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CONTRIBUTORS TO THIS ISSUE

FRANCIS J. GUENTNER, S.J., again gives the Readers of CAECILIA the benefit of a rich inspiration. And, whether you are an amateur or a master, your musicianship will gain in depth by a reflected reading of this present article.

THOMAS G. MCCARTHY is not a newcomer in our midst, as past issues will testify. And, we are pleased to present in this issue an informative and authoritative article from his pen on the perennially discussed "boy-choir."

The hand of the sower is bestowing divine grace on the good ground wherein the wheat is growing during the holy season of Lent:

1. *Growing in the spirit of penance even though it bends under the forces of sin.*
2. *Growing unto union with God through purified prayer.*
3. *Growing while it pours out unto others the alms of brotherly love.*

SYMBOLISM OF COVER DESIGN.

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SACRED TEXTS SACRED SONGS

We Enter A Spiritual Warfare

For a little while, the choir shall refrain from the lovely murmur of joy which accompanies the singing of the Eucharist. In its stead, the singers will voice, in the name of the congregation, the fervent supplication of souls humbled under the consciousness of sin. In order that they may interpret before God the voice of a supplicant people, it is most necessary that they fully appreciate the words of the song of supplication, namely, the Tract.

In this, one of the most sincere supplications ever uttered from the heart of man, the christian soul is squarely facing the struggle of life. Gone is the illusion that progress is immanent to human life. We are before the bottom of man, a "depth," the real and the greatest depth. Here is sin, and the all-embracing consequences of the original fall. This is the condition in which man is born, and to which he remains attached as to his very root. No human consciousness is true which does not begin from this disturbing depth. And, that we should be disturbed on this first Sunday of the season, is just what the Church desires. May we so

realize the Fall of man in ourselves, that we are brought to "cry from the depth." The man who thus cries to God, is making the first step toward his resurrection. He begins a struggle, and engages himself in a warfare for the conquest of freedom. This is no vain presumption, for God's help is assured. Thus it behooves us, as we start on the way, to have in the abundant graces of Lent more confidence than we have distrust in ourselves. And, the ultimate outcome of the spiritual enterprise will be decided by the prevalence of God's mercy over Man's sinfulness.

SEPTUAGESIME SUNDAY: "*De Profundis Clamavi*"

From depths of pain, O Lord, from depths abysmal:
 Hear Thou my cry, O Lord, for world so dismal.
 Give ear, O Lord, I cry commiseration:
 Let not resound in vain my supplication.
 If thou regard the guilt mankind now staining:
 Not one shall stand, O Lord, Thy frown sustaining.
 But Thou, O Lord, dost love propitiation:
 Hence I for them here hold my lonely station.

De profundis clamavi ad te, Domine:
 Domine, exaudi vocem meam.
 Fiant aures tuae intendentes
 in orationem servi tui.
 Si iniquitates observaveris, Domine:
 Domine, quis sustinebit?
 Qui apud te propitiatio est,
 est propter legem tuam sustinui te, Domine.

Gaining Spiritually Through Hard Experience

Led and comforted by the first song of supplication, the christian community faces life with a keener sense of observation. In the first disturbance of the soul, we quickly lose the sense of false security which is characteristic of those who know neither God nor themselves. Life appears now as it really is, a "tribulation." And, the cause of this tribulation comes not from without, but from within. The world around has not changed; but, we are turning towards a truer realization of our inaptitude to be as God had created us to be. This sort of tribulation is by far the most painful. The Epistle gives a dramatic story of it in the experiences of Paul the apostle; experiences incompar-

able in their variety, their recurrence, and their intensity. In sympathy with our similar experience, the Tract leads us to adopt the same sentiments which the Lord Himself recommended to Paul. Discouraged pessimism or proud cynicism are an indirect blasphemy against the mercifullness of our Saviour. Hence, we sing in the verses of this day, of the healing power of God. Bad as it may be, our tribulation is continuously surrounded by that marvelous action of God, which repairs and redeems. At the end of the trail of tribulation, the courageous christian will find deliverance and freedom.

SEXAGESIME: "*Commovisti, Domine, terram*"

O Lord, Thy land hast Thou now torn asunder:
 Ruined it lies, above, around and under.
 And Thou alone canst now rebuild its breaches:
 Where tottering it quakes in all its reaches.
 Lead from the flying shaft those now fear-frozen:
 Lead unto Me those whom Thyself hast chosen.

Commovisti, Domine, terram,
 et conturbasti eam.

Sana contritiones ejus,
 quia mota est.

Ut fugiant a facie arcus:
 ut liberentur electi tui.

There Is Joy In Battle

That christian supplication is leading to joy is evident from the Tract on this Sunday. While the words of abysmal depths and of trying tribulation still echo in our hearts, we hear a song of jubilant praise. Songs in battle are an old military custom, born from the experience that victory comes to him who keeps his spirit high unto the end. Thus also, the Church invites us to join in praise during the days of the spiritual reform. Fearing most of all that we may become chiefly concerned with vain thoughts of self, she

urges us to center all our efforts on the praise of God. The latter is, as it were, the lever of gladness which strengthens the will for a salutary penance. The motive of our praise during this season is unique: the recollection of the fact that the christian community is Christ's beloved flock. Of this flock we are a member. And, in the measure that we join our voices and our hearts in a united praise, we may rest assured that the victory over sin and over ourselves is certain.

QUINQUAGESIME: "*Jubilate Deo*"

Shout unto God, thou world once bound in sadness:
 Send unto Him your song of dancing gladness.

Enter His gates with singing exultation:
 Know ye that Sion's God rules every nation.

Since He made us, His Voice commands our heeding:
 Shepherd is He, whose flock finds world-wide feeding.
 Jubilate Deo, omnis terra:
 servite Domino in laetitia.

Intrate in conspectu ejus, in exultatione:
 scitote quod Dominus ipse est Deus.

Ipse fecit nos, et non ipsi nos:
 nos autem populus ejus, et oves pascuae ejus.

Christian Optimism

Intentionally the Church makes the Tract of this Sunday the keynote of devotion in Lent. The Psalm no. 90, will be often quoted in many parts of the liturgy; and some of its verses are used for the whole Proper of the Mass. The Tract quotes it almost entirely. The general meaning of this psalm is an invitation to unbounded confidence, be it in praise or prayer, in sentiment or at work. Three ideas sum up this long supplication. In an atmosphere of communicative enthusiasm, prophetic words of assurance are put in the mouth of God Himself, and he would rebel against the invincible power of God, he who would still doubt

that sanctity and joy are the assured goal of a devout Lent. Those three ideas, found through history as the basis of all christian asceticism are: that the success of a spiritual undertaking depends first on the grace of God; and on this grace our efforts must lean. Then, the incoming trials which never fail those who are returning to God, are not an hindrance but a real contribution to the ultimate success. Lastly, the result which we are to expect is a new freedom of the soul to serve God in peace and joy, until we are admitted to the eternal beatitude.

FIRST SUNDAY OF LENT: "*Qui habitat in adjutorio*"

(The Father speaks)

Him shall I free, for me He's Father claiming:

Him do I shield, for Me He's rightly naming.

To Me He cries, and I must ever hear Him:

In agony and pain I'm ever near Him.

From Me shall come His glorious liberation:

From Me His life unending in duration:

From Me His joy in story of salvation.

Quoniam in me speravit, liberabo eum:

protegam eum, quoniam cognovit nomen meum.

Invocabit me, et ego exaudiam eum:

cum ipso sum in tribulatione.

Eripiam eum, et glorificabo eum:

longitudine dierum adimplebo eum,

et ostendam illi salutare meum.

Persevering In Praise

Earlier in the season, we were invited to make divine praise an instrument of spiritual serenity and of active strength in the practice of virtue. Today, we are urged again to make it the outstanding good work of Lent. It should be the rallying incentive in fasting

and mortification, in spiritual discipline and work, and in generous charitableness throughout the entire season. In order that the chanted praise may truly become the activating force of our devotion, the verses selected for the Tract of this day give a hint of the three mo-

tives of this suppliant chanting. They are: the inexhaustible mercy of God which extends itself into the most unfathomable depths of sin and depravation; the invincible power of Him who, accepting the challenge of sin, gloriously defeated it on the Cross. Lastly,

both the mercy and the power of God join hands to "visit" us most particularly at this time. They exercise our souls, once we are humble and receptive, an influence which is deeply affecting our spiritual welfare. Let us chant so well, that we may fight with success.

SECOND SUNDAY OF LENT: "*Confitemini Domino*"

Thanks to good God, for all His works supernal:

Sing thanks to Him, whose mercies are eternal.

Who shall proclaim God's deeds so strong and mighty:

Who rightly sing how good is the Almighty?

How blessed they whose will to Good is tending:

Who do God's will with soul-fire never ending.

Mind me, O Lord, in mercy's proclamation:

Show forth in us the reach of Thy salvation.

Confitemini Domino, quoniam bonus:

quoniam in saeculum misericordia ejus.

Quis loquetur potentias Domini:

auditas faciet omnes laudes ejus?

Beati qui custodiunt iudicium,

et faciunt iustitiam in omni tempore.

Memento nostri, Domine, in beneplacito populi tui:

visita nos in salutari tuo.

Keeping Our Soul Close To God

The Church is well aware that all human effort is exposed to the danger of failing in its outcome. We are prompt to make an easy start, but we seldom achieve that which we happily began. The reason is two-fold: the tendency to disperse our efforts, and the inability to maintain it. Thus, the main obstacles to a good Lent are a superficial outlook and the lack of perseverance. Behind the external practices of the seasons, however necessary they are, the main objective is the spiritual renovation of our inner life. And, it would be of little avail to have imposed upon our shoulders a temporary burden, if at the end we are not really purer and stronger. An infructuous Lent is a sad misfortune, a life-opportunity lost. That misfor-

tune will not befall us if our soul lives very close to God. The verse of the Tract explain this closeness in very practical terms. He is close to God, who consistently knows his place before God. The days of Lent are most profitably passed in a constant attitude of sincere humility. For, being humble brings us in full agreement with the thought of God, while He is raising us from our sinfulness. Then, it is well nigh impossible for anyone to persevere in the arduous task of transforming one's self, unless his courage be incessantly stirred up by the confident expectation of the grace of Easter. Let us chant today an humble and confident supplication.

THIRD SUNDAY OF LENT: "*Ad te levavi animam meam*"

To Thee mine eyes I lift with soul-sad moaning:

To Thee in that fair Home where Thou art throning.

As servant's eyes on master's hands look strained:

As eyes of maid on hands of mistress trained:

Thus unto Thee our eyes in Holy City:
 Pity on us, O Lord, on us have pity.
 Ad te levavi oculos meos,
 qui habitas in coelis.

Ecce sicut oculi servorum in manibus dominorum suorum
 Et sicut oculi ancillae in manibus dominae suae:

Ita oculi nostri ad Dominum Deum nostrum
 donec misereatur nostri .
 Miserere nobis, Domine, miserere nobis.

The Holy Eucharist Transforms Us

There is in the Tract of this day an accent of sudden assurance which is highly contagious. There seems to be no doubt left that the Lent will be a landmark in our spiritual ascension. It is fair that we should have such faith in its ultimate success. Not because of the perseverance of our personal efforts, not even because of the assurance found in the graces of the season. Our certitude lies in two factors which cannot possibly fail, and to the efficiency of which Christ Himself gave a solemn testimony: the vitality of the Mystical Body and of the holy Eucharist. From the beginning, our spiritual warfare has been not just a personal struggle, but a sharing of the spiritual renovation of the whole

Church. We have fought and labored, and we have chanted and we have loved as a member of Christ's family. Even in spite of our personal failings in our part of the battle, we shall share in the general victory. Then it is in the living sacrament of the Eucharist, in the supreme and direct contact with the immortal Christ, that the entire activity of the Lent is made real. Christ's redemptive power supplants our inaptitude and brings to reality that which would never come true, if we should be left to our own labors. Let us join together in a united supplication in the Sacred Banquet. It is the chant of an assured victory.

FOURTH SUNDAY OF LENT: "*Qui confidunt in Domino*"

Who look to God, like Sion's elevation,
 Will find therein unshaken habitation.

Jerusalem by mountains lies surrounded:

Around, above her is our God unbounded:

Forever in her walls hear God's chant sounded.

Qui confidunt in Domino, sicut mons Sion:

non commovebitur in aeternum qui habitat in Jerusalem.

Montes in circuitu ejus:

*et Dominus in circuitu populi sui,
 ex hoc nunc et usque in saeculum.*

We did not intend the foregoing explanations to serve as a subject for pious thought in Lent, but as a motive for fervent singing. Let the verses of the Tract inspire the singers, day by day, to sing with the accent of a sincere devotion. May the sentiments of the Lenten supplication bear fruit both in them and in the

listening faithful. And, while the jubilation of other times helped the brethren to find in the Sunday's Eucharist the inspiration for the toil of the week, the intense fervor of the supplication will spur them on to a rejuvenated life.

THE EDITOR WRITES



OUR PLEA FOR a considerably enlarged circulation fell upon some good soil. Quite a number of subscribers responded heartily to our appeal solely justified by the immediate needs of an urgent christian apostolate. I wish to acknowledge most gratefully their friendly gesture, and to

assure them that their cooperation has been to the Editorial Staff a new incentive in forging ahead. The members of the Staff are accustomed by now to centering their efforts towards nurturing a mustard seed; and they are not expecting to share in the full harvest, the joy of which will be reserved to the generations of the future. Yet, their Christmas joy would have been more expansive, if the response had been more general. They are well aware that today, the "line" of publicity is overstretched and that, even in Catholic life, it meets with a certain amount of cynical apathy. Hence, they are satisfied if the response reaches what advertising men call a working "average," in spite of their promise to maintain low subscription rates in the face of rising handicaps.

I have been thinking about this condition; and I have wondered at the fact that it is extremely difficult to arouse a sense of practical cooperation even in a work which, theoretically at least, is of a vital importance to the life of the Church. The plain truth is that, because the abuse of publicity has made us all somewhat suspicious, we are no longer able to discriminate the worthiness of its object. Hence, the restoration of sacred music is not so much a part of the vast intercourse of the mystical body, but rather a business deal to "put over." In terms of spiritual values, this is nothing but devaluation. It is the concern of the Editor of a Review promoting christian apostolate to awaken among the readers a true evaluation of its aims. Eventually, such appraisal will surpass all publicity methods in promoting the circulation of the magazine.

MY FIRST QUESTION IN REGARD TO the evaluation of CAECILIA is: Whom does it concern? In order to find an authentic answer, I read over again the introductory paragraph of both the Motu Proprio of Pius X, and the Apostolic Constitution of Pius XI, the geminate documents of two Popes of our own time, wherein the problem of sacred music in the modern world is frankly admitted. Although you know them, it will be to your definite advantage to ponder over them. Pius X, looking over the scene of the christian world at the beginning of His pontificate thus defines the needs of our time: "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, which is the active participation in the most holy mysteries and in the public and solemn prayer of the Church. 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." Pius XI, preoccupied with healing the social ills caused by the first World War, indicates the remedy with these words: "In our own times, too, the chief object of Pope Pius X, in the Motu Proprio which he issued twenty-five years ago, making certain prescriptions concerning Gregorian chant and sacred music, was to arouse and foster a Christian spirit in the faithful, by wisely excluding all that might ill befit the sacredness and majesty of our churches. The faithful come to church in order to derive piety from its chief source, by taking an active part in the venerated mysteries and the public solemn prayers of the Church. It is of the utmost importance, therefore, that anything that is used to adorn the liturgy should be controlled by the Church, so that the arts may take their proper place as most noble ministers in sacred worship." These two pronouncements are obviously not a theoretical or ideal-

istic symposium of liturgical music; they indicate the solution of the social problem in modern christendom. There is no doubt that, in the mind of the two Pontiffs, they constitute the basis of Catholic life and Catholic action, today as well as of yesterday. If you agree that the successive insistence of two Popes on the same point at the same epoch emphasizes its importance, you will wonder how it is possible that, forty years after the first pronouncement, Catholic opinion has remained apathetic to the vital necessity of sacred music. You might blame an appalling ignorance in matters musical, or you might suspect a negligent disobedience to yield to the directives of the Church. I would suggest that both ignorance and disobedience are the fatal result of not having understood the actual meaning of both the Motu Proprio and the Apostolic Constitution. Since the time that music has been wholly secularized, even within the precincts of the temple, we have been loth to consider it as an integral element of the spiritual current in the Church. We could hardly formulate any opposition against the philosophy of sacred music as formulated by the papal documents; but we kept on relegating it among the externals unnecessary to the essentials of christian life. The universal opinion, not directly expressed but evidenced by the facts, of the clergy as well as the laity, is that liturgical music is a desirable musical luxury, not a basic necessity of the christian community. In other words, the problem of sacred music remains in our minds a musical matter, not a spiritual issue.

As long as this state of mind continues to prevail, there will always be but a small group of professional or semi-professional church musicians interested in reading a periodical devoted to Church music. Once the introductory paragraphs of the papal documents will be not only accepted with a passive reverence, but with an active receptiveness, then a Review of Catholic musical art will have a universal appeal. The appreciation, the knowledge, the participation in sacred music is a professional matter for the choirmaster; to all others, it is a matter of fullness in Catholic life. Hence, CAECILIA concerns first the clergy and members of religious communities; it concerns as well teachers and social leaders. And, an intelligent laity can derive from it untold vistas on christian radiance and happiness. Think now of some twenty-five thousand priests, of some one hundred-fifty thousand Nuns, of the large army of choirmasters and organists

in these United States. You will agree that, if the spirit of the Motu Proprio is alive in the Church of America, a vast circulation of a Musical Review should no longer be a problem; it is an imperative necessity.

YET, A REVIEW OF SACRED MUSIC must merit its claims to a universal interest. Thus I come to a second question: Does CAECILIA deserve a wide circulation? Although a well-meaning Editor may be pardoned to have an exaggerated esteem of the periodical under his direction, he owes to his readers a fairly objective answer. It is obvious that no Review is fully adequate to its aims. The conditions under which a periodical is published are of a temporary character. The outline of its program cannot compete with the sequential logic of a book; and the diversity of passing topics does not make for strong unity. But, in the passing nature of this work, there are definite advantages for stirring up a general awakening, for leading current opinion, and for bringing into proper relief ever-recurring musical events. The unique role of a Review is to be a sort of regulator in the promotion of the ideals, spiritual as well as artistic, defined by the papal documents. The work of a promoter is wrought with the particular dangers set in the path of all publicity. It is the mission of the Editorial Staff to steer a safe course under the guidance of the unshakable principles which are the musical tradition of the Church. Does CAECILIA give to its readers the broad vision of Catholic music and, at the same time, ample and sane information concerning musical matters? The yearly Index published since 1942 constitutes the most accurate statistics of achievements. This detailed survey amply demonstrates that, as a source of both inspiration and information, the Review has reached encyclopedic proportions; for, hardly any phase of the musical restoration has been overlooked in its program. A cursive glance at any issue may make this point clearer.

RHYTHMIC TRANSLATIONS AND COMMENTS upon sacred Texts sung by the choir are the first monthly feature. They have so far covered the Proper of the Mass in greater part, seasonal Responsories or Antiphons, eucharistic psalms, and, this year, verses of jubilation. The Editor feels a certain pride in having obtained this invaluable collection, because it constitutes the most direct interpretation of the

CHANTING SUPPLICATION IN SEPTUAGESIMA and LENT

By Oriscus



THE SUBSTITUTION OF THE Tract for the Alleluia from the Sunday of Septuagesima to Easter is not contradictory to the spirit of continuous joy which is, as we have said, an essential characteristic of Catholic worship. The open expression of this joy is but temporarily halted; and being suspended for a little while, it becomes the more desirable. We should not see in the Tract a break from the current of joy, but a preparation to a purified and greatly increased joy. Its liturgical and musical function is therefore related to that of the Alleluia itself. Seeing the Tract in this light, we will more readily grasp its particular beauty. Surely, the latter is of another order than that of the jubilant Alleluia. It is becoming indeed that the longing for joy should have a sternness different from the release of joy. During Lent, we are supplicant; throughout the year, we remain jubilant.

The difference in the musical structure of both the Alleluia and the Tract is striking. The first is expressed with free and light-hearted vocalises, the second is couched in a formal and manly psalmody. We hope to show how an earnest study of the form of the Tract will free our minds from all prejudice. Fundamentally, the Tract is a psalmodic form, which means that the seemingly meandering melodic line is but an extension closely built on the simple pattern of the psalmody. The original psalmodic form is strictly adhered to, but is enlarged to much wider proportions; so wide in fact, that a superficial glance is not sufficient to detect it. Formally, the form of the Tract is that of a series of Variations, and to understand them, we must rediscover in each of them the theme which they profusely ornate.

These Variations are not purely decorative; they are intensely lyric. The successive transformations to which the psalmody is submitted, give to it a much greater expressive power. Various factors concur to this unexpected result; the solidity resulting from all verses being composed from a unique melodic motive, the insistent repetition of the psalmodic intonation, and the unfolding of the manifold aspects of a unique musical idea. There arises from the procedure of Variation a strong and growing sweep, which makes a song

of supplication so ardent that it almost verges on an expression of joy. Thus the Tract, in its brightness, manifests to a remarkable degree a spirit of spiritual assurance. It highly contributes to the solid devotion demanded from the christian in the long course of the spiritual renewal which is the objective of the holy season of Lent.

There are two types of tracts, respectively of the second and of the eighth mode. The latter is the model mostly used by the liturgy during the season. It offers such ample material for a thorough study, that it is wise to limit our analytical sketch to it, even though the setting on the second mode possesses an unsurpassed depth.

Their particular form does not advise analyzing the Tracts individually as we did for other Gregorian highlights. The better approach is to see how, in them, a single psalmodic modal pattern is enriched by successive and diversified treatments. At first, the student will probably find it rather dry. But, if he accepts the patient discipline of a detailed observation, he will soon marvel at the efflorescence of these neglected masterpieces of sacred art. In order to make this study profitable, he must needs follow step by step the outlines given in the Supplement. We have tried to make their "visual" presentation so clear that the growth of the music itself becomes apparent through sketchy melodic jottings.

We have said that, more than any other melody of the Gregorian repertoire, the Tract is but an amplification of the psalmodic line. Therefore, our first step will be to make again the form of the eighth mode familiar to our ear and to our mind. Sing it; then look carefully at its components. All psalmodic verses, closely related to the parallelism of the text, consist of two approximately equal sections: a forephrase, and an afterphrase. These two sections are essentially interdependent, none having in itself a melodic characteristic fully conclusive. Hence, the elements of the two sections are tied together by a linking element, which we call the floating tone, that is, a repeated intonation. Look now at the introductory setting as given in our example. See how the simple initial melodic cells are transformed into a formula, broader in its pattern and stronger in its expression. Notice in particular that the

modulation is moving away from the floating tone of the Dominant DO, descending towards FA, thus making up as it were the chord Do-la-FA. The line has moved down an entire fifth which, in Gregorian composition, is a wide gap. Sing again the original psalmodic formula and, immediately after, vocalise the Tract-formula as we give it in a contracted sequence. You will feel at once the "possibilities" of variation concealed in the simple psalmody itself; and you will find them in the structure of the verses, provided that you hold on to this thread.

At this point, we should like to compare our further analysis to the unfolding of the sunrise. If you have ever witnessed the bright morning light gradually piercing the horizon behind a mountain, you retain also the glorious memory of the gradual appearance of the whole surrounding landscape heretofore concealed from your view. The rising sun is, as it were, the psalmodic formula; and the enlightened musical landscape will be found in the variations of the successive verses. We must now follow them with the bright eagerness of a lover of nature.

1. The Intonation. The initial nucleus So-LA-Do is found in all verses without exception. It is being submitted to two procedures: expansion and preparation, or both at the same time. In its expanded form, the nucleus preserves its melodic poles So and Do, but introduces between them a line of intermediate tones which readily transforms the intonation into a melodic pattern with a definite sweep. Moreover, this expansion within the modal extremes So-Do is usually made in two distinct patterns A and B. It thus imparts to the amplified intonation not only the qualification of a melodic line but also the characteristic of a phrase; for the groups A and B contain in their relationship the elements of forephrase and afterphrase. This expansion varies in length; but all the patterns found in the series of verses show in various degrees a lyric brightness powerful but always pure.

In the prepared form, the Intonation is preceded by a single tone as in (1) or by a group of tones as in (2). The introductory group provides for the Intonation of a sort of platform from which it springs with more strength (2), or more elegance (1); and its expressiveness is thereby considerably increased. Some of the preparatory groups are not directly related to the modal intervals on which the intonation itself is based. For example, the preparation RE-fa-LA com-

pared to the interval SO-DO. This procedure is a source of melodic enrichment.

2. The Modulation. Speaking of modulation in Gregorian chant in general, and regarding the Tract in particular, we specifically mean a movement of the melody towards tones which are extraneous to those built on the tonic intonation of the mode. The fundamental tone group of the eighth mode is SO-Do with an intermediate Mi, thus forming possibly the chordal group Do-Mi-Sol. The modulation found in the Tract now definitely moves towards the tone group Do-LA-FA as found in (1), with a semi-final cadence on the FA, as if to make the change more definite. This modulation is presented in two groupings A and B. A is the simpler of the two. More widely used, it may be accepted as the classic pattern. B is more expanded and, through the brightening of the group Si-re-mi-Do, develops a more obviously lyric accent. Whether in the pattern A or B, the modulation is invariably found in each verse. The rare exceptions to this rule are easily justified by the conciseness of the text. Among the Tracts of this season, the modulation appears in the four verses of Septuagesime, in two of the three verses of Sexagesime, in two of the four on the Sunday of Quinquagesime, in two of the five verses of the third Sunday of Lent, and in the two verses of the fourth Sunday.

[Continued on next page]

Following in the footsteps of the Motu Proprio, the Apostolic Constitution desires to reassert a religious question which is in urgent need of a solution in modern times. Sacred music is a necessary instrument in arousing and in fostering the Christian spirit. But it is effective only when divine services, adorned with an adequate musical setting, develop an atmosphere propitious to their religious aims.

In our own times, too, the chief object of Pope Pius X, in the Motu Proprio which he issued twenty five years ago, making certain prescriptions concerning Gregorian chant and sacred music, was to arouse and foster a Christian spirit in the faithful, by wisely excluding all that might ill befit the sacredness and majesty of our churches.

(Continued on Page 95)

3. The return to the Floating Tone. The afterphrase, following the pattern of the psalmody, begins with a return to the Floating Tone Do. We have at this point a sort of second intonation with the initial group So-Do. While being repeated, the second intonation is also expanded as the first had been. If we compare the first and the second intonation, they present some similarities in tone pattern; but, oftener, they reveal some differences. The most usual one is a modulatory effect in the preparatory tone group, as you may see by glancing at the examples. In this manner, a link is established between the preceding modulation and the return to the Floating Tone. You will admire the sureness of the master hand which drew these melodic patterns.

4. The Ending. The final cadence of the Tract Verses securely rests on the modal interval of the Intonation, but in the reverse order, namely, the descending group Do-So. As all the melodic patterns which preceded were expanded, so is that of the Ending. But it possesses a characteristic of finality both in the formation of the tone groups themselves and in the prominence given to the Si, which, with the final So, makes up a more assertive major third. The Ending is further enriched, as the Modulation was previously, with preparatory groups and with modulatory patterns. The difference in regard to the latter is that these patterns are inserted in the center of the Ending in the manner of a passing movement. We give three types of Endings, A, B, and C, the latter being by far the most usual. It is as well the most concluding and, from the melodic aspect, the richest.

The Ending of the last verse is the same for all Tracts. It comes as a refrain. Its melodic patterns are, as it were, a recapitulation of all those previously used. But, the marvel is that, in this final condensed form, they make up a long vocalise tightly knit, and endowed with an unequalled lyric quality. At this very end, the refrain of the Tract almost rejoins the jubilation of the Alleluia. With this difference however, that, while the Alleluia jubilation springs freely, the refrain of the Tract moves forward with a manly authority. We were right when we said that the Tract is not a break, but only a suspension in the expression of the perennial joy which animates the sacred liturgy.

The dissection of all the constructive elements of the Tract may appear to the choirmaster rather impractical. Such an impression would be wrong. We

hardly need to warn him that the Tract should not be presented to the choir with such minute analysis. But, from the latter we may derive two important points which indicate the actual procedure to be followed in teaching the singers. The Tract form is entirely made up of melodic patterns which are more or less stereotyped. Once these groups are clear to the eye of the singers, the reading of the Tract is no longer the difficult problem which it first appears to be. Therefore, teach the Tract by clearly defined tone-patterns, not formally but in the manner of incidental drills. Then, because the melodic patterns are stereotyped, their being frequently repeated under various guises makes them more striking to the ear. It thus happens that the Tract, seemingly the most unpopular of Gregorian melodies, possesses over the others a real advantage for a well deserved popularity. But, the appreciation of the choir will depend upon the deft adroitness of the director in presenting the melodic patterns.

This issue presents four Tract Verses taken from various Sundays of the season. We do not mean that they are always the best. We selected them in order to give the choir an opportunity to sing at least one verse each Sunday, and at the same time to get acquainted with a different form of variation. The preceding analysis should be sufficient as a guidance for the teaching at rehearsal. However, we add a short outline of the psalmodic form of each verse. The chosen verse should be properly framed among the other verses. To this end, the verses which are not sung may be psalmodied according to the eighth mode, final G. And by all means, the last Refrain should conclude the Tract, whether the last verse is sung or not. This procedure will make a very nice musical ensemble after the Epistle. And, the Tract will at last gradually come into its own.

We are eagerly waiting for all to join the circulation campaign and to gain a new subscriber. Remember that a largely increased circulation means to you the continuation of present subscription rates.

V e r s e s - O u t l i n e

Septuagesima: (no. 1) "De Profundis clamavi"

A. Forephrase:

1. Intonation in two correlated movements
 - a/ ascending in two steps (Si and Dó)
 - b/ descending

B. Afterphrase:

1. Enlarged Intonation with dominant Do prolonged.
2. Symmetric ending

Sexagesime: (no. 3) "Ut fugiant a facie arcus"

A. Forephrase:

1. Widely expands intonation with slight preparation and repetition
2. Modulation prepared by undulating floating tone

B. Afterphrase:

1. Modulatory return to prolonged floating tone with descending cadence on tonic So.
2. Regular ending.

Quinquagesime: (no. 2) "Intrate in conspectu ejus"

A. Forephrase:

Intonation with a single movement, alternately ascending-descending

B. Afterphrase:

Modulatory return to Floating Tone with the shortened ending.

Third Sunday: (no. 1) "Ad te levavi"

A. Forephrase:

1. Intonation with prolonged preparation
2. Wide descending movement towards tonic without modulation.

B. Afterphrase:

Immediate return to Floating Tone with expansion and repetition and short ending in two symmetric patterns.

THE FLEMISH SUPREMACY

By Francis J. Guentner, S.J.



THE FIFTEENTH CENTURY WAS on its way out, ready to hand over to its successor its many musical accomplishments, when there appeared on the horizon of Flanders a genius who seemed the very incarnation of the Flemish Renaissance ideal. His name was Josquin Després. Together with the versatile Hendrik Isaac, the skilled Pierre de la Rue, and other composers of no mean ability—Brumel and Mouton—Josquin belongs to that generation of musicians who were born about 1450, brought to perfection the Flemish contrapuntal technique, and held unrivaled musical leadership on the continent about 1500. His life follows the pattern of so many of his compatriot composers: there is the early training under Ockeghem, the inevitable journey to the papal chapel and the Italian secular courts, and finally the return to Flanders. And his works correspond to the various influences received during his life: the early ones reveal a strong tendency for contrapuntal lines according to the method of Ockeghem, and the later ones manifest the glowing emotion of Italian song, together with a greater interest in chordal sections contrasting with free imitation. After many years of activity and travel, Josquin returned to Condé, was made a Provost of the Collegiate Church, and died in 1521.

The greatness of Josquin lies not only in his extraordinary powers of contrapuntal composition, but also in his contribution to the development of the Renaissance musical forms. Of the four main forms practiced during the sixteenth century—the mass, the madrigal, the motet, and the chanson,—only the perfection of the madrigal form did not stem from Josquin. The other three, it is true, were commonly used by the fifteenth-century composers, but under the influence of Després they emerged as renovated and almost different types of music. In his hands the chanson becomes clothed with free polyphonic texture; the motet becomes divided into several sections (“points”), each devoted to a portion of the text, and each portion usually developed by means of imitative treatment of its own proper theme; the mass, “with its five contrasted sections, its recurrent

theme and its maintenance of a predominant tonality is one of the noblest inventions of the whole domain of music.”¹

The transcendent genius of Josquin, together with the admirable progress made by his contemporaries, was the primary cause for the triumph of the Flemish technique throughout Europe at this period. Italy, of course, profited most of all, but so did France and Spain; for in the long run, the invigorating influence of the Flemings lent strength and newness of approach to the national talents which were struggling to the fore in these countries. The reputation of the Flemish composers had always been great in Italy. The sojourn of the Popes in Avignon had as one of its many effects cemented an intimate union of friendship between the Popes and the early musicians of Flanders. And when the papal entourage returned to Rome in 1376, it numbered among its members not a few Flemish singers. The relations thus established between Rome and Flanders were not summarily severed; rather, for almost two centuries the papal chapel continued to employ in its services numerous talented musicians from the north. The mutual advantages of such an arrangement are easy to reckon; not only did the chapel retain expert personnel for the performance of its liturgical functions, but the composers themselves profited by firsthand knowledge of the Italian approach to music, and by the invaluable training received from the acknowledged musical leaders of the day.

FROM THE PAPAL CHAPEL THE TRANSITUS to the Italian secular courts was an easy step. It is thus that we find Isaac in the employ of Lorenzo the Magnificent (de' Medici), Antoine Brumel at Ferrara, and Alexander Agricola at Milan. Throughout almost the entire sixteenth century Florence, Venice, and other Italian courts retained outstanding Flemish leaders in their service.

In the northern countries the political dominance of the Holy Roman Empire preserved and strengthened the Flemish musical sovereignty. The proximate preparation for the influx of these composers into

¹ *A New History of Music*, Henry Prunières. p. 87.

Spain, for instance, was the marriage of Juana of Castile and Philip the Fair, a union which brought about consolidation between Austria, Burgundy, and Spain itself. Through Philip the Spaniards were introduced to Agricola, Pierre de la Rue, and others. The accession of Charles (son of Juana) to the Spanish kingdom, together with his election as Emperor, provided the Franco-Flemish with easy access to the courts of Madrid, Naples, Vienna, and Prague.² And later on, during the rule of Emperors Maximilian and Rudolph II, it was Philippe de Monte who brought fame and recognition to the court chapel, first at Vienna and then at Prague. Indeed, Prague became something of a mecca for musicians when Rudolph set up the imperial residence there; Gallus and Hasler were also drawn to undertake labors in that city.

The group of composers who took up where Josquin left off was also gifted with the extraordinary genius that had become identified with Flemish music. Their ingenuity and fertility we may take for granted: they were Franco-Flemish,—and when we say this, we epitomize the perfection to which they attained during the first half of the sixteenth century. If we are practically unacquainted with the music of Nicolas Gombert, Clemens non Papa, Cipriano de Rose, and Thomas Crecquillon, it is not the music that suffers—it is our own loss. For men who have perused the manuscripts and publications that have come down to us assure us that we have a more distinguished heritage that we may be aware of. Of Gombert, for instance, Dr. Láng says: “. . . this fervently religious composer, with a passion for magnificent, sensuous euphony which enhanced the deep mysticism of his incomparable choral works, is one of the greatest church composers of all time.”³ And of Crecquillon and Clemens non Papa: “both were consummate Renaissance artists whose works, crystalline and chiseled to the last detail, glorify the balance of proportion and the judicious application of technical means cherished by the Renaissance.”⁴

IN CONSIDERING THE PROGRESS OF music during the Renaissance thus far, we have be-

² Charles V had in his employ at various periods such noteworthy musicians as Clemens non Papa and Nicolas Gombert. The Emperor was no mean critic in matters musical.

³ *Music in Western Civilization*. Paul Henry Láng. p. 213-214.

⁴ Láng, *op. cit.*, p. 214. Dr. Láng tells us that the nickname “non Papa” was attached to the name of Jacques Clément in order to distinguish him from the poet of Ypres, Jacobus Papa. Authors formerly believed that this nickname was intended to distinguish the musician from Pope Clement VII.

stowed lavish praise upon the men from Flanders who have labored so successfully in perfecting both sacred and secular art-forms. They have given Europe a means of tonal expression which, as has been hinted above, defies adequate description in words. Their music speaks for itself more eloquently than any list of adjectives we might compile to characterize it. In a very true sense they have brought to perfection the sixteenth-century contrapuntal technique. There remain to be considered now two more geniuses, inheritors of all that has gone before them, who (together with the Italian Palestrina) imprinted their own universal personalities so completely in their music that when they passed from the scene there was nothing more to be said. During the early years of the baroque it became clear to any competent observer that a new music must be discovered if there was to be any originality in artistic creations of the future.

Philippe de Monte, born in Malines (Mechlin) in 1521, was a many-sided composer, capable alike in the madrigal, mass, and motet forms. Following the tradition of his countrymen, he journeyed to Italy as a young man and there fell in love with Italian melody. Though this influence affected his inspiration, his spirit remained distinctly Flemish in all of his most successful compositions. A man of versatility and culture—we have it on the authority of a contemporary that he spoke Italian, French and Latin fluently, besides Netherlandish—he has left us well over 1000 madrigals, over 300 motets, and 38 masses. As a technician he is unsurpassed by either Palestrina or Lasso. Though

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Sacred music is the fullest form of participation in divine services. This principle should not remain an empty catchword for writers or for meetings; it must become the axiom of Catholic action. It should be more than a willing attitude; it is the normal activity for all the faithful. Effective participation is not only visible or tangible, but audible. That is to say that singing is, for the christian, the most dynamic expression of his taking part with his brethren in the divine mysteries.

The faithful come to church in order to derive piety from its chief source, by taking an active part in the venerated mysteries and the public solemn prayers of the Church.

(Continued on page 96)

his madrigals exhibit vigor, suavity, and color,⁵ his sacred works are perhaps more successful in structure and expression, combining as they do a romanticism redolent of the Venetians and a simplicity modeled after the Romans. The patronage given this renowned composer by the Emperors undoubtedly provided him with the necessary time and material means—without which it is practically impossible for genius to unfold. From 1568 until his death (in 1603) he was chapel-master to the court of Maximilian and Rudolph II.

FINALLY WE ARE BROUGHT FACE TO face with the gigantic figure of Orlando di Lasso,⁶ a composer who is the representative of no one period or era because he contains in himself a synthesis of everything that we have hitherto praised in the Flemish. He was born about 1530 in Mons, and even in his youth seems to have been a center of attraction, for we are told that kidnapers several times absconded with him because of his beautiful voice. Eventually he joined in the service of Ferdinand Ganzaga, and from this time on his life became one of wide and adventurous travels. Through Italy, Germany, France, Flanders, (and perhaps England) he made his way from one church or court to another. In 1553-54 he was employed as choirmaster at the Lateran; in 1555 he claimed the attention of musicians in Antwerp; and in 1556 he accepted the invitation of Albert V to come to Munich as master of the Bavarian court chapel. It was in that position that he spent the rest of his career, leaving the city only on several occasions. In 1570 the Emperor Maximilian raised him to the nobility. The last few years of his life were spent in a state of deep melancholy, the result, so it is said, of too much intellectual activity. His death in June, 1594, occurred approximately four months after that of his great Italian contemporary, Palestrina.⁷

All the types of vocal composition which the sixteenth century knew and practised were brought to synthesis and fulfillment in Lasso. Because of the universality of his emotions, the breadth of his conceptions, and the profound grasp of technical means, he could realize and keep intact the spirit that was especially distinctive of each form. In his chansons he

is a Frenchman; in his madrigals an Italian; in his partsongs a German; but in his masses and motets a Fleming. While Josquin was the first successful composer of the new chanson, Lasso was the last—ranking in fame with his illustrious predecessor. His masses, though not uniform in quality, at times reach the heights of Palestrina. In his madrigals he shows the same ingenuity and the same breadth of emotional expression as Marenzio and Monteverdi. But in the motet he reigns supreme. "Beautiful effects are achieved by the contrast of homophony and polyphony, and the expression of his religious faith, now joyous, now lyrical, or divinely serene, recalls Palestrina, though in Orlandus there is something more human and virile."⁸ His earlier compositions were more occupied with the secular spirit of the ebbing Renaissance. But as he grew on in years and began to realize the momentous impact of the Catholic Counter-reform, he directed his powers more and more to the spiritual interests of man. It was in this spirit that the Penitential Psalms were composed; in them we find the very depths of his soul laid before us as he pleads for mercy and strength. His last set of works, composed during the later 1550's, was dedicated to the Pope.

I can find no more fitting conclusion for this brief study of a great musical nation and its greatest representatives than the following striking observation of Dr. Láng. "His (Lasso's) *oeuvre* is a synthesis of what two hundred years of musical culture had produced, a synthesis of such convincing strength and plastic beauty as the history of music has since experienced but once again in the art of Mozart."⁹

⁸ Prunières, *op. cit.*, p. 151.

⁹ Láng, *op. cit.*, p. 231-32.

It is obvious that, in order to adequately fulfill its religious function, music needs the guiding hand of the Church. The absolute right of the Church in this matter is based on her being commissioned by Christ to create the liturgy itself. Because of its intense influence on the human soul, music cannot be left to the haphazards of the human impulse. The consecration of music to its sacred purpose can be found only in the sanctifying power of the life of the Church. Only then can liturgical music be elevated to the role of a sacred ministry.

It is of the utmost importance, therefore, that anything that is used to adorn the liturgy should be controlled by the Church,

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⁵ Dr. Láng believes that even Lasso did not reach the heights attained by de Monte in his madrigals.

⁶ Many forms of his name were given, Orlandus Lassus, Roland Delattre, etc. Di Lasso is the Italian form which he himself adopted.

⁷ Under one of the portraits of him is written the clever line: "Hic est ille Lassus, lassum qui recreat orbem."

MISERERE

As sung by
St. John's Seminary
Choir, Boston.

C. ETT

pp
T. 1. Mi - se - re - re me - - i, De - us,
T. 1. Mi - se - re - re me - - i, De - - us,
B. 1. Mi - se - re - re me - - - i, De - us,

p mi - se - re - re me - i se - cun - dum
p mi - se - re - re me - i *f* se - cun - dum ma - -
mi - se - re - re me - i.

ma - - gnam, se - cun - dum ma - - gnam mi - -
- - gnam, se - cun - dum ma - gnam mi - -
se - cun - dum ma - gnam, se - cun - dum ma - gnam mi -

ppp
se - ri - cor - di - am tu - - - am.
ri - cor - di - am tu - - - am.
se - - ri - cor - - di - am tu - - - am.

Gregorian Chant - Tonus I.

2. Et secundum multitudinem miserati- o- num tu- a- rum,* dele iniqui- ta- tem me - am.

Optional. Verse 2 - Recto tono

3. Am - pli - us la - va me ab i - ni - qui - ta - te

3. Am - pli - us la - va me ab i - ni - qui - ta - te

3. Am - pli - us la - va me ab i - ni - qui - ta - te

me - a et a pec - ca - to me - o mun - da

me - a et a pec - ca - to me - o mun - da

me - a et a pec - ca - to me - o mun - da

me, et a pec - ca - to me - o mun - da me.

me, et a pec - ca - to me - o mun - da me.

me, et a pec - ca - to me - o mun - da me.

ADORAMUS TE

(We Adore Thee)

ORLANDO LASSUS
(1530-1594)

English text adapted by T.N.M.

Edited by Theodore N. Marier

Andante

SOP. I
A - do - ra - mus te,
We a - dore Thee, Christ,

SOP. II
A - do - ra - mus te,
We a - dore Thee, Christ,

ALTO I
A - do - ra - mus te,
We a - dore Thee, Christ,

Voice Reduction

ra - mus te, Chri - ste, et
dore Thee, Christ, Sa - viour; we

mus te, Chri - ste, et
Thee, Christ, Sa - viour; we

Chri - ste, et
Sa - viour; we

be - ne - di - ci - mus ti -
 bless Thee, Lord and Re - deem -

be - ne - di - ci - mus ti -
 bless Thee, Lord and Re - deem -

be - ne - di - ci - mus ti -
 bless Thee, Lord and Re - deem -

rit. a tempo *mp*
 - - - bi, Qui a per san -
 er, for by Thy sa -

rit. a tempo *mp*
 - - - bi, Qui a per san - ctam
 er, for by Thy sa - cred

rit. a tempo *mp*
 bi, Qui a per san - ctam
 er, for by Thy sa - cred

rit. a tempo
 - - - ctam cru - cem tu - am re -
 cred cru - ci - fix - ion, hast

cru - cem tu - am re - de - mi -
 cru - ci - fix - ion, hast Thou saved

cru - cem tu - am re - de - mi -
 cru - ci - fix - ion, hast Thou saved

de - mi - sti mun dum: Do - -
Thou saved all peo - - - - - ple: Lord

- sti mun dum: Do - -
all peo - - - - - ple: Lord

- sti mun dum: Do mi -
all peo - - - - - ple: Lord and

poco a poco f > cresc.
- mi - ne, mi se - re -
and God, have Thou mer -

poco a poco f > cresc.
- mi - ne, mi se - re -
and God, have Thou mer -

ne, mi se - re - re
God, have Thou mer - cy

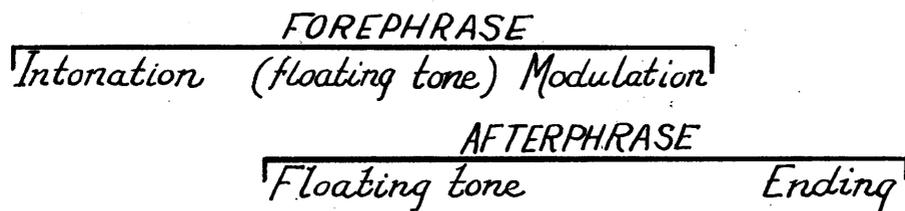
rit. et dim. pp
- - - - - re no bis.
- - - - - cy on us. pp

re no bis.
cy on us. pp

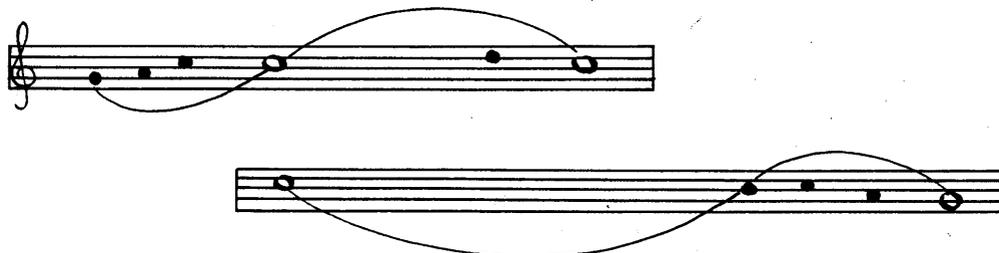
rit. et dim. pp
no bis.
on us.

INTRODUCTORY SETTING

1. The psalmic outline



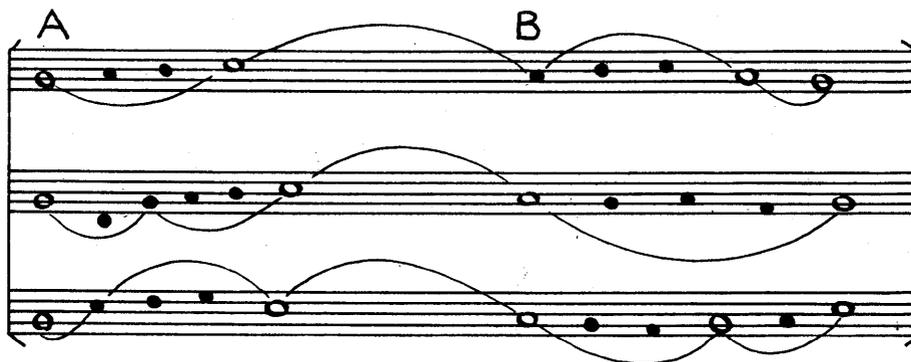
2. The psalmody of the 8th mode



3. The psalmic form of the Tract



I INTONATION: built up on two alternate tone-groups

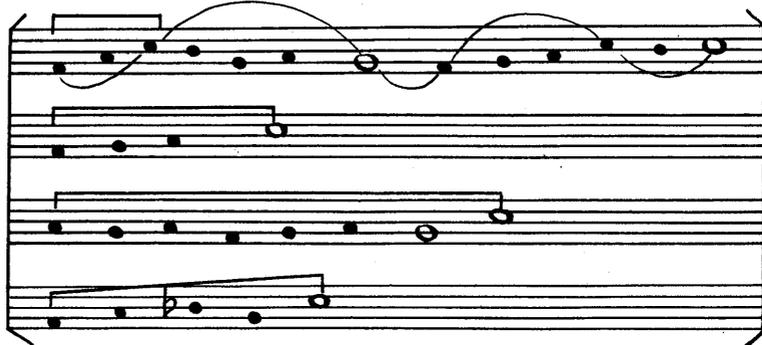


III FLOATING TONE IN THE AFTERPHRASE

1. outline :

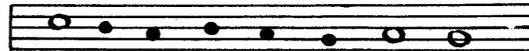


2. modulatory :

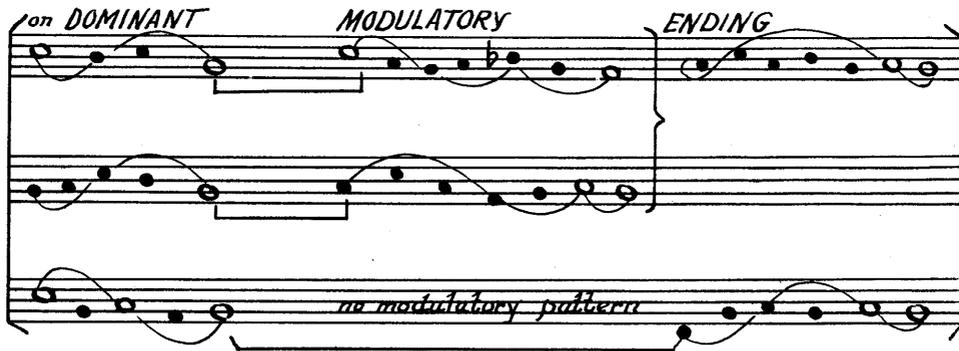


IV ENDING

stereotyped conclusion :



with two preparatory patterns:



FINAL ENDING (of last verse)



(recapitulation of all structural patterns.)



PROBLEMS IN CALENDAR MAKING

Problem No. 2: Should We Use Chant Exclusively?



OUR QUESTION IS NOT IRRELEVANT. The point is now and then argued that, if liturgical music is to be restored to its pristine purity, the Chant is the only form of music which is adequate. This point of view is one of the ideas advocated more or less openly by some of the most sincere and prominent leaders in the liturgical apostolate. At first, this opinion seems to have solid reasons in its favor. Those who look up to the sacred liturgy as the source of a rejuvenated christian life, logically demand from music corresponding qualities of innerness. The liturgist will contend that these are to be found only in the purity of the Chant. Likewise, remembering only too well the harm which hamonized music has done for many years to the spirit of Catholic choirs, the liturgical pioneer claims (not without reason) that the Chant alone can help our choirs to develop the consciousness of their religious function. Lastly, the homophonic nature of the Chant seems to offer a much simpler solution to the overwhelming difficulties inherent to the formation of an efficient choir. This is particularly true in the case of smaller churches not having at their disposal the talent necessary for the singing in parts.

Each one of the objections just mentioned is by no means without foundation; and we hope to give them a satisfactory answer in the course of these problems-studies. Actually, the main issue is: Should the exclusive mentality which we have referred to be encouraged in the making of a musical and liturgical calendar? In spite of the authority of those who defend it on seemingly good grounds, we make bold to disagree. Whatever liturgical history may reveal, and however purer primitive liturgical tradition may appear, the Motu Proprio must be accepted as the supreme directive of the musical reform. Even the most exacting liturgist can trust it without reserve, because he knows that the musical document of Pius X is the very theological and mystical foundation which justifies all claims to a liturgical movement. Moreover, it is the artistic testament not of a professional musician, but of a country priest elevated to the chair of Peter. The reading of the Motu Proprio leaves no doubt

about the relationship between the Chant and Polyphony. Both are offered as the two geminate parts of an integrated sacred music, not as a more or less successful compromise. This principle brings up practical conclusions, of which the text of the Motu Proprio is not unmindful. If Chant and Polyphony are mutually integrated as the normal and complete musical setting of Catholic worship, one cannot discredit Polyphony as a tolerated evil or as a lesser hindrance. Polyphony is not a concession made to our time: it is the result of a growth in our musical development. Its particular nature imparts to the liturgy an expansive quality which is desirable, especially on more solemn occasions. On the other hand, the honor bestowed upon Polyphony does not detract anything from the recognized supremacy of the Chant in evoking religious expression. The ideal integration of these two factors of Catholic music does not presuppose that both are on an equal footing. In the mind of the Motu Proprio, the integration consists in the simple Chant absorbing unto itself, at it were, the more complex Polyphony. In calendar making, the Chant is definitely the undisputed regulator. Therefore, we have but one alternative: either to abandon the idea of an exclusive Chant in principle, or to interpret the Motu Proprio of Pius X not as a definite summary of the Church's tradition, but as a temporary compromise with the deformation of modern christendom. To accept the latter would be nothing short of perjury.

THE MOST DEVOTED LITURGIST WILL be wise to have broader views in regard to this matter. In perfect agreement with the spirit of integration evidenced by the Motu Proprio, he may justly reserve his preference for the unequalled beauty of the Chant. He may obviously select the Chant as the usual and primary musical expression of all divine services under his charge. He is even justified in giving occasionally to the Chant an exclusive right, if he thinks that the Chant alone will fully express the spiritual beauty of a particular service. But, to deny the fittingness of sacred Polyphony in principle remains erroneous; for no liturgical objectivity permits such an exclusive deduction. Moreover, while there is no substantial loss

in using here and there; or now and then, the Chant to the exclusion of all harmonized music, there would be an undesirable narrowing of musical expression in liturgical experience; if throughout the whole Church, Polyphony would disappear from divine services. Thus, it is very important for all liturgical leaders not to infer that local or temporary conditions permit general deductions which neither liturgy nor art can justify.

The most uncompromising obedience to the liturgical spirit only suggests that we should regard the sacred Chant as the necessary foundation of sacred music. There is no longer any need to come to the defense of the supremacy of Gregorian chant. Our ignorance is our sole excuse to forgiveness. But, there is a dire need of demanding for the Chant the place which is as yet not accorded to it in Catholic services, in convents as well as in parish churches. If we say that the Chant is really the foundation of our whole musical structure, we surely mean that it must be included in every liturgical service. On this point, the Motu Proprio leaves no other choice, and makes of the Chant the ordinary musical medium of divine praise. In practice, the Chant can hardly be called the foundation of sacred music, unless it be used regularly, not occasionally, to replace polyphony, because the latter is not actually available. Then the Chant must be sung with an abundance sufficient to make it felt by the faithful as the primary expression of devotion. Lastly, it must be well sung, lest its being mistreated will deprive the congregation of appreciating its spiritual beauty. The actual practice is still very short of that elementary achievement. And, it justly arouses some liturgists to doubt of any effective restoration, unless polyphony is definitely outcast. We frankly warn Catholic educators especially of the danger of a secularizing musical education. The liturgist will never be reconciled with it, unless it becomes primarily and fundamentally Gregorian. In a well conceived Catholic musical education, the Chant is not a superstructure "ad libitum"; it is the very basic element of a sound musicianship.

THE FOREGOING PRINCIPLES SHOULD guide all program making for choirmasters as well as for teachers. Here are practical hints which fully satisfy the liturgist and the musician; and which take into consideration the actual circumstances under which both actually labor:

1. All liturgical programs must include some part in Chant. They will be more commendable if the Chant is presented in such a place and in such a way that it will clearly appear as the musical thread of the divine service. This requires what we usually call in our Calendar an accepted minimum.

2. Under no circumstances, and in spite of all obstacles, should the introduction of the acceptable minimum be delayed. For, unless this minimum is attempted there will be no restoration of sacred music at all. Polyphony, even at its best, cannot effectively match in divine services the spiritual atmosphere, the secret of which the Chant only possesses.

3. In selecting gregorian melodies, even for a reduced diet, we must be careful that they are related to the most important parts of the service, especially at the High Mass. Moreover, in the beginning stages, such melodies will be preferred which are accessible to the average singer, and which the congregation may eventually appreciate more easily.

4. Gregorian melodies should be taught in relation with their liturgical function and also their spiritual content.

5. If the choir is not yet sufficiently trained, it is preferable to omit polyphony, rather than expose the latter to a complete failure. For, this would retard the progress of the Choir in musical appreciation.

To sum up, the solution which we suggest to all choirs in making their programs is not the exclusive use of the Chant, but the gradual introduction of the Chant as the foundation of all sacred music, polyphony included. This is nothing else than accepting the order indicated by the Motu Proprio itself.

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THE CHRISTMAS season is over. As every year, caroling was one of the most conspicuous features of the many programs which have come to our notice. There would be no reason for our listing these programs; for there is no interesting information to be derived from them. But, a close observation reveals definite trends which it is opportune for all to know. Caroling takes almost first place in Catholic musical activities; a place which almost obtains precedence over the liturgical program itself. It is highly publicized, and often accompanied by glamorous pictures of groups and scenes. Caroling presents three forms. The most usual is the concert form. Close to it is the Midnight Mass sort of preview; lastly, the cooperation to civic enterprise in arousing the yuletide spirit. To those main expressions of caroling, one may add an incidental broadcast or a pageant. There is nothing objectionable in caroling itself; for, every one of the above-mentioned forms deserves a rightful place in the celebration of the Christmas season. Yet, the evidence furnished by the programs is not favorable to the present custom. First, a glance at the selections which prevail most everywhere betrays a sad ignorance about true carols. The majority of the songs selected on this occasion do not recommend themselves as the folklore of Christmas. They may be sympathetic to the actual popular taste because no real opportunity has been given to the public to hear outstanding carols. Most of the programs which we have surveyed are following a routine which goes on repeating itself year after year without the slightest attempt to variety. Still worse. You will find more than once, in programs of carols, improper selections as the following: Schubert's or Gounod's Ave Maria (are we not bored with them yet?), the insignificant "Joy to the World," attributed to Handel and by no means representative of his genius, the hackneyed "Cradle Song" of Brahms, an "Ecce panis

Angelorum" wandering there for a reason no one can surmise; then the "Midnight Christians" of Adam condemned not only by liturgical standards but by artistic taste in regard to the loveliness of Christmas, the operatic "Alleluia" of Mozart incongruously bouncing around the Manger. And, among the plays, can be found "The Quest for Santa", which you can see at any department store.

The similarity between that sort of Catholic programs and those of Protestant Churches or civic organizations is easy to detect: similarity of musical selections, similarity even of stage settings, including the Candle Light. May we hope for the day when we shall realize that the only authentic tradition of carols and of caroling is definitely Catholic? Would you not expect those in charge of caroling programs to be guided by this tradition and no other? They will find therein an incomparable literature of Christmas songs, the "finesse" of which remains unsurpassed. Incidentally, these songs are the musical tradition most deserving a true popularity. And, if they are heard often enough, there will be no end to the fun which they will provide to the young singers.

Now, what is the traditional Catholic idea of caroling? Let there be no confusion between the season of Advent and that of Christmas. The first is a time of relatively stern preparation, the second of spiritual frolicking. There is an opening in Advent for appropriate carols; but it is an incongruity to forget the severe lessons of Isaiah while frolicking at an early date. And therein is the first mistake of most programs, to relegate the longings of Advent in favor of an anticipated rejoicing, the object of which is not as yet present. It is logical then that any Christmas program given during Advent should express the spirit of the latter, and only indicate with discretion the outburst of joy of Christmas. Caroling before the High Mass is most admissible, if the selections are in agreement with the esthetics of the liturgy, and do not detract anything from the prominence of the program of the Mass. We have a long way to go in order to realize those ideals; and we shall not realize them unless we renounce to introduce the Eucharist with wholly sentimental preparation. The history of the Carol in

modern christendom is a most unfortunate one: The carol was originally the expression of a popular release originated by the liturgical services. Its natural place was the home; and it was bringing to the latter an atmosphere of relaxed piety which christians had first felt in the temple of united worship. Today, the carol has found refuge in the concert hall and in the street, or even in the restaurant. You seldom find it where it belongs, that is, in the home. Unbelievers may miss its true poetry; but christians miss the warmth of christian fellowship. May we suggest that Catholic schools in particular, while giving a generous cooperation to all civic organizations, heed the lesson so glaringly taught by experience, and make a decisive return to a more Catholic tradition of caroling?

Among the enormous list of programs which we have looked over, three deserve a mention. Not because they were perfectly conceived, but because one or the other feature was a step in the right direction. »« At SAINT PAUL, MINNESOTA "A radio Christmas play was featured on radio station KUOM, December 24, 'O Come, Emmanuel.' An a capella group, directed by Sister Mary Mercedes of the School Sisters of Notre Dame, from the mixed chorus of Saint Agnes' High School in Saint Paul supported the broadcast. The script for the play was written by a Benedictine priest, the Rev. Emmanuel Kelsch, O.S.B., chaplain of Saint Joseph's Catholic Orphan home, Saint Paul, who is registered as a special student in the College of Science, Literature and Arts at the University." (From the Wanderer, Saint Paul, Minnesota). Here caroling was close enough to Christmas itself to be a sort of immediate preparation. And, carols took on a greater significance by the recitation of a spiritual play, enhancing the great truths underlying the mystery of the Incarnation. »« At DULUTH, MINNESOTA "THE STATE COLLEGE a capella choir presented a broadcast of Christmas music under the sponsorship of the Duluth Round Table of the National Conference of Christians and Jews, Sunday, December 22. The program broadcast over station WEBC included 'O Little Town of Bethlehem', and 'Adoramus Te', Palestrina; 'Glory to God in the Highest', Pergolesi; 'For Unto Us a Child is Born', Bach; 'Glory to God', from the 'Messiah', Handel; and 'Silent Night'. (From the Duluth Register). The chosen selections are not all above criticism. But, we can only recognize that even secular groups give to us a lesson in taste, when they include excerpts from Pergolesi, Bach, Handel, and

even Palestrina. That is quite superior to some of the mediocre music mentioned above. »« At JOLIET, ILLINOIS, "The Story of Christmas', a cantata by H. A. Matthews was presented by the Glee club of the COLLEGE OF SAINT FRANCIS, Joliet, on December 18. Tableaux were given by the Little Theatre to illustrate the passages. The cantata consists of four parts: The Prophecy and Annunciation; the shepherds on the hills; the coming of the Magi, and the Nativity. As a finale, the Glee Club sang 'Rex Glor-iae', a Christmas Recessional by Samuel Richards Gaines. The entire performance was seen by the audience through a medieval archway. The Glee club and the Choral ensemble presented a musical program at Saint Joseph's hospital and other local institutions in Joliet shortly before Christmas. For the American carol, the group sang 'I Wonder as I Wander', by Niles-Horton; for the Belgian, 'A Joyous Christmas Song' by Gaevaert; for the English, 'As It Fell Upon a Night' by K. Davis; and for the Russian, 'Carol of Russian Children' by Treharne. (from the New World, Chicago) This is an attempt to combine into a single presentation various artistic phases, which im-

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parted to the entire program an atmosphere of religious reverence, from which even not fully appropriate music could but gain in stature.

Liturgical Announcement, of some definite effort to establish congregational singing at the parish High Mass is always heartening. The approach to this fundamental issue which concerns the liturgical movement as well as the musical restoration, remains inarticulate. THE CHURCH OF ST. CECILIA AT DUBUQUE, IOWA, follows at least a plan. The third Sunday of each month is especially devoted to this apostolate. To that end, the various singing groups of the parish act as leaders; and from the picture which we per chance glanced at, there should be approximately 125 members engaged in the experience. Such a group is in itself a congregation. We do not know (we do not even care to) how well the Mass is sung. But, we are encouraged to notice that, in the mentioned parish, the priest is won to the idea of a chanted participation in the Mass, that the choir groups are conscious of their responsibility and actively collaborate, and the Mass is rendered in its entirety with a quartet of men taking charge of the Proper.

»« A correspondence from William J. Condon gives us a glance at the musical activities of OUR BROTHERS IN IRELAND. We learn that "On October 11, 1946, Feast of the Maternity of the Blessed Virgin Mary, Rt. Rev. Mgr. Patrick Dunne, Ph.D., V.G., Parish priest of Holy Family Church, Aghrim St., Dublin, was consecrated titular Bishop of Nara, and auxiliary to his Grace the Archbishop of Dublin, and primate of Ireland, Most Rev. J. Charles McQuaid, in the Pro-Cathedral, Dublin. The Rite of Consecration was carried out at Low Mass; the chants being sung by the diocesan Priests' Choir, directed by Rev. Dr. R. MacNevin (Pro-Cathedral, Dublin), a noted authority on Religious Music, and former Professor of Ecclesiastical Music at Holy Cross College, Clonliffe. The program follows:

Ecce Sacerdos Magnus..... Dr. V. O'Brien
 Motets during vesting of Prelates:
 Benedictus sit Deus..... Haller
 Ave, Maris Stella..... Rev. Dr. MacNevin
 After Examen—Vesting of Bishop-Elect in Pontificals:
 Jesu, Dulcis..... Kothe
 After Imposition of Hands:
 Veni, Creator Spiritus..... Ringeissen

After anointing of Head:

Antiphon: Unguentum in Capite

Falso-psalm tone alternating

Psalm: Ecce quam Bonum

Falso-psalm tone alternating

After conferring of Crozier, Ring and Gospel Book:

Confirma Hoc..... Haller

At Offertory:

Ave, Verum..... Rev. Dr. MacNevin

At Enthroning:

Hymn: Te Deum..... Nekes

Antiphon: Firmetur Manus Tua. Rev. Dr. MacNevin

Recessional:

Ecce Sacerdos Magnus..... Goodman

»« There is nothing particularly interesting to report from a survey of the LITURGICAL PROGRAMS FOR THE FEAST OF CHRISTMAS throughout the country.

(Continued on next page)

Being a sacred ministry confers upon music a dignity inaccessible to the other arts. For, while the latter remain but silent witnesses of sacred beauty, music is integrated to the action of the liturgy itself and thus becomes an instrument of living participation. The history of the evolution of music vindicates the Church's attitude. Since music has grown gradually secularized, it has lost in large measure its healthy influence on the heart of man. Liturgical music remains unimpaired through the centuries unto our time in its ability to promote the growth of the religious spirit. Through its subservience to its ministry, sacred music opens an enlarged vision into the mysteries of God, as well as it stirs up the fervor of a courageous christian life.

so that the arts may take their proper place as most noble ministers in sacred worship. Far from resulting in a loss to art, such an arrangement will certainly make for the greater splendor and dignity of the arts that are used in the Church. This has been especially true of sacred music. Wherever the regulations on this subject have been carefully observed, a new life has been given to this delightful art, and the spirit of religion has prospered; the faithful have gained a deeper understanding of the sacred liturgy, and have taken part with greater zest in the ceremonies of the Mass, in the singing of the psalms and the public prayers.

(Continued on page 111)

Sincere attempts to present a music more adapted to the ecclesiastical law and even to better liturgical taste are evident in many places. Yet, we could not venture to say that these efforts manifest a real progress over preceding years. Second rate polyphony continues to prevail at the expense of the Chant which was given a very scant place, especially in its authentic melodic text. Three facts emerge from our observation: 1. There is a great difference among various dioceses, as it should be expected. This difference is in no way accountable to more or less fortunate musical circumstances, but to the presence or the absence of a definite diocesan policy. While in several dioceses, the general style of sacred music is of steadier level, in others the laxity is still deplorable. 2. True ecclesiastical polyphony hardly appears anywhere; we have not yet renewed with it a long delayed acquaintance. 3. Contrary to all expectations, some churches are not ashamed to sing hardly acceptable or even forbidden music. We have read with disgust that compositions of Rosewig, Gruber, Dubois, Ashmall, Concone, Batman, Haydn, De Merlier, Adam, Mozart, Gounod, Bizet, Lambilotte, Weigand, Turner and Generali, are permitted to appear on more than one liturgical list. Whoever is responsible for this offense has no excuse.

Boy Choirs Anything which concerns them is worthwhile mentioning, because they are the promise of the true restoration in the future. The technicalities of the musical training of a boys choir have been very well explored; but much remains to be learned about its christian and social organization. »« Three PARISHES OF PORTLAND, NAMELY, ST. ROSE, IMMACULATE HEART, AND ST. PHILIP have banded together for a unified program. With no prejudice to the freedom necessary for each choir to develop on its own ground, the resulting friendly exchange benefits to all and establishes a definite standard of sacred music in the respective parishes. From the mimeographed bulletin which is, from time to time, the formal expression of unity between these choirs, one may gather a few practical hints which can be emulated to advantage in other places. To our mind, their most progressive contribution to the liturgical restoration consists in their singing regularly Compline on Sunday evening. The service is performed with a particular attention to a perfect liturgical setting. From the account received,

you might imagine being present at the Monastic Office. Compline is a beautiful close of the Christian day. The most remarkable thing in this initiative is the fact that divine praise has become a normal expression of the life of the choir. And, it becomes more evident every day that the appreciation of divine praise is just the missing element in the activities of Catholic choirs. After all, the main reason for singing in Church is the love of praising God. The latter is not learned by theorizing, but through actual practice. Then, the mentioned choirs do not minimize the benefits derived by the boys-choir from social contacts within the parish. They neglect no opportunity to incorporate themselves to their surroundings and to bring home the fact that their function is parochial. Some of their doings are no longer news; but their consistent regularity and their accumulation assert a young vitality. We mention at random: Parents, and especially mothers are lending their active support to the choir not only by sewing surplices or by attending to the laundry, but by opening their house to the boys and throwing a party for their pleasure. The choirmasters are very attentive to put before the people of the parish the arduous work to which the choristers are submitted, through frequent demonstrations of class work, even with the aid of slides. As occasions arise, the boys give semi-social programs which endear them to their elders. The idea that a chorister must gradually and painfully grow into his holy function is emphasized by the principle of hierarchy. The boy begins with a period of probation, before being promoted to regular service; and as he matures in the fulfillment of his duties, he may receive various testimonies of approbation and recognition. We close these jottings with the list of qualities which are proposed to the boys as an ideal: willingness to work, attentiveness, excellent manners, leadership ability, interest in the choir, neat appearance, and reverence in church.

»« The fraternity of Boys Choir should enjoy two recent entries into their ranks. At TOPEKA, KANSAS, a choir of 59 boys from the fourth, fifth and sixth grades, has been organized at the Church of the HOLY NAME. In NEW MEXICO, the CATHEDRAL OF SANTA FE appears recently to be exceptionally alive to the needs of a musical restoration. Thirty-five boys from the third to the seventh grade have also been organized into a vested choir. It is under the direction of Sister Frances Agnes. And, their first appearance was made with Gregorian chant exclusively.

Choirs - Organists

The very attractive ARCHDIOCESAN CHOIR GUILD OF PORTLAND, OREGON, has selected as the present topic of its meetings the various ways of chanting the Proper. This is one of the most crucial problems of the restoration. We would gladly hear of the practical solutions discussed by the association. »« At SAN ANTONIO, TEXAS, a similar activity is evident. We hear that "At the monthly city choir meeting held in Our Lady of Mount Carmel and Little Flower churches November 26, 94 representatives of the parish choirs throughout San Antonio were present. Opening the assembly, David Griffin directed the singing of 'O Come All Ye Faithful', and then directed the group in 'Adeste Fideles', 'Puer Nobis Nascitur', 'When Blossoms Flowered Mid the Snows', and the 'Kyrie', 'Sanctus', and 'Benedictus' from the 'Missa De Angelis.'

»« It gives us a deeply felt joy to remind the readers of CAECILIA that DOM GREGORY HUGLE, O.S.B. has recently celebrated the diamond jubilee of his monastic profession at Conception Abbey, Missouri. It is no longer necessary to recall that the venerable jubilarian was incontestably the pioneer of sacred music in the United States. Even though his retiring humility concealed from the world outside his sound and eclectic musicianship, the invisible influence of his serene example radiated much farther than we are able to visualize even today. The friends of CAECILIA, who could not but be his friends, rejoice in the bounty of God which has given to Dom Gregory the rare privilege of seeing unto a very advanced age the fruits, now nationwide, of an apostolate which began in the lonely prairies of Western Missouri. Those who would like to own a beautiful picture of the jubilarian may obtain it free of charge from the Editorial Office.

»« The consolation of a christian death, such as the Lord reserves to His loyal servants, has been granted to several organists in the past year. The most recent passing was that of STANLEY F. ROSZAK, organist and choir director at Sacred Heart Church, Wallington, N. Y., who succumbed to pneumonia on December 28. »« Other organists have known the fortune of a golden jubilee in the service of the Church. Such are MISS MAMIE DIETZ, who has played the organ for half a century at St. Joseph's Church, Milwaukee, Wisconsin. Also MR. JOSEPH STANGEL who gave faithful services to St. Mary's Church at Tisch Mills, Wisconsin. The perseverance

of these pioneers is worthy of recognition; the more so when one recalls their scant musical opportunities and the hardships which they had to endure in order to fulfill a none-too-remunerative mission. Today, opportunities are considerably greater; but the profession seems less attractive to the younger generation. True it is that the function of an organist hardly permits one to live decently; perhaps it is also true that the faith in the religious avocation of the organist is waning. We need both. »« However, there is a rising group of young organists who deserve a public encouragement for their confidence in their vocation. May we mention MISS ELISE CAMBON, a pupil of Palmer Christian and a graduate of the Department of Music at the University of Michigan, who has recently taken back her place at the Cathedral of New Orleans, La. She has returned endowed of a superior technique, and can now freely release her remarkable artistic vitality. With her, the art of the Catholic organist in the South is ascending on a higher level. Robert Brown, now located at Toledo, Ohio, has presented his graduate recital at the University of Montreal, Canada, and has been granted the Diploma of Master in Music, summa cum laude. He was already a graduate of the Carnegie Institute of Technology at Pittsburgh, Penna., as well as of the Gregorian Institute of America. »« THOMAS C. ANDREWS has recently taken the post of organist at SACRED HEART CHURCH, TOLEDO, OHIO. "Mr. Andrews has studied music since he was six years old. He attended Milwaukee State Teachers College, prior to his enlist-

(Continued on next page)

Incidental celebrations held at Rome with the concourse of large and intermingled groups of christians from all over the world have proven the wisdom of the musical philosophy of the Catholic Church. Her musical language has been, on these memorable occasions, the bond of deep unity in worship. And through her ages-old songs, there came to pass the advent of a supernatural music which the decadent artistic individualism of our day is forever unable to create.

Of this We Our selves had happy experience when, in the first year of Our Pontificate, We celebrated solemn High Mass in the Vatican Basilica to the noble accompaniment of a choir of clerics of all nationalities, singing in Gregorian chant.

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ment in the Army Air Corps in 1940. Overseas and a veteran of the Pearl Harbor attack, he was returned to the United States and commissioned an officer in 1942. He served with the Ninth Air Force in England, France, Belgium, Luxembourg and Germany. The Sacred Heart organist studied under Dr. Eugene Lapierre, dean of the music department at the University of Montreal and a member of the Gregorian Institute faculty. During the recent summer session of the institute at Mary Manse College Mr. Andrews participated in a joint student-teacher organ recital with Dr. Lapierre in Rosary Cathedral." We consider Mr. Andrews as a very promising artist. For, he allies a religious conviction and an artistic enthusiasm with an exact technique and an enviable talent for composition. He should in time greatly honor his profession, and render to the cause of sacred music a most notable service. »« Then, we are somewhat partial to give a compliment to MR. GEORGE F. SCHAEFER, recently appointed organist at ST. AGNES CHURCH in the same city. "Mr. Schaefer, a native of Johnstown, Pa., became organist of Our Mother of Sorrows Church in Johnstown at the age of 14. He studied liturgical rubrics, the liturgy and vestments under Fr. S. A. Ward, well-known liturgist of the Altoona Diocese. He was assistant organist at Sacred Heart Church, Pittsburgh, where he studied under Dr. Clifford A. Bennett, national director of the Gregorian Institute. During the past year the new St. Agnes organist formed the male and boy choir at St. Mary Church, Rome, N. Y. During the war Mr. Schaefer was associated with the FBI." The beginning of Mr. Schaefer's career is and should be an inducement to other young men in joining the service of sacred music. For, he is the typical American "twenty-ager", endowed with an open mind, facing with utmost confidence a task whose hardships cannot stop him. Lastly, much credit for the orientation of the three mentioned organists must be given to the Gregorian Institute of America. It is through their contact with this institution that their outlook on church music was clarified and strengthened.

Recitals The program of two recent organ recitals are worth looking over. »« DR. LAPIERRE OF MONTREAL, CANADA, gave last November, at Buffalo, N. Y. for the Catholic Choirmasters' Guild the following program, marked by a sense of discreet selection:

1. FANTASIA in G Minor..... J. S. Bach
 - a. Presto
 - b. Grave (5 parts)
 - c. Lento al Fine
2. DIALOGUE on two keyboards..... Guilain
3. CHORALE—"Man bewail thy grievous sin"

J. S. Bach
4. PRELUDE—CARILLON..... Amédée Tremblay
5. COMMUNION..... Eugène Gigout
6. CRADLE SONG on Adeste Fideles

Eugène Lapierre
7. AIR (played for the first time)..... Eugène Lapierre
8. OFFERTORY for Christmas Time

Eugène Lapierre
9. RECESSIONAL on "Alma Redemptoris"

Eugène Lapierre
10. PROCESSION and LITANY..... Marcel Dupré
11. IMPROVISATIONS on Gregorian Themes.

»« At the CATHEDRAL OF HELENA, MONTANA, LUDWIG THEIS gave this other program, mostly built upon classic masterpieces, with an attention to variety of mood and contrast:

Two Chorale Preludes..... J. S. Bach

 1. Oh, Sacred Head Surrounded
 2. Wake, Awake for Night is Flying

Prelude in C Minor..... J. S. Bach

Adagio Fiocco

Aria Locillet

Prelude in G Major..... J. S. Bach

Canzone J. Renner

Chorale in A. Minor..... C. Franck

Improvisation on "Holy God We Praise Thy Name"

L. Theis

Miscellaneous The Catholic Press, often conspicuous for its lack of discrimination in musical matters, has recently committed two blunders that cannot be easily condoned. "THE EXTENSION MAGAZINE", undoubtedly moved by a sincere zeal, "is conducting a nationwide contest to determine what are the most popular Catholic Hymns. During January an entire program of the Hymns of all Churches will be made up of the hymns voted most popular by Extension readers and broadcast coast to coast over ABC." This popular vote, too reminiscent of other national polls, is exposed to the same evils. It will be nothing but the advent of demagoguery in sacred music. We like to emphasize the

(Continued on page 120)

MUSIC



REVIEW

By Ermin Vitry, O.S.B.



MUSIC PRESS, Inc., New York, continues, in the face of great handicaps, to pursue their venture in the publication of polyphonic music. Their catalog now contains a comprehensive list, in which many compositions are found which heretofore were not available to the American pub-

lic. Generally, their choice is excellent. These publishers are definitely out of the routine of reprinting a few and far between motets which are already known or at least should be known. Their aim is twofold: to present a large and varied section of secular as well as of religious polyphony, and to acquaint the public with many works which, because of our lack of curiosity, have remained on the shelves. The field of their experiment is on such a high level, that there is no real criticism to offer in regard to their publications. And, the garb in which they appear, though conservative, is neat. Moreover, various members of the publishing staff are sensitive to the authenticity of the musical text, showing a laudable scholarly honesty. I shall present some of the recent choral releases with some remarks about the compositions themselves, not forgetting their practical usefulness.

Jacob Handl, nicknamed Gallus, is the first to come up with three motets:

"*Regnum Mundi*," for four equal voices, edited by Paul Boepple, 1946, D. C. S. No. 33, 20c.

"*Trahe Me Post Te*," for five equal voices, D. C. S. No. 32, 20c.

"*Repleti Sunt*," for double chorus of eight equal voices, edited by Paul Boepple, 1946, D. C. S. No. 31, 20c.

Regnum Mundi. I begin with this one, because it should be in first line for those who would like to become acquainted with this less known composer. He was a contemporary of the polyphonic giants, but quite different from them. He has neither the struc-

tural strength of Palestrina, nor the incompressible sweep of Di Lasso. Between the two, he possesses neatness of form and loveliness of imagination. The present motet is a model of purity and simplicity in religious style. The initial melodic idea is reminiscent of the Gregorian responsory on the same text; and the slight transformation imposed to the original design makes up a melody of delightful freshness. The various parts evolve their own movement, but within the limits of a smaller form. They are written in a smooth vocal style, in periods of moderate length. And there arises from the ensemble a meditative expression, which recommends this motet particularly to a group looking for polyphonic music easy to penetrate, and relatively easy to sing.

Trahe Me Post Te. This number is unquestionably more original than the preceding one. The initial melodic design is bolder; and one is bound to feel that the composer attempts to release the powerful lyricism which the mystical text suggests to him. And, because this design has more inner force, it also becomes the nucleus of a further development. It will give rise to two successive secondary melodic cells, through which the vivacity of the whole polyphony will grow. Imitations are more structural and thereby contribute in a more solid form. And, in the general treatment, there are some surprising turns, which stir up the imagination. On the other hand, the procedure (in some ways reminiscent of the unpredictable Di Lasso) diminishes the serenity of the motet to the advantage of its versatility. Another selection highly recommended both to groups in the process of training and to liturgical choirs.

Repleti Sunt Omnes. There is hardly any choir which could do justice to this double motet. Not because it presents insurmountable problems of reading; for, the tonal setting is rather stately. A six-month reader should have no trouble going through it at sight. Even presupposing that the singers were able to read it, it conceals difficulties of choral order, which only sternly disciplined and perfectly balanced choirs

can overcome. The whole composition is a continuous alternation between two choirs, one responding to the other and often completing the phrase begun by the first. That kind of structure was particularly in vogue in certain parts of Italy at that time. Jacob Handl shows a marked predilection for it. It is obviously a form not to be abused because it easily becomes artificial, the main problem of composition being to secure the continuity of the musical flow. Handl was not a master in musical agogic; but he had a refined sense of clarity. The present motet is mostly remarkable in the transparency of its harmonics, and may create a beautiful atmosphere of spiritual light. Provided, however, that the vocal cooperation of the two choirs is so integrated, that there is no mist left in the tonal landscape. From the latter point of view, this number is an excellent experience in blending for any ambitious choir.

VAN BERCHEM, JACHET—"O Jesu Christe," Motet for four mixed voices, a cappella, edited by R. Hufstader, 1946, MP 74, 20c.

»« If van Berchem whose few works are still extant would have left nothing else than this motet, he would have deserved the respect due to a master. Here is a model of balance in handling all the elements, both musical and spiritual, which make up a religious motet. Though in a much lesser measure and with less of that maturity which comes quasi-naturally to the highest genius, van Berchem possesses qualities of equilibrium similar to those so noticeable in all the works of Palestrina. Among them let us mention the ability to communicate to a simple melodic line an intense vitality, the power to derive from it new patterns which enlarge its initial meaning, and the sureness of hand which binds the successive elements into a tightly knit form. The present motet hides these qualities behind the veil of a supreme simplicity, though they are felt even unto the minutest detail. The discreet flow of each part congregates with that of the others, carrying the expression of the text to the purest lyric accent. This is indeed a motet to put on the list of "musts" for every Catholic choir.

LASSUS, ORLANDUS—No. 73 "Salve Regina," No. 76 "Adoramus Te," Motets for four mixed voices, a cappella, edited by R. Hufstader, 1946.

»« Di Lasso could never submit himself to the absolute domination of the contrapuntal law. Not that

he would not be a master at juggling its complexities; but he truly enjoyed subjecting the law to the free motion of his inspiration. Of the latter, he had plenty; for musical ideas abound in him. This attitude, a part of his very genius, led him to towering heights; it exposed him also to some inequalities. The two motets here reviewed are a happy medium. Their general melodic design is floating around with a freshness and a distinction which makes them extremely attractive. The polyphonic writing of the parts is clearly synchronized, as it were, with the main original line. Then, one finds around the corner unexpected modulatory turns and indefinite suspensions in the modality, which impart a fascinating atmosphere to the general movement. Fortunately, these free inquiries into the tonal realm do not go far enough to impair the unity of style. On the contrary, they increase the radiation of light. Of the two, I prefer the "Adoramus Te" (which is not the one ordinarily sung) for its superior balance and its compactness. But, both are a new contribution to the polyphonic repertoire, which will be welcomed by many choirs.

PALESTRINA—"Sicut Cervus," Motet for four mixed voices a cappella, edited by R. Hufstader, 1946, No. 75, 25c.

»« Who has not heard this Motet at some time or other? It has been sung quite frequently. But, I would not say that the kind of performance to which it is usually submitted will reveal its supreme beauty. This is indeed a gem among gems, and one of the most achieved examples of sixteenth century polyphony. Look at the score, and you will see at first glance the miracle of composition which is at the same time the most strictly disciplined and the most powerfully soaring. This is achieved primarily by an initial theme which would find first place in universal thematic encyclopedia: spiritual longing at its highest couched in a slowly ascending line rhythmically alive though discreetly restrained. On this initial design, the composer builds subsequent counterparts, the logic of which appears as the logic of life itself. The same procedure is used in the middle section with a subsidiary line of somewhat varying design. And, the concluding section, returning to the ascensional process of the beginning, is shortened into a contracted expression. The highest praise which one may lavish on the whole motet is that, when it is heard, it sounds just as it ideally looked in the score. And, one ends with a breathtaking but

calm emotion similar to the awe experienced before a faultless but vivid architecture. And, in full conformity with the text, one is led to long in prayer.

PURCELL, HENRY—"In the Midst of Life," S. A. T. B. and organ, D. S. C. No. 34, 1946, 25c.

»« A composition very typical of the polyphonic concept of Purcell. The thematic design is bolder than is generally found among the polyphonists of the Continent. Moreover, it needs more space for its display among the successive parts. The assertive character of the melodic line takes on a more direct human aspect; but, at the expense of its purity. The tonal laws are broadened, but the harmonic radiation is weakened. There is some gain; there is also a noticeable loss. But, the refined intellect of the English master succeeds to maintain a transparency of tone and a distinction of movement which are superior.

PURCELL, HENRY—"Lord How Long Wilt Thou Be Angry?" S. S. A. T. B., and Organ, D. C. S. No. 35, 1946, 30c.

»« This Anthem is of much greater proportions than the preceding one. It is definitely verging on the choral form which the period of the Oratorio will lead to its summit. The thematic and tonal economy cherished by classic polyphony is not fully adhered to. A

new style is emerging which, while not openly departing from the strictly contrapuntal technique, uses it mostly for building up the harmonic structure. Counterpoint begins to be a device, not so directly the vital pulse of the music. There arises from this departure a certain artificiality which would become in time the pitfall of polyphony itself. At this point, the composer still succeeds to maintain some of the clarity and the consistency which are the unexcelled privilege of the entire epoch. With this reserve, I admire the elegance of the chromatic line of the present anthem, and the suppleness of the rhythmic movement, both contributing to produce a vigorous and somewhat dramatic accent. Later on, in the second section, a lack of deep unity with the first section will show forth; and the whole composition weakens in power as it approaches its end. Nevertheless, the choir ambitious enough to study this number, will be rewarded with increased sustaining power and distinctive choral elocution.

HANDEL, G. F.—"Duet XVIII, Beato in Ver Chi Puo," S. A. (chorus or soli) and Organ, Harpsichord or Piano, D. C. S. No. 30, 1946, 30c.

»« The incredible facility of Handel to write a choral line was the very obstacle to his consistently composing works of incontestable superiority. A too

(Continued on Page 120)

ORATE FRATRES

"Dom Virgil Michel, founder and first Editor, used to say that by far the greatest obstacle to the liturgical movement was the failure to understand its purpose and scope.

Orate Fratres was founded in 1926. It has been the spearhead of the movement in this country since that date. It is edited by the Benedictine Monks of St. John's Abbey, Collegeville, Minnesota.

Orate Fratres is published twelve times during the year, beginning a new volume with the First Sunday of Advent. Each issue has 48 pages."

(Reprint from the Liturgical Press)

Readers of *Caecilia* should be also readers of *Orate Fratres*. They will thereby understand that the liturgical movement and, in some measure, the musical restoration are together "an ascetical movement, to rear a solid spiritual edifice by placing first things first."

LITURGICAL PRESS

COLLEGEVILLE, MINNESOTA

THROUGHOUT THE SCHOOLS

MEETINGS of the various State Units of the NCMEA are in full swing; and we hope to give soon a digest of their activities. Meanwhile, we have received from two places items which may be of general interest. The first concerns the orientation of the work accomplished by the Louisiana Unit; the second gives indirect but useful hints in program making.

»« AT NEW ORLEANS, a well directed orientation is assured by the intimate collaboration of Father Henry Bezou and Father Robert Stahl, S. M., respectively superintendent of schools and director of music. Behind the official scene, Sister Letitia, S.B.S., of the Xavier University, is the ever present worker to whose indefatigable zeal the musical organization of the Archdiocese has grown in a short time from humble beginnings to vast proportions. The official roster comprises at present the following committees:

Liturgical and Choir: Reverend Robert J. Stahl, S.M., chairman, Reverend J. Lonergan, O.M.I., and Mr. James Burns.

Organ: Mrs. Ralph Lacassagne, chairman, and Miss Elise Cambon.

Piano: Mother Marie Elizabeth, O.S.U., chairman, Mr. G. Bernard and Miss M. Moloney.

Orchestra: Sister M. Letitia, S.B.S., chairman, and Mr. H. Mendelssohn.

Band: Brother Leonard, C.S.C., chairman.

Primary Grade Music: Sister M. Candida, D.C., chairman, and Sister M. Isabel, O.P.

Intermediate Music: Sister M. Catherine, D.C., chairman, and Sister M. Carmela, S.S.N.D.

Upper Elementary Music: Sister Marie Cecilia, S.B.S., chairman, and Sister M. Consuela, O. Carm.

High School Music: Sister M. Roberta, M.H.C., chairman, and Sister M. Gregory, S.S.N.D.

College Music: Sister M. Vincent, O.P., chairman.

Folk Dancing: Miss Eleanor Gallagher, chairman.

A more recent committee has been formed "for the purpose of drawing up a course of Study of Music in the Elementary grades." We cannot refrain from admiring the wisdom of its declared policy "to guide, not to prescribe." Thus, the committee hopes "to offer a plan which will be adaptable to the three

recommended texts, i.e., the Ward Method, the Tone and Rhythm Series, and the Catholic Music Hour." At last, we may hope that true artistic liberty will some day prevail upon the narrow policy which, in many places, has led educators to sacrifice true musical education to the artificial unity of over-emphasized methods. To supplement the "Work-Shop" already in full activity, a Catholic School Music Guild has been organized with three objectives in view:

THE CATHOLIC MUSIC GUILD

The *Catholic School Music Guild* has been planned by the members of the Board with three objectives in view:

1. To provide opportunities for teachers to witness achievements of other schools.
2. To provide practical performance opportunities for pupils and students of music in the three levels of education.
3. To stimulate interest in high standards in musical education.

The particular advantage offered by this Guild is to awaken among the members of the NCMEA a more active participation than ordinary meetings usually permit. The first program of the new Guild given on January 12 was rendered by five Boys Choirs. It is as truly Catholic as it is unpretentious:

1. ST. LOUIS CATHEDRAL SCHOOL
 - A) Angels We Have Heard on High
 - B) Silent Night
 - C) Jingle Bells
 - D) O Sanctissima
2. CORPUS CHRISTI SCHOOL
 - A) Praise to the Lord
 - B) The Birthday of a King—Neidlinger
 - C) Little Baby in a Manger
3. ST. JOSEPH PAROCHIAL SCHOOL
 - A) Puer nobis Nascitur
 - B) Regem Venturum
 - C) Little King
 - D) Ave Verum
 - E) Venite Adoremus from Gilson's Gloria
4. ST. STEPHEN SCHOOL
 - A) Jesu Bambino
 - B) Kyrie, (Mass XI)
 - C) Magnificat (Mode VIII)

5. SACRED HEART SCHOOL

- A) Introit: Midnight Mass
- B) Alleluia and Versicle; Midnight Mass
- C) Kyrie, (Mass II)
- D) Emmanuel
- E) Sweet Babe Reposing in My Heart
- F) O God of Loveliness

Lastly, we should not forget the unique opportunity offered to the Catholic Schools of New Orleans in so-called Teen-Age Concerts given by the local symphony orchestra. Three hundred singers from Catholic Girls High Schools were invited to take part in the program with Christmas selections. Thus, New Orleans has integrated its educational work to the musical life of the city. One cannot help envying our brethren of the South for being so fortunate.

»« TULSA, OKLAHOMA, is not generally thought of as a bright spot on the musical map. And yet, CAECILIA never overlooks the news coming from Monte Cassino. Thanks to the united efforts of the Benedictine Nuns in charge of the Academy, and of some friends, some remarkable initiatives in the past have been rewarded with a real success. The Advent program of last December is a progress over those which have preceded. It united in the performance of a sort of a mystery play the choirs of nine parishes. You may gain a general idea of the character of this program from its introductory annotation. We quote: "The purpose of this annual Advent program is to present to the faithful Catholic music that is holy, true art, and universal. We hope in this way to encourage people to actively participate in the sacred and solemn mysteries of the Church. Thus they will live the abundant Christian life in the fullest measure. The continuity of the integrated theme is carried through by means of voice speaking choirs of girls from Monte Cassino and Christ-King, Tulsa."

The musical medium unifying the continuous thread was the Chant; and we can only congratulate the organizers for having faith in the possibility of making the Chant popular to the Catholic heart. We insert here the sequence:

"Behold He Comes"

In History:

Drop Down Dew!.....Advent Hymn
 Arise, O Jerusalem.....

Communion: Second Sun. Advent
 O Dawn of the East.....A Great Antiphon

Magnificat II D
 The Lord Hath Said to Me.....
 Introit: Midnight Mass Christmas
 A Child is Born.....Hymn
 In Mystery:
 Gloria.....Missa De Angelis
 Let the Heavens Rejoice.....Offertory: Midnight Mass
 CommunionMidnight Mass
 In Majesty:
 Te Deum Laudamus.....Thanksgiving Hymn
 Christus Vincit

A glance at this program is a sufficient proof of its daring. The Gregorian fare is rich enough for the most enthusiastic lover of the Chant. It was more daring still to present it unadulterated but illustrated to a lay audience reputed as unappreciative. Any reader interested in the text of the play may obtain a copy from Monte Cassino, Tulsa, Oklahoma.

LITURGICAL ARTS

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ON TRAINING THE BOY CHOIR

By Thomas G. McCarthy

Although there is a vast literature available on this subject, there is a positive benefit to be derived from further inquiry. For, in spite of a well established systematical approach, it is the master who makes the boy choir. We welcome the reactions of one who has submitted the principles to the test of his own experience.

The Editor.

Candidates for the Choir: Any school of one hundred-fifty or more pupils will provide ample material for the boy choir. It is well to have equal numbers of all age groups from nine to twelve years included in the unit. Boys under the age of nine seldom prove satisfactory to the choirmaster both from the points of view of musical aptitude and mental receptiveness. Boys beyond the age of twelve make for fruitlessness in many ways; first, because they are so likely to be graduated within a few months, and second, because their voices are so near to the changing stage.

Choirmasters will be ill-advised to keep boys in their ensembles whose voices have already begun to soften or to show signs of breaking. Their precious instruments can be ruined completely by unthinking directors who refuse to give their vocal muscles a chance to soften. If a boy's muscles are too hardened during the period of transition, they frequently will not change with the rest of his body. Wise conductors will maintain a "hands-off" policy in this matter, even though replacement pickings may be sparse.

Almost all boys within the proper age groups for choir training will have voices of a lyric soprano quality. Their quality is weakest in the lower register, where their adult counterparts are also the weakest. Choirmasters will be hard pressed to find genuine alto quality among boys. I have never known one throughout my experience. Some directors have found the changing voice useful for development as a counter-tenor to sing the alto role. However, I have constantly avoided this on the grounds mentioned above. If you do not have an adult tenor to handle the alto role, then you will be far better off to include in your repertoire only those numbers arranged for S.T.B., S.S.T.B., or S.T.T.B. There is ample material arranged for such ensembles, and you will have no difficulty in procuring a list of such works from your music dealer, or from your diocesan white list.

In conducting choir "tryouts," select two or three notes of different locations on the treble staff, sufficiently apart so that the solidity of the voice in all areas

of the gamut can be observed. You will be wise to select equal numbers of the sturdy-voiced variety and the lighter lyric types. The former will lend body and durability to passages in the middle register, and will prove an asset should you sing a second soprano line.

Do not reject candidates simply because they sing raucously. After all, it is your job to train the boys and to correct improper vocal habits that they may display. Occasionally you will come upon a voice that has started prematurely upon its period of transition. Here, the aforementioned "hands-off" policy will come into play. Directors must display skill and caution in weeding out these unusual voices, for though they are singular and will seldom come your way, care must be exercised lest you be plagued with the unique.

In passing, it might be well to touch upon the required temperament of those to be selected. Personally, I make it a point to dispose of all the "sissies" at the very first rehearsal. "Wishy-washy" boys of the timid and goody-goody variety seldom make good choir boys, no matter how small a disciplinary problem they may present. Such boys will almost surely let you down when it comes time to "show off." Their timidity will serve you no good purpose when they are alone in the chancel without your moral support.

Real boys have a sense of duty, and while they may rebel against practice sessions at times, and may prove harder to handle at other times, nevertheless, they are the type that will come through in the end, carrying their banner high and daring their comrades to let their team down.

Beginning vocalizes: Before beginning the arduous task of developing proper tonal production through a system of vocalizes, the director should be sure that his choristers have proper posture. This factor is responsible for many flaws in the singing of even our greatest artists. Boys should be approached psychologically in this matter. It should be pointed out that most of the world's great athletes consider proper stance to be the keynote of success. Insist that the

boys keep their feet about a foot apart, thereby distributing their weight evenly. Their spines should be perfectly straight at all times, although they should never be rigid. Chins should be parallel with the ground, and mouths should be opened by dropping the jaws. Never permit the singers to toss their heads back when opening their mouths.

Having inculcated a "posture consciousness" among members of the unit, attention may safely be turned to the development of correct tonal control. While many theories have been advanced for beginning vocalization with choir boys, the most satisfactory by far is the one which starts at the top of the voice,—i.e., the part of the vocal mechanism that is untainted by speaking and yelling,—the seldom used tops of the vocal bands.

One can best grasp the problem at hand if he pictures the cords as two vertical objects and mentally divides them into two parts, the upper portion being seldom used in normal conversation and shouting and therefore the "virgin" area of the voice; and the lower, or abused section of the cords, that which is used in normal and abnormal speaking.

By starting at the top the director begins in the area where the least correction is needed. By working downward, he not only trains the boys to sing downward passages with ease and assurance, (a tremendous musical advantage,) but he also progresses tonally by bridging the quality of the upper voice to the misused lower section by gradual but persevering effort.

Begin on the note, or some note near to it, and proceed downward by short chromatic vocalizes. It will prove a tedious process. Care must be exercised to stay within the un-abused area. Never proceed to B until C has been mastered.

Use the vowel OO prefixed by n (noo) as a starter. Of all five vowels; only this one gives assurance that the tone will be forward. Keep the notes detached, thereby inducing accuracy of intonation and placement through the medium of renewed address. Staccato, too, is a valuable vocalizing aid since it develops buoyancy and clarity in beginning, and even in advanced work.

It is well to descend chromatically during initial rehearsals, thereby encouraging correct intonation of the semi-tone at the very outset. After a fairly large section of the gamut has been placed under control, the director may resort to the use of the diatonic scale for exercising.

Contrary to common belief, vowels should not be

pronounced too far forward in the mouth. Actually, though it is the choirmaster's job to encourage the forward production of all tones in defiance to the "throaty" singing so prevalent among untrained singers and crooners, he must guard against excesses in this matter. Vowel resonance occurs near the vocal bands and extends as far as the nasal cavities. In this connection, improper posture, stressed so strongly a few paragraphs back, can do much harm since poor position of the chin and the rigidity which accrues from it can cause a collapsing of the constrictor muscle and a closing of the throat. Students must feel the resonance close to the top of the larynx.

In explaining the "shape" of the vowels to the choir members, the following descriptions will prove helpful.

OO, which is used so constantly in the beginning, is the "pain in the stomach tone", and the boys must make the same sounds that they would if such were actually the case.

OH is the "rubber ball tone" and choristers should shape their mouths as though they had a large rubber ball inside.

AH is the "yawn" tone, and the pupils should try to make good the description.

When singing AYE and EE the tongue should be arched toward the roof of the mouth with the tip of the tongue resting just behind the lower teeth. Distend the nostrils and raise the cheeks slightly.

When singing any of the vowels, AYE, EE, AH, OH, or OO, the TONGUE MUST ALWAYS BE FURROWED WITH THE SIDES ASCENDING UPWARDS. The tip of the tongue, while not depressed, must never raise beyond the top of the lower teeth.

Correct shaping of the vowels is important, for when the choristers have mastered the exercises outlined above on the vowel OO, they will want to proceed through the exercise on all five vowels. The entire process, which will consume about three months of rehearsing for about forty-five minutes daily, should bring about proficiency of production on all vowels, and a generally fair condition of all sections of the vocal cords. Be careful to prefix all vowels with the consonant n. Legato smoothness, or connected passages should not be undertaken until the detached processes outlined above have been mastered.

When boys have developed fluency and buoyancy in the singing of descending passages, the gamut can be extended upward by ascending vocalizes. In the

beginning, however, and even in later stages, the director should prefix each ascending passage with a descending passage. Gradually, the process will move upward and downward, strengthening all areas of the range.

It should be pointed out that while the boys should be able to sing all vowels on any reasonable pitch, it is not advisable to employ such acute vowels as EE and OO in extremely high or low exercises. Their character is often responsible for a weakening of the constrictor muscle when used as earnestly as a vocalize would require in such extremes.

(To Be Continued)

Here-There-Everywhere

(Continued from page 112)

fact that sacred music is a part of the Church's magisterium, and consequently, is not subject to any kind of vote. At the best, a poll of this sort can only betray the low level of general taste. In regard to hymns in particular, we could easily foretell what the result of the survey will be: a list mainly composed of the worst songs which are still disgracing our liturgical services. Shall we understand that the intended broadcast, according to the popular choice, is an indirect attempt to suggest a national hymnal. Extension should know that what we despairingly need is not more Hymnals or another Hymnal even national, but the purification of Hymns. Eventually, the esteemed magazine would render a greater service to sacred song by using its radio facilities for broadcasting that great unknown, the Chant of the Church.

»« The CATHOLIC DIGEST was not happier in its reprinting an article in semi-defense of the famous Mass on Negro spirituals which aroused such an angry mood two years ago in musical circles. Strangely enough, the otherwise alert periodical has not, in recent years, found anything digestible either in the Choirmaster or in Caecilia, though we all know how Catholic opinion is kept unaware that there is such a thing called musical culture. Suddenly, the above mentioned Mass appears as a major event on the musical horizon of the Catholic Church, whose possible consequences in the evolution of liturgical art can no longer be ignored by the well informed layman. Caecilia previously gave its opinion regarding the ill-famed composition; and the argument needs not to be re-opened. We would like to add but one remark. The defenders of

the Mass, in order to justify its being inspired by Negro spirituals, confidently hope that it will become instrumental in the conversion of many colored people. The invariable experience of all teachers who have been connected with them is that members of the colored race not only do not welcome an emphasis on their spirituals, but resent it as a reminder of racial discrimination. The same experience is that colored people, far from suffering from a prejudice against the Chant, are usually more ready to accept it without any intermediary or any "ersatz" than we ourselves are.

Music Review

(Continued from page 115)

easy-going pen is exposed to artificial verbosity. The Duet here reviewed is an example of such weakness. You will find in it the aristocratic distinction of a polished gentleman. The melodic sequences gently flow, light hearted and effortless. But, at no time do they generate a real power. Thus, if you are satisfied with an errand in the midst of a smooth landscape, you will enjoy running along an easy path. There will be no trouble on the way; but no excitement either. However, the present composition has enough substance to serve as an excellent example for anyone in search of a Duet. An excellent lesson in vocal purity, and an opportunity of enjoying limpid blending of two interwoven parts. A good selection for choral programs.

That the ideals of the Motu Proprio have remained unheeded should be deplored as one of the great tragedies of christendom in our time. The supreme wisdom of the Law of spiritual beauty has remained unfulfilled. Such neglect has not only broken the harmonious organism of Catholic worship; it has caused us to possess no articulate vitality in the whole field of sacred music. We may regret still more the loss of the spiritual benefits which the revival of true liturgical music would have bestowed upon christendom, and which, according to the providential economy, could not be gained in another way.

It is, however, to be deplored that these most wise laws in some places have not been fully observed, and therefore their intended results not obtained.

(Continued on next page)

The musical losses suffered by the Church during the past forty years are not responsible to insurmountable obstacles, but to unjustifiable excuses. Many, not only in parish churches but in religious communities, have evaded the law, because they resented it as a burden instead of welcoming it as a liberation. Many more have discontinued their first attempts, for having not understood the necessity of organic action. Still today, sacred music depends too often on a hit-and-miss policy and on the illusion of immediate results.

We know that some have declared that these laws, though so solemnly promulgated, were not binding upon their obedience. Others obeyed them at first, but have since come gradually to give countenance to a type of music which should be altogether banned from our churches.

One should not be astonished that, under present conditions, the law of sacred music is profaned here and there by the abuses of an inveterate secularism. The scattered instances of this flagrant disobedience are the bold symptoms of a secular attitude which lingers in many places. These are: worldly vanity of too many singers, the perpetuation of solo singing, the desire for spectacular music, the emphasis on the externals of music rather than on its inner meaning. Not only the loveliness of christian wedding but the sacredness of the Eucharist is marred by this error of another day. We have still reasons for beginning the work of restoration with a sentiment of repentant humility.

In some cases, especially when the memory of some famous musician was being celebrated, the opportunity has been taken of performing in church certain works which, however excellent, should never have been performed there, since they were entirely out of keeping with the sacredness of the place and of the liturgy.

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