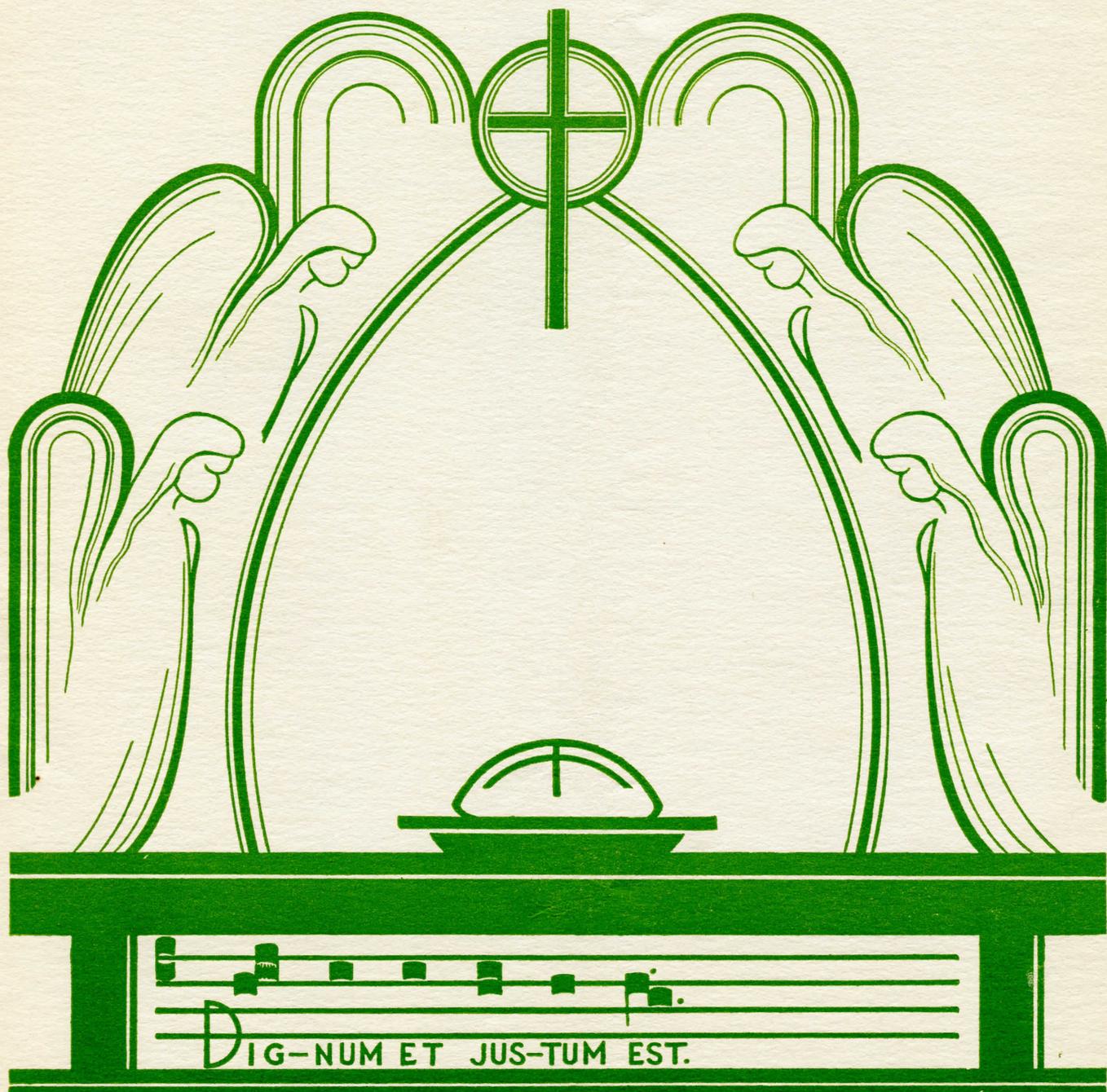


CAECILIA



A REVIEW OF LITURGICAL MUSIC

Vol. 71. No. 4
MARCH, 1944

We wish to remind the Members of
St. Caecilia's Guild that the next dates in the
Calendar of the Guild for promoting participa-
tion in the Chanted Mass are

Palm Sunday
April the second

Low Sunday
April the sixteenth

May all Choirs which are Members of the Guild
unite on these days in the singing of a unique Alleluia,
as a human bell tolling their joy in Christ.

May this united Alleluia atone for many other choirs
which remain silent or do not appreciate the joy of
singing with their brethren.

May the Alleluia of the Guild on Low Sunday
bring down on our dear country the blessing of God
who looks down favorably on those who praise Him
in song.

CAECILIA A REVIEW OF + LITURGICAL MUSIC

Issued at 3401 Arsenal St., Saint Louis 18, Missouri, by the McLaughlin & Reilly Co., 100 Boylston St., Boston 16, Mass., 8 times a year on the following dates: February 1, March 15, May 1, June 15, August 1, September 15, November 1, December 15 • Entered as second class matter, October 30, 1931, at the Post Office at St. Louis, Missouri, under the act of March 3, 1879 • Established 1873 by John Singenberger at St. Francis, Wisconsin • Consulting Editor: Dom Gregory Hugle, O. S. B., St. Francis Hospital, Maryville, Missouri • Editor: Dom Ermin Vitry, O. S. B., St. Mary's Institute, O'Fallon, Missouri • Yearly Subscription at \$2.50, payable in advance; single copies at \$0.35

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Printed in the U. S. A.

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MAY WE ASK YOU TO

*Write Down Your
Holy Week
and
Easter Program*

to put it in an envelope
to mail it to our office

We would like to make a comprehensive survey of the musical activity of our choirs during this period

SACRED TEXTS SACRED SONGS

By Patrick Cummins, O. S. B.



Does the historical development of the Introit contain any suggestion in regard to its possible restoration in the liturgical services of our day? Can we give again to this processional chant the musical lustre which it possessed in early days? This double question demands a positive answer; and we fortunately

find it clearly indicated both in the liturgical history of the Introit and in its musical characteristics. Let us now draw from the sketches of the preceding issues the actual conclusions which they suggest.

1. THE PROCESSION SHALL BE REIN-
STATED. This statement may look at first too imperative. Has not the present custom superseded the older set-up with the consent of ecclesiastical authority? Would not therefore the reintroduction of the Introit-procession become one of those external fancies which otherwise sincere opponents reproach gleefully to the pioneers of the liturgical movement? This procession is only one of the many liturgical manifestations which may have been justified by the conditions of the era in which the liturgy itself grew up, but which have exhausted their usefulness. So may think many people always very touchy in regard to any manifestation of liturgical renewal. We have, to calm the squalls of these conscientious objectors, the law formulated in no doubtful terms by the preface to the *Graduale Romanum*. The latter was published in 1908, five years after the promulgation of the *Motu proprio*, and its introductory remarks not only reflect the mind of the Church, but put down practical rules. The re-establishment of the Introit-procession is one of them, and its contents are worth mentioning to the letter, for they are hardly known. In 1944, the Introit procession remains an exception; and it would be difficult to mention a dozen or so churches in America wherein it has been reinstated. To thus persist in a custom

which is positively condemned is no prudence or discretion; it is ignorance or disobedience. Here is the text referred to: "While the celebrant is proceeding to the Altar, the Cantors intone the Introit-Antiphon."

The law does not say by what door the cortege of the Eucharist is to come out, or how long the procession shall be. It relies for interpretation on our common sense. Whatever way one goes to the altar, he must approach it in such a manner and with such obvious solemnity that the faithful will get at once the idea of the supreme importance of the Eucharist and that it will be possible to illustrate the procession with an appropriate song. You can hardly claim that privilege when the celebrant dashes out of a sacristy-door and has already begun the prayers at the foot of the altar before anyone has a chance to realize what has happened. Now, the lay-out of the procession shall be reasonably organized with due consideration to local circumstances. The essential thing is that a procession there shall be, sufficiently displayed for the full singing of the antiphonal chant. We may then conclude that it is imperative, for the restoration of the full Eucharist in the minds of the faithful, that notwithstanding all excuses and all customs to the contrary, the Introit-procession be reorganized in all churches and chapels. The procession itself presents no difficulty, wherever services are normally organized on Sundays. It needs not to be large, but only proportionate to one's opportunities. Of course, it will not be complete unless the processional Chant is sung again. The indissoluble bond which exists between the procession and the accompanying music has been so clearly exposed that it needs no further demonstration here. Once the procession is commended, so is the music. And the singing of the Introit is the only real problem in the matter. Of course, many choirs are now giving heed to the law which requires that the proper chants of the Mass be never omitted; but we fear that they often obey this regulation with more resignation than appreciation. That is indeed the definite impression which the casual hearer gathers from the negligent "passing over" of the Introit; and it remains true that many a choir, musically speaking, begins only in earnest at the

Kyrie. We must abandon that ethical hypocrisy and give to the Introit a loving understanding. This is the first step. Here is the second:

2. THE INTROIT SHALL BE SUNG. Disturbed by an unexpected law, to which very few choirs were prepared to do full justice, we have taken the line of least resistance; and we have satisfied our conscience by abusing the tolerant concession of the Church which permits the recitation of the Chant to those really unable to sing it. Such mentality keeps us in the old rut; and we are not much farther in the desired return to a solemn introduction to the Holy Eucharist. No matter how legal all substitutes may be, it is both illegal and unintelligent to accept them as the solution of the problem of the Introit.

Liturgical music admits simpler settings in various occasions (we will come back to this subject in time); but the Introit is a procession; and the more the music will be solemn, the more also it will be truly processional. The gregorian tradition has provided this kind of music; and the repertoire of the Introits is, from the musical standpoint, one of the very superlative riches of the Chant. We may therefore establish, as a first practical principle, that instead of accepting stagnation by the exclusive use of substitutes, a catholic choir must look towards the authentic Introits as to an ideal. When we desire to learn, we are half way towards knowledge; and the Introits will sound much easier to singers who long to sing them. We must recognize however that the ignorance of our choirs in regard to Gregorian chant and the life-long neglect of their liturgical function are a serious obstacle to an immediate restoration of the chanting of the Introit. If some privileged choirs found either in convents or in scattered churches are capable to render correctly the Introit every Sunday, many others have to be helped with simpler devices. We must admit a transitory period during which a constructive approach will be attempted. The first step in this direction is to abandon once for all the recitation of the Introit on a single tone; for the unmusical characteristic of this presentation is too obvious. Moreover, when such introduction to the Holy Sacrifice is immediately followed by the usual bursting of a polyphonic Kyrie, the death-knoll of the Chant is sounded once more in the ears of the choir. Granted that the average choir must be permitted to chant the Introit for a time in a simplified manner, any form of simplification will contribute

to its restoration in the measure it shows forth a processional character. That is to say that it must be a somewhat elaborate form, a song or a melodic pattern that is substantial enough to enhance the stately movement of a procession. Taught by the experience of many choirs which we have observed, we suggest three practical ways: *a.* if the singing of the authentic chant every Sunday is an excessive burden for the inexperienced or uneducated choir, why not select a few Introits to be learned each year, let us say five to seven? As the experience will develop, the process of learning new ones will become gradually easier. The tradition will revive first on certain Sundays; and after a few years, on every Sunday. Introits are in general so characteristic that their repeated hearing will catch the fancy of new singers. Even in the first years, those few melodies will be highlights redeeming the dreariness of other days when a recitation or a psalmody only will feature the introduction to the Holy Sacrifice. *b.* a diligent research will discover in the Liber Usualis quite a few short Antiphons setting to very simple music texts identical to those of the Introit. Nothing prevents us from substituting those to the elaborate song; and they will be musical enough to bring into relief the solemnity of the procession. An example will illustrate the point. The text of the Introit of the feast of Ascension is used also for the first Antiphon of Vespers. Moreover, both the melody of the Introit and that of Vespers are built on the very same melodic pattern; so much so that we come to wonder if one is not the simplification of the other. Any willing choir is able to learn the Antiphon of Vespers; and if they do, the procession of the feast will not be missed. *c.* of course there is also (though it is much less satisfactory) the psalmody of the chant of the Introit. In recent years, various publications have opportunely brought this simplest of all musical ways to every choir. We feel that therein lies a danger similar to the stagnation mentioned above in regard to "recto tono" recitation, though in a lesser degree. At any rate, while the psalmody may be temporarily encouraged, it should be well prepared (which is not always the case); and it should be rendered with an amplified movement, so that it may show forth the stateliness desirable in processional music. We would also suggest that, instead of serial psalmodic formulas, that one chosen for a particular day be in the mode corresponding to the authentic Chant. This would be (more than it appears) a remote preparation to the authentic melody, because

its tonal frame would be as it were contained in the design of the psalmody itself.

3. THE FAITHFUL SHALL PARTICIPATE.

We are not trying to satisfy in the restoration of the Introit the hobby of congregational singing. We just mean that it would be beautiful indeed if the faithful would be given an opportunity to take some part in the procession which passes in their ranks. If few only can march in, all however should sing. Not the authentic Introit of course which, by unanimous tradition, belongs to the schola, but that part of it which has always belonged to the people. The roman set-up of the Introit is a contrast between an elaborate melody and a delicate psalmody. The psalmody has kept its original simplicity; and its strains are most enticing. Why not restore this liturgical participation through the musical contrast? Why not teach the faithful how to sing the Verse of the Introit and the concluding Gloria Patri? *a.* Maybe the congregation is not prepared to sing it every Sunday; then they might be taught to do it on special Sundays and on Feast Days. Gradually, the repetition of the same musical formulas will become an easy habit; and the only problem will be to adapt to them the texts which change from week to week. *b.* If the congregation as a whole is still too uneducated to sing the Verse from time to time, a large nucleus of devoted parishioners or interested members of a religious community might be formed who will at first give the example. We have good reason to anticipate that

in the not-too-distant future, the rest of the congregation will be less timid in singing simple tunes of holy praise which have become familiar through repeated hearing. *c.* The psalmodic formulas used for the Introits are not so many. They could be taught methodically as we teach a rote-song to a class of children. Let them be presented as small musical gems, that they may prompt the faithful to a genuine appreciation. Their lovely tunefulness, so well adapted to prayer, will attract the people unless a dull presentation should conceal their direct beauty. *d.* Of course, the faithful can sing the Introit-Verse only if they have gained a fair acquaintance with the Latin text; and the latter is the most real obstacle to our suggestion. Could we not present a few verses at a time, helping all to pronounce well each word, then to enounce clearly the phrase? Let all modern devices of visual education be used for a time to that effect; repetition will do the rest. *e.* Lastly, we could not urge enough the clergy to re-educate their flock in the understanding of what the Introit-procession really is. Such guidance is more precious than anything. Read and explain what the text of the Introit means to all on that day; and the souls will vibrate at the passing of the cortege. The psalmody is then in their minds and their hearts; it is now close to singing.

We have come to see that the restoration of the Introit procession is not only desirable and even imperative, but that it is a most practical and effective

(Continued on page 168)

ORATE FRATRES...

Orate Fratres and Caecilia are the leading reviews of the liturgical and the musical revival in the country. While their Staffs have no other relation than a brotherly understanding, they reach naturally a complete harmony in the service of a unique ideal "the restoration of all things in Christ." Caecilia is particularly grateful to Orate Fratres for having opened the path which lies now widely open to our musical efforts. Caecilia can only recommend Orate Fratres as a "must" to all readers. By all means, subscribe to

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LITURGICAL PRESS

COLLEGEVILLE, MINNESOTA

Passion Sunday

INTROIT:

Be Thou my Judge, O God,
support my righteous cause
'gainst this unholy crowd:
from all who are wicked
and deceitful
deliver me:
for Thou alone
art God to me,
and Court of Refuge.

There could be no bolder expression of the struggle of Christ against universal sin than this psalm-verse which the choir sings as the priest sets the first foot at the Altar; and there could be no melody to dramatize it with a stern energy and yet with a pervading sense of resignation.

OFFERTORY:

Let me sing to Thee, O Lord,
with full and willing heart:
to Thy servant grant one grace
to spend my life,
turning Thy words into song:
enliven me to sing,
as Thou hast promised,
Thou, my Lord.

Amid the Hour of Darkness, it is through His own offering that Christ found Joy and Peace. Thus the melody of the Offertory illustrates a text of praise with a flowing and graceful design.

COMMUNIO:

This the Body given for you;
this the Cup of Testament New,
filled and fulfilled in My Blood,
saith the Lord:
this do, whenever you receive,
in memory of Me.

For this, the most sacred of sacred texts, we possess the most sacred chant. No melody could ever get closer to that restrained warmth and that final enthusiasm with which Christ gave Himself to His disciples as in a divine Farewell.

Palm Sunday

INTROIT:

But Thou, O Lord,
stand not far off,
be my strong support:
look here to me, make haste,
come to my aid:
deliver me
from roaring lion:

from horned bull,
deliver poor me:
O God, Thou, my God,
turn Thine eyes on me:
why thus abandon me:
poor sinful me,
why must my plea
resound unheard:

The cry of Christ for defense against sin in His soul torn asunder by the blessed Passion is now more vehement and more pressing. The processional melody goes out of ordinary bounds both in expanded range and in insistent accents. It is openly dramatic in its expression, though it remains well-controlled in its form.

OFFERTORY:

Taunting words, scornful looks,
 hold me encircled,
 break my heart:
 I seek to find
 one to stand by me,
 and share my pain:
 none can I find:
 one to console me
 I seek, and find not:
 but they, to mock my hunger,
 feed me with gall:
 to mock my thirst,
 give me vinegar to drink.

COMMUNIO:

Father,
 if it may not be,
 if this chalice cannot pass,
 if I must drink:
 Thy will be done.

Holy Thursday

INTROIT:

But us it behooves
 to find our boast and glory
 in the Cross of Our Lord,
 Jesus the Christ:
 in Him
 is our salvation,
 our life,
 and our resurrection:
 through Him
 are we rescued
 and set free.

OFFERTORY:

The Lord's right hand,
 what wonders it has wrought:
 the Lord's right hand
 how high it has raised me:
 die I shall not,
 but live:
 live to tell in song
 the wondrous deeds of God.

Words of complaint from a disconsolate Heart, such is the text for the eucharistic offering. The accompanying melody is in complete sympathy with these words, and grows at real length with another truly dramatic emphasis, which is at times almost breathless. Nevertheless, this sympathy is supported by an undercurrent of unaltered confidence.

The resignation of Christ to the will of the Father, a most opportune eucharistic lesson on the initial day of the Great Week, the Holy Week. The accents of the melody are reduced to the utmost simplicity, refraining visibly from any human lyricism, but permeated with holy joy.

No sacred text glorifies so adequately the blessed Passion of Christ; no text either heralds so forcefully the mystery of Life won in Death. It could only inspire a melody of absolute beauty; and we have it in this processional, wherein originality of design, spiritual enthusiasm and perfection of form are in perfect harmony. Indeed the most catholic song to the glory of Calvary.

The blessed Passion is a work of divine strength, an experience of divine exaltation; Christ Himself proclaims His will to live, even though He is to die. The melody follows this claim with a series of continued intonations revolving around the same tone-group; and from this center a few large motives accentuate as it were the feeling of certitude.

COMMUNIO:

The good Lord Jesus,
after He had supped
with His disciples,
did wash their feet,
then spoke to them:
Know ye
what I have done for you,
I, e'en I,
who am your Lord,
and your Master?
A pattern
have I set for you:
that you too
may do as I have done.

We are witnessing the Master at the foot of His disciples, and we gather the echo of His loving words. The scene is related with a delicate thread which is more a discreet whisper than a descriptive melody. But it warms up with the very words of Jesus as a long aspiration of the divine charity, and feeds the souls now united to Him in the Holy Eucharist.

Easter Sunday

INTROIT:

I am risen: I still live before Thee, all.:
Thou didst lay hand on me, all.:
how wondrous Thy creative wisdom. All.,
all.
Thy creative eye, O Lord,
shines through me, sees me:
My lying in death
Thine eye raises to life.

Confidence, in the soul of Christ, is as absolute on this Day as it was in the day of His Passion. It was then a trust in the protection of the Father; it is now the triumph of being alive for ever. This confidence in immortality is sung with the haunting accents of a melodic pattern which is hardly modulating.

OFFERTORY:

The earth quaked,
then gazed astounded
on God who rose from grave
to sit as Judge on Throne,
alleluia.

The earth, still and trembling at the same time, is a vivid image of the spirit of the Resurrection. Being alive in Christ, is as a rising energy resting on the stillness of divine life. The song of the offering rises up as a perfectly self-possessed feeling of glory.

COMMUNIO:

Christ, our paschal Lamb, is slain, all.:
at this Banquet unfermented,
guileless, truthful, let us feast. All.

It is in the intimacy of the Eucharist that christian souls truly meet their risen Master. With Him they break the Bread. The eucharistic song is as the prolonged murmur of a warm but contained devotion, and as the childlike whisper of a happy living in Him.

INTROIT:

Like babes new-born, alleluia:
 thirst for mystic milk all-pure.
 Alleluia, alleluia.
 Dance to God, our castled wall:
 sing jubilee to Jacob's God.

To be a child again, to start anew the fresh impulse of life is the true grace of arising with Christ. The introductory song today is a perfect childlike melody and the absolute expression of spiritual freshness. Childlike voices will feel at once its power of rejuvenation.

OFFERTORY:

The angel of the Lord
 came down from Heaven on high,
 and spoke thus to the women:
 He whom ye here are seeking
 has risen from the dead,
 just as He did promise,
 alleluia.

The Angel of the Resurrection questions us as we approach the altar: Whom do you seek? Let an intensely lyric melody illustrate this dramatic scene before us as we bring our gift we who desire to live as the followers of the risen Saviour.

COMMUNIO:

Come here,
 reach out thy hand:
 feel and see
 the prints of the nails,
 alleluia:
 and be no longer
 unbeliever,
 but believer,
 alleluia, alleluia.

To receive Christ in the Eucharist is much more testifying to His Resurrection than putting one's finger into His wound. To express this simple act of sincere faith, the simple melody found in the Chant of today is very adequate if not musically very original or striking.

Second Sunday

INTROIT:

With Lord's mercies earth o'erflows, all:
 by His word the heavens stand. All,
 all.
 Sing and dance, ye Lord-redeemed,
 ransom calls for jubilee.

It seems, in those paschal days, that the earth which trembled at the hour of the Resurrection, is all permeated with the fullness of Joy. There is in the introductory song all the delicacy and the confidence conveyed by the great mystery of the living Christ.

OFFERTORY:

O God, my God art Thou,
 I wake to Thee at dawn of day:
 Thy name is first in waking heart,
 and lifts my hands to Thee,
 alleluia.

Watchful praise has one more incentive in the vision of Christ now immortal; for it is now in His name that our hearts are lifted up to God. What an horizon both for prayer and for offering. The melody brings forth in its flowing and sustained patterns all that spiritual effusion.

COMMUNIO:

Good shepherd am I, alleluia:
My sheep I know,
My sheep know Me. Alleluia, all.

Christ, the immortal Shepherd, knows His sheep in the Eucharist, and they also know Him in the paschal Banquet. Sing ye your Shepherd with the fresh melody which illustrates the loving words of Christ Himself.

Third Sunday

INTROIT:

Come all the earth and shout to God, all.:
sing hymns to praise His name, all.:
be His greatness glorified. All., all.

Say unto God:

How full of awe Thy works, O Lord:
beneath Thy boundless might,
crushed to earth Thy foes submit.

Another invitation to the earth to join in the paschal praise. This time it is more embracing, whether we "shout" or we "sing a psalm" or again we "give glory". A beautifully balanced melody enhances this triple aspect with motives of the purest clarity and unites them into a solid form of canticle.

OFFERTORY:

Lift song, my soul,
and glorify God:
yea, to Him will I sing glory,
all the days of my life:
songs will I sing to my God,
as long as He gives life,
alleluia.

The paschal offering brings again the faithful to a soulful prayer; for what would be this offering of the risen Christ if our hearts are not lifted up unto Him. A restrained but elegant melody helps this prayer to rise peacefully from the depths of our souls. Sing ye with reverent devotion.

COMMUNIO:

Short is the space
wherein you shall not see Me,
alleluia:
let pass that short space,
and again you shall see Me:
for I must leave you,
and return to the Father,
alleluia, alleluia.

The full enjoyment of the Resurrection is not yet at hand; and it is in the Eucharist only that for awhile we can be united with the glorious Master. The song is an intimate murmur of christian souls repeating to themselves the farewell of Jesus, and finding Him for awhile in the great Sacrament.

Fourth Sunday

INTROIT:

Sing to the Lord the new song, alleluia:
sing to wonder-working Lord, alleluia:
'fore the eyes of nations all
shines from on high His goodness.
All.—

His strong right hand brings triumph:
His holy arm alone.

Newness of life in Christ invites us to sing a new song; a song which rises up with all the freshness of a new sap. The melodic sap as it were of the Introit of this day is a pure expansion of enthusiastic youthfulness. Sing its graceful contours with a new devotion.

OFFERTORY:

Lift to Heaven your song
 all ye wide-spread nations:
 lift to Heaven your song,
 all ye wide-spread nations:
 psalm-strains resonant
 lift to His glory:

Oh come ye,
 and hear ye:
 hear me tell the story,
 peoples all who serve our God:
 Hear what wonders He, the Lord,
 wrought for His servant,
 alleluia.

As we offer the gifts with the joy of the paschal season, we invite the whole world to join with us. The accompanying melody is an elaborate composition, where a lack of original spontaneity is somewhat redeemed by the solidity of the form; and the latter is truly glorious.

COMMUNIO:

When comes Consoler,
 Spirit of truth,

He will prove the world guilty,
 of sin, of justice, of judgment. All.—

On those who love Christ in His Eucharist, the power of the Holy Spirit will be bestowed. The eucharistic song is made up of stern accents which breathe a sense of spiritual certitude in God.

Fifth Sunday

INTROIT:

Loud sound the voice of gladness,
 let the world hear, alleluia:

shout forth to world's last bound:
 Lord's people led to freedom. All.—

With the presentation of the gifts for the eucharistic sacrifice, comes the offering of hearts grateful for the gift of divine life. This song of thanksgiving is restrained in expression, but filled with an elated reverence.

OFFERTORY:

Benediction, O nations,
 sing unto God, our Master:
 make heard to Heaven
 loudly sounding song-strains:
 for He restored
 my dying framework
 to new life:

and did not let
 footsteps weary
 fail to reach goal:
 Blessed be the Lord on high,
 who looks not scorning,
 when I beg with plaintive accents
 not to turn His pitying glances
 from me, alleluia.

This day begins with a very enthusiastic praise, and the processional song reflects it beautifully. Beautifully, because it succeeds to express at the same time two things which rarely coincide in music: purity of joy and spiritual dignity of gladness. There is here human enthusiasm; and there is also spiritual gracefulness.

COMMUNIO:

Raise song unto the Lord,
 alleluia:
 raise song unto the Lord,
 bless with song each hour

His name and glory:
 sing reiterating,
 sing daily and daily,
 loving Lord's redemption,
 alleluia, alleluia.

CALENDAR OF THE SEASON



The purpose of the Calendar has been explained at length in preceding issues; and its general lines are now clear to the reader. Maybe many a choir-director will welcome some practical hints in regard to the way it should be worked out. There is no doubt that a calendar, even simplified, is not such an easy task with an ordinary choir. If more advanced choirs as are found here and there will find in the calendar of the season a definite plan to impart musical unity into the liturgical celebration, the less advanced choir even of good will faces numerous problems which may cause the execution of the calendar to look difficult. It is especially for this kind of choir that we now write three practical lessons, the first of which we now begin. We have learned them ourselves both from close observation and wide acquaintance; we should like to share what we gathered from this experience.

1. AN INFORMAL APPROACH. Here is the situation of a choir-director who begins working out the proper Chants of the Mass according to the lines sketched in the Calendar. He is coming freshly disposed from a school wherein he learned to become a solid and broad church-musician; or having not had this opportunity, he has attended one or more series of courses preparing him for his mission. The beauty and the technique of sacred Chant were presented to him as a rediscovery of treasures which we had long lost. Gradually he has gained a conviction, even a warm taste for the Chant of the Church. Though he has been incidentally warned that not everything is rosy in the gregorian apostolate, he presumes with some reason that any choir should, after a while, appreciate the beauty of that music which has become dear to him. Thus he goes to his place of work; and he realizes at once that he is in the most barren wilderness. His

highly concentrated ideals are not much appreciated and his methodical work gets no results. While drawing this unflattering picture, we do not mean to discredit the formation of the choirmaster on the whole; but we make bold to criticize the lack of realism which afflicts many of the courses given to future leaders. Fascinated to excess (and often without true scientific foundation) by the various aspects of gregorian technique, they forget that no technique in whatever line of art can be the basis of a first approach. In other words, we obviously exaggerate the objective importance of the theoretical aspects, when we presume that no choir can learn gregorian chant unless the latter is immediately presented in its full technical dress. And when it comes to the initiation of the ordinary choir which we have in mind, such a presumption (unfortunately too widespread) spells a probable failure. For that theoretical understanding which the master needs to instruct with intelligence, the choir may very well wait till later before they begin to study it. An ordinary choir is, in regard to gregorian chant, another class of children; maybe even worse, because it has some prejudices against the Chant. You do not overcome artistic prejudice with even the most authentic theory, but with living beauty. As we introduce children into the singing of beautiful songs, so will we get our choir acquainted with gregorian melodies. The teacher of children does not expose the theory of music as his starting point; he sings beautifully and helps the children to sing. Thus, if the choir-director is able to sing well the sacred Chant, the members of the choir will find in his example the first attraction to sing likewise. The timely comparison between the choir and a class of children brings us back to what should be the fundamental practice for the introduction of the calendar of proper chants at the High Mass: an informal approach. The sacred melodies are beautiful enough to possess in themselves their own justification. Therefore, let us forego for quite a time all technical approach which would hide from the eyes of the average choir the artistic value of the chant; and let us bring the singers at once to the spiritual emotions which are pent up in the melodies themselves. Call

this unmethodical if you want; we call it real and artistic. And we know that in most cases the choir thus introduced to sacred Chant will appreciate it sincerely, and become a much better class for future development.

2. BEAUTIFUL SMOOTHNESS. Anyone who has dealt with a choir of adults (and men especially), knows that the fundamental defect of their gregorian singing is the lack of smoothness. It is quite rare that the Chant sounds right in their voices; and more than once it sounds almost laughable. What does this defect indicate? That they cannot conceive or feel a sense of relief in smoothness. For them, expression in singing is synonymous of murkiness. Does one want to realize this more vividly? Take your Basses or your Tenors; select one of those part-Masses of second rate in which they delight, and ask each part to sing separately. You will be frightened at the amount of roughness which emanates from the singing. They are used to shouting (always short of breath), not to singing. There are various causes for this sad vocalizing. Among them, a universal perversion of taste in regard to what beautiful singing is; and operatic tradition is to blame for much of this loss. The distortion found alas! its way into the choir-loft, and the Chant was expelled by reason of natural inadaptability to this kind of vocal aesthetics. Therefore, in order that a choir may appreciate the beauty of the Chant, singers have to be reeducated in regard to the beauty of all singing. They must be brought to realize gradually that dynamic contrast is only secondary to dynamic smoothness. It is not the break or the skip which makes singing beautiful, but the continuous, sinuous and interweaving line of tones. As long as this element of vocal beauty is not established in the choir, the Chant will never find its own place. And it is at this point that the real task of the Choirmaster begins.

Let it be again an informal approach. Long discussions will not prevail against the abuse; but patient practice on the melodies themselves will reawaken in the souls of the singers that inherent desire for repose and for calm. It is on this spiritual disposition that the master must risk his opportunity. An authentic example will illustrate the effectiveness of this procedure. A few months ago, in a large city church where the Chant is far from being popular, and where it is truly mistrusted by the Choir, a small group of high school boys with breaking voices was introduced

in the sanctuary. They were given about the only musical participation their voices could actually stand. Thus they psalmodied or they sang melodies within their limited compass. Having been for years members of the boy-choir they were trained to smooth recitation and light singing. By this time, they had a voice quasi-similar in pitch to that of the men in the choir-loft. Two Sundays had hardly elapsed when both some men of the Choir and still many more members of the faithful commented on a certain charm emanating from the singing of the boys. And the smoothness of their chanting was precisely the quality most appreciated; even their rough voices were forgotten. Smoothness is too normal a quality of true singing not to win some day the sincere appreciation of a choir. For its inner evidence is so compelling that it can hardly be resisted to for all time. It is up to the choirmaster to place his unshakable confidence in the irradiating smoothness of gregorian melodies, notwithstanding the universal decay in the art of singing. But he will proceed further, and will make his choir conscious that a smooth melodic flow is the supreme quality of any music which makes claim to religious expression. Certainly gregorian chant is a marvel of musical system; but this is not its primary claim to artistic fame. The marvel is that the smoothness of its structure is unexcelled in the expression of prayer. And this is the very thing that a choir must learn first to appreciate. In other words, it is to the religious sentiment of the singers that the director must first present the sacred melodies, much more than to their artistic appreciation. Yes, let the master speak directly to their souls; and their voices will follow up. Discouraged with some reason by the tragic loss of our musical life, we are apt to underrate what is left of religious experience among catholics, relying as we are to excess on ethics and on law. However, there is still a longing for prayer in the christian souls; and the conscious need of prayer is a sentiment. When it comes to express itself, this need will instinctively favor recollection and quietness, reserve and dignity, calm and peace. This instinct of prayerfulness is unerring in any normal catholic; and it is the hidden asset for the development of taste in regard to sacred song. No matter how people are imbedded in the lower strata of musical sensitiveness, the latter will not correspond to their desire for true prayer. One kind of music only can express prayer, namely music endowed with the quality of smoothness. Thus, the smoothness evidenced by gregorian melodies is the

adequate response to the innate religious sentiment of the faithful, and the inexhaustible source of joy in prayer. You may wonder how catholic people, and choirs in particular, seem so unwilling to respond to the chant. We will grant that many musical distortions are today seriously hampering religious sentiment; but we should also blame our whole presentation of the chant to the choir. We wander too early on the technical detours, instead of going forward on the road of religious appreciation. The road remains open; and the singers have still in their religious sentiment a light to guide them; it behooves the choirmaster to enkindle the remaining spark.

To sum up: the calendar is a program of sacred chant in the celebration of the Eucharist which is within the grasp of an ordinary choir, provided that it is introduced to the singers not from a technical standpoint but from an artistic and religious motive. Let our choirs learn to sing smoothly, and gregorian melodies will begin to look both attractive and easy.

General explanations about the visual presentation of the calendar were given in preceding issues; they need not be repeated. One will find herewith only particular data in regard to the calendar of the seasons of Passion and Easter.

PASSION AND HOLY WEEK. 1. The calendar of these two weeks is intentionally kept rather light for two reasons: a. the Chant of the Passion Week is somewhat difficult; and we find it preferable to reserve more time for the preparation of a comprehensive program for Easter. b. The extension of the program of Holy Week depends greatly upon local circumstances. Presently, we indicate summarily some of the classic melodies which are worthy to be sung by any choir which attempts a fitting celebration of this week of weeks. As limited as the calendar is, it will prove amply sufficient to impart a truly liturgical atmosphere to the divine services.

2. We are not ascribing any particular psalmodic formula for this short period. Whenever psalmody is called for without further mention, let the choir use the psalmodic form adopted during Lent, namely the 8th mode with the well-known ending G.

3. Remember that the program of Easter will be quite demanding on the generosity of the Choir. Therefore, the study of the Calendar of the great paschal solemnity should start in earnest at the earliest

date possible. A well-organized preparation will be rewarded with a fuller enjoyment of the many gregorian gems of that day.

PASCHAL SEASON. 1. The highest religious motives suggest that the choir make a special effort in order to do fuller justice to the sacred Chant on Easter Sunday. Some of the melodies indeed are more difficult than an ordinary choir would anticipate; and one or the other is not attractive at first. This is particularly the case of the Introit and the Communio, which are by no means popular. Yet, a choir which studies them courageously without prejudice will sometime recognize the lyric dynamism of the Introit and the delicate fervor of the Communio. However, we would suggest that under no circumstances the Introit be dropped, while the Communio could be temporarily substituted for simpler form until the appreciation of the Choir has sufficiently grown.

2. A glance at the Easter program will reveal that the characteristics of the proper Chants present a greater contrast than usual. This fact suggests that the contrast be clearly enhanced by appointing various groups, and by allotting each song to the group which will bring those characteristics into bolder relief. This division of functions will make of the Easter-melodies an unexcelled symphony of spiritual beauty.

3. The Psalm No. 117 "Confitemini Domino quoniam bonus" has been chosen as the eucharistic psalm of the whole paschal season. The translation of the selected eight verses is found in *Caecilia* issue of March 1943, No. 4 of Volume. As usual, the poetical translation of Dom Patrick Cummins, O. S. B., if well presented, will enhance the eucharistic devotion of the choir. The latin text is found in the *Liber Usualis*; and if the latter is not available, mimeographed copies may be made for the Choir.

4. The Chant is so spontaneous and so rich in the paschal season that it is difficult to make a choice

(Continued on page 168)

Are you now convinced that the restoration of the High Mass is the most urging need of catholic action on the home front? Then do your part, and join the St. Caecilia Guild, even though you might not need it for yourself.

P a s s i o n S u n d a y

Introit-Processional " <i>Judica me Deus</i> "		
Antiphon recited	———	Cantors
Verse sung on 4th mode	———	Choir
Song-Group: 1. Gradual " <i>Eripe me</i> "		
Recited	———	Cantors
2. Tract " <i>Saepe expugnaverunt</i> "		
Psalmodied on the 8th mode ending G until	———	Cantors
Ending " <i>cervices peccatorum</i> " sung	———	Choir
Offertory-Processional " <i>Confitebor</i> "		
Psalmodied	———	Cantors
Communio-Processional " <i>Hoc corpus</i> "		
Antiphon sung	Recited	Baritones
Psalm sung on 8th mode ending G in pairs of		
verses with Antiphon repeated after each pair	———	Congregational

P a l m S u n d a y

Blessing of the Palms and Procession

Introductory Antiphon " <i>Hosanna Filio David</i> "		
Sung	———	Choir
Responsory " <i>In Monte Oliveti</i> "		
Psalmodied on 8th mode ending G	———	Cantors
Antiphons " <i>Pueri Haebreorum</i> "		
Sung during distribution	Recited	Boys
with alternate psalmody of Psalm " <i>Laudate Pueri</i> "		
on 1st mode ending F	———	Choir
Antiphons " <i>Occurrunt turbae</i> " and " <i>Cum Angelis</i> "		
alternately sung in procession	———	Boys
Pairs of verses of same Psalm " <i>Laudate Pueri</i> "		
sung between the Antiphons	———	Choir
Acclamation " <i>Gloria, laus</i> "		
sung at the door	———	Congregational
Verses sung in the Church	Recited on High Pitch	Boys or Tenors

The Holy Eucharist

Introit-processional " <i>Domine ne longe facias</i> "			
Antiphon recited	_____		Cantors
Verse sung in the 8th mode	_____		Choir
Song-Group: 1. Gradual " <i>Tenuisti manum</i> "			
Recited	_____		Cantors
2. Tract " <i>Deus Deus meus</i> "			
Alternately psalmodied (verse 1-3, etc.)	_____		Cantors
and recited (verses 1-2, etc.) on 2nd mode until	_____		Choir
Ending " <i>quem fecit Dominus</i> " sung (attention to variation)	_____		Choir
Offertory-Processional " <i>Improperium expectavit</i> "			
Psalmodied	_____		Cantors
Communio-Processional " <i>Pater</i> "			
Antiphon sung	Recited		Baritones
Psalm in 8th mode ending G in pairs of verses with Antiphon repeated after each pair	_____		Choir

Holy Thursday

Introit-Processional " <i>Nos autem gloriari oportet</i> "			
Antiphon sung	Recited		Tenors
Verse sung on 4th mode	_____		Choir or Boys
Gradual " <i>Christus factus est</i> "			
Responsory sung	Recited		Baritones
Verse recited on Dominant (do) until	_____		Cantors
Ending " <i>Quod est super omne nomen</i> " possibly sung	_____		Choir
Communio-Processional " <i>Dominus Jesus</i> "			
Antiphon sung	Recited		Tenors
Psalm sung on 2nd mode in pairs of verses with Antiphon repeated after each pair	_____		Congregational

Easter Sunday

Introit-Processional " <i>Resurrexi</i> "			
Antiphon sung	_____		Baritones
Verse sung on 4th mode	_____		Choir
Song-Group: 1. Gradual " <i>Haec dies</i> "			
Responsory sung	Recited		Tenors
Verse recited	_____		Cantors

2. Alleluia " <i>Pascha nostrum</i> "	_____	
Jubilation sung		Boys
Verse possibly sung	Recited	Boys or Tenors
3. Sequence " <i>Victimae paschali</i> "	_____	
Sung		Alternate between Choir, Tenors, and Boys
Offertory-Processional " <i>Terra tremuit</i> "	_____	
Psalmodied		Cantors
Communio-Processional " <i>Pascha nostrum</i> "	_____	
Psalmodied or (possibly sung)	Recited	Cantors
Psalm No. 95: " <i>Cantate Domino</i> " on 6th mode in pairs of verses with Antiphon repeated after each pair		Congregational

Low Sunday

Look at Guild program (Issue of November 1943)

Second Sunday

Introit-processional " <i>Misericordia Domini</i> "	_____	
Antiphon recited		Cantors
Verse sung on 4th mode	_____	Choir
Alleluia-Group	_____	
Jubilation of Low Sunday		Boys
Psalmody of the two verses on 7th mode ending C	Recited	Cantors
Offertory-Processional " <i>Deus meus</i> "	_____	
Psalmodied		Cantors
Communio-Processional " <i>Ego sum Pastor bonus</i> "	_____	
Antiphon sung	Recited	Boys or Cantors
Psalm No. 95: " <i>Cantate Domino canticum novum</i> " sung on 2nd mode in pairs of verses with Antiphon repeated after each pair		Congregational

Third Sunday

Introit-Processional " <i>Jubilate Deo</i> "	_____	
Antiphon recited		Cantors
Verse sung on 8th mode	_____	Boys or Choir
Alleluia-Group	_____	
Jubilation No. 2 of Low Sunday		Boys
Psalmody of the two verses on 7th mode ending G	Recited	Cantors

Offertory-Processional " <i>Lauda Anima</i> "			
Psalmodied	—————		Cantors
Communio-Processional " <i>Modicum et non videbitis me</i> "			
Antiphon sung		Recited	Baritones
Psalm No. 95: " <i>Cantate Domino</i> " sung on 9th mode ending G in pairs of verses with Antiphon repeated after each pair			Congregational

Fourth Sunday

Introit-Processional " <i>Cantate Domino</i> "			
Antiphon sung	—————		Baritones
Verse sung on 6th mode	—————		Choir
Alleluia-Group			
Jubilation No. 2 of Low Sunday	—————		Boys
Psalmody two verses on 7th mode ending C		Recited	Cantors
Offertory-Processional " <i>Jubilare Deo</i> "			
Psalmodied	—————		Cantors
Communio-Processional " <i>Dum venerit Paraclitus</i> "			
Antiphon recited	—————		Baritones
Psalm No. " <i>Cantate Domino</i> " sung on 9th mode ending G in pairs of verses with Antiphon repeated after each pair			Congregational

Fifth Sunday

Introit-Processional " <i>Vocem jucunditatis</i> "			
Antiphon recited	—————		Cantors
Verse sung on 3rd mode	—————		Choir
Alleluia Group:			
Jubilation of Low Sunday	—————		Boys
Two verses psalmodied on 7th mode		Recited	Cantors
Offertory-Processional " <i>Benedicite gentes</i> "			
Psalmodied	—————		Cantors
Communio-Processional " <i>Cantate Domino</i> "			
Antiphon recited	—————		Cantors
Psalm No. " <i>Cantate Domino</i> " on 8th mode ending G in pairs of verses with Antiphon repeated after each pair			Congregational
Offertory-Processional " <i>Dextera Domini</i> "			
Psalmodied	—————		Cantors

THE EDITOR WRITES



For over a year, we have contended that wartime is an unusual opportunity for a practical restoration of liturgical music in America. News continues to come from the armed forces which, by comparison with the home front, gives an added testimony to this contention. That sacred music is finding a place in military camps is now a daily happening, as it may be seen in another column of this issue. That music on the home front remains stagnant is not because we at home are unable to do what Catholics accomplish in the Army, but because we seem not to want to. Natural impatience born from an anxious desire that the opportunity may not be lost brought us to put up in the last issue a challenge formed of three questions. Whether these questions are answered or whether they remain unheeded will decide the formation of a musical home front. The clergy in particular can not evade any longer their responsibility, lest they take a dangerous risk in the preservation of a dynamic catholicism after the war. We like to think that, behind the apathy which is still prevailing in many places, many a priest is growing conscious that music is truly an integral element of his pastorate. But he hesitates to set foot on the musical field because he doubts of his ability to cooperate; and the formation of a musical home front demands intelligence. We would like to suggest to these men of good will ways and means for the organization of sacred music in the church at home; for the challenge of the boys in the armed forces becomes embarrassing. The first thing to do is to count available resources. This is exactly what the armed forces did by force of necessity. There were the boys, coming from all over, assembled into a christian community. The community had to celebrate together the breaking of the Bread; and this was felt as the only remaining source of unity and courage. But to celebrate in that spirit, music was necessary; and there was no choir. They looked for

one in their own ranks, amazed to find out that they were enough, rough as they may be, to make up a body of singing faithful. At home, we never relied on the spirit of the community in the musical activities of the parish. Music has been for long the business (semi-private at that) of a few parishioners whose personal hobby was singing. The choir and the faithful are used to live apart; the choir going through a stalemate, the people remaining in the silent apathy which the choir imposed upon them. As long as such an abnormal situation is accepted, there is no solution. We have to change our fundamental policy in regard to the organization of liturgical music. The latter is a part of the life of the christian community: and it is the christian community which must assume the responsibility of singing the praise of God. Therefore, the first step towards a restoration is to take a survey of available resources in the parish, and to see how in practice music can be given back to the community and who in the community is able to cooperate with the actual singing. Not in ten years from now, not even after the duration, but today. This is nothing else than heeding to the advice of the Lord Himself intimating that anyone desirous to follow Him should "sit down before the start, and make the inventory of his actual resources." Let us now take such musical inventory in the average parish, and face the fact that we have already sufficient resources.

1. THE MEN. A large number and sometimes all of the young men have enlisted and are seen no longer at the services of the parish church. Was it a total loss? If we speak of a potential loss, yes it was; if we understand an actual loss, we know that it was not so absolute as we may pretend. On the whole, how many of the young male population did take part in liturgical singing? If one excepts some privileged choirs in privileged parishes, their number was rather small. Supposing even that the loss was great, an enormous potential male choir is at home, composed of the younger married men (at least a large percentage of them), and the generation of older men who presumably will never be called away. We can easily afford to exclude the class of older men whose advanced age

Praise Ye The Lord

S. A. T. B.

Psalm 150

ROBERT J. STAHL, S. M.

Andante maestoso

SOP.
Praise ye the Lord, Praise ye the Lord in His Ho - ly

ALTO
Praise ye the Lord, Praise ye the Lord in His Ho - ly

TENOR
Praise ye the Lord, Praise ye the Lord in His Ho - ly

BASS
Praise ye the Lord, Praise ye the Lord in His Ho - ly

Accomp. for rehearsal only

Andante maestoso

pla - ces: Praise ye Him in the fir - ma - ment of His pow - er.

pla - ces: Praise ye Him in the fir - ma - ment of His pow - er.

pla - ces: Praise ye Him in the fir - ma - ment of His pow - er.

pla - ces: Praise ye Him in the fir - ma - ment of His pow - er.

mf
 Praise ye Him for His might-y acts: Praise ye Him, Praise ye Him ac -

mf
 Praise ye Him for His might-y acts: Praise ye Him, Praise ye Him ac -

mf
 Praise ye Him for His might-y acts: Praise Him, Praise ye Him ac -

mf
 Praise ye Him for His might-y acts: Praise Him, Praise ye Him ac -

cresc.
 cord - ing to the mul - ti - tude of His great - ness.

cresc.
 cord - ing to the mul - ti - tude of His great - ness.

cresc.
 cord - ing to the mul - ti - tude of His great - ness.

cresc.
 cord - ing to the mul - ti - tude of His great - ness.

Più mosso

Praise Him with the sound of the trump - et, Praise Him with the sound of the
Praise Him with the sound of the trump - et, Praise Him with the sound of the
Praise Him with the sound of the trump - et,
Praise Him with the sound of the trump - et,

Più mosso

Piano accompaniment for the first section, marked 'Più mosso'.

Tempo I

trump - et, with the sound of the trump - et: Praise ye Him with
trump - et, with the sound of the trump - et: Praise ye Him with
Praise Him with the sound of the trump - et: Praise ye Him with
Praise Him with the sound of the trump - et: Praise ye Him with

Tempo I

Piano accompaniment for the second section, marked 'Tempo I'.

psal - te - ry and harp. Praise Him, Praise Him, Praise Him with tim -

psal - te - ry and harp. Praise Him, Praise Him, Praise Him Praise Him with

psal - te - ry and harp. Praise Him, Praise Him, Praise Him with

psal - te - ry and harp. Praise Him, Praise Him, Praise Him with

- brel and choir: Praise Him on strings and or -

tim - brel and choir: Praise Him on strings and or -

tim - brel and choir: Praise Him on strings and or -

tim - brel and choir: Praise Him on strings and or -

Più mosso

- gans. Praise Him on high sound-ing cym - bals:
- gans. Praise Him on high sound-ing cym - bals:
- gans. Praise Him on high sound-ing cym -bals:
- gans. Praise Him on high sound-ing cym-bals:

Più mosso

Praise Him, Praise Him, Praise Him on cym - bals of
Praise Him, Praise Him, Praise Him on cym - bals of
Praise Him, Praise Him, Praise Him on cym - bals of
Praise Him, Praise Him, Praise Him on cym - bals of

Più maestoso *Piu marcato*

joy: Let ev - ery spir - it praise the Lord; Let ev - ery
 joy: Let ev - ery spir - it praise the Lord; Let ev - ery
 joy: Let ev - ery spir - it praise the Lord; Let ev - ery
 joy: Let ev - ery spir - it praise the Lord; Let ev - ery

Più maestoso *Più marcato*

Allargando

spir - it praise the Lord; Let ev - ery spir - it praise, praise the Lord.
 spir - it praise the Lord; Let ev - ery spir - it praise, praise the Lord.
 spir - it praise the Lord; Let ev - ery spir - it praise, praise the Lord.
 spir - it praise the Lord; Let ev - ery spir - it praise, praise the Lord.

Allargando

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* *p* *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.

and lack of training does not permit any hope of actual musical collaboration. We should fairly discount from the role of potential singers a small group of men whom urging obligations, bad health, and hopeless ignorance of music make unfit for an efficient musical response. Then, there remains a large group of intelligent men, all fairly good christians, sincerely devoted to their parish, stable in their business. We cannot accurately determine their musical ability. But presuming that they have no actual experience, there will be found among them, besides one or two informal singers, a general ability to hear music and to sing simple songs. Against this opportunity, various causes will oppose any attempt to enroll them into a community choir. Even the most devout catholic men show in general little desire to sing. This is the unfortunate result, first of an education of the boy in the catholic schools of America where little or no opportunity is given of accepting music as a real element in the formation of the man. Semi-girlish education in the grammar school is followed by the roughest type of post adolescence period. Music does not grow in such psychological attitude. From these unmusical surroundings men are engaged in the hustle of a life of overwhelming business interests. Whatever musical desire was left is in danger of being atrophied; and men engaged in the hard struggle of providing for a family find no longer an incentive in music. To overcome this handicap, we have two forces: christian sentiment and parochial organization. There is indeed a real opportunity in the passivity of our catholic men; for it is not so much their inner disposition as it is an oppression from without. Why not rely definitely on their religious sincerity, and induce them gradually to find in sacred singing the soothing consolation which life is refusing to them under the fallacy of prosperity? We have an organism accepted throughout the nation, namely the Holy Name Society, which gives us a regular contact with the men of the parish. Did we ever avail ourselves of using this normal grouping in order to unite the men for the sung Eucharist? If catholic men are sincere, if they are already organized, have we not in every parish a potential choir?

2. THE WOMEN. They are the larger group of the parish; and christian women are at home today as they were yesterday. In general, women have an advantage over the men: that in the days of their youth, most of them had a better musical opportunity.

Even at a time when music in the catholic school was not thought of in an organic way, girls schools had always some kind of music; and the majority of our women have sung at some time in their youth. Of course, very few (even among those who think they are) ever were anything approaching the nature of a real singer. Many more have deteriorated; and we think that the percentage of losses in voice-quality is larger among the women compared with the men. This fact is not generally recognized but can be ascertained by close observation. And yet, among christian mothers and single women there remains always a large group who are able to sing and, under proper guidance, to sing well. There is no denying that women face some difficulties in cooperating to sacred singing. If we maintain that motherhood is a very sacred vocation, and that the life of a married woman must be wholly dedicated to its ideals, we must foresee that the ever-urging business of home-making and the recurring trials of married life may render a regular musical cooperation sometimes difficult. Yet, we do not see that the clergy is opposing definitely to the constant activities of women outside of their home; and many precious hours are thus spent presumably for the benefit of the parish. Of all things contributing to the real benefit of the parish, uniting all christian mothers in the singing of the Eucharist may rightly be put first. We feel quite satisfied that women, usually more than willing to do anything for their church, would be also disposed to lend their voices to God, if properly invited and consistently guided. Of course, we know as well that women have been often accused of being the thorns in the parish choirs, and the main objectors to the restoration of true church music. Assuming that this is true, we may frankly recognize that the very emotionalism of woman is very apt to distort the real characteristics of sacred singing, and to turn to herself

We must unite together to restore the fullness of the Eucharist on Sundays. For we should truly fear for the future of the Church in America, if the High Mass is not more generally and more devoutly sung after Victory has been granted by a merciful God.

what she should give to God. This problem is not particular to music, but general in the christian formation of woman. The guidance of the priest is needed to direct women so that they may lend their singing not to themselves but to Christ. And if sacred singing is centered around the parochial High Mass, the Eucharist itself will be the great spiritual "leveler" among singing women. Following the tradition of Mother Church, we must enroll them with prudence and guide them with spiritual discretion; but let them have their rightful place in the community.

3. THE YOUNG PEOPLE. In the christian community, they are quite naturally divided into two groups: Young Men and Young Ladies. Their age is not easy to determine, because an impulsive longing for life and social smartness causes them very often to be divided from each other, or to subdivide beyond reason. Their very inexperience should unite them in the discovery of the certitude of Christ. Sacred singing in one Eucharist is the fundamental meeting-ground. Why not use it to the fullest extent? It is sometimes surprising how educators try hard to find between catholic boys and girls a reason for social intercourse, even to the extent of compromise with the pagan spirit of the day, but never conceive the idea that common singing would be the first and most natural social bond. It is quite probable that young people accustomed to sing the Eucharist together would adjust more promptly their social behaviour in the dance hall. Young people also are organized in the parish, either as a Junior branch of the Holy Name or as a Sodality. There is much complaint around that these societies are not fulfilling the expectations of their leaders; and they are accused of being too exclusively social-minded. We let the clergy decide in what measure the young people groups can be relied upon to organize into a parochial unit in the singing of the Eucharist. We may say that the multifold dissipation of our day presents to the staunchest apostle of youth very disheartening problems. But is it too much of an illusion to believe that a minority of this large but shifting group is ready to hear a more spiritual message? We are inclined to share that dream, even though it may mean many disappointments. There will be a great difference between boys and girls. Presently, we cannot expect a full collaboration from our young men, because the war forces them to work under irregular conditions. Then remember that boys, usually having less musical

training, will not be disposed to cooperate so readily. Girls, by their closer acquaintance with music, as well as because of their more responsive emotionalism, will perhaps offer a larger field for the formation of a choir. We say "perhaps" because to our surprise it sometimes works out the other way around. We could mention an actual case where girls of high school age endowed with a wide musical experience and prepared by a solid christian background consistently refused to organize into a liturgical unit for the High Mass, whereas a group of boys afflicted with breaking voices responded immediately and have shown since perfect regularity in the performance of their very limited singing. There is no denying that groups of young people will be, in regard to this training, both very sympathetic and at the same time very trying. But it is worth attempting to develop among them a potential parochial choir.

In our evaluation of all potentialities, we did not mention the children. They are a world of their own; and their liturgical function should not be confused with that of the adult people. Priests and teachers know only too well their marvelous ability of adaptation; and how in many instances, we owe to their response that sacred music was salvaged at all. They are to be included among the parochial assets; but we prefer to evaluate our wartime resources on the exclusive basis of the adult groups. From all preceding considerations, we may now take a definite inventory of our musical resources: 1. Each of the three groups under consideration has a balance of assets and also of liabilities. We have to decide if the assets are a compensation to the liabilities. We need a surplus of assets to justify an attempt to a parochial choir. Do we have such surplus? Unless we are blindly optimistic, there is every reason to believe that we have

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The Armed forces have understood that the restoration of the High Mass is related to Victory. That is why they do their part, and put us to shame. It is time for the home front to rise from sleep. Arise, ye convents, ye churches, ye missions throughout the land.

A PASTOR SPEAKS FROM EXPERIENCE

By Bernard Laukemper

THE ORGANIST AND CHOIR MASTER has a great part to play in the restoration of the chant. That he must master the chant goes without saying. But more than that is required: he must have a genuine love for the music of the Church and he should be familiar with the pronouncements of the popes which show the mind of the Church in this matter. A fair understanding of the liturgy—not only of the rubrics as far as they affect the singing—but also the meaning of what the Church does and why she does it. He should familiarize himself with the sacred texts in order to appreciate the chant which is written to give support to the meaning of the words. Our hope for the restoration of the chant lies with the youth of today. The organist will have to work with the children, and he will spend some time in the classrooms. It is not the easiest thing to come down to the level of the children and teach the reading of Latin even in the second grade. Some may think that to be impossible, but it is not, and experience teaches that we must train the child very early. It must be remembered that our modern radio brings to the ears of the child the bad secular music of this age much earlier, which only a consistent effort, in very early training, can overcome. Children have a natural love for things that are good and beautiful and they like to do things. If they can only try to sing what they hear over the radio, and are not permitted to sing sacred music and participate in the Mass, they lose much precious time in the formation of the habit of doing things in the service of God. The organist who helps the very little ones to sing the responses of the Mass does far more for Divine Worship than the director of the finest polyphonic choir, and we do not wish to minimize the value of his efforts. In his classwork the organist must work in harmony with the teachers, be very prompt, and make good use of the time at his disposal. To take too much school time gives rise to justifiable criticism.

HAND IN HAND WITH THIS WORK IN the classroom goes the training and direction of the scholas. In this work the understanding cooperation of pastor, teachers, parents, and children is needed to obtain good results. The pastor must realize that it is impossible to develop an efficient schola in a few months. It takes years to accomplish it. It is easy

enough to prepare for a show for Christmas and Easter, even to sing the Introit on these days, but to have a program that fills the entire year is a mighty task. To do the various propers in the psalm-tone or even, *recto tono*, requires a great deal of training, particularly in the reading of Latin, and when it is done well, it is not without beauty. It is very important to avoid rushing, because a schola that attempts too much will never get a sound basic training which, when it is soundly established, becomes a sort of a tradition and is partly passed on from year to year. The teachers must help to arrange for the time of the rehearsal which must never be the most out-of-the-way period. Sometimes a little extra work may be required with a boy who is a good singer but not the best student; he may have to make up time. I know Sisters who have given up not a little of their own time to help the work of the schola. This again shows that this work is not done effectively the "easyway." The parents are a very important factor. The children belong to them and our authority over them is only second to theirs. The home that encourages the work, parents, who themselves, participate actively in the Divine Worship, create an atmosphere of the home where good servers and singers grow. The home, more than any other institution, can teach the child to be prompt and attentive to piety from the motive of love, and here it concerns so great a thing—Divine Worship. The children learn to love Divine Worship easily. The more so, when they can take part in it. To let them be idle means to give them a bad start. The more they have actively engaged in singing and praying, the better will be the material for a reliable schola. Respect for the work of the schola must be cultivated in the entire school.

SO MUCH FOR THE EASY PART. THE headache of every choir master and organist is the question of how to hold the interest of the members of the schola after they graduate from the eighth grade. The voice of the boy changes, for sometime, he is of little value to any schola. According to some he should not sing at all. How can the boy be prepared for membership in the bass-schola? The difficulties are increased by the fact that the change from grade to high school seems to create in the boy an exaggerated notion

of freedom and he imagines that he is now on his own. The organist can do much for the boys during these crucial days, weeks and years, if he can keep up the contact with them. The boys may be invited to attend the rehearsals of the bass-schola and allowed to sing along softly. Some will not come, others will after a year or two. We need more men in the service of God. The women have become quite prominent as organists and choir directors, but they themselves admit that men should do this work. The question of salaries, however, is the burning question, which is still not the most important one. Higher salaries will be paid to men in a measure in which the importance of it is realized. We have many vocations to the priesthood because we open the way to it for young men who have the desire to serve God in it. There are also young men who would want to be close to the sanctuary without entering it as priests. The organist belongs to that class and so do the members of the schola. Would it be a mistake to refer to their work in a way that links it to the priesthood; or will we continue to look upon it as just another job? The more we change our viewpoint from that of entertainment for the people for the honor of God to the singing of the praise of God as an organic part of Divine Worship, as being in its own way, a kind of a priestly function, the more will we think of the organist as being a man with a vocation. Such a man is not merely a musician for the sake of music, for fame and fortune, but a musician-servant of God. If we gain this understanding we will have organists who can influence young men to follow the profession with real ideals. There are in every school children who are talented to play the organ and to study music in general, there are many who take lessons in music: must this be done only in the secular field? It should be possible for the average parish to have one or the other of the young people ready to step in the place of the organist to relieve him for a free day or when he must be absent. We should constantly train new boys in playing at the organ that we may have an ample supply of men in this service. This is a service which the present organists can render to the Church, and many of them would do it, if their vocation received a boost from the priests and religious. But we live in times of tremendous mental adjustments. We have all to do to keep up with it. Much has been done, more even than we thought possible when we looked ahead 20 years ago. The more we

grow in the love for the chant, the more will we respect the holy vocation of the choir master and organist.

THE SISTERS HAVE BEEN MENTIONED very frequently in the foregoing chapter, but above that we must mention them separately for more than one reason. 1. Because they have done very much of the organ and choir work; 2. Because they individually and as communities are manifesting an evergrowing interest in the chant; 3. Because they will as teachers, always play an important part in the furtherance of the love for and knowledge of the chant; and 4. Because the present time of war, which has taken so many young men into the Armed Forces and women to the factories, makes their services more and more indispensable. It is a well known fact that very many parishes would be without organ playing and singing, if it were not for the service of the Sisters. Some communities have adopted it as one of their activities. There are, however, also communities who do not do this work, others who will not take care of choirs of men. But as far as the children are concerned the bulk of the work rested upon the shoulders of the Sisters. It is also a fact that there is now a growing enthusiasm for the chant manifest in many communities of women, and many individual Sisters have become champions of this great cause. Our high schools for girls are facing a great difficulty in many places where the Sisters have created an interest for participation in the Mass and Divine Service which the pupils cannot exercise. The parishes in general are far behind the work of the nuns done in grade and high schools. The dampers of retrogressive retreat masters, who advise, at times, that the use of the Missal is not the best thing for a Sister, or that it is better to abide by the old private devotions rather than to effect a more intimate union with the altar at Divine Worship, have not dampened the enthusiasm. The pastor, who finds that too much participation of the people disturbs him in his devotion, or who objects to the singing of the proper, because it makes the Mass last too long for the people, will find these Sisters to obey his wishes, but their wish for the opportunity to participate in the unstreamlined Divine Worship remains undiminished.

THE SISTERS HAVE DONE MUCH FOR the return to the chant of the Church and they will do more; they will be an ever-growing force in the move-

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BUOYANCY OF VOICE IN CHOIR SINGING

By Ferdinand Dunkley

SOMEONE MAY ASK: WHY SHOULD we need buoyancy of voice in choir singing, especially if there is no solo work? I think the answer is simple enough. Music is an integral part of the liturgy; it is there because Man cannot give higher expression to his devotion, his prayer, his praise of the Highest, than in song, whether it be in Chant or in music of polyphonic character embodying spiritual fervency and sincerity. How then can we question for a moment the duty of making this offering of prayer or praise in the most appropriate manner of which we are humanly capable? In the service of the Lord we consider nothing too beautiful in the architecture of our churches and their interior appointments, including the Holy Altar, the priestly vestments, the richly bound missal, and the precious stones perhaps adorning the monstrance. The music and its manner of performance must be on the same plane of beauty, otherwise it is incongruous, a detraction, or distraction. There is ugliness in a voice devoid of buoyancy, and its heavy stiffness is incompatible with the smooth and pliant rhythm of Chant. The buoyant voice secured through correct pitch-control is the expression of a spirit that is elastic and sensitive to the delicate rhythmic undulations of music, and Chant perhaps more than any other type of music embodies this floating quality in its musical interpretation of the text. The chanting we so often hear, done with metronomic precision of equal value for every note, which is so hated by congregations, is the product of stiff, harsh voices incapable of giving flexibility to rhythm. Our voice, our singing, expresses us; if we lack musical buoyancy there is no pulsating life in our vocal effort. Therefore if ideal choir singing is to be striven for, buoyancy of voice among the singers is the first requisite.

IN RESUMING THE INSTRUCTION FROM where we left it in the December issue of *Caecilia*, I presume my interested readers have secured my *The Buoyant Voice* (C. C. Birchard & Co.) as advised, so that we may work in conjunction with the text and exercises therein. I dealt briefly with pitch-control of strength and relaxation, but I recommend careful reading of Chapters V, VI and VII. I also advise study of the preceding chapters. If time permits, the remain-

ing chapters of Part II should be studied, and the choir put through the exercises belonging to them, up to and including Exercise 11 on pages 85 and 86. Then we begin to work on the Full Equipment Stage (Part III). Again I would wish that the study be complete, so that the fully buoyant voice may be achieved, for the best possible tone production is what we should strive for in the rendition of Chant and all other Church music. However, if working conditions do not permit such thorough-going study, some fairly satisfactory results may be obtained by following the recommendation contained in Appendix E, page 80. The trouble, though, with this plan is that the buoyant condition is not *established*, that is, "locked up," or, we may say, "locked into" the singer's feeling; it is apt to be only temporary. One teacher of my acquaintance, Mr. William Phillips, Chicago, takes exception to my use of the term "locked up;" to him it implies a *rigid* condition, which is far from my intention, and he suggested using the word *established*. I like his suggestion and henceforth shall use it. On the supposition that most of my readers want to equip themselves for giving their choirs a *thorough* training in buoyancy of voice, I shall pursue the subject completely, though as briefly as possible, leaving many of the details to be studied in the book. G-strength was the necessary preparatory condition for support of the voice; high B-flat is the pitch for *buoyancy*. But the build up to that pitch may have to be gradual. How this is to be done is explained in paragraphs 77 to 81 and Exercises 12, 13 and 14, with perhaps the addition suggested in Appendix E. While the singers may balk at the idea of singing up to B-flat, it is surprising how comparatively easy most of them will find it when aided by the correct pitch-thoughts and gestures. The director should always remember that actual singing of the controlling pitches is not really necessary—it is the *thought* of the pitch which counts. Of course care must be taken that the right pitch is really being thought and prepared for, and correct action of the *eyes* must on no account be overlooked. Pay great attention to the second paragraph of the Note on page 48; but otherwise Chapter XVI may be passed over for the present, for Normal Breath Compression will take care of itself.

NEXT WE COME TO PERMANENT SUPPORT, "locked up" or *established support*. This is covered particularly by paragraphs 86, 90 and 91. I find the gesture described at the top of page 50 the most difficult to get properly executed by students. The *throwing* movement MUST be combined with the jerk back of the arm. If done with sufficient quickness, it produces a *flip* of the fingers. It may be likened also to the crack of a whip. Remember, the arm is drawn up, and somewhat back, as if preparing to pitch a ball a great distance; then the throw is made, but at the same moment the hand is flipped back. That backward flip *recovers* the strength released with the throw. But if there is the least hesitation between the two actions—if they are not two-in-one—the effort is null and void. This "Buoyancy in *one*," as I call it (91), is a laboratory production of the intuitive artist's "thrill" in singing. But do not for a moment forget that there is nothing to it if not produced under the control of B-flat pitch-thought (high and low) and correct *sighting* of the pitch. (The high B-flat will be sighted on the ceiling!) Use the arpeggio in Exercise 16 (if the high B-flat cannot be sung, it *must* be *thought*).

I give a test of the buoyant condition which is not in the book, and it is worth using: Slowly raise the arms, holding imaginary weights in the outstretched hands. When they have reached about the level of the chest, and while *still moving upward* without pause, sing any note in the middle of the voice that comes to mind. If it is producible, buoyancy is there. A non-buoyant condition would necessitate dropping the arms before the note could be sounded. This test should be given individually to each member of the choir.

A FEW OTHER MATTERS MUST HAVE attention before we are ready to launch out on the buoyant waves of song. First, Emotional Pitch-Level. This is dealt with in Chapter XX, so only general remarks will be made here, except pointing to the specific Emotional level for Chant and other serious Church music. Some may say: "We don't want emotional chanting." True, in the common acceptance of the word emotion. But Webster includes *reverence* in his definition of the word. Any tone of feeling which may possess us must be considered an emotion; therefore reverent, churchly feeling comes within its scope. Now, there are various pitches of emotion; for instance, we may say, "the mob was wrought up to a *high pitch* of emotion." That is the instinctive recognition of emotional pitch-level; and the higher the pitch, the

greater its intensity. And so there is a pitch which accords with pure types of church music; we may call it the *ecclesiastical* Emotional Pitch-Level: high F. Sometimes the positive side of a question is best supported by looking at, and then rejecting, the negative. Granted we have the buoyant B-flat set-up, but let us feel that 4th-line D is the limit of our upward urge and then sing a few notes of Chant. It will be dead, meaningless. Now raise the feeling to 5th-line F. It will take on life, and churchly quality. Raise the feeling to A, and you have the ideal state for rendering the grand-opera Masses of yester-year (can we truly say 'yester-year?'). After these experiments I believe you will all agree there is such a thing as Emotional Pitch-Level, and that the proper level for Church music is F. *When the mind* has realized this phenomenon it may be used in reverse. That is to say, if we associate a feeling of musical pitch along with the Church music mood, the pitch will automatically locate itself at F. Similarly with other moods and their pitches. So it is not going to be a question of how to get the organist to give us our Emotional Pitch on the organ before we can sing! We can locate it ourselves, if we feel in terms of musical pitch.

THE EDITOR WRITES

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it. But on the condition that we reestablish in our choir work the supremacy of the religious motive. It is to the latter that we must appeal among all groups in order to get a response comparable to that evidenced by the Armed Forces. 2. Let us do some little arithmetic. Taking as a basis of calculation the ordinary parish above the level of a country-mission, we mean a parish normally established, we shall make the account in the following manner: let us accept a fifty percent loss from lack of response, and another twenty-five percent from lack of ability, we can presume from another ten percent an intelligent and spiritual response. Putting that in straight figures, we will count five men, ten women, and seven young people. Total: a choir of twenty-two people. If the members are devout christians and generous in cooperation, we have there a substantial choir for any place.

Yes, we have still the resources. But they will not respond until we make to them an appeal which will prompt from them the same kind of response given by our enlisted men: the response prompted by a religious motive and a desire for spiritual unity in Christ.

D. E. V.

HERE THERE EVERYWHERE



News from the music front are not plentiful; and in this respect sacred music is suffering from the same handicaps which seem to afflict music everywhere. For, in spite of laudable and strenuous efforts to make the art of music a compensation against the evils of war, people do not respond accordingly and music is lagging in many ways. So it is with the Church in regard to liturgical music. Some indomitable pioneers are marching on the road; but the going is tough, in a catholic atmosphere which remains as impermeable as ever to the idea that dynamic religion must needs to express itself through song. However, there is some news, even good news, from various scattered fields. And in classifying it, we give the first place to the Armed Forces. The reason: because against the most tragic obstacles, they have installed sacred music in their midst.

Music In the Armed Forces

To speak of a musical front, that is of organized music among the Armed Forces, is no exaggeration; and we are indebted for this spiritual influence among the men who bear the brunt of destruction, to far-seeing national groups who have worked tirelessly in order to make music a real and regular activity in all military camps.

a/ FROM THE OFFICIAL DOCUMENTS of these organizing groups as well as from the letters of chaplains making some efforts towards sacred music, it is clear that the leaders of the Armed Forces consider music in general or sacred music in particular as a definite moral support for enlisted men. This does not mean only a passing or sentimental consolation in the midst of hard experiences, but much more the preservation of spiritual vitality and of brotherly unity at a time when both are in danger of being completely lost. Then, how can we, the people left at home, but

who bear their share of responsibility in this atrocious tragedy, go along in our church-services, as unconcerned as if nothing had ever happened? How can we, in the fact of this universal destruction, stand silently indifferent in the celebration of the Eucharist on Sunday instead of falling on our knees and singing our thanksgiving to God with our priests? If our criminal and inexcusable apathy needs an ultimatum and a final warning, certainly we have it in the example of the Armed Forces.

b/ THE GROUPS WHICH BRING MUSIC to the Armed Forces are eminently practical, and nothing of the "high-brow" attitude remains in their activities. Music they must have, immediately; for the souls of the soldiers demand this spiritual release at once. Theories, methods, pretenses are willingly forgotten; and you see engaged in this work of utmost popularizing some of the finest professional musicians now enlisted. Of this practical cleverness, we insert here an hilarious example: "Music has more than 'charm' in the lonely Army outposts of the North Atlantic area—and the Army knows it. That's why, in Iceland, Greenland, Newfoundland and Labrador the Special Services Division of the Army Service Forces is emphasizing music to the extent that soldiers are being taught to play rudimentary musical instruments—by number and in 10 minutes' time. This is but one of the many phases of Special Services' varied morale-strengthening program, but an important one. Trained music advisers in the Special Services Division have found that the inculcation of musical consciousness among troops of our Army is fostered by teaching them to play small, basic musical instruments. These men will not play in symphonic orchestras, nor do they master bigger musical instruments in ten minutes, but they do learn to carry a tune on the easiest instruments to learn—harmonica, ukulele, ocarina and the tonette, the latter a novel midget clarinet which has become a favorite with our troops all over the world. Supplementing individual instruction, the Music Section of Special Services distributes to troops booklets of self-instruction along with thousands of pocket-size musical instruments. They have been introduced with particular success in isolated stations where other forms of recrea-

tion are impossible during long, sunless winter hours. In the Arctic, dance orchestras, military bands, glee clubs and even "barbershop quartets" were organized, all morale-boosters furthered by the distribution of monthly "hit kits," packets containing words and music of popular selections. Soldiers also are taught to make their own instruments from such readily available odds and ends as cigar boxes, cheese boxes, drums or kegs, bits of wire and paper clips. The normal approach to music is dispensed with. The holes on the tonette, for example, are numbered. Those numbers are written in a certain arrangement on a blackboard, and when followed, constitute a simple musical selection. On one occasion we encountered a reluctant group of about 100 G. I.'s. Working on the supposition that if you can get a group to sing for 30 seconds they will sing for 30 minutes, we called for 12 volunteers from the audience, none of whom was musically trained. We gave each a tonette. In about five minutes the men were playing in unison. Soon the reluctant audience joined in the singing. They sang for nearly 30 minutes. When it was time for the showing of the film that they had come to see, they stamped and howled until the picture was taken off." The musical consciousness of Army and Navy leaders in time of war has gone further. Not satisfied to give an immediate opportunity of some music to all enlisted men, they are not unmindful of the necessity of leaders for such work and also for the preservation of the musical life of the nation at large. Thus, with a remarkable magnanimity, they have opened special opportunities to professional musicians. We quote the official report at random: "Encouragement for highly qualified professional musicians inducted into the Army is offered through the establishment by the War Department of Band Training sections for professionally trained musicians in two replacement training centers, at Camp Crowder, Missouri, and Camp Lee, Virginia. For the first time the United States Army is giving musicians opportunity for a specific course of training with a view to functioning as bandsmen. Specialists courses of nine weeks each, after six weeks of basic training, are being conducted at the centers for the purpose of preparing musicians for every phase of Army musical activities. These activities include military bands, dance bands and small ensembles, small group entertainment and instruction, accompaniment for vocalists and choral groups, choral, glee club and quartet direction and the care and repair of instruments. The men also get train-

ing in the teaching of small instruments and in music library procedures. Men assigned to the sections also will receive thorough instruction in litter drill, map reading and route reconnaissance, bivouac procedure and general physical conditioning. In addition, they will be trained to serve as security troops in combat zones, guarding installations and equipment. While these replacement centers will supply musicians as replacements for bands overseas and provide complete band units if needed, we are trying to develop the utility of the band so it can carry on a complete music program in the Army. Also, the duties of Army bandsmen are no longer purely musical; they must be versatile entertainers as well as competent soldiers. These training courses will serve to keep highly qualified musicians in their own fields while in the Army. Only skilled musicians with professional background are being considered for the training, for this is not a course of musical instruction but one for the teaching of methods in the application of music to the Army."

THE PRACTICAL SENSE SHOWN IN carrying music into military camp deserves particular attention. We are still wasting our time in decrying the lack of musical talent among the faithful, the difficulty in creating a real contact between the people and the Chant; but we are doing nothing definite at this time to give to Catholics a musical experience. Certainly, there can be no less propitious atmosphere for artistic expansion than one filled with the sound of planes, machine-guns and cannons. But once military leaders recognized the supreme importance of musical consciousness among their men, out they went to work. Let us do likewise. Let us start right now a musical campaign, working with our actual resources, bringing the message of sacred Chant to our people without the much-loved paraphernalia of a methodical approach; let us go right to the goal which is to have them release their religious consciousness into the mel-

We just wonder if you read attentively the whole program of the St. Caecilia's Guild; for if you did in a spirit of Catholic unity, your pledge would have reached us. Resume the issue of November 1943, and meditate seriously on this national plan.

odies of sacred chant. And to follow to the end the example of the Army, let those of us who by the grace of God know a little more than others, volunteer everywhere for this work. Let us go down from the high platform of our pretentious knowledge (often dead as a corpse), let us quit fighting over an episema or a quilisma (as beautiful as they may look to us) and unite on the street of real life to challenge the heart of the people at home. For it is imperative to spare to our boys the ultimate disillusion that, while they could sing under the thunder of the war, we did not even raise our voices in the peaceful calm of our churches at home.

c/ RECORDED MUSIC HAS PLAYED A prominent part among the means used to satisfy the musical cravings of enlisted men. Although opinions are quite contradictory in regard to the useful effect of this part of the musical activity, it cannot be denied that listening to beautiful music has consoled many soldiers. The following official report by the Armed Forces Master Records, Inc., gives a fair idea of the immensity of the undertaking: "We have not set up a highly centralized or supervised control and so far have been well able to escape "red tapitis." Our function in the main has been that of working out ideas, military personnel and then presenting them for the adoption and adaptation of existing music groups and musicians and music-minded laymen seeking a war task. About 400 libraries have been placed in the seven seas and in the lands wherever there are the American forces. And also a few distributed to some of the ships of H. M. R. Navy and a specially large unit to a convoy of ships going to the U. S. R. R. The libraries are in the main shore units described as a balanced unit of 100 records in albums and singles and ship units of 36 records or so, primarily the shorter works. We have placed about 100 of them. The repertory is standard to our concert halls. In all, we estimate direct distribution of about 35,000 master records which it should be noted are about 3 to 4 times more expensive than the "pop" variety. We know that we have been responsible for the placement of numerous thousands more for we have reports for many camps of libraries larger than we sent originally, and on inquiry were informed that the initial impulse set up by the original donation had been carried forward either through the Special Service Officer or a group of musicians stationed there and additions to the

library obtained by the officers and enlisted men contributing their favorites, from visitors to the Camps who, sensing the appreciation for good music, have sent in albums, or from Company funds or Post Exchange profits of which the music group received a share. We have no way of weighing the intangible factors by which the value of our activity can be determined. We can only cite that when we started out we estimated that we should need only a score of libraries or so to service a very small minority in the armed forces. We find now that 400 libraries are not enough to cover the official requests from all branches of the service and that the USO has formally set up a similar program for its clubs. We find also that the Red Cross is taking under advisement the matter of libraries of recorded music as a phase of medical therapy; that the Federal Council of the Churches of Christ in America has already completed some practical steps with respect to recorded sacred music as an aid to the chaplains. We have been modest in our objectives. We have been quietly persistent in trying to reach them. We claim a moderate success in attainment. But the potentialities of the good in music, we have learned, are vast; the demand, large and growing; the opportunity presented to the music community unparalleled in this generation. Pending the assumption of this great task by the music community as a whole, we hope to be enabled to continue our stimulations as we have this past year."

FROM THIS WE MAY LEARN AN indirect lesson, namely the force of a movement of mutual communication. It is edifying to see such a unanimous cooperation of artists, of corporations and social groups to bring one single thing to our enlisted men: the joy of music amid the sorrow of war. May we remind our readers that it is just the sort of thing which the St. Caecilia's Guild is aiming at. Religious musical consciousness and the joy therefrom is prac-

The Guild is not another organization, imposed to overburdened catholics, but a spiritual association of choirs desirous to celebrate fully the divine Eucharist in one spirit with the same songs of the Church. It is not a new thing, it is the thing.

tically lacking among the catholic faithful. The Guild invites leaders in convents and churches to assert this musical unity six times a year. If this would be accomplished for a certain number of years with a spirit of fraternal consistency, musical consciousness will gradually but surely awaken among our people. When a Toscanini does not disdain to give a personal contribution to the musical libraries of the Armed Forces, is it too much to expect that the leading choirs throughout the country would join the Guild, so that their example may arouse the musical consciousness of all catholics? Then no excuse or pretense should prevent anyone from pledging membership in the Guild. And to remain short of this goal would be a sad reflection on our lack of true christian unity. d/ We received also the following announcement from Washington, D. C.: "Hymn leaflets will soon be issued along with K-rations to American fighting men in combat zones, it was announced here by the joint Army and Navy committee on welfare and recreation.

"The first issue of a small folder containing 12 non-denominational hymns and the 23rd psalm has been published by the War department to assist soldiers in singing their favorite hymns while preparing to go into action. While most of the folders will be issued through chaplains, the quartermaster general's department will wrap a million copies around K-rations to be sent to the war fronts."

THE MILITARY LEADERS OF AMERICA, intent to win the war for survival recognize that, for preparation to actual battle, religious hymns are a very effective tonic. The home-front, distant as it is from the battle-front, has its own struggle: the fight against spiritual deterioration already too evident, the fight for a spiritual cooperation with the armed-front. Do we mean that we can make this home-front stand in the dreadful silence of congregations which do not sing? And are the sacred songs which electrify the soldier unable to awaken our dormant catholicism from sleep? Then something has gone wrong with the people themselves; and time for concerted action is at hand.

MENTIONING SOME PROGRAMS. The Armed Forces, in their quest for musical relief, are doing more than playing ukulele or listening even to Master Records; they have learned to sing. And catholic enlisted men have been, in this field, the untested leaders; for the High Mass at all costs has been

their main effort. It is noticeable that in this movement, chaplains have increasingly shown a clear understanding of the capital importance of leading the boys in their eucharistic singing. And letters attest that more than one priest thus transformed into a musical apostle was by no means a musician, but just a priest of Christ, which is infinitely more important. Another proof that when the clergy of America will have faith in sacred music, the cooperation of christian people will be forthcoming; but not before. Thus it is up to the clergy to hasten or alas! to delay the dawn of the restoration. Among the programs which fell into our hands, we like to mention a few more worthy of a special notice.

FROM MELBOURNE, AUSTRALIA, we hear that "Four thousand American and Anzac troops will never forget the Christmas Midnight Mass at Port Moresby, celebrated at a beautifully decorated Altar erected in a large field in the open-air. Christmas carols and music for the Mass were sung by a choir composed of Australians, American Colored troops, Papuans and Torres Strait natives, under the direction of Sergeant Weidman, of the United States forces." A comforting picture of christians of all races uniting their hearts through the same song. A picture very different indeed from that which one sees in our churches wherein there can hardly be any sacred music at all, because the choir, self-appointed censor, refuses to recognize any authority than their own in selecting the music to praise God, and the congregation is thus reduced to silence to satisfy the vanity of a few ignorant singers. Choir and congregation, all are one community and all must sing.

FROM SAN LUIS OBISPO, CALIFORNIA, we read that the 322nd Infantry, under the guidance of Chaplain Jerome J. Maker, and under the musical direction of the Organist Cpl. Joseph A. Stradcutter, celebrated last Christmas just with gregorian music. Ten men composed the choir and rendered the Proper in some simple way. The chosen Ordinary was the Missa de Angelis. Is it not wonderful to think that enlisted men who, by reason of their lonely surroundings would be easily forgiven for indulging in some sentimental caroling, found in the Chant of the Church a fully-satisfying well of joy at Christmas. And we again, we kept on the old routine of popular music with hardly no attention to more substantial music.

FROM SAN FRANCISCO, CALIFORNIA, the choir of U. S. Naval Air Station No. 28 has gone officially on the air. We read that "it was organized by Father O'Brien shortly after coming aboard. It is under the direction of James W. Summers, with Lt. (jg) R. M. Clark, USNR, as Officer-in-Charge. At first it ventured merely a few hymns during Sunday Mass. A Feast-Day of Our Blessed Lady neared—September 26. Father gave the choir two weeks to learn the Mass *Cum Jubilo*, and several four-part numbers. Its debut was a howling success. Their fame spread and many places clamored for their appearance. So on October 3, a neighboring Naval Base was visited and impressed. Now they've a choir of their own. Two weeks later, a nearby parish church was invaded and the natives edified. On October 31, Feast of Christ the King, the choir sang their second Mass here. All Souls' Day and Armistice Day saw them chanting Requiem Masses here. November 21 found them visiting the Cathedral near by for a near perfect performance. December 5 they chanted the complete Confirmation ritual in a local parish. Their "Big Day" arrived, however, on December 7, when they sang at the District Memorial Service for the War Dead, Bishop Sweeney pontificating, before many thousands. The program was broadcast to the States. Congratulations came pouring in from both coasts, the Commandant of the District, and the Bishop. The following Sunday, December 12, High Mass was sung aboard this station. On December 16, they recorded a Christmas program for rebroadcast in the States. They sang Christmas Midnight Mass here and a 0900 Christmas morning Mass nearby. Next day they sang High Mass at a noted nearby recuperative hotel." Notice first the influence that the devotion of the priest had on the launching of this remarkable group. His zeal became infectuous, and created among the naval singers the desire of a musical apostolate. Thus it came about that now the Armed Forces began to go around into these sleepy choir-lofts of ours and to sing true sacred music which they had now learned outside of their beloved parishes. They went further, and got a regular hearing on national hook-up. The chaplain recently wrote that the boys are now impatient to sing the "Missa Papae Marcelli" of Palestrina. Just that. Thus ends our tale of the musical heroism of the Armed Forces. May their example confound our "bourgeois spirit."

Liturgical Gleanings

Recent correspondence has brought several programs, all of them devoid of musical pretense; and this gives us more pleasure to mention them.

1. AT THE CATHEDRAL OF HELENA, MONTANA, "On Sunday, February 6, at 7:30 p.m., Solemn Pontifical Vespers and Benediction were sung in the St. Helena Cathedral, Helena. The occasion primarily was for the 69 choir boys now in the service; secondly, for the 398 men and women of the Cathedral parish in service; and thirdly, in thanksgiving for the success of the war bond debt cancellation drive. The Vespers for this occasion were those of the Blessed Virgin, patroness of the choir. Rev. Mathias A. Weber was choir director; and Prof. Javan Pfeiffer, the Organist. The last time Pontifical Vespers was celebrated in Helena was at the consecration of the Cathedral June 3, 1924." If you want a truly liturgical program as well as musically well-balanced, here you have it. The psalmodic frame remains in the foreground, and incidental polyphony is only a back-drop making the luminosity of the Chant more vivid. Here it is:
 - Preludes: Queen of Peerless Majesty.....Kreckel
 - I love Thee Lord My Strength.....Kreckel
 - Chorus of Seraphim.....Kreckel
 - Processional: Ecce Sacerdos.....Nemmers (SATB)
 - Antiphons and Psalms
 1. Dum esset rex—Dixit Dominus.....Gregorian
 2. Laeva ejus—Laudate pueri
DominumGregorian
 3. Nigra sum sed formosa—
Laetatus sum.....Gregorian
 4. Jam hiems transiit—Nisi Dominus.....Gregorian
 5. Speciosa facta es—Lauda Jerusalem.....Gregorian
 - Hymn: Ave Maris Stella.....Peter Damiani (TTBB)
 - Antiphon—Beatam me dicent and
Magnificat.....Anon. (T.T.B.B.)
 - Hymn: Salve Regina.....Gregorian
 - Pontifical Benediction of the Blessed Sacrament:
Adoro Te.....John Schweitzer (S.A.T.B.)
 - Tantum Ergo.....Webbe
 - Recessional: Hymn for our Boys in Service
 - Postlude: MagnificatKreckel
- The performing choir counted 56 boys, 18 high-school students and men. They were visibly rewarded in their attempt by the request of the parishioners to have the service repeated. From our part, we take pleasure

to extend very hearty congratulations to Father Weber who, through his untiring labors for more than 10 years, is the true responsible cause of the patriotic record of his choir.

2. THE CALIFORNIA STATE PRISON AT ST. QUENTIN is keeping the musical tradition which its chaplains have instaurated in the past. We had the occasion, last year at the same time, to comment on the splendid example of those we, complacent pharisees, consider too easily as the outcast sinners. Well, they sing their lament to God; and we are not even able to shout our joys. Once more, we cannot resist to transcribe to the letter their last Christmas-program. It speaks for itself; and incidentally it beats, from the musical standpoint, most of those which came to our knowledge by the press. So read it, and remember it next Christmas.

Prelude—The First Noel the Angel	
Did Say.....	Traditional
Angels We Have Heard	
On High.....	Old French Melody
Introitus—Proprium De Tempore.....	A. E. Tozer
Kyrie, Gloria—Third Mass.....	Michael Haller
Graduale—Proprium De Tempore.....	A. E. Tozer
Credo—Third Mass.....	Michael Haller
Offertorium—Proprium De Tempore.....	A. E. Tozer
Offertory—Adeste Fideles.....	Traditional
Sanctus	
Benedictus	
Agnus Dei	
Third Mass.....	Michael Haller
Communion Motets—Tollite Hostias.....	C. St. Saens
Puer Nobis	
Nascitur.....	David Scheidemann
Resonet In	
Laudibus.....	XIV Century
Communio—Proprium De Tempore.....	A. E. Tozer
Recessional—Silent Night.....	Traditional
Dear brothers of St. Quentin, may your songs win for you the forgiveness of Christ who loved repentant sinners; and may your example atone for our devout hypocrisy, we the just who do not love enough to sing.	

3. LAFAYETTE, LOUISIANA, December 8, 1943, saw the celebration of the silver jubilee of the erection of the diocese and also the silver jubilee of its first bishop, his Excellency, the Most Reverend Jules Jeanmard, D. D. One feature of the pontifical Mass celebrated by the jubilarian in his cathedral was the

musical program entirely in Gregorian. The proper as well as the ordinarium was sung in Gregorian. The choir was under the direction of the Christian Brothers from the Cathedral High School, and from the De La Salle Normal School. Men's voices in the ordinarium alternated with the boy sopranos from the high school. Although celebrations of this kind are the natural occasions for the display of glorious polyphonic music, one welcomes as well the exclusive use of gregorian chant. It is in indeed one of the most encouraging symptoms that, in some of the high places, the supremacy of the Chant in the field of religious expression is duly recognized. And this testimony coming from on high can only bring gradually a long delayed recognition of the artistic mastery of the sacred melodies. The celebration here commented upon was marked by the utmost musical simplicity; and the greater part of the responsibility of the singing was assumed by the young led in turn by well-informed leaders.

The 40th Anniversary Continued

The review of several celebrations of the Anniversary of the Motu Proprio has been inserted in preceding issues. If the country at large remains lamentably lethargic in regard to gregorian vitality, there are many bright scenes where a song of gratitude rose to God for the gift of that extraordinary document. We begin to visualize that although the Motu Proprio was obviously a musical symposium, it is liable to change some day the whole outlook of catholic life. All those who thus celebrated its anniversary pray that it will; and *Caecilia* joins them in this prayer. Here is a commemorative program sent by St. Francis Convent, Tiffin, Ohio:

Let the Deep Organ Swell the Lay..Gregorian Hymnal
Choir
Feast Day Greeting to Mother Cecilia

Join the Guild only if you firmly believe that there is today an urging need to be united through sacred song in the celebration of the Eucharist. For this was the command of the Lord at the Last Supper.

The Patroness of Music.....	Sketch
Mary E. Cerney	
Cantantibus Organis.....	Gregorian
(from Vespers of Nov. 22)	
Jesu Corona Virginum.....	Gregorian
Novices	

Highlights in the History of Church Music.....Pageant
The Dream of St. Gregory

Painted by Dorothy Schmenk

Narrators.....	Mary Toeppe, Lois Lab, Beatrice Kill
Augustine of Canterbury.....	L. Westric
Palestrina.....	Theresa Corry
Jesu Rex Admirabilis.....	Palestrina
Ave Maria.....	J. Arcadelt

Choir

Scenes from the Life of Pope Pius X
Written and presented by the Class of '47

Madame Sarto (mother of Guiseppe Sarto)	Marian Herman
Beppi Sarto.....	Susanne Rall
Don Sarto.....	Doris Jean Reising
Don Calegari.....	Agnes Mary Westhoven
Three Pilgrims at Rome.....	Susanne Rall
	Marie Horman
	Doris Jean Reising
Attendant.....	Agnes Mary Westhoven
Pope Pius X.....	Dolores Cook
Christus Vincit.....	Gregorian

Choir

This program is original in its contents and marked by a charming freshness. All the groups which surround the community collaborated in some way to the production; and the cause of sacred music was in the hearts of all.

Archdiocese of Los Angeles

Dr. Brennan has inaugurated in the Tidings a regular column both liturgical and musical which we like very much. The title of the column is "Pange lingua," a lively symptom of sacred singing. While reading it for the first time, we could not refrain from thinking of a little story used for the development of a flexible tongue in vocal training. It reads this way: "Little Tommy Tucker was a funny little chap whose daddy was a sailor on the bay. His tongue-tied tongue was tied in a knot, so he couldn't sing for supper so they say. But along came a friend from the city of

Penn, and a piece of good advice he gave: "Tommy, if you want to get your tongue untied, Why! Kaygle, Ohgle, Aye." There are many tongue-tied catholics in America, who cannot sing at all for the Great Supper of Christ. Dr. Brennan is giving to those of the Archdiocese of Los Angeles a good piece of advice; and we hope he has many hearers. The issue of *Caecilia* of last September gave a very accurate picture of the musical activities of the Archdiocese; and it cannot be denied that Los Angeles has today one of the most articulate and organized programs of the whole country. One of its secrets is that it is conceived with a true liturgical devotion, with due regard to circumstances. The various clippings sent to our office are concerned with some of the main phases of the work accomplished there: Education, information, apostolate.

a. EDUCATION: Prudently, music is being introduced into the high-schools of the Archdiocese as a part of the curriculum; a sequence to the movement begun earlier in the grammar schools. Dr. Brennan was very conscious of the particular difficulties attending to the introduction of music in high-schools of boys. He knows that this is the period of so-called broken voices; he knows as well that there is nothing on earth so utterly unmusical than a regular school for boys. His zeal for the chant moved a step backward. He would first put the boys back on the road to singing. His program for this year foresees just a simple unison Mass, not-gregorian, and the review of simple hymns known in grammar school days. Whatever one thinks of this policy, it is sympathetic. The future will tell if it will show forth the more rapid results.

b. INFORMATION: The Archdiocesan library of music, fortunately swollen by the valuable collection of Dr. Ribuyron, is now complete as far as the making of a comprehensive catalog is concerned. There

It is a disgrace for the home front that until today it has remained deaf to all appeals for a universal restoration of the High Mass. Shall the disgrace become a curse in the eyes of God, or will we sing the Eucharist with the entire Church?

are in this library fourteen thousand folios. It is a fortune for the development of appreciation among the churches and the schools. After all, appreciation comes primarily from contact and contact demands sources. Los Angeles has them; may teachers and choirmasters use them to the utmost.

c. APOSTOLATE: The Archdiocese of Los Angeles is dedicated to the Queen of the Angels. It is therefore a nice gesture of local devotion that Dr. Brennan should center his apostolic zeal on the restoration of the Vespers of the Blessed Virgin. The restoration of Vespers in general will fill a gap in catholic life which has been one of the greatest harms against religion in the past generations. That the Vespers of the Blessed Virgin should appeal to Californians is very lovely; and it presents at this time the advantage that they are very poetical and remain the same. This fact makes the propagation easier. We commend Dr. Brennan for being consistent in this apostolate. Once started, the movement was pushed forward with the help of all modern means of education. A popular booklet has been published, containing the text and the music of the Vespers in full in a practical way. Dr. Brennan has added to this lovely publication several pictures of Mary taken from the treasures of christian art; and he surrounds them with discreet liturgical gleanings. This booklet deserves the attention of all those interested in the restoration of Vespers; for its value goes out of the bounds of the Archdiocese for which it is primarily composed.

A PASTOR'S EXPERIENCE

(Continued from page 154)

ment. Their greatest field of activity is the classroom, and they should use their influence with diocesan school boards and other organs of authority to have the chant in number one place in the teaching of music. There is little sense in teaching music in Catholic Institutions and to omit the music of the Church; non-catholics put us to shame with their appreciation of the chant. A considerable part of the work of teaching chant rests with the individual teacher. But even where there is a special teacher of music, the regular teachers can give invaluable support to the work. The daily curriculum offers opportunities of checking on correct recitation; the translation of latin phrases as they occur in Divine Worship—this is particularly true of the religion class; the recitation in unison offers an opportunity to remind the pupils of their prayers and chant in unison while at Mass. In fact, the entire day with all its subjects can be placed in the service of religion in general and Divine Worship in particular. One fine opportunity of doing good work for the chant and good singing offers itself to all teachers in the daily class recitations. The children do usually recite in a heavy, guttural, low tone to the detriment of their vocal cords. It is easier to recite on a pitch suitable to the voice of the child, in a light tone with the proper natural modulation. The children will remain more on the alert and avoid mechanical effortless recitation. It is easily seen how a good form of class recitation would produce a habit which will never be lost entirely. Time would also be gained in the practice of chant and recitation of prayers at Divine Worship. Incidentally, we may be able to point with pride to many things in our Churches, but we cannot take much pride in the manner of the reciting of the Our Father and Hail Mary. This refers chiefly to the adults, but even the adults of today were children at one time and laid the foundation for their present-day habits in childhood. More and more we find the religious communities to offer their services to the pastors for choir and organ work. Even those communities, whose rules have excluded it, see the need of it and come to our aid. The opportunities are growing from day to day, more enthusiastic workers are coming into the field. Rural parishes depend almost entirely on the Sisters, and in some places where they will now take over the work the cause of the chant will prosper.

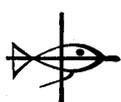
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MUSIC



REVIEW

By Ermin Vitry, O. S. B.



We resume herewith the systematical review of sacred music found on the market. Such work is seriously handicapped by war-conditions; for we have a very limited access to the international market, from which a better synthesis of musical supply could be arrived at. The domestic market is none too varied and in many ways rather poor. The White List of the Society of St. Gregory is a commendable attempt at a first classification. Faced indeed with crying abuses, it had to clear up the field from the most obvious offenses against liturgical law, and to set up at least an acceptable standard. As we mentioned previously, this procedure, as necessary as it may have been, is not sufficiently constructive to establish liturgical art on true artistic level. One may indeed write very poor music and remain within the law. We have to move towards the formation of a musical art truly liturgical, but also a liturgical art truly musical. With this in mind, we intend to review gradually liturgical compositions, and to determine how closely they attain artistic ideals. Let us begin with some Unison Masses.

A. ARE UNISON MASSES OPPORTUNE?

That the question is relevant may be shown by the recent statement of a very zealous priest: "If the Chant is the unexcelled homophonic form of liturgical music, why be bothered with making other Masses in Unison?" There is something quite true to this: and there is no chance that we may ever succeed to compose Masses in the unison line comparable with those in gregorian Chant. Our present forms of music are beaten before the contest may start. On the other hand, a recent fact points out to at least two opportune characteristics of the Unison Mass. We mention elsewhere in this issue that in Los Angeles, Dr. Brennan is introducing music in some of the High Schools through a Unison Mass rather than through a greg-

orian. If one would not know the unadulterated devotion of the Archdiocesan Director to the ideals of the liturgy, he might doubt of his intimate understanding of the Chant. Yet, he thought that such a move on his part would be an opportunity, not an hindrance. There are two advantages which can be derived from the discreet use of Unison Masses. The first is a sympathetic diversion between the Chant proper and figured music, while we are struggling to educate musically as well as liturgically our choirs. We cannot see that such alteration should be harmful. Of course, discretion is imperative. That means that we must retain for the Chant Ordinary the lion's part, so that the contrast with a figured Mass may gradually work in favor of the Chant. Moreover, the choirmaster must be careful that such Unison Masses as are selected be sung by the choir in the same spirit of spiritual restraint which is one of the supreme qualities of the Chant. As much as possible, there must be similarity of style in the singing proper. One realizes that, in order that this may be achieved, Unison Masses should be written in a style which approximates as closely as possible the spirit of gregorian Chant. Unfortunately, this is not the case of most of the Masses available today. We hope that, with the gradual diffusion of the liturgical spirit, better Masses will be composed which will make the opportunity much more fruitful for the musical restoration.

B. GENERAL REMARKS.

Among the Unison Masses, we selected first from the catalog of the publishers of *Caecilia*. This is only fairness; review from other catalogs will follow in time. The firm of McLaughlin & Reilly, often accused of publishing indiscriminately poor material, has several Unison Masses in its catalog. There is no hiding that some are not of the desirable or at least ideal type; there is no hiding either that until even today, the least desirable are the best sellers in convents as well as in churches. At whom shall we throw the first stone, the publisher or the customer? We vote against the customer, whose sin of disobedience and lack of taste are at least forty years behind the light of the *Motu Proprio*. At any rate, this review is a first step, with the full under-

standing of McLaughlin & Reilly, to build up a more discriminating repertoire. We hope that our notes will help the customers to buy more discriminately. It is just what McLaughlin & Reilly (as well as many other publishers) sincerely desire. We have selected the following Masses for a start:

No. 1104, Bloom, C. G. L.,

Mass of St. Michael

No. 564, Becker, Rene L.,

Mass in G, in honor of St. Francis Xavier

No. 622, Smith, R. C.,

Missa "Mater Dei"

No. 1159, Kean, (Rev.) Claude, O. F. M.,

Missa Pro Pace

No. 448, Singenberger, John B.,

Mass in C, in honor of St. Anthony

To avoid useless repetitions, we may make general remarks applying to all of these Masses, save perhaps to that of John Singenberger. In the issue of December 1941, we made quite a comprehensive study of what the plan and the characteristics of a good Unison Mass should be. We refer the reader to this writing, that he may have a clearer understanding of our present criticism. The Masses herewith listed are not lacking in some genuine qualities, especially in regard to their melodic pattern. Here and there are spontaneous flashes of melody which, if well sustained, would have helped building a valuable musical form. Their simplicity also recommends them, plus that warmth which music from choral protestant origin is so often devoid of. The composers of these Masses have inherited from their Catholic experience a loveliness of inspiration, from which much could be expected. But it seldom reaches a sufficient level of strength, because the melodic patterns remain too much a passing melodic fancy. To understand this, look at the notebooks of Beethoven, and see the many and profound transformations which he imposed to a first sketch before the latter reached its final stage. It is not enough for a melody to be born; it has to grow. One may regret that very often writers of Unison Masses are satisfied with a musical jotting, as lovely as it may be, which is never made up into a musical thought. The masses reviewed in this issue all bear the marks of this melodic infirmity; and more than once an interesting motive is left incomplete, and the whole piece shows an irreparable weakness. So it is also with the relationship between the various sections of the entire Mass. A good Kyrie is not always followed by an acceptable

Sanctus; and this lack of continuous strength is thus affecting the whole composition. Therefore, their melodic value is often enough marked by a lovely simplicity; but the latter is not supported by a formal strength.

The accompaniment of a Unison Mass is a most important element, because it is likely to be the deciding factor in the moulding of its form. This form of Mass being essentially melodic, it would be unlogical to write it in a style similar to that used for a polyphonic composition; for the prominence of such accompaniment would considerably hamper the free flow of the melody. The compositions herewith reviewed do not take this into consideration; and they move often too clumsily. The melodic line loses its freshness into a heavy mould. Strange as it may be, such accompaniments impart now and then to the melody a touch of vulgarity which it did not contain in itself. The simpler the melody, the simpler should the accompaniment be. That means that the harmonic content should be light, judiciously applied to the melodic accents; that means also that economy of harmonies will accentuate the melody much more efficiently than an artificial variety. If one glances at the Masses reviewed, he will discover at once the use of unimportant harmonies just inserted there as "fillers." Alas! when to the excess in quantity the defect in quality is added, you get very rapidly a composition marred by platitudes. Many pages of these Masses would have sounded so much better if the melody would have been scanned with discreet chords, but very definite in their meaning, and without the abuse of cheap chromatics which are today unbearable to good taste especially in religious music. We refer to augmented intervals and diminished chords, not because they are too modern, but because they are the remnants of romantic artificiality. Healthy modernism would have been preferable any time.

The rhythm both of the melody and of the accompaniment are of the greatest importance, if an homophonic composition is to have some distinction. Freedom of line in the melody, avoidance of measured regularity in the accompaniment are the two qualities desirable. Not an easy task by any means; and we regret to say that most Unison Masses are regular to the point of becoming boring. Too often, one may anticipate the incoming melodic progressions; too often an adopted rhythmic pattern is repeated without the slightest variation. The whole composition is thus lagging, lifeless, and conventional. The Masses here

reviewed share a part of this rhythmic deficiency, although they had got here and there a happy start. But the movement is sluggish and does not succeed to grow to a vital point.

The various defects analyzed are found in various degrees in the compositions herewith listed. The informed reader may be able to detect them now more readily; and we could hardly descend into detailed analysis. Broad strokes will suffice. We shall now present them one by one, with a few more individual remarks. However, this review precludes entirely the study of the Credo, which in no case deserves favourable comment. As we have written before, composers should abandon the writing of this most difficult subject for more than one reason; unless they feel that they can create a piece of perfect structural unity. But this is indeed very rare. We will hardly refer either to the Glorias which are often so weak and lacking in definite plan or form. Our criticism centers around the Kyrie, the Sanctus, and the Agnus. Those are the selections which will guide our classification.

BLOOM, C. G. L., No. 1104—*Mass of St. Michael*. The Kyrie has a flowing motive solidly established, but with the most vulgar chromatic *eleison* at the ending. The whole section is short enough to not become weak and remain gently singable. The accompaniment of the Kyrie has too many occasional chromatics or augmentations which have no place here; the harmonization of the Christe is too static and spoiled by incoming chromatics. The Sanctus has the most inspired melodic line of the whole Mass, and is really quite effective. Only does the piece end on an anticlimax with a *Pleni Sunt* which is too much of a conventional progression, though it remains acceptable if smoothly sung. The Benedictus is a romantic mistake marring the ensemble. The Agnus is the best form, reserved and simple, short and devout prayer, but for a restless harmonization. Take all chromatics off, and it will sound much better. The Gloria is just acceptable and has the advantage of being short.

BECKER, RENE L., No. 564—*Mass in G, in honor of St. Francis Xavier*. The Kyrie could have been a gem of simple melodic line, some of it inspired by gregorian modality. Rhythmic sameness somewhat spoils it. But if sung very lightly, it will remain (but for a few details of awkward harmony) a very lively litany. The Sanctus and Benedictus have a somewhat

artificial dignity; but again simplicity of an unpretentious melodic line makes it very commendable. The Agnus resumes and combines together the melodic fragments of the Kyrie, now imparting more breadth to the phrase, which definitely gains in strength. Here again, useless chromatics are as impurities spoiling the freshness of an otherwise good atmosphere. The Gloria is much inferior to the rest of the Mass and poorly harmonized.

KEAN, (REV.) CLAUDE, O. F. M., No. 1159—*Missa Pro Pace*. The whole composition is openly built on the gregorian Alleluia of Vespers on Holy Saturday. A good idea, if the composer would have succeeded to wed into one single line the short segments of this jubilation. As the motive is used, it remains too fragmentary, and even falls (when measured) here and there into some vulgarity. The Kyrie is quite lovely and fresh; and for once we have here a discreet accompaniment. Only the composer is not very successful in his mixing together some straight harmonies with some modal touches.

The Sanctus has no growth and is thin both in melodic pattern and in the accompaniment. The Hosanna has more strength, but is marred by a poor chromatic harmonization.

The Agnus Dei has a wider line, and some graceful contours, with a flowing rhythm. Why should then some parts of the accompaniment remind one of the incidental preludes to common romances?

The Gloria is too long for its inspiration, while the initial motive does not succeed to grow out of itself. Acceptable for very light singing.

SMITH, R. C., No. 662—*Missa Mater Dei*. This Mass, published in 1932, according to the most reliable information, remains a best seller. We are sorry to say that it is a composition written by one who is evidently a musician, but not of a fine taste; and moreover, totally unaware of the essential proprieties of sacred music. It cannot be recommended any longer. There would remain however a general sense of melodic pattern which could be saved only by a total revision. The Sanctus also, not the Benedictus, handled by a choirmaster who knows how to purify a ridiculous accompaniment, would have quite a remarkable line.

SINGENBERGER, JOHN, No. 448—*Mass in C in honor of St. Anthony*. It is a joy to come back to the

venerable John Singenberger, and to discover that an humble talent entirely devoted to the service of the Church, could write simple Masses which were real music. And if one is not infected by "high-browism" he could not help feeling that we may learn much from his written example even today.

This Mass is one among a series composed with the full consciousness of the needs both of the Mass itself and of an ordinary Choir. It is not his best one, but it possesses the fundamental qualities demanded from a Unison Mass to a remarkable degree. The whole composition, dating from 1904, is built on a single phrase which (for the sake of an easy practical learning) is repeated throughout with some slight modifications imposed by the expansions of the text. The phrasing is smooth and distinguished; the accompaniment, mostly in three parts, not cumbersome but definite. It is evident that the composer could write, and he had behind his pen a guiding spirit, though unpretentious. Incidentally, the Mass can be sung as well in two parts as in Unison.

The Gloria is very acceptable for the same reasons; and fortunately the annexed Credo is none other than the gregorian No. 3. We recommend without reserve this Mass to all ordinary (and even to all others) choirs who want to learn to sing well a truly devout music.

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way to impress upon all the inexhaustible riches of holy participation. The law is broad; and its application is made relatively simple by the simpler ways which we have suggested. If the restoration of the Introit could, in the coming days, be regarded as an immediate objective of christian action, there is not the shadow of a doubt that the fervor of the Eucharist will rapidly grow among the christian community. The Introit leads them in.

CALENDAR OF THE SEASON

(Continued from page 137)

discreet enough to not overburden the ability of the average choir. This is true in particular of the Introit-processional. The melody of each of the Sundays after Easter is most original and outstanding. After consideration, we give preference in the calendar to the Introit of Low Sunday and the fourth Sunday. Both melodies are formed on the same pattern but with a variation in the dynamic emphasis; and they warmly express the overflowing joy of those days. The Communios "Ego sum pastor bonus" and "Modicum et non videbitis me" are not difficult; but if the choir cannot easily learn them, they may be exchanged for the simpler Antiphons on the same texts found on the second and third Sunday in the Office of Vespers.

5. During the Paschal season, a double Alleluia replaces the Gradual after the Epistle. Consequent with the principle adopted throughout the Calendar for the singing of the Alleluia, namely affixing a single jubilation for each season of the year, we have chosen the second jubilation of Low Sunday as the more characteristic of the paschal joy and at the same time the easier to learn. In the voices of boys it becomes a melodic thread of unsurpassed purity. It should be sung twice, and the two verses should be psalmodied on the 7th mode, which is the mode of the jubilation. That makes a very lovely ensemble. If the choir feels that they are capable of a greater variety, then this plan may be altered in the following manner: the first jubilation may be selected from each Sunday, and the second jubilation resumed from Low Sunday to maintain a kind of cyclic unity. In this case, we suggest: on the second Sunday, the first jubilation; on the third Sunday, the second jubilation; on the fourth Sunday, the first jubilation; on the fifth Sunday, the first jubilation.

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