

CAECILIA



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CAECILIA A CATHOLIC REVIEW + + MUSICAL ART

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SACRED TEXTS SACRED SONGS

by Patrick Cummins, O.S.B.



FOR SIX YEARS NOW, THE FOREgoing title has been heralding, in each issue of CAECILIA, a continuous series of liturgical texts. Many readers have welcomed both translations and comments as a source of inspiration which they value very highly. Others have remained indifferent to this part of our message, and a few have even resented this liturgical aspect of our publication either as irrelevant to a musical objective or futile in the face of more immediate problems. The view of the objectors and the skeptic is shortsighted; and CAECILIA would not agree to relent in its drive for a better appreciation of the value of the text in the Chant melodies. Indeed, daily observation unmistakably proves that the intelligent use of the liturgical text is a challenge to all workers in the restoration of liturgical music. The actual status of the latter permits one to state fearlessly that the devotion to the text will decide the fate of music. On the threshold of the seventh year, CAECILIA remains firmly attached to the policy of presenting to its readers the texts which are to be sung.

A liturgical choir, be it made up of priests or religious or lay folk, adults or children, reaches its full vitality through the text more than through the music itself. Through its incorporation to the liturgical text, music:

1—Fulfills Its Mission. What is the real mission of a choir? Not to sing, as much as we hold singing to be beautiful, but to accentuate through song the religious meaning of a sacred text. This statement, seemingly strange in a musical Review, is but the stern summary of the first paragraph of the Motu Proprio. The deep pastoral consciousness of Pius X could not be deceived by a romantic attitude towards sacred music. The latter would aim at the good of the ordinary christian soul, or he would have none of it. His conviction is lucidly expressed in the introduc-

tion of the whole music legislation. Let us quote over again a text which, until now, church musicians have largely disregarded: "Its (of sacred music) principal office is to clothe with suitable melody the liturgical text proposed for the understanding of the faithful, its proper aim to add greater efficacy to the text, in order that through it the faithful may be the more easily moved to devotion and better disposed for the reception of the fruits of grace . . ."

Did you ever ponder over the words of this quotation? The first conclusion which they authorize is that the text is essential to music, when we come to consider music in Church. Therefore, a musical setting in religious services which, wholly or even in part, segregates itself from the text is but an anomaly, yea, a deception. The question is not that words put to music should be fairly understood in order that the melody may be enjoyed (for the words are not sung for their literary value), but, rather, because of their practical religious significance. The melody is but a "cloth" in whose folds the sense of the text is illustrated. Thus clothed, the text will gain an added impulse in its spiritual efficacy. The ultimate reason for setting the text to music is, according to the principle clearly enunciated by Pius X, to strengthen the power of the sacred word as a means of grace. In order to reach this objective, the tradition of the Church has consistently preferred to adorn the text with a well-knit song, rather than to pray it in silence, or even to speak it freely. While God puts His own words on human lips, He may rightly expect that we, in return, utter them with the fullness of enthusiasm. Sacred song is nothing else than returning heavenwards God's own words.

2—Vitalizes A Religious Experience. Should one then wonder at the dismal picture of most Catholic choirs? Can one explain the open disrespect which so often mars the atmosphere of the choir-loft? Is it not true that, more than once,

the singers comport themselves as the least recollected among the already apathetic and inactive faithful? Parish choirs are too frequently paralyzed by a dumb attitude which is the accumulated result of four centuries during which the right of the sacred text was denied. It thus paradoxically happens that the selected group officially invested with the mission of proclaiming the word of God falls, in the midst of their own function, into an unspiritual attitude.

Do you expect a genuine interest in the sacredness of music and in the Chant in particular to rise from such an environment of negligence and from so deep a devaluation? To be more specific, should we demand that a group of seminarians, deeply involved in the study of the christian mysteries, respond to a music void of its spiritual contents? Will you not excuse the nun who, in search of individual perfection, cannot reconcile her spiritual longings with the incidental injections of externalized music? Will you throw the first stone at the laity who, forcibly involved in the quest for livelihood and superficially refreshed by secular music, refuses to listen to a music which, on the lips of singers, is not a living message from heaven? Do you expect American youth to find the release of its passion for joy in a music whose only recommendation is that it is what "they have to sing?"

Whoever is called upon to sing, be it a child or an adult, a cleric or a nun, assumes a religious responsibility of making his own the very words of God. Obviously, we have forsaken this responsibility. That is why liturgical music remains unto our own day nothing more than a dilettantism. It does not affect the body of christians. Some hate it, many more avoid it; only a few accept it. The sense of this responsibility must be restored, if christian worship is to survive. All christians without distinction are invited by the Church to sing. But, they will not sing until the day when seminarians, churches, convents, and schools will give back to the text the primacy which a wrong education has denied and still denies it.

We make bold to suggest to all choirmasters and teachers a few practical hints for a serious meditation:

Consider the column on sacred texts a most important part in the reading of CAECILIA.

The appreciation of the text is the primary subject in the formation of a liturgical choir.

Sacred song has no real meaning unless it be the devout expression of God's word.

All singers are responsible for giving glory to God in His own words.

On the force of this conviction, form a resolution: that your musical teaching will be based on the appreciation of the sacred texts. Ways and means will differ according to circumstances. We hope to suggest them in foregoing issues. Until then, use your imagination and, above all, your personal devotion.

Praising Our God

This expression or its equivalent, is perhaps the most basic one in the literature of the Psalms from which, as you well know, most of the texts used for Gregorian melodies are excerpted. It corresponds to the first among the four recognized objectives of worship: adoration. Somehow, the word "praise" is to be preferred for its broader connotation. There is a trend, quite prevalent today, to identify adoration with a sort of external and cold recognition of God's majesty. While this mark of respect is acceptable and even necessary in a certain measure, the worship which God wants from the christian is one of appreciation and love. Passing from the Old Covenant to the christian dispensation, the psalmic texts have acquired a large significance. We are urged to sing first and foremost the wonders of God's majesty, whether we contemplate them in His own perfection, whether we vision them through the shadows of the visible world. Through the inspired word, God Himself dispenses to us the poetry of adoration, and invites us to translate it in terms of a human song. This is properly called liturgical or sung praise. The consciousness of the sacred text in relation to sacred song must be first felt by the choir in the multiple texts of praise. To be practical, we mention the two texts which are, in this respect, the most important of the Ordinary of the Mass, and which modern church music has perhaps most disintegrated. Let the choirmas-

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SINGING — DAYS



WHEN THE IDEALS OF LITURGICAL music are brought down to a practical level, they may be summed up in the restoration of the Chanted Mass. Today as well as in the early days of the Church, the Eucharist remains for the ordinary christian the center of his religious experience. If we succeed to lead him into active participation, all spiritual problems are practically solved for him, even that one of reaching a high level of sanctity. Again, when we speak of a fully active participation, we must mean singing the Mass.

We are not far advanced on the road to the restoration of the High Mass, even on Sunday. And, the idea of illuminating the life of christians with an occasional Chanted Mass on week-days is further away from our pastoral concept. This is the idea which this column wants to promote. You will find here a sort of calendar suggesting for every month the days which the Church's tradition would indicate as most suitable for singing the Mass. Those (and there are, alas, too many) who still think of the High Mass as of little more importance than Low Mass, those for whom a silent assistance is just as good as a sung participation, are not likely to appreciate this embryonic calendar. But to others (and their number is gradually increasing), it will appear that singing the Mass even on week-days is more necessary in

our day. Theirs is the conviction that such chanting is the best antidote against the materialism in which so many sincere Catholics are daily imbedded in the quest for a livelihood.

The calendar will be called "Singing Days", by which is meant the special days when christians thirsty for a spiritual uplifting may find the opportunity to join in the singing of the Mass before making their way in the hustle of modern life. And, as the hustle has by now invaded all phases of life, special columns will be reserved to three groups of christians: those in our parish churches, seminaries or convents, and schools. The world of education, the seclusion of the convents, and the masses of lay christians need the Eucharistic oasis of the Chanted Mass. In order to interpret rightly the following calendar, the reader should remember that the various Masses, while designated for one group in particular, may as well be chanted by another group. Moreover, should local circumstances prevent the chanting of the entire Mass, the *Missa Recitata* may be substituted with the singing of at least a part of the Proper mentioned in the calendar. The real objective of the latter is to guide the various choirs in adding solemnity to the celebration of the Eucharist on the appointed days. May the "Singing Days" gradually find its way everywhere. This is our wish; this is also the reason for our new calendar.

January

1—*Circumcision*: Closing the week of Christmas and inaugurating the new year in Christ.

6—*Epiphany*: Pledging allegiance to Christ the King, and offering the gifts of our lives.

<i>Parish</i>	<i>Convent</i>	<i>School</i>
Repeating Introit and Communio of Christmas	Full Proper with special Alleluia	(Holidays)
Introit and perhaps Communio. Repeating Alleluia of Christmas	Full Proper especially reverse of Alleluia	

	<i>Parish</i>	<i>Convent</i>	<i>School</i>
16— <i>St. Marcellus</i> : Honoring the tradition of the Catholic faith in an early Pope.	Introit	Introit	
17— <i>St. Anthony</i> : Meditating on the universal necessity of christian recollection.		Introit and Communio	
18— <i>St. Peter's Chair</i> : Pledging fidelity to the Church, and praying for separated Brethren.	Introit and Communio	Introit and Communio	
20— <i>SS. Fabian and Sebastian</i> : Learning the lesson of christian courage.		Psalmody of the Proper.	Psalmody of the Proper
21— <i>St. Agnes</i> :—The ideal of the adolescent girl.		Singing Alleluia jubilation	Singing Alleluia jubilation
25— <i>Conversion of St. Paul</i> : Conquering souls for Christ.	Introit	Learning the Alleluia jubilation Introit	Learning the Alleluia jubilation

February

1— <i>St. Ignatius</i> : Fearlessness in christian outlook.	Introit and Communio		Communio
2— <i>Purification</i> : The mother and the Child, consecrated to the work of redemption.	Introit and Communio		
5— <i>St. Agatha</i> : Being a true christian woman.			Introit
6— <i>St. Scholastica</i> : Being a chaste and devout maiden of Christ.			
22— <i>St. Peter's Chair at Antioch</i> : Returning to the earliest christian ancestry.	Introit and Communio		
24— <i>St. Mathias</i> : The apostle who took the place of the traitor.			Introit

Note: The singing of the Alleluia is one of the most attractive ways to approach the Chant and to solemnize the Eucharist. Therefore, we advise all choirs always to include the chanting of the jubilation, and the reciting of the Verse. And, as we may sing repeatedly the same jubilation, though it be not the proper one of the day, we suggest, for January, the Alleluia of Epiphany; for February, the jubilation of the second Sunday after Epiphany. Both are relatively easy to learn.

The Formation Of A Liturgical Choir

by John Yonkman

NOT SO LONG AGO I ENJOYED the fellowship of several men, listening to a well-known radio choir singing sacred music. I like to spar with such men on the musical questions as their counter punches quite often sting with good sound ideas. We discussed the choir in question as to its value should it sing a High Mass in church. The verdict was against this radio group, for as one man remarked: "That music does not seem to come from within but is more a polished veneer." He plainly stated the great fundamental of church music, that it is an outward expression of an inner conviction. Singing in the parish choir is primarily spiritual business. The responsibility for this attitude rests upon the clergy and the choirmasters. We can absolve the ordinary choir member of this responsibility since he is a victim of leadership. The prevalent accusation against the average choir member that he is to blame for the lamentable situation in church music carries no weight whatsoever. Every choir director who understands his singers knows better. Such finger pointing is not a little dangerous as the present chorister is invariably a product of the training in the parochial school. It is true that our schools do not meet the responsibility of developing good Catholic singers, but we cannot blame the choir members for this failure. The pastors are in the best position to reorganize the school music program where such is needed. We shall concern ourselves in this article with the choir, that group of christian souls which is ready to go when the bell rings next Sunday morning. The very fact that in nearly every parish a mere handful of singers arrive to represent the congregation, which seems to prefer shorter Masses, is in itself a deplorable fact. How interesting it would be to determine what percent of the parish population actually sings at the Sunday High Mass. Obviously such a percentile is best kept a confidential whisper. However, there is some splendid congregational hymn singing in many parishes,

which proves that people do not like to keep silent but are so because of custom. Time and time again the Popes have emphasized the importance of active participation by the faithful. Their words have gone unheeded. Can we not change hymn singing into the congregational High Mass? Where are we stopped? Certainly not by the choir, which you will begin to think is going to emerge at the end of this article with a general absolution. Nevertheless, my faith in the men with whom I work has grown with experience and contact.

THE PRIMARY TASK BEFORE US THEN IS to awaken the spiritual side of our work, keeping the musical secondary. Without spirituality results will be "polished veneer." It is easier to write this than to do it, but difficulties are the lot of every choirmaster as they are in all vocations. How shall we begin? Procrastination or worse yet complete neglect of the spiritual in our music is an invitation to chaos. The most logical beginning is next Sunday's High Mass and not Christmas or Easter. Why wait until the big occasions come? It is best to start right now. Sunday's High Mass is of tremendous importance. It is most likely the only time that many choristers come to church each week. Every High Mass is a great responsibility and a serious obligation for the choir.

The proper of the Parochial High Mass is a good beginning. It may have to be psalmodized or recited, but its meaning can easily be explained by the choirmaster with the use of a Sunday Missal. The effect of this is surprising. The opening words of the Introit are so vital that at once a two-fold purpose is fulfilled — first an accentuation of the significance of next Sunday's Mass, and secondly, a desire to settle to the immediate business of learning this well. It is a mistake to divest the liturgical significance from the musical preparation during a rehearsal, to concentrate on the musical setting of the Proper without explanation of the text. Far better be it to sacrifice musical

finesse. Explanations should be brief, with attention to the key words in the Latin text. The best way to cement a spiritual unity of the choir is by a meaningful concerted study of the Propers. The necessary preparation of this is a serious duty for every choirmaster. He may well use excerpts from the Epistles. For as St. Paul writes for the 24th Sunday after Pentecost, November the seventh, 1948, Col. iii-12-17: "Let the word of Christ dwell in you abundantly, in all wisdom; teaching and admonishing one another, in psalms, hymns and spiritual canticles, singing in grace in your hearts to God, whatsoever you do in word or in work all things do ye in the name of the Lord Jesus Christ, giving thanks to God and the Father through Jesus Christ our Lord." The effect of such wonderful words need not be re-emphasized. It is not necessary to dwell lengthily on these explanations as the choirmaster must always beware of too much talking. From time to time ask one of the parish priests to come to the rehearsal for a few words of spiritual encouragement. When the choir is aware of their spiritual mission as singers it is then opportune to proceed to the logical sequence of introducing a few well-chosen Gregorian melodies for spiritual freshness. Gregorian music cannot be argued into the modern choristers. It is sung prayer, the most beautiful of all music, but an outgrowth of spirituality rather than an injection. Why do our choirs not like the chant? Two simple reasons are: first, they are poorly acquainted with very little of it; and second, what little they know they have sung too often. The average parish choir is totally ignorant of the immense treasure chest of the chant. They have never heard of it and their meager chant repertoire is employed only to fill in when the director is at a loss what to sing. The conscientious organist faces such a condition and is often at a loss as to how to proceed. Let us proceed cautiously and gradually alleviate the conditions. All teachers prepare what they call a "mental set" for learning. This conditioning is very necessary for the effective introduction of Gregorian melodies. The chant must mean something to the singers and this meaning emanates from the texts, which is enhanced by the musical phrase. Furthermore, the text has a purpose which is emphasized by its

musical setting. From my own experience I have found that the Credos and Glorias are not the best to start with. Some Gregorian hymns, a few Allelujahs, some of the Introits and Communions have been better. Chant is difficult to master, even difficult to study once a week. It takes reconstruction to prepare the choir, submerged for a whole week long in the whirlpool of modern living, properly in an hour or two for the next High Mass. Yet the handling of this reconstruction determines the course and likewise success of the choirmaster.

THERE IS NO BETTER WAY TO SOLIDIFY the singers' spirit than by insisting on correct liturgical music. Men like to do things right and pride themselves in belonging to an organization which is conscious of its purpose. The weak, anemic, indifferent and vain choirs exist in parishes where rules and regulations of the liturgy are bypassed. The faithful have a keen sense of knowing this and serious men prefer to stand aloof rather than join publicly in acclaiming these abuses. So weak are the excuses of trampling on liturgical regulations that one hesitates to mention them. The beacon lights of the liturgical movement are the pastors. If they do not light the way

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Have we a clear idea of what is really meant by Polyphony, or do we confuse the latter with any kind of harmonized music?

Do we know that Polyphony so-called is a musical creation which rose historically from a concept of music proper to the Catholic Church?

Do we realize that the Church has stamped this form of harmonized music, and this form alone, with the stamp of excellence?

Do we understand how, under particular circumstances and under favorable conditions, that it has won the right of being an integral part of the musical worship of the Church?

The above-mentioned qualities are also possessed in an excellent degree by Classic Polyphony.

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how can the choir get out of the dark? It is difficult to realize what some pastors will permit, yes, even encourage, in gross violation of the laws of sacred music. Of course, if the clergy do not care the faithful will not. The faithful may even be lulled to sleep, considering their parish music as quite all right since no one ever wakes them up. Action for reform must come first of all from the clergy.

The busy pastors entrust this mission to their organists. He must achieve what the pastor has ordered. We might as well admit that, with some exceptions, our great fault is a defeatist attitude and personal laziness. Let us shake off this attitude and convert critical energy into constructive work. Most of us know very well what is right, but are afraid to tackle the obstacles. "Ora et labora" is still the best method. Ours is a patient task, but also a well-outlined work, which may be re-stated as follows:

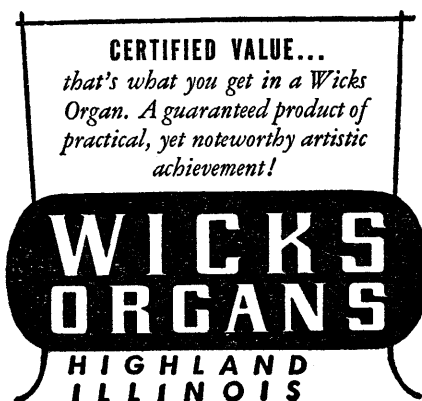
1. The emphasis on the sacred text.
2. The importance of the Sunday High Mass.
3. The wise selection of Gregorian melodies.
4. The strict adherence to liturgical rules.

As we emphasize the spiritual side, our choirs will grow proportionally in their own attitude and in the right esteem of the congregation. It will not take long for the reform to be effective.

HERE AT THE CATHEDRAL IN FORT Wayne we have presently twenty-eight men who constitute the vested liturgical choir and occupy

on special occasions the choir stalls in the Sanctuary. Sometimes they combine with the boy choir. They are the serious, faithful, and reliable men who so regulate their busy life as to allow time for the choir. We are working together for the greater honor and glory of God. Occasionally we retreat to our cabin in the woods for a little social life, which never interferes with our rehearsal. Even there we take occasion to remind ourselves of our task. It is always interesting to note how choir-members think about their work. So, I should like to close with an unsolicited remark by one of our men, Mr. H. N. Clauss, who when called upon said:

"In the midst of all this levity, which, I am sure, all of us are enjoying fully, I feel that it is appropriate at this time to add a little serious thought that may be of benefit to you and in the immediate future. In the background you will observe the Stars and Stripes, emblematic of the greatest nation the world has known, a democracy that has no equal. A nation built strictly on Christian principles, with the greatest contributions made by Cleric and Lay members of the Catholic Church. All good that has been accomplished and everything we do, can only be attributed to these basic principles. So it behooves us to apply these same principles to our own well-organized group and even go farther by seriously entering upon the spiritual trend. We have been privileged indeed by being blessed with voices that perhaps are above the average. Voices capable of singing the praises of Almighty God, and singing at the Holy Sacrifice of the Mass in a well co-ordinated fashion. Since we have been told that singing possesses a value four times that of ordinary prayer, it should remind us to take full advantage of these particular values and apply our work and all our efforts in securing for ourselves the full spiritual benefits for the betterment of our souls. All of us perhaps, even though mindful of these spiritual benefits that are ours for the asking, are entirely impassive to it all and lose completely all the invaluable benefits that can so easily be acquired, with little or no effort on our part. Let our actions always be exemplary for young and old — let us edify by our every action, especially



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CHURCH MUSIC IN AMERICA

by Richard T. Gore

LAST SUMMER AN ARTICLE ENTITLED "Blasphemy in Music" appeared in *The Christian Century*. In it I attacked three weaknesses in our present-day church music — its sentimentality, mediocrity, and secularism. In the ensuing correspondence the point most disputed was the third. Some dismissed it with a gesture: to them the actual source of the music did not matter — its use in the church sanctified it sufficiently. One minister held that the most rollicking drinking songs become holy when they are dedicated to Christ. Some reminded me that the very composers I had held up as models, Bach and Palestrina, had adapted secular music for sacred purposes. Others argued that purely sacred music is too remote from people's experience to have any meaning for them. I wonder how these people would feel if they really thought the matter through. Take, for instance, the point about Bach and Palestrina. When Palestrina used a secular folk song as the Cantus Firmus for a Mass, he removed the words, of course, and lengthened out the rhythm, so that the tune as a secular vehicle is unrecognizable. Similarly, when the Lutheran Church made hymns out of such songs as "Mein G'mut ist mir verwirret" and "nnsbruck, ich muss dich lassen," it smoothed out the rhythm, so that the melodies not only have more sobriety but are easier to sing. As to the secular borrowings in Bach's Christmas Oratorio and Handel's Messiah, they took place in an age when the Church was still the fulcrum of society and there was no great difference between the secular and sacred style in music. Moreover, these borrowings are all in good taste: there is nothing inconsistent in Bach's use of the great chorus of praise, "Tonet, ihr Pauken" as the opening chorus for the Christmas Oratorio, for it was designed to greet the entrance of a King.

THE TWO LARGER ISSUES MY CRITICS fail to see are these: first, that the Church has lost its central position in our society and consequently it has been unable to set up dykes against the

floods of secularism; secondly, possibly as a result of the Church's peripheral position, the music in our churches is no longer directed toward God but is beamed squarely to the people in the pews. Regarding the first point we have only to read Reinhold Niebuhr's article, "The Impact of Protestantism Today," in *The Atlantic Monthly* for February, 1948. Dr. Niebuhr says without apology: "The nine or ten decades since 1850 have been characterized by a gradual recession of Evangelical Christianity before the advance of the secular spirit." That our church service and everything in it is directed primarily to the pew instead of the altar I have learned through twenty-four years of duty as a church musician. How many times the people have told me that they "enjoyed" the music, as they would at a concert or opera! How often they have praised the *performance*. And how seldom they say that they have found the music elevating, ennobling, or an aid to worship! One cannot over-emphasize the recent date of the secularization of the church. Since 1850, says Dr. Niebuhr — and it is the church music written since 1850 that is the target of Dr. A. T. Davison (*Protestant Church Music in America*, Boston: E. C. Schirmer, 1933), of Dr. P. H. Lang ("Church Music — What's Left Of It", *Saturday Review of Literature*, June 29, 1946), and of your humble servant. Now since most people come to a concert from the choir and a lecture from the minister, it is only natural that they expect to hear the same kind of music they hear in the world outside the church. So long as the church was the focal point in community life there was no problem here, since there was not any great difference between the church style and the style of most secular music; but as the tide of secularism forced the church further and further to the outside edge of society, the gulf between secular music and music suitable for worship became wider and wider, until in our day it is an unbridgeable ocean.

Such an extravagant statement needs clarifica-

tion. To see the picture clearly and completely we must turn back about 200 years. The 18th century was, in music, an opera-dominated period. The opera style invaded every kind of music. Nearly all the works of Bach, Handel, Haydn and Mozart can be traced to the styles of overture, ballet, aria, or recitative. But — and here is the point that cannot be stressed too often — the 18th century operatic style was still a musical language of distinction. The patrons of music 200 years ago were men of culture, who not only took an interest in music, but were themselves frequently performers and composers. They had the leisure to learn about art. They were a literate audience. The music of Mozart's opera is, even when it serves humorous or racy texts, of an Olympian purity and elegance. There is not a measure that is tawdry, mawkish, or sentimental. Hence the church music of the best composers of the 18th century, based as it was on the operatic style, was in the same elevated taste. In fact, so utterly right has this style transfer seemed that most people do not even realize that the origins of such works as *Messiah*, *Matthew Passion*, and Mozart's *Requiem* are to a very large extent operatic. The next century, the 19th, saw, as we have said, the recession of the church and the advance of secularism. The musical world was now completely dominated by secular music, since *after Mozart not a single first-rate composer entered the employ of the Church*, and many composers lived and died without writing anything for religious use. As the audience for music expanded to include more and more of the inarticulate and culturally underprivileged, musical styles seemed to adjust themselves to reach these hungry masses. As the century progressed, music became more earthy, more obvious, more given to display of technique on the one hand and emotion on the other. (In the 18th century, the principal patrons of music were men; during the 19th century, greater numbers of women interested themselves in the art of tones, not only as patronesses but as performers.) Opera still reigned as the king of all musical entertainments, but orchestral concerts and recitals by highly skilled virtuosi were almost as popular. In all these categories the aims of the performance were the same, the chief one being to overwhelm the customer

with the sensuous intensity of the music and the brilliance of the execution. The most popular plots for operas during the Romantic era were those concerned with illegal or unrequited love. The one opera about conjugal love, Beethoven's *Fidelio*, has never been very successful. To discourse in music the amatory vicissitudes of such misfits as Alfredo, Aida, Rachel, Faust, Elizabeth, and Tristan, composers vied with one another in producing music that mirrored all the facets of human passion — music of such directness as would impress its message on even the dullest listener.

It would seem hardly necessary to argue that such music as this is ill-suited for use in the church. But go into our churches and listen carefully! Many of the hymns are thinly-disguised marches and waltzes, some of them lifted bodily out of operas and symphonies. What pass for anthems are other excerpts from secular music or imitations of them, to which sacred words of varying merit have been attached. The organ music most widely played consists of tasteless arrangements of pieces of the same ilk. Let me put it more clearly: 19th and 20th century church music, so called, falls into two classes: in one belong the pieces lifted bodily out of operas, symphonies, and other secular sources, such as "Here in Gethsemane," from Tchaikowsky's "None but the lonely heart," or written in imitation of them, such as Gounod's tumultuous solo, "O Divine Redeemer." In the other class are thousands of anthems and organ pieces by such second and third-rate composers as Barnby, Stainer, Dudley Buck, H. R. Shelley, and John E. West, to name but a handful of the best sellers. (Dr. Davison, in his *Protestant Church Music in America*, gives a charming excerpt from an anthem by Stainer that contains the immortal text, "Arise and sit down, O Jerusalem.") It was but natural that the church should avail herself of the mediocre talents of such men, since all the good composers had forsaken the church. People who continue to use such music make an offering to the Lord that is either second-hand or second-rate, sometimes both. It is as if they said: "Here, Lord, is the best I am willing to give you; I know it was originally intended for use in the love scene of an opera or was

written by a third-rate composer; but that is the sort of thing your people hear over the radio all the time, so it is easier to sing this piece than to learn the music written especially for you by men of real genius. Besides, what difference does it make? *You* never criticize, and unfortunately no one who knows anything about music ever comes near our church."

AS I SUGGESTED A YEAR AGO, MUSIC IS the only art in which Philistinism is allowed to exist. People who will fight to retain for Church use music designed to display the passion of a young Cornish prince for his uncle's wife would be horrified if the minister read from the pulpit the words that inspired the music. People who would wince if they saw a Biblical character decked out in the plumage of a Hollywood star can hear movie music as the organ prelude without batting an eye. The conditioning that has produced this result has its roots in other developments of the past century that must now be reviewed. I have indicated that the audience for music in the 19th century expanded rapidly. During the 20th, it positively leaped. But the leap in numbers was not matched by a corresponding leap in audience understanding of the art. What happened, as I see it, was that the Romantic composers, possibly in order to win and keep their enormous clientele, wrote music that appealed first of all to the heart and only secondarily to the mind. Aiding them in this, the players, singers, and conductors exaggerated those elements in the music that tugged at the all too accessible heartstrings of the sentimental audience. Our own century, with its two ghastly world upheavals, attended by world-wide hysteria, has seen an intensification of this ignoble process — a vicious circle where the composer sells his soul, the performer is exploited, and the whole art of music is prostituted to placate the great god Mammon. Furthermore, the only agency that could possibly close the gap, that could gradually educate the masses to an intelligent understanding of the art of music — namely, the school — has become so enmeshed in the tangle of its own theories and the tentacles of the commercial interests that its feeble efforts are almost without result. True, the schools are doing a

better job all the time; but the best they can do is not enough to counter-balance the damage done by the commercial interests.

II.

I HAVE TRIED TO SHOW SOME OF THE natural causes, as it were, of the present state of church music. Now I should like to be more specific. In their relation to the music of the church, the clergy have not, in general, met the challenge of their responsibility. It would be expecting too much to suppose that every clergyman be versed in music; some I have known, however, who were very well informed. Some theological schools have very good courses in church music, but these are not always compulsory. If the minister be, as some men are, wholly innocent regarding music, he should certainly not try to dictate the musical policies. I know of one divine in

(Continued on next page)

Do we know that the excellence of the polyphonic era, reached in the fifteenth century, was not the result of a radical departure from tradition, but of a rather slow development deeply rooted in the past?

Do we understand how the exclusive recommendations granted to Classic Polyphony are fully justified by the solid ground on which its growth was based?

Do we understand that Polyphony owes its excellence to enriching, musically as well as liturgically, the traditional music of the Church?

When shall we begin our search in order to fully appreciate the outstanding musical qualifications of this Polyphony when compared with all that the history of music has left us unto our day?

When shall we bring to light the liturgical radiance contained in sacred Polyphony, instead of distorting its power into a secular expression?

especially of the Roman School; which reached its greatest perfection in the fifteenth century; owing to the works of Pierluigi da Palestrina; and continued subsequently to produce compositions of excellent quality from a liturgical and musical standpoint.

(Continued on page 17)

Massachusetts who insists that the choir sing an arrangement of Rachmaninoff's ubiquitous Prelude in C sharp minor; another well-meaning pastor in New York State believes that nothing serves so well as a prelude to the service as the final movement of Tschaiakowsky's Sixth Symphony. Such a man should turn over the musical part of the service to some qualified musician in whom he has confidence.

But there we run into another difficulty. In village churches the budget for music is so small that it is not possible to engage a qualified person. Even in bigger establishments, the wage allotted the organist-choirmaster is hardly in line with his contribution to the service. Another factor that contributes to the poor state of our church music is the preparation of some of our so-called Ministers of Music. These people are often of poorer musicianship than, let us say, our teachers of music in schools and colleges or the players in our leading orchestras. Their musical mediocrity is matched by their lack of artistic integrity. They grind out their years in church work because it is the line of least resistance. They are safe there; no one will ever find them out. They soon learn that the ideas of repertoire they gleaned in college or conservatory (if any such were offered) are hard-

er to work out in practice than to study in the library. When it comes to a struggle to educate the choir and congregation they often give up, like the graduate of a famous conservatory working now in a small town in New York State, and subscribe to the monthly issues of a Chicago firm that specializes in a type of church music devoid of musical merit or spiritual vitamins.

FEW PEOPLE REALIZE THE IMPORTANCE of the role played by the music publishers, nor do they realize what a recent problem this is. In Bach's day, just 200 years ago, little, if any, church music was published. A church engaged an all-around musician who composed the choir and organ music necessary or copied by hand the works of his predecessors and contemporaries. We will pass over the fact that nowadays very few of our Ministers of Music can even harmonize a melody, let alone compose anything. But the present-day choirmaster is bombarded by the products of a score of publishing houses whose sole criterion for doing business seems to be to show as big a profit as possible. For every new organ piece or anthem that has some character there are about 5 — that are merely imitations of imitations of Mendelssohn.

(Continued on page 30)

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

O SALUTARIS and TANTUM ERGO - Mitterer

I. MITTERER, Op. 127.
Arr. by J.S.

O salutaris

O sa - lu -

Andante.

I
II

O sa - lu - tá - ris hó - sti - a, o sa - lu -

Org. *p*

Ped.

tá - ris hó - - sti - a, Quæ coe - li pan - dis

tá - ris hó - - sti - a, Quæ coe - li pan - dis ó - - -

ó - - - sti - um, quæ coe - li pan - dis - - - ó - sti - um:

- - - sti - um, quæ coe - li pan - dis ó - - - sti - um:

mf

Bel - la pre-munt ho - sti - li - a, bel - la pre-munt ho - sti - li - a, Da

da ro - bur, fer au - xi - - li - um, da ro - - bur,
ro - - bur, fer au - xi - li - um, da ro - bur,

mf Man. *f* Ped.

fer au - xi - - li - um, da ro - bur, fer au -
fer au - xi - - li - um, da ro - - bur, fer au -

xi - - - li - - - um. _____
xi - - - li - - - um. _____

p *pp*

Tantum ergo Sacramentum.

I. MITTERER, Op. 127.
Arr. by J.S.

Un poco adagio.

I
II

1. Tan - tum er - go Sa - cra - mén - tum Ve - ne - ré - mu
2. Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

Org. *p legato.*

Ped.

1. cé - nu - i: Et an - tí - quum do - cu - mén - tum
2. lá - ti - o, Sa - lus, ho - nor, vir - tus quo - que

1. No - vo ce - dat ri - tu - i: Præ - stet fi - des sup - ple - mén - tum
2. Sit et be - ne - dí - cti - o: Pro - ce - dén - ti ab u - tró - que

1. Sén - su - um de - fé - ctu - i.
2. Com - par sit lau - dá - ti - o. A - - - - men.

The Seven Gifts of the Holy Spirit.

P. PIEL.
Arr. by J.S.

Moderato.

Org. *mf*

I. *mf*

II. *f*

1-7. Come, oh, come, Consoler true, Make my heart Thy home a-new. Come O Holy Spirit!

Org.

p *mf*

1. *Wisdom* send us from Thy Throne That we seek our God a-lone. Come, O Holy Spir-it.
2. *Understanding* give us, Lord, That we grasp God's precious word. Come, O Holy Spir-it.
3. *Counsel* grant us too, we pray, That we walk sal-va-tion's way. Come, O Holy Spir-it.
4. Send us *For-ti-tude*, Thy strength, That we per-se-vere at length. Come, O Holy Spir-it.
5. Ho - ly *Knowledge* be our own Thru faith's seed which Thou hast sown. Come, O Holy Spir-it.
6. *Pi - e - ty* rare gift of Heaven, Thru Thy kindness, Lord, be given. Come, O Holy Spir-it.
7. *Fear of God*, great Spirit, teach That by this our goal we reach. Come, O Holy Spir-it.

a. *p*

b. *mf*

Ped.

O esca viatorum.

J. MITTERER.

Arr. by J.S.

Moderato.

I
II

1. O es - ca vi - a - tó - rum, O pa - nis An - ge -
 2. O lym - pha, fons a - mó - ris, Qui pu - ro Sal - va -
 3. O Je - su, tu - um vul - tum, Quem có - li - mūs oc -

III

Moderato.

Org.

p legg.

Ped.

1. ló - rum, O man - na cóe - li - tum, O man - na cóe - li - tum: E -
 2. tó - ris E Cor - de pró - flu - is, E Cor - de pró - flu - is, Te
 3. cúl - tum Sub pa - nis spé - ci - e, Sub pa - nis spé - ci - e, Fac,

mf

cresc. *sf* SOLO

1. su ri-én-tes ci - ba, Dul - cé - di-ne non pri - va Cor - da quae-
 2. si - ti-én-tes po - ta, Haec so - la no - stra vo - ta, His u - na
 3. ut re-mo-to ve - lo Post lí - be-ra in coe - lo Cer - ná-mus

Man.

CHORUS.

1. rén - ti - um, Cor - da quae-rén - ti - um.
 2. súf - fi - cis, His u - na súf - fi - cis.
 3. á - ci - e, Cer - ná-mus á - ci - e.

1.2. || 3.
 1.2. || 3.

Ped. Man.

Gratefully inscribed to Francis J. Mahler, Boston, Mass.

TERRA TREMUIT

Offertory of
Easter Sunday

(for 3 equal voices or double mixed Chorus)

Rev. A.M. PORTELANCE, O.F.M.

Andante energico

I CHORUS
(Optional)
S
S
A

II CHORUS
(*)
T
T
B

ORGAN
Pedal *f*

f cresc. sempre e marcato

Ter - ra tre - mu - it,

f cresc. sempre e marcato

Ter - ra tre - mu - it,

fff

f cresc. sempre e marcato

ter - ra tre - mu - it,

fff

f cresc. sempre e marcato

fff

*) The II chorus must be used throughout for the 3 equal voices (S.S.A. or T.T.B.) singing.

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dim. sempre e legato

ff *rall.* *f*

et qui e - - - vit,

dim. sempre e legato

ff *rall.* *f*

et qui e - - - vit,

ff *dim. sempre e legato* *rall.* *f*

ff *rall.* *f*

p *rall.* *pp*

et qui e - - - vit,

p *rall.* *pp*

p *rall.* *pp*

p *rall.*

Solenne *a tempo cresc. sempre*

ff *mf* *ff*

dum re-sur-ge-ret in ju-di-ci-o, De-us, dum re-sur-ge-ret in ju-

dum re-sur-ge-ret in ju-di-ci-o, De-us,

Solenne

mf *ff* *cresc. sempre* *ff* *cresc. sempre*

mf marcato *ff marcato*

di-ci-o De-us,

fff *mf* *Gioioso ed energico*

di-ci-o De-us. Al-le-lu-ia,

Gioioso ed energico

fff *Subito f* *mf*

al - le - lu - ia,

al - le - lu - ia, al - le - lu -

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is in a minor key and 4/4 time. The vocal parts begin with a forte (*ff*) dynamic and feature a melodic line with a slur over the first two measures. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Lento e marcato

fff

al - le - lu - ia, al - le - lu - ia.

fff

ia, al - le - lu, - ia al - le - lu - ia.

Lento e marcato

fff

rall.

The second system of the musical score continues the piece. It features a tempo change to "Lento e marcato" and a dynamic marking of *fff*. The vocal parts have a more solemn and slower character. The piano accompaniment is also marked *fff* and includes a *rall.* (rallentando) section towards the end of the system. The lyrics are "al - le - lu - ia, al - le - lu - ia." and "ia, al - le - lu, - ia al - le - lu - ia."

Ecce Sacerdos

J. Schildknecht.

Arr. by J.S.

Moderato.

Tenor I & II. *f* *mf*

Bass. *f* *mf*

Org. ad lib. *f* *p*

Ec - ce Sacér-dos ma - gnus, qui in di - é-bus su -

sf

is plá-cu-it De - o: I - de - o ju - re - ju - rán - do

De o: *sf*

De o: *sf*

mf

fe - cit il - lum Dó - mi - nus cré - sce - re in ple - bem su -

mf

p

am, cré-sce - re in ple - bem su - - am, in ple - bem su - am.
T.P. Al - le - lú - ia.

Fine.

Fine.

p κ. Be - ne - di - cti - ó - nem ó - mni - um gén - ti - um de - dit il - li, et

p

f

te - stamén - tum su - um con - fir - má - vit su - per caput e - jus.

f *mf*

I - de - o ju - re - ju - rando fe - cit il - lum Dóminus cré - sce - re in plebem

su - am, cré - sce - re in plebem su - am, in plebem su - am. *Fine.*
T.P. Al - le - lú - ia.

Gló - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto. *Rep. Ideo jureju - rando ut supra.*

K. Protéctor noster ádspice Deus.
 " Salvum fac ser vum tuum.
 " Mitte ei Dómine auxiliúm de Sancto.
 " Nihil proficiat inimícus in eo.
 " Dómine exáudi oratióem meam.
 " Dóminus vobiscum.
 " Oremus.

R. Et réspice in fáciem Christi tui.
 " Deus meus, sperántem in te.
 " Et de Sion tuére eum.
 " Et fílius iniquitátis non appónat nocére ei.
 " Et clamormeus ad te véniat.
 " Et cum spírítu tuo.
 " Amen.

Missa "Quinti Toni"

* Kyrie

ORLANDO DI LASSO
(C. 1530 - 1594)

♩ = 56 - 60

SOP. Ky - ri - e e - léi - son. Ky -

ALTO Ky - ri - e e - léi - son.

TENOR Ky - ri - e e - léi - son.

BASS Ky - ri - e e - léi - son.

Translation: Lord, have mercy on us.

ri - e e - léi son.

Ky - ri - e e - léi - son

Ky - ri - e e - léi - son.

Ky - ri - e e - lei - son.

**

Chri -

Chri - ste e - léi -

Chri - ste e - léi - son.

Christ, have mercy on us.

* Note: "lei." of eleison sung on first vowel "e". The "i" is not sounded until immediately before "son"

** Numeral refers to total number of unit counts in the rest.

Chri - ste e - léi - son. Chri - ste e -
ste e - léi - son. Chri - ste
son. Chri - ste e -
Chri - ste e - léi - son. Chri -

léi - son. Ky -
e - léi - son. Ky - ri -
lei - son.
ste e - léi - son. Ky - ri - e e -
Lord, have mercy on us

ri - e e - léi - son. Ky ri -
e e - léi - son.
Ky - ri - e e - léi - son. Ky - ri -
léi - son. Ky - ri - e e - léi - son.

e e - - - léi - -
 Ky - ri - e e
 e e - léi - - son.
 Ky - ri - e e - - léi -

son. Ky - ri - e e - léi - son. Ky -
 léi - son. Ky - ri - e e - léi - son.
 Ky - ri - e e - léi - son. Ky - ri - e
 son. Ky - ri - e e - léi - son. Ky - ri -

rie e - - - léi - son.
 Ky - rie e - - - léi - son.
 e - léi - - - son.
 e e - léi - - - son.

GREGORIAN MASTERPIECES

by *Oriscus*

BEFORE THE PUBLIC OPINION, the art of Gregorian Chant is still underestimated; and, the best credit accorded to it is that of a respectable antiquity. Catholics themselves have not as yet boldly given the Chant a place in the hall of musical fame.

To claim for the sacred melodies a seat on the same line as that offered to great music of all times should be one of our objectives in presenting Gregorian Highlights. There are in the Gregorian repertoire numerous masterworks; and they should be brought to the attention of choirs. Too often, the scant menu of Chant found in liturgical services does not offer the best melodies. Such an unfortunate and haphazard selection makes the Gregorian restoration much more difficult. Choirs will esteem and appreciate the Chant only after an enlightening acquaintance with its masterpieces. We desire to point them out to the choirmaster, leaving to him the privilege of selecting those which are actually more accessible to his singers. This policy follows the principle adopted by the record-industry in compiling its catalogs. In the ever-increasing multiplicity of recording, a conspicuous place is given to the albums of Masterworks. The latter are set apart from the rest of the publications. The reproduction is usually very selective; and it is surprising how this discrimination of choice has greatly influenced the public taste. Gregorian literature also is extremely large; and not all the melodies reach an identical point of excellence. There are among them

melodic gems which ought to receive the healthy publicity through which Catholic opinion may be gradually channelled. Among the many ways of promoting the esthetic sense in regard to the Chant, our list of Gregorian Highlights is but a modest beginning. Yet, it may spur the reader on to a more personal experience which will reveal to him unsuspected beauties.

IN ORDER TO MAKE A SURVEY WHICH IS sufficiently complete, the Gregorian Highlights should follow the order of the liturgical cycle. We present them as the informal outline of a Gregorian Record Book. Only the melodies sung in the Eucharistic celebration will be included, because they form the most immediate repertoire of Catholic choirs. As many of these melodies were previously commented upon in CAECILIA, reference will be made to past issues for those who still have them in their possession. The reader should understand what is meant by the words "Gregorian masterpiece." In order to deserve such a high qualification, a melody does not need to classify with, let us say, a symphony or a concerto. Such a comparison, from which the Chant might more than once emerge to the best advantage, would be erroneous. A masterpiece is a piece composed with mastery, regardless of its classification among the various forms of art. A bracelet might be a masterpiece as well as an imposing building. Thus, an unassuming Gregorian melody may be a masterpiece as truly as a large instrumental work.

Advent

1st Sunday:

Introit: The cry to God from the depths of man's fall.

Gradual: Our security in God's coming.

2nd Sunday:

Alleluia: The freshness of an expectant joy.

Communio: Christians are rising to the vision of the coming Saviour.

3rd Sunday:

Introit: God's joy in the heart of man.

Introit: Calling urgently on God that He may come.

Christmas

- Mass One:** Introit: The Son seen in the bosom of the Father.
- Mass Three:** Introit: The power of the king seen in the cradle of the Babe.
Alleluia: Celebrating the Day which renews all days.
- Epiphany:** Introit: Greeting in awe the Lord and King.
Communio: Vision and Offering.
- 3rd Sunday after Epiphany:** Introit: Adoration of those who love.
- 2nd Sunday after Epiphany:** Communio: The Mass is a wedding feast.

Septuagesime

- Septuagesime Sunday:** Communio: Finding God in ourselves
- Sexagesime Sunday:** Introit: Calling on God to do His work in our souls.

READERS' COMMENT

I liked your references in CAECILIA to the fact that the summer assemblies show considerable superficiality. I detest it, and I prefer to superficiality, a bold, frank, unqualified ignorance and indifference. To me, it is a sacrilege to merely diletante in the serious field of liturgical prayer and music. If I were not prepared to go all out for the entire field of it, I would let it alone. I am not recommending such an attitude: it is simply my way.

But, I am not at all convinced that the audiences of summer sessions (and they are good, sincere people, I know) can be anything but superficial about the work, because I question that secular priests and scholastics, with no experience of office in choir, totally blank on the remotest approaches of music; Sisters of non-liturgical congregations, and singularly these predominate in your groups who say only the 'little office', and that on Sunday, merely, or else say no office at all; and well meaning laymen and women, completely dim as to what it is all about — can be anything other than superficial in the great work. It is true they all know quite a good deal of Holy Mass, and that helps toward getting away from merely superficial views of the work. But, I can see it no other

way than that a knowledge of the daily office, and some experience of it in choir must be added to a knowledge and experience of the Mass, in order that any one be raised above a mere dabbling about in liturgical work.

I liked very much an article in a recent issue of *Orate Fratres*, by a Cardinal from somewhere in Europe on ways of simplifying the office in the direction of much less of propers of saints and much more of the season and of the ferias. I have always taken lief to say my office that way, any way — and it has always been the easiest, happiest thing I do — free from all strain. I should think that everybody outside of liturgical congregations could find some feasible way of uniting with those congregations who say office in choir, some way proportional to the general capacities and resources of each one; but everybody should unite with the office, just as with the Mass — just as all did in the Middle Ages. It was not general among laymen to recite office, but all found ways of uniting with it. And until all do, there's going to be superficiality.

Well, meanwhile we wait. I always said the Little Office daily until I found the great office in 1934. Saying Office was just part of my coming

into the Church. I do not deem it rightly reverential toward the Office to make it merely a Sunday devotion: It were better, in my opinion, to let it be, and say other prayers: Office being of its very nature a daily, continuous, perpetual cycle." —

A Sister.

You May Like To Have Good News Of A Venerated Pioneer. "Father Gregory Hugle has not been able to do much writing for the last two years, but is feeling better now. Writing is still a hard task for him, so he has asked me to write for him. He wishes to thank you for taking over the Editorship of the CAECILIA in which you are doing an excellent work. Father is still very much interested in all activities concerning music and the Chant, although he cannot take a very active part. He sends you his heartiest greetings and wishes for the continued success in your work which has always been so dear to his heart."

Well, Perhaps CAECILIA Is Good After All. "Please permit me to offer you my hearty congratulations on the excellent work you are doing in this very interesting review, a striking combination of scholarship, lucidity, and practicality." — Rev. P. Doyle, Ireland.

Clippings From Friends. "CAECILIA serves as a stimulus and determination to make Church Music all that the Motu Proprio implies."

"I think CAECILIA is everything a good liturgical review should be, and I find it a very valuable source of information."

"I enjoy the articles in CAECILIA very much and I congratulate the Rev. Editor on his ability and determination to bring the Motu Proprio before our Catholic people, particularly our organists and choir directors."

"In a paper which I have been asked to read before a newly organized Catholic Organist's Guild in our Diocese, I am urging the necessity of the members subscribing to, and studying the articles in CAECILIA."

What Is The Argument Between Religious Life And Sacred Music —

"Whenever consecrated persons speak to me, now, against the Chant, I use escetical weapons on

them. From the day we entered religion, one of the axioms most stressed, in one form or another, by means of conferences, books, instructions, exhortations, and spiritual direction, was this: 'Feelings do not (and *are* not supposed to) count!' What is the purpose of mortifying ourselves in everything — except in the satisfaction of sentimental music? To what avail the annihilation of self, if we keep it only low enough to rest in the soothing harmonies that exalt our self complacency? How can we try to ascend the 'Holy Mount' that leads to Divine Solitude, through the darkness of complete abnegation, if we cling to the 'songs of our childhood' and the delights they recall? To me, acceptance of Liturgical Music seems to be an unquestionable fact for Priests and Religious. St. Therese of the Child Jesus came to show us the 'little way of spiritual childhood' — may God soon send us a Saint who will lead a new era of fervent, singing Catholics along the path of the Liturgy, where we 'run' in the 'holy liberty' of God's true sons and daughters." —

A Sister.

Listen To Youth, Whether It Is Prejudiced Or Correct In Its Observations:

"Gregorian Chant is inspiring in that its tones are simple, clear, and penetrating. Its unity of voices is very conducive to fervent prayer and recollection." — Bernadine Arseneau.

"Gregorian Chant is like the Seraphim and Cherubim's constant praise to God. It's simple, yet deep, in a spiritual sense. I like it." —

Maura Davis.

"I do honestly like it — I don't know exactly why, because it has sort of grown into me — and that's all." — Jeanne Loreau.

"It is a beautiful expression of prayerful thoughts." — Mary Jo O'Connor.

"I find Gregorian music very pleasing to the ear, and in listening to it, there is a certain relaxation if it is sung correctly. It is very difficult to sing, but this seems to make it more beautiful when completed." — Anonymous.

"It seems to bring you very close to the Heavens and God. It is very soothing and has a calming effect on all who sing." — Hallie Francis Kirkpatrick.

(Continued on page 38)

THE EDITOR WRITES



IT IS PERHAPS THE UNAVOIDABLE condition of a column written under the stress of daily occurrences that the Editor himself should at times become skeptical about his own writing. He may wonder whether his incidental remarks are just thinking aloud, or whether he is really translating the musical meditation of the readers, thereby helping them to clarify their own ideals. The writer's doubt is the more justified by the movement of the national musical pendulum. Glancing through the various reviews of music during the past ten months, one feels that the musical life of the country is in the midst of a serious crisis. You would hardly suspect it, however, if you form an opinion from reading headlines: Orchestras are still broadcasting, and new ones are established in various places; all kinds of enterprises to popularize music are born over night; music clubs are multiplying their activities; conventions were never so lavishly numerous; and, the mechanical means of reproducing music for the masses are reaching an extraordinary level of perfection. From one end of the land to the other; America is heralded as the sole country where the art of music is to be salvaged. Yet, behind this brilliant scenery, we are told by recent statistics that music publishing business is at its lowest ebb in many years, that records do not sell in proportion to their expected output, that even popular "hits" which used to enjoy an initial sale of half a million copies have gone down to a low of some fifty-thousand copies. We have seen some of the most celebrated orchestras on the verge of being disbanded; and the sole Opera House in a country of one hundred forty million inhabitants would have closed its doors, if the workers themselves had not accepted the penalty of hard times. All the Editorials of the music magazines for the past year may be summed up in a paradox: There was never a time when music *seemed* so widespread and at the same time so

hard-pressed in the struggle for its own survival. Writers ponder the disturbing problem with a poor philosophical insight. The present economic inflation is indeed a poor excuse before the unprecedented luxury which runs through the whole country as an irresistible current. You can hardly accuse music of being too expensive when you do not flicker an eye before the squandering of two million dollars of advertising in a single issue of a women's magazine. More pitiable still is the impotent effort of many writers to hang their faith on a democracy which can be nothing but unmistakably "progressive", thus perpetuating in the field of music the fatal errors of "dawnism." As long as we claim that we can do no wrong, and that even our abuses of undisciplined liberty are a progress, music can hardly penetrate the masses.

MY REASON FOR GIVING HERE THE SUMMARY of these monthly readings is not to express directly an opinion on the national status of music, but to warn the friends of CAECILIA that the status of liturgical music is in many ways similarly alarming. Upon reading this statement, many a reader may feel that I am giving in to a feeling of pessimism; actually, I am more determined than ever to give to the common cause my modest contribution. I see as clearly as everyone the luxuriant landscape upon whose background commissions, conventions, and demonstrations move. The passing onlooker may revel in the illusion that all this is the sign of a great democratic movement exercising on the Church of America a musical hold which is already half a century too late in its motion. Behind that increasing commotion, I can also see deserted choir lofts, choirmasters and organists deterred from a real vocation by inferior living conditions, Catholic youth fleeing from music after the few compulsory exhibitions of their school days. I can see most of all the immense flock of an otherwise sympathetic faithful unable to rise from their apathetic silence. Thus, the

Catholic scene betrays all the symptoms observed on the national scene. The progress is more in the nature of propaganda and publicity than in the democratic formation of Catholics to make of sacred music an integral part of their living.

IN THE CHRISTMAS SEASON THERE IS NO place for sadness, but for rejoicing. It was dark when our Lord was born; and men were not able to provide a suitable music to celebrate the Birthday of the Divine Babe. The choir of Angels both revealed the crux of the matter and suggested the remedy. After submitting the numerous editorials mentioned above to the scrutiny of a sound christian thinking, we can clearly see wherein lies the universal musical plight. We have multiplied the material means of supplying music to a point of saturation; we have plunged musical education into a maze of methods and activities without motivating principles; we have substituted passive appreciation for personal experience. We possess an abundance of musical goods and we do not feel musical-minded. Or, to say it in practical terms: we have been reduced to listening instead of being led to singing. It is the fatal error of the materialistic culture of our time to have established the undisputed supremacy of instrumental music over vocal music; to have maintained at the cost of unbearable expenses huge orchestras, while choral expression was relegated into oblivion; to have dished out day and night listening programs of all sorts to a democratic mankind who never sings at home; to have made music the slave of the most debased romanticism, killing thereby the need of a healthy release of human sentiment; and lastly, to have thus dispensed a whole nation from creating its own music, the music of its life. We are beginning now to pay, and to pay dearly.

WHEN GOD WAS BORN AMONG US, superseding matter with love, it was evident to Heaven that there should be music, the music of a song. Angels sang, and shepherds were in awe. The Church heeded this supreme message from her very early days. Even through the three centuries of martyrdom, and against the submerging waves of a decadent paganism, christians sang. Faith and song, charity and music were one. And,

of this perpetual song-festival, the Eucharist was the center. Until the day when, before the onslaught of the Reformation, we unhappily retreated into the fortress of a rationalized religion, and we silenced the last echoes of sacred song.

Let us give the Church credit for having maintained through this upheaval the true philosophy of music, the only one which can secure the survival of musical art, both religious and secular. Far from leading music into a vain dilettantism, she maintained through the ages the primacy of song over every other means of music. Pius X, who learned what music really is from the souls entrusted to his care, reminded the whole artistic world of the foundation of all music, when he made the Gregorian melody the indispensable expression of a living faith. Today, in the face of an impending musical tragedy, the Motu Proprio is the artistic manifesto which alone can salvage

(Continued on page 38)

Do we appreciate the wonderful unity realized between the Chant and classic Polyphony, a unity founded on their expressing the spiritual loftiness demanded from a sung prayer?

Do we see how Polyphony of the classic age, nourishing its inspiration at the crystalline source of Gregorian melodies, is only a radiating glow of the pure light shining in the Chant?

Why do we still consider Polyphonic music as an escape from the drudgery of the Chant, thereby depriving the former from appearing in its true perspective?

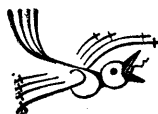
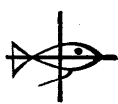
Do we understand that there is in Polyphony an inherent quality which makes it particularly suitable for solemnity, but not the fundamental fare of liturgical music?

Should we not begin to integrate all Polyphonic performance into the absolute frame of the Chant?

Classic Polyphony agrees admirably with Gregorian Chant; the supreme model of all sacred music; and hence it has been found worthy of a place side by side with Gregorian Chant; in the more solemn functions of the Church; such as those of the Pontifical Chapel.

(Continued on page 35)

MUSIC



REVIEW

by Ermin Vitry, O.S.B.

CHANT PUBLICATIONS ARE GENERALLY stranded on a narrow path. By this I mean that not only there are too few of them reaching the immense and unexplored market, but most of those which come to be published are lacking in sense of adaptation. We all know that the ignorance of and the dislike towards the Chant are almost universal among all the groups of people which make up Christendom. And yet, we regard as a nuisance all efforts to present this venerable music clothed in a dress which will make it attractive. We confuse loyalty to tradition with obsolete presentation.

CHANT MELODIES FOR HOME, SCHOOL, COLLEGE, — *compiled by the Sisters of St. Benedict, St. Joseph, Minnesota* — No. 1591, 1948.

Here is a booklet of 28 pages, format 6 x 9, clearly printed, and adorned with small symbolic pictures illustrating each liturgical season. The singer or the pupil may from the outset, identify the various songs with his faint recollections of what the seasons are in his spiritual experience. The Sisters responsible for the publication made a judicious selection of short Gregorian melodies which could in time develop into a popular seasonal repertoire. They have successfully reached this limited objective. And, if you agree with the necessity of providing such a repertoire, you will buy the booklet in quantities, in order to put it into the hands of many people. The learning process will be made easier by the fact that modern notation has been used instead of the diastematic. Although I have no particular liking for this kind of modern notation, I give credit to the publishers for at least using a notation visually accessible to the masses. The format, and the general layout are most attractive. I wish success to this unassuming pamphlet; for it contains many lovely songs which ought to help christians to express their devotion through the year.

(See music pages last issue, October-November)

TREASURY OF SACRED POLYPHONY (VOLUME I) — *Compiled and Edited by Sr. M. Scholastica, I.H.M., Mus. D. and Theodore Marier* — S.A.T.B., 1948. (See sample music, page 26)

As the two Editors of this Treasury remark in their Preface: "What of the sacred unaccompanied polyphony of the 15th, 16th, and 17th centuries in the present renaissance?" The complete answer to what I like to call the "polyphonic problem" in the restoration of sacred music is two-fold. In order to re-establish polyphony you need both capable choirs and suitable collections. In regard to the first, it may be said passingly that the creation of polyphonic choirs would imperatively demand a radical change in the education of boys and men. It would be a fatal illusion to regard the re-establishment of polyphony as an easy campaign. I have made now for seven years the conclusive experience that, even though the prerequisites of ear-training involved in classic polyphony are rather simple, the wrong approach to music universally adopted today leaves the best student unprepared to master it. Yet, it is time that we launch a market of polyphonic music. To do this demands a great faith from the publisher. I congratulate McLaughlin & Reilly to have courageously sponsored the Treasury herewith reviewed. It is encouraging to see how a Nun, confronted daily by the problems of elementary musical education, and a layman artist, engrossed in the headaches of a publishing-office, united their minds in a common thought, namely: to offer to choirs a substantial bargain in polyphonic treasures. In their choice, they were mainly concerned with the needs of beginners. Well, all our choirs are "beginners" in polyphony. Their task, illuminated by a practical objective, has been very successful on the whole. The requirements of musical quality and of liturgical appropriation are perfectly respected. Thus we have for the first time in Ameri-

ca a treasure of polyphony which is not a hodge-podge. The choirmaster can blindly select every one of the pieces, and rest assured that the result, musically and liturgically, will be highly satisfactory. The Editors have also simplified this work by prefacing each piece with simple biographical and esthetic notes, without neglecting the care of the sacred text. Lastly, they adopted the un-barred notation as a must if we are to return some day to the true spirit of polyphony. I am glad that neither the fear of criticism nor the technical orientation involved could deter them from adopting this necessary procedure. I hope that the present Treasury, although its use is limited to mixed choirs of good musical standing, will find its way gradually in our choir lofts.

AVE MARIA (NO. 4) and VENI CREATOR — *Dr. Fr. Witt* — *S.A.T.B.*, No. 1698, 16¢.

ECCE DOMINUS VENIET and O DEUS EGO AMO TE — *W. Kothe* — *S.A.T.B.*, No. 1592, 16¢.

BONE PASTOR — *P. Utto Kornmuller, O.S.B.* — *S.A.T.B.*, No. 1595, 16¢.

The Veni Creator deserves a modest place for its hymn-like quality which is preserved throughout, and for the reserve of its phrasing. The same may be said of the *O Deus Ego Amo Te*, and, to a lesser extent, of the *Ecce Dominus Veniet* of Kothe, and the *Bone Pastor* of Kornmuller.

HYMNS TO THE HOLY SPIRIT — *Peter Piel* (*Arr. J. Singenberger*) — (four hymns), two equal voices, No. 1601, 25¢. (See sample page 16)

These hymns are an example of the facile and somewhat watery music of Piel. However, one or the other is certainly more musical than many hymns to the Holy Spirit found in our hymnals. Take your pick, and be certain to phrase whatever you select with lightness.

ECCE SACERDOS — *J. Schildknecht* — *T.T.B.*, No. 1633, 16¢. (See music, page 23)

ECCE SACERDOS and DOMINE DEUS — *Charles A. O. Korz* — *T.T.B.B.*, No. 1614, 20¢.

As long as custom demands, for the solemn entrance of a Bishop into the Church, a motet with a punch, the afore-mentioned deserve as much recommendation as those consecrated by an irrational vogue among our choirs. There is in this kind of style a vein of worldliness which even the sacredness of the Episcopate does not permit one

to forget. I would not hesitate to prefer both Motets to the one repeated everywhere and adopted by the St. Gregory Hymnal. The choice between the two cannot be one of musical qualifications, for they are about equal. Charles Korz is more powerful after a fashion; J. Schildneckt is more subdued and therefore more accessible to smaller choirs.

AVE VERUM CORPUS, — *Dr. Fr. Witt* (*Arr. J. Singenberger*) — *S.A.T.B.*, No. 1597, 16¢.

This composition is typical of the conventional formality which left many composers of the Caecilia school half way on the road to polyphonic recovery. This would explain the fact that they are gradually losing their long held popularity. Formal or conventional as it may be, the present motet is well written; and at the hands of a choir which knows phrasing, it will be a contribution to a dignified devotion.

(Continued on next page)

Is it not evident that Polyphony can only exercise its function in adequate surroundings?

If this is true, why do we persist to afflict poor choirs with harmonized music too demanding for their ability, while institutions of higher learning neglect to draw from their immense resources?

Would not this clearly indicate that the level of our musical education needs a deep and radical reconversion in order that Polyphony may be restored in the Church?

Is it presumptuous to assume that our appreciation of the educational value of Polyphony is still lacking, whereby many opportunities are lost?

Are we agreeing with Pius X who mentions in particular, as potential centers of Polyphony, cathedrals, seminaries, convents and higher schools? Where are Polyphonic choirs to be found among them?

This, too, must therefore be restored largely in ecclesiastical functions especially in the more important basilicas in cathedrals and in the churches and chapels of seminaries and other ecclesiastical institutions in which the necessary means are usually not lacking.

O SALUTARIS and TANTUM ERGO — *I. Mitterer*
(*Arr. J.S.*) — *two equal voices, No. 1604, 16¢.*
(See music page 13)

BENEDICTION MUSIC (*Motets by Mitterer, Lohmann, Tappert and Piel*) — *S.S.A., No. 1609, 20¢.*
(See sample music page 17)

Mitterer betrays in this dual publication the inequality of his style. One cannot decide from the *O Salutaris* whether it will be just harmonized music or polyphonic. The trouble is that the music which comes alive from this indecision lacks spontaneity. The *Tantum Ergo* is much neater, because it does not pretend to be more than a chorale. Its freedom recommends it to a place in a varied repertoire. The *O Esca Viatorum* has moments of engaging fluency; and I would specially bring it to the attention of choirs in Convents of Nuns. The *Tantum Ergo* of Piel is extremely simple, and a chorale in a devout melodic vein.

EXAUDI DEUS and ALMA REDEMPTORIS by *F. Suriano, T.T.B.B., No. 1610, 16¢.*

Here are two short polyphonic sketches worth considering by men's choirs of average ability. Arranged in simplified version by John Singenberger, they present little or no difficulty. The *Exaudi Deus* of Croce has a touch of stateliness which makes it prayerful; the *Alma Redemptoris* of Suriano keeps closer to the harmonic pattern and has the directness of an invocation. Here is a practical presentation of music leading on to the path of sacred polyphony.

ADORAMUS TE — *G. Mettenleiter* and STABAT MATER — *G. M. Nanini* — *S.A.T.B., No. 1560, 15¢.*

If you are looking for an Adoramus out of the beaten path and yet conservative, the vigorous musical speech of Mettenleiter will give you satisfaction. This short and quasi-harmonic motet is an intelligent imitation of the style of the early polyphonists, supported by a clear outline. The *Stabat* of Nanini is the nicest bit of harmonized hymn. It is as simple as it is delicate. It would be a good deed to use it as a substitute for the task which is universally afflicting all devotions of Lent in honor of our suffering Mother.

TERRA TREMUIT, — *Rev. A. M. Portelance, O.F.M., for 3 equal voices or double mixed chorus, No. 1581, 16¢.*
(See music, page 19)

A short Offertory for the Feast of Easter, the intention of which is presumably to remain at an equal distance between hackneyed harmonizations in the Caecilian style and elaborate polyphonic treatment. A straight-forward theme in a definite modal vein was chosen which is by no means lacking in originality and power. The various voices are incorporated simultaneously to it in a sort of descant, and the general effect is striking. A formal structure is sufficiently sketched by the adoption of a little cycle A-B-A. "B" is a line of relaxation, on the same theme, between two blocks of tension. There is no attempt to develop or to make a diversion, and wisely so. The unpretentious sketch is sufficient to convey its meaning without further inquisition. Choirs blessed with a number of sonorous voices will make a gleeful experience by inserting this number in their next Easter program. It can be sung by mixed and equal voices.

Organ Music. It has been lavished abundantly upon the public in recent years. Some publishers are presenting, among many offerings, American editions of European works well known. McLaughlin & Reilly is trying to enrich the repertoire of the practical organist rather than that of the virtuoso. They deserve a compliment for alleviating our starvation.

NUPTIAL SUITE FOR ORGAN, — *Charles Renard No. 1599, \$1.25.*

Nuptial music is one of the most painful thorns in the crown (if we have one to wear!) of Catholic music. This short album arranged by Renard is not to be despised. It embraces rather the nuptial service as a whole, not only the inevitable introductory March. There is a processional, of course! If it is not particularly distinguished, it is in our mind to be recommended as a worthy replacement for the unbearable vulgarity of the Lohengrin march of Wagner. Then, Arcadelt and Liszt are providing paraphrased songs which are a progress over the undigestible sweets which are invariably on our wedding table. Look the album over; perhaps you will bring the Weddings of your parish one step ahead in the conversion, if that is still possible. Time will tell.

FESTIVAL MARCH FOLIO (SET II) — *J. Alfred Schehl — No. 1588, \$1.00.*

Schehl who has long experienced the troubles of finding the much requested marches for the parade of Catholic brides, has transcribed three of them from classical or semi-classical sources. They also are acceptable while our present plight remains.

EIGHT SHORT PRELUDES ON GREGORIAN THEMES, — *Marcel Dupré* — *Opus 45*, No. 1582, \$1.75.

I was quite surprised to find, in the recent work of Dupré a serious attempt to modal writing. Judging from much of his preceding publications, one is accustomed to expect from him daring and bold harmonizations. I do not know how familiar the French master has been, during his long career, with Gregorian Chant, but he certainly penetrated well the possibilities which Chant melodies offer to organ writing. Here are eight short sketches which rival each other in neatness and christian distinction. As far as I know, they are perhaps the freshest and most consistent modal writing for organ which has been done to this day. As they are written for organ without pedal, they ought to be on the shelf of every organist without exception.

THREE RELIGIOUS MEDITATIONS FOR ORGAN — *Mario Salvador*, No. 1540, \$1.00.

There is to be found in these meditations an accent of strong musicianship and of artistic sincerity which is a promise. I say a promise, not in a derogatory sense, but with the feeling that Salvador has the gift. For a young composer, he has a sure pen, and he knows how to draw. The frank modernism of his writing will find detractors in the conservative ranks. I do not take my place among the latter; and I surmise that the harmonic plan of the composer will gradually emerge purer. These meditations are most interesting pieces for their warm inventiveness and their flexible harmonic contours. They not only deserve a place of choice in the liturgical services; they should provoke the curiosity of all Catholic organists in quest of rejuvenated music.

ORGAN SUITE — *Alfred Plante* — No. 1589, \$1.25.

I would not say that this Suite is either a masterpiece or an outstanding novelty in organ writing. The composer follows respectfully the line conse-

crated by the modern French school. He is wise in not attempting a work of large dimensions. Because of that, his clean writing succeeds to convey a musical motivation which is clear; and there is no hesitation in the meaning of the four pieces. I should further say that the Suite is most practical from the liturgical standpoint. This is not because its conciseness does not interfere with the scarcity of time allowed by the liturgical action, but because it possesses a definite religious sentiment well adapted to the devotion expected from music in the divine services. All in all, this is a substantial contribution to the liturgical organ repertoire.

SACRED TEXTS

(Continued from page 3)

ter or the teacher delve at first on the *Gloria in excelsis* (first section). Let the singers realize how singing the Eucharist is primarily

Laudamus, a respectful appraisal of
Benedicimus, a cordial blessing of
Adoramus, a surrender to
Glorificamus, a proclamation of

God's unfathomable glory.

Sanctus. Following in the footsteps of an elated Preface by the celebrant, the faithful is urged to join in an impulsive song, recognizing with awesomeness,

God's Sanctity

To sing God's glory and God's sanctity is the full program of liturgical singing, and it provides universal inspiration for all other aspects of sacred song.

FORMATION OF A CHOIR

(Continued from page 8)

in church, the time of greatest benefit.

These thoughts I leave you in these few remarks in the hope that it may cause to improve all of us spiritually, that we may steadily improve our part of the Holy Mass, and in the spirit of co-operation with our beloved pastor and his able assistants, who have done so much for this organization.")

THE EDITOR WRITES

(Continued from page 33)

music in the world. To us, it is the guiding light which may save us from the downfall to which music is now exposed; it is the call to reincorporate sacred song to christian life. Unless this is done for all Catholics, lay or religious, cleric or priest, one may predict without presumption that christian worship will survive only as an external form, not as a participation to Divine life.

AS WE RECALL THE DISTANT CHOIR OF Angels hovering over the cradle of Christ with their songs of heavenly beauty, we had better recognize that our silence in liturgical services is the fatal outcome of a religion infected by material ethicalism. We should take again the road to Bethlehem with the real and simple folk who alone could hear the celestial choir. We should look forward to a single thing, namely, to reestablish everywhere, in every parish church and in every convent chapel, the chanted Mass. For, in the chanted Mass and in the chanted Mass alone does music find its absolute reason for existence. Then amid the surrounding darkness, christians will again love God in song.

READER'S COMMENTS

(Continued from page 31)

If This Indictment Makes You Think, Then Write To Us "There is a strong movement under way to have the whole congregation sing the ordinary of the Mass in Gregorian Chant. Being interested to know how successful it is I had occasion recently to visit the Church at . . . This is what I found. A girls' choir sang in the choir and here and there one could hear some ladies in the congregation singing. After High Mass I interrogated the Sister organist. She seemed highly enthusiastic. I was more or less disappointed. If it cannot succeed within a stone's throw of a convent and close to a monastery, how could it possibly succeed in an ordinary congregation? Then,

only women sang; no men, no boys. Twice we staged a demonstration Mass here in . . ., with twelve congregations participating. I will venture to say that ninety out of every hundred participants were girls from the grades. Last Spring I attended a meeting of the State Music Teacher's Association. There a demonstration Mass was sung by about 1,500 children, and nine-tenths of them were girls. The point I am attempting to stress is this: We bar the ladies from our Sunday choirs, seemingly according to the laws of the church; but we let them sing during the week and on many other occasions. Then too, the girls are prepared to take up adult singing in the Church because they are better prepared than the men. Now then, why cannot we have mixed choirs sing the ordinary of the Mass, even in figured music approved by the Church? Does the rule of the Church 'Mulier tacit in Ecclesiae' apply to women when they are not in the Sanctuary? If it does not why should they not be permitted in the choir loft? If it does apply, how can we justify the fact that they are asked to sing the Gregorian Chant with the Congregation? As a pupil of John Singenberger I feel that the movement to improve the music rendered in the Catholic Church will be of no avail unless it is universally enforced by all Dioceses and congregations in the country, and Gregorian Chant will never become popular until we teach it intensively all through the grades of our Parochial schools. I full well remember the efforts of Singenberger, Tappert and others years ago, only to find their efforts fruitless." — J. H. B.

CHURCH MUSIC IN AMERICA

(Continued from page 12)

American church music has become as standardized as our bathtubs and refrigerators. And what is the standard? I think most of you will agree that it is the Victorian anthem of about 1880, the sort of thing that Sullivan must have judged not quite good enough for inclusion in a comic opera. The publishers find such products easily saleable, and the customer's are satisfied, for it is exactly the sort of twaddle that their grandmothers heard.

(To be continued in next issue)

THE NEW YEAR

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?

Then, we ask you all to lend a helping hand to CAECILIA in the form of a gift, by giving a subscription to someone. It will cost you \$2.50. Who will refuse to endow the Review with such a nominal sum, after seventy-five years of service?

The subscription will be promptly taken care of, and a complimentary card will be sent in your name to the subscriber of your choice.

Your gesture will mean the beginning of a new Spring for CAECILIA.

Thank you in Christ's name. The Editor.

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