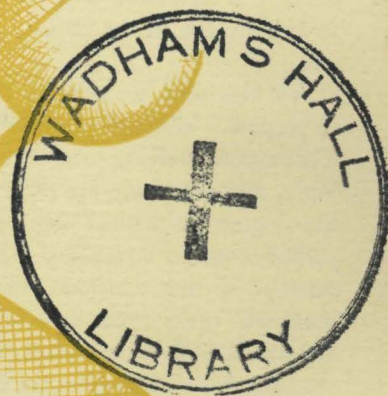


# CAECILIA



A MONTHLY REVIEW of LITURGICAL MUSIC Vol. 70. No. 4  
MARCH, 1943

# THE NATIONAL CAMPAIGN FOR THE RESTORATION OF THE HIGH MASS

The date fixed for this united expression of eucharistic devotion in time of war is rapidly approaching. For several months, *Caecilia* has been recalling the beauty and the imminent opportunity of this idea. It is a credit to all those who manifested their intention to join that, with a unanimous voice, they expressed a vivid appreciation of the importance of this initiative. That appreciation alone is a success; for the conviction of the campaigners is of more import than their number. If a small number of priests throughout the country is convinced that the High Mass is necessary to healthy life in the parish, the ideal will eventually win.

At this time, we urge all campaigners to plan and to prepare. What we want to do should be well done. This means studying local conditions, planning accordingly, and practicing the mass in such good time, that the singing will be edifying. As the day is nearer, all catholics should be made conscious of the value of this attempt, so that the good effect which this campaign-mass will make upon them may sow a more general appreciation of sacred chant, and prepare the way for congregational singing in the future. We ask also all who have pledged themselves to cooperate in the cam-

paign, to pray for its success; and we know no better prayer than a remembrance in the "Communicantes" of the Mass. Let all campaigners, priests, religious, teachers, children join in this prayer especially during the season of Lent. It would be a great christian courtesy to extend a special invitation to non-catholics of our acquaintance to hear the Mass on Low Sunday. There is no doubt that the example of sacred unity given by us in community singing can only result (so it did in early days) in arousing in them the doubt which brings one some day to Christ.

We regret that the expenses involved both in printing the complete singing of the Mass as well as recording a model interpretation of it were not compensated by the requests made at the Office of *Caecilia*. It would have been unwise to expect the publishers to take this risk at this time. We have indicated clearly in the issue of February the sources which are easily accessible to all to provide the singing groups with copies. We still keep at the disposal of all interested, copies of the detailed program with plans and methods to follow as well as forms of pledge which can be had respectively for \$1.00 and \$0.50 per hundred. Mail us a card, and they will be sent promptly.

## ORATE FRATRES

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### *From a Letter Signed by*

*His Eminence, Cardinal Gasparri*

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DOM GREGORY HUGLE, O. S. B. and DOM PATRICK CUMMINS, O. S. B., both of Conception Abbey, Missouri, give respectively explanations on the law of sacred music and translations of sacred texts which are eagerly awaited by the readers every month.

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The jottings of this issue are all excerpted from the book of Rev. Tissier, "La reforme pratique de la musique sacree." Paris, Bloud, 1911.

# SACRED TEXTS SACRED SONGS

By Patrick Cummins, O. S. B.



1. THE BACKGROUND. The riches of inspiration contained in the texts of Passion and Easter-weeks is unequalled. They all illustrate a twofold idea: an homage to Christ the King, whether we look astounded at the depths of His sufferings, whether again we marvel at the splendor of His rising from death. This filial homage makes in itself a setting on Palm Sunday which is a fitting prelude to the double week of celebration. And the delicate symbol of the Antiphons which accompany the procession are inviting our most tender devotion: palms waved by an enthusiastic mob, garments strewn by admirers, flowers of loveliness, canticles of worship. But this homage is conscious of an impending doom, which however will be followed immediately by the absolute calm of the resurrection. This is why the texts which acclaim the King, retain in the background the vision of a Shepherd, now dying, soon living for ever.

2. THE OBLATION. The Antiphons selected from the Tenebrae of the sacred triduum are but outstanding samples of the various aspects of the mystery of redemption fulfilled in Christ Himself. On *Thursday*, we sing the Sheep who overshadows all the figures and sacrifices of the old covenant; a victim whose the greatness is expressed in two words: "ductus, oblatu." An obedience (thus affirms the great Paul) in the humiliation which leads to a complete surrender. This in contrast to the treason of men, for whom oblation is accepted. On *Friday*, we sing the Son, that only-begotten discovered so beautifully to us by St. John. The Son is now "turbatus, traditus." There is the incomprehensible trouble of Christ's soul, then the abandonment in the hands of the traitors. And yet this Son belonging only to the bosom of the Father remains a King among accusers and murderers. On *Saturday*, we sing the drama itself, now completed.

As in a last glance, we look and we lament: "videte, plange." Man is arrested, as it were, before the immensity of what has been achieved; he can but repent and mend his way.

3. THE VICTORY. The triumph of Christ is too glorious to be commented by human words. As always in similar circumstances, the Church is satisfied with a simple narration of the event; for the event has all the marks of beauty which compel devotion. The Antiphons of Vespers on Easter evening are gems of respectful poetry; and their restraint suggests all the aspects of Christ's Resurrection. a. The Angel is the first witness, a silent witness; and more impressive because of his silence. There is nothing to do but to contemplate. b. The whole earth is agitated by an extraordinary and sudden trembling. Thus the creation associates itself to a mystery of Life to which sinful men remain apathetic. c. Christ is risen: His facial irradiation and the splendor of His garments are but an image of an inner beauty which can wither nevermore. It is the hour for us to rejoice that the Master is living, and that we are living in Him. d. The World which cast Him for three days into the shadow of death remains troubled, as is attested by the sleepy guards. Poor images of the worldly souls whom the evidence of the Resurrection does not touch or regenerate. e. The Angel teaches to the holy women confidence and joy, for they seek Christ. Seeking Christ is henceforth the joy of christian life, the assurance of eternal happiness.

4. WE ARE RISEN. The Antiphons for the Magnificat on the successive Sundays of the paschal season are most touching echoes of the spirit of resurrection which is truly the spirit of christian life. a. We now have a shepherd, a Leader who has redeemed us; and to follow Him, is to make certain our gradual redemption. b. While we follow Him, we shall feel the oppression of an unbelieving world, whether it be in temptation, in greed, in hate, in persecution. But the christian never loses the joy received from the risen Christ. c. As Christ is going and leaving this world, so we gradually go the way with Him; our loyal souls

(Continued on page 138)

## Communion - Psalm

(Psalm 117)

Thank the Lord, He is good:  
age-old His mercies.  
Let Israel proclaim:  
age-old His mercies.  
Let Aaron's house proclaim:  
age-old His mercies.  
All who fear the Lord proclaim:  
age-old His mercies.  
In distress I called on the Lord:  
in answer He set me free.

He is mine, I fear not:  
what can man do to me?  
He is my Helper:  
I look down on my foes.  
Rather hide in God,  
than confide in man.  
Rather hide in God,  
than trust in princes.

## Selected Antiphons

PALM SUNDAY

*Procession*

See what crowds march forth  
strewing flowers and waving palms  
to meet their Redeemer:  
to the Victor in His triumph  
hear what fitting songs they sing!  
'He alone is God's own Son'  
thus world-nations cry:  
'Praise forever unto Christ'  
thus clouds echo in the sky:  
Hosanna in excelsis.

*Magnificat*

Thus it stands written:  
When I shall smite the shepherd,  
then shall be scattered,  
the sheep of the flock:  
But when I shall be risen,  
I shall go and wait for you  
in the land of Galilee:  
there shall you see Me again,  
thus speaketh the Lord.

TENEBRAE:

*Thursday (Lauds): 2nd Ant.*

Our Lord, like a sheep,  
was led out to be slain:

He ope'd not His mouth  
to complain.

*5th Ant.*

He was made victim  
by His own free will:  
our sins are the burden  
He bore to the Hill.

*Benedictus*

Now the traitor  
gave them a sign,  
saying:  
He whom I shall kiss,  
He is the Man:  
seize and hold Him.

*Friday (Lauds): 1st Ant.*

Not e'en His own Son  
did God spare:  
for us, one and all,  
He surrendered Him.

*2nd Ant.*

Shrinks from its foes  
My anguished soul:  
deep within me  
quivers My heart.

*Benedictus*

They fixed above His head  
His death-sentence:



Jesus the Nazarene,  
King of the Jews.

*Saturday (Lauds): 2nd Ant.*

They mourn and lament  
as for first-born son:  
their guiltless Lord  
has been slain.

*5th Ant.*

All ye who pass by the way,  
look closely and search:  
if sorrow there be,  
like to My sorrow.

*Benedictus*

Holy women,  
seated at the Tomb,  
mourned and lamented,  
beweeping their Lord.

EASTER SUNDAY (VESPERS)

1. An angel of the Lord  
came down from Heaven:  
approaching the Tomb,  
he rolled back the stone,  
and sat down thereon.  
Alleluia, alleluia.
2. And behold there came  
a mighty earthquake:  
for an angel of the Lord  
from Heaven came down.  
Alleluia.
3. His face to look upon,  
like to lightning:  
the garments he wore,  
like to snow.  
Alleluia, alleluia.
4. Terrified by him,  
the guards lost sense:  
they fell on the ground,  
like dead men.  
Alleluia.
5. But the angel made answer,  
and said to the women:  
Be without fear:

full well I know,  
that you seek Jesus.

Alleluia.

LOW SUNDAY: MAGNIFICAT

Eight days later,  
while doors were locked,  
the Lord entered,  
and said to them:  
Peace be to you.  
Alleluia, alleluia.

SECOND SUNDAY: MAGNIFICAT

I am the Good Shepherd,  
I feed My sheep:  
and for My sheep  
lay down My life.  
Alleluia.

THIRD SUNDAY: MAGNIFICAT

Amen I say to you,  
you shall lament and weep,  
while the world rejoices:  
though you be saddened,  
your sadness still  
shall turn to joy.  
Alleluia.

FOURTH SUNDAY: MAGNIFICAT

I return to Him  
who sent Me to you:  
but because of the words  
I have spoken to you,  
a feeling of sadness  
hath filled your hearts.  
Alleluia.

FIFTH SUNDAY: MAGNIFICAT

Ask, insist,  
and you shall receive,  
that this your joy  
may be made full:  
for the Father Himself  
loveth you:  
because you  
have loved Me,  
and trusted Me.  
Alleluia.

## SACRED MUSIC FOR PASSION AND EASTER

IN ORDER TO UNDERSTAND THE TRUE character of sacred music in the paschal season, the reader should read again the liturgical texts translated in this issue. They are a fairly accurate synthesis of the mysteries of the Passion and the Resurrection. Their reading reveals not so much the abundance of spiritual riches which they insinuate; rather does it uncover the movement in which they seem to be whirling. Everyone seems a part of an immense sweep, the sweep of redemption which begins dramatically with the Passion and ends gloriously with the Resurrection. The liturgy of this season thus appears from the first one of glaring contrast and yet of intimate fusion. The gigantic drama of Christ's Passion is there, reenacted as it were; and we are spared none of its horrors. With an unequalled depth of penetration, the liturgy calls at her service all that the sacred Scripture ever contained in prophecy and in vision, in prayer and in praise, in reparation and in lamentation. The reproduction is so exhaustive, so filled with realistic contrast, that it makes us almost breathless. But there appears even then, though first in the background as a vision of hope, the triumph of Christ's Resurrection, wherein life is conquered forever. The drama gives place to a vision of beauty and peace, of light and joy. The picture is now less human, the view is higher, the atmosphere clearer, the manifestations are quieter; and silence is more eloquent than all the lyricism lavished on the Sacrifice now completed. There could be no more vivid contrast; there could be no more complete fusion also. The dramatism of the Passion finds its logical and imperative conclusion in the peace of the Resurrection. And this unity is so necessary that the dramatism of the first without the peace of the second would be the most futile and pretentious expression of a failure. Likewise, the peace of the Resurrection is only great when viewed as the victory over Passion and Death. One is to the other the testimony of its particular significance, the Passion to the Resurrection, the Resurrection to the Passion; also one is to the other the token of its actual value, Death for Life, Life over Death.

IT WAS NECESSARY TO INSIST ON THIS relationship between those two mysteries in the liturgical celebration, in order to make clear the characteristic

of sacred music in this holy season. It is worth a serious reflexion to all composers and to all directors as well as teachers of sacred music. Otherwise, many gregorian melodies during this liturgical period will remain unintelligible; and the choice of polyphony risks to miss a proper evaluation. The liturgy follows a definite plan to which music must give an adequate expression and also the proper setting. According to this plan, the historical events are summarized in a normal sequence: the days of growing hatred among the enemies of Christ and the inner struggle of Jesus foreboding His betrayal; the passing enthusiasm of the multitude on a day of popular exaltation; the banquet which initiated the eucharistic institution; the redeeming sacrifice on Calvary; the day of silence at the guarded tomb; the glorious resurrection in the silence of the night. Each of the events is given a musical program; not however as our modern aesthetics like to conceive. The successive acts of the great epic of Christ are not so much, in the mind of the Church, the juxtaposed tableaux of a vast triptych, or the successive parts of a grandiose oratorio. As it has been explained, the anniversary-celebration of the Passion and Resurrection is but one, with a central object. The Church keeps her eyes fixed on a unique vision, Christ's triumph: triumphant from beginning to end, triumphant for all, triumphant for ever. In the unity of this vision sacred music will find an adequate response to its liturgical purpose.

THUS, THE UNIQUE MUSICAL MOTIVE of the whole season is the praise of the triumph of Christ. And yet, the contrasting aspects of the two mysteries keep a right to be properly emphasized. The lyricism particular to both will be expressed in no doubtful terms; and at times a restrained dramatization as well as discreet description of the portentous events will be welcome. But these particular accents must form a single acclamation: that in Christ whether dying or rising from death, God wins; and that in the oblation as well as in the immortality of Christ, we have found life forever. It is obviously a difficult problem for musical aesthetics; one of supreme suppleness. Sacred music will be capable of such an adaptation, provided that it presents the following qualities: 1. because the whole season is revolving

around two mysteries as into a single one, sacred music must be aware not to emphasize one at the expense of the other; but it must endeavor to realize as perfect a balance as possible. 2. While giving true emphasis to the particular expression of each of the two mysteries, sacred music must avoid to obliterate more or less their true unity, namely the continuous sentiment of Life's triumph. 3. Sacred music, therefore, is not so much expected to emphasize those particular mysteries than to express in them the homage to Christ's victory.

A PENETRATING OBSERVATION WILL reveal how the Sacred Chant has solved the aesthetic problem of the paschal season. The Gregorian planning of this liturgical period is a masterful achievement, notwithstanding a few weaknesses here and there. Its adaptation to the spirit of the liturgy is perfect as a monument of great architectonic proportions. One could hardly recommend the polyphonic evolution in so eulogious terms. It could hardly be otherwise. While the Chant grew piece by piece from the very liturgical action and imbibed its very spirit, polyphony of the Passion and of the Resurrection has but a loose connection with the tense unity of the paschal mystery. This looseness, less tangible in other liturgical seasons is more obvious at this time, and presents to church music a real problem of adaptation. The weakness found in motets of the Passion or of the Resurrection is that they stress too much a particular aspect of expression, and are even totally unconscious of the real unity which alone could make them perfectly liturgical. Modern compositions labor painfully under this inferiority. They are by-products of a romantic age; and they show the most evident traces of their weak parentage. Most offensive to the eye of the observer is the excessive human dramatism of Passion-Music, in which hardly any trace of the divine assurance in ultimate triumph can be found; or in the bombastic glorification and the external rejoicing of Resurrection music, wherein the sentiment that all this triumph is from within is lost from sight. No polyphony will contribute to the liturgical atmosphere of the season, unless the peaceful assurance of Christ's triumph looms clearly in the background.

SINCE SACRED CHANT ENTERS SO completely into the liturgical spirit, it is from the study of the Chant that church-musicians will obtain a clear view of the characteristics of true sacred music

during this season. This study is the more necessary, but also the more enlightening because of the breadth of the celebrations accumulated in this fortnight. It will repay with a definite outlook on each stage. Take one by one the Benediction and Procession of the Palms, the anniversary of the institution of the Eucharist, the reenactment of the Saviour's Passion, the renovation in Holy Baptism, the Rising of Christ. Glance at the melodies and their texts, and see how every one and all contribute to create the atmosphere proper to the day. Then admire how, while emphasizing the events and the mystery of each day, they bring out another great mystery, one and the same: Christ's triumph.

The Church is fully conscious of the laws which govern her vitality. In all epochs, ardent souls have proclaimed the need of returning to the same traditions from which progress as well as fecundity would come. Hence the wishes of those true sons of the Church and their plea for a reform of sacred music.

## FOR EASTER

### *Proper of the Easter Mass*

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# CALENDAR OF THE SEASON



It is sometimes easier to use wisely one's poverty than to dispose of one's riches. We are afraid this to be our case in designing a calendar for the present season. There is plenty to choose from; but what to choose, if we are to make a musical offer adequate to the demands of the solemnity

and at the same time not too exacting for an average choir? For it is for the latter that this calendar is mainly intended. At any rate, we should warn the reader that the calendar will be strictly liturgical (of course it always is); by which we mean that those for whom the musical program of the Holy Week is centering around the seven Last Words of Dubois and some similar bombastic motet for the Resurrection, would do better not to read it. The calendar is a help for those who have made up their mind that they will attempt to celebrate a full Holy Week, following Christ in the progressive stages of His triumph with the corresponding music. And even though we mean that the calendar should remain accessible to many, it may still be too much for some choirs. Everyone will make his choice to suit local conditions; however, try to maintain the unity of the program and its logical sequence. Do not reserve all efforts for a single day, but prepare enough music to enhance each day's celebration.

**PALM SUNDAY**—This day is primarily devoted to the Kingship of Christ in His very Passion. Christians, conscious of His death, proclaim the devotion of their lives to Him, their Leader. Fortunately, it is not difficult to find enough simple gregorian melodies in order to make this homage complete and striking as well. On the other hand, choirs of average ability should center their efforts on the ceremony of the Palms rather than on the Mass, which really is but the continuation of the liturgy begun a week before, on Passion Sunday. The difficulty of many of its

chants and practical parochial reasons advise rather soberness.

## A. CEREMONY OF THE PALMS

### 1. Blessing and Distribution

Antiphon Hosanna Sung  
 Antiphon Pueri Haebreorum (the 1st) Sung  
 Use it as a refrain with alternate verses of the psalm Laudate Pueri Dominum.

### 2. Procession

Antiphon Occurrunt turbae Sung  
 Repeat it once or twice  
 Acclamation: Gloria laus Sung

If verses appear too difficult, psalmody them on the first mode formula, ending D2; and repeat the acclamation as a refrain.

These four small chants are delightful melodies, which no choir will find difficult. They even lend themselves to a genuine dramatization: the first, as an energetic and hymn-like introduction; the second, convenient to a small group of children expressing their inimitable simplicity; the third, as a lovely processional with a few enthusiastic accents; the fourth, at a tender eulogy to the King soon a Victim.

## B. THE MASS

Introit:	psalmody 1st mode
Gradual:	recited on single tone
Tract:	psalmody 8th mode
Offertory:	recited on single tone
Communio:	may be sung

The two psalmodic formulas are the same used during Lent; they offer no difficulty. There will be some arduous preparation for the reading of the text of the Tract; reserve it to a few intelligent singers who can do justice to this task. While the music of the Mass will lack in variety, musical taste will be satisfied with the melodies used during the ceremony of the Palms, and also with a good performance of the Ordinary used on the Sundays of Lent.

**HOLY THURSDAY**—The day is filled with the restrained devotion inspired by a farewell banquet. Christians are in awe before the supreme love of Christ

giving Himself to His friends before He will surrender His life to all mankind. The choice of music should be worthy of the sincere fervor of most Catholics on this day. The Chant provides on Holy Thursday for a powerful lyricism with melodies of deep originality. All the proper Chants make a definite contribution to the quiet ardor of the day; and they deserve to be sung, all of them. They will not be, few choirs being capable of this musical luxury. Selection is hardly fair to the program; and yet we attempt it.

#### A. THE MASS

Introit: Nos autem possibly sung  
 If not, then psalmody of the 4th mode, solemnly and slowly.  
 Gradual: Christus factus est psalmody 5th mode  
 Offertory: Dextera Domini psalmody 4th mode  
 Communio: Dominus Jesus sung

#### B. PROCESSION

—Hymn Pange Lingua sung  
 Also the first stanza may be sung by the whole choir or the congregation, the other verses in a polyphonic setting. See one in the Rossini's Cantate Domino.

It is desirable that the two contrasting melodies of the Introit and the Communio both be sung, the first having a great lyric depth, the second a charming flavor. If this is not possible, the Introit should be sacrificed to the Communio, so delightfully fitting the Eucharistic devotion of this day.

GOOD FRIDAY—The general musical setting of the Mass of the Presanctified is rather stern; however, its sternness gets a remarkable relief not only from the intense expression of the other days, but from its own soberness. Let the choir understand this well, while the plan is presented.

A. TWO TRACTS: psalmody 8th mode  
 Use either two alternate choirs or very few alert singers against the rest of the choir. At the end of each, use the ending recommended for the Lent.

#### B. ADORATION OF THE CROSS

Venite adoremus sung  
 Popule meus possibly sung, or recited  
 Reproaches sung

#### C. PROCESSION

—Hymn: Vexilla Regis sung  
 Also the first stanza may be sung by the whole choir or the congregation, the other verses sung

in a polyphonic setting. See one in Rossini's Cantate Domino.

The long texts of the Tracts may present a reading problem which a small number of singers will solve more readily. But the ending sung by the whole Choir should bring out a melodic conclusion which will enhance the psalmody for the audience. Of course, there is no difficulty to teach to a large group the response Venite adoremus while the celebrant is unveiling the Cross. And let it come forth as a vibrating act of worship. The Popule meus may be out of reach for more than one Choir. In this case, recite it vigorously; and let one or two singers sing the Simple reproaches (omitting the others); it will be very effective. The Vexilla Regis is planned after the manner recommended on Holy Thursday for the Pange Lingua.

HOLY SATURDAY—Knowing that very few churches celebrate this day in its fullness, we limit the calendar to a few items which will at least bring out the glorious transition of the service.

#### A. THE HOLY LIGHT

Responses at the blessings well answered  
 —Lumen Christi-Deo Gratias sung  
 These simple responses deserve a solemnity to which the whole choir should participate.

#### B. THE LITANY

Sung twice by alternate choirs, or a cantor against the choir (this latter will be easier and more alert).

#### C. THE MASS

Alleluia (vocalise) sung  
 Repeated after the celebrant, not fearing to give it a rather decided measurement, which the analysis of its form demands.  
 Verse and Tract psalmody 8th mode

#### D. THE VESPERS

Triple Alleluia sung  
 Antiphon: Vespere autem sung  
 The Alleluia is simplicity itself, and can be learned by everyone at first hearing. The Antiphon at Magnificat is another gem of intimate feeling which will sound best with a few voices of light timber. Then let the Choir alternate the Magnificat.

EASTER SUNDAY—In the rich abundance of great music for this Day of Days, the ability of the choir is the only limit imposed.

Introit: Resurrexi psalmody 7th mode  
 Gradual: Haec dies stately recitation  
 Alleluia: (a) Vocalise sung  
 (b) Verse possibly sung  
 Sequence: Victimae paschali sung  
 Offertory: Terra Trimuit psalmody 7th mode  
 Communio: Pascha nostrum psalmody 7th mode

The fare seems rather scant. Yet it will require some work to be well done. The psalmody of the 7th mode was chosen throughout because the vocalise of the Alleluia belongs to the same mode, and that creates unity of expression. The vocalise of the Alleluia should be attempted by all means; not with heavy voices, but with very light-pitched and light-timbered voices. If the vocalizing is done as a floating movement, the daring beauty of the jubilation will become entrancing. We have selected it in preference to the Gradual, the difficulty of which is in proportion of its grandeur. The Offertory and the delicate Communio are quite forbidding to inexperienced choirs.

ORDINARY OF THE MASS—Four Ordinaries are needed for Palm-Sunday, Holy Thursday, Holy Saturday, Easter Sunday. It will be both a saving of time and a continuation of the Lenten Season to resume on Palm Sunday the Ordinary sung on preceding Sundays. On Holy Thursday, save time also by singing one of the gregorian settings already known by the Choir, preferably one which is rather light and festive. On Holy Saturday, the choir may anticipate the Mass No. 1 of the Kyriale, which is traditionally fixed for the paschal season. If the singers do not know it, resume again the Ordinary which was sung on Thursday. Many choirs will prefer (and we respect their privilege) for Easter Sunday a polyphonic Ordinary. We agree with their choice, if the Mass selected is one which reflects closely the true spirit of the liturgy of Easter. In the limitations of equal voices, we suggest the following:

S. A. No. 1802 Zuniga Julian. Mass in honor of the B. V. Mary of Guadalupe  
 S. A. A. No. 1078 McGrath, Joseph J. Missa Spes mea  
 S. A. A. No. 1053 Sr. Marie Antoinette, O. P. Mass in honor of St. Thomas Aquinas

POLYPHONIC MOTETS—There are plenty of Motets to be found to fill the programs of Holy Week and Easter; but not so many among them can be commended in a calendar which aims to enhance the liturgical spirit of the season for the benefit of the

average choir. Still less while war conditions limit us to equal voices. The list herewith offered is not an array of masterpieces. Indeed, we thought that under the circumstances, critical taste ought to make some concessions to liturgical fittingness. In the whole, it contains enough selections to satisfy varied tastes, but the hypercritical. Motets are selected with due consideration of the program of Chant which we have designed and into which they must be incorporated. They are classified according to their liturgical function.

PALM SUNDAY

No. 885, Cherubim, O. S. F. Sister M., Hosanna to the Son of David, S. S. A.

To be sung during the procession of palms, if gregorian antiphons seem too difficult

No. 1192, Stahl, Robert S. M., Parce Domine, S. S. A.

Will fit as a motet of atonement to Christ the King at the Offertory on

HOLY THURSDAY

No. 690, Piel P., O Bone Jesu, S. S. A.

No. 1228, Becker, Rene L., O Bone Jesu, S. S. A.

The reference of the text as well as the character of these motets designated them possibly as Offertory-motets.

GOOD FRIDAY

No. 1260, Hernried, Robert, Tenebrae factae sunt, S. S. A.

No. 1119, Cherubim, O. S. F. Sr. M., Adoramus te, Christe, S. A.

No. 1266, Dubois, Theodore, Adoramus te, Christe, S. A.

No. 683, Mauro-Cottone Melchior, Adoramus te, Christe, S. S. A.

No. 1043, Roselli, Francesco, Adoramus te, Christe, S. S. A.

No. 1181, Lassus, Orlando, Adoramus te Christe, S. S. A.

A large selection covering varied tastes and all needs of a motet preferably inserted during the adoration of the Cross by the faithful.

EASTER SUNDAY

No. 1187, Florentine, P. H. J. C., Sr. M., Proper of the Mass for Easter, S. S. A.

Singenberger, J., Haec Dies, S. S. A. A. (in the score for Vespers on Easter Sunday)

No. 546 Singenberger, J., Terra Tremuit, S. S. A.

No. 410, Ravanello, Oreste, Pascha Nostrum, S. S. A.

(Continued on page 147)

# THE EDITOR WRITES



THE MOST IMPORTANT news on the Catholic musical front today is the dwindling of the choir everywhere, and the serious difficulty in maintaining musical activities in the parish, due to wartime conditions. Men are leaving the choir-loft for service in the armed forces; others are kept

away from rehearsal by their work in national production. There is much to sympathize with in this situation; there is more to blame on ourselves. Ourselves, that means the long line of those who preceded us as well as the great number of our leaders in this very day, whom a strange blindness prevented from giving to the Motu proprio of 1903 the impulse which would have ripened its fruits in 1943. The crisis has now come, a crisis which cannot be blamed entirely upon the war. The desk of an Editor is (as it were) a clearing house, where the appalling failure of catholic musical life appears with all its crude evidence. This indictment has been repeated often enough in *Caecilia* to make a new explanation unnecessary. But the war is pushing us against the wall, and forbids anyone to close his eyes to the *alley without exit*. Sacred music has been too long among us something to be done or to be maintained because it has always been there; an affair of emergency with hit-and-miss methods. As long as the good will of a few younger men could be secured, things could be patched, and the High Mass went on. But what about the rest of the christian community, with its large groups of married men, with its sodalities of young people, with its hives of children? They were left for the greater part in their ignorance or their indifference. The war did not take away from us such a percentage of our resources, that it makes it impossible to sing in our churches. It just tears away the veil of our complacency, and shows in the open the nakedness of our musical organization. To be true, we did not have, we have not yet in the present day an organization of our entire parochial

resources which could assure the survival of liturgical music during wartime. And while a certain number of our young men were called, there was no one to replace their voices in the sanctuary.

AS THINGS STAND, IT IS EVIDENT THAT the ideal of the male choir cannot be realized, at least temporarily, and perhaps for a long time to come. Tears belong to cowards, and would be an offense to the tragedy of the hour. Common sense dictates that, knowing the sympathy of Mother Church herself, we should not remain narrow in the interpretation of the law. Even though the choir of men is her desire (and how desirable!), we must forego for a time their privilege; for this matters less than to keep on singing. It is not playing the role of a bad prophet to declare that the disturbance of the war will affect definitely the status of our choirs. Men have gone; and we hope to see them back. Meanwhile, the turmoil will trouble their minds and turn their hearts; many will change to an extent which will make the musical show of the choir-loft repugnant to the religious realism bought through absolute sacrifice. Circumstances will lead others to far away shores, to new occupations; and they will be lost to the choir. Moreover, we have to be reconciled to the thought that our man-power may be depleted to a point of an appreciable loss of our singers-power. Army camps are not exactly a school of music; and as we have not prepared our boys to grow into the parish-choir, there will be fewer to replace the vacant seats.

ARE WE GOING TO LET OUR CHOIRS linger in feebleness, declaring ourselves beaten at the very hour when our men are fighting for the survival of our churches? This would be akin to treason against the spiritual order of the nation. The crisis for which we are responsible calls all of us to intensify rather than to diminish the musical activity of the Church. There is no time to delay; the time is at hand. If we would only think one hour as sincere catholics, we would at once understand that the war makes it imperative for us to quit cheating Christ on Sundays with what someone called recently a "streamlined" Eucharist; that today more than yesterday the Eucharist is

worthy of being sung; and that unless we sing it, we are presumptuous in our demanding victory from God. We feel that an invitation the like of which the Church extends to the faithful during Lent through the mouth of Jonas is opportune: "Arise, and go to the city and preach in it the preaching that I bid thee. He arose and went to the city; and he cried out. And they believed him. They proclaimed a fast, from the greatest to the least. And the King proclaimed: let men cry to the Lord with all their strength, let them turn from the evil way, that is in their hands. God saw their works, and He had mercy upon His people." The evil way of the great city is nothing else than the neglect of the solemn Eucharist. It is the fruit of our hands, the unmistakable result of our negligence. The great city must turn away from such iniquity; and the readers of *Caecilia* are in the first line of those who are called to labor anew. It is no less evident that the mercy of God on our war-effort shall be a blessing on the future of sacred music throughout the country. Far from accepting the chaos, let us surge as a body of soldiers and labor to save what can be saved, and to prepare what should be prepared, namely the coming generation.

PRESENT DAY CONDITIONS JUSTIFY A compromise. Not necessarily a disloyalty to our principles, but an adjustment to the conditions imposed by an emergency, which we should turn into a definite gain for the progress of sacred music. War-time conditions are a challenge to our conviction and to our courage. One may find some excuse to his foregoing normal musical activities and to his postponing an organized effort until normal circumstances will have returned. But one may also accept the challenge and, rather than abandon even for a time the work which the absence of our men renders more precarious, decide to use all available means in order to keep up the singing of the Holy Eucharist. Although the first attitude may be forgiven, the attitude of perseverance is the more commendable and the more prudent. The more laudable because it is the expression of an opportune increase in our eucharistic devotion; the more prudent, because it establishes a security for the future of sacred music. For, if we let fall completely *today* our musical activities which were often so lagging, can we presume with certainty that they will survive when the war is over? It is the Eucharist, the sung Eucharist that matters; it is the singing of the Eucharist which we ought to preserve. If we bear this supreme goal

in mind, not only will we feel that our musical program should be saved at any price, but we will be ready to abandon or at least adjust our ideals to the pressing needs of the day. And we will find out that our parishes have at hand musical resources which were either neglected or remained ineffective in time of peace.

THE FIRST ADJUSTMENT WOULD BE TO leave out presently a too strict view on the male choir as such. This statement may offend or mislead some readers who would naturally expect from the Editor of *Caecilia* a firm and uncompromising stand in these matters. However, we are confident that no one will suspicion our complete orthodoxy, and that it will be obvious to all that we advise only a concession to necessity. If singing the Eucharist is what really matters above all, then have it sung. And should those officially appointed for this work be taken away from our midst, give the privilege to others. We may presume, we should presume that this is the mind of Mother Church in these days. Meanwhile, necessity often makes opportunity. We mean that while the absence of men renders elaborate polyphony practically impossible in the forms of both male choir and mixed choir, here is a chance for a better orientation in liturgical music. A chance to appreciate simplicity as an essential quality of music in church. We are forced to look over the possibilities, still unknown to many of us, offered by the pure melodies of the Chant, and also by polyphonic selections devoid of the bombast which was infecting so many of our Churches until recently. And this alone may be reckoned as a great benefit which the war has forced upon our choirs.

OUR MUSICAL RESOURCES IN TIME OF war are still many. There are three groups of Christians which may be called upon: a small group of remaining men, a large group of women, an immense group of young people in high-school age. Let the clergy put up openly the problem to the faithful: the Mass must be sung, today more than ever, many of our men have left, among them most of our singers. Let the remaining faithful pledge themselves that their place will be taken over, and that a fervent singing of those at home will plead for the blessing of Christ upon those who are far away on the field of battle. Such a theme may be recurrent in sermon, in conversation, in parochial action. We sometimes wonder how we do not turn for the benefit of religion the tide

which today brings the women to the fore in the war-effort. Of all efforts women can make, none excels that of prayer and song. Why not start it at once? The same may be said of our young people who have still the right of not being involved into the atrocious maelstrom. On the home front, on the spiritual front, they are on the first line. Or rather they should be. Wartime conditions would never have brought a musical problem in our churches, if catholic young people would not have been musically neglected. And we cannot help wondering how we can impose upon them (and this is said in no way of criticism) all the sales and drives which are supposed to give them a patriotic consciousness, while our schools are not even worried about the appalling fact that we have no one to sing the Eucharist of Christ, upon which depends ultimately the happy outcome of the war.

YES, WE STILL HAVE AMPLE RESOURCES to sing the Mass; we need only a concerted plan, using the potential energies of the three groups mentioned above. Is it something really akin to impossible to request even a small group of middle-aged men who still recall that they one day could sing a tune, to be responsible for a minimum of male participation? There is simple music which they can attempt without too much difficulty. Make it a question of *religious* cooperation to the life of the parish to teach them the responses as a sanctuary choir. Add to that a few incidental hymns, and perhaps some very simple chants of the Mass. But by all means, invite them to make up a real men-appointed choir, a sanctuary-group. The ultimate result of that elementary step may be some day the definitive restoration of music in the parish. The women have still their parties and meetings, increased with patriotic activities. Every parish of normal size has enough of them still endowed with fair voices. Why not open an afternoon or evening class twice a week with the definite purpose of teaching them to sing the Ordinary of the Mass. No choir-loft is necessary for this; and the group does not need to usurp the place left vacant by the choir gone to war. Let the women be the nucleus of ideal congregational singing, grouped together in the pew and singing under competent direction the usual chants of the Mass. There you have already two choirs of the faithful, the group of men, the group of women, singing in the same patriotic consciousness. And that will do for the duration.

IT IS TIME FOR CATHOLIC HIGH-schools to arouse from their scandalous lethargy. We say "scandalous" because there, less than elsewhere, there is no excuse for neglecting that musical cooperation to the parish which is so urging. To our knowledge, none of these schools (read the school-papers to that effect) has dropped or sacrificed for the duration any of their social activities to take better their share of the national sacrifice. Then, have we not the right to expect from them the national decency of doing whatever is necessary in order that they may participate at this time in the parochial High Mass? All is needed is a conviction in the minds of Directors and Directresses that it should be done; then to appoint a definite time, notwithstanding anything to the contrary, that one Mass at least may be learned in the shortest time by the students; even more, to make with the respective pastors an agreement whereby means of an active participation of the students will be devised. We would go further. Because in larger cities, students of the same parish attend various schools, it would be advisable to forego temporarily school-individualism and to have all the schools decide upon a single Mass, so that the project may be realized at once. Needless to say that this would be a great step towards the religious reorientation of catholic young people.

OUR PLIGHT IS GREAT IN WARTIME; but our resources measure up to it. The plan we offer to face the emergency might appear as the illusion of a dreamer, but only to those who decidedly can find no faith in the spiritual value of liturgical music. We persist not only in believing that it should be done, but we are of the opinion that it can be done. We are not worried about a lack of resources; we are rather concerned with the possibility of a lack of leadership to exploit them. May the readers of *Caecilia*, all of them, descend into the arena and do their full share for the survival of sacred music in America, our beloved land.

D. E. V.

**Divine services are not a concert but an action, in which the Church uses the arts only to form in the hearts of the faithful religious sentiment. To this end, sacred music must be both the source and the expression of the prayer of all.**



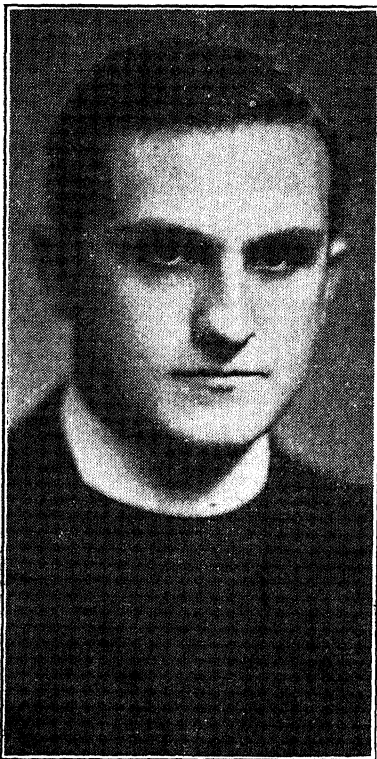
# THE MUSICAL FORMATION OF THE CLERGY

As we pointed out in last December's issue, the lack of musical understanding among the clergy is one of the main causes of the stagnation in which liturgical music still remains today. It will be most interesting to hear at this time three voices speaking on the subject of the musical formation of the priest; for it is not so much the evil which should be lamented upon, but rather the remedy which should be sought. The selected speakers are campaigners of their own right, all professors of sacred music in major seminaries. They are known for their conviction, their competence, and their experience. Each one treats the burning question from a different angle; and their individual contributions make up the broad triptych of an ideal musical symposium for seminaries.

The Editor.

## I. Sacred Music and the Priesthood

By Joseph Kush



THE SEMINARIANS of today are up to date with their generation in their basic attitude towards music: they and domestic life, accept it as part of life. Born in a world of radio, phonograph and sound-film, they have found music associated with eating, entertainment, dancing, sport and affairs of state. In public life and private life, urban life and rural life, scholastic life occupational life and recreational life: quite natural, nowadays, is the question "Where's the music?" and

permits. Naturally, the extent of interest, as also the breadth and depth of taste, varies in proportion to the amount of background each Seminarian possesses, but the sign remains obvious: music is a part of life, and the attitude is there to stay.

BUT LOOK BELOW! A CHASM HAS crept up on us, and we now stand on the brink. An enormous reality confronts us perhaps for the first time. The life that is so wet with music is the *natural* life; the music that so intimately penetrates into its fibres is the *world's* music. The bulk of this music is listened to, not performed; the remainder—more or less good—is incontestably secular. Catholic boys grew to manhood, alive not once but twice, their Divine Life of incorporation in Christ growing daily and reentrenching itself weekly. Scant music ever expressed *that* Life; of the little that did, none became *part* of that Life, and yet, by comparison, the natural life is as if dead, "For we were buried with Him by means of Baptism unto death." (Rom. 6, 4). The natural life, too, is individualistic; the Supernatural Life, jointly shared with others in Christ. And now, Seminarians all, those young men dwell in a home where the Divine Life dictates the order of everything. Their motto is Paul's: "For to me, to live is Christ."—And ah! their question: "Where's the music?"—"And ah!" groans the choirmaster, "Now the music begins!" Conceding that music is gaining recognition as a factor in Seminary life, we hasten to say that music in the Seminary must respond to a higher call than that of culture as such. We affirm, moreover, that this higher objective on the one hand already connotes the

Seminarians ask it, too. Some of them master an instrument or two—be it lowly or be it aristocratic—while others stoutly grind out tunes with varying success. They all express their states of mind by whistling, humming or singing. Seminarians have welcomed music appreciation into the circle of the "extras",—those cultural hobbies which they pursue whenever time

cultural element (as a whole connotes a part); on the other, that it compels the Seminary to welcome the study and the practice and the integration of Sacred Music on a much broader scale than any liberal or fine art can exact within her precincts. Consequently, our considerations propose to strip off the label entitled "Handle with Care!" and thereby reveal the inlaid caption which, ever since the beginning, has spelt "Laudábo Dóminum in víta méa. Psállam Déo méo quámdiu fúero." Many are the sincere and holy men who, as seminarians, were never imbued with the truly Catholic conviction that Divine Praise in its normal form and Sacred Song are equivalent terms always. Precisely as a result of their having been unwittingly short-changed, they came to regard the fading-away or the deterioration of worship-music as something to be tolerated in view of modern conditions. After all, who, besides their old chant professor (if they had one), seriously pondered whether the academic attic was a suitable depository for Sacred Music or not? The point we mean to establish is this: No progress will be made in Sacred Music among priests engaged in the active ministry, unless Sacred Music is part of the *education* of the Seminarian.

THE SEMINARIAN'S EDUCATION—THE living process of weaving the *Scientia et Virtus* into his faculties amidst assimilation and blending, unto growth and ripening of his Christian personality and character—his education, we say, lacks an *integral* and *integrating element* if Sacred Music play no formal part throughout. Mere inclusion in the curriculum is hardly a guarantee were it to remain just there. Sacred Music must penetrate and compenetrates the whole synthesis of knowledge and training which the priestly office requires. The Seminary as a moral person ought never regard its department of Sacred Music as a mere cultural accessory, or a curiosity, or a necessary evil, or a dangerous element that needs watching. If that department has ever merited such a status, the reason should be laid to its general program which obscured or ignored the vital relationship Sacred Music bears towards the whole life and ministry of the priest. This branch *carburizes* the pure Dogmatic, Pastoral and Ascetical fuel stored up in each young tyro, and pipes it across the unquenchable flame of the Liturgy where "the likeness of the four living creatures" is made to sparkle "like the appearance of glowing brass." (Ezech. 1, 5-10) Yet, why does it happen so frequently that some Seminarians withhold their co-op-

eration from such a program, hard as the Director tries to motivate them effectively? This is easy to explain. For one thing, the Liturgy staff is decidedly under-manned in proportion to the type and scope of work required, not mention the quantity of it. Some students unconsciously take this to be an indication of the "true state of affairs," for are there not three or four men teaching English and three or four teaching History? Secondly, the "music man" is a voice crying in the wilderness, since the momentous implications about which he discourses (at the expense of half the time allotted for singing) never seem to find corroboration in the other departments. In Seminaries where Liturgical Doctrine is taught by an additional professor or two from the first year to the end—supplemented by spiritual conferences and bi-weekly homilies at the Community Mass—the "chant man" is not quite so handicapped as his unaided brother; and the ideal of unity is still more closely attained, if Pius the Tenth's ruling on integration be carried out. (Motix proprio No. 8) Thirdly, the childhood background of those Seminarians may be said to have been the chief reason for their slowness to co-operate. Their confrères indeed eventually learned to counteract the impressions of that low-Mass era, but to these few, the notion of Sacred Music's being a component part of the priestly vocation will always seem forced and preposterous. Fourthly, another cogent reason for increasing the teaching personnel in the Liturgy department is this: men of top rank in their theological studies are sometimes just the men who succeed least in Sacred Music. I, personally, am not in favor of condemning them to silence for the sake of *ensemble*; much less do I subscribe to the odious use of coercion. After all, they are trying hard. They have an equal right to praise God as the others. And . . . ruffled human nature can be made to forget that the liturgical apostolate revolves about the *unitas caritatis*.

ONCE THE RELATION OF SACRED music to the lives of us priests becomes clear in our minds, we shall effectively prevent the situation from repeating itself in the training of future priests. There is something lacking in the makeup of all of us priests. We were short-changed in our day, and little can be done about it now, nor is it to our discredit to say so publicly. The grandparents of some of us could neither read nor write. The telling of it is not to their discredit, though the fact remains that something was lacking in their makeup. So with us, but on a much

more important level. Sacred Music is not part of our priestly *lives* as it should be. We have but a faint notion of how great a difference this makes to the Church today, of how far behind schedule the true Christian spirit still is. Today we find it mystifying to witness that the priesthood is so widely dissociated in people's minds from our chief function in God's Providence, namely, *Sacrifice*. Yet it is equally mystifying and stunning to think that chant could be conceived by priests as unrelated to and detachable from sacrificial praise. The idea of *praise* is perfectly expressed in song, hence, an integral priesthood demands song. Let us sense this loss and restore it to the priesthood of generations to come. Seminarians must sense their corporateness with the *people*, must see our Priesthood *and* that of the laity praising together with Christ Our Head in the one Mystical Body. This true corporateness must find *expression*, and the human voice is seen to be the chief medium to achieve this expression of unity. People will learn to regard the Mass as a corporate sacrifice; their presence should find spontaneous expression in song. In terms which may seem strange to our ears, the Apostolate or Pastoral Life of an ordained priest is truly said to consist, first, in enlarging the lay priesthood and, secondly, in leading the laity to exercise that priesthood with their official priest in corporate union with Christ our Head and High Priest. What is Christian Doctrine but an explanation, an appreciation of the truths and the duties so vitally connected with our membership in this Body?

The world rubbed its eyes when it heard from the Pope that Sacred Music is a part of the complete priest's makeup, and that it is a necessary element also in a priest's pastoral qualifications. Who but a Pope would have the courage to originate the phrase: "The people's liturgical and musical formation are *wedded* to Christian Doctrine; let the entire Clergy *sweat* over the task in seeing that this formation is provided!"(1) The Pope foresaw that we would shy from such a radical move, in fear of externalism and what not, to the extent of quoting Saints and Scripture against it. But He, the supreme Teacher on earth, Who knows our sources *at least* as well as we ourselves (!), committed Himself to the record, by assuring us of abundant fruits in return for our "great trouble and labor," fruits that will "surpass even the most perfect works of this world because they issue from the "interior life of the Church." Externalism?! "Is there anything,

which exhales the fragrance of Christian piety and fosters the Christian spirit like Gregorian Chant?" wrote Pius XI to Cardinal Dubois. (Nov. 30, 1928) "The extended propagation of Gregorian Chant which is, as it were, the language of the Liturgy, will be productive of the happiest results for true religion." (another letter to Cardinal Dubois) (Apr. 10, 1924). Father Cohausz (Benziger, bk. "The Priest & St. Paul, p. 79) reminds us that the priest is ordained for *men of our age*, and his pastoral approach must be "such as serve men who are living *now* and are fighting with the needs of *today*." What then, when a Pope of today (mind you!) emphatically and at length, assures priests that the solemnized Liturgy is still *unsurpassed* by any other of the recognized channels of popular instruction and piety! (Pius XI, Encyclical "Quas Primas," Kingship of Christ)

Sacred Music expresses our corporately lived Supernatural Life.

Sacred Music must be integrated in the Seminary education.

Sacred Music is an element in the integral makeup of priest.

Sacred Music is an element in the Pastoral ministry.

Sacred Music is an element in vocation to the priesthood.

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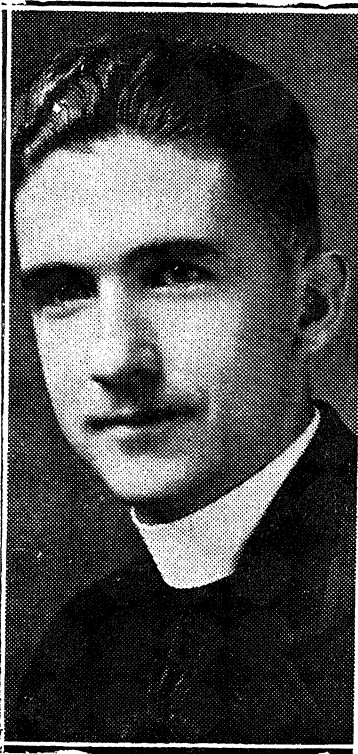
(1) I make this translation in preference to using the watered ones in my possession. The original Latin is: "In hoc utriusque cleri industria desudet, . . . ut, . . . liturgicam musicamque populi institutionem curent, utpote cum doctrina christiana conjunctam."

**Ignorance of the liturgy, bad musical taste, natural repugnance of the clergy for all novelty, were so many obstacles strewn in the path of the Motu proprio. Ignorance is not an acceptable excuse: for liturgy and sacred music are a necessary element of sacerdotal knowledge and the seminaries must provide for their exhaustive study.**

**Willingly or unwillingly, the time will come when we shall yield to the Chant its right place. It is a question of a most necessary artistic restoration.**

## II. A Plan for the Study of Music

By Clarence A. Corcoran, C. M.



IN OUTLINING a plan of study of sacred music in the seminary local circumstances and exigencies must be considered. But whatever plan is adopted, sacred music in the seminary must be a formal study — an integral part of the curriculum of the seminary studies. The Council of Trent commands that sacred music be taught in the seminary; the Code of Canon Law (c. 1365 §2) places it along side of the other subjects to be taught in the seminary.

Finally the Papal documents on sacred music insist on the study of sacred music in the seminary as a necessary means of bringing about the needed reform in music. Hence there is an imperative need of a course with a plan similar to

**How can we secure the normal functioning of music in the Church? Through the cohesion of all forces which, in a parish, are willing to lend their cooperation. But in order to succeed, such organization must be animated by a Christian spirit, by devotion to the parish and by an artistic eagerness.**

**The problem of sacred music is nothing less than to create in every parish a living organism in order to restore the liturgical melodies.**

all the other courses. Therefore formal classes are to be given. These classes are to be distinct from the periods of general rehearsal that are necessary for the preparation of the chants for the coming Sunday or Feast day. If the seminarian is to be convinced of the seriousness of these classes the periods must be incorporated in the regular schedule of classes. The class is never abbreviated nor superceded. As in the other courses, examinations written and oral are to be held and the grades given on the seminarian's report to his bishop.

TOO OFTEN THE CAUSE OF SACRED music in the seminary has suffered because of the feeling that the seminarians entertain (sometimes even the professors) that the study of music is merely an appendage. One has only to review briefly the beautiful integration of the courses of seminary studies to see that this is not the case. The first place is given to the study of God-Moral and Dogmatic Theology. These truths that are unfolded one by one during the Church's year, explained in sacred Liturgy, are sung in Gregorian Chant. The very words of the song are the words of the Holy Spirit Himself and are studied in Sacred Scripture. The melody of the song comes from an ancient church whose story is told in sacred History and whose ancient defenders are praised in Patrology. It is the Code of Canon Law in which the Church's legislation is studied that emphasizes the study of chant. The homiletic and sermon class reaps great fruit from the study of music. The proper breathing and vocal placement which the student will carry over from his singing will stand him in good stead here. The language of the heart which the student is to speak in his sermons he has already learned in Gregorian Chant.

### SUGGESTED PLAN

During the six years that the student attends the Major Seminary all his studies are gradually unfolded before him: each succeeding year's study is built upon the previous year's work. The same method should be followed in music. With this in mind therefore, we suggest the following plan.

### A. MUSICAL STUDIES:

1. Two stages of study
  - a) Philosophy—Elementary

# 1. Adoramus Te, Christe

(for 2 Voices)

THÉODORE DUBOIS (1837-1924)

Arr. by Nino Borucchia

Andante largo

I

II

ORGAN

*p*

Ad - o - ra - mus te, Chri - ste, et be - ne - di - ci - mus ti - bi,

*p*

Ad - o - ra - mus te, Chri - ste, et be - ne - di - ci - mus ti - bi,

*cresc.*

ad - o - ra - mus te, Chri - ste, et be - ne - di - ci - mus ti - bi,

*cresc.*

ad - o - ra - mus te, Chri - ste, et be - ne - di - ci - mus ti - bi,

*cresc.*

M. & R. Co. 1266-4

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*mf* *p*  
 qui - a per san - ctam cru - cem tu - am red - e - mi - sti mun - dum.  
*mf* *p*  
 qui - a per san - ctam cru - cem tu - am red - e - mi - sti mun - dum.

*pp*  
 Ad - o - ra - mus te, Chri - ste, et be - ne - di - ci - mus ti - bi,  
*pp*  
 Ad - o - ra - mus te, Chri - ste, et be - ne - di - ci - mus ti - bi,

*ppp* *allarg. molto* *p* *ppp*  
 Ad - o - ra - mus te, Chri - ste.  
*ppp* *allarg. molto* *p* *ppp*  
 Ad - o - ra - mus te, Chri - ste.

*colla voce* *ppp*



# PARCE DOMINE

Translation:— Spare O Lord, spare Thy people  
lest for eternity Thou be angry with us.

ROBERT J. STAHL, S.M.

Adagio sostenuto

I *p* Par - ce Do - mi - ne, *p* Par - ce Do - - mi -

II *mf* Par - ce Do - mi - ne, *p* Par - ce Do - - mi -

III *mf* Par - ce Do - - mi -

Accomp. ad lib. *p* *mf* *mf*

*cresc.* ne; Par - - ce po - pu - lo tu - o,

*cresc.* ne; Par - - ce po - pu - lo tu - o,

*cresc.* ne; Par - ce — po - pu - lo tu - o,

*cresc.*

ne in ae - ter - - - - - num i - ra -

ne in ae - ter - - - - - num i - ra -

ne in ae - ter - - - - - num i - ra -

sca - ris no - bis, i - ra - sca - ris no - bis.

sca - ris no - bis, i - ra - sca - ris no - bis.

sca - ris no - bis, i - ra - sca - ris no - bis.

# Offert. Terra tremuit.

For 3 or 4 equal voices.

J. SINGENBERGER.

Ter-ra tré-mu-it, ter - ra tré-mu-it, ter - ra

SOPR. I.  
(or Ten. II.)

mf

Ter - ra tré-mu-it, ter - ra tré-mu-it,

ALTO I.  
(or Bass)  
(ad lib.)

mf

Ter - ra tré-mu-it, ter - ra tré-mu-it,

ALTO II.  
(or Bass)

mf

ORG.

mf *sempre cresc.*

Man. Ped

tré-mu-it, tré - - - mu - it,

ff

ter - ra tré - - - mu - it, pp et qui - é -

ter - ra tré - mu - it, pp et qui - é -

ter - ra tré-mu-it, pp

vit, et qui - é - vit, f dum re-súr-ge-ret in ju -

vit, et qui - é - vit, f dum re-súr-ge-ret in ju -

f

dí-ci-o De - us; dum re-súr-ge-ret in ju - dí-ci-o De - -  
 dí-ci-o De - us; dum re-súr-ge-ret in ju - dí-ci-o De - -

Al-le-lú - ja, al - le-lú-ja, al - - le-lú -  
 us. Al-le-lú - ja, al - - le-lú - - ja, al - - le-lú -  
 us. Al-le-lú - - ja, al - - le-lú - ja, al - le-lú -

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

# Regnavit Dominus

For Festivals-Easter, Christ the King, etc.

SEDULIUS, V Century

Harmonized by Dom Gregory Hügle, O.S.B.

XII Century Melody  
From German Manuscripts

Dorian Mode

*Triumphantly!*

1. Re - gná - vit Dó - mi - nus: plau - di - te ge - ntes! Vi - cit Vi - ta  
 2. Fit nunc il - le La - pis, spre - tus ab ho - ste, Je - sus ma - gna  
 3. Qui pa - scis pró - pri - a Ca - rne re - de - mptos, Qui di - tas ró -

ne - cem, ta - rta - ra Li - gnum. Ky - ri - e e - lé - i - son.  
 De - us quaé - sti - o mu - ndi. Ky - ri - e e - lé - i - son.  
 se - o Sa - ngui - ne la - bra. Ky - ri - e e - lé - i - son.

*L'istesso tempo* (the same time)

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

*Allargando*

1. Se - rvi supplí - ci - um per - tu - lit he - res, Laus ti - bi, Chri - ste!  
 2. Cur frendent pó - pu - li? Co -ínci - dat er - ror! Laus ti - bi, Chri - ste!  
 3. Prae - sta pe - rpé - tu - ae ga - udi - a vi - tae. Laus ti - bi, Chri - ste!

*a tempo*

Vi-cit Vi-ta ne-cem, ta-ríta-ra Li-gnum. KÝ-ri-e e-lé-i-son.  
 Je-sus ma-gna De-us quaé-sti-o mu-ndi! KÝ-ri-e e-lé-i-son.  
 Qui di-tas ró-se-o Sa-ngui-ne la-bra! KÝ-ri-e e-lé-i-son.

*L'istesso* *rit.*

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

Literal translation of REGNAVIT DOMINUS:

- 1) The Lord is King: applaud ye Gentiles. Life has conquered death, the Cross has vanquished hell. Kyrie eleison.—The Heir has borne the punishment of the servant. Praise to Thee, O Christ.
- 2) That corner-stone, rejected by the enemy, the God-man Jesus, becomes the great problem of the world. Kyrie eleison. Why do the nations rave? Let error stop! Praise to Thee, O Christ.
- 3) Thou Who feedest with Thine own Flesh those whom Thou hast redeemed; Thou Who enrichest our lips with Thine rosy Blood: Lord, have mercy on us. Grant us the joys of everlasting life. (During Easter-time sing: Gaudia Paschae "the joys of never-ending Easter.") Praise to Thee, O Christ.

## NEW PUBLICATIONS FOR HOLY WEEK AND EASTER

No. 1313, Hemried, Robert, Jesu Benigne, S. S. A.

No. 1260, Hemried, Robert, Tenebrae Factae Sunt, S. S. A.

No. 1008, Ye Sons and Daughters, (arranged by Agatha Pfeiffer), S. A. T. B.

No. 1282, Hornback, M. G. This is the Day which the Lord Hath Made, S. A. T. B.

No. 1264, Tonner Paul—1. Laetamini, 2. Be joyful, Maria—2 equal voices.

McLAUGHLIN & REILLY CO.

• BOSTON, MASS.



Two fifty minute periods a week\*  
 Sufficient theory for  
     better appreciation  
     more intelligent rendition of Chant  
 Exercises in breathing and vocalizing  
 Drills in reading and solfeggio  
 Building of repertoire of Masses in Kyriale  
 Proper of greater Feasts.

- b) Theology—Gradual development  
 Theology I & II  
     Two fifty minute periods a week\*  
     Gregorian Tonality  
     Psalmody  
     Gregorian Rhythm  
     Hymnody  
     Analysis and preparation of  
         Sunday and Feast day proper  
         Antiphons and Commemoration of  
         Vespers.  
     Continued exercises in  
         reading  
         vocalizing  
         breathing  
 Theology III  
     One fifty minute period a week\*  
     Historical Survey of Music  
     Juridical status of Music  
         Motu proprio of Pius X  
         Apostolic Constitution of Pius XI  
         Decrees of the Congregation of  
         Rites.  
     Analysis and preparation of  
         Sunday Proper  
     Vesper antiphons  
 Theology IV  
     One fifty minute period a week\*  
     The theory and practice of all the Liturgical  
     Recitatives  
     Lectures in "pastoral" music  
     Individual training in Recitatives.

\*indicates that periods are distinct from the general weekly rehearsal

2. Music Appreciation: (for student body)  
 Lectures in polyphonic music with use of recordings  
 Lectures in classical music with use of recordings  
 Organ recital once a year by outstanding artist  
 Seminary orchestra
3. The Function of *Schola Cantorum*  
 Membership: Chosen from studentbody because  
 of talent and interest  
 Purpose:  
 To chant the Gradual and Offertory antiphon  
 at Sunday Solemn Mass  
 To add to the splendor of feasts by polyphonic  
 selections  
 To sing at the Pontifical functions at the  
 Cathedral

## B. THE LITURGICAL SERVICES

1. The principle of integration between study and experience  
 If the theory of chant is not applied, seminarian  
 will lose interest  
 Liturgical services present an immediate definite  
 aim for all classes
2. The plan of liturgical services.  
 a) Ordinary  
     Solemn Mass with procession and recession each  
     Sunday  
     Vespers every Sunday: Solemn Vespers on  
     major Feasts with *pluvialistae*  
     Matins and Lauds in common four times a week  
     for Theology III and IV  
     Benedictions and Novenas in preparation for  
     Solemn Feasts.  
 b) Seasonal  
     The Solemn Services of Holy Week:  
         Morning Services: Chanting of Passion  
         with turba chorus Tenebrae  
     The processions of the liturgical year  
         Candlemas  
         Palm Sunday  
         Rogation days  
         Corpus Christi  
         Forty Hours' Devotion.  
 c) The entire body of students are able to sing  
 on each Sunday  
     All of the Common  
     The Proper exception the Gradual, tract and  
     Offertory  
     All Vesper Antiphons  
     Processional and Recessional.
3. These liturgical services can be an ideal for the  
 seminarian,  
 By giving the liturgical chant of the Seminary to  
 his people  
 By instilling in his people the liturgical life.

**WICKS**  
*fine*  
**ORGANS**

This above all . . . .  
 Musicians everywhere say: "A fine  
 instrument"—an inherent quality in all  
 Wicks Organs.

**HIGHLAND**  
**\* ILLINOIS \***  
 Dept. CA

### III. Workable Methods

By Robert J. Stahl, S. M.



By the daily short lessons in Sacred Music, as directed in the Motu Proprio, the Seminarian can be given a graded and systematic course. The work should run the complete gamut, from voice-testing, grouping into classes, tone production, diction, sight reading, Gregorian rhythm, Gregorian tonality, balancing of choirs for antiphonal singing, etc., down to the singing of polyphony.

A bare smattering of music is unsatisfactory. Even elementary schools

have realized this with the result that many school systems have completely reorganized their music programs. Especially in the Seminary, our approach must be as thorough as possible. Pope Pius X in the Motu Proprio places music among the subjects necessary for a full ecclesiastical education. Since Holy Mother Church has made Sacred Music an auxiliary of her solemn liturgical functions, it follows that the Priest must know how to sing as well as how to act at the altar. Since he is ultimately responsible for the music in his parish, the formation of choirs, the teaching of music in his school, it follows that the Seminary must prepare him for the task. The Seminary's obligation to foster Sacred Music by giving a solid music training to the Priest of tomorrow, is a serious one. More than half the task of restoring Sacred Music to its proper place can be accomplished in the Seminary.

The work is by no means articulate yet in our Seminaries, but a start has been made. The work involves many details of presentation and it needs

method. We suggest here a few hints and tid-bits of practical methodology.

**VOICE TESTING** should be the first step. The choirmaster here grades the tone production, range, and reading ability of each student. Knowing his material he can then group the students into classes for instruction. Division into classes according to musical ability is not always possible due to curriculum complications. In most Seminaries, the schedule calls for music classes at certain periods during the week; the personnel of the classes, unfortunately, depends on the student's progress in Philosophy or Theology.

**TONE**—The Seminary Chant class must be a planned unit in a planned course. Of primary importance is the tone production of the group. If you have ever heard a youngster in his early struggles with a cornet you have had a demonstration of bad tone production. Singers too, often produce poor tone due to incorrect placement of the voice. Hence, each lesson should open with a short vocalise directed to produce correct vocal placement. Since it is as difficult to tell a student how to place the voice as it is to explain how to swallow, synthetic methods are used. For example, the letter "N" with the mouth closed, automatically open the uvula and guides the tone into the sinus cavities for resonance. "N" followed by "oo", "ah", will aid in directing the tone forward. The constant aim must be to produce tone that is high (position, not pitch), light and forward. In a word, the chorus must strive to create, even with a single tone, something beautiful—the round easy-flowing tone of the lad mentioned above, after he has mastered his instrument.

**DICTION**—The pronunciation of Latin (preferably according to the Roman method) is important in teaching the Chant. Take the common word "Dominus"; it is necessary to point out to the student that we actually speak and sing only vowel sounds. Hence, we begin with a demonstration of the simple sounds, "o" "i" "u", and follow with the explanation that the work of the consonants is only to shape or stop the vowel sounds. The first syllable is "o", preceded by the formation "d"; the last syllable is only "u", preceded by the formation "n", then closed off at

the instant of release with the formation "s". To take an actual case, in the first word of the "Agnus Dei" of Mass No. 1, the four notes on the final syllable "gnus" must be sung entirely on "u" preceded by "gn", with the "s" being added only at the instant of releasing the fourth note and proceeding to the next word. Along with an understanding of the correct functions of vowels and consonants in words, the proper division of syllables is to be emphasized. We often hear, "Kyr-i-e" and "Glor-i-a", instead of "Ky-ri-e", "Glo-ri-a". The rhythmic structure of words should be given special attention. Probably this can best follow the two preceding points, with the choir-master pronouncing single words, the class repeating. Each word must be handled with great care for the vowel sounds, the consonant functions and the accents, both primary and secondary. It is important from the beginning for the class to understand that the Latin accent is not to be thumped or hammered, but rather lifted. It is often found helpful to use the blackboard to show how a curved line gives an eye-picture of the lift of the accent. For example, a half circle can be used to illustrate the word "Maria"; the first and last syllables at the two ends respectively, with the accent at the peak of the curve. The instruction on accents and pronunciation should always include the rhythmic reading of phrases, adding now the phrase accents. Diction is one of the keys to impressive choral work and probably the root from which all choral virtues spring. Almost any group can sing the tune of a selection; but the chorus that is not conscious of the pure beauty of the words, the rise and fall of individual word accents, and the crescendo of phrase accents, will always remain mediocre.

READING, which is the ability to sol-fa a selection at sight, is an asset to any choir. In Gregorian Chant, with only two clef signs, one stationary and the other taking only three positions, the mastering of solfeggio is quite easy. Simple exercises can be given from a staff on the blackboard: for example, Do-Ti-La, La-Do, Do-La, with the students reading the notes off the staff. These exercises can be developed, gradually working in the simpler intervals. In presenting the modes, for instance, it will be found helpful to work beginners towards the mode in question by progressions which they already know. Simple exercises can be written on the board; or if the choir-master is sufficiently skillful to improvise the exercise, it can be done by writing the mode on the board and using a pointer to

outline the drill. Gradually, easy spots in the Liber can be given, e.g. the first two words of the Agnus Dei, Mass XI. Extreme care is necessary in choosing the selections for the beginner. Modal difficulties, broad intervals, and unusual progressions must be presented gradually. In actual rehearsals, a wise old tradition has it that every new selection must first be done in solfeggio. In this way, step-wise progressions and intervals can be sung with intelligence, pitch can be better maintained and memory reduced to a minimum.

RECORDS—Someone has said that to sing the Chant well, "the student must be soaked in Gregorian Music." The fine records made by the Solesmes Monks and those by the Pius X Choir should be played and replayed for the class. Many details can be pointed out by the choir-master; for example, the varying tempos of selections, the handling of accents and last syllables, the treatment of the bistropha and the tristropha, etc.

POLYPHONY — The choir-master should also form a group, or groups, of selected singers and give additional training in Sacred Polyphony. Time is the enemy of this work. Due to the exclusion of some students it is difficult to fit it into the regular schedule. However, this field is so rich in musical experience that most students are willing to work during free time. Here again, the work must be done slowly and thoroughly. In the early stages it is helpful to rehearse the sections (II Bass, I Bass, etc.) separately, with insistence on pitch, diction, and the choral line. I find that admirable work can be done on an easy composition like "Tibi soli peccavi" (Lassus) by rehearsing each part twenty minutes on successive days of the week, with the entire group coming together at the end of the week. Here too, discretion is required; four part work is not advisable with a completely new choir. The repertoire must be carefully chosen and well graded, gradually working up to the more difficult works in four or more parts. It is important to remember that music written for mixed voices is not suitable for an equal choir; also, that it is disastrous—especially in a cappella music—to omit any of the voices scored unless the composer has so arranged his composition that that can be done. Besides the cultural advantages for the Seminarian there is real joy and satisfaction in singing the great polyphonic works of the masters. There is a wealth of polyphony to fit varying degrees

*(Continued on page 148)*

# HERE THERE EVERYWHERE



The musical activity of the Church throughout the country, if one is to take its pulse from daily correspondence and from newspapers, is going through an actual crisis. The word is none too strong; for a crisis indeed is at hand when an organization, which never grew to normal stature, is getting weaker. This is war, so they say; and choir-directors are deploring the loss of their men singers. It is true no doubt that quite a few young men, active in our choirs, have left for national service; although it is no less true that the number of younger men interested in choir-work was not so large than one would have us to believe. The enlisting of choir-directors and organists is a more serious problem; and churches have lost temporarily quite a few promising young artists. From all accounts, the maintenance of an active choir seems to weigh heavily of the few remaining leaders who can hardly rely on singers engaged in taxing war-production. This situation is to be reckoned with frankly but it must be met. The worst is not the crisis itself; it would be a new excuse for general apathy, for some members of the clergy who are too inclined already to welcome any excuse for throwing sacred music overboard. If anyone ever feels such inclination, let him read as an antidote to his cowardice the frequent accounts which reach us about the musical interest manifested among enlisted men. In many camps, soldiers have organized themselves into singing

**Instead of serving as an integral part of the divine Office, music became an independent organism. And this independence was its misfortune. It could not be said too often that the mission of music in the church is to help the faithful to pray either through listening or through performing the sacred melodies.**

groups in order that they may receive from their religious services the comforting influence which sacred music imparts. Their initiatives are touching in their sincerity and their fervor. The contrast between their courage and the slackening of our churches is but one of many warnings that something is radically wrong with us. Our engaged brethren are telling us in their way how sacred music is necessary in the hour of trial. On their return, they will resent the fact that we could not find in us the faith to sing amid the comfort left to our lives the Eucharist which they sang amid the brutal surroundings of the battle.

## Liturgical Programs

First mention goes to the Schola of the Seminary of Mexico City for their outstanding contribution to the restoration of sacred music in their country. It is a joy, and a great one, to read the program of the Holy Week at the Cathedral of Mexico both in 1941 and 1942. It starts with Palm Sunday and leads to Easter Sunday. The general design is magnificent: choice and abundance of the highest polyphony, perfect incorporation into the Chant are the main qualities which they attest. With a very fine taste, the authors of these programs always reserve to Gregorian Chant some liturgical "moments" that no other music can express so adequately. The polyphony ranges from composers of the Caecilian School as Haller and Mitterer to the giants of the classical age as Viadana, Vittoria, Palestrina. And this with an abundance which is almost a luxury. Meanwhile, selections are varied; and thus, the program of one day as the whole program of the week is one cohesive and tightly-knit ensemble: a true monument of living art. We can only congratulate our brethren of the South, humbly confessing that we are not growing yet to their full appreciation of sacred music, even though we are having at hand more opportunities than they have. We pray that their example, putting us justly to shame, may one day give us to realize that material development does not necessarily mean a spiritual growth. And sacred music is a thing of the spirit.

FROM AN ORDINARY PARISH church, however, came (too late to appear in the

preceding issue) the notice of a Christmas program, the spirit of which is excellent. And it deserves, even at this late hour, to be warmly commended. At the church of St. Mary's at Sharpsburg, Pa., they had a short Christmas Eve program just before Midnight Mass, as many other churches have it; but the composition of the program was better than usual. It made allowance to popular sentiment, while remaining on a high level of art. The program of the Mass itself was the making of a person who is definitely a musician. No pretense, no concession to sweet idea of music either; but a tasty blending of music suitable for the circumstance, adaptable to the ability of the Choir, and yet substantial as well as varied. More than the musical program even, the musical organization of the parish is a lesson to study. Here is the composition: a male choir of 14 men, a women group of 48 sodality girls and grown-up women, 20 senior-boy choristers, and 24 junior choristers. These various groups participate to the musical service in various capacities, and at various times of the celebration; but they all participate. At a time when everyone is complaining about rehearsals, the organist and choir-director can only commend her many choirs for their loyalty to attend and to cooperate. The account gives one a strong presumption that behind all this, there is besides the intelligent work of a devoted servant, the pastoral prestige of a priest who has surely realized that sacred music is an essential business of catholic action. We confess that such christian spirit, humble and devout, delighted us as much as the grandiose example of the Cathedral of Mexico.

SAN FRANCISCO WAS IN THE LEAD again last December with a liturgical Conference the theme of which was "the Mass in the living parish" under the patronage of the Most Reverend John J. Mitty, Archbishop of San Francisco. The program is so well constructed that it is worth inserting entirely:

FRIDAY, DECEMBER 11

Morning Session.....For Prelates and Clergy  
 10:00 A. M.....Missa Recitata  
 Afternoon Session.....For National Council of  
 Catholic Women  
 2:00 P. M.....Explanation of Missa Recitata  
 2:30 P. M.....General Session for N.C.C.W.  
 4:00 P. M.....Compline and Solemn Benediction  
 Evening Session.....For Catholic Men  
 8:00 P. M.....Explanation of Missa Recitata  
 8:30 P. M.....General Session for Catholic Men

SATURDAY, DECEMBER 12

Morning Session.....For Brothers, Sisters, Scholastics  
 and Priest-Teachers  
 10:00 A. M.....Missa Recitata  
 10:30 A. M.....General Session for Brothers, Sisters,  
 Scholastics and Priest-Teachers  
 Afternoon Session.....For Priests, Brothers, Sisters,  
 Scholastics and Laity  
 2:00 P. M.....Compline, Sermon and  
 Solemn Benediction

The subject was thoroughly approached, and presented to the various groups with attention to the aspects which should interest each of them particularly. Moreover, practical demonstrations of how to celebrate the Mass in a living parish were given in most of the sessions, in order to reach all the "levels" of Christian society. Because Caecilia is primarily promoting music in the sacred liturgy, it behooves us to mention the very large participation in the singing of schools and Convents. Here is a remarkable array of young people: Boys of Mission Dolores School, Seniors of St. Paul High School, St. John's School, St. Peter's School; Notre-Dame School, and Immaculate Conception Academy. Well, they sing over there in their high school days! Then, we should mention a Schola of Brothers, Sisters, Scholastics, and Priest-Teachers, and another one of Catholic men from various parishes. Reverend Edgar Boyle, the archdiocesan Director of music, was very satisfied with the spirit of cooperation manifested by all groups on this occasion. And he had a special word of paternal praise for the enthusiastic response of the young people. We do not wonder, if the following excerpt from the *Serran Shadows* (the school paper of Notre-Dame) is at all an indication of their sentiments: "Notre Dame's class of '43 boasts a unique distinction. No other class can ever say, "We sang Compline at San Francisco's first Liturgical Conference." True enough, Latin groups at Notre Dame have been saying Compline during the last two years, but the groups were small; and singing Compline, so say the seniors, is an accomplishment won at the price of

**When we organize a choir, we must form Christians as well as artists. The choirmaster must work for the religious education of the singers while he provides for their musical training.**

effort. This afternoon, in Mission Dolores Church, you will hear Compline sung by a large group of which N. D. seniors are just one unit. You have been told its meaning, and what a blessed thing it is thus to participate in the prayers of Holy Mother Church. Listen well to the beautiful Responsory, *In Manus Tuas, Domine*. Here is a word and tone picture, the picture of *Peace*. Now pictures help to shape our inclinations; this one gently inclines the listener or singer to that peace without which one cannot say, "Into Thy hands, O Lord, I commend my spirit." What a lot of editorial for one event? Now turn back to the leading story on page 1. Note that the Liturgical Conference in which your teachers, parents, and senior class are participating is the *first* in the Archdiocese of San Francisco. An important event? Yes, indeed, considering the age-old importance of the Liturgy. And just why is the Liturgy so important? Aside from its beauty and religious inspiration, the Liturgy is invaluable as a unifying influence in the Church. At the first general rehearsal of Compline recently, teachers and students wondered at the unison, "as though one teacher had taught them all." The greater the unity, the better for the Church and its members. Juniors, Sophomores, and Freshmen, you will learn Compline soon. Meantime, let nothing prevent your presence at your part of San Francisco's first Liturgical Conference."

In the whole, this first liturgical Day at San Francisco shows a remarkable sense of planning: the large participation of various groups, the type of meeting, and the immediate experience of things discussed, both in the form of a rehearsal and of a liturgical service.

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## SACRED TEXT AND SACRED SONGS

(Continued from page 110)

are more and more absorbed by the security which Christ brings to His flock. d. And the end is to be forever with the Father of all: Father of Christ, our Father. Today we pray still that we may reach where Christ is going; tomorrow our petition will be fulfilled in life eternal.

Take your Missal; day by day, reflect slowly on these many texts. And may they inspire the singers to enter more devoutly into the spirit of the mysteries which they sing.

## Music In Schools

Here are a few events not directly related to liturgical life, but worth mentioning, either because they were inspired by the liturgical spirit, or because they attest an effort to develop musical taste in our schools. Neither is to be neglected.

MARIAN COLLEGE AT MILWAUKEE, Wisconsin, under the alert direction of Sr. M. Claude, C.S.A., is one of the few which have as yet discovered that the liturgy is a fertile soil for the development of a catholic stage. Not by copying literally the pageant which the liturgy presents throughout the year, but by bringing out on the human scene the inexhaustible potentialities which it conceals. Christmas mystery inspired the dramatic and musical departments of Marian College; and in a joined effort they staged a series of tableaux with the general motive of a Marian Sequence to the Queen of Peace. Both the composition and the choice of the music denote a sense of discretion to be commended. The music in particular was borrowed from gregorian melodies, from falso-bordone settings, from lighter polyphonic numbers. All blending well together. We had to condense the program for lack of space. The reader will appreciate it more clearly, if we insist that each scene was in general centered around a tableau, explained through symbolic narrative, and completed with a musical number.

### SCENE 1 SYMBOL OF DEMOCRACY

Salute to America

Guard Well Thy Trust, America.....Gibb

### SCENE 2 MARY, ADVOCATE FOR PEACE

Memorare .....Griesbacher

Who Shall Deliver My Soul.....Gertrude von Le Fort

Kyrie "Alme Pater".....Gregorian

### SCENE 3 ADVENT SEQUENCE

The Coming of Christ.....Masfield

Rorate coeli.....Gregorian

### SCENE 4 MOTHER OF THE PRINCE OF PEACE

Adoration at the Crib.....Tonner

Passion Narrative

Stabat Mater.....Gregorian and Traditional

### SCENE 5 MOTHER OF GOD AND MOTHER OF MEN

Ave Maria.....Sr. Cecilia Clare, S. P.

### SCENE 6 THE ANGELS SALUTE MARY

Litany of the Bl. Virgin



Magnificat.....	Gregorian and Folso bordoni
Help of Christians	
Virgo prudentissima.....	Griesbacher
Queen of Peace	
Salve Regina.....	Gregorian
Prayer.....	Hail Holy Queen

THE BOSTON COLLEGE MUSIC CLUB presented a concert to the students and to the faculty of Regis, in College Hall, on January 11, under the direction of Theodore N. Marier. The program featured selections from Gregorian Chant, operas, and semi-classic numbers:

1. Plain chant: Salve Regina, Ecce Panis,  
Thanks Be to Thee           Handel
2. The Year's at the Spring   Cain  
Lovely Lady Dressed in Blue d'Anvilliers  
Song of Marie Antoinette   Jacobson
3. Sweet and Low               Barnby  
Reaper's Song               Bohemian Folk Song
4. Alleluia                      Mozart  
Helena Ducey               Regis College Medley
5. To Our Men in the Service: Coast Guard March-  
ing Song, Caisson's Song, Anchoir' Aweigh,  
Shipmates, Stout-Hearted Men, Marines' Hymn.
6. Heaven and the Earth  
Display                       Mendelssohn

As can be seen not a heavy program by any means, but one of definite interest. One likes to see once in a while the melodies of the Chant playing chum with lighter secular music. If the procedure is not abused, it is at least a clever trick to accustom audiences to the idea that Chant is really music, music that can stand comparison with anything. And there is every reason to surmise that hearing the Chant at a concert makes very soon imperative the feeling that it is something of its own, unsurpassed in the expression of those sentiments that one does not seek to satisfy at a public recital, but longs for when present at divine services.

CECIL BIRDER, PRESENTLY THE HEAD of the choral department at Notre-Dame University at South Bend, has been presenting some of the Gilbert and Sullivan operas. Among them, Pinafore, Patience, and The Gondoliers. Mr. Birker is not only a fine lyric tenor; his voice reflects the distinction of his art. For many years, he has been noted, among other achievements, for his ability to direct the comic operas of Gilbert and Sullivan. And he does a very good job of it. It is fine for a University as Notre-Dame

to test its musical ability in such productions. They can only command the appreciation of the students and make them music-minded. But can we add that the high reputation of this great house of learning gives to many the desire to see there a definite flourishing of a music department wherein the treasures of the Church are exhaustively studied. Whatever opinion one may have of the advisability of a specialized music school as a part of a University, every catholic institution of such a high grade should provide for catholic young men an opportunity to experience the musical glories of the Church. Cecil Birder is a man capable to lead in this direction.

MOUNT MARY COLLEGE, AT MILWAUKEE, Wisconsin, has graciously sent to the office of *Caecilia* the Editorial of their school paper. We insert it textually; and we hope it will heighten the hopes of our readers in the Catholic youth of America. To us, it was a consolation which made up for the apathy of so many leaders who do not even share the faith in sacred music that the youth entrusted to their care possesses, despite their indifference. The Editorial is entitled "Mount Mary answers."

Mount Mary students and faculty raised their voices in Gregorian chant as they celebrated High Mass in unison with the priest on Sunday, January 24. It was our answer to Father Vitry's plea for a unified Eucharistic effort among the nation's Catholics.

In the last June issue of *Caecilia*, monthly review of liturgical music, Father Ermin Vitry, O.S.B., urged all Catholic congregations to unite in restoring the High Mass to the sublime position it should hold in Christian worship. To accomplish this aim the faithful as well as the Choir must participate in restoring the "disabled" High Mass. Each person should join in the singing in some capacity or other. Low Sunday after Easter has been chosen as the occasion when the Nation's Catholics will chant the High Mass as a symbol of their unity and religious fervor. We, too, have pledged ourselves to cooperate with Father Vitry's plan to celebrate the High Mass in all churches, chapels, and missions on Low Sunday, May 3. Mount Mary Sodalists have responded to this national revival

**When one speaks of the restoration of sacred music, it is well and good; provided that he understands it to be a part of a complete restoration of the Christian spirit.**

of liturgical music by attending rehearsals at which the Gregorian chant was practiced, and by culminating these rehearsals with participation in the High Mass on Sunday, January 24. This was our first move towards fulfilling Father Vitry's expressed wish that the full Eucharistic celebration should act "as an atonement for the great sin of a long abandonment of the Sunday High Mass and as a sincere return to a full celebration of the Eucharist on the Lord's Day." As Catholic college women we realize that the Mass has a sacred, beautiful function. The High Mass, chanted by the entire congregation, offers an *added* opportunity to realize this function more fully, and more effectively. Especially now that our nation is at war it is a fine thing to be instrumental in spreading the news of the restoration of the High Mass, so that our united prayers and our united sacrifices will culminate in a victorious and holy peace.

Thank you, students of Mount Mary. If all colleges possessed the spirit which is yours, the National Campaign for the High Mass on May 2nd would be such a burst of praise, that Christ could only then bless our America. And no patriotic song would ever compete with this universal voice of the children of Mother Church.

## Musical Events

UNDER THE AUSPICES OF THE PAN American Union at Washington, D. C., there has been established recently the NBC inter-American university of the Air. It is an attempt to create a mutual understanding of the history, the culture, the ways of life of all American nations. This University of the Air consists of two courses in the form of broadcast: Course I, Lands of the Free, on EWT every Monday from 10:30 p. m. to 11:00 p. m.; Course II, Music of the New World, on same station every Thursday from 11:30 p. m. to midnight. Books summarizing these broadcasts can be purchased at the NBC Inter-American University of the air, 30 Rockefeller Plaza, New York City. The NBC symphony will participate to the music course under the direction of Dr. Frank Black. This is a broad-minded adventure; and we could learn a lesson from the initiative of those who are convinced that music can bring nations together. Why are we persisting to ignore this elementary truth on the psychological power of music? Why are we going on ignoring that, of all people, we Catholics have in our possession the music which can unite us in the celebration of the eucharistic

mystery from which life flows to us? Tragic blindness of the disciples of Him who said that we shall be His if we are one.

KANSAS CITY WITNESSED AN, ENCOURAGING awakening, when a chorus of 700 voices gathered from all parishes and schools performed on Sunday, January 31, the Requiem of Berlioz with the Philharmonic Orchestra of the City under the direction of Rev. Albert G. Senn, O.F.M. This program was suggested (so we are told) by Karl Krueger himself, the Conductor of the orchestra, who just could not understand how Catholics remain so unaware of their musical possessions and so indifferent to their musical mission. The Catholics of Kansas City could not stand it any longer; so they aroused under the leadership of their Bishop and the enthusiastic guidance of Father Senn. Hence the unusual concert. May the Lord grant that a few more Kruegers throughout the country would put us to public shame; that might put the missing spark to the dead Catholic musical machine. We insert here in part the liturgical note written by Father Senn for the printed program; we like its tone of unstinted conviction. It could only edify the mixed audience which attended the performance:

"The 'Requiem' Mass, so called from the first Latin word is the holy sacrifice of the Body and Blood of Christ as offered for the faithful departed that, in the mercy of God, they may be ushered into eternal happiness. It is a somber service: the priest is robed in black vestments; the familiar tones of the joyful Alleluia, Gloria and Credo are not heard; even the use of the organ is prohibited. It is important to note that the Liturgy of the Catholic Church contains these texts as *prayers* to be said or sung by the priest, choir and congregation. For the Mass is the great, common Prayer and Action. The texts, then, are not to be offered to the congregation in solos or choruses with orchestral setting. Nor is the composer asked to give a vivid tone-picture of the textual content. The Christian body has assembled to pray, not to be entertained. In the light of that principle, the Church has pronounced the austere, simple and ancient Gregorian Chants as her music par excellence because they sing her prayers reverently and humbly and are adapted to the ability of the group. In the light of that same artistic principle—the adaptation of means to their proper purposes—The Requiem of Berlioz, along with the Masses of Haydn, Mozart, Beethoven and others, is not fit for liturgical use. That it may have been

intended for church use by a composer who lived in a period of liturgical decadence and secularization of art will not therefore justify its admission into the House of God. In the concert-hall, these master works may have a deep religious significance. There, in their own way, they may sing the glory and mercy of God and move us by the overwhelming power of their mighty inspiration. . . . We sing the Berlioz Requiem in a prayerful spirit for those who are giving their lives in defense of liberty."

## Non - Liturgical Programs

A certain group called Stella Maris Singers at a certain St. Mary's Church (the information given to us did not mention the exact location) gave on last December 27 a Christmas Concert directed by Mr. J. McCarthy, organist and choir director. It was non-liturgical inasmuch as it was not intended for a divine service and contained some selections of a more popular character. But it was fully liturgical in its inspiration. The readers will like to read it in extenso. It is marked by a good sense of program-making and the variety of selections makes no concessions to music which would not be imbued with the true spirit of Christmas.

### ORGAN PRELUDE

Noel and Variations.....D'Aquin

### PLAINCHANT AND POLYPHONY (a capella)

Kyrie 'Missa Orbis Factor'.....Victoria

Puer natus est nobis

(Introit, Mass III, Christmas).....Gregorian

O Magnum Mysterium.....Victoria

### THE ORATORIO

Break forth O Beauteous Heavenly

Light (Christmas Oratorio).....Bach

Comfort Ye (The Messiah)

Every Valley shall be exalted.....Handel

Sanctus 'Missa Festiva'.....Gretchaninoff

### CAROLS OF THE NATIONS (a capella)

Angels we have heard on high.....French

Joseph, dearest Joseph.....German

Lost in the Night.....Finnish

The Holly and the Ivy.....English

Legend.....Russian

The Glory Manger.....American Negro

### CONGREGATIONAL CAROLS (2 verses each)

Adeste Fideles

O Little Town of Bethlehem

The First Noel

Silent Night

## BENEDICTION OF THE MOST BLESSED

### SACRAMENT (a capella)

O Sacrum Convivium.....Viadana

Tantum Ergo.....Victoria

Adoremus in aeternum.....Allegrì

### ORGAN POSTLUDE

Toccata on 'Ite Missa est'.....Biggs

ANOTHER ONE OF THESE PROGRAMS was given at Kenosha, Wisconsin, by the Choir of St. Mary's Church, under the direction of Miss Helen Althoff, on the occasion of the feast of St. Cecilia. It is less embracing and more modest; but it matters very little. For the moving spirit is the same: truly musical and appreciative of the fact that we have to raise the standard of our choirs, if liturgical music is to see better days in our churches.

### Organ (Selected)

Vesper Service of the Blessed Virgin

"Ave Maris Stella"

"Salve Regina" (Harmonized by Bragers)

Rendered by Ladies Choir

"Ave Maria"

Duet

"O Salutaris"

Beethoven

Solo: Miss Helen Flower

"Tantum Ergo"

Marsh

Juniors and Senior Choirs

Benediction

Adoremus—Laudate Dominum

(Gregorian)

National Anthem

## In the Armed Forces

Of all the news gathered for this department, none perhaps was a more gleeful reading than a letter from a young officer engaged in the battle for Guadalcanal. A letter so marvelously filled with the christian spirit, that it made us wonder once more about our selfish indifference to the spiritual mission of sacred music in the christian community. After relating how he gave to other less fortunate soldiers the scarce Christmas gifts he had received from home at the cost of a great personal sacrifice, he gives a simple account of the Christmas singing of his troop. "Can I help you imagine this picture? There were 800 attending. We sang carols before Mass. Father Dooley entered by a middle aisle, preceded by a 12-man guard of honor in full military regalia. Next came the deacon and sub-deacon, bearing incense and boat, then—oh, yes, in

front of them, two men with tall candles, then the acolytes and Father Dooley. We sang then down the aisle "Angels We Have Heard On High," launched into the Kyrie, as Father Dooley opened the Mass. We got along all right except in one instance where we answered his "Dominus vobiscum" with an "Amen" forcing him to skip an entire paragraph. During Holy Communion, four of the choristers sang solos—Adeste Fideles, by Mike Shelsy; Silent Night, by Bob Gaffney; O Little Town of Bethlehem, by Gus Gilmour, and Oh! Lord, I am Not Worthy, by Gus Ciano. It was truly beautiful and wonderful. Immediately after the last blessing, we launched into Benediction. We couldn't beg, borrow or steal a ciborium, so I made one out of a canned corned beef can and a couple of pieces of metal. We had coffee and doughnuts after Mass (800 doughnuts for 100 men) and a keg of wine. And so Christmas is here! I've little left of what I received, having given it all away last night, but my heart is full. I had all the fun of receiving the gifts, and, better yet, the fun of giving. All in all, I made up over 40 small token packages, better than 20 of which came out of my boxes from all you dear people back home. And lest any of you feel that I have ill-treated you by giving away what you were so kind to send, please think of it as I do. Instead of making just me happy alone, you helped to make a little Christmas for 40-odd soldiers who hadn't been as lucky as I was."

Thus, the boys at Guadalcanal felt that there would be something missing in their Christmas, unless there would be music. Amid the poverty of the field, they echoed the songs of the Angels with the only music they knew. But they sang. We, still living at home in a relative comfort, with diminished but still sufficient musical resources, do not sing; or when we sing, we sing often the wrong thing in a very unbecoming manner. May God, through the heroic musical spirit of our soldiers, rejuvenate the musical lethargy of catholic America.

## Boy Choristers

It is very pleasant to see in diocesan newspapers the picture of choir boys. Chicago alone has released in recent months the group picture of the following choirs: St. Juliana's Church, the Church of Immaculate Conception at Elmhurst, St. Mary's Church at Evanston, St. Gertrude's Church on Granville Avenue, St. Henry's Church on Ridge Avenue. The youngsters now singing in their teens will prove some day to many

sceptic ecclesiastical leaders that no influence in the adolescence of boys can ever compare with that of being a chorister in the making of a true christian gentleman. The few pastors who are aware of that today are the most worthy pioneers of Catholic education; and no congratulations can be equal to the service which they render thus to the bringing up of a new generation of Catholic men. Only do we feel that at this very time a warning is opportune. The remark is prompted by observations made upon hearing a number of boy-choirs. Two faults may be responsible for their lack of definite power: showmanship or low musical level. A choir of boys should never be used for any kind of display, still less for parade in cassocks or effeminate attire. Although propriety and good psychology advise that the choristers share the liturgical ceremonial, singing alone will sow into their souls the seed which will grow into such beautiful harvest. Too often also, those in charge of boy choirs lack both the knowledge and the sense of continuous observation necessary to develop their musical efficiency. It is by no means indifferent that the boys sing badly as long as they sing. Their singing will not be a contribution to the church, and will not affect them deeply, if it is of inferior quality. A very definite educational approach and a search for the finest possible quality make the boy choir the liturgical and the spiritual asset which we claim it to be. And in this matter in particular, much progress is indeed desirable.

## C C C Course

A report of enrollment of students in the Catholic Choirmasters Correspondence Course, which was submitted recently, revealed a phenomenal enrollment of sisters, priests, and lay organists throughout the entire United States. Although the course was only inaugurated last May 1, the enrolled students come from thirty-two states and represent forty-two religious orders of teaching priests and sisters. Among the Dominicans are represented eleven provinces; seven provinces of Franciscans; four provinces of Ursulines; four provinces of Mercy Sisters, in addition to a large representation of Benedictines, Immaculate Heart of Mary, Daughters of the Divine Redeemer, Sisters of the Holy Name, Sisters of Notre Dame, Sisters of Providence, Sisters of St. Agnes, Sisters of St. Casimir, and Sisters of St. Joseph. The cosmopolitan list of enrollments gives ample evidence of the great need for this type of instruction in church music in the United

*(Continued on page 146)*

## MUSIC REVIEW

By Ermin Vitry, O. S. B.



Three books more or less directly connected with sacred music have recently appeared; and each presents a particular interest, which should by no means be overlooked by those who want a broad view of matters musical. Unfortunately, these books have a handicap against their wide diffusion: one is written in French, another is expensive, and the third exists only in mimeographed form. Nevertheless, their contents are so vital that our readers should know about them as sources of enlightenment.

## Books Reviewed

BIRON, FERNAND, *Le Chant Gregorien dans l'enseignement et les oeuvres musicales de Vincent d'Indy, 1941, Les editions de l'Université d'Ottawa (Canada)*. Vincent d'Indy was without a doubt the greatest radiating influence around the turn of the century both through his compositions and his teaching at the Schola Cantorum in Paris. Since, music has been going through a very unhealthy crisis, which has resulted in a temporary waning of the prestige of some contemporary masters, especially those nourished on the soil of Latin culture. D'Indy is one of them, and it is a well-accepted pretense today to recognize in him much more craftsmanship than genius. The book of Father Biron is a first attack in the opposite direction, and will probably help to dissipate in the future this injustice to the greatness of the French leader. The plan of the book is less concerned with the musical value of the works of d'Indy in general, than with the orientation which they took through assimilation with gregorian chant. But it would be well nigh impossible to forego the consideration of the genius of d'Indy even in such a limited field; and it so happens that the present study is indirectly an evaluation of his place in the art of music. That this place is important should make no doubt to those who read this book; for it is imperatively true. After the turmoil of our musical age without philosophy of music will have vanished in its pride and its uncer-

tainty, the work of d'Indy will be considered as a milestone in the whole musical evolution of the modern period. Only a true genius could have conceived a philosophy of music as d'Indy presented it. In fact it is the most logical, the most complete musical synthesis ever expressed as a body of musical doctrine; a monument of musical aesthetics unsurpassed until today. Most of the music masters since the end of the Renaissance, even the greatest among them, were experimentalists; and as such, they show signs both of strength and of weakness. It belongs to d'Indy to have reestablished definitely musical aesthetics on the historical foundation which day by day appears to scholars and artists alike the immovable rock on which all music must be built: the Chant of the Church. The ultimate influence of the teachings of d'Indy at the Schola have not yet reached their complete radiation; his mind was years ahead of the deviated currents into which our musical life has been wandering in vain. But as things are, his influence has been enormous; and the world is filled with his former disciples who, in various fields, continue to command the musical field. Vincent d'Indy left two testaments: his treatise of composition, and his own compositions. The first is the comprehensive summary of his lessons at the Schola; and it will remain for a long time to come the most powerful symposium for the earnest student in composition as well as the surest guide for the intelligent appreciation of music. Those acquainted with his doctrines know that to him gregorian chant was the fundamental source of all musical inspiration and all musical form. What he thus preached, he practiced; and he poured his artistic ideals into a large array of works where instrumental and operatic forms are moulded by a masterful craftsman. And, as the author of the book makes very clear in his exposition, the chant is found at every turn of the music of d'Indy; not always or necessarily in its primitive form, but as the motivating force. Shall we conclude that d'Indy was therefore one of the great masters? We are one of those who believe that he was truly great; but we also fear that Father Biron makes partly a confusion in his justified enthusiasm. It is a very subtle question indeed, and one which demands an extreme prudence: namely, the relationship between the ideals of an artist and his superior ability to realize them in his works.

We do not think that Father Biron is truly convincing; and we would prefer that criticism of the musical quality of the works of d'Indy be made regardless of the value of his musical ideals. With this restriction, we recommend highly the reading of this book, which deserves an English translation. As to know if d'Indy was equally great as a teacher and as a composer, we would vouch that he was the greatest teacher of all, the only one great in modern times; and we hope sincerely that time will seal his reputation as also a great master. But it is urgent for catholic musicians not to ignore much longer a musical leader which has been an incomparable apostle of catholic art.

APEL WILLI, *The notation of Polyphonic Music 900-1600*, 1942 *The Medieval academy of America, Cambridge, Massachusetts*. Here comes a splendid book, both in contents and in presentation, approaching with a high scientific method a fascinating subject: the gradual development of the notation of music since the polyphonic era. This is no book for the pioneer whose sole interest is to bring the christian people to resume at least some of the songs of the Church they have never learned; but it is a book which should not escape the attention of those who pretend to form a judgment in regard to the development not only of music in general, but of sacred music in particular. For the question of notation is much more related to the development of music than it is generally assumed. There is a simple reasoning which should occur to everyone about musical notation. It may be summed up in two propositions: 1. Notation is, in a certain sense, an effort to visualize music, and therefore is intimately connected with musical concepts and musical evolution. 2. This effort remains always short of full realization, because music is essentially spiritual or non-representative reality. This second point is the one which the reader of Mr. Apel's book will strikingly understand, after going through the 450 pages of fac-similes and paleographic explanations presented in true scientific order. The parade begins around 900 and ends in 1600, just the centuries which are the link between the golden age of the chant and the brilliant achievements of vocal polyphony. Between the two poles of this long period, a tremendous thing has happened to music, and the notation shows the unmistakable signs of the evolution. Dr. Apel, having limited his research to the so-called polyphonic period, does not inquire or advance further. We should be very grateful to him to have shown us such a vast

landscape, the first one indeed on our shores. But catholic musicians are puzzled by other questions which this study on notation brings up, and which are paramount for the future development of gregorian science. Gregorian chant is using, at least in official books, an old notation which is itself the last development\* of a long evolution. This notation has quite a number of elements in common with the types used in the polyphonic era. There is not such a thing as two fields of notation growing side by side, entirely indifferent or unknown to each other. Indeed, the polyphonic notation is born and definitely grew out of the gregorian notation. According to the principle submitted at the outset of this review, the question arises of the musical relationship between the chant and the polyphony. Or more obviously, we could or rather should ask to ourselves the following questions: Does the evolution of the notation around the tenth century represent a break or does it remain a natural outgrowth? Does the changing notation express a totally new concept of melody and rhythm, or does it retain a certain number of musical elements common both to the chant or to polyphony? Dr. Apel has no answer because it was not his problem. But it is the true interest of gregorian science to reflect on this matter, rather than to rest lazily on the assumption that we have nothing to learn from the evolution of musical notation. May be that further inquiry into this subject will one day throw new light on the Chant itself, and explain a few things which, to our mind, have not as yet been given a satisfactory answer. And to all of us, practical gregorianists, it advises that practical broadness of mind, by which we will attach less importance to details of gregorian writing than to its spirit.

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C. DREISOERNER, S. M. PH. D. *Psychology of Liturgical Music*. This book is not off press as yet; it is the mimeographed thesis for a doctorate in philosophy written by Reverend C. Dreisoerner at the University of Freiburg, Switzerland. It seldom happens that an examination thesis opens a new field; the present one does. We have been concerned to excess with theoretical views on sacred music; and we forgot that it is a living reality. At least it should be. Until now, authors have tried out timid essays on the subject; the present thesis is, as far as we know, the very first attempt to anything near to a synthesis. It is great time that it should come out; and it is most welcome. The theory of sacred music is a most necessary foundation; but we have relied too exclusively on it; erroneously believing that it was the key to the musical reform. We begin now and then to realize that theory of art and artistic experience are two different things; and the latter has its own exigencies. Sacred music as a reform is an experience; an experience made with real people, under definite circumstances. Such experience is bound by its own laws; and those should be known by all who want to cooperate to the musical restoration. Father Dreisoerner does not go so far as to formulate a definite code of musical laws; it would be premature, for the experience is not yet beyond the primary stage. But with an alert curiosity, he endeavors to put before us the problem of sacred music. It comes to this: what has to do with religion this business of liturgical music? In order that an answer may be justified, he observes closely the experience itself, as far as it has gone; he classifies all registered reactions, and tries to give them some justification or at least an explanation. He does all that very well, but also with the defects inherent to all modern psychology, to which facts are often as such a supreme or objective criterium. Besides, facts themselves should have been submitted to a more penetrating analysis, so that their value might be neither underrated or overstressed. It so happens that the thesis is not entirely convincing in all points. Nevertheless, it retains to its credit the virtue of a sincere inquiry, the first to state the case of sacred music. Despite the shortcomings inevitable in a new science, the author is making thereby the most useful contribution to musical leadership in the church at this time. And his essay should be read conscientiously by all those (there are many) who have some responsibility in the restoration of sacred music. Will this thesis be published? We are unable to answer the question. The risk of publish-

ing needs the justification of a reading-public; and we regret to fear that a catholic music-reading public is still very scarce. We can see no reason why the libraries of the faculties of all our seminaries, our colleges, our academies, as well as every pastor earnestly desirous to carry out the Motu proprio would not buy at once such a book. Let ignorance, indifference and prejudices face the honest survey of Father Dreisoerner's book; and the ground will be cleared up for the development of our musical life. The apathy towards sacred music, in educational quarters, in particular, has been too long; it is taking the proportions of a forfeiture against our youth. No educator can read the thesis of Father Dreisoerner without feeling insecure in his inveterate prejudices. This insecurity will be the first step toward self-examination, toward reevaluation, toward a change in our educational policy. Sacred music will come back into its own only when the catholic educational system will recognize fully that it is an integral part of religious formation. We wish for this timely book a daring publisher and a progressive public.

## Music Reviewed

Here are short notes on the selections mentioned in the Calendar of the season; they may help our readers in the planning of their programs for the coming season. These notes are concerned with the immediate practicability as with the musical merit of the compositions. Remember that Credos are never included in this review.

NO. 1802, ZUNIGA, JULIAN, *Mass in honor of the B. V. Mary of Guadalupe, S. A.* Inspired by a gregorian motive, and written by one who is a musician at heart. The real melodic flow has many gregorian reminiscences, now and then losing their purity. The treatment, imitative throughout, gives to this form a polyphonic character not always found in compositions for two equal voices. It is sometimes short-winded, and marred by ineffective passing chromatics. In the whole, it has simplicity of sentiment which should make it quite effective for a choir in quest of lovely but solid music.

NO. 1078, McGRATH, JOSEPH, *Missa Spes Mea, S. A. A.* Here is a very good mass, quite appropriate for Easter. The well known fluent musicianship of the composer is apparent throughout. Transparent harmonies, a definite vocal plan, a melodic loveliness are the particular qualities to its credit. It is not too difficult for



an average choir capable of light phrasing. The Gloria is a happy departure (a beginning at least) from the hackneyed form which has infected so long our polyphonic masses. The composer has essayed an alternate Credo between phrases in free modality and rhythm and others in compact harmony. Although it is a matter of principle with us to overlook the Credo, we advise the reader to look over this one as an interesting essay. There are throughout the Mass very luminous harmonic settings; on the other hand the form lacks here and there of solid continuity.

No. 1053, SR. MARIE ANTOINETTE, O. P., *Mass in Honor of St. Thomas Aquinas, S. S. A.* The main quality of this mass resides in an attempt to compose in a free style, one as close as possible to the free fluency of the Chant and to its modal character. The effort results in a composition not fully satisfying but quite remarkable. Melodic design and phrasing are interesting, not so much the modal continuity. Because of a frequent return to modern harmony, unity is somewhat lacking. However, nobility and distinction remain most of the time, despite a few common passages. The Benedictus is particularly bad. Here is a mass worth attempting for its closeness to the liturgical spirit; only do we fear that many of our choirs are still too stiff or too lazy to gain the freedom that this composition demands.

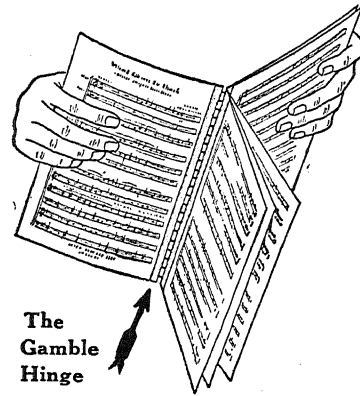
#### MOTETS

No. 885, CHERUBIM, O. S. F. (SISTER M.), *Hosanna to the Son of David, S. S. A.* An unassuming choral-like hymn with a passing imitation in the

#### C C C COURSE

(Continued from page 142)

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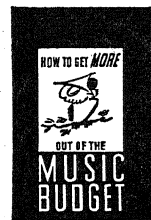
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center-phrase, which some choirs will welcome for the procession on Palm Sunday. It is compact and quite sonorous, though kept within the bounds of a becoming restraint.

No. 1192, STAHL, ROBERT, S. M., *Parce Domine*, S. S. A. Hardly a motet in extension, but a very conservative harmonic setting of this much used invocation. As a musical invocation, it has its recommendation in the solidity of the form. Any choir will like to include it in its repertoire, for it possesses taste and definition.

No. 690, PIEL, P., *O Bone Jesu*, S. S. A. While following respectfully the principles of writing of the Caecilian school, the composer avoided here his sugary weakness, and produced a very satisfying motet which many choirs, unable to attack classical motets, will substitute for their benefit. And at that, the musical result is good and the sentiment is truly religious.

No. 1298, BECKER, RENE L., *O Bone Jesu*, S. S. A. Another setting of the same text, compact and well conceived. If the melodic line affects here and there common progressions, the form redeems them by its continuity. It is intentionally tinted with some dramatism, but not unpleasantly. Some choirs may prefer its effects to the more contemplative sonority of the preceding one.

No. 1260, HERNRIED, ROBERT, *Tenebrae Factae Sunt*, S. S. A. A recent composition of which the composer should be watched in the future. It is perhaps not a masterwork yet, but it has definitely an inner power through the use of a conscious musical medium. It is mostly of the harmonic type; an harmony in turn conservative and reactionary. But the mould is solid and extremely compact; and the dramatic accent of some phrases is born from the natural development of the phrase. There is left in places a certain monotony; but the whole holds well with a hearing. It needs a choir with singers of perfect intonation.

No. 1119, CHERUBIM, O. S. F., (SISTER M.) *Adoramus Te, Christe*, S. S. A. A musical interpretation of this text rather on the devotional side, but effective. The melodic theme is simple and somewhat pale; but the consecutive treatment gives to it more strength with some imitations, even bold modulations. It needs the accompaniment to reach its full effectiveness.

No. 1266, DUBOIS, THEODORE. *Adoramus Te, Christe*, S. A. We were happily surprised to find out

that the French composer who knew very well how to teach harmony and who had not by any means the distinction to be a true liturgical composer, has written such a simple and nice motet. No attempt to polyphony, no complication of any kind; but a hymn-like phrase well stated, and perfectly moulded. Maybe the arranger, Nino Borucchia, is partly responsible for this. At any rate, we recommend it warmly to choir with limited means.

No. 683, MAURO-COTTONE, MELCHIORE. *Adoramus Te, Christe*, S. S. A. There are in this motet very enticing bits of melody so natural to Italian inspiration; and there are also some harmonic complications which spoil the clarity of the initial design. Therefrom a feeling of weakness, which is the cause that this motet cannot be recommended as a finished musical form. Nevertheless, it is commendable for its melodic character and its shortness.

No. 1187, FLORENTINE, P. H. J. C. (SISTER M.) *Proper of the Mass for Easter*, S. A. Composed as a help for average choirs unable to sing the gregorian Proper. Let it be welcome as a sincere attempt, even though it has some weaknesses. Perhaps it is too much leaning on the melodic side, thereby lacking in places of harmonic structure. The Introit and the Alleluia, as also the Communio are the more successful; the Gradual and the Offertory would gain to be reworked.

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## CALENDAR OF THE SEASON

(Continued from page 117)

A choice of motets covering the four proper chants of the Mass. One or several of them may be substituted to the melodies of the Chant, if found advisable, or inserted as a special Offertory-Motet.

HYMNS AND CANTICLES possibly for evening services or recessionals

1. Passion

No. 691, Singenberger, J., *The Seven Last Words*, S. S. A.

2. Resurrection

No. 756, Hugle, O. S. B. *Dom Gregory, Regnavit Dominus*, for equal voices

No. 31 *Hymns for Easter, Our Lady in Eastertide*, Unison

No. 723, Mitterer J., *Christ the Lord is Risen*, S. S. A.

No. 738, Nibelle, H., *Christus Vincit*, S. S. A.

No. 539, Burke, Francis T., *Jubilate Deo*, S. S. A.

As these pieces are, they will render a welcome service to those who want to sing the Proper, at least on feast days.

SINGENBERGER, J., *Haec Dies*, S. S. A. A. If a good choir of four voices is at hand, here is a short setting of the Easter Gradual with a strong polyphonic form which could never excell the gregorian melody, but which possesses a remarkable solidity. Nothing radical, but a good use of conservative ways in polyphonic writing.

No. 546, SINGENBERGER, J., *Terra Tremuit*, S. S. A. An excellent Offertory for Easter. Much more free than many of his writings, the form of this motet is superior to its melodic design. And yet, it is effective without becoming artificial, following closely the text, and building up a polyphonic development very festive. It needs a solid choir.

No. 410, RAVANELLO, ORESTE, *Pascha Nostrum*, S. S. A. Seemingly very simple, this motet embodies the meaning of the Communion of Easter with the most refined taste. Conservative and close harmony of a very pure substance, relieved by a subtle phrasing, these are the qualities of a composition which should attract every choir. The closing Alleluia is a delightful imitation reminiscent of the vocalise which ends the gregorian melody.

No. 691, SINGENBERGER J., *The Seven Last Words*, S. S. A. To the astonishment perhaps of some people, we would have no objection that this unobtrusive composition would take the place of the much adored composition of Th. Dubois. If an ordinary choir wants a setting of the testament of our Lord, this simple, hymn-like, but truly musical essay will be most satisfactory. Try it out.

No. 756, HUGLE, O. S. B. (DOM GREGORY) *Regravit Dominus for 4 equal voices*. Our venerable consulting editor has unearthed and partly harmonized for American choirs the wonderful medieval melody of Easter. There is no motet or hymn which deserves more to be reintroduced in our catholic tradition. The proof of its musical superiority is proven by the fact that J. Sebastian Bach composed on its design more than seven figured chorals. Both the harmonization and the accompaniment of Dom Gregory testify of a fine musicianship and liturgical sense.

No. 31, HYMNS FOR EASTER, *Our Lady in Eastertide, Unison*. If anyone is in pain to find a suitable Easter hymn, let him look no further than this

17th century melody, which has the double advantage of being a gem and very easy to sing well.

No. 723, MITTERER J., *Christ the Lord is Risen*, S. S. A. If one likes to have a sort of recessional in parts, the present one retains the simple form of a hymn. The melody is marred here and there by an harmonization not of the purest brand. In the whole, it has some character.

No. 738, NIBELLE H., *Christus Vincit*, S. S. A. Another recessional originally not so good but purified by its arranger. As it is now, certain commonplaces of the melodic design can be forgiven for the development of the form ending with a gleeful alleluia of good standing.

No. 539, BURKE FRANCIS T., *Jubilate Deo*, S. S. A. A large choir may like to close the services of Easter with this brilliant motet. One could not accuse it of being offensive; it even tries to be classic in the manner of Mendelsson and Handel. But the musical substance is not surging from within, and the style is too much of a literal imitation to be genuine. It will not lack in a certain effectiveness. Maybe the composer had no other pretense; and it is a credit to him.

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## SACRED MUSIC AND THE CLERGY

(Continued from page 135)

of talents and resources. All that the choir needs is careful guidance, good will and perseverance. No Seminary should be without an a cappella choir.

That the music work in the Seminary is important cannot be questioned. If the true music of the Church is to be given its due place we must first have a clergy that understands and appreciates it. They need not be musicians nor great singers, but they must have a correct attitude towards the ideals of the Church and an appreciation of her musical treasures.

**The catechism (as we know it) does not breathe enough the spirit of the Gospel. The voice of Jesus is not heard in it; nor the voice of the Church. It does not teach to our children to unite their tender voice to the great voice of Mother Church. And the voice of the Church is the sacred chant.**

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(TTBB) F. Meier . . . . . 30c



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