lie the opportunity and the obligation of such as you. Particularly with the children in the class-

room is there place for education as regards sacred music. As a child can be trained in musical appreciation regarding secular music, so can he be trained regarding sacred music. As this training increases, there will come into being a large potential pool for staffing our Church choirs. This school is only part of a vast and universal program: a program which will not be carried out over night, but a program which nevertheless has behind it the breathing of the Holy Ghost, who guides and directs and inspires the Church even as regards the details of public worship. The program, then, is Catholic: the degree in which we cooperate in carrying it out is a yardstick to measure our loyalty. The program is mandatory: our cooperation is a test of our obedience. The end for which the program strives is the giving of greater glory to God by promoting the beauty of His worship: our cooperation, then, is a meas-

(Continued on page 176)

Do we understand that a music of such excellence, the living echo of centuries of devotion, cannot remain an archeological document but must find its way back in the worship of our time?

Do we understand that it would be futile to hope for a restoration of fervent worship while the "functional" music of this worship is kept away from sacred services?

Do we understand that the restoration is a universal responsibility which concerns "all" regardless of the particular vocation of christians, be it lay, clerical, or religious?

Do we understand that the adaptability of the Chant to Catholic devotion is so adequate that, ideally speaking, there would be no need for any other form of music, save for enriching our musical experience in God?

The ancient traditional Gregorian Chant must, therefore, in a large measure be restored to the functions of public worship, and the fact must be accepted by all that an ecclesiastical function loses none of its solemnity when accompanied by this music alone.

(Continued on page 173)

CHANT — THE HANDMAID OF THE LITURGY*

By *Achille Bragers*

CONSIDER IT A PRIVILEGE TO be called upon to speak on a subject which has regained a well-deserved and widespread attention in the past few years, and will, it is to be hoped, continue to call on the endeavors of the Catholic Clergy, teachers and faithful to restore it to its full importance. The theme of this brief little talk is as announced: "Gregorian Chant, handmaid of all Catholic Liturgical Functions." It is with no small degree of reverence that I approach the discussion of this sacred art, which has been so intimately woven with all liturgical functions of the Catholic Church since the very birth of Christianity.

This ancient art, chosen from the earliest centuries of the Christian era as the most befitting, the most spiritual musical expression worthy of the House of God, is best appreciated if properly understood. That it has been held all through the centuries as the ideal church music, is testified by the multiple decrees and encyclicals of the Holy Fathers, beginning with St. Gregory and continuing down the illustrious line of Popes, culminating in the celebrated decrees of Pius X and continued to His present Holiness, Pope Pius XII.

In the most recent years, we find the great revival of Gregorian Chant animated by the stirring appeal of Pius X in his Encyclical of 1903, better known as the "Motu Proprio." Most of the listeners here today are more or less familiar with this famous document. For the others we may state briefly that His Holiness, Pope Pius X expresses in this encyclical once more, and with great emphasis, the desire that Gregorian Chant again have the place of honor in the performance of all liturgical functions, including also the liberal concession that, for festive occasions, and with a capable choir, part music may be included, provided that these compositions adhere strictly to the proper style and purity so evident in Gregorian music. He quotes as example the golden epoch of polyphonic writing as exemplified by the great

masters of the sixteenth century, Palestrina, Vittoria, Orlando di Lasso and others.

All church musicians will understand the meaning of these last recommendations of the Motu Proprio, when they look back a few years and think of the many abuses which were so common in the performance of certain part-Masses for mixed choirs, which in structure, character and principles violated all the dignity and spiritual beauty of the Divine drama of the Mass. In these compositions many authors have shown a complete lack of understanding of the text and meaning, seeking only a worldly expression of musical style and structure, which today we look back upon as most unsuitable and undignified for their purpose — the Mass.

Without minimizing the supreme beauty of Masses written by composers such as Beethoven, Bach, Mozart, and other musical geniuses, we must nevertheless admit that these compositions reflect concert-hall performances and are devoid of that true liturgical sense, which should be of spiritual uplift, creating an incentive to greater devotion. But many others would not even find recognition from a purely worldly musical standard. It is indeed uplifting and encouraging to say that such abuses have been recognized and exposed in their true light by the great authorities on liturgical music. But we must also state regretfully that true light and willingness for reform in these matters have not yet penetrated nor been accepted in all sections of the land nor in all countries. This, I am sure, should be the desire of the higher hierarchy, the Pastors, religious and faithful.

In turning back to our main topic of discussion, Gregorian Chant, may we say, that in a general way, the opposition or indifference shown by some people in the revival of the Chant is mainly due to a lack of understanding. It is true that too many people have but a vague idea about the Chant. The old proverb, "Unknown is unloved" applies here again. If we consider that the first requisite of any vocal music is to vivify the text,

*(Lecture delivered in Boston, August, 1945)

to bring out its meaning, then we may state without fear of contradiction that the Chant, through its spiritual, sympathetic expressiveness may be placed on the pinnacle of perfection, for that is definitely what it achieves. Gregorian melodies are first of all conceived to enhance and intensify many of our prayers during the Divine liturgical offices, or to accompany original texts, or texts taken from Holy Scriptures, appropriate to the various occasions of the liturgical year. The texts, built in natural prose, thus devoid of the artificialities of poetic feet, demand a type of music which will go "hand in hand" so to speak with this prose-text. For this reason we find in the Chant, this subtle and frequently changing rhythm referred to as Free Rhythm, or Rhythm of Speech. Therefore, we may say that a chief characteristic of Gregorian Chant is free rhythm. The artistic value of free rhythm was recognized by Palestrina, Orlando di Lasso, and all great polyphonic writers of the golden age of polyphony. The analysis of their works brings out the fact that they constantly sought to apply these rhythmic principles in their own artistic creations.

In order to understand, perform and intelligently interpret Gregorian Chant, its free rhythm and its modalities — which we will presently discuss — it will be necessary to go back to its remote origin. The component elements of the Chant reveal two distinct original sources: the *Hebrew* influencing the texts, and the *Greek* forming the basis for their musical adaptation.

The Hebrew source manifests itself through the historical fact that many of the chants and liturgical ceremonies of the Hebrew people were taken over bodily into the early Christian Church. A striking testimony of this is the fact that the 150 Psalms of David, which had been sung in the synagogues for more than five centuries before the coming of Our Lord, are still used daily in our churches. Through this we also discover that many Hebraic words filtered into the ecclesiastical Latin throughout the early centuries. The Greek source points directly to the musical system used during the period of Greek influence and intellectual supremacy in the centuries immediately preceding and following the birth of Christendom. The Greeks had brought musical science to a most

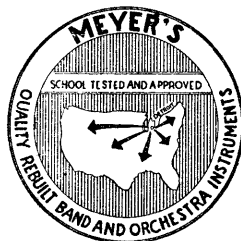
thorough and complicated art, divided into three distinct systems which simply defined are:

1. The Enharmonic System.
2. The Chromatic System.
3. The Diatonic System.

Although there is ample testimony of their intricate musical theories, unfortunately few actual compositions of this marvelous Greek civilization have come down to us. The ancient "Hymn to Appolo" and other fragmentary compositions are the only ones which can be traced to this remarkable epoch.

Of the three greater divisions just mentioned, the Diatonic System, due to its pure and natural tone relation, was the only one suitable for liturgical purposes in the Christian Church. The other two systems, made up of chromatic elements, even of quarter tones, gave a strong feeling of super-sentimentality unsuitable and undignified for religious ceremonies.

(Continued on next page)



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The Greek Diatonic System is based fundamentally on what is referred to as the "Grand Greek Scale," extending from high "A" to low "a", a range of two diatonically descending octaves. This Grand Greek Scale was subdivided into smaller units of which the "Tetrachord" was the smallest. It consisted of what we would call in modern times a "Fourth" normally two and a half tones. Then came the "Pentachord" corresponding to our perfect "Fifth." The "Hexachord" consisting of the outline of a "Sixth." Finally the "Octochord" which gave birth to our normal scale based on the progression of any tone of the Grand Greek Scale to its octave. From these Octochords developed the "Gregorian Modes." Thus we might say that the Modes are to Gregorian Chant what the scale is to our modern music, with, of course, the important difference that our major scale preserves one pattern of whole and half tones regardless of keys, while the pattern changes for each one of the eight familiar Gregorian Modes. The Octochords, or scales of the Greek System, in their appreciation to Gregorian music were called "Modes." These modes were in the Middle Ages, and even today frequently referred to by their Greek tribal names of Dorian, Lydian, Phrygian, these being the principal ones. Modern composers still refer to them as such, although there is a vagueness as to the real meaning of these names in their respective relation to the Greek scale.

The name Mode, or Ecclesiastical Mode, has come to mean more definitely the *character* of

these scales resulting from the relation of the Pentachord, (fifth) with the Tetrachord, (fourth) the position of whole and half tones, and the general tonal attraction making up the Octochord. These characteristics are also influenced by the range (actual pitch), the Dominant, and Final of each Mode.

The eight normal modes are:

First Mode, authentic (Dorian)

Range-Dom.-Fin.

Second Mode, Plagal (Hypodorian)

Third Mode, authentic (Phrygian)

Fourth Mode, Plagal (Hypophrygian)

Fifth Mode, authentic (Lydian)

Sixth Mode, Plagal (Hypolydian)

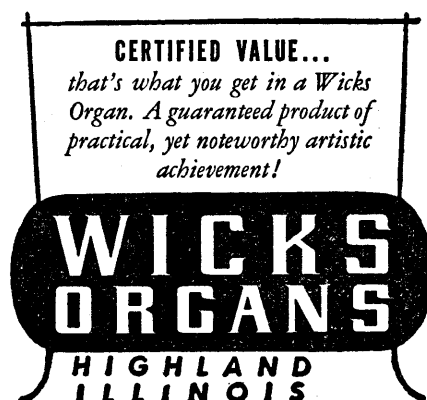
Seventh Mode, authentic (Mixolydian)

Eighth Mode, Plagal (Hypomixolydian)

We notice in the list above that although the Range and Dominant between the Plagal Mode and its preceding Authentic Mode differ, there is one common Final for both, which results in a rather close "tonal" kinship between the two modes.

In addition to the Modes enumerated, many of the old manuscripts reveal that a number of melodies were written in Modes on *La* (Authentic and Plagal) also on *Ti* (C) Plagal only, and also on *Do* (C) Authentic and Plagal. These added Modes have puzzled many Gregorian scholars, and have been frequently called "transposed modes." This contention has been proven erroneous beyond any doubt. Through historical facts, as well as through the analysis of these melodies, it has been conclusively established that these Chants were composed as found in the original ancient manuscripts. This theory has been upheld by Dom Ferretti, a great musicologist, and late director of the Pontifical Institute in Rome, as well as by Dom A. Mocquereau of renowned fame, whose work at the Abbey of Solesmes, France, has been the most important contribution to the restoration of Gregorian Chant in the past century.

Just as in modern music certain characteristics or psychologic impressions are derived from certain tonalities, for instance, the brilliancy of D major — the gayety of the G major — the proud, martial temperament of B flat — the dramatic impression of C minor and so forth. So, do we find



in Gregorian Chant qualities quite distinctive in each one of the eight familiar ecclesiastical modes. These qualities were recognized by the early Church writers, as evidenced by their choice of modality, when they wished to express the various moods of the spiritual contents of the texts. This fact is so well known that the modes were frequently referred to by their own descriptive name as:

Modus Gravis	for the	1st Mode
Modern Chant	for the	2nd Mode
Modus Mysticus	for the	3rd Mode
Modus Harmonicus	for the	4th Mode
Modus Laetus	for the	5th Mode
Modus Devotus	for the	6th Mode
Modus Angelicus	for the	7th Mode
Modus Perfectus	for the	8th Mode

Besides the proper choice of modality to express the sentiment of the texts in a general way, we also discover many other attributes in the artistic make up of the Chant melodies. Among these may be mentioned: Familiar Melodic Formulas, typical of certain modes — Thematic Melodic fragments oft repeated in the composition — Musical Sequences — Modal and Tonal Modulations within one composition to suit the changing mood within the text.

Another element is the descriptive way in which melodies will strikingly vivify certain words or ideas. Many interesting examples are to be found in the Gregorian repertoire: With your kind indulgence, I shall endeavor to bring out some of these characteristics with a short selection — with apologies for the singing!!!!

Intro. Gaudeamus

1. Communio: Pater (Palm Sunday) P. 601*
2. Communio: Pacem relinquo vobis P. 1287
3. Introit: Ecce advenit P. 459
4. Introit: In Nomine Jesu P. 446
5. Communio: Descendit P. 473

Great composers have frequently found inspiration in these treasures of musical composition.

Many listeners here may be familiar with the beautiful Symphonic Poem called, "The Isle of Death" by the late Russian composer Rachmaninov. In this composition, the artist has made a most wonderful use of the opening theme of the

well-known Sequence of the Gregorian Funeral Mass: "Dies Irae." The theme of Rachmaninov's dramatic Tone Poem is first introduced in part by the muted violins, finally taken up in full by the cellos and the whole orchestra. The expressive and descriptive elements found in the Chant as mentioned before, are most interesting, and one frequently wonders how, with an exclusive Diatonic musical system, completely devoid of Chromaticism, all the possible human emotions can be so beautifully expressed. It makes us wonder also why so many modern composers feel themselves impelled to resort to extreme chromaticism and overwhelming use, or should we say, abuse of dissonance in modern music. Has the appreciation for beautiful simplicity, for purity and for sweet consonant harmonies been completely lost?

They might well look to Gregorian Chant for inspiration, for Gregorian Chant has contributed vastly to the development of musical art. It will be well to remember some of the important influences of the Chant on musical art in general, for,

(Continued on next page)

Why do we deprive the Catholic people from the wonderful experience of sacred singing, under the fallacious pretense that it is but a secondary matter in the work of salvation?

Are we to blame the faithful for their prejudices and their ignorance, when clerical and educational leaders at large have done so far little or nothing to educate people, both young and old?

Do you expect congregational singing to grow in the midst of societies which are supposed to be the backbone of Catholicism and yet refuse to put sacred singing on the agenda of their activities?

Do you realize also that, because sacred singing is the force which leads people to take an active part in divine services, there will be no participation of the faithful unless singing is restored to the christian community?

Special efforts are to be made to restore the use of Gregorian Chant by the people, so that the faithful may again take more active part in the ecclesiastical offices, as was the case in ancient times.

*pg. in Liber Usualis

amples. The Liber Usualis and other official Chant books use Gregorian notation, which may cause some uneasiness to the uninitiated. Although there exist editions in modern notation of the most commonly used Chants, the reading of Gregorian notation can be acquired in a very short period of study. However, until facility has been obtained in the use of the old Gregorian clefs and notation, anyone capable of reading modern music, can through short-cut means of easy transposition read Gregorian as easily as any other type of vocal music. For instance, let us experiment with the singing of a Chant using the Do clef on the fourth line. Book I p. 74*. Observe these three simple points: Make a mental picture of the composition by 1st adding an extra line to the staff — 2nd replace the Do clef by the familiar G clef on the 2nd line — 3rd place two sharps in the signature and read the notes as in modern writing — in this writing, the 2nd sharp will be cancelled whenever a B flat appears in the original writing. Allow me to repeat these three points. The groups of notes called neums are extremely simple to read. Now let us sing:

Do clef 3rd line Book I p. 58*
 Do clef 2nd line Book I p. 1 (asperges)
 Do clef 3rd line Book I p. 32

From this simple demonstration we may conclude that the task of bringing back into the lives of our people this rich heritage of liturgical art is not as difficult as it may seem. Obedience to the Church laws in regards to its restoration should not be the *only* incentive. A deep love for it can be easily created — especially in the school room — through proper study, by listening to the artistic performances of the Chant, or by the use of phonograph records. There are excellent ones made by the Benedictine Monks of Solesmes also by the Monks of St. Benoit-du-Lac and other outstanding choirs. Then there are records made by the Choir of the Pius X School of Liturgical Music in New York especially suitable for children's choirs.

As a concluding thought, let us remember that many great musicians have throughout the centuries paid high tribute to the artistic value of Gregorian Chant. We are familiar with the oft-quoted statement made by one of the greatest musical geniuses, Mozart who said: "I would

gladly have given up all my compositions for having written the 'Preface' of the Gregorian Mass." What greater tribute could one seek?

In condemning the poor taste often shown in selecting choral music for liturgical functions, Mendelssohn who lived during the period of decadence of Church Music wrote: "I cannot understand how Christians, who in their own Church music have the best that can be made, can put up with compositions which are not even passably suitable, but outright distracting and operatic."

The purely artistic value of our great Church music as testified by the quotation of such an illustrious non-Catholic musician could be corroborated by the musical geniuses of the present and past centuries. For true music lovers it is a joy to know that a renewed interest and appreciation for this ancient art has come into being. In closing, let me express my own humble wish that this pure, spiritual and noble musical expression may resound again and forever to the greater glorification of God.



COME HOLY SPIRIT

(Continued from page 160)

Altar is the focal point of a truly Catholic life, then also the music of the Altar must be the center of our musical life, of our Catholic music education. If religion gives meaning to our life and should permeate it at every level, if in our colleges the course in Religion should integrate the whole curriculum of our students, if Holy Mass should be the center of their religious activity, then the religious music which officially contributes to the earthly perfection of Christ's Drama of Love must participate in this centrality and integration with regard to the field of music: GREGORIAN CHANT must be THE FOUNDATION OF OUR whole program of MUSIC EDUCATION. Then the musical development of our students will have a truly Catholic center. Gregorian Chant will be the divine keynote to which all steps in the scale of our musical activities will have an essential relation. The really important music in our life is the music of our faith, the music of our wor-

ship, the music of direct glorification of God. Our efforts in the line of Catholic music education have a supernatural goal, viz., to prepare the hearts of our students for the praise of God in eternity. Let us praise God now in the life of Grace to continue His praises in the life of Glory. "Begin then to praise now, if thou intendest to praise forever" (St. Augustine).

Catholic Music Educators of America, you are the Catholic musical heart of our nation. You constitute the greatest united force in America towards the realization of the musical ideals of the Church. To you she has entrusted the immortal souls of our students which are the redeemed property of Christ. Her religious program of education is spread out before you in her Liturgical Year which constitutes the God-willed way of our sanctification. Active participation in the liturgical life of the Church is the indispensable requisite for acquiring the true spirit of Christ, for forming Christ in the souls of our students. This is the divinely guided directive of the Holy Father, the "dolce Cristo in terra" (St. Catherine of Siena). His voice must be music in our ears. The eyes of Christ are directed towards us in these days of musical orientation. Our students look to us for leadership according to the Mind of Christ. As lovers of Christ, our answer is given, our answer is: 'unconditional surrender' to the Church, the beloved Bride of Christ.

May the Holy Spirit, Who is the "Canticle of Love" and the "Music of the Divine Trinity" (Tyciak), abide with us to keep this vision of our lives and responsibilities vivid in our minds. Then we will go through this world, that burns itself out in fires of music not lit for God, like the Three Youths through the burning furnace, whose hearts were aglow with a yet greater fire, singing the praises of God and calling on whole creation for the melodies of jubilant orchestration. May God give each one of us a singing Catholic heart.
O COME HOLY SPIRIT!

RENAISSANCE

(Continued from page 161)

farer's blood certainly came out there, for he loved the old sailing songs and choruses, and collected several books of them. Many of these he had learnt as a young man when serving as a choir-master in Antigua. His most charming moments were when he talked of how he had sailed in his own boat among the West Indian Islands, listening to and collecting the old sailor songs from a dozen different races. He would illustrate his anecdotes by turning to the piano to strum out some haunting Spanish, Portuguese or English sea-melody. It was his inspiring quality of treating music as a human and natural impulse arising straight from the heart of man, that gave him not only his rare quality but that driving enthusiasm which turned what seemed the "dry-as-dust" folios upon museum shelves into glories of living song.

RECAPTURING

(Continued from page 169)

ure of our love for Him and of the zeal for the honor of His house and place wherein His glory dwelleth.

"In the Sight of Angels". Our Holy Mother the Church asks us to remember, like David, that we sing in the sight of angels when we lift our voices or exercise our musical talent in taking part in the liturgy. In the sight of angels, who exist only to glorify God, there is no place for personal whims or ambitions, for petty display of temperament or personal tastes, for recalcitrance or insubordination. Everything must be made subservient to the wishes of the Bride of Christ, who endeavors to show her love for her Divine Spouse by devising a worship that is reverent and dignified, restrained but real, unsullied by anything that savors of the profane or the worldly.

Bearing in mind the presence of the angels, let each one of us rejoice that we are privileged to adore in God's Holy Temple whenever the Church asks us to participate in her liturgy, and realize that the purpose of anything we may think, or say, or do in that capacity, is directed to the praise of His Holy Name. Recognizing the true meaning of sacred music knowing the importance of this diocesan musical program, may each of you be inspired to give all that, in you, lies to this noble en-

deavor, to do all that, in you lies to bring the people of this portion of the Flock of Christ, to come to know, love, appreciate the Church's official music, and thereby, ultimately, to contribute towards making our public worship on earth of a kind worthy to be associated with the worship of the Seraphim in Heaven, who were created for no other purpose and fulfill no other function than to stand before the Great White Throne, and chant unceasingly, "Holy, Holy, Holy!"

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Our Christmas Message

This issue closes the diamond-jubilee year of CAECILIA. Seventy-five years have elapsed since John Singenberger conceived the idea of a periodical devoted to the restoration of liturgical music in the United States. His daring initiative preceded by many years the vision of the Motu Proprio.

Needless to say, CAECILIA underwent various fortunes. It knew in turn periods of success and others of distress. For a time it even fell by the wayside. But, somehow it always rose from temporary trials and marched forward with an unvincible optimism. Today, it stands at the cross-roads in our musical crisis and it leads to more stable achievements all those who look upon the restoration of sacred music as an integral part of Catholic Action.

Now as before, CAECILIA feels the stress imposed by the secularist current upon all periodicals which do not want to fail in giving their spiritual message. The Editor can truthfully assure all readers whom he has met in spirit during the past six years that both the Editorial Staff and the Contributors have assumed the responsibility of its publication, relying only on Divine reward. Their generosity permits them to present to all subscribers, regardless of their status or condition, the following questions:

Do you want to acknowledge in a practical way the immense services rendered by the Review to the cause of Catholic music?

Do you want to pay your debt for the benefits that you have directly or indirectly derived from its long tradition?

Do you want CAECILIA not only to successfully pass over the crest of the difficulties of our time, not only to survive in the midst of uncertainty, but to expand?

