

CAECILIA



A CATHOLIC REVIEW OF MUSICAL ART

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CAECILIA A CATHOLIC REVIEW + + MUSICAL ART

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cle was published October 3, 1948,		Christ,	
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which Mr. Hume is the Music Edi-		Extends His immortal hands,	
tor. We would like to see more of		And bestows upon a	
such stimulating articles in our daily		Redeemed World	
papers, and we thank the author for		The Blessings of Life	
giving our Catholic musicians and		Which no longer	
music-educators something to think		Knows death.	
about.		Symbolism of cover design.	

ERRATA

September '48 issue: In Mr. Bragers' Article "Chant, Handmaid of the Liturgy", a list of descriptive names of the modes appears on page 181. Opposite the second mode we have "Modern Chant." It should read "Modus Tristis."

PROGRAM**NAT'L CATHOLIC MUSIC EDUCATORS COVENTION****April 19-22, 1949****N.C.E.A. and N.C.M.E.A.****Philadelphia****CONVENTION HALL***Tuesday, April 19 — Morning*

- 9:00 a.m. Solemn High Mass
 10:15 a.m. National Board Meeting N.C.M.E.A.
 — West Philadelphia Catholic Girls High
 School, 45th Street and Chestnut
 12:00 noon Luncheon. Cafeteria, Convention
 Hall

Tuesday, April 19 — Afternoon

- 1:00 p.m. Visit Exhibits
 2:00 p.m. General Session N.C.E.A., Con-
 vention Hall
 3:30 p.m. Visit Exhibits

*Wednesday, April 20 — Morning***WEST PHILADELPHIA CATHOLIC GIRLS
HIGH SCHOOL**

45th Street and Chestnut

- 8:00 a.m. Registration
 9:00 a.m. General Session (Auditorium) Pre-
 siding, Rev. Lawrence Heiman, C.P.P.S.,
 Collegeville, Indiana
 Veni Creator
 Address of Welcome. Rev. Dr. John J.
 Haydt, J.C.D., Assistant Superintendent of
 Schools, Philadelphia
 9:15 a.m. Band Concert. Combined Band —
 Philadelphia Diocesan Girls High Schools
 Benjamin A. d' Amelio, Conductor
 9:45 a.m. Address. "Formation of the Catho-
 lic Music Educator," Rev. Benedict Eh-
 mann, Ph.B., Watkins Glen, New York
 10:15 a.m. Demonstration. "Teaching Chant
 to Children." Pupils from the fifth and sixth
 grades, St. Monica School, Philadelphia
 Guest Teacher: Miss Margaret McShane
 Pius X School, New York

10:45 a.m. Address. "Music — A Major Sub-
 ject in Philadelphia Diocesan High Schools,"
 Sister Agnes Anita, S.S.J., Director of Music,
 John W. Hallahan High School, Philadel-
 phia

11:00 a.m. Sectional Workshops
 Piano Workshop (Lecture Room)
 Presiding, Sister M. Aloysius, I.H.M.
 (Robert Nolan Kerr)

Liturgical Choir

Sacred Heart Choir, Pittsburgh — Mr.
 Clayton Brennamen, Director

Orchestra Workshops:

First and Second Violins, Viola, Violoncello,
 Bass and Tuba, Flute, Oboe, Clarinet, Bas-
 soon, Saxophone, French Horn, Trumpet,
 Trombone, Drums, Harp, Organ

12:15 p.m. Luncheon. Cafeteria — West Cath-
 olic Girls High School
 Visit Exhibits

*Wednesday April 20 — Afternoon***CONVENTION HALL**

- 1:15 p.m. Organ Recital — Mr. Kenneth Hal-
 lett, Philadelphia, Pa.
 1:30 p.m. General Session. Presiding, Rev.
 Edmund J. Goebel, Ph.D., President and
 Founder, N.C.M.E.A., Superintendent of
 Catholic Schools, Milwaukee
 1:45 p.m. Business Report. Sister Mary Luke,
 S.C., National Treasurer, Pittsburgh
 2:00 p.m. Address. "What Is Catholic Music
 Education," Mr. Robert Hufstader, Second
 Vice-President, N.C.M.E.A., Juilliard School
 of Music, New York
 2:30 p.m. Address. "Education for Congre-
 gational Singing," Rev. John C. Selner, S.S.,
 Director of Music, St. Mary Seminary, Balti-
 more

MARCH - APRIL, 1949

3:15 p.m. Address. "The Place of Music in Education," Rev. Thomas J. Quigley, Ph.D., National Board Member, N. C. M. E. A., Superintendent of Schools, Pittsburgh

4:00 p.m. Visit Exhibits

Thursday, April 21 — Morning

WEST PHILADELPHIA CATHOLIC GIRLS
HIGH SCHOOL
45th Street and Chestnut

8:45 a.m. Teacher Training Session (Auditorium)

Presiding, Sister Alice Marie, O.S.U., National Secretary, N.C.M.E.A., Cleveland, O.
Panel: "The Minimum Basic Musical Education of the Catholic Teacher of Music"
Moderator — Mr. Robert Hufstader, Second Vice-President, N.C.M.E.A., New York, N. Y.

Members of the Panel:

Elementary Teacher — Sister Mary Victorine, C.S.J., Diocesan School Office, Wichita, Kansas

High School Teacher — Mr. Harry W. Seitz, Ph.D., First Vice-President, N.C.M.E.A., Detroit, Michigan

College Teacher — Sister Mary Agnes, S.S.J., Mt. St. Joseph Teacher-Training College, Buffalo, New York

Music Supervisor — Mr. Arthur Becker, Mus. D., Head, School of Music, De Paul University, Chicago, Illinois
Discussion from the floor

9:00 a.m. Lecture and Demonstration (Lecture Hall)

"Gregorian Accompaniment," Mr. Achilles Bragers, New York, N. Y.

10:15 a.m. Demonstration. (Auditorium)
Combined Elementary Orchestra and Chorus, St. Benedict School, Greensburg, Pa.
Conductor, Rev. Constantine, O.S.B.

10:15 a.m. Demonstration (Gymnasium)
Music Appreciation. "Rehearsals for Listening," Barbara Lee Chadwick, Juilliard School of Music, New York

10:15 a.m. Demonstration (Lecture Hall) Primary Music, Sr. M. Eugenia, R.S.M., Merion, Pa.

11:00 a.m. Vocal Clinic (Auditorium)
Mr. Bernard Taylor, Juilliard School of Music, New York

Participating, students from Philadelphia Catholic Colleges

Thursday, April 21 — Afternoon

1:30 p.m. Concert. Pius X Choir, New York
Miss Julia Sampson, Director

2:30 p.m. Techniques of Polyphonic Singing (Audience participation), Harry R. Wilson. Delegates are requested to prepare the following numbers: Sicut Cervus and Adoramus Te by Palestrina, published by G. Schirmer, Inc., 3 East 43rd Street, New York City; The Orchestra Song, Hall and McCreary Co., 434 S. Wabash Ave., Chicago

4:00 p.m. Concert. Fordham University Glee Club, Mr. Frederic Joslyn, Director

Friday, April 22 — Morning

Visit N.C.E.A. exhibits and attend N.C.E.A. sessions

Friday, April 22 — Afternoon

TOWN HALL

2:00 p.m. Music Festival. Combined Philadelphia Diocesan Catholic Girls High Schools Symphony Orchestra, Glee Club, Verse Speaking Choir

WISCONSIN UNIT
THIRD BIENNIAL CONVENTION
 NATIONAL CATHOLIC MUSIC EDUCATORS ASSOCIATION
 UNDER THE PATRONAGE OF HIS EXCELLENCY
THE MOST REVEREND STANISLAUS V. BONA, D.D. — BISHOP OF GREEN BAY

Convention Headquarters — Central Catholic High School Auditorium Green Bay

April 29, 30, May 1, 1949

HIGHLIGHTS OF THE CONVENTION

Friday — April 29

- 8:30 a.m. Registration — Central Catholic High Auditorium
- 9:30 a.m. Solemn High Mass — St. Francis Xavier Cathedral.
 Celebrant: The Right Rev. Monsignor John Loerke, Green Bay
 Choir: Green Bay Priests' Choir
 Director: Rev. Francis Rose, Organist: Rev. Victor Kaudy, Winneconne
- 10:30 a.m. Opening Session — Central Catholic High Auditorium
 Rt. Rev. Msgr. John Loerke: Address of Welcome
 Rev. Francis Rose: Music in Catholic Education
 Rev. Edmund J. Goebel, PH.D., Milwaukee, The History and Aims of the N.C.M.E.A.
- 1:00 p.m. Registration
- 1:30 p.m. Second General Session: The Liturgy
 Sister Marion, O.P. — Chairman
 Rev. Julian Arent, O.F.M., Pulaski: Address
 Rev. Philip T. Weller, Dorchester: Address
- 2:30 p.m. to 4 String Session: Sister Noraleen, S.S.N.D., Milwaukee; Chairman
 Sister Imelda, O.S.F., Milwaukee, Demonstration
- 3:30 p.m. to 4:30 Round Table Discussion for Organists: Central Catholic High — Study Hall
 Sister Marion, O.P., Racine: Chairman
 Mr. Person, Detroit, Michigan: Discussion Leader

Saturday, April 30

- 8:30 a.m. Registration

- 9:00 a.m. to 10:30 Third General Session:
 Sister M. Rosamund, S.S.N.D., Green Bay; Chairman
- Audio-Visual Aids in Music Education: Sister Noreen, O.S.F., Milwaukee
- 10:30—12 The orchestra in our Catholic Schools: Sister Cecillia, O.S.F., Milwaukee. Discussion by delegates
- 10:30 a.m. Round table discussion for organists: Central Catholic High — Study Hall
- 1:00 p.m. Registration
- 1:30 p.m. GREEN BAY DAY: Sister Frances Henry, O.S.F., Manitowoc, Chairman

DEMONSTRATIONS AND MUSICAL PROGRAMS BY THE GREEN BAY SCHOOLS

Sunday, May 1

- 9:15 a.m. Pontifical High Mass — St. Francis Xavier Cathedral, (to be broadcast)
 Celebrant: His Excellency the Most Reverend Stanislaus V. Bona, D.D.
 Proper of the Mass — Schola of St. Norbert's Abbey, West De Pere
 Organist and Director: Father Robert A. Sromovosky, O. Praem., PH.D.
 Ecce Sacerdos, Ordinary, Christus Vincit — Children of Green Bay Schools
 Organist: Sister M. Annice, O.S.F., Cardinal Stritch College, Milwaukee
 Director of Children's Choir: Rev. Francis Rose, Shiocton, Wisconsin
- 3:00 p.m. CONCERT — ALL-STATE CHORUS—Central Catholic High School Duo-Piano featured: Theodore Marier, Guest Conductor

Part of this program will be broadcast

All sessions are held in the Central Catholic High School Auditorium unless otherwise specified.

FRIDAY afternoon from 1:30 to 3:30, also

SATURDAY morning and afternoon rehearsals of the All-State Chorus will take place. Only these three rehearsals will be open to delegates.

MUSIC EXHIBITS WILL BE AT THE ALLOUEZ COMMUNITY HOUSE, 423 East Walnut Street. All are invited to visit these exhibits.

ORCHESTRA

Chorale from "Sleepers Awake"

Johann Sebastian Bach

Academic Festival Overture, op. 80

Johannes Brahms

Second Violin Concerto in D Minor —

2nd & 3rd Movements Henri Wieniawski

Jane E. Gilbert — Soloist

"Jewel Song" aria from "Faust" Chas. Gounod

Lucile P. Dansereau — Soloist

Cappriccio Italien Peter Tschaikowsky

GLEE CLUB

Jeno Donath, Conductor

- Salutation Samuel Richards Gaines
- To A Moon-Goddess from "The Moonlight Sonata" Ludwig van Beethoven
- Comin' Thru The Rye arr. Harry Simeone
- A Rhythm—Antic—Based on an Old Folk Tune
- Yankee Glory arr. Jeno Donath

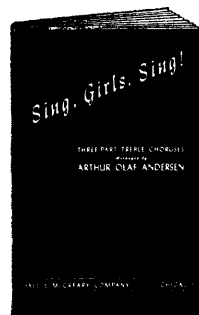
ORCHESTRA

- Fosteriana Maurice Baron
- To A Wild Rose from "Woodland Sketches" Edward McDowell
- Trans. Jeno Donath
- The Voice of Freedom Anto Rubinstein-Caillet

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SACRED TEXTS -- SACRED SONGS

by Patrick Cummins, O.S.B.



THE FOREGOING TITLE IS PROBABLY the most concise expression of the intimate relationship which exists between text and melody. We have previously explained at great length the mutual penetration of both word and song; we have repeatedly claimed that the restoration of sacred music partly rests on making the choir more conscious of the liturgical text. Such a claim was nothing more than a commentary on the principles of the *Motu Proprio* regarding the supreme importance of the sacred text. The text is the norm which should regulate the writing of the composer as well as the performance of the choir; it is also the main motivation for the participation of the faithful. It remains now to consider how sacred texts and sacred songs affect each other. Should we be successful in establishing clearly the characteristic of their mutual dependence, the title of this regular column will deserve a lasting place in CAECILIA, and the study of liturgical texts will merit the favor of the readers.

Union between text and music has been a long-standing problem. In fact, the various solutions offered through the evolutionary stages of music have never been fully satisfying. The most-discussed example of a possible conflict is found in operatic music. Dissatisfied with past experiments or compromises, modern trends are groping for a closer penetration. The same difficulty is encountered, though in a less acute degree, with the Lied or Song; and musical criticism has been unable to determine so far with precision what an ideal song is expected to be. The conflict arises from the seemingly irreconcilable requirements of both text and music. A text, be it prose or poetry, demands to be understood, while a melody tends to expand its flow in order to arouse a sentiment. It is by no means an easy task (and we have often failed in our attempts) to unite into one expression mental appreciation and emotional reaction. This is not to say that they are opposed to each other, but only to acknowledge the difficulty of

welding them into a single medium. The absolute literary clearness demanded by the text may well nigh bar to melody all the avenues of expansion. On the contrary, conceding an unlimited liberty to song may obscure the text to the point of its being completely unintelligible. Furthermore, it is folly to hope that a melodic pattern could entirely assimilate the full meaning of the word; so, so, also, the word itself will always lag behind the melody in expressive power.

THIS DISTURBING QUESTION WHICH HAS left a trail of uncertainty and restlessness in musical history, has been of no small concern to the Church. It was not to her a subject of esthetic dilettantism but a practical issue of spiritual life. We may assume from the tenets of her constant legislation that she had a solution of her own; and we find in the Chant in particular her way of combining both text and music. There cannot be a doubt that the solution offered by the Church is entirely adequate to the needs of spiritual worship; and there is no denying that Gregorian melodies are, on the whole, a highly satisfactory realization of the ideals of a mutual penetration.

The *Motu Proprio* summarizes the esthetic view which the Church has constantly held with a concise soberness. Its remarkable text may be quoted again: "Since its principal office (of sacred music) is to clothe with suitable melody the liturgical text proposed for the understanding of the faithful, its proper aim is to add greater efficacy to the text, in order that through it the faithful may be more easily moved to devotion and better disposed for the reception of the fruits of grace . . ." The foregoing paragraph of the pontifical text penetrates the depth of religious esthetics, and projects a full light on the much-debated problem. We need only follow the sentences one by one in order to find an adequate solution to the union of text and melody in liturgical music, the one with which Pius X is exclusively concerned. Let us single out in logical order the practical conclusions implied in the official text:

1. At the outset, the indisputable primacy of the liturgical text is recognized as the foundation of all liturgical music. For, the latter is the word of God, the understanding of which is in turn the necessary basis of intelligent worship. There is no real worship if the mind of the faithful remains unaware of the words that God speaks, of the prayers that God dictates, of the sentiments which God Himself suggests.

2. And yet, within prudent limits, the Church immediately makes the necessary concession by which melody can exercise a salutary influence through its own qualifications. The understanding that the Church expects in sacred worship is not mere intellectual grasp or even a meditation; it is, as it were, the understanding of the heart, which is nothing else than the inclination of the soul to incorporate herself to the word of God. "That the christian be moved to devotion" is the sure sign that the word has been understood. Music is thereby given a sufficient freedom to expand, to widen the text, to allure the word into its own contours. How far this alluring expansion may proceed is a problem, not of principle, but of discretion.

3. We now have the element of a basic union between text and music in the "movement to devotion." On the one hand, devotion which has no grasp of the word will not be solid; on the other hand, the word gains in "efficacy" to promote devotion, if presented in song. The actual union will result from a harmonious balance in which the word remains clearly enunciated, and the melody is truly expressive.

4. The inclination to abuse music in favor of sentimental devotion is absolutely barred by Pius X, while he expects sacred music to foster the reception of sacramental graces. No opportunity is given to individual romanticism, to spectacular assertion, to worldly sentiment, but only to respectful awe before God's word, and a consecration of ourselves to what this word suggests.

5. It may be asked what kind of melody will meet such delicate requirements. The *Motu Proprio* compares the ideal song to a "suitable cloth." Human fashions may therefore be accepted as a fair approximation of a truly liturgical melody. Regardless of trends through the ages,

and amid vastly different moral outlooks, fashion has never forsaken its functional aspect. More than once, it may have obeyed to the allure of adorning the human figure beyond reasonableness; but it has never completely sacrificed the necessity of giving protection. Music also has often deteriorated into excessive expansion with the risk of being grotesque; but the most sincere musical minds have incessantly returned to melodic forms wherein the word may regain its supremacy. Hence, it may be argued that the more a song limits its expansion to "clothing" the text, the more integrated word and tone become. This is the ideal which the Church never lost from sight; but this is also the ideal which the world of music especially neglected in recent centuries. The consequences of this neglect in the field of liturgical music have been disastrous. Most tragic of all has been the loss of esteem for the meaning of the sacred text.

6. We may ask again: was there ever in history a liturgical song adequately fulfilling the demands of christian worship and "clothing" to perfection the liturgical text? We need only to forego the distortions which have warped our very concept of melody, and to return docibly to the source of sacred song. We will rediscover in Gregorian melodies the unexcelled type which adorns the text with a suitable cloth. To prove this point would be the concern of a formal analysis. Actually, it is sufficient to say that the perfection of Gregorian art resides in no small measure in its close union with the text. Although Chant melodies are designed according to very definite laws of composition, it may be remarked that their excellence consists in their ability to incorporate themselves into the sequence of a text through flowing sinuosities similar to the folds of a cloth over the human figure.

7. This imposes upon us a practical conclusion which was the objective of our discussion. If the ideal of liturgical song is to add to the liturgical text a greater spiritual efficacy, if Gregorian melodies owe their beauty to their adapting themselves to the nuances of the words, then it is imperative that all our efforts in restoring sacred music shall begin with the appreciation of the text in order to

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ORGANIZING THE MALE CHOIR IN THE PARISH

by John Yonkman



LET US DISCUSS INFORMALLY some problems which usually appear when a parish becomes liturgical-choir conscious. Such problems are much alike everywhere but their solutions, even though these can be based on some general observations, come from local analysis and remedies. With some readjustment and preserving endeavor, the average parish in this country can have a liturgical choir. Such choirs exist irrespective of the size of parishes. From our vast parochial school system even the smallest schools can furnish a boy choir and there is always a nucleus of men in most choirs. These two groups insure a beginning, which is not as difficult as it may seem. Little problems can camouflage the reality of such a choir so cunningly as to frighten even courageous pastors and choirmasters. Analysis and tact will soon expose the artificiality of many an obstacle.

The desire to have a liturgical choir and its preceding wish for liturgical conformity floats quite freely over the country and is bounced around by the apprehension that this thing can be done elsewhere but not here. When we look around, however, we discover many dynamic liturgical movements where the size of the parish and local conditions would least indicate it. We also see the reverse. Really, sizes of parishes are irrelevant, for whoever said that a liturgical choir must be large? Parishes which now boast of liturgical choirs, and legitimately so, were formerly also submerged in a whirlpool of like problems. Refusing to sink, they survived, and very healthily. Someone gave them the impetus, supplied encouragement and ordered a solution. This someone was the pastor. It is he who can give the green light to proceed. When he signals from red to green, things happen.

USUALLY THE ABOLITION OF THE MIXED choir is a necessary first. This unpleasant task is heaped upon the kind pastor. It may not be so tough a problem as it seems at first, for deep down in its heart every mixed choir knows it is only a

tolerated institution. This inner conviction is the germ for information and education. The numerous sacrifices of the ladies are neither in question or minimized. However, a sudden and abrupt change is risky and may leave a detrimental outlook. Once the ladies are aware that in the promotion of congregational singing, which is the ultimate aim of every church musician, they have great responsibility and a definite contribution to make, it will be easy. Like all things, this needs preparation. The pastor of a large parish decided to have a male choir. He is a very considerate man and gave this change a lot of thought. He began with information and education and finally climaxed his decision with a testimonial dinner for the old mixed choir. He was pleasantly surprised when all the diners praised him sincerely for his decision, but he was also shocked when he learned that they likewise thought he had waited too long. The new liturgical choir in his parish is less than eight months old, and already two results are apparent. First, there is a liturgical awakening, on the energy of which his choir will advance. Secondly, the attendance at the Sunday High Mass has increased. The sincerity, zeal, and determination with which his choir-men tackle their new job is remarkable.

Before the new choir is really started, much is already expected of it. We have now been given a new group conforming to the wishes of the Church. The congregation is curious. Will this really be better? The choir men want their new organizations to go places; their zeal must not cool off. The pastor has confidence in his liturgical decision, and the one who is "on the spot" is the choirmaster. He is challenged from all sides; he'd better be on his toes. His responsibility is to steer the new organization in the right direction, and his opportunity has now come to readjust things musically. We can make it easy for ourselves and expect success if we bear in mind: first, that the opportunity for introducing Gregorian melodies is now very good; second, that from such melodies it is profitable to progress to the

more simple polyphonic music and bypass the bulky harmonic hodge-podge. We have all experienced times of musical confusion from which extraction was extremely laborious and also distasteful. At such moments Gregorian melodies will steal quietly into our minds and humbly offer themselves as practical substitutes. Now is a good time to utilize such melodies and prevent future escapades into musical darkness. We can lead these men to the consciousness of their new task with the careful selection of music. Such selection may be planned around the following plan:

1. Introduction of Gregorian melodies, especially those which volunteered during times of musical sweat and toil.
2. Introduction of a good unison Mass.
3. Introduction of part singing with a two-part Mass of simple polyphonic style.
4. Satisfying the men's natural love for harmony by choosing good easy motets in three or four-part music.

Choosing the best music they can do is the wisest plan. Such music molds consciousness. Although the period of preparation for the choir's participation in their first High Mass may be relatively short, it may not be a serious problem because the excitement of a first appearance will absorb some musical shortcomings.

THE MEN HAVE A GREAT TASK, WHICH is very dignified. To make them conscious of it is a tactful procedure. The writer was once asked, "Are we going to continue to sing out of those black *Liberas*?" I did not answer this but the interrogator has since discovered that in those old black books there is much which to him now seems "very tuneful." We have to go at this gradually and tactfully. I am reminded of another case where a choirmaster had decided to force a proper start. Placing his hands on a stack of old dusty *Liberas* on top of the piano, he said, "Well, boys, this is it. If you don't like it, you might as well get going." Such foolishness will never solidify the men. It is better to emphasize that they are members of the Mystical Body, who under the guidance of another member are going to learn to sing their prayers together. If the *Liber Usualis* is on the local choir's black list, the men may learn

several of its melodies from leaflets containing the proper of some hymns. Once they discover that such music was taken from the *Liberas*, they may even consider them valuable source libraries.

The choirmaster must understand men and know some of the psychology of handling them. We can find help from one or more leaders, which each group possesses. Such leaders are invaluable. Once their aid has been solicited and they are aware of the trust placed in them, they can do much to mold the ideas of the choirmaster among his choristers. A director who understands men will not waste much time arguing with his group. He will inform those whom he considers leaders. They will do the rest. We may

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Have you even thought of the profusion of churches and convents? Can you reconcile such a universal blasphemy with the impetus given in our day to a renewal of devotion?

Do you agree that, to go on indefinitely and against all religious and artistic evidence with this sort of music, is either an hypocrisy or a degenerated idea of what devotion should be?

Are we at all aware of the immense superiority of both Chant and Classic Polyphony through their unexcelled melodic and rhythmic freedom, over modern music which has claimed itself beyond salvation to conventional patterns?

Are we definitely committed, as so-called modern christians, to worship and to pray with musical forms and patterns which are closer to instinctive impulses than to the flight of the spirit?

Among the different kinds of modern music, that which appears less suitable for accompanying the functions of public worship is the theatrical style.

This of its very nature is diametrically opposed to Gregorian Chant and classic polyphony, and therefore to the most important law of all good sacred music. Besides the intrinsic structure, the rhythm and what is known as the conventionalism of this style adapt themselves but badly to the requirements of true liturgical music.

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THE EDITOR WRITES



IT IS BY NO MEANS a negligible opportunity for the Editor to find on his way someone who will offer a substitute for his ramblings. No matter how optimistic he professes to be, his incidental criticisms are likely to brand him as a Don Quixotte, ever in search

of new fights. But, the fact remains that the landscape of liturgical music in America is bleak; and we are too accustomed to its barrenness. It is good that we receive an occasional shock to arouse us from our self-complacency. It is better that, now and then, the shock be provoked by an outside observer, even though a wounded pride may resent it. For this reason, the Editor welcomes from the *Washington Post* a vigorous piece of writing from the pen of a prominent music critic whose authoritative knowledge is evident from the start. It has been found advisable to respect the integrity of the writer by inserting his column without omission or suppression. Some of his views are questionable; but they do not diminish the strength of his unassailable argument. The reader would betray a narrow mind, who, in order to protect his own prejudices, would neglect this grave lesson and argue about secondary matters. Hence, that our "borrowed" editorial may be rightly construed, we make bold to present it with preliminary remarks which identify the mind of CAECILIA.

1. It is most admirable that a secular music critic, appraising liturgical music strictly as a musician, should vindicate the principle of authority as the strongest esthetic basis on which such music can rest. Is not such an attitude a severe condemnation of the Catholic mentality which, either through a sense of obedience or a loving devotion, cannot be aroused to appreciate the beauty

of its own art? Thus, we are brought to humbly learn from an artist that obeying the law of the Church in sacred music is both the safeguard of, and the incentive for, its spiritual significance.

2. It appears from reliable surveys that, in spite of the flood of popular music which is poured over the nation, "people prefer sacred music" above all other kinds. Though this be true only in a limited measure, it is an indication that there remains in the people a dormant consciousness which, from time to time, longs to express religious sentiment with song. This is a challenge indeed. Are Catholic educators ready to make liturgical music the foundation of all musical learning? Then, let the Chant be the basic element to which nothing, absolutely nothing, is to be preferred. It is easy enough to talk about this in public meetings; it is another thing to do it in one's own back yard. This is the only place wherein it is ultimately going to count.

3. The cutting criticism which tears to bits the hymns heard ad nauseam in Catholic churches is only too merited. It is really a mystery of iniquity that, at a distance of four centuries, within the Church whose culture produced the "timeless" masterpieces of the polyphonic renaissance, songs of a shameful vulgarity should have replaced the latter in the worship of God. The tragedy itself indicates the remedy: return to the sources without compromise! Chant and Classic Polyphony alone will raise us from our decay.

4. Quite naturally influenced by the Protestant current which has made hymns a national trend in America, our writer considers them the basic form of sacred music. This is very questionable. Regardless of their incidental usefulness, hymns, as we know them, have led Catholics away from the true source of musical expression; the Chant and its inimitable freshness of melody and rhythm.

5. The absence of musical creative power in the midst of the Catholic Church in recent centuries is too tragically obvious to be denied. We could

hardly resent being scolded about it when, as our observer remarks, Pius XII openly encourages, in his encyclical *Mediator Dei*, a frank but sincere experimentation in modern forms of liturgical

music. It is not difficult to detect the cause of this sterility: persistently forsaking, as we do, the solid basis of our living tradition, we thereby lack the urge necessary to create newer structures.

Music Of Church Departs From Pope's 1947 Line

By Paul Chandler Hume

ON NOVEMBER 20, 1947, HIS HOLINESS, Pius XII, issued an encyclical letter now known as "Mediator Dei." The title of the letter is taken from the second chapter of the Apostle Paul's First Epistle to Timothy. It refers to Jesus Christ as "mediator between God and man." The papal letter deals at length with all aspects of the sacred liturgy of the Church. Our interest in the pronouncements of Pius XII lies especially in his remarks concerning music in the Church, with particular reference to Gregorian chant and congregational singing. Church music and, above all, hymns, represent the favorite kind of music of the American public. A survey conducted in March of this year by A. S. Bennett Associates, Inc., for the National Survey of Public Interest in Music, states clearly the popular interest in Church music.

Final tabulations in their recently published pamphlet show that 60.5 per cent of the 4537 families (15,566 individuals) interviewed prefer church music to any other. Even popular dance music was nosed out.

THIS STRONG LIKING FOR CHURCH music bears out our contention that our Nation's church musicians, be they good or bad, carry the country's biggest musical stick. We have frequently discussed in this column the deplorable estate of music in Protestant churches. Today we must comment on the even poorer state of affairs in Catholic Church music. There is a difference between Protestant churches and the Church of Rome in music as in theology. In no Protestant church is there a visible head whose voice on music can be called authoritative. But the Supreme Pontiff of the Roman Catholic Church occupies a unique position when he discusses music, even

though his words at such times do not carry that weight which they possess in matters of faith and morals.

Thus it is astonishing to read Pius XII's words concerning the kind of music which ought to be performed in Catholic Churches. "Mediator Dei" reads, "As regards music, let the clear and guiding norms of the Apostolic See be scrupulously observed. Gregorian chant, which the Roman Church considers her own as handed down from antiquity and kept under her close tutelage, is proposed to the faithful as belonging to them also. In certain parts of the Liturgy the Church definitely prescribes it; it makes the celebration of the Sacred Mysteries not only more dignified and solemn, but helps very much to increase the faith and devotion of the congregation." "Besides," continues the encyclical letter, "so that the faithful take a more active part in divine worship, let Gregorian chant be restored to popular use in the parts proper to the people. Indeed it is very necessary that the faithful . . . take part in the sacred ceremonies, alternating their voices with the priest and the choir, according to the prescribed norms." Pope Pius quotes an ancient saying which should be remembered by all churchmen: "He who sings well, prays twice."

TO SPEAK OF THIS FIRST PORTION OF THE papal message on music in the Church, we must point out how far from its explicit and implicit spirit is the music heard in most Catholic Churches today. Few congregations are ever given opportunity to sing plain (or Gregorian) chant; few choirs sing it, and too often the priests of the Church either fail to encourage it, or even oppose it. Paralleling this sad fact is the pitifully small list

of hymns repeated over and over in most parish churches, few of which are worthy of the time or effort required to sing their saccharine measures. And this in a church with the greatest musical heritage in Christendom.

To what other church were born such musicians as Palestrina, William Byrd, Vittoria, Josquin and Willaert? For what churches but St. Peter's, St. Mark's in Venice, or the Munich Court Chapel, did Palestrina, Giovanni Gabrieli and Orlandus Lassus write their timeless masterpieces? To turn their back upon such a shining ancestry in music is the error of today's Catholic musicians. Sunday after Sunday they have unequalled opportunities for recreating something of the spirit of greatness in worship which these musicians provide. But at present, the fact is that the best in both Gregorian chant and choral settings of the Mass is heard by the public in churches of the Anglican communion.

PIUS XII TOUCHES CLEARLY UPON ANOTHER fundamental point in his encyclical. Throughout the letter he stresses the danger of esteeming ancient usage in liturgical matters on the simple ground that it "carries the savor and aroma of antiquity." His Holiness carries this wisdom into

the realm of music also. While encouraging the use of great music from the past, he speaks clearly on the subject of modern creative works. (His remarks on this matter might well be considered by all church musicians and their often archaic music committees.) "It cannot be said," states the encyclical, "that modern music and singing should be entirely excluded from Catholic worship. For, if they are not profane nor unbecoming to the sacredness of the place and function, and do not spring from a desire of achieving extraordinary and unusual effects, then our churches must admit them . . . Similar remarks about modern art make it clear that the official position of the Church of Rome is to encourage a generation of creative artists by giving them instant place within her walls. If those who yield allegiance to Pius XII will heed his words, and if musicians who lead musical activities in Catholic Churches will take his excellent counsel, the resulting improvement in the external element of liturgical music may have profound effects. It is certain that these effects will be both spiritual, touching the lives of all within reach of the Church, and inspiring, raising up a generation of musically inclined Catholics, from whom might come creators of future works of genius.

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A PRIMER OF THE LAWS OF CHURCH MUSIC

VIII — Sacred Polyphony

by Francis A. Brunner, C.Ss.R.



SEVERAL WRONG NOTIONS amongst the deprecated by Pius XII (in his wonderful encyclical on the liturgy, *Mediator Dei*), is the idea that the Church should confine itself to the use of plainsong — the idea of anyone who would “disdain and reject polyphonic music or singing in parts, even where it conforms to regulations issued by the Holy See.” It may be a surprise to many that the Church should insist on the use of classic polyphony. Chant is the Church’s own, an intimate part of her liturgy, an outgrowth of her system of worship. This would be sufficient reason for adhering to it, despite its antiquity, despite its outworn form and seeming outlandish sound. But classic polyphony is period music without the saving circumstance of intrinsic relation to the liturgy. Yet the Church recommends its use.

Pope Pius X, in his *Motu proprio* on Church Music says unequivocally that the so-called classic polyphony should be used in our churches wherever and whenever facilities permit. Commending the value of this vocal style he remarks:

The above-mentioned qualities (namely, holiness, artistry and universality are also possessed in an excellent degree by Classic Polyphony, especially of the Roman School, which reached its greatest perfection in the sixteenth century, owing to the works of Pierluigi da Palestrina, and continued subsequently to produce compositions of excellent quality from both a liturgical and a musical standpoint. 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. 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.

A *cappella* polyphony is the choral contrapuntal music which, after the adumbrations of organum and discant, began to develop in the fourteenth and reached its rich maturity in the sixteenth century, especially in the works of that Renaissance master, Palestrina. Many excellent choral numbers have been written since that time which, by reason of structural similarity, seem to merit classification as a *cappella* polyphony, but the designation has come to identify an epochal rather than a technical type. Historically, in the period which preceded the introduction of the monodic style and the thorough-bass — that is, roughly up to the beginning of the seventeenth century — counterpoint was the basis of practically all musical composition. After the coming of opera more emphasis was placed on the harmonic aspect of music, and with the firm establishment of the major-minor modes, harmony as we commonly understand it managed to wrest the palm from counterpoint and to assume the more important role. Although it is true that Bach and Handel have scarcely had superiors in the ability to weave lines together to create a beautiful contrapuntal fabric, they did this ordinarily on a harmonic basis within the frame of the major-minor modes. Their compositions have a harmonic flow which actually compels the individual lines to comply with it. How different was the Palestrinesque style in which the emphasis was on the melodic lines, interdependent indeed, but free. It is this many-voiced music, bound up with the Gregorian scales and the unfettered measures of a choral technique, that the Pope alludes to by the term “Classic Polyphony.”

THE PERIOD FROM THE THIRTEENTH TO the seventeenth century was one of extraordinary musical activity. Hundreds of cathedrals and chapels and convents were increasing in their de-

mands for new settings of the multifarious members of Mass and Office. Until the art of printing was applied to musical notes about the year 1500, there was but little duplication or exchange of musical composition, and thus every important ecclesiastical establishment was provided with its own corps of composers and copyists. The religious enthusiasm and the vigorous intellectual activity of the Middle Ages found as free a channel of discharge in song as in any other means of embellishment of church ceremonial. These conditions, together with the absence of a concert stage, turned the fertile musical impulses to the benefit of the church. The ecclesiastical musicians also set to music numbers of madrigals, chansons, villanelles, and the like, but this was only an incidental deflection from their more serious duties. The world has never witnessed a more absorbed devotion to a single artistic ideal, nor has there existed since the golden age of Greek sculpture another art form so lofty in expression and so developed in workmanship as the polyphonic church music that resulted from these years of labor. The style of musical art that was brought to fruition by men like Josquin des Prés, Orlando di Lasso, Willaert, Victoria, Anerio, the Gabriellis and Lotti is not unworthy of comparison with the Gothic cathedrals in whose epoch it arose and with the later triumphs of Renaissance painting and sculpture in whose epoch it culminated.

THIS CONTRAPUNTAL CHORUS MUSIC of the Middle Ages reached its maturity in the middle of the sixteenth century. For four, five hundred years this art had been growing. It was now given to one man, Giovanni Pierluigi di Sante, called Palestrina from the place of his birth in the Roman Campagna, to put the finishing touches upon this wonder of medieval genius, and to impart to it all of which its peculiar nature was capable in the way of technical completeness, tonal purity, and elevated devotional expression.

Two elements combined to produce this grandeur of musical perception in the work of Palestrina and his contemporaries among the polyphonists. One element was religious, the other esthetic.

It is a striking fact that the music of the Church up to the middle of the seventeenth century was

but little affected by the influences which had done so much to make other forms of art minister to ostentation and sensuous gratification. This music remained seriously spiritual. And this is the paradox. For the period was not one of triumph to the Church, but rather one of struggle, confusion, humiliation. It was the era of the Lutheran and Calvinist defections, the era of the Protestant Reformation. But in the ranks of the faithful were found such heroes as Borromeo, Neri, Loyola, Xavier, such great personages as Theresa of Avila, Francis de Sales, Vincent de Paul and the founders and leaders of Capuchins, Theatines, Ursulines and other beneficent orders — people whose lives and achievements are the glory not only of Catholicism but of the human race. The great church composers of the sixteenth century were kindred to such spirits, and the pervading piety found its most adequate symbol in the realm of art in the Masses and hymns of Palestrina and his composers.

The other element was esthetic. The sixteenth century shows a certain preference for *la musica comuna*, a phrase which is not easy to translate but which means something like: regular, academic music. The sixteenth century loves clarity, directness, naturalness. It wants order, strict conformity to rule. For originality, at least as conceived by romanticism, the sixteenth century has little understanding. The ideal of the composers was to work out their art in such a way that as many as possible could understand it and rejoice in it. No wonder Palestrina came as the greatest representative of an epoch which cherished these views. Posterity has rightly called him "the great imitator of nature," and indeed a gifted naturalness is found in all his works, a sure feeling for the occasional, the easily comprehensible, in short, for classical expression. His art seeks universality and is characterized by a deep joy in the development and fulfillment of the law. It is only slightly concerned with the new, the novel; for the old is eternally new to it, ever capable of surprises. Its essence is in depth.

Religious idealism, classical restraint. Here were the two elements that could best subserve the interests of the liturgy.

Richard Wagner wrote as follows in 1849:

Dedicated to the Rt. Rev. Dennis E. Malone, P.A., V.G.
in the year of his Golden Jubilee.

REGINA COELI

for High Voice Solo and
* 2 part Chorus or S.A.T.B. Chorus and Organ

LAURENCE POWELL

Andantino semplice

ORGAN

S
A
T
(*ad lib.*)
B
(*ad lib.*)

mf Re-gi-na coe-li lae - ta-re. Al-le-lu - ia. Re-gi-na coe-li lae - ta-re. Al-le-lu - ia.
mf Re-gi-na coe-li lae - ta - re. Al - le - lu - ia. Al - le - lu - ia.
mf Re-gi-na coe-li lae - ta - re. Al - le - lu - ia. -
mf Re-gi-na coe-li lae - ta - re. Al - le - lu - ia. Al - le -
Joy to thee, O Queen of Heaven! Alleluia

SOLO

mp Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Qui -
mp Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.
mf Al - le - lu - ia. Al - le - lu - ia.
lu - ia. Al - le - lu - ia.

* Use small notes for 2-part chorus arrangement

Made in U.S.A.

a quem me-ru-is - ti por - ta - re. Al - le - lu - ia. Al - le - lu - ia.
 He whom thou wast meet to bear; Alleluia.

mp *mf*

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

p *poco riten.*
p dolce

Re-gi-na coe-li lae - ta - re. Al - le - lu - ia. Re-gi - na coe-li lae - ta - re. Al - le - lu - ia.

a tempo *f Tutti*
f

Re-gi-na coe-li lae - ta - re. Al - le - lu - ia. Al - le - lu - ia.

Re-gi-na coe-li lae - ta - re. Al - le - lu - ia.

Re-gi-na coe-li lae - ta - re. Al - le - lu - ia. Al - le -

mp
Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

mp
Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

mf
Al - le - lu - ia. Al - le - lu - ia.

lu - ia. Al - le - lu - ia.

Pochissimo meno mosso

mf SOLO
Re-sur-rex-it si-cut di-xit Re-sur-re-xit si-cut di-xit. Al-le-lu-ia.
As He promised He has risen; alleluia.

mp *riten.* *mf* *f poco allargando*
Al - le - lu - ia. Al - le - lu - ia. O - ra pro no - bis De - um.

atempo - ma poco tenuto *rall.*
mp O - ra, o - ra, pro no - bis De - um. Al - le - lu - ia.
Pray to God for us. Alleluia.

Tempo I

Re-gi-na coe-li lae-ta-re. Al-le-lu-ia. Re-gi-na coe-li lae-ta-re. Al-le-lu-ia. Al-le-lu-ia.

Re-gi-na coe-li lae-ta - re. Al - le - lu - ia. Al - le - lu-ia. Al-le-lu-ia.

Re-gi-na coe-li lae-ta - re. Al - le - lu - ia. — Al-le-

Re-gi-na coe-li lae-ta - re. Al - le - lu-ia Al - le - lu -

Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-ia

Al-la-lu-ia. Al-le-lu-ia. Al-la-lu-ia. Al-le-lu-ia.

lu-ia. Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-ia.

- ia. Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-ia.

V. Gaude et laetare Virgo Maria, alleluia.
 R. Quia surrexit Dominus, vere, alleluia.
 V. Oremus.
 R. Amen.

Rejoice and be glad, O Virgin Mary; alleluia.
 For the Lord hath risen indeed; alleluia.
 Let us pray.
 So be it.

REGINA COELI.

(For Unison Treble Voices and T.T.B.B.)

ANTONIO LOTTI.

Transcribed by

CASPAR P. KOCH.

Vivo.
f

TREBLE.
Boys.
Re - gi - na coe - li, lae - ta - re, al - le -

TENORS.
I. & II.
Re - gi - na coe - li, lae - ta - re, al - le -

BASS.
I. & II.

The first system of the musical score consists of three staves. The top staff is for Treble (Boys), the middle for Tenors (I. & II.), and the bottom for Bass (I. & II.). The music is in 4/4 time and begins with a treble clef. The tempo is marked 'Vivo.' and the dynamic is 'f'. The lyrics are 'Re - gi - na coe - li, lae - ta - re, al - le -'.

p

lu - ia, lae - ta - re, al - le - lu - ia: Qui - a quem

lu - ia, lae - ta - re, al - le - lu - ia: Qui - a quem

The second system of the musical score continues the previous system. It consists of three staves. The lyrics are 'lu - ia, lae - ta - re, al - le - lu - ia: Qui - a quem'. The dynamic is marked 'p'.

f

me - ru - i - sti por - ta - re, al - le - lu - ia, al - le - lu -

me - ru - i - sti por - ta - re, al - le - lu - ia, al - le - lu -

The third system of the musical score continues the previous system. It consists of three staves. The lyrics are 'me - ru - i - sti por - ta - re, al - le - lu - ia, al - le - lu -'. The dynamic is marked 'f'.

p
 ia: Re - sur - re - xit, si - cut di - xit,
 ia: Re - sur - re - xit, si - cut di - xit,

al - le - lu - ia; al - le - lu - ia:
 al - le - lu - ia, al - le - lu - ia: *pp* 0 - -
pp 0 - ra pro

pp 0 - - ra pro no - bis De - - um,
pp - ra pro no - bis De - - um,
 no - - bis, pro no - bis De - - um,

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

(C.49-3) *K* Gaude et laetare Virgo Maria, alleluia.
 (C.12-4) *R* Quia surrexit Dominus vere, alleluia.
 M. & R. Co. 1820

REGINA COELI

L. EBNER

Allegro moderato. f

Treble
Voices
(in Unison)

Re-gi-na coe-li, lae-tá - - - re, al-le-

Men
(in Unison)

Re-gi-na coe-li, lae-tá - - - re, al-le-lú-ja,

f

lú-ja, al-le-lú-ja, al-le-lú - - - ja: qui-a quem

al-le-lú-ja, al-le-lú - - - ja: qui-a quem

mf

me-ru-i - sti por-tá - - re, al-le-lú-ja, al-le-lú-ja, al-

me-ru-i - sti por-tá - - re, al-le-lú-ja, *f* al-le-lú-

f

le-lú-ja. Re - sur-ré-xit si-cut di - xit, al - le-lú - ja, al - le - lú - ja.

al - le - lú - ja,

mf ruhiger
ja, al - le - lú - ja. O - ra pro no - - bis De - - -

mf ruhiger
al - le - lú - ja. O - ra pro no - - bis De - - -

f im Tempo *rit.*
um, al - le - lú - ja, al - le - lú - ja, al - le - lú - - - ja.

um, al - le - lú - ja, al - le - lú - - - ja.

f im Tempo *rit.*

Palestrina's works, along with those of his school and time, are the flower, and contain in themselves the highest perfection of (Catholic church) music. They were written for human voices only. The first step in the decline of true Catholic sacred music was the introduction of orchestral instruments; through the increasingly independent use of these, the religious expression of sacred music became distorted to the extent of being sensualized; and this brought about the most disastrous consequences for the art of singing itself. The virtuosity of the instrumentalist became aggressive, the singer took up the challenge, and speedily a worldly theatrical spirit entered the church . . .

The human voice, the immediate interpreter of the sacred text, and not the instrumental adornments, more especially the trivial *floriture* for violins in most of the present religious compositions, must necessarily have priority in church. And if it is desired that sacred music should return to its original purity, it is vocal music alone that is to be cultivated.

Thus wrote the master of Bayreuth, and we are bound to admire the clearness and precision with which he defines the character of sacred music and the initial causes of its decline. And we must agree with him that, to learn what liturgical musical style is, we must be linked once more with tradition, with the tradition of the Palestrinesque school. In this purely choral music, with its serene modality and its harmonious inter-weaving of lovely melody with lovely melody — here we have true devotional music much akin, at least in spirit, with the Gregorian chant out of which it took its early rise.

THERE IS ONLY ONE QUESTION THAT may occur to the alert reader. The Holy Father in his *Motu proprio* had said that the qualities which characterized the liturgy were found in this music. Universality: no doubt, for it was cultivated throughout Europe, not only by Palestrina and Vittoria and Anerio and the Naninos in Rome, but by di Lasso and later Senfl in Munich, Andrea and Giovanni Gabrieli in Venice, Tallis and Byrd in England, Morales and Ortiz in Spain — the grand tradition carried on even into the new era by Al-

legri in Rome, Lotti in Venice, Scarlatti and Leo in Naples. Artistic form: beyond a question, for critics have outdone each other in praise of the technique, the style, the finish of structure. But what of its liturgical fitness? Earnest choir-leaders and organists are sometimes confused in their approach to this question. Are not some of the highly-prized compositions of Palestrina and his compeers overly long? And are not some of these pieces based on secular themes? How reconcile these facts with the norms laid down in the *Motu proprio* of Pope Pius X?

(Continued on Page 114)

Aside from any prejudice, have we ever fully realized how liturgical Latin contains, as in a "digest," the entire treasure of christian thought and the full expression of christian life?

Did not our proud over-estimation of classical Latin lead us to underestimate the genius of liturgical Latin which succeeds to couch the highest mysteries in terms understandable to ordinary people without sacrificing quality or refined poetry.

Is not our secularized literary thinking responsible for the gradual fall of liturgical Latin into universal oblivion, while it might have remained a truly Catholic language for all people?

Is it too late for Catholic education to consider liturgical Latin as the primary Latin to be learned, with direct methods similar to those used in modern languages?

Can we say, in an age which prides itself on having reached the summit of popularized education, that the greater part of liturgical texts to be sung by the congregation are too difficult for the average educated Catholic?

The language proper to the Roman Church is Latin. Hence it is forbidden to sing anything whatever in the vernacular in solemn liturgical functions — much more to sing in the vernacular the variable or common parts of the Mass and Office.

(Continued on Page 111)

SINGING DAYS



OUR PASCHAL SEASON ENDS with two major feasts, Ascension and Pentecost, whose proximity binds them, as it were, into a small cycle. There was no break between the glow of immortal glory surrounding the Ascension of the Lord and the spiritual eruption of the Apostles from the high chamber under the impulse of the Holy Spirit. Thus also, the Church celebrates her glorified Master, and, without a pause, submits her children to the penetration of the Spirit. The greatness of this conclusion of the liturgical cycle is far from being apparent in modern worship. The feast of Easter seems to be a day without a morrow. Hence, after a paschal season by no means comparable in fervor to the piety shown during Lent, Ascension and Pentecost are to many no more than two days of obligation.

“Singing days” may partly remedy this deplorable condition. It would really be a disgrace if we should find in our hearts no enthusiasm to celebrate two events whose finality decided the course of the Kingdom of God in heaven, as well as on earth. Both are the culmination of the redemptive career of Christ, and we should follow Him to the very end. The course of our lives was definitely traced on the Thabor and in the Cenacle. It is in commemoration of the events which took place there that we may receive the grace of living through the remainder of the year in the spirit of our christian vocation. Such a spiritual benefit

may be gained through some singing days. Besides the feasts themselves, another week-day should be designated during the Octave of both Ascension and Pentecost, in order to intensify, among the faithful, through a chanted Mass sung entirely from free devotion, the supreme importance of these final mysteries for Catholic people.

The singing day will appear more imperative and desirable as well, once we understand the particular characteristics of each solemnity. It is idle to question the supreme greatness of both; for both are inseparable factors in the achievement of the new Covenant. Each suggests for the singing day a special motive. The devout reading of the Missal makes us marvel at the discretion which dictated to Mother Church the text of the Mass on Ascension Day. Christ ascends in glory; but for “a while”, His glory remains invisible to us. Loving faith alone shall see Him even in the midst of the incessant contradiction. Thus, our singing day shall be a day of loving recollection with the heart of the beloved Master. The reverse happens on the feast of Pentecost, while the Church, animated by an invincible spirit, goes out to conquer with a sobered energy. Thus, the second singing day shall be a day of resolution for Catholic action, the one which grows out from the inner possession of the Spirit. Let us keep these thoughts in mind, and prepare the singing of those very holy days. They will bear ample fruit if they are diligently anticipated: spiritually as well as musically.

Octave of the Ascension

Joining, in spirit, the Apostles in heaven and singing with them the glory of the Master Whom they now see at the right hand of the Father.

Monday after Pentecost

Keeping another spiritual holiday, that we may receive in greater abundance the grace of the Holy Spirit, by which we shall become the witnesses of Christ before the world.

May 28:

St. Augustine of Canterbury

We owe a special debt of gratitude to this great monk who was responsible for the firm establishment of the faith in the Anglo-Saxon world. May his intercession preserve the Church of America from the inroads of an all-pervading secularism.

June 14:

St. Basil the Great

Unknowingly, perhaps, the Western Church still benefits today from the broad influence of the glorious Oriental Doctor. Staunch faith in the divinity of Christ, appreciation of monastic solitude, and the christian formation of youth, these things make up his precious legacy for which we shall thank God in the Eucharist.

June 29:

SS. Peter and Paul

Should we not atone for the disgrace of a modern christendom which has forgotten the two spiritual giants who have transmitted to us Christ's redemption? This is pre-eminently the Catholic day to which united singing alone can do full justice.

GREGORIAN MASTERPIECES

by Oriscus



IT IS QUITE NATURAL THAT THE great mysteries of Redemption should have communicated a powerful impulse to musical inspiration. We have previously mentioned the superior quality of Gregorian melodies in Advent, at Christmas, in Holy Week, and at Easter. So abundant was the number of first-rate chants in these seasons that it was truly difficult to make up a digest which would be complete, without sacrificing important specimens of Gregorian art. The reason for this dilemma may be found in the fact that seasonal melodies are but a part of a musical cycle, whose individual songs complete each other. The repertoire of each season is not made up of unrelated melodies. Though none of them is part of a formal sequence similar to our way of composing music today, they all belong to a spiritual sequence. We mean thereby that while each individual melody preserves intact an unhampered freedom, it follows as well the path of a unique spiritual thought. Better than a close relationship in musical form, this unique

spiritual background binds all scintillating melodic facets into a tightly wrought ring.

Ascension and Pentecost present the same problem as the preceding feasts. The accumulation of masterworks is even more stressing. Within the short span of ten days, melody after melody proclaims in no unmistakable terms both the glorification of Christ and the advent of the Spirit into the Church. Once more, we must apologize for the short-sightedness of the following selection. Before the utter impossibility of recommending to the choirs of today the entire output of a very compact repertoire, we will again omit some of the most characteristic chants favor of others that inexperienced and often prejudiced singers might accept more readily. Even this scant program will require more determination in study than was demanded on previous occasions. For, even adhering to a minimum will impose a heavy load on the choir in view of the shortened period of preparation. Moreover, all the melodies recommended have a grandiose sweep which is inseparable from their glorious object.

A DOCILE CHOIR WILL BE AMPLY REPAID for its generous efforts; for, the songs of this concluding fortnight are well-nigh unforgettable. The most inexperienced lover of sacred music could not possibly resist the spell of their haunting beauty. As he courageously plows through their intricate web of flowing tones, he will notice first the extraordinary fluency of the melodic line which rises to greater lengths without losing any of its directional assurance. This supremely free line of song, while still submissive to the accepted laws of Gregorian composition (a basis never to be thrown aside), possesses an originality which need not be afraid of novelty: A novelty which makes it catchy, even easy to remember. Then, these origi-

nal, fluent, expansive melodies surge in the open with a commanding power suggested by sacred mysteries which could hardly be commented otherwise, if the latter are to receive a musical expression adequate to their importance in the life of christendom throughout the ages. Lastly, singers will marvel at the ease with which the masterworks of this season blend an intense fervor, nearly to the point of spiritual romanticism, with an unassuming loveliness dictated by humble devotion. Thus, we may rightly say that the Gregorian melodies of the ending of the Paschal season are, as it were, the climax of a sacred concert begun long time before, namely, on the first Sunday of Advent.

Ascension	Introit	Longing for the final coming of Christ, with the joy borne of an absolute certainty.
Sunday within the Octave	Introit	Pledging to Christ a loving fidelity during His absence.
	Alleluia-jubilation	Joy of the christian so purified that it needs but a whisper to be told.
Pentecost	Alleluia No. 2	The whole Church embraces her sons with a flaming joy, while she confidently follows the Spirit in the conquest of the world.
	Communio	The miracle of the coming of the Spirit retold in the vivid manner of a story.
Corpus Christi	Introit	Acknowledging, under the species of wheat, the Living Bread.
SS. Peter and Paul	Communio	Asserting with a calm assurance the unbreakable solidity of the rock of Peter.

We wish to thank those who so generously responded to our plea for new subscriptions. You have not only helped the expansion of the magazine, but you have contributed to the spreading of ideas which will ultimately result in better Church music throughout the country.

NAMES PEOPLE DOINGS



WE HAVE PICKED UP IN THE course of our reading-routine, a few gleanings which clearly indicate which way the wind blows. Some of the following quotations appear rather constructive at first, as everything emanating from the so-called progressive school. If one measures them with the gauge of Catholic philosophy, however, he cannot accept their fallacious pretense, lacking at times, even common sense. Those ideas are drops of poison; and the poison is so well coated that we might be infected by it with the illusion that we are tasting a good medicine. That is why we make bold to say again:

Beware music educators. There was some time ago an innocuous inducement to purchase choral music in the Catalog of one of the leading publishing houses, which reads thus: "... School music needs and tastes change! Periodically we re-study all titles included in cases. Some numbers will have lost their appeal. We remove these numbers from the cases and replace them with others which are currently in demand. Our cases include only material which meets the needs and tastes of the day." We do not feel that the Publisher should shoulder the blame for such an incongruous appreciation of musical material, because he is likely the victim of that famous psychology of music whose basis is on no higher level than the principles which direct business advertising. When educational leaders begin to deny, in the field of art as in other fields the principles of an objective evaluation, then musical education is going straight to its doom. For the "needs and tastes of the day" are but a passing shadow; only the expression of permanent beauty remains. Musical education in Catholic schools can never rest on passing trends; it must build upon the eternal song of Mother Church. Are we fully aware of the danger and of our responsibility?

John Dewey over and over. It is sickening at times to realize that an inferior mind may exercise on successive generations a lasting and deteriorating influence. So was Dewey whose philosophical background had only the merit of capitalizing upon the weakness of his time. Yet, even today, Gene Chenoweth wrote, while reviewing books for the Educational Music Magazine, the following remark: "I find the Modern Library Edition of John Dewey's philosophy indispensable to me. It is titled Intelligence in the Modern World and certainly no better summation of Dewey could be found anywhere. Dewey would be the guiding light in my course. Students should have at least a working acquaintance with the basic principles of Sigmund Freud..." We really had enough of Freud in other phases of life; and the imprudent writer should spare music from this universalized infection. A quasi-Feudian trend in regard to music is gaining adepts in many musical circles. The good Nuns in particular, would be shocked to know that a choral director of national repute, for whom they have openly professed a great admiration in various circumstances, was declaring some time ago that, all told, choral art is, in no small measure, related to the problem of sex. Well, if this is a shock, let us be shocked to the point that we shall return to our own school of polyphony.

Artist or Teacher. Another column in the same magazine, discussing standards and principles, weighs the pros and cons of the qualifications of the music teacher. Is it more desirable that he be an artist or just a plain teacher? We remember the time when, to be a real musician, was frowned upon by directors of music in many school systems. The pendulum now seems to be swinging the other way. We should rejoice that there is at last a growing consciousness of the fact that music should be taught by musicians. If

Catholic schools realize the importance of the actual trend, they will prepare teachers endowed with a musicianship of a more solid caliber than has been found until now. Here is the passage referred to: "So the musician as artist succeeds more often than the teacher as artist. The musician has actualized his standards but the teacher has only theorized his principles. And thus we often fail. But not always, thank God, for often the pupil is so interested in learning that he progresses in spite of inefficient guidance and wrong methods of study; and occasionally, thank God again, we find a teacher who is a real artist, who has learned his psychology so well that it has eventuated in principles that have become a very part of his living self so that he could not violate them if he would. Such knowledge may have come from his formal study of psychology and education, or it may be the result of common sense or of practical experience. Much of it is probably intuition, for the teacher must sense and feel as well as know — else he is no artist.

It is in the provision of more real artist-teachers that the hope of education lies, rather than in bigger school buildings, extensively revised curricula, or even more teachers' training colleges!"

Sodality and music. We incidently came across the program given in a Catholic High School as a special offering to Mary on the occasion of the feast of the Immaculate Conception last December. Three songs made up the musical fare: Ave Maria of Gounod, a solo, of course! On This Day, O Beautiful Mother, the unmistakable soothing device for a devotional meeting; and lastly, Mother Beloved of Father Lord, S.J., which is cleverly contrived with a touch of popular swing. Such a program needs no criticism; but it provokes some questions. Does the Sodality movement assume the right and the incumbent responsibilities resulting therefrom, of leading young people away from the appreciation of true religious music, at a time when the need of the latter is reaching a hopeful crisis? What cooperation to liturgical services in the parish can we expect from a generation of young people misled by their leaders, and who will be for the next fifty years the faithful whose musical prejudices the clergy will

have to fight in vain? How do educators consecrated to religious life reconcile the ideals of their vocation and their educational apostolate with the presentation of such adulterated religious music? We do not assume to give an answer. Perhaps, after all, there is none.

The advice of a GI. We could hardly refrain from a hearty laugh when we read this delightful bit of information from a veteran now studying at the American Conservatory of Fontainebleau, in France. Here it is: "One outstanding teacher of solfege here is Edmund Marc, who has ten to fifteen American students for private instruction. Most Americans are thunder-struck when they see a fourteen-year-old French youngster 'soldier' in seven clefs, or write down a four-voice dictation given from the piano, or organ. Solfege is the Bible of French musical instruction, and you must be proficient in it to do any work in harmony, counterpoint, etc. If you know at least the method of working here, before you arrive, you'll be able to jump into the swing that much faster." This sincere American student did not know that he was unconsciously writing the most needed piece of advice to all schools of music in Universities and Colleges which has been given for a long time. He became conscious, from his own experience, of the curse which afflicts all musical education in America. The progressive school has hammered for twenty years that musicians can be made to order without learning to read music. If you are not aware of the results of this basic error, a realistic GI is warning you. Notwithstanding what the school of "self-expression" has to say, there will never be in Catholic life (the latter is our main musical interest) a restoration of both Chant and Polyphony if we do not reinstate in primary and secondary schools the inalienable rights of a thorough training in music reading. The reading of music is neither a drudgery nor a skill; it depends upon us to make it what it really is, a disciplined musical experience.

From the NCMEA. State meetings are in full swing this year; and it is too early to report on their activities and their trends. The coming National Convention to be held at Philadelphia in

connection with the National Catholic Educational Association seems to indicate a growing desire for an actual union between music and general education. Those responsible for this initiative deserve to be congratulated even at this early date, when one cannot weigh the results of such unification. Unexpected difficulties or partial failures should not discourage them from pursuing this truly christian objective.

Now, a few short gleanings from various quarters of the Association, with regard to initiatives of a liturgical character: NEW ORLEANS will open, on April 22, its Archdiocesan festival with Mass No. 9 sung by 2000 children. The closing concert of the festival at New Orleans is planned as a sort of creative contribution, the schools being permitted to develop their program around a theme. We gladly quote the list of themes suggested by the Committee. It is a witness to the efforts of the latter in promoting a truly Catholic outlook. You may like to file some of these titles for your own use:

1. Music of Louisiana
2. Music, Here and There
3. Music in U. S. A.
4. America's Musical Heritage
5. American History in Music
6. Where Missionaries Labored in U.S.A.
7. History Sings in Music
8. Great Americans in Music
9. The Story of Our Country in Music
10. We Sing of the U.S.A.
11. Music by Americans
12. For God and Country
13. A Musical Travelogue
14. Around the World in Dance and Song
15. Music of Other Countries
16. The Music of the Children of Other Lands
17. Work and Play in Music
18. Feasts and Customs in Music
19. Music of Our Southern Neighbors
20. Music of Our Latin-American Neighbors
21. Music from Mission Lands Afar
22. Music of the Masters
23. The Seasons in Music
24. Music of Nature
25. Music for the Seasons

26. Christian Influence in Music
27. Glory to God!

»»»PENNSYLVANIA will repeat the All State Liturgical Music Project, a congregational High Mass in each parish school as the highlight musical event of the year. »»»You may be interested to know that "the Dioceses of HARRISBURG, ERIE, AND ALTOONA have come into the Association with large meetings, filled with inspirational speeches and demonstrations. These Dioceses, with the previously organized Dioceses of Philadelphia, Pittsburgh, and Scranton, give 100% Diocesan organization in Pennsylvania with an enrollment of 511 members in the Association."

»»»On February 22, the Cathedral of ST. LOUIS, MISSOURI, was the scene of a High Mass sung by 200 Sisters from various communities. The State Committee found it advisable to promote the consciousness of the Chant among the teachers through a common experience rather than by again calling on the ever-responding children from the schools. The project was seemingly well-received by the Nuns; and if our information is exact, the singing of the Mass remained for them the most comfortable result of the State meeting.

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CHANT, A UNIVERSAL LANGUAGE



ALL LANGUAGES ARE RELATIVELY universal. Though their influence be limited, they establish a living contact between individuals, and unite them into a larger social group. Thus, the language of a people is the most potent factor of their social concourse. Similarly, once we recognize that the Chant is the language of corporate devotion, we must also understand that it will be a practical language only in the measure in which it is universal among the faithful.

The *Motu Proprio* considers universality as the ultimate quality required of all liturgical music. And yet, according to Pius X, universality is not an individual qualification, but rather the result of other qualities, especially holiness. This suggests that only sacred song, which promotes participation, is truly universal. Hence, all attempts to restore the Chant to the faithful as a language of faith must be directed towards making the sacred melodies the expression of christian living within the community. Once this spiritual view replaces the haphazard policies which have so far prevailed in congregational singing, we may hope to see a more universal trend towards this desirable goal.

The practical problem is to select such melodies, in preference to others, as can become, within a reasonable time, the universal language of Catholics in these United States. It is too early to classify a repertoire of Chant for the people. To become universal, such a repertoire must be the summing up of many initiatives which will gradually adapt musical conditions to a clarified spiritual objective. The following suggestions may provide a lead for all those who are vitally interested in restoring to the christian people their own musical language.

A universal attempt. It is quite evident that, if Gregorian melodies are to become a universal language, they should first become the musical tongue of all the groups which make up the

faithful. Too often, we are apt to call congregational singing the participation of some isolated group while the faithful is, as it were, a cross-section of all ages and conditions. There are today, in the make-up of the congregation, three main social divisions: the home, the school and the parish; and the Chant must penetrate all three in order to be universal. The home is the first place in which to learn it; for it is in its warm and intimate atmosphere that the child experiences a spontaneous desire for song. It is upon the heart of his mother that the christian child should murmur his love for God. Musical trends of our day appreciate the importance of what is called pre-school music; and an increasing number of attractive publications is offered to eager parents. As yet, however, we have remained adamant in a sort of gregorian formalism, whose record is but a series of failures. Christian mothers in particular have it within their power to lay down the most solid foundation in the restoration of congregational singing. There could be no harm in their diverting their interest for social work and some of their precious time towards learning the simple gregorian melodies which even babies can grasp. And, these melodies will be the more cherished by the child, if they are frequently sung within the family walls. One may visualize, without idle illusion, that once the home has fostered the sacred melodies among the young children, the chant will be definitely on its way to becoming universal. This pre-school Gregorian experience must of course be continued throughout school days. The child whose home-life has been enbalmmed by the scent of simple chants will be disappointed with his new surroundings, if the echo of sacred song is silenced. Educators in recent years have frequently discussed the necessity of integration; but they are far from having reached a definite conclusion about the ways and means of incorporating the Chant into the general program of education. The home suggests to the school a living method. Whatever books or procedures are used, it should be clear that the chant melodies are to be taught

as the normal expression of piety. This is the more imperative, because adolescents and young people in school are, during these years, awakening to the meaning of life.

Catholic schools are hiding behind unjustifiable excuses for failing to identify sacred singing with a normal christian living. This is the reason why so many young priests are unimpressed by the Chant before they leave the gates of the seminary, why so many candidates to religious life are undesirous of singing their way to God, and why the masses of students leave on graduation day with no desire to participate in song. Then comes the parish, that fundamental environment in which the ordinary Catholic is supposed to find the norm and the incentive for christian living. The norm is to participate actively in the Eucharist; the incentive is to sing with a unison of hearts. The singing of the congregation in the Eucharist is the universal activity which transcends all others, but it will become universal only when the singing of sacred melodies will be synonymous with being a member of the parish.

Thus, from the breast of his mother, upon which the christian child securely rests, to the lonely death-bed upon which he shall some day render his soul to God, the Catholic, regardless of his particular profession, should be accompanied in his earthly pilgrimage by a treasure of chant melodies. The latter will carry his religious emotions, and unite him throughout life with his brethren. This is not a hopeless dream; it is a practical ideal, and an imperative need for christians visibly dessicated by a formalized religion. However, this ideal is not likely to pass, unless home, school, and church are correlating their efforts. We do not advocate thereby a new organization, but we urge all leaders to be fully conscious of their respective responsibility in the restoration of a universal song. If they no longer neglect their particular task, there will emerge a natural bond between their individual efforts. From childhood to adult-hood, christians will grow into that fullness of christian unity which the same repeated songs so consistently express. In practice, let mothers whisper incessantly to the little ones the songs which will last for life; let teachers place the learning of the Chant among the primary and in-

dispensable subjects of a christian education; lastly let the clergy rise to the expectation of their flock who, in spite of their apathy, are longing for a song which will establish between them and their shepherd the bond of unity. To those who still doubt that the Chant has a chance of becoming the universal language of christians again, we make bold to present the dream of the future. Let us suppose that, through a concerted effort and after a certain time, the Catholics everywhere in the United States were singing the universal song of the Church. One may predict that it would have an unsuspected and tremendous influence both on the development of a deep inner life and of a more articulate unity in Catholic action. There would rise from our churches an unmistakable expression which would astonish not only the outside world, but christians themselves. There would grow among people, the comforting feeling that the christian is never alone, but a member of the body of Christ. There would be in our lives a joy that a silent worship is incapable of arousing. There would be more comfort to the sick and to the poor, to the sinner and to those in trial. There would be at last a will to conquer similar to that of soldiers rallying under a unique battle cry.

Maybe the storm is gathering around us. It is time to arm christians with one song, that they may remain one in mind and in soul.

SACRED TEXTS

(Continued from Page 85)

end with actual singing. Reintroducing the chant into the worship of the faithful holds no meaning and promises no lasting success, unless we resolve to present the sacred melodies as an instrument of fervent piety. This is the main reason which encourages CAECILIA to persevere in presenting to its readers the texts which should in time become the digest of solid devotion for all Catholics. And when this comes to pass, that christians know these texts well, their appreciation of Gregorian melodies will not be far behind.

MUSIC



REVIEW

by Ermin Vitry, O.S.B.

MANY CHOIRMASTERS WILL UN-
doubtedly be looking for a Motet to
the glorious Virgin during the Pas-
chal season. The Church herself sug-
gests it in the choice of the Antiphon
Regina Coeli which ends every part
of the liturgical office at this time.
Compared to the three other antiphons of the
year, *Regina Coeli* is perhaps the loveliest of all,
for its simple soberness in associating Mary with
the achievement of redemption. It has inspired
many composers to emulate the freshness of the
Gregorian melody. I could hardly attempt to pre-
sent a full survey of the vast array of motets built
on this liturgical text; but I would like to render
a practical service by giving some short comments
for the benefit of a large number of choirs. Before
reviewing a few among the many, I should like to
urge all choirs, notwithstanding anything to the
contrary, to put in their musical calendar of 1949,
the study of the Gregorian melody. It is truly a
disgrace that this pearl should never have been
shown to the great majority of Catholics. This is
even more lamentable when one realizes that any
group of singers can learn it in less than five min-
utes. And, as this song is the most representative
one to glorify Mary with her Son in a truly Chris-
tian spirit, we must make it the song of the faith-
ful as well as of the choir, before resorting to har-
monized motets. To this effect, choirs who intend
to perform one of the latter should sing the Greg-
orian antiphon as an introduction to the harmon-
ized form. If it is done during the whole paschal
season for a year, the faithful will very quickly
catch the Gregorian melody.

LOTTI, ANTONIO (*Transcribed by Caspar P. Koch*) — for *Unison Treble Voices and T.T.B.B.*, — *McLaughlin & Reilly Co.*, 16¢. There cannot be any hesitation in placing Lotti at the top of

the list. His *Regina Coeli* is almost a perfect ex-
ample of close adaptation to the text. There are
many versions extant; this transcription of Caspar
Koch is a particularly successful one. Instead of
presenting the motet for four mixed voices, he en-
trusts the melody to a unison choir of boys; and
the latter is sustained by four male-voices: two
tenors and two basses. I hardly need point out how
the elimination of the Alto part for boys simplifies
in many instances the problem of the male choir.
I should emphasize the increase in depth, as well
as in radiance, which the added harmonics impart
to the whole composition. Otherwise, the qualities
of the original motet are well known. It passes
with a supreme ease from a jubilant bouncing to a
lofty prayer. This is what the text suggests. And,
one cannot but marvel how, in this case, a simple
harmonization with no attempt to contrapuntal
imitation, succeeds to be truly polyphonic.

(See Music — page 93)

KOENEN, FR. (*Arr. J. S.*) — *two equal voices*
— *McLAUGHLIN & REILLY Co.*, 16¢. Some choirs
who can afford only two part singing may find the
solution to their problem in this unpretentious
sketch. It is extremely easy, for both parts are
sufficiently melodic, the Soprano in particular hav-
ing the characteristic of a light hymn. Contrary
to many compositions intended for inexperienced
choirs, this one retains a musical substance of no
mean dignity. It even has the freshness of a Chris-
tian accent. A severe critic might prefer the ab-
sence of parallel thirds in the second section; but
this weakness is redeemed by the crisp fluctuation
of the Alto part in the rest of the Motet. All in all,
it is neat, short, and practical.

EBNER, L. — for *Two Unequal Voices* — *Mc-
LAUGHLIN & REILLY Co.*, No. 1521, 15¢ There is
a certain similarity between this motet and the
preceding one. Both are written for two parts, and

remain within the boundary of a fresh simplicity. Therefore, both have a common title to be the choice preferred by choirs which are limited in their vocal possibilities. But, there is also a marked difference in the process of composition. While I would prefer the chorale-like melody of Koenen, I must recognize that there is in the sketch of Ebner a greater energy of movement. This results from the use of some polyphonic imitations in the alternateness of the two voices. These short contrapuntal devices are somewhat conventional; at any rate, they are very conservative. There is no objection to this, because the harmonic web is neatly contrived and continuous. It is just a matter of what the choirmaster prefers in the expression of a simple *Regina Coeli*. (See Music — page 99)

PREDMORE, REV. G. V. — *for S.S.A. Voices, or S.S.A.T.B. Chorus* — *McLaughlin & Reilly Co.*, No. 359, 15¢. The plan of this motet is particularly interesting; it was obviously suggested to the composer by the setting of the Gregorian melody. I do not insinuate that either the melodic line of the Chant or the modal pattern was the source of his inspiration, but I suspect that he found a model in the procedure by which the Chant exposes the text in light contours, and ends each sentence with a conclusive alleluia. Thus, three times he entrusts to the female voices an almost identical melodic phrase which is concluded with a strong alleluia by the entire choir. The section *Ora pro nobis* takes on the stately movement of a prayer; and the final *Alleluia* grows into a power which, to my mind, is too showy for its real value. On the whole, a practical sketch, very respectful of the meaning of the text.

POWELL, LAURENCE — *for High Voice Solo and two part Chorus, or S.A.T.B.* — *McLaughlin & Reilly Co.*, No. 1578, 16¢. The composer is to be complimented for having tried to wander from the beaten path. In this motet there is evidence of an effort to introduce into harmonized music a lightness comparable to the melodic freedom found in the Chant. That the result is completely successful, I would not say. But the general structure is clear and balanced through a sufficient element of repetition and contrast. Furthermore, there is a

melodic flow much fresher and brighter than is usually found in compositions of this type. I regret that the melodic fluency is partly impaired by a rather conventional harmonization which is, now and then, heavy-footed. In spite of this minor criticism, I recommend the motet to choirs in quest of something newer in inspiration as well as form. (See Music — page 93)

(Continued on next page)

Do we understand how the order of the various texts prescribed in liturgical services must be adhered to and must not suffer any alteration, lest the participation of the faithful be impaired?

Are not many extant customs in flagrant contradictions with this principle, especially at Weddings and Funerals, nay, even at High Mass, when texts are either omitted or shortened?

When will the proper of the Mass become again the treasure of christian thought rendered in an intelligible manner, that the faithful may hear it and profit thereby?

Are we conscious that, so far, we have done little or nothing to restore the Proper as the most important musical element of the High Mass, while choirs waste a considerable time in trashing uninteresting Ordinaries and other incidental music?

Can we hope to restore the Proper without a definite liturgical plan, and without educational procedures gradually leading the singers to sing at least the best melodies of the liturgical seasons.

As the texts may be rendered in music, and the order in which they are to be rendered, are determined for every liturgical function, it is not lawful to confuse this order or to change the prescribed texts for others selected at will, or to omit them either entirely or even in part, unless when the rubrics allow that some versicles of the text be supplied with the organ, while these versicles are simply recited in the choir. However, it is permissible according to the custom of the Roman Church, to sing a motet to be Blessed Sacrament after the Benedictus in a Solemn Mass. It is also permitted, after the Offertory prescribed for the Mass has been sung, to execute during the time that remains a brief motet to words approved by the Church.

(Continued on next page)

THREE LENTEN CHORUSES (1. *The Reproaches*, 2. *Faithful Cross*, 3. *Litany of the Cross*) — PARAPHRASED FROM CHANT BY PAUL TONNER, S. A., or S.A.T.B. — *McLaughlin & Reilly Co.*, No. 1572, 25¢. This first number alone is worth the whole fascicule. Such a simple harmonic setting is seldom as effective as these *Reproaches*. They are freely paraphrased from the Chant; but they retain a part of the latter's fragrance while adding enriching harmonies. This modest sketch may find a worthy place on the side of the Gregorian Lamentations. And, in many churches, it will add a sparkle to the program of evening services in Holy Week. *Faithful Cross* is more conventional music, and yet, it is a dignified chorale. It will be a useful recessional during the Lenten season. I never could muster much interest in harmonized litanies, because the striking recitative of the Chant cannot be emulated as the expression of a popular invocation. But the *Litany of the Passion* is discreet enough to be recommended.

HAEC DIES — ANTON FOERSTER (*revised and arranged by J. Alfred Schehl*), S.A. (*B. ad lib.*) — *McLaughlin & Reilly Co.*, No. 1586, 16¢. It was a frequent error, among the composers in the Caecilian style, to distort the fundamental meaning of the text. They may be excused from the fact that they belonged to a period when liturgical texts were no longer appreciated. Today, compositions written under that false romantic influence, appear somewhat grotesque. This motet *Haec Dies* is, in the usual repertoire for Easter, one of the worst. Alfred Schehl was conscious of this fact when he tried to arrange the present number. To say how well he succeeded presupposes that we question how far he could go. I would say that he made this motet acceptable, provided a ponderous and loud singing does not accentuate its inherent lack of distinction. An alert choirmaster will be able to transform it into a lively chorale with neat proportions.

PASCHA NOSTRUM — FR. NECKES (*Arranged by T.N.M.*), for *Two Equal or Four Mixed Voices* — *McLaughlin & Reilly Co.*, No. 1520, 15¢. As now arranged, this Motet has gained in balance; and this is to the best advantage of a composition which is visibly written under conventional influences. I am not by any means overlooking a melodic spontaneity which is noticeable

throughout, as well as a definite motion between the parts, but the musical substance is of moderate quality. Whatever the limits imposed upon the inspiration, they are partly trespassed by a clear form whose vitality grows to the end. A very nice number recommended for a change in the routine of many choirs!

LAUDA SION — P. UTTO KORNMULLER, O.S.B. (*Arranged by J.S.*), — S.A.T.B. — *McLaughlin & Reilly Co.*, No. 1594, 16¢. Another early arrangement by John Singenberger which betrays its qualities and its defects. I would first of all like to recommend it for its attempt to expand melodically with a lovely christian sentiment. The melody does not bind itself to the severe limitations of the chorale, and its contours are quite graceful. One may regret that the composer was unable to second his melody fluency with the support of a more logical harmony, because the sweep of the melody itself was thereby weakened. In spite of this weakness, however, I would welcome the motet for its freshness and devotional fragrance.

Do we realize the wisdom of the two rules governing the liturgical text, namely: no mutilation and no repetition, so that the faithful may derive from it the spiritual benefit which is the reason for its being inserted in the liturgical function?

Do you call an "unmutilated" presentation of the text, the negligent diction, the absence of phrasing, and the lack of devotion which choirs generally evidence without any remorse for having passed by a religious message?

Can we easily absolve from a severe condemnation, the priest, then the choir, for forgetting so easily that, in regard to presenting the text, the former is a consecrated Leader and the latter an appointed interpreter?

The liturgical text must be sung as it is in the books, without alteration or inversion of the words, without undue repetition, without breaking syllables, and always in a manner intelligible to the faithful who listen.

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QUESTIONS AND ANSWERS

Rev. Francis A. Brunner, C.Ss.R.

What is the spirit of the liturgy of a Requiem Mass? Is it one of sadness and sorrow, or one of peace and rest and hope?

The Mass for the Dead is not all of a piece. It is, in fact, a medieval compilation of many older elements found in various Sacramentaries. But the leading motif is certainly the phrase repeated at the Introit and the Communion, the phrase we naturally associate with our thoughts of the dead: "Eternal rest grant unto them, O Lord". The Mass is grave, indeed, and austere, and yet there is much tenderness. Although there is no hint of that futile and almost fatuous optimism which assumes that because a person has died, it must be presumed that he was perfect and deserving of praise, neither is there a note of pessimism. The Mass of the Dead is a gem of serenity. Where human nature is wont to draw a sorrowful picture of loss and grief, the Church rises to sublime contemplation of resurrection and true life: *Vita mutatur, non tollitur*. The Requiem Mass is no mere service — for the soul is very much alive. Hence there is no unmitigated gloom. Cardinal Newman's words in *The Dream of Gerontius* are to the point.

"O happy, suffering soul, for it is safe,
Consumed, yet quickened, by the glance of God."

This accent of serenity and peace is mirrored in all the plainsong music except, perhaps, the *Dies Irae*. The Introit is written in the sixth mode, a mode considered by the ancients as spirited and joyous. The Gradual is a type-melody, of the same mold and pattern as the *Haec Dies* of Easter Sunday. The Offertory is a pacific prayer written in the second mode, the mode of tenderness. And so on. Only the so-called sequence, *Dies Irae*, written in the non-committal first mode, is sad and fearful, but it is fearful and sad not over the fate of the departed but of ourselves: *Salva me, fons pietatis! ne perenni cremer igne*.

There should be no reason for singing the Requiem slowly or in a lower pitch.

What are the regulations regarding the use of the organ during Lent and Advent?

The answer to this question is rather involved, and necessitates reference to more than a dozen decrees of the Congregation of Sacred Rites, as well as several paragraphs in the *Ceremonial of Bishops*. What follows is a digest.

1. General Rule: The organ is not to be used during Advent and Lent during liturgical functions, whether on Sundays or weekdays. Any contrary custom is to be considered an abuse and is therefore to be eliminated.
2. Exceptions:
 - a. The organ may be played on the third Sunday of Advent (*Gaudete*), on Christmas Eve, on the fourth Sunday of Lent (*Laetare*), and at Mass on Holy Thursday till the end of the *Gloria*.
 - b. The organ may likewise be played both at Mass and at other liturgical functions when there is some special ceremony or a feast of a solemn and joyous nature.
 - c. *In case of necessity*, the organ may be used during these seasons to accompany and sustain the singing, but it should stop when the singing stops, and is therefore not to be used for preludes and the like.
 - d. However, *under no consideration* may the organ be played on the last three days of Lent (except at Mass on Holy Thursday till the end of the *Gloria*), until Holy Saturday at the *Gloria*. This holds not only for Mass but for all other liturgical ceremonies such as the *Tenebrae* services. (The rules do not apply to the *Tre Ore*, since this is not a liturgical service; but it would seem utterly out of keeping with the spirit of the rubrics to use the organ at such a time.)

It is probably not necessary to point out that the rules regarding the use of the organ during these two sacred seasons apply primarily only to services of the season.

Here Is A Challenge Which Some Will Question, But One Which CAECILIA Endorses. "Once the idea is secured that it is the mind of the Church for all religious to say daily office and all seculars to unite in spirit with the great Orders who chant canonical Office, then the works of the summer sessions will have their rightful field, and the students of the courses will be open-minded to whatever concepts are given in the daily office as the necessary background of the daily Mass. Am I right in the opinion I hold that there is no possibility of a growth in liturgical life without some form of experience in the daily office?"

Do not composers too often hide behind the glamorous cloak of modernism their unwillingness to renounce a fatal individualism and a secular view of sacred music?

Does a composer assume for himself the unwarranted freedom of providing the occasional repertoire which will lead christian masses farther away from true sacred music; or does he hold himself as a responsible leader, pledged by avocation to be an enlightened christian and an alert liturgist?

Are liturgical composers of today free from these infectious "reminiscences" which, unconsciously perhaps, develop in them an operative concept of music, and muddy the stream of their inspiration?

A PRIMER

(Continued from Page 101)

I do not hesitate to say that these seeming objections have no validity. The polyphonic pieces (taken as a group) are liturgically fit. Some pieces, it is true, have some old secular cantilene as a *canto fermo*, and for this reason there was some question at the Council of Trent of banning them; but there is nothing suggestive of the secular idiom in their form or any effect on the listener but a spiritual emotion. And as regards length, there is no great difficulty, for the liturgy does not object to long pieces, but to pieces that are unduly long, unduly repetitious. We must measure the length of the piece by the character of the func-

tion; a more solemn feast will countenance must that is more elaborate.

All this Pope Pius XI had in mind when, in his Apostolic Constitution, *Divini cultus sanctitatem*, he wrote:

Sacred Polyphony, we may here remark, is rightly held second only to Gregorian Chant.

And he goes on to recommend the formation of choirs and choir-schools for the study and performance of these worthy works of Christian art.

ORGANIZING THE MALE CHOIR

(Continued from Page 87)

illustrate this further by a recent incident. Several choir men, staunch Catholics, told a director that they would cooperate with all liturgical ideas except one — singing, vested, in the sanctuary. When the choir-stalls were finally ready, several leaders suggested that the choir make an inspection. This met with approval and was done. After they had found it a satisfactory arrangement, it was suggested that the choir try its favorite motet, which they sing very well. Those who had loudly proclaimed their unwillingness to vest, were discreetly appointed acoustical observers. They became so enthusiastic that they insisted other members listen. At the close of this inspection the men were told that in their new places, so close to the altar, they have the added privilege of wearing a black cassock and white surplice. No one hesitated. Just recently this group gave a sacred concert at a nearby seminary and the erstwhile objectors insisted that all cassocks be dry cleaned and surplices washed and ironed. It is a simple story which illustrates that a little wise psychology can help.

These few incidents have been related because they could happen in any parish. There is always hard, careful work for anything worthwhile. Once the right attitude is established and everyone approaches problems with an open mind, which manifests itself in positive attitudes, the choir will discover its great privilege to sing the beautiful prayers and realize its obligation to Almighty God and His faithful. When they do this, the rest will be easy! It is hoped that these few illustrations will encourage those about to start a liturgical choir to go ahead.

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