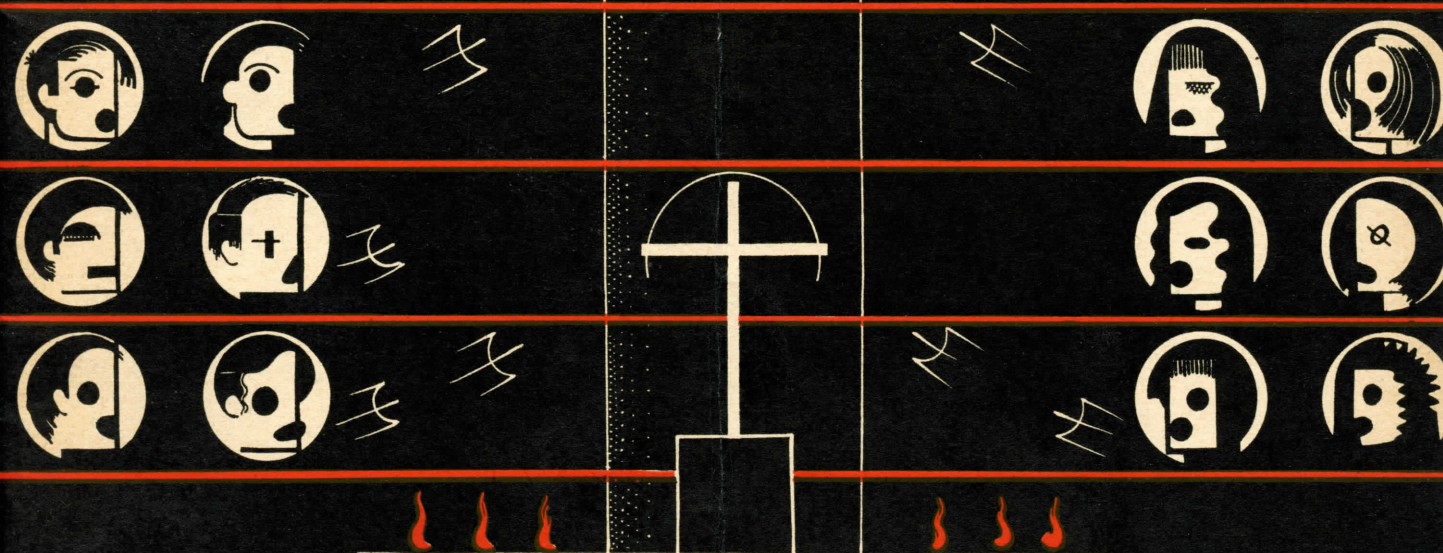




# CAECILIA



A REVIEW OF LITURGICAL MUSIC

Vol. 72. No. 2  
DECEMBER, 1944

The design of the cover is startling;  
but so is the scene of the Apocalypse  
from which it derives its forceful inspiration.

The Eucharist on the altar,  
The Glorious Lamb by the throne  
are but two successive phases  
of a single and supreme reality.

That consecration with Christ  
which is begun in the Mass  
will be achieved for ever  
when all things are consummated  
in Christ.

From among the ranks of christendom,  
Singers surround the altar,  
uttering sacred melodies  
which send their echoes  
unto the throne of  
God.

# CAECILIA A REVIEW OF + LITURGICAL MUSIC

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## CONTRIBUTORS TO THIS ISSUE

DOM PATRICK CUMMINS, O. S. B., of Conception Abbey, and REVEREND FATHER WM. J. PUETTER, S. J., are sharing together this year the work of presenting the sacred texts destined to form the liturgical spirit of Catholic choirs. Aside from the personal scholarship of the two commentators, the fact that the members of two religious orders seemingly so distant in their organization meet in the unity of the sacred liturgy is a most happy omen.

DOM GREGORY HUGLE, O. S. B., also of Conception Abbey, is holding his pen very firm despite the inroads of old age. His devotion to *Caecilia* is a great encouragement to the Editorial Staff.

REVEREND FR. FRANCIS GUENTNER, S. J., is still deeply engaged in his theological studies at St. Mary's College, Kansas. Theology and sacred polyphony meet as friends in his mind. Polyphony of the renaissance has been for quite a time his artistic hobby. It makes his theological research more vital, while theological precision gives him a very objective view of what sacred polyphony really is.

SGT. PAUL BENTLEY was and remains the choir-master and the organist of the Cathedral of Portland, Oregon. Drafted by the war, he took with him to the armed camps the flaming zeal with which he had first established his choir. His musical experiences in the service are a conquering extension of his work in peacetime.

MAUREEN O'SHEA, the writer of our Christmas-story, is a college-student who still can write stories as a child and in a childlike manner. According to the promise of our Lord in the Gospel, the lesson contained in her sketch is one which only young people are entitled to give to adults.

# SACRED TEXTS SACRED SONGS

By Patrick Cummins, O. S. B.

*The mystery of the Nativity of our Lord is summed up in the following responsory in four contrasting sentences: the King of Heaven is born from a maiden's womb, man is claiming his rights in a celestial kingdom, an army of Angels is singing the salvation of mankind, the glory of God is echoed on earth in the hearts of men. These are but opposing aspects of the movement through which the original relationship between God and man is definitively restored, and never to be destroyed again. It starts with an ineffable diffusion of Divine love which hides the Son of God into the bosom of a virgin. From this sanctuary, God appears and dwells among men. Angels rejoice, Men are incorporated to Christ. At last, all return with Him into the bosom of the eternal Father. The movement is then completed.*

*The universal mystery of redemption is better understood if it is considered wherein it originated, namely, in the person of the Mother of Christ. For she not only conceived and gave to all the Son whom she bore, but she fully realized in her own soul that which will be repeated in all men. Her example brings to mind the following: 1. as her womb was the den wherein redemption began, so the human soul is the sanctuary in which life is to be restored. 2. the fullness of redemption was bestowed upon her because she believed in her Son as only mothers believe; thus redemption requires a total faith in Christ. 3. she bore her Son, she still gives Him today "hodie," to the whole world; thus Christian life is a sharing with all in Christ.*

## Nativity, Noct. I, 1.

Hodie nobis  
coelorum rex  
de Virgine nasci  
dignatus est,  
ut hominem perditum  
ad coelestia regna  
revocaret.

This day in our midst  
the King of Heaven  
is born of the Virgin,  
because He loves us:  
to find long-lost man,  
and lead him back  
to His Home in Heaven.

Gaudet  
exercitus angelorum:  
quia salus aeterna  
humano generi  
apparuit.

Hear how sweetly rejoice  
whole armies of angels:  
because Life eternal  
on all earth's dwellers  
shines bright today.

Gloria  
in excelsis  
Deo  
et in terra  
Pax hominibus  
bonae voluntatis.

Sound song of glory  
up to Heaven's heights,  
to God on His throne:  
and to earth's ends  
sing Peace to men  
whom God so loves.

*Circumcision, N. II, 6.*

Beata  
  Dei Genitrix  
  Maria,  
cujus viscera  
  intacta permanent:

hodie  
  genuit  
  Salvatorem saeculi.

Beata  
  quae creditit:  
quoniam perfecta sunt  
  omnia  
quae dicta sunt ei  
  a Domino.

Hodie, etc.

How blessed she,  
  the Mother of God,  
  whose name is Mary:  
whose virginal womb,  
  stays sealed and untouched:

she on this day  
  brings forth to light  
  the World-deliverer.

All blessed truly  
  her full-hearted faith:  
which brought to pass  
  each little loving word  
spoken by Angel to her  
  in the name of the Lord.

She on, etc.

## ORATE FRATRES

was the first periodical which aroused American Catholics to the consciousness that the restoration of the sacred liturgy is imperatively needed for the restoration of a full Christian life.

It has successfully overcome the difficulties attending the launching of any sound idea which is contrary to religious routine. It carried out this great work under adequate leadership and with the help of capable and devoted associates.

Today, it remains worthy of its past, the mouthpiece of the liturgical renewal in the Church of America. If you are a subscriber, remain a staunch friend of *Orate Fratres*. If you are not, subscribe at once.

LITURGICAL PRESS

COLLEGEVILLE, MINNESOTA

# GREETINGS OF THE NIGHT-COMING KING TO THE CHOIR

*By William H. Puetter, S. J.*



IT WAS on the evening of the Golden Mass after the people of the parish had gone through a brief practice of the Missa Fons Bonitatis for the celebration of the Nativity when Father Martin took time to speak a few words to the choir. The choir had celebrated a holy Advent from the Rorate Mass of the First Sunday to the end of the season of peace. Every Sunday they had celebrated with priest and people the Eucharistic Mystery of the Coming King; every weekday they had participated in High Mass. In their homes and in many of the parishioners the Advent wreath had found its place of honor and love at the evening repast. The business world and the movie world went on about them, but these people were different through long years of intimate participation in the divine liturgy of the Church. Through dark streets heavy with fog and mist of December these people made their way to church every day of Advent; through these same streets they walked to attend to buying and shopping and preparing for Christmas. But these people went about it in a different way. They themselves did not know it and did not perceive that they were different. They bought in the same stores and did their shopping in the same Ten Cent Stores, but others knew that these parishioners of Father Martin's church had to be respected and almost revered.

FATHER MARTIN SPOKE TO THE CHOIR briefly but from a deep priestly heart. Before and on the First Sunday of Advent he had chosen the responsory of Matins for his utterances; on this day he chose the sacred responsory of the Matins of the Holy Night. The setting for this gathering was ideal and was suited to the sacred occasion. Fresh Christmas snow had fallen throughout that day of the Golden Mass. It seemed that nature tried to be in consonance with the whiteness of the Lily of Israel, the Virgin who did conceive and bore a Son and called His name Emmanuel. Trees and fence posts had taken on the burden of whiteness and had shown strange forms under the mantel of snow; roofs of houses were set off in whiteness by the dark chimneys

of the home fires; the church spire and pinacles of the tower were set in relief by long lines of white snow and frozen mist.

“This day in our midst  
the King of Heaven  
is born of the Virgin,  
because He loves us;  
to find long-lost man,  
and lead him back  
to his home in heaven.

“Hear how sweetly rejoice  
whole armies of angels:  
because life eternal  
on all earth's dwellers  
shines bright today.

“Sound song of glory  
up to heaven's heights,  
to God on His throne:  
and to earth's ends  
sing Peace to men  
whom God so loves.

The thought of this Responsory of the Matins of the Holy Night is taken from the Prologue of St. John's Gospel. It announces the theme of the Threefold Sacrifice of the Nativity of the Lord. It is the choir's privilege to unfold this divine mystery by taking intimate part in the celebration of this Silent Night, of this Sacred Morning, and of this Holy Day.

OF THE MIDNIGHT MASS WE MAY say: ‘This night in our midst the King of Heaven is born of the Virgin, because He loves us.’ The Midnight Mass is a celebration with Mother and Child in the midnight cave of Bethlehem. The Eucharistic celebration takes place at the altar of the Crib, a small chapel beneath the Main Altar in the Basilica of St. Mary Major in Rome. We are allowed to stand before the Crib and gaze at the wondrous mystery of this Silent Night, the Holy Night, the Night Divine. This divine Mystery of the love of God is so tender, so holy, so sublime that we dare not speak much, we dare not utter many words; it is the Silent Night and

*(Continued on page 75)*

## SUMMARY OF THE CHRISTMAS CALENDAR



WHILE BEGINNING THIS summarized calendar with the issue of Advent, we remarked that we had especially in mind the needs of the choir possessing but modest resources. And the more one thinks about the liturgical planning of sacred music, the clearer it appears that the average choir is the one which deserves a continuous attention. We are far from having reached in the musical restoration a progress which permits elaborate programs. Daily experience is a growing proof of the need of simple attempts. More advanced choirs can benefit as well from a summary of this kind, because it brings to the fore the very essentials of a liturgical program. A glance at the programs which publicity brings to our observation manifests too often a tendency among outstanding choirs to forget these very essentials. Our aim in the making of the summary is to preserve intact the ideals of sacred music, while suggesting ways of realizing them within the grasp of all. To this end, a careful study (by no means easy) is made of the melodies of the Proper of the Eucharist and of the simple ways to evidence thereby the true spirit of the season. The problem is more complex at Christmas, because the mystery of the Incarnation is paradoxical. Music should keep a loftiness of tone while avoiding a detrimental aloofness from human tenderness; for the Babe of Bethlehem was a true babe, born of woman. All choirs eagerly see to it that Christmas will be a musical consolation; and in this justified quest they often fall into a musical tinsel. The following summary is a directive; if loyally followed, it will impart to the program of Christmas a dignity which the feast cannot afford to lose. The calendar, blended with other selections chosen by the choirmaster in agreement with the childlike rejoicing of the season, will undoubtedly impart to the whole celebration a refinement of spiritual beauty, provided that the calendar be given the opportunity of a serious preparation.

IN ORDER TO BE BALANCED, THE PROGRAM of Christmas should equally emphasize the two aspects of the feast, which are inherent to the Incarnation itself: the sublime and inaccessible dignity of the One who descends among us, and the sympathy which

we owe to the destitute Babe who is our Savior. The early centuries were very aware of this duality; and their awareness brought forth a liturgy which is incomparable in the presentation of a continuous contrast. The choirmaster of today must follow this traditional path, and include in his program an harmonious blending of music which is aptly expressing the dual characteristic of the Nativity. This dual characteristic can be summed up in a single sentence: the genius of a condescending grandeur. It is found in three aspects of the feast, namely: the Son eternally living in Trinity's bosom before being born temporarily from the maiden's womb, the apparition of light in the midst of a world darkened long ago, the poverty of the manger irradiated by the song of the angelic choir. In these three aspects, we meet in turn greatness and sympathy. While in search for music which is apt to render adequately the continuous paradox, we need only to return once more to the Gregorian source; and our problem of harmonious blending will be immediately solved. We hereby present to all choirs the following gregorian melodies eminently fit for a perfect liturgical plan:

*a. expressing divine greatness:* the Introit-processional "Dominus dixit ad me" of the first Mass, the Eucharistic song "Viderunt omnes fines terrae," of the third Mass.

*b. expressing human loveliness:* the Introit-processional "Puer natus est" of the third Mass, the Eucharistic song "In splendoribus sanctorum" of the first Mass.

*c. a blending of the two aspects:* It is expressed by an "Alleluia" jubilation, which is at the same time strong and fluent.

IF ONE GLANCES AT THESE MELODIES, it will be seen that the plan centers around the two processions at the extreme poles of the Mass, framing up as it were the whole celebration around two firm pillars. Moreover, you will notice that in the presentation of each aspect of the Nativity, melodies are organized in contrasting pairs. Introit and Communions are successful to express the same aspect, whatever the latter is, in two very different ways. To be

precise, let us say that both the Introit "Dominus dixit ad me" and the Communio "In splendoribus" illustrate the greatness of the eternal birth of the son of the Father, but in contrasting musical forms. And the same holds true of the Introit "Puer natus est," and the Communio "Viderunt omnes fines terrae" which illustrate the rejoicing for the temporal birth of the Son of Mary. The Alleluia may or may not, at first hearing, sound well adapted to the spirit of Christmas. Make a closer acquaintance with it, and familiarity will reveal its fittingness at this time, because its strains are sturdy enough to adore the majesty of the Son of God and graceful as well to jubilate in the company of the Son of Mary.

SUMMARIZED AS IT IS, THIS CALENDAR is ample, and will require serious study. The melodies are so thoroughly original that their hearing will create a direct appeal and make them unforgettable to the singers. Yet, the limitation of our resources advise a division in their appointment. A single group might find it hard to learn them all, while several groups will find them suited to their own characteristics. The Introit "Dominus dixit ad me" is a sort of ideal recitative for men, especially baritones; the Communio "Viderunt omnes fines terrae" will be most suitable for the brilliancy of a few tenors, and at their defaulting, a group of rich and resonant sopranos. Of course, the Introit "Puer natus est" radiates its purity of design to perfection, only when sung by a group of children. We have learned by a long experience that this melody is always a favorite with them. So is the Communio "In splendoribus sanctorum" rendered by a small group of boys, whose diction is impeccable. The jubilation of the Alleluia belongs to all choirs, and will stand well to be treated as a congregational song. You can see that, by such diversified appointment, the preparation of the Proper is made quite easier; and the outstanding characteristics of the melodies are brought into a truer relief. Therefore, take up the study of the authentic melodies as they are, without recurring to any simplified presentation, psalmodic or otherwise. The participation of your Choir will be a joyful one.

KNOWING THAT EVEN THE MOST modest choirs relish an Ordinary in parts at Christmas, we renounce to suggest a Gregorian one. But after the feast is over, the joyous season keeps on. There will be the Sunday within the Octave, the New Year's

Day, the feast of Epiphany, and all the following Sundays. Those are the days permeated with simple joy when a Gregorian Ordinary will complete the liturgical planning of Christmas. The one we have in mind is selected for its qualities of lightness and joyfulness. For the feast proper, we indicate a choice of polyphonic Masses which will satisfy many tastes and many situations. Our choice is perforce limited. We do not even claim that the compositions of our choice are the only ones or the best in the occurrence. We selected them with attention to variety, to simplicity, and also to recommend some which have not had the opportunity to be reviewed so far in *Caecilia*. Let us now sum up:

## Gregorian Melodies

1. A truly liturgical plan demands that the musical program contains melodies of the Proper alternately expressing the two aspects of the Nativity, namely, the divinity of His person, and the humanity of His birth. This can be accomplished even under modest circumstances, if the choirmaster divides up the selected songs among various groups. In the actual preparation, let him bring forth the characteristics of each melody in relation with the particular aspect which it emphasizes.

2. If we divide up the Proper according to the dual aspect of Christmas, the summary of the calendar will be:

a. *The sublimity of the Incarnation* (first Mass):  
Introit-professional "Dominus dixit ad me"  
Communion-song "Viderunt omnes fines terrae"

b. *The humility of the Nativity* (third Mass):  
Introit-professional "Puer natus est"  
Communion-song "In splendoribus sanctorum"

c. *Blending of the two aspects*

The Alleluia-jubilation of the third Mass should be used for the whole feast, and also during the octave until New Year's Day included.

d. An appropriate psalm to be sung alternately with the Antiphon while the Holy Communion is distributed is no. 97 "Cantate Domino canticum novum." A beautiful translation of it is found in *Caecilia*, vol. 70, no. 2, page 35.

e. The Gregorian Ordinary which we suggest for the remainder of the season would include: Kyrie no. 12, Gloria no. 10, Sanctus no. 13, Agnus 15.



f. If a hymn is wanted for recessional after Mass or for some evening devotion, the Office of Lauds at Christmas contains a gem of lyric beauty which is unexcelled by the best carols of old. A very attractive presentation of it is found in our booklet the **HYMNS OF THE CHURCH**, page 11. The latter is sold at our Editorial Office at a very nominal price.

## Polyphonic Masses

The list of Masses herewith suggested for the feast of Christmas takes into consideration war-conditions as well as the needs of various choirs. In making the choice of these Masses, we always discard the consideration of the Credo, on the principles expressed more than once in these columns. Only the Masses of McGrath and Keys-Biggs do have a combination of falso bordone or alternance of gregorian phrases which is to us an acceptable form of this part of the Mass in general. They are all excerpted from the catalog of McLaughlin & Reilly.

### *For two equal parts*

Zuniga, Julian: 1302, Mass in honor of the B. V. Mary of Guadalupe. A composition of a newer character, in a lovely and simple melodic vein, but strengthened by a process of contrapuntal imitations.

Haller, Michael: 871, Miss Tertina. A well known composition which, in spite of its seemingly sternness, has stood the test of time because of the solidity and the clearness of its form.

Dore, M.: 508, Easy Mass in G. A very short melodic form, with definite qualities of transparency. Particularly recommended to choirs of limited resources.

### *For three equal parts*

McGrath, Joseph: 1078, Missa Spes Mea. A composition of remarkable melodic fluency, out of the beaten path, sustained by an ethereal loveliness.

Ravanello, Oresti: 1086, Mass in Honor of St. Peter. One of the best we know for the brightness and the purity of its harmonic setting, and the blending balance of its various parts.

### *For four mixed voices*

Pepin, Rudolphe: 1196, Mass in honor of Mary Immaculate. A composition of conscious restraint, on two gregorian motives on a very solid background.

Key-Biggs, Richard: 1067, Mass in honor of St. Francis of Assisi. This composition tries with success,

while using the motive of the gregorian *Puer natus est*, to keep the light freedom of the Chant.

## Various Motets

### a. The Son of the Father

Mitterer, Ign.: 593, Tecum Principium, T.T.B.B.

### b. The apparition of Christ

Palestrina: 1040, Hodie Christus natus est, T.T.B.B.

Di Lasso: 791, Hodie apparuit, S.S.A.

Mitterer, Ign.: 818, Hodie Christus natus est, T.T.B.B.

Haller, M.: 670, Parvulus filius natus est, S.S.A.

### c. Jubilation:

Hassler, Leo J.: 1043, Cantate Domino, S.S.A.

Pitoni, Ottavio: 795, Cantate Domino, S.A.T.B.

McGrath, Joseph: 902, Jubilate Deo, S.A.T.B.

Singenberger, J.: 497 Jubilate Deo, S.S.A.A. or S.A.T.B.

Gruender, H.: 652, Laetentur caeli, S.A.

### d. The beauty of Christ

Palestrina: Jesu Rex admirabilis, S.S.A.

### e. Popular devotion

Hugle-Cummins: Silent Night with Latin Text, S.A.T.B. or S.A.

Greith, C.: Adeste fideles, with free arrangement, S.A.T.B.

Among these motets, there is gold; there is also silver. But all compositions have a definite musical value; and if rendered with taste, will be a credit to any Christmas-program.

*Only a hopeful optimism will offset the decay of the past. Rome gave some examples of this healthy attitude.*

It is with real satisfaction that We acknowledge the large amount of good that has been effected in this respect during the last decade in this Our fostering city of Rome, and in many churches in Our country,

## GREGORIAN HIGHLIGHTS AT CHRISTMAS

By Oriscus



FEW DAYS AGO, A BOY hearing someone playing the piano, suddenly remarked: "Why don't you play something fast?" This genuine outburst of boyish simplicity was a true symptom of the universal restlessness which affects for the worse all musical appreciation today. Make no mistake about it; people want to live so fast, that any kind of quiet expression in sacred music gets hardly any response. And therein is one of the main obstacles which keep Catholic choirs from appreciating the highlights of the Chant. As in all cases of extreme contrast, the remedy lies not in compromise. Notwithstanding everything to the contrary, there is little sense in "giving them what they want." When your choir manifests a prejudiced indifference to the sacred melodies, then it is the time to lead them away as far as possible from what they call "modern" or "fast." To teach them, follow the same law of contrast; and stir in them the always remaining sense of appreciation for calm and peaceful beauty. As you present the highlights, bring frankly to the fore that the sacred songs of the Church are definitely the expression of our innermost sentiments when we feel close to God. Your first aim is to help them in recapturing something of the Christian atmosphere of prayer. The success may not be as immediate as you might desire. But if you yourself are permeated with the living sentiment of the prayerful value of chant-melodies, sooner or later you will win the point.

THIS BRINGS US BACK AGAIN TO THE method suggested in the last issue for the study of the highlights. What is that which makes the gregorian melodies so expressive of true prayer? Their particular forms, so definitely different from any other type of music. And to be prayerful, those songs have to be made up after patterns of their own. What is the characteristic of these patterns? Negatively, jumping melodic lines or imperatively strong rhythmic movements are avoided so that no excitement or restlessness may result from hearing or from singing them. Positively, the melody is a sort of ample and free design proceeding by gradual steps into a movement of rise and fall. Its characteristic is thereby a constant

and smooth flow, which will appeal to the spiritual feeling of the hearer. It becomes an elegant and florid illustration of a sacred text, the latter giving in turn a general meaning to the unfolding of tones. If we look at the melody itself, it may be compared to a sinuous and graceful line and to a pure design in which no spotty blurring is found. It just flows; and this is as prayer wants to be. Moreover, the pulse of the rhythm is so light that therefrom emanates a sentiment of peace which is never disturbed. It is in such atmosphere that the Christian soul likes to pray and to repose.

THE CHRISTMAS-SEASON IS FILLED with a number of remarkable melodies. The repertoire, as a whole, does not possess that dramatic unity which is so characteristic of the Easter-season; but it makes up for this with individual melodies of striking contrasting qualities. As we have previously emphasized, such contrast is most necessary in order to bring forth the dual aspect of the feast. We have therefore selected five melodies of the Proper of the Mass; in their musical contrast the Choir should find an adequate expression. In the melodies referred to, it will be noticed that this contrast affects as well the melodic design than it alters the modal forms. In all of them there is a sparkling originality which transforms with great ease and an evident mastery the accepted canons of the Chant. Have now at hand our notation of these highlights found in the supplement, and follow our objective and formal analysis.

*Introit "Dominus dixit ad me"*

The group of three tones (re-fa-sol) which serves as the fundamental nucleus is a classical pattern usual in melodies of the second mode. It has in itself a powerful sternness unknown to the modern minor mode. To become conscious of this, play or sing any minor chord, let us say, re-fa-la; then repeat the modal pattern re-fa-sol. The difference is obvious, to the full advantage of the latter. While the modern chord has a hard but somewhat indifferent definiteness, the modal cell has an inner imagery both of power and of mellowness; and it lends itself much better to religious expression. In this Introit, this initial motive draws a new

original meaning and a particular power from the simple interval of the third fa-re- sustained by a drawn out accent. This sort of rhythmic amplification becomes as it were a new spring board and, in A 2 imparts a greater meaning to the motive itself. By this time, it has become a phrase wherein greatness and simplicity blend into an unbreakable line. It ends with an elegant twist do-mi-re. The second phrase B begins with what may be called a reduction of the initial motive; instead of an amplified third re-fa-sol, it is now only an amplified second re-mi-re-do-re. It is an uncanny way of preparing a larger development, because the latter will appear the stronger while springing from a narrower base. We have this development fully unfolded in B 2 with a broad line which ends on a sort of modulation on the final tones mi-re-do. In this phrase, the central phrase, there is not only greatness, there is now bright and commanding radiance. The third phrase C is obviously the repetition of the initial motive. It can bear repetition without any loss; but C 1 B gives to it a passing ending with again is a new meaning. The conclusion C 2 is nothing but the initial motive reversed and even amplified into a descending and reposing line.

LEARN NOW TO APPRECIATE THE melody through actual singing. The compact line of the Introit is now clear to your mind; let its beauty be felt in your heart. This revelation will be the reward if you're vocalizing it with a fluent smoothness. Inexperienced men would show a tendency to dramatize the line with bursting out accents. Avoid this, and let a pure vocalization bring forth the expression both reverential and happy of this incomparable gem. Such a contemplative rather than an active mood is becoming to the text which echoes the eternal word of the Father to His only-begotten Son.

### *The Communio "In splendoribus sanctorum"*

The text of this Communion-song is almost identical to that of the Introit; but the song itself is a vivid contrast to the melody of the processional introducing the Mass. To appreciate this gem, you must give it more than a superficial glimpse. A first reading might even prompt you to say "There is nothing to it." In a certain sense, you are right; because the melody is as short as it is subdued. Yet, it has the qualities desired in a jewel. Let us look closer. What you look for in a jewel is both the preciousness of

material and the finesse of craftsmanship. The Communion-antiphon is built up on a very tiny cell, A 2, the intonation fa-sol-fa, the fundamental in most of the melodies of the sixth mode. The composer brought it into a clear relief by inserting to it a descending and floating minor third at A 1, fa-re, which plays the role of a charming anticipation. The second phrase B is enlarged into broad melodic proportions both in range and in width. The nucleus A 2, which at first seemed so insignificant, begins to soar in B 1 a from an original second fa-sol-fa into an ascending and bright third fa-sol-la, to repose temporarily on the descending and minor third fa-re in B 1 b. Then the enlarged motive resumes its ascending course in B 2 a and reaches the summit of its movement in B 2 b with two chords, one major again and the other minor. Thus the two sections of this phrase B are a repetition but broadened. This is as far as it will go, and the third phrase C will again repeat the initial motive with a slight variation in C 1. This simple melody is an example of the purest lyricism, with a minimum of outer expression. Would you not think that it is the ideal music to welcome into one's soul the Son eternally born in the bosom of the Father?

### *The Introit "Puer natus est"*

With this melody we pass from reverential awe to bubbling joy; and one could hardly believe that so much contrast is possible in music composed for the same object and to be sung in the same feast. The Introit of the third Mass is built on a very tiny but strong cell in A 1 a. It is not more than the interval of a fifth sol-re, which one finds quite often in the antiphons of the 7th mode. In this Introit, it expands at once into a melodic pattern of great originality, the whole section A 1 a, floating towards a prolonged Do. And from this point again, in A 1 b, two graceful groups of tones bounce towards a suspension one degree higher, that is, on the Re. Look at this phrase A as a whole; it is the most radiant line of joy that music can express. It is then repeated in A 2 a and completed with a cadence of supreme distinction in A 2 b. The next section is one of elaborate development, rising from the two main patterns contained in the initial phrase A. The sections A 1 a and B 1 are fundamentally identical; but the latter is an amplification in range which extends the initial interval sol-re into sol-si-re-fa. As one may see, it is almost a chord of dominant seventh. We say almost, because

its particular effect is softened with the melodic twist la-do of the intonation. In the whole, it is a forceful lyric design; so forceful that it will easily stand two complements, B 2 and B 3. Both are born from that single prolonged Do already found in A 1 b. It is developed by the use of balanced ascending and descending groups supporting their flow on that same Do. The phrase B 3 repeats the preceding B 2 but with one more insisting on the Do which has been the main bearing of the two phrases. The concluding phrase C is a pattern initial interval sol-re, now adorned with an additional mi and reversed downward, as it fits a conclusion. In C 2, the melodic pattern used in the two preceding phrases brings the whole melody to a close. From our dissection, the Introit just analyzed appears as one of the most versatile melodies and yet constructed as a most logical form. There is in its melodic flow especially a consistency of movement which makes it irresistible until it has really spent itself. And when the melody is inserted into the text, the double expression of childlike joy and glorious expectation which the latter demands is most evident at almost every melodic turn without any break in the cohesion of the form itself. Practice now this masterpiece of melodic freedom, using the finest thread of tone on the lightest wave of breath; and the fascination of a priceless musical treasure will haunt you.

### *Communio "Viderunt omnes fines terrae"*

The initial motive is unusual in a melody of the first mode, beginning in A 1, as it does, on the mediant tone fa and asserting a decided binary rhythm. There is both in the design and the form a glowing undertone which is at no pains to illustrate the words. It is important to notice that this motive starts with an accent suddenly relaxed in descending groups of tones. This procedure, by contrast, makes the vigorous ascending line of A 2 the more powerful. It is as it were the contrast between a small hill, the slope of which is the foot of a mountain top. The section A 2 ascends in short and strong groups to one tone below the supertonic re; this introduces a lovely variation into the melody. The word "terrae" is reinforced by a syncopated rhythm found in the word "viderunt." Thus the two sections of the first phrase are unified by a similar rhythmic structure. The ending of A 2 is suspended on the secondary tone mi, calling up further development. The latter comes in B 1 on the word "Salutare" which is another variation of A 2,

but of lovelier character because of the predominance of a component major chord fa-la-do even unto the ending. The last section B 2 returns to the affirmation of the initial mode with a flourishing of tone-groups alternately graceful and stern. The whole melody is a remarkable instance of warm enthusiasm under the control of formal restraint.

### *Jubilation "Alleluia"*

The Alleluia-jubilation of the third Mass is typical of the reserve and strength which are one of the main qualities of the Chant. A single hearing of the motive of the word Alleluia makes it unforgettable. You might not like it as an expression of joy, especially if you compare it with other gregorian jubilations which are prettier in design. And yet none is stronger and more direct than the Alleluia of Christmas. Vocalise it a few times, and let the motive permeate you. Then look at it closer, and you will find the secret of an hidden beauty: the rapid contrast between a major and a minor chord. We might make the melodic diagram in this way: DO-re-(mi)-fa-SOL. Do-sol is the perfect interval of clearness and assurance on which the whole motive is built; but it is intercepted on the way by the stern interval re-fa; and the latter in turn is forced to return to the initial chord Do-(mi)-sol, by the final accentuation on the mi. The jubilation proper has four sections practically symmetric; and this symmetric disposition of four tone-groups is one of the most distinguished of the whole gregorian literature. Admire particularly how they are correlated: 1 is a high point, expansive and luminous; 2 is a low point,

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# THE MAN WHO REDISCOVERED POLYPHONY

By Francis Guentner, S. J.

*This article is seemingly one of those the reading of which the choirmaster is apt to neglect; in fact it is of great importance. The full appreciation and the complete restoration of sacred polyphony requires from all Church-musicians the acknowledgement of its origins. In them we learn of the marvelous evolution from which the masterpieces of the sixteenth century blossomed; we come also to measure the terrible loss which the modern period is suffering. It is an easy matter to buy a piece of music rediscovered and reconstituted for our benefit. But such comfortable purchase is indirectly an inducement to laziness. Nothing can replace the acquaintance with original sources in order to acquire a deep knowledge of any subject. This holds true for sacred polyphony. In this field singers are the flock; choir-directors are the leaders. And to lead well, no penetration is ever excessive. Non-catholic musicians have been aware of this long before us; and this is the reason why they already have by-passed Catholic organizations in the rediscovery of polyphonic treasures. May the following sketch prompt in our midst a more scholarly desire in regard to vocal polyphony.*

THE EDITOR.



HERE APPEARED NO SPECIAL reason why Ratisbon should see more than ordinary importance in the death of Carl Proske. After all, Wagner, Liszt, and Berlioz were the musical representatives of the day; and so a rather insignificant article in the city newspaper announced that this priest and collector of sacred music had passed away quietly at the Rectory of the *Kollegiatkirche* of our Lady on Friday, December 20, 1861. He had begun his career as a brilliant physician in the employ of the government; but at the age of 29, obeying an inner call to the priesthood, had undertaken the study of theology. Ordained in 1826, he had devoted the greater part of his priestly life to the collecting, editing, and publishing of sixteenth and seventeenth century "sacred polyphony." Ratisbon's influential churchmen, Bishop Sailer, and his successor, Bishop Riedel, has been his assiduous patrons.

THE PROPHET IS SELDOM RECOGNIZED in his own time.—And though Carl Proske did receive that modicum of appreciation and success which makes one realize that a few at least do understand and encourage his work, still he never faintly suspected that his labors and zeal were to influence the musical outlook of almost the entire Western civilization. Even in his fondest dreams and endeavors he could scarcely have visualized a Pope deeming sacred polyphony of

such purity as to place it side by side with the Gregorian Chant in the most solemn functions of the Church. And only a person preternaturally enlightened could have foreseen the enthusiastic resurgence that was to take place in America ultimately because of an insuppressible desire to reveal to the world the rich inheritance of the Golden Age of Sacred Music. We have Divine Providence to thank that the circumstances in Bavaria at the time of Proske were so conducive to the restoration of the music of the age of Palestrina. When this chosen priest had drawn up in the Bishop's name a memorial describing the decay of genuine sacred music and suggesting methods of improvement, King Ludwig I, himself a pupil of Bishop Sailer, evoked a Royal Rescript which proclaimed a

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*Many countries followed and even surpassed the Mother of Churches in trusting to the ground the seed of restoration.*

but in a more especial way among some nations in which illustrious men, full of zeal for the worship of God, have, with the approval of the Holy See and under the direction of the Bishops, united in flourishing Societies and restored sacred music to the fullest honour in all their churches and chapels.

# THE EDITOR WRITES



Our visit with the publishers of *Caecilia* provided the first lesson of the past summer; incidental chats with many teachers provided the second. The Publishers and the teachers are at the opposite ends of the musical line; for one is unearthing the treasures of sacred music which the other will interpret before his pupils. But, whether it be through conscientious research and reproduction, or through competent leadership and methodical presentation, both publishers and teachers are sharing in a unique apostolate. In the preceding issue, we have tried to determine the objective situation and the incumbent responsibility of the publisher; we should now get a glimpse of the actual status of the teacher of music in the Catholic school. His responsibility is probably greater than that of the publisher. The latter can do much harm or much good; but he can only spoil books or scores. To the teacher alone belongs the privilege of opening the path of music before his class; but his muddling on the way may cause irreparable harm. If we should concede that publishers, because of the lack of support, have not as yet created a music-market of high quality, we should also realize that the teaching of music in the Catholic school has been and still remains for the greater part inefficient muddling.

IT WOULD APPEAR THAT THE WORD "muddling" is anything but complimentary, when it is applied to a group of teachers who are known for their loyalty in the fulfillment of their high calling. Yet do not hesitate in making use of this expression, and this for two reasons: it illustrates vigorously a state of affairs which is just as hopeless as the plea of the much-maligned publisher; and it is intended for other people than the teachers themselves. We hold the music-teachers of the rank and file in great esteem; and their general attitude is most edifying. There is

even a touch of heroism in their going about their ungrateful business for generations, just to give to the rest of the school the vain illusion that there is music around. That was in times gone by. Sacred singing was hardly spoken of, but for a few sweet hymns used at incidental services of devotion. In those days, singing the Mass was an unheard of innovation. Now and then, there had to be some promiscuous program of music springing from nowhere, after a painful herding of selected singers or performers, all to the cultural glory of the Alma Mater. Some among those pioneer teachers still remain, curbed by the weight of the years or invalidated by early exhaustion. Their memories and their saddened faces are enough to prompt in us for ever a sense of sympathy towards the music-teacher. For the unrecorded endurance of the pioneers did not win fully the battle of music in the Catholic school; and the teacher of today is still working under serious handicaps in a musical undertaking which is enlarged and is at times overwhelming. Gradually but very slowly music, and sacred music in particular, is coming into its own as a part of the program of Catholic education. The teacher is victoriously entering an open citadel. The place therein reserved to his labors is still narrow; but the gates are no longer closed, and he can move around somewhat freely. As soon as he takes charge of the music in the school, he finds out that his unpreparedness for the job is perhaps his greatest obstacle. The consciousness of this unpreparedness is growing among many; and it is oftentimes expressed with sincere ingenuity by the teachers themselves.

AN INFORMAL ACQUAINTANCE WITH the many teachers who have accepted to make music an integral part of Catholic education, forbids us to accuse them for being unequal to the task. Indeed, the latter is an immense field all of its own, even in the elementary stage. Then, the demands of the newcomer are superimposed to the heavy program of general or special subjects for which a long preparation was necessary. It is not very long before the teacher realizes how much less he knows about music than he knows about everything else, and how much more

difficult it is. Timidity and bewilderment follow, with a sense of resignation and a resolution to do whatever is best. And, as we all know, very little then happens in music. This is no exceptional case; this is the usual story.

THIS UNKNOWN TEACHER ON WHOSE lap we have deposed the responsibility of a course of music without further consideration, deserves more than sympathy; he is worthy of admiration. And it is such sentiment of admiration that grew in the mind of this writer through his recent contacts with teachers in various places. It should be well recognized, to the credit of our teachers, that they positively show a generous willingness to cooperate in the establishment of a solid course of music in our schools. Rather rarely is any prejudice encountered among them. They are quick to understand the value of music in building the human personality of young people; and they offer a loving obedience to the Church who desires to mould the heart of the young christians in the sacred melodies of the Chant. This is indeed the best which they have; and they readily give it. They know that enthusiasm and obedience cannot substitute for sound knowledge; they are very self-conscious that they are called to give something which they themselves have hardly experienced at all. And yet, they do not hesitate to step into the field, and to follow the directions which they receive. We had some years ago the privilege of organizing music in the schools of more than twenty-three orders of teaching nuns. There were almost insurmountable obstacles. We ourselves, not fully appreciating at the time the musical plea of the teachers, more than once were tempted to put the blame on them. A closer acquaintance and a more patient experience have taught us one of the great lessons of cooperation which we have learned and which we have not forgotten unto this day: the child-like willingness of the Sisterhoods to bring the message of sacred music into the hearts of our children. But then, why does not the message reach our young people in proportion to this admirable apostolic spirit?

WHOM SHALL WE BLAME FOR THE general unpreparedness of the teacher of music in the school? No one is personally responsible; but the tendency of our day in the field of musical education has brought upon us this misfortune. This tendency is the universally accepted principle of the prevalence

of organizations and of methods over the personal ability of the teacher. Please do not misinterpret or misunderstand our statement as a wholesale condemnation both of organizations and methods. We profess that in the field of musical education as well as in any other field, it is good for the teachers to unite in groups and to share one with another the lessons which daily experience gives to them. We believe as well that musical education requires definite planning and a logical development. But we have repeatedly challenged in these columns for the past three years the right of organizations and of methods to dominate the activity of the teacher, or to substitute themselves (which is much worse) for the personal and original activity of the teacher. We are very conscious that we are in this particular matter in contradiction to the policy prevailing everywhere. But this is no argument against the truth; and the truth must needs be said, if we are to salvage musical education when the latter presently comes to the cross-roads. Jacques Maritain, could have opportunely included music in his recent book "Education at the Crossroads"; and those responsible for musical leadership in our educational system will draw many profitable, nay, even radical conclusions, from reading this extraordinary and revealing book. But, why should we call Maritain to our aid when we are just formulating aloud what sincere and humble teachers as well as supervisors and directors whisper in subdued tones? We are but echoing their complaints and often their discouragement.

ORGANIZATIONS AND METHODS ARE not only infringing on the inalienable right of the personality of the teacher, they are also defeating in great measure their own purpose. When the time of glamorous launching is over, when conventions have lost their novelty, a stale atmosphere is apt to rapidly develop within organizations. Their routine is always the same: reading of papers, occasional demonstrations, exhibits. Let us follow the musically unprepared teacher in the labyrinth of a five-day convention. Papers and discussions generalize about topics which he can not entirely comprehend; and only incoherent bits are impressing his mind. Such unrelated ideas, as registered by him, run the risk of soon becoming distorted and of being turned into a wrong practice. Demonstrations seldom demonstrate anything, because either they are given on a prepared ground or because they prudently avoid going too deep into practical

problems. They are bound to stay on the surface and thereby give scant clarification to principles. When the teacher uses the breathing spell between sessions and visits the always numerous exhibits, he is literally baffled by the variety of books, series, charts, posters, for which a privilege of infallibility is claimed. After a tiresome day, too filled for constructive thinking he is trying in vain to obtain one single definite idea. How could he? Papers, demonstrations and exhibits would be useful to his own development if he himself had the power of discrimination. It is just the latter that a wanting musical background does not give to him. And unless there is a strong sense of discrimination among the members, there cannot be any more constructive resolution from attending a convention than from window-shopping around a department store. The promoters of methods as well are partly responsible for the weakness of teachers. The general procedure is that explanation of methods is given in the course of ephemeral (it is what they can be at best) summer-sessions. Cursively, and without ascertaining the fundamental preparedness of the students, plans and procedures are unfolded before the class which is at first fascinated by the apparent perfection of a musical mechanism, as a child is fascinated by the contrivances of a toy. At the end of the session, students take away with them the numerous publications which illustrate the method, entirely relying on the quasi-automatic efficiency of the advocated procedures. Experience often belies the promise; and one has seen an entire religious order throw to the winds, after even years of trial, methods which in themselves were positively sound. One thing, the all-important thing was forgotten in the presentation of the method: that no method can be learned and thereafter put to successful practice, unless the student possessed a previous musical training. Methods are not a substitute for the latter, but one of the many possible ways, one being just as good as the other, of teaching the music which is already well-known. Everyone realizes that not even all good musicians are able to make a method; but no unmusical teacher will ever be capable of interpreting a good method. We take exception, much less with the authors of the methods themselves than with the institutions and the leaders who adopt them as one chooses a brand of food without at the same time giving a full opportunity to every teacher to obtain a corresponding musical training, and making of such training a required preliminary to using a method. It

seems that, by a strange contradiction, publishers of methods are conscious of that profound lacune. Open any of the known music-series, and you will notice that the teachers-manual is much more developed and complex than the music-text itself. Here is an example: in the manual for the first grade of a certain music-series, the teacher leading his tiny sheep into a primitive appreciation of music (the famous or infamous lesson of appreciation as you will) has to think of five specific objectives, eight helps, and to reach three achievements. A well-grounded musician will have one objective, will utilize one procedure, and will be satisfied with one result. The unprepared teacher must be ready to use thirteen safety-valves! And the usual result is almost nil. Alas! most superintendents of schools, once they get interested in music, being rarely musicians themselves, are inclined to adopt methods as a whole, and even to make them compulsory, forgetting that methods do not make up for the unpreparedness of the teachers. We know only of one diocese where there has been until recently awareness of this danger. The archdiocese of Cleveland has provided, now for quite a few years, a regular and long-time musical preparation for teachers at the general Sisters' College. That they especially emphasize the Music Hour-Series is their privilege; but at least those who are to use it are fairly well grounded in music.

ORGANIZATIONS AND METHODS WILL reach their usefulness when teachers of music will be, in the fair measure of their innate ability real musicians. We do not mean teachers reaching a professional degree of musical proficiency. We mean teachers who just can read music as they read languages. There is only one way to become a musician: learning to read, that is, to comprehend musical thought from the three aspects of tonality, rhythm, and form, all in one experience. This is not the place of arguing to what extent the reading of music should be a factor in the training of our classes. We only emphasize the absolute necessity for the teacher of acquiring the ability of interpreting with ease the tongue of music. If we are looking for that goal, the most urging need of musical education is to prepare, not in passing sessions, but during a long-term course, teachers who can read music currently. When that day comes, organizations will flourish and methods will grow.

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## SACRED MUSIC IN THE ARMED FORCES

By Sgt. Paul Bentley

*Reports coming from the armed camps do not entirely agree in regard to the success of their efforts in behalf of sacred music. It remains however a fully ascertained fact that in most of the camps, Catholic boys in the service incorporated liturgical music into their new surroundings, and at times accomplished remarkable things. We may presume that a more intense religious longing made them feel how sacred music is a reality in Christian life; they were undoubtedly helped in their attempts by a newly acquired sense of discipline which they often lacked at home. The degree of their success matters less than the honesty of their purpose. The latter is both a lesson and a warning to us in the planning of a "postwar Catholic organization." There can be no doubt that men back from the service either will demand a musical opportunity in their parish-church; or, if it is denied to them through our neglect, they may fall again in the apathy of former days. If this should happen, it will be for a long time a serious setback in the restoration of sacred music. As their return is every day closer, it is time that the leaders of the home-front, namely, the parochial clergy, should take heed of the lesson and begin a definite movement towards congregational singing. Our self-satisfied indifference would likely insinuate that we lack in these days of true religious fervor. At any rate, we lag far behind the armed forces in their care of sacred singing. We at home would do well to imitate the simplicity of the boys in their musical attempts. For, unless we begin to sing, the returning brethren may find themselves spiritual strangers at home. We welcome here a survey made by a church-musician the zeal of whom could not be downed even by the cruelty of war. Sacred music has remained to him an endearing apostolate; and his testimony bears witness to efforts which he made in many places and in various ways; always working towards the highest ideals possible under adverse circumstances.*

THE EDITOR.

### Various Programs Compared

In many camps, posts and stations in the United States, Catholic Church music consists of a few vernacular hymns, sung at low masses on Sundays and Holy Days by small choirs of three or four members, or by the congregations. Hymns at devotions and at Benediction are usually sung by the congregations. Each chapel is equipped with one of the three editions of the Army and Navy Hymnal. The hymns in the Catholic section appear to have been taken from the older editions of St. Basil's Hymnal. In some camps, high masses are sung by choirs of various sizes depending upon the availability of singers, their training schedules and their interest at any particular time or season. Gregorian masses are usually sung, while the Missa de Angelis is the most popular. Some choirs sing unison modern masses. Most chapels have high masses on the major feast days only, while others are able to maintain choirs that sing high masses each Sunday and Holy Day. A very few choirs sing high masses regularly on certain week days in addition to the ones on Sundays and Holy Days.

EACH CHAPEL ON A POST HAS ITS own choir or choirs, for the Catholic and Protestant chaplains try to maintain their own separate group. In a period of approximately two years at Camp Beale, California, I assisted in forming and directing three separate choirs belonging to as many different organizations, each having its own chapel, equipment and chaplain in different areas of the camp. Two weeks before Christmas in 1942, we were able to train a choir to sing the midnight mass at the 45th Armored Regiment Chapel. About fourteen soldiers attended rehearsals three evenings each week when they could be spared from their training. They sang the Gregorian Missa Orbis Factor, Credo No. 3 and a special three-part polyphonic arrangement of *Adeste Fideles*, written up in a hurry on manuscript paper to suit the available voices. A few cantors sang the complete Gregorian Propers, using libers borrowed from Notre Dame convent in Marysville. This choir was temporary, for it disbanded a few weeks later when the press of training kept too many members away from the rehearsals. The second choir consisted of eight soldiers of the First Filipino Infantry Regiment, who

sang various Gregorian chant masses which were varied from week to week. The more frequently sung masses were: *Orbis Factor, de Angelis, Nos. XII and XVIII*. The Parish Kyriale, published by the Benedictines of St. John's Abbey was the source of the music for this group. This kyriale is most practical for the Army for it has a large selection of mass music and it can be conveniently packed away and carried with the chaplain's equipment. The Propers of the mass were chanted or sung according to the psalmodic formulae. During Holy Week, this choir sang the mass on Holy Thursday, a field Mass of the Presanctified, the Holy Saturday double litany, mass and vespers and four high masses on Easter Sunday. The first three masses were sung at three other chapels and the last one was a field mass. The program for Easter was *Missa de Angelis, Credo No. 3* and full Gregorian Propers sung by a few cantors. Father (Eugene C. Noury, O.M.I., of Plattsburg, N. Y.) Noury the chaplain celebrated high masses each Tuesday and Thursday evening when he was not on maneuvers with his men. This choir was permanent, for the personnel of the regiment did not change. The congregation sang the Benediction hymns.

AFTER A YEAR OF ENTREATIES AND repeated requests, the third choir which was associated with the Post Chapel was furnished with some catholic music, including kyriales, unison and two-part masses and motets and copies of the Parochial Hymnal, edited by Carlo Rossini. In the army, supplies and equipment are obtained only if they have been approved by the proper authorities all along the line, the requests having gone "through channels." This particular chapel, serving about 1,900 men had been without an assigned catholic chaplain for almost a year. The members of this choir changed rather often, because the troops in that area of the camp were assigned more or less temporarily. Those soldiers who made up the permanent party preferred to live in Marysville and assisted at mass at St. Joseph's Church, where kindly Msgr. Horgan is the pastor. High masses were sung on Sundays and occasionally on Tuesday afternoons at 5:15. During Lent, 1943, the congregation sang the English text of the *Stabat Mater* at the Stations of the Cross devotion. They always sang the Benediction hymns, usually conducted following the high mass and on Thursday evenings at the novena services, which were instituted by Chaplain Carl Wernet, a

priest of the diocese of Cleveland. He was succeeded by Chaplain John J. Bosa who continued the musical program that had been started. This choir might be considered as semi-permanent for some of the members belonged to the Service Command Unit that maintained the camp. Chaplain Francis Klinkacek, a priest of the diocese of Galveston had no choir at Camp Callan which is in southern California, but his congregations at three different chapels sing the hymns at Holy Hour on Thursday evenings and at Benediction on Sundays and Thursdays. The tiny but beautiful chapel of St. Joan of Arc, constructed of scrap materials by the catholic men of the camp is where the Blessed Sacrament is kept.

SINCE LAST JUNE, THERE HAS BEEN developed at Ft. Lewis, Washington, an excellent choir attached to the Post Chapel. The members are civilian women who work and live on the post, WACs and soldiers. Through the kindness and foresight of Chaplain Cornelius Cornelli, S.O.S.B., the choir is furnished with Parochial Hymnals, St. Gregory's Hymnals, kyriales, Propers of the Mass and some polyphonic masses and motets. A typical program for Sunday is: *Asperges, Gregorian; Missa Salve Regina (STB)* by Carlo Rossini; *Credo No. 3, Propers* set to psalmodic formulae; *Ave Maria* by F. X. Witt (TTB). This choir sings masses each Sunday and Holy Day and the Gregorian Requiem mass each Tuesday evening at 6:15. The personnel of this group changes constantly, with old members leaving and new ones being added.

## General Opportunity

All chaplains are desirous of having some music at their services. Though some are content with a few hymns at low masses, most chaplains prefer to have high masses if they can procure singers and an organist. All have sought to form choirs and have met varying degrees of success which depends a great deal upon the following factors: (1) the kind of unit which the chaplain serves and (2) the proximity of large cities to the camp.

IF A CHAPLAIN SERVES WITH A COMBAT or other unit, the personnel of which does not change much, he will have more success in obtaining a choir because he gets to know his congregation quite

# HODIE APPARUIT

For Christmas

ORLANDO di LASSUS  
1532-1594

Moderato  
*mf*

I  
Ho - di - e ap - pa - ru - it, ap - pa - ru - it in Is - ra - ël,

II  
Ho - di - e ap - pa - ru - it, ap - pa - ru - it in Is - ra -

III  
Ho - di - e \_\_\_\_\_ ap - pa - ru -

ORGAN  
or  
HARMONIUM  
*mf*

ap - pa - ru - it in Is - ra - ël, ap - pa - ru - it in Is - ra - ël, in Is - ra -

ël, ap - pa - ru - it in Is - ra - ël, ap - pa - ru - it, ap - pa - ru - it in Is - ra -

it, ap - pa - ru - it in Is - ra - ël, ap - pa - ru - it \_\_\_\_\_ in Is - ra -

ël, per Ma - ri - am Vir - gi - nem est na - - - tus

ël, \_\_\_\_\_ per Ma - ri - am Vir - gi - nem est na - tus

ël, per Ma - ri - am Vir - gi - nem, per Ma -

Rex, per — Ma-ri-am Vir-gi-nem, per Ma-ri - am Vir-gi-

Rex, per Ma - ri - am Vir - gi-nem est — na-tus Rex,

ri - am Vir-gi-nem est na-tus Rex, per Ma - ri - am Vir-

nem, — per Ma - ri - am Vir - gi-nem est na - tus

per Ma - ri - am Vir - gi-nem est na-tus — Rex, per

- gi-nem est na-tus Rex, per Ma - ri - am Vir - gi-nem est na -

*poco a poco riten.*

Rex, per — Ma-ri-am Vir-gi-nem est na-tus, est — na-tus Rex.

— Ma-ri - am Vir - gi - nem est na - tus Rex.

tus Rex, per Ma - ri-am Vir-gi - nem — est na-tus Rex.

*poco a poco riten.*

# LAETENTUR COELI

pro duabus vocibus aequalibus

(Offertory Mass I Christmas)

H. Gruender, S. J.

Allegro moderato

Voces I-II

Organ

*p espressivo*

Lae -

Lae - ten - tur coe - li et ex - ul - tet

ten - tur coe - li et ex - ul - - - tet

ter - ra, et ex - ul - tet ter - ra,

ter - ra, et ex - ul - tet ter - ra an -

### INTROIT PROCESSIONAL I

Do- mi- nus di- xit ad me:  
 Fi- li- us me- us es tu  
 e- qe ho- di- e qe- nu- i te.

A1 modal pattern (re-fa-sol).

B1 pattern reduced (re-mi-re).

C1 pattern repeated.

A2 rhythmically amplified (re-fa).

B2 developed into a modulation (do chord).

C2 reversed into conclusion (sol-fa-re).

### EUCCHARISTIC SONG

In splen do- ri- bus sanc- to- rum,  
 ex u- te- ro an- te lu- ci- fe- rum  
 qe- nu- i- te.

A2 intonation-call (fa-sol-fa). A1 with floating anticipation (re-fa).

B1 intonation broadened (fa-sol-la). B2 intonation broadened and heightened (fa-la-do).  
 both sections resolved in temporary minor chord (sol-fa-re).

C intonation-variation.

### JUBILATION SONG

Al- le- lu- ia.

1 2 3 4

### INTROIT PROCESSIONAL III

Pu-er na-tus est no-bis,  
 et fi-li-us da-tus est no-bis :  
 cu-jus im-pe-ri-um  
 su-per hu-me-rum e-jus :  
 et vo-ca-bi-tur no-men e-jus ,  
 ma-gni con-si-li-i An-ge-lus .

A1a motive-pattern (sol-re). A1b suspended (re-do-mi-re).  
 A2a motive repeated, A2b and concluded (do-sol)  
 B1 development begun with greatly expanded motive (sol-mi-re-fa)  
 B2 and 3 continued with expansion of A1b (prolonged Do) in balancing groups.  
 C1 motive reversed. C2 concluded with groups previously used.

### EUCCHARISTIC SONG

Vi-de-runt om-nes fi-nes ter-rae  
 sa-lu-ta-re  
 De-i nos-tri .

A1 initial pattern (fa-mi-do-re) A2 reversed and expanded into suspended ending on mi.  
 B1 variation of pattern completed in major chord (fa-la-do).  
 B2 pattern expanded into wide ending.

an - te fa - ci - em Do - - mi -  
 - - te fa - ci - em Do - - mi -

ni, Lae - ten - tur coe - li  
 ni, Lae - ten - tur coe - li et ex -

Lae - ten - tur coe - li  
 ul - tet ter - ra, Lae - ten - tur coe - li et ex -



An - te fa - ci - em  
ul - tet ter - ra, An - te fa - ci - em

*f*

Do - mi - ni Quo - - - ni - am  
Do - mi - ni Quo - ni - am ve - nit, quo -

*pp*  
*p*  
*mf*  
*p espressivo*

ve - - nit, Quo ni - am ve - nit,  
- ni - am ve - nit, Quo - ni - am ve - nit,

*sempre*  
*f*

quo - ni - am ve - nit, Quo - - -

quo - ni - am ve - nit, Quo - - - ni - am

*pp*  
*p*  
*p espressivo*

- ni - am ve - - - nit, Quo - ni - am

ve - nit, quo - ni - am ve - nit, Quo - ni - am

*pp sempre*  
*mf*  
*f*

ve - nit, quo - ni - am ve - nit, ve - nit.

ve - nit, quo - ni - am ve - nit, ve - nit.

*p*  
*p*

well and also he can make arrangements at times to effect the release of his singers from minor fatigue duties so that they can rehearse or sing at services. The chaplain who serves with a Service Command Unit or other group, the personnel of which changes quite constantly will not be as successful in developing a large or lasting choir because his congregation is transient. Military personnel assigned to camps that are within 20 miles of an average city usually prefer to go to town on Sundays to assist at mass at some parish church. Those soldiers who are located in camps which are more distant from fairly interesting cities are inclined to find relaxation at camp over the week-end, therefore remaining at their stations to assist at mass. The soldiers who were choir members as civilians are the ones who assist the chaplains in forming, training and developing choirs for their chapels. Corporal Robert Hatfield, a member of the famous Robert Mitchell Choir School of Los Angeles is the first member and one of the leading tenors of the Post Chapel Catholic Choir of Ft. Lewis today. Opportunities to collaborate on sacred music vary from chapel to chapel and from camp to camp. At present the Ft. Lewis choir is singing polyphonic music and Gregorian chants. They are also making a detailed study of the encyclicals "Motu Proprio" and "Divini Cultus," which have been mimeographed so that each member may own a copy.

## Method and Means

If a chaplain has a clerk who can play the piano or the organ, he has a good start in obtaining a choir for this clerk will be obliged to assist in training a choir as part of his regular assignment of work. However if such is not the case, the chaplain would have to find some member of his congregation who could assist him with the music. If he had no musician in his congregation, he would look for any musician in the same camp, who has not already been attached to some other chapel or choir. Having found an "organist," singers would be found by asking individuals to join the choir and by general announcements from the pulpit.

THOSE SOLDIERS WHO HAD BEEN choir members in civilian days usually responded and brought friends who were interested in learning something about church music. In many cases, the chaplain

himself trained and directed the choir, while those chaplains who were fortunate enough to have musicians as organists and directors allowed them to take full charge of the musical situation. The singers were always imbued with the desire to offer their talents as an additional personal devotion. They co-operated as much as they could, when army training and duties did not keep them away, because they had a genuine love for singing for the glory of God, the edification of the faithful and the salvation of their own souls.

## Musical and Spiritual Results

Musically speaking, the results obtained in most camps were quite good and might be compared favorably with the results in parish churches. Some choirs are doing ambitious programs, singing with a high degree of polish. A few choirs sing the Propers of the Mass. Most choirs sing Gregorian Chant masses while a few sing modern unison masses. Only at Ft. Lewis have I known of a choir singing polyphonic masses and it is possible here because of the unusual conditions of being the second largest post in the United States and employing so many civilian women. No doubt now that the WACs are invading many camps, the prospects of part singing should be much brighter. In all camps, congregational singing at Benediction is employed,

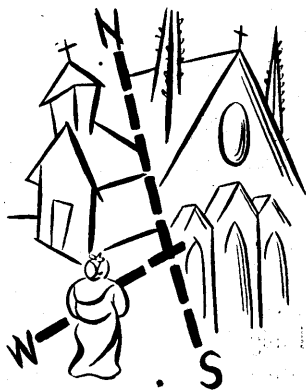
FROM THE SPIRITUAL STANDPOINT, church music in the army chapels has been most elevating. It has been the means of edifying the congregations as well as being a welcome opportunity for singers to renew their interest in music, keep their

*(Continued on Page 73)*

*A universal reform is demanded by the lamentable experience of an unmusical Catholicism.*

Still the good work that has been done is very far indeed from being common to all, and when We consult Our own personal experience and take into account the great number of complaints that have reached Us.

# HERE THERE EVERYWHERE



Musical events of recent date show some definite trends which should arouse our interest. There is positively a movement afoot to bring back music into our midst. Even though worthy efforts are often the credit of humble workers who receive scant encouragement from their ecclesiastical or school leaders, they begin to obtain recognition. The fact that the same symptoms are showing up in many places throughout the country is to be reckoned with as a sure symptom that music is on its way for good. So we all hope. As far as programs show, the East so far seems to be particularly interested in the reconciliation of music and Catholic life on a social basis. The Middle West and the West are deeply interested and very active in the liturgical aspect of the musical renaissance.

## Demonstrations

THEY WERE ORGANIZED MOSTLY BY groups of schools; and, provided that there is no abuse, it is a blessing that large groups of young people should come together to praise God with the songs of Mother Church. While we caution against abuse, we mean that demonstrations must find their natural echo in the regular practice of liturgical singing in the parish; and those who organize these demonstrations should be fully aware of this aspect. Their attitude in this respect will decide if large group-singing will be a step towards a more musical Catholic experience of prayer or if it will be distorted into an occasional showing without permanent results. Until now, nothing permits us to say as yet that demonstrations have substantially advanced parochial singing.—“THE MARIAN DAY observance, conducted annually in Cincinnati by the Marian sodalities and other organizations dedicated to the Blessed Virgin was held in the Xavier university field house on Sunday, October 15.

A choir of 2,000 voices, formed by choral groups of 24 schools and other institutions sang under the direction of Prof. J. J. Fehring, archdiocesan supervisor of Music.”—“The senior and junior classes of OUR LADY OF MERCY HIGH SCHOOL, CINCINNATI, sang on the Saturday harmony program over WKRC on November 4. The program consisted of a number of English songs.”—“Forty singers from ST. CATHERINE HIGH SCHOOL AT DETROIT, Michigan, opened the ‘Youth in Music’ program, sponsored by the Detroit Archdiocesan parochial schools, weekly, over Station WJR. The first program was scheduled for October 17. This program illustrated the ‘voices of the chorus’ soprano, alto, tenor and bass. The St. Catherine singers are under the direction of Sister Marie Clotilde, I. H. M. with Mrs. Caleria White as accompanist.”—“Two thousand girls of Cathedral High School will chant the Te Deum in ST. PATRICK CATHEDRAL, NEW YORK, at 3 p. m. on V-E Day, marking the end of the European phase of the war.” The four demonstrations so far recounted bear witness to the wisdom of our warning. They all were prompted either by the celebration of solemn events or planned as a publicity-extension. They emphasize sodality-activities, radio-propaganda, or the hoped for day of peace. As worthy of consideration as these objectives may be, they are not to be preferred to the fundamental aim of singing the Eucharist in one’s own church. We much prefer the far-reaching plan of the State of Missouri Unit of Catholic Music Educators which, under the spiritual leadership of its Secretary, Sister Rose Margaret, C. S. J., organized the singing of a simple Mass in as many churches of the State as possible. This attempt to express in a definite way the Catholic outlook in musical education deserves a full account. We give it as it was sent to us; no further boasting could add anything to the credit of this undertaking. “High Masses are being sponsored by the MISSOURI UNIT OF THE NATIONAL CATHOLIC MUSIC EDUCATORS ASSOCIATION on November 24, in compliance with the suggestions made by the Most Reverend Archbishop Glennon. The day, the Friday after Thanksgiving, is chosen as a convenient one near the feast of St. Caecilia, November 22. In his pastoral for

Christmas 1932, His Excellency wrote: "The beautiful feast of Saint Caecilia would be quite appropriate for an annual demonstration of what is being done among us in the field of Church Music." The students of the Catholic high schools of the city and vicinity will assemble in the Cathedral to sing a Gregorian Mass as planned by the officers of the unit. Seven hundred girls of nineteen high schools will sing the Ordinary of the Mass, and about 100 boys from four high schools will chant the Proper. The Ordinary will be taken from the Kyriale as follows: Kyrie, No. 11; Gloria, No. 8; Credo, No. 3; Sanctus, No. 9; Agnus Dei, No. 17. As an offertory motet the girls will sing 'O Cacrum Convivium' in three parts by Remondi. Sixteen hundred children from 47 parochial grade schools will sing Mass in three churches of the city—St. Francis de Sales, St. Mark's, and St. Matthew's. The faithful are invited to attend the Masses in the Cathedral and these churches. In fourteen centers throughout the state the same program for chanted Mass will be carried on by choirs of more than two thousand school children. At St. Charles, Missouri, in St. Peter's Church, the Mass will be sung by five hundred students of high and grade schools. At Cape Girardeau in St. Mary's Church, the Mass will be sung by two hundred students. In the six other centers in the Archdiocese of St. Louis, the schools participating are Valle high school, Ste. Genevieve; St. Brendan's high and grade school, Mexico; Assumption high school, O'Fallon; St. Francis Borgia high and grade school, Washington; Visitation school, Vienna; and St. Joseph's school, Martinsburg. At the Cathedral in St. Joseph, Missouri, pupils of the two local Catholic high schools—Academy of the Sacred Heart and Christian Brothers high school—and the ten parochial schools of the city will chant the Mass in the Cathedral under the direction of Mr. Walton Smith, director of the Cathedral choir. Five other Masses will be sung in the state, as follows: Conception high school, Conception; Immaculate Conception high school, Hannibal; St. Mary's Academy, Moberly; St. Patrick's school, Maryville; and St. Peter and Paul high and grade school, Boonville." May God bestow upon the entire membership of the Unit of the State of Missouri the abundant blessings which their truly Catholic spirit deserves.

## Armed Forces

THE MUSICAL ACTIVITY OF THE MEN in the service is by no means lagging. Here are some proofs of their continued zeal. "On their way to the conquest of Saipan, a GROUP OF U. S. MARINES gradually developed into a Gregorian choir, a letter from a chaplain related. 'We had something unusual, I believe, in our Gregorian choir, which was formed on board the transport and supplied the singing for my daily Masses. First the choir started with the Kyrie and then added a new part each day until finally they were ready for the entire Mass, which was sung on the Sunday before D day. A few days later we forgot all the Gregorian we ever knew and settled down, after a few horrible experiences on D day and D plus one day, to the ordinary Low Mass 'cum candelis.' It was not long though before a missionary broke out his choir of native Chamarras and the old days were revived.'" At least those Marines did not need to feel ashamed of their musical ignorance when they met the natives; and our more primitive brethren were confirmed in their good will by their friendly invaders.—Many small French towns and villages without priests appreciate the opportunity of attending Masses offered by visiting American chaplains. One of them reports: "Recently, I offered Mass in a private chapel on the grounds of a chateau. Besides the GIs, the civilian congregation grew to 100 daily. The young ladies had a choir and sang every morning. We are all impressed by the devotion of these people. They told me that on Sundays if there is no priest, the congregation assembles and someone reads the Mass prayers and the choir sings the hymns..." Can you see how the community of liturgical singing established at once a most fraternal contact between American soldiers and French Catholics? The French people will thus have the fortunate illusion that American Catholics, those remaining at home, also sing the Eucharist. Would God grant this to be true.—A lady, one of the most sincere apostles whom we happen to know of, writes from Texas her experiences with the choir to which she devotes herself. Through her account, we have an intimate glimpse of the adverse circumstances and of the difficulties met by a liturgical choir in the camps. We also see how "everything turns to the good of those who love God." Read avidly the following lines:

"When I saw you last you asked me to jot down

various things in connection with our choir work at the Post. Owing to the extreme hot weather, and to various rather uneasy conditions relative to our chapel, our work did not get under way this fall until October. So I have no very interesting items in mind. The choir is all male this year, and they are doing numbers in 2, 3 and 4 parts, depending upon who can be present. There are always situations arising to prevent full attendance either at rehearsals or on Sunday, and in the Army things become very complicated at times. We are working on our Xmas music, a two-part Mass, with Introit and Communion from the Gregorian Proper, a Gradual in Chant style by a modern composer and for Offertory, the Franck "Panis Angelicus," will follow the Recto Tono Offertory Sentence. We shall use a group of Christmas Carols two of them Gregorian (Resonet in Laudibus, and Ecce Nomen Domine) and two old English ones, and a three-part arrangement of Adeste Fidelis before Mass (midnight). All this sounds like a hodge podge, but for Christmas I have to cater to all tastes, and cannot have too severe a program for obvious reasons. I shall send you a copy of the program when it has finally "jelled," and within two weeks I hope to send you a picture of my choir men, with the Chaplain and Organist. They are a grand lot of fellows, from all over the U. S.—representing many colleges, and showing varied backgrounds. They are working on the Gregorian Requiem and doing an excellent job of it. We could not get it ready for today, but will soon sing it, and probably more and more frequently for we are losing men who trained at our field, and our prayers are our best offering for them. Last night a handsome, modest Lieutenant came into the loft, and said "Can you use another tenor?" Well, of course I welcomed him enthusiastically for tenors appear, it would seem, only in answers to prayer. Well it turns out that this returned-from-overseas man has a fine voice, some good training and had spent two weeks leave in a Benedictine Abbey in England last year, where he was fascinated with the Gregorian Chant. Unfortunately he can be with us only a short time, as he, like all these returned men take brush-up work in the later methods of bombardiering and will be sent somewhere to instruct other men. But I mention this just to show you how in the Army work unexpected and very delightful surprises reward one. You will realize from the foregoing that we are not following the Guild program closely. But at least we are making some

progress, and I hope to have them sing a Gregorian Mass (No. 17) for the First Sunday in Lent. We are handicapped in our chapel with lack of time, for we have to get through, and clear our altar, etc., before the people arrive for the Protestant service which follows immediately. But in spite of the hard work and disappointments, it is a truly rewarding work, and since last year's efforts brought abundant fruit, both spiritually and to the church service, to the boys, and to myself, I feel that equal effort this year will be still more rewarding."

Rapid changes, scarcity of time, uncertainties, lack of vocal balance, the nervous stress of the war, all these handicaps do not succeed to offset the will of the boys in professing their faith in song. The home-front blames its lethargy on the absence of men, on the impossibility of rehearsing. If we would be sincere with ourselves, we would confess that men are plentiful around, that young people are running wild, that time is left for more dancing than ever, that pleasure-places are overcrowded. The High Mass alone is deserted. No wonder, if the priest is satisfied to be left alone in the sanctuary.—And if you want further evidence that boys in the service stop at nothing in order to participate intelligently in musical worship, read this other account: "Various details have been accomplished by the choir at the Post Chapel here. I think that you will be surprised to learn that this choir is conducting classes in Liturgical Latin taught by Cpl. Charles Lovell, one of our baritones. Half of the members are reciting the Rosary and the Litany of the Blessed Virgin in latin each evening in the small Catholic chapel, which is a separate wing of the post chapel. Further they are reciting the office of Compline in latin on the evenings that two or more mem-

*No practical progress will be made, unless we admit the need of a profound reform.*

**We consider it Our first duty, without further delay, to raise Our voice at once in reproof and condemnation of all that is seen to be out of harmony with the right rule above indicated, in the functions of public worship and in the performance of the ecclesiastical offices.**

bers are available. This activity has been done as a spontaneous bit of Catholic action, developed from the association of the choir members, without the knowledge of the chaplain, Father Gerald Kaiser, a priest of the Archdiocese of St. Louis." The edifying zeal manifested in the army-camps reminds us of the Machabees who, in their fight for the liberation of the Jewish homeland from the oppressor, had nothing dearer than to reestablish the official liturgy of the old Law. And this was the secret of their greatness.

## School Programs

IT IS STILL EARLY TO EXPECT AT THIS time of the year a feverish activity in the Schools. No doubt there must have been numerous expressions of music within their walls in the course of the Fall. But so far, news from the school-front are scant, and there is little to report.—From HARTFORD, CONN., we learn that "The Headless Horseman, an operetta based upon 'A Legend of Sleepy Hollow' by Washington Irving was presented by the students of SAINT JOSEPH COLLEGE in the college auditorium on November 18. The operetta, adapted by the late Stephen Vincent Benet and with music by Douglas Moore, head of the Music Department of Columbia University, had as its music conductor Moshe Paranov, director of the Julius Hartt Musical Foundation, assisted by Louis Pelletieri."—From ADRIAN, MICH., we read that "The first recital in the concert series took place at SIENA HEIGHTS COLLEGE, October 28. Due to the illness of Kathleen Byam, monodramatic artist who was scheduled, arrangements were made with three Detroit artists who presented a varied repertoire. Emily Mutter Adams, violinist, offered numbers ranging from the older classics to the modern pieces of contemporary composers. Marshall Bruce, basso cantante, sang arias from Verdi's 'Ernani,' folk songs, negro spirituals and classical songs of many countries. The official pianist of the Detroit Symphony orchestra, Margaret Mannebach, was the accompanist." We like the idea of inviting local artists to perform before student-assemblies, in order to free them from a narrow-minded or uncultured attitude in regard to music. Young people inherit this silly mentality from the unscrupulous publicity of the radio and the stage. Artists appear to them as romantic heroes or passing meteors; and their actual but short-lived success is their

title to the cult of the ignorant mob. The living message of art which it is their mission to bring forth is relegated so far in the background that it can hardly be discerned at all. Local artists are less flattered, and very often receive no recognition among their own. Catholic leaders will greatly help musical education of their youth if they make it an habit to organize for the students a regular yearly course of recitals given by local artists. It will be a lesson of art never to be forgotten to hear in the community men or women for whom the music which they play and the melodies which they sing are an integral part of their own life. From this example, youth will more readily learn that the music in which they themselves participate in some or other form should become an important element in their own development. There may be a financial problem in the organization of musical series. But local artists are always disposed to a fair agreement; and the schools themselves will facilitate the distribution of the financial burden if they unite together for this worthy purpose.

## Programs For Societies

THERE IS A PROMISE OF HEALTHY orientation in the fact that a music program of some sort has recently been given in connection with social gatherings. All those who among us have devoted a long experience to music in school have more than once been painfully impressed by our young people deserting music as soon as their school-days are over. It is indeed a stunning surprise to see how otherwise sincere and perseverant members of a glee-club for instance lose very rapidly the desire of participating in choral music. There are many reasons for this lamentable situation; the lack of social-mindedness in musical education is one of the main causes. The Public schools have been for a long time occupied with this problem, and are increasingly giving their attention towards a practical solution. A glance at their programs and their publications bears witness to this far-sightedness. That their efforts are presently in danger of becoming a fad, is irrelevant to the moment; that they are conscious of a definite social element in music is a precious indication. We ought to take notice of the warning, and to emphasize in our schools the social aspect of music. For Catholic students, opportunities to sing or to play as a social

group are rather few. Music is too often confined to being a class, a course, at the most a department; but the school as a whole remains estranged to music, even the most simple. Those who learn some form of music are kept alive through the heroic courage of lonely teachers struggling against all adversities. Young people leave the school without ever having felt that music is in fact one of the most potent means of social living. They now fall in the midst of a material world wherein most of them work hastily for their livelihood. Everything around them is a brutal denial of art. There would be two ways out of the mire: congregational singing as a member of Christ's mystical body in the parish-church, and some musical activity among the social circles. We know only too well that liturgical singing is as a whole an exception. The other remaining opportunity is by-passed, because Catholics have very little social life especially in a cultured expression. The inexperienced youngsters fall for all the flighty fallacies glittering before their eyes; and music is probably forsaken forever. If from the ordinary social circle one goes to the concert-hall, he is at once struck by the disgrace of the absence of Catholics, who alas persist to consider music as high-brow business unfit for real people. Thus American Catholicism exercises no influence whatsoever on the musical life of the nation which goes its pace more and more secularized. We shall some day find our place, but only when music is given a truly social welcome in all our institutions. The following accounts are the sign of an awakening. "At ADRIAN, MICHIGAN, THE CECILIAN CHORISTERS OF SIENA HEIGHTS COLLEGE entertained the members of the Adrian council of the Knights of Columbus and their wives at a Columbus Day dinner, October 12. The singers presented a program of patriotic and American folk music. Nadine Foley, Kathryn Darnton and Mary Emmanuel were soloists"—AT FLINT, MICHIGAN, "A St. Michael high school graduate, Arthur J. Kufel, 27-year-old pianist, was the guest artist, Friday, October 13, at a meeting for St. Cecilia society which attracted 300 members and guests. The talented musician is an ex-serviceman, having recently received an honorable discharge after 18 months' service. Mr. Kufel received his master of arts degree in music from the Cleveland institute of music and his bachelor degree from Eastman school of music, Rochester, N. Y."—At DETROIT, MICHIGAN, "The first general meeting of the year for the Archdiocesan unit of the CATHOLIC FEDERATION OF

NURSES took place on Monday evening, November 6. The business session was followed by a musical program given by the Marygrove music department. Included on the program were soloists: Catherine Klee-camp, Arleen De Palma and Patricia Wolfenden. "Three Marion College students, Miss Maria Pinto, Miss Jeanne Stiens and Miss Marian Guenter performed at the Indianapolis Matinee Musicale, October 22. Miss Pinto sang 'The Girls of Cadiz' by Delibes and, with Miss Stiens as accompanist, performed in costume 'A Spanish Dance' by Moskowski. Miss Guenter's piano number was 'Playera' by Granados."—"A reading and musicale was held at SACRED HEARTS OF JESUS AND MARY CHURCH, SOUTH SCRANTON, under the auspices of the Christian Mothers' Society, Sunday afternoon, November 19. 'Green Dolphin Street' by Elizabeth Goudge was read by Mrs. Elizabeth Conrad. The Junior Glee Club, under the direction of Sr. M. Placide, organist of the church, furnished the music on the program.

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# NAMES PEOPLE DOINGS



The "Who is who" method of publicity may be an expression of vanity, if it is only an attempt at social climbing; it often also is a necessary means of securing one's place in the midst of a commercialized profession. Neither of these aspects is the cause of our recommending Church-musicians in this column. But we ought to know "who is he, who are they," our brethern who labor with us in the still barren field of sacred music. They are not only our confreres in the profession, but they are our co-workers in a common apostolate. What a boon for the musical reform if, relinquishing all personal vanity and all professional jealousy, we could unite into a musical brotherhood. The present column is but a link in promoting charity and cooperation among all.

## Personalities

"AN ORGAN COMPOSITION HAS BEEN composed by PROF. J. ALFRED SCHEHL, choirmaster and organist of St. Lawrence's church, Cincinnati. Titled 'Prelude, Theme with Variations, and Chorale,' the work is intended for concerts and recitals. It was played from manuscript by the late Pietro Yon of St. Patrick's Cathedral, New York, and several other nationally known concert organists. Eugene Goossens, conductor of the Cincinnati Symphony orchestra, has requested Prof. Schehl to orchestrate the composition for performance by the orchestra. The McLaughlin & Reilly Co. of Boston has just published the work." We are happy indeed that the modesty of Professor Schehl, in every way equal to his craftsmanship, received such public recognition. Although the reviewed work is not intentionally liturgical, it will be a factor in the reconciliation of Catholic culture and musical life in America.—"JOHN FEENEY, the popular Irish tenor of concert and radio fame, was presented in a concert

at Scranton, Penna., October 8th, in Irem Temple Auditorium. The concert was sponsored by the Franciscan Fathers of St. Joseph's Church, Wilkes-Barre. Mr. Feeney, a native of County Mayo, was the first Irish tenor to appear in Carnegie Hall since the appearance there more than two decades ago of John McCormack. Mr. Feeney has risen to great prominence in the concert field having appeared twice in Carnegie Hall and Town Hall, New York City, and in many concert halls throughout the United States, Ireland, and Continental Europe. He was honored with an invitation to sing with the New York Philharmonic Orchestra at Lewisohn Stadium and is now heard regularly on radio network programs. He has also appeared as soloist on the Catholic Hour sponsored by the N.C.C.M. on Sunday evening." Do not forget this Catholic artist in planning your programs. Imitate the Franciscan Fathers and give him an opportunity to sing in your parish-halls and in your schools. You will gain to the exchange.—It will give a special pleasure to all students of the CCCC Course throughout the country to know that the University of Montreal in Canada has presented to DR. CLIFFORD BENNETT with the degree of Doctor of Music. A reception in the Italian Room of the University of Pittsburgh was tended to him by his friends in this occasion. *Caecilia* joins them in expressing to Mr. Bennett most sincere congratulations.—We cannot repress a chuckle of delight when we hear that a Catholic youngster is a growing artist: "MISS EILEEN M. PRESTES, 16, of Racine was the winner of the auditions held by the Milwaukee Catholic symphony October 8 at Alverno College of Music. The Racine girl will be featured as soloist in a piano concerto with the symphony at the December 10 concert."—A Catholic singer is passing the gates of Hollywood. We rejoice for the promotion, financial or otherwise; we hope that Catholic art will not be forsaken in the new glorious surroundings. Of this we have a guarantee, knowing that the promoted artist will wisely continue (for his own good) to sing in Catholic choirs: "JAN VAN BOMMEL, baritone soloist of St. Patrick's Cathedral choir for the past 28 years, has left for Holly-

wood, where he will train voices for a motion picture studio. He will sing in two church choirs, Blessed Sacrament, Hollywood, and St. Joseph's, Los Angeles. Born at The Hague, Holland, van Bommel sang in the Royal opera company there."

SOME MUSICIANS RECEIVE THEIR reward in the celestial Jerusalem only; others are fortunate (are they really?) to obtain official recognition while working in the militant Church on earth: "After serving as church organist for more than 51 years without missing one single time, MISS KATIE TENNES, 70, organist and choir director of St. Joseph's Church, at Owensboro, Kentucky, has received from His Holiness Pope Pius XII the Cross Pro Ecclesia et Pontifice. On January 1 of this year she entered her 52nd year as organist at St. Joseph's. During that time she has never failed to be at her post. She was away at one time during her first year when the priest of the parish sent her to Cincinnati for a short course in church music."—"WM. J. L. MEYER, Organist at St. John's Cathedral and a leading musician in Milwaukee, died on his 78th birthday at his home after a long illness. When a young man, he established the Meyer School of Music and remained as head of that school for 30 years until it was absorbed by the Marquette university school of music in September 1926. Then he became organist and choir director of St. John's Cathedral, a position which he held until illness forced him to retire. Before becoming organist at St. John's, he served as organist and director of the Paulist choir in Chicago, and at St. Patrick's and St. Joseph's churches in Milwaukee. He was dean of the Wisconsin chapter, American Guild of Organists, of which he was a charter member, and a member of the Milwaukee Association of Teachers of Music and Allied Arts. Prof. Meyer helped organize and served as secretary of the Civic Music association for seven years. He received his training from the leading music teachers of his time. He studied piano under Victor Heintze and Arne Oldberg; voice under Gaston Gottschalk, brother of the celebrated pianist, Louis Gottschalk, and organ under Dr. Wilhelm Middle-schulte." We request all readers of *Caecilia* to remember the name of Mr. Meyer at the memento pro defunctis in the Mass, at the earliest convenience. Please do not forget this simple but highly efficient token of christian charity.

## Choirs

HERE IS AN INSTANCE OF MUSICAL grafting which is most interesting, and which shows how adverse circumstances may at times serve the designs of divine Providence: "I am choir director of the St. Patrick's Cathedral choir in Melbourne, as well as director of music in our schools. The choir at the Cathedral is the most important in Australia. At the outbreak of the war, the Viennese Mozart Boys' Choir was here in Australia and rather than have them all interned the Archbishop here arranged with the Government to set them up as the Cathedral choir, he himself going to guarantee for their behaviour. Their conductor Dr. Gruber was interned some three years ago and for the last two and a half years I have been the director. The adult men of the previous choir were joined to form a full SATB choir. As the Viennese boys grew up I established a choir school with scholarships for our own boys and I am pleased to say that they have more than proved themselves. The Viennese boys are now singing Tenor and Bass and the entire soprano and alto section are Australian boys. It is a pure a capella choir and our repertory of masses and motets are all from the Palestrina period. The adult section of the choir sing the entire Proper in Plainsong every Sunday as well. The present number of the choir is 44, with 10 other boys in first year of training, during which they do not sing in the choir."—From New England comes this announcement: "The vested Liturgical Choir of men and boys, at the IMMACULATE CONCEPTION CHURCH, BOSTON, has resumed its work for the season. This Choir, a recognized force in the Liturgical Revival, sings the High Mass each Sunday. The tone quality of its boys has merited the admiration of the general public and particularly of musical instructors. Whole classes, as well as individual instructors have attended rehearsals. The organist and choirmaster is Leonard S. Whalen, A. M., who is acknowledged to be the pioneer in New England in the Liturgical movement."—Canada is by no means behind us where far-seeing musical enterprising spirit is concerned: "The renowned BOYS' CHOIR OF ST. MICHAEL CATHEDRAL OF TORONTO will give four concerts of sacred and secular choral and instrumental music, in Holy Redeemer auditorium. The choir, directed by Dr. J. E. Ronan, is considered one of the finest of its kind on the continent. It is composed of 50 boys between the ages of 9 and 18 years, who are

graduates of the Toronto Cathedral Choir school. The singers are widely known in Canada for their weekly radio concert which has been called by *The Toronto Star* "the most jubilant Sunday concert in Canada." »« High school boys are attracting here and there the interest which has been too long delayed indeed. News of an excellent initiative recently came from Pittsburgh, Penna.: "A SPECIAL CHORAL GROUP FOR HIGH SCHOOL BOYS is being planned by the office of the superintendent of parish schools, under the direction of J. Vick O'Brien, dean of the Music School at Carnegie Institute of Technology. Membership in the group, which will be similar to the special girls' chorus introduced at the annual Music Festival last spring, will be open to any boy attending a parish or diocesan high school."

## Liturgical Experiences

THE BATTLE FOR A WIDESPREAD restoration of liturgical music is hard and far from being won. This is an urgent reason for which the initiatives of those who lead in this battle should be made known. Other workers as sincerely interested in the musical revival but less daring in their undertakings, when reading the following reports, will feel a greater determination in the pursuit of their sacred objectives. These reports illustrate the work accomplished in two very different situations; but the animating spirit is the same, and the principles followed are identical.

### *St. Bernard's Church, Detroit, Michigan*

"ST. BERNARD PARISH IN DETROIT is endeavoring to carry out faithfully the church's decrees concerning music for use in the Divine Services. The church building is a stolid unimposing structure serving a typical factory parish on the East side of Detroit. When the interior was remodeled recently, the organ was removed from the choir loft and placed behind the altar where accommodations had been provided for a choir of 24 voices. The choir is heard but not seen since the sanctuary proper is separated from the choir stalls and organ console by a very beautiful grill. When the music program was launched three years ago, it was decided to use nothing but Gregorian music since the emphasis was to be on congregational participation in the sung parts of the Mass. The adult male choir had ceased to function so it was also deemed

wise to work entirely with the school children. A high school Schola Cantorum of 24 boys was formed to learn the propers of the weekday and Sunday high Masses. These boys rehearse every day for a full class period for which they receive regular academic credits. Three text books are used in this class, the *Liber Usualis*, Fr. Rossini's psalm tone settings of the propers and Sunol's text book of Gregorian Chant. During the past year we have been able to prepare from the *Liber* the Communion for each Sunday besides the Introits and Offertories for the Holy Days and some of the greater feasts such as Christ the King, the feast of the Holy Rosary, etc. The choir has attained enough facility in reading the chant notation so that we expect during the coming year to prepare the proper for each Sunday with the exception of the Gradual. Incidentally the choir enjoys learning propers from the different commons which are so frequently repeated. The communion *Fidelis Servus* and the Introit *Os Justi* are typical examples. Sunday high Mass is offered throughout the year, winter and summer at 8 o'clock. This is the Mass at which the parish societies receive their monthly Holy Communion. For this reason and to accommodate other adults at this Mass only the high school students are permitted to attend. They sit together in a group and alternate with the Schola in the ordinary of the Mass and supplementary motets. The next Mass is at 9:30 and is also a high Mass at which the grade students are expected to attend. The Schola for this Mass is the boy choir of 30 voices established at the same time the high school choir was formed. They rehearse every day on

*This reform is more than a musical restoration; it must reach the inner recesses of our religious experience.*

Filled as We are with a most ardent desire to see the true Christian spirit flourish in every respect and be preserved by all the faithful, We deem it necessary to provide before aught else for the sanctity and dignity of the temple, in which the faithful assemble for no other object than that of acquiring this spirit from its foremost and indispensable fount,

school time and prepare the Sunday propers set to psalm tones. They also take part with the senior choir in the processions on Rogation days, Palm Sunday, Forty Hours, etc. When the high school Schola was first formed, the greatest stumbling block to any real progress in singing the propers was the inability of the boys to read and pronounce the Latin texts with ease and assurance. This fall several of the candidates for the senior choir are former members of the boy choir whose voices have now changed. They can read liturgical Latin at sight and are well grounded in sight singing and good tone production. Besides daily rehearsals for each choir the entire student body from the fifth through the twelfth grades assembles in the church twice a week for a half hour rehearsal. They prepare the ordinary of the Mass, motets, Litanies, English hymns, etc., for the Sunday and weekday high Masses. Each student is provided with a well bound copy of the Kyriale and a hymnal containing the rest of the material that we need. The choice of Masses is determined entirely by the liturgical season or feast. During Advent and Lent, Mass XVII is used on Sundays and Mass XVIII on weekdays. On Christmas, Corpus Christi, Christ the King and other great feasts, Mass II for solemn feasts is used. Mass I is used during Eastertide, Mass IX for feasts of the Blessed Virgin, Mass XI for ordinary Sundays throughout the year, etc. This gives plenty of variety and interest to the musical diet. In addition to their repertory of Masses and motets, the whole chorus take part in the music for the special feasts. On Rogation days and at Forty Hours they all sing the Litany of the Saints, during the distribution of the blessed candles on February 2, the chorus alternates with the Schola in singing the Antiphon "Lumen ad revelationem" and the Nunc Dimittis. On Palm Sunday the "Pueri Haebraeorum" and the "Gloria Laus et honor" are sung by all the children. In order to restore gradually the singing of Vespers, the two Scholas undertook to prepare the votive Vespers of Our Lady for the Sundays of Advent and May. They also learned the Vespers of the Blessed Sacrament which were sung as part of the evening devotions during Forty Hours and at the Feast of Corpus Christi. One of our projects for the coming year is to have the entire school body learn Vespers and restore them to use on Sundays and the great feasts. It may be of interest to the reader to know that all weddings and funerals are sung by groups of choir boys who take

turns in performing this duty so that their school work will not suffer from too many interruptions. This procedure eliminates the "outside soloist" nuisance since very few people will insist on having a soloist when they are told that a choir is provided without extra charge for each wedding or funeral. Latin and sight reading of music is taught by the Sisters in the school. A thorough understanding of the meaning of the church's hymns sequences, etc., by competent teachers in the school goes on during the school year. Many parishioners have expressed their enthusiastic praise of the music rendered. Seldom do we hear any adverse criticism; this is quite contrary to the general opinion held even by some authorities of the Church, that the members of the Mystical body of Christ do not want to hear the Gregorian music. However they have not in large numbers joined with the choirs of children singing the Ordinary of the Mass. The above outline of the "St. Bernard" plan for restoring the beauty of the Church's own music to the people, by means of training the present generation of school children, has been offered in the hope that it will encourage the priests, sisters and choirmasters in each parish to cooperate in bringing Gregorian music out of the classrooms where it has languished these many years into God's house where it rightfully belongs."

*John F. Gallagher, Mus. M.  
Choirmaster*

If the results are commensurate to the efforts displayed, we know as yet of no other parish-plan which excels this one anywhere; therefore we recommend it in all its particulars to the meditation of our readers.

#### *St. Mary's Church, New London, Conn.*

"Your comment on the divided efforts in the June, 1942, page 219, issue led to the following possible solution: the combined choirs and 6th, 7th, and 8th grades of St. Mary's School sing the 'cum júbilo' Mass once a month at the Sunday 11 o'clock Mass. The unchanged voices sing antiphonally with the male voices, the latter singing the Proper and Offertory motet. Weekday High Mass is sung by the school children. At the 6 o'clock Christmas High Mass the "male choir consisted of the changed voices of the 7th and 8th grades, the High School (public) and Senior Choir. The 9 o'clock 'children's Mass' has been a dialog mass for the past two years except for Christmas and Easter. In addition to the cum júbilo the High School Choir (SATB) is working on Viadana:

Missa L'houra passa for a Sunday High Mass.

Practically all my Senior Choir members are graduates of the junior groups. To sing music of the calibre of the Senior Choir repertoire a graduated choir system seems necessary especially when everything is on a volunteer basis. The motto appears to be 'festina lente'.

As far as possible the repertoire is drawn from (1) Chant (2) Classic Polyphony (3) with a catholic representation from several nationalities.

MASSES

- Gretchaninoff: Missa Festiva
- Peeters, Flor: Missa 'St. Josephi'
- de Vocht, Lod. Missa 'St. Josephi'
- Goller, Vinc. Missa 'St. Stephani'
- \*Palestrina: Missa Brevis
- \*Hassler: Missa Secunda
- \*Schroeder, H. Messe in B
- Gregorian Missa 'cum jubilo'
- Gregorian Missa de Angelis

MOTETS

- Adoramus Te (Palestrina, Lassus, SSA)
- Alma Redemptoris (Palestrina)
- Adoremus (Viadana, Gregorian 2)
- Ascendit Deus (Carturan, SSA)
- Assumpta est (Aichinger)
- Asperges (gregorian, Rossini, Ravanello)
- Ave Maria (Arcadelt, Victoria, gregorian)
- Ave Maris Stella (Grieg)
- Ave Regina (Lotti)
- Ave Verum (Byrd, Mozart, Gregorian)
- Cantate Domino (Hassler, Pitoni)
- Christus Factus est (Anerio)
- Christus Vincit (Ambrosian)
- Confirma hoc (Gallus)
- Emitte Spiritum (Schuetky)
- Haec Dies (Viadana)
- Hodie Christus (Willan)
- Improperium (Witt)
- In Monte Oliveti (Martini)
- Jesu dulcis (Victoria)
- Jubilate Deo (Mozart)
- O Magnum Mysterium (Victoria)
- O Sacrum Convivium (Viadana)
- O Salutaris (Caplet, Rehm, Byrd, Gregorian 2)
- O Vos Omnes (Victoria)
- Pange Lingua (Gregorian)
- Popule Meus (Victoria)

Regina Coeli (Aichinger)

Tantum Ergo (Gregorian 2, Victoria, Bruckner, Beobide, Kodaly)

Vidi Aquam (Gregorian, Rossini, Messner)

MASSES OF REQUIEM

Gregorian

Casciolini-Kreckel (TTB)

Griesbacher-(TTB)

*John J. McCarthy*

The distribution of music is somewhat different from the one used at St. Bernard's in Detroit; but here also is a full consciousness of the resources hidden among young people. In both cases, High school students have a regular opportunity of continuing the training which they receive in the grammar school. And there is partly the secret of the success.

## Educational Organizations

THE NCMEA CONTINUES TO BE ACTIVE and to spread its beneficial influence in a widening field. We have two reports, one from Iowa, the other from Michigan: "The state board of the IOWA CATHOLIC MUSIC EDUCATORS ASSOCIATION held its annual business meeting at Loras College Conservatory, Saturday, October 7. The major issues upon which the board made a final decision were the selection of Davenport for the next state conference and the organization of the state into four diocesan units each of which will be under the immediate control of a diocesan coordinator to be appointed by the state executive secretary. Under plans adopted by the board at this meeting, the four diocesan units are to function each year in a music festival."—"The executive board of the Michigan unit of the National Catholic Music Educators' association held its first meeting at Marygrove college on October 21. The meeting was called

*(Continued on page 75)*

*Success will crown our efforts, if our work is based on the participation of the faithful:*

which is the active participation in the most holy mysteries and in the public and solemn prayer of the Church.

## ON THE WRONG WAY TO BETHLEHEM

By Maureen O'Shea



THE WHOLE GLORIOUS MYSTERY of Christmas now lies before us, profoundly baffling in its simplicity. We see in our mind's eye the Virgin Mary, the Guardian Joseph, and the Christ Child: an ordinary family presenting to the world an extraordinary truth. The universe rejoiced that night: every planet in the heavens, every being on earth. So it has done through the centuries; so it will continue to do. You and I, even as the shepherds of old, are called upon to rejoice and adore. But, in our eagerness to enjoy this feast to the utmost, we often seek new, we might say, modern means of participation. We look earnestly about us to see what we may discover. But, we could just as easily look to the child, in whose mind all things are made simple by the very fact that his heart is simple. We might find there a hidden insight into the matter, that is, if we can recognize simplicity when we see it. The least we can do is try, so come along. Let's go to one of the shopping centers; they are undoubtedly very busy now. Perhaps if we see some friends there, we may listen in! . . . .

The crowd is certainly immense, we'll never be able to—but look, there's Mrs. Thomas with Billy and Jane. How about getting in on their conversation? We had better approach quickly lest they scurry out of sight. Sh! we are close enough now, Billy is speaking:

"Say Mother, let's stop in at Church and see the crib, it wasn't quite finished the last day of school."

"All right, but hurry, your Father is home with your brothers, and I want to be early. Take Jane's hand."

We may as well go along, too. . . . Now they are entering the Church; we see them go to the front, and finally to the crib. The children are enchanted! Listen! The choir is singing. Billy hears it too.

"Mother, Mother," in a whisper.

"Wait until we are outside, Billy."

"Okay, but listen—"

He is still now, after a rather persuasive tug at his hand. But, here we are, so we can see what's on his mind.

"Mother, what was the Choir singing for?"

"I suppose it was practicing for Christmas dear."

"Will they sing on Christmas, Mother, I mean at the Midnight Mass?"

"I think so."

"Uh, I don't think I'll come to that Mass, Mother."

"Why, Bi—," but Mary stumbles in the snow and interrupts the conversation. Billy picks her up and Mother is consoling her. Though she seems rather wet, she is unharmed, and they walk on. The former aims a snowball threateningly at a gentleman about a block in front of them, but decides that such an end warrants a better means, and continues to mould the sphere.

"Why does the Choir sing at Christmas, Mom, huh?"

"Why, to welcome the Christ Child, of course."

"Oh!," meditatively. "But won't they 'scare' Him? It's awful loud," he asserts, juggling the freezing ball from hand to hand.

Mother laboriously explains the reason. She says that the Choir is bursting forth with all the enthusiasm which was restrained for four weeks. Naturally, the feeling is now dynamic, and need be restrained no longer. It takes a little more than this but he is finally satisfied.

"Just like when we make a home-run, huh, Mom? We wait and wait, then zowie, we all yell!"

"Well, not exactly, because—"

"But, Mom, Tommy Watson gets all red in the face just like that big lady on the end in the Choir-loft."

"Billy, you have no right to—"

"I know what we'll do, our team will give 15 cheers for the Christ Child, and I'll bet we can even holler louder than the choir. I don't see why we would scare Him if they don't, do you? I even think He'd sort of—"

At this point Mother seems to be having a hard time. It isn't the same principle she explains. They have beautiful words to sing, expressing lovely thoughts. However, Billy rambles on:

"Well," trying to impress her, "we could sing 'Take me out to the ball game,' and change the words

to 'We'd take you out to the ball game.' Isn't that a nice thought too?"

Mother assures him that the Christ Child would appreciate it, but that there is something better and more fitting and that we should try to learn the best things to say to Him.

"But, is the Choir saying the best things, Mom?"

Mother is certain that they are. She says that, consequently, he should listen to the words, which are very beautiful, and that he won't have to bother trying to invent some of his own. The Choir welcomes the Christ Child for the whole parish, she continues, and therefore Billy is included. Then, too, the Choir knows how it is properly done.

"Then, why don't you and Day say your night prayers and make it count for the rest of us?"

Luckily, Mother is saved from desperation for Mary spies a can of cocoa in a nearby window. There! We can again proceed.

"I still don't see why the Choir should be the whole cheese, Mom! Why should we just sit around waiting for the Christ Child? If the Church makes such a fuss about it, why can't we get in on it too?"

Threatening him as he aims a final snowball at an approaching lamp post, she decides that he had better forget about it for now, and settle down for a good cup of cocoa and a warm bed.

"For such a young lad, you can certainly think of some of the most unusual things," she remarks as they turn into the house.

"I'm sorry Mom, I guess I'll be better when I grow up a little. Then I won't have to think, will I? Say, DO grown-ups think, huh, Mom?"

Oops! too late for the answer! She has already shut the door! And thus ends our venture!

Now, if we could only see our way to the sensibleness of Billy's suggestions for a fuller enjoyment of Christmas, and if we, too, could only embrace it with a similar, direct, loving Heart! This would solve our problem of seeking a new means of participation, and put us on the right road to Bethlehem. At the present, I'm afraid that we, with the Choir, are on the wrong road.

## Armed Forces

(Continued from page 61)

voices in singing condition, and to offer a better oblation to the Lord. It has been a source of relaxation and pleasure for the soldiers to sing in the choir

as well as a means of inspiring the faithful to a deeper and more satisfying devotion while in church. In many cases, the chaplains themselves have been encouraged to sing masses more often and to conduct various novena services.

## The Editor Writes

(Continued from page 50)

OUR SUMMER-PILGRIMAGE BEGAN with the music-publisher; and we left him with a sentiment of deep sympathy. When we met the teacher, we experienced towards him a like sentiment. Towards both the publisher and the teacher we profess a sincere admiration, having seen how, in spite of prejudices and difficulties, they keep a loyal faith in the restoration of sacred music. To both *Caecilia* offers again the assurance of an aggressive devotion. We have resolved to gradually promote between them a deeper understanding and a Christian friendship. At the end of the summer, the Editor was more convinced than ever that if publishers are wanted who publish the highest kind of music, we must also develop a large group of teachers who can read it and then like it.

D.E.V.

## Gregorian Highlights

(Continued from page 46)

reserved and shadowy; 3 is again a low point, using the same tone-group as 2 but in reverse order; 4 is a high and final point amplified and solemn. In the jubilation as in the word Alleluia, the same genial procedure of modal contrast prevails. It is such procedure which imparts to this concise and firm melody an uncanny quality of inner joy.

*This revival is so important, that it will decide either the blessing or the curse of God.*

And it is vain to hope that the blessing of heaven will descend abundantly upon us, when our homage to the Most High, instead of ascending in the odor of sweetness, puts into the hand of the Lord the scourges wherewith of old the Divine Redeemer drove the unworthy profaners from the Temple.

## Rediscovered Polyphony

(Continued from page 47)

restoration of choral singing in the Church in accordance with the "old, true style." That memorable decree of September 9, 1830, reads: "It is the will of His Majesty the King to restore, for the greater dignity of divine service, choral singing and music in the churches, above all in the cathedrals, in accordance with the old, true style. For this end, seminaries, monasteries, and schools shall provide necessary training, and shall proceed to draw up a scheme setting forth what may be further required. . . . The government is accordingly commissioned to take the necessary steps in the matter, in conjunction with the diocesan authorities, and to show in due course what measures are being adopted to attain the desired end, especially in cathedrals, seminaries, and training colleges, and other educational establishments; also to report on what obstacles stand in the way, and by what means the reintroduction of better sacred music in towns as well as in the country may best be furthered."

WISHING TO CARRY OUT TO THE BEST of his ability the precepts of both Bishop and King, Proske now began extensive investigations and laborious research in the archives of prominent libraries and cathedrals throughout Germany and Italy. And then did he see opened before him the magnificent grandeur of a sacred art which a Protestant upheaval, a Catholic negligence, and a "progressive age" in music had resigned to the dust of ancient and hidden shelves. Three times he journeyed to Italy, and three times returned, laden with the treasures of an almost forgotten era.\* When printed copies of the music could not be obtained, he assiduously transcribed *by hand* each note and word, for the one purpose of conveying to the world an inspired and inspiring work of church music. He constantly held before himself an ideal which, he must have realized, would take generations to see to completion. Nor did he have the expert advice and guiding star that present day propagators and disciples of Gregorian Chant and polyphony have, for he was a discoverer and pioneer. Perseverance required sacrifices, and he did not hesitate to make them, for as his goal he had decided upon a thorough and exhaustive treatment of sixteenth and seventeenth century specimens of sacred musical art which had played an integral part in the divine services.

THE PUBLICATION OF THE FINDINGS of his many journeys began in 1853 and was undertaken by the Frederick Pustet Company. In that first year came the *Liber Missarum*, which contained an extensive list of patrons and subscribers, and a masterly introduction, in which the compiler showed the greatness of the forgotten classic polyphony, and proposed it as the model of sacred choral music. In 1854 the second volume, *Liber Motetorum* for the principal feasts of the church year, was issued. The next edition, the *Liber Vesperarum*, did not see light until 1858, and with the publication of the fourth volume, the *Liber Vespertinus*, in 1862, the first set of works, or what Proske termed the *Annus Primus*, was completed. The first year set contained compositions for four voices only. A *Selectus Novus Missarum*, published in two volumes between 1857 and 1861, contained Masses for four and more voices. Death interrupted midway the gigantic task of publication, but the work of Proske was posthumously carried on and resulted in the issuing of an *Annus Secundus*, a set of four volumes having the same general arrangement as the first. The editors of this set were Schrems and Haberl, both of whom had been enthusiastic disciples of Proske. Before angina pectoris put an end to his career, Proske bequeathed to the Bishop of Ratisbon the fruits of his work. Later the invaluable manuscripts and first editions were thrown open for general use. The tremendous importance of Carl Proske should not be overlooked or forgotten. The history of music reveals few figures who have accomplished so much so well, and have had the rare privilege of setting on the right path that which had gone astray. Contemporaneous with the last years of Proske's life, a handful of Benedictine monks under the guiding influence of Dom Gueranger was starting out on the road to another rediscovery—the recovering of the true Gregorian Chant. There is no doubt that the combined efforts of these men helped bring about that most important event of 1903.

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\*In Rome alone he visited the archives of the Papal Chapel, the Vatican, the Roman College, St. Peter's, St. John Lateran, St. Maria Maggiore, and other libraries. He also worked at Naples, Venice, Florence, and other major Italian cities.



## Greetings to the Choir

(Continued from page 40)

therefore we are silent. Would it not be proper for people to walk to the midnight Mass from their homes in silence after they had recited the hour of Matins? Or, should we believe with the world that it is fitting to celebrate this holy Night in noise and parties, and make our ways to midnight Mass amid the shouting of wild voices and clanging of unhallowed, unconsecrated bells? It is the Holy Night and in this Holy Night let us live and act with holy joy in our life and manners. "The Morning Mass, the Missa in Aurora, will be celebrated when light struggles through the windows of our venerable old church. In the Morning Mass of Christmas we realize that the Mystery of Christ unfolds before us. The Morning Mass is the 'Light Mass.'

"How sweetly rejoice whole armies of angels: because Life eternal on all earth dwellers shines bright today.' 'Lux fulgebit hodie super nos: A Light shall shine upon us this day.'" Not merely the Birth of Christ would have saved man's soul; Christ had to bring life divine and light from heaven. This is not true in a vague sense, but in the full meaning of St. Paul "He saved us by the laver of regeneration and renewal by the Holy Spirit."

IN THE MASS AT DAWN WE ARE THE shepherds who come to the Crib—in the First Christmas the holy Shepherds took our place—. Now we come to our own place and rightful position and we say: 'Let us go over to Bethlehem and see this thing that has come to pass, which the Lord has made known to us.' It is in keeping with the spirit of this Mass that we should postpone our reception of Holy Communion until the Shepherd Mass, or 'Light Mass.' "Sound song of glory up to Heaven's heights, to God on His throne and to earth's ends sing peace to men whom God so loves.' In the Third Mass of Christmas Day, when the sun stands high in the firmament, we have come to the climax of the threefold Sacrifice. This Child born of Mary in the stable at Bethlehem, this Child found by us in the Shepherd Mass, this Child is the 'Child born to us and a Son given to us: whose government is upon His shoulder: and His name shall be called, the Angel of the Great Counsel.' This Child is the Lord of lords, the King of kings, the Son of God Himself; 'In the beginning was the Word, and the Word was with God; and the Word was

God.' The Station Mass in Rome is celebrated at the Main Altar of St. Mary Major, formerly at St. Peter's Basilica. 'Sound a song of glory up to Heaven's heights, to God on His throne and to earth's ends sing Peace to men whom God so loves.' Christ was born for us in the Holy Night; in the Sacrifice of the Dawn He appeared to us as Saviour of the World, as 'Light of Light, true God of true God;' in the climax of the triple Sacrifice we proclaim Him as God, Lord, King of kings, the Angel of the Great Counsel."

## Names - Peoples - Doings

(Continued from page 71)

by Sister Marie Paul, O. P., of Adrian, in order to outline the organization of diocesan units in Michigan under the direction of a diocesan co-ordinator. The board aims to bring the association close to every school so that, through the exchange of ideas, it may be a source of inspiration and help to all. Tentative plans were drawn up for a state meeting of the N.C.M.E.A. A two-day session in April, 1945, in Detroit, is under consideration."—*Caecilia* presented last year a lengthy survey of the foundation of the PALESTRINA INSTITUTE AT DETROIT, MICHIGAN. We are very interested in the development of this institution, which is showing the way in the training of church-musicians on a Diocesan basis. Here is a report on the activity of the new school: "The Palestrina Institute of Ecclesiastical Music has begun its second year of classes during the week of October 29. The institute is an archdiocesan foundation dedicated to the training of boys for the vocation of organist and choir director. This year the school consists of two departments—one for advanced high school students, the other for boys in the elementary grades. Together the enrollment is limited to 30. Places in the upper class are already nearly all reserved. The new class will enroll pupils from the seventh and eighth grades (exceptions will be made in cases of outstanding talent). Applicants must arrange for an interview with Father Majeske. The requirements for acceptance are that the applicant be recommended by his pastor or the principal of his school, that he be able to sing on pitch, and that he possess some skill in piano."—It seems that FATHER FINN, even from his relative retirement, is unable to stay away from the musical arena. It is difficult, if not impossible, for an apostle, to forego the vineyard. All for the benefit

of the younger generation which decidedly wants to participate in the harvest of the eleventh hour. The last initiative of Father Finn is most ingenious; and one cannot help envying the happy students who will eat the ripe fruit of the long experience of the great master: "Invitations have been mailed to the many religious communities in the Archdiocese of Chicago to resume rehearsals at St. Xavier college for Father Finn's sisters' choir and orchestra for the coming season. Last year the newly organized group of sisters gave two broadcasts over the Mutual network. The

Rev. Joseph O'Donnell of St. Thomas church is dean, Sister Albertine of St. Xavier college, secretary, and Mary Anderson of St. Philip Neri church choir, accompanist. Father Finn says: "We need more top sopranos of lyric quality and some deep, resonant, dark-voiced contraltos—dark with the mystic intimations of the unlighted naves of cathedrals. We need string players, too—violinists, violists and cellists. If a sufficiently large group is recruited from the far West or North sides, arrangements will be made to give them special practice periods."

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