

CAECILIA



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The translations of this issue are, we feel, worthy of particular note, as they are surely among the most beautiful thus far presented. Hence, we call our reader's attention to them, lest looking upon them as a regular feature, we fail to observe their innate freshness and spiritual depth.

We are happy to include in this issue our first review of recorded music. It would be most practical and inspirational for all to make of such reviews a "scrap-book" for reference, for few things influence our outlook on music more than our own personal collection of records.

The series of articles on the laws of Church music is continued herein, and it is our sincere desire that this series will not clarify our understanding of the law, but deepen our respect for it as well.

CHRIST,
Conqueror of death
Extends his immortal hands,
And bestows upon a
Redeemed world
The blessings of life
Which no longer
Knows death.

Symbolism of cover design.

THE EDITOR WRITES



I RECENTLY came across an incidental criticism which I understood as an indirect challenge. John Fitzsimons of Liverpool, England, reviewed in the December 1946 issue of the Y.C.S. Leader, the Program of Action (a sizeable booklet of 123 pages) published this year by Grail-

ville, Loveland, Ohio, as its formal manifesto. The British Correspondent takes exception with this program on more than one count. In general, he finds fault with Grailville for seemingly overlooking the primary importance of "specialized" technique in Catholic action. CAECILIA is neither appointed nor equipped to argue the point. I feel satisfied that Grailville has fully come of age and can very well answer for itself. I have even no doubt that a single day passed at Grailville would dispel in the mind of the honorable critic any fear about the lack of technique. The truth is that, at Grailville, life itself, rejuvenated at its real sources, is "the" technique which makes other artificial techniques often unnecessary. In particular, Mr. Fitzsimons is shocked to find in the Program of Action a positive recommendation of Reviews of Sacred Music in preference to Magazines of social science. I prefer to quote him verbally: "One final point: while the list of periodicals is careful to note the Catholic Choirmaster, there is no mention either of Impact which is produced by and for business girls who are working in the apostolate of Catholic action, nor of this periodical. Are Catholic choirmasters more important than Y.C.W., or the Y.C.S.?" If I understand rightly the foregoing passage, it means not only that technique is the essential element of all forms of Catholic action; it means also that Sacred Music has no place in Catholic action, because it has seemingly no technique, at least comparable to "the" technique. I am sincerely grateful to Mr. Fitzsimons for having openly, though indirectly, expressed the challenge of sacred music. For more than five years now, the ultimate purpose

of everything which has appeared in CAECILIA was to elevate sacred music to the first rank in Catholic action. The efforts of the Review in this direction have received neither commendation or condemnation. And, it is quite evident that, on the burning question of Catholic action, no church-musician is willing to burn his dainty fingers. The blunt accusation of Mr. Fitzsimons does not permit any longer the apathetic silence which has so far impaired the restoration of sacred music. It imposes upon us all straight thinking and frank expression. CAECILIA for once rejoices that soon the fight may be in the open. And from the argument, we hopefully expect a new light in regard to this vital subject.

1. Action and technique. In this day and age, there is no easier way of discriminating against any form of apostolate than to find it devoid of technique. The Catholic mind, after having once conquered the world by its inner dynamism, has turned almost wholly technological. The machine age deeply influences the organism of christian life; and this infiltration has played no small part in the evils which today beset western civilization to the point of chaos. Perhaps the Church of the East has one point against the Church of the West, when the former accuses the latter of having turned "activist." We were never so active than we presently are; perhaps we were never so appallingly wanting in achieving true action. Have we not confused the thing itself with secondary means? Did not our fascination for material development create a serious confusion between action, which is the essence, and the technique, which cannot be but a means relative to an end? Therefore, it is of the utmost importance that, in the argument about the qualifications of sacred music in Catholic action, we clarify the concept of action itself in relation to its technique.

According to the now accepted results of comprehensive studies undertaken by the most widely respected minds in the field of philosophy of science, it is not too difficult to arrive at a few fundamental concepts. And, their objective solidity cannot easily be argued upon, unless one has blindly surrendered to the uncontrolled pulse of our time. First, no sensi-

ble person questions the necessity of specialized technique in order to find a practical solution to problems which are definitely modern. Whereas the circumstances of previous historical periods did not make such techniques necessary, the particular conditions of our or any other time may impose the use of new and specialized means in order to oppose the evils that have come upon us. Yet, no one will conclude from the foregoing that technique is a self-sufficient element, which can be developed either for its own sake (God forbid!) or independently from the particular end pursued. This means that any technique, in order to be real and effective, must be born from and should be incessantly directed by its own end. It is the end which makes the technique worth doing; and the ultimate value of the latter is measured by its capacity directly leading to its end. The implications of this principle are reaching much farther. We may say that a technique is not to be valued in itself, but only according to the importance of the end which it is called to promote. Hence, the higher the end, the more valuable also is the technique which is adapted to it. So true is this, that we shall not classify or value various techniques in themselves, but rather according to their relationship to greater ends. It is not the technique that matters, but the end.

2. *Action and technique in sacred music.*

Whether a phase of Catholic life qualifies or not as an integral part of Catholic action, it is not for any one of us to decide, not even the various organisms which, gratuitously enough, register themselves on the more or less official list. The Holy See is the sole organ which can make a pronouncement in regard to this matter with an absolute authority. And the Holy See made such a declaration in regard to sacred music through the *Motu Proprio* of 1903. The emphatic terms in which this declaration is couched leave no chance for misinterpretation. At the very beginning of His pontificate, while Pius X was looking over the lamentable failures of the age of Dawnism and was meditating upon the program of a universal apostolate, it appeared to Him that all things should be restored to Christ. The last quotation was His program; it has now become the slogan of the age. Restoring the whole world to Christ is evidently action, and for all we know essential action. Now, what is the first care of the saintly Pontiff in pursuing such an immense task? To lead back the christian people to the indispensable

sources of life through the sung praise of God and the universal participation in the music of the Eucharist. No phase of Catholic action, even among the most universally adopted, can make such a direct claim to being a part of Catholic action. All were, at the outset, respectable initiatives which gradually merited official approval and encouragement; but the restoration of sacred music is the program of action of the Church itself. That, because of an incredible neglect, it has remained unheeded for almost a half of a century, does not weaken the right of sacred

[Continued on next page]

In order to urge the clergy and faithful to a more scrupulous observance of these laws and directions which are to be carefully obeyed by the whole Church, We think it opportune to set down here something of the fruits of our experience during the last twenty-five years.

We do this more willingly because in this year We celebrate not only the memory of the reform of sacred music to which We have referred, but also the centenary of the monk Guido of Arezzo. Nine hundred years ago Guido, at the bidding of the Pope, came to Rome and produced his wonderful invention, whereby the ancient and traditional liturgical chants might be more easily published, circulated and preserved intact for posterity—to the great benefit and glory of the Church and of art.

It was in the Lateran Palace that Gregory the Great, having made his famous collection of the traditional treasures of plainsong, editing them with additions of his own, had wisely founded his great Schola in order to perpetuate the true interpretation of the liturgical chant. It was in the same building that the monk Guido gave a demonstration of his marvelous invention before the Roman clergy and the Roman Pontiff himself. The Pope, by his full approbation and high praise of it, was responsible for the gradual spread of the new system throughout the whole world, and thus for the great advantages that accrued therefrom to musical art in general.

music to be Catholic action par excellence. For having not understood the voice of Peter, Catholic action erected itself as the illegitimate arbiter of what action really is, and went its way. It has branched off into a multitude of techniques; but none of them has succeeded to fulfill the essential restoration which Pius X contemplated, namely the cleansing of the temple. There is plenty of movement noticeable outside of God's house; but the sanctuary has remained silent, and no action is as yet discernible within the Eucharistic gates or around the altar of Christ. We need but the words of Pius X in the Apostolic Constitution to confirm the foregoing, when he calls the solemn liturgy (and there is no solemn liturgy without music) the "sacred action." This obviously means an action, the sole form of action directly related to the supernatural life of the christian people. A glance at the solemn liturgy as the never broken tradition which the Church handed to modern times, amply illustrates the pronouncements of the two Pontiffs. For the practical essence of the liturgy is to be an active participation to the sacramental organism of grace. Moreover, in the Chant, which is the most authentic means of this active participation, there is not a single melody whose purpose is music for art's sake. Every song has an active function: either to accompany or to express active participation.

Only a superficial onlooker will see in sacred music a program of action without an adequate technique. Both Pius X and Pius XI were not just saintly idealists; they were profoundly aware of the conditions of our time. The *Motu Proprio* and the Apostolic Constitution contain a symposium of technical approach which is the key to a certain success. The reform of the liturgical choir in particular is the synthetic technique on which rests the whole musical restoration. And who will deny that the formation of a choir musically trained and spiritually organized is the highest form of Catholic technique? Today, alas! this highly commendable technique remains generally neglected. And we may partly blame the leaders of Catholic action for this neglect. A haughty contempt for the active qualifications of the choir is not rare among them; and their prejudice is in some way responsible for the ostracism which has relegated the choir among the obsolete forms of a dead catholicism. Supported by the popular appeal of activities whose motions create more easily the illusion of action, they have devoted the greater part of their energy to

the development of independent techniques which alone merit, in their mind, the name of Catholic action. Thus the latter has severed its ties, not only with music, but in some measure with religion itself. If we are really looking for techniques before we admit sacred music in the ranks of Catholic action, the opportunities are many. They are found in particular in the many societies which the accepted techniques of Catholic action keep aloof from the choir loft or even from the pew. We are only insisting on the inalienable rights of sacred music solemnly proclaimed by the Church when we deny to Catholic action the right of establishing action groups without leading them ultimately to participate in sacred song. It was Pius X who said that "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 in the hand of the Lord the scourges wherewith of old the Divine Redeemer drove the unworthy profaners from the Temple." The most advanced techniques of Catholic action will forever be incapable of organizing this homage of sweetness before the altar of God; the technique of sacred music itself alone has this power. For, having underrated its sacred value, Catholic action is facing in dismay the spiritual chaos of our time; and we prefer to hope with Pius X that the first cure for the evils now corroding our society is in re-establishing the action of sacred music.

3. *The challenge to action.* Notwithstanding the criticism which inspired this column, I firmly believe that the time has come for all church musicians to form a more articulate opinion in regard to the restoration of sacred music. I would like to say in their name that we consider the latter as the highest and the most imperative form of Catholic action. The reason of this claim is now clear: namely, that sacred music directly leads the christian people to actively participate in the service of God, and to make the Eucharistic Offering the summit of their religious experience. Such action is the supreme norm of all Catholic action, and the real test of its spiritual effectiveness. And, if this be true, the various phases of Catholic action are effective only in the measure that they succeed in gradually rallying around the Eucharistic altar a singing christendom. One may rightly suspect that christians inactive in the central corporate

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JOY IN THE PASCHAL SEASON

By Patrick Cummins, O.S.B.

EASTER SUNDAY: *Pascha nostrum*

A lapidary sentence, borrowed from one of the most luminous visions of Paul, the apostle, condenses the main motive of joy of this Day:

Christ — sacrifice — our Pasch

The christian Pasch now supersedes the Pass-over, as the reality replaces the symbol, as the mystery fulfills the promise. That is to say that Christ Himself is the living Pasch; for He achieved the redeeming sacrifice in the glory of the resurrection. Christ, whom

Alleluia, Alleluia:

The Lamb whose blood the chosen door-posts dedicated:

Is Christ, the risen Christ, on Calvary immolated.

Pascha nostrum

immolatus est Christus. Alleluia

LOW SUNDAY: *In die resurrectionis*

The two verses of the Alleluia suggest with discretion a particular aspect of the paschal joy. In a secret gathering, Christ bestows upon a group of intimate friends, a strange gift: peace. Not the peace so often longed for by humanity, and forever evading its grasp. It is given to the heart of those who, hidden from the world's dissipation, believe in Christ's resurrection.

To them, Christ reveals not His glorious power, but His radiant beauty. For, it is the strange privilege of the christian that he may see within his own self

Alleluia, Alleluia:

When from the dead, says He, I shall be risen

Of me in Galilee you shall have vision.

In die resurrectionis meae, dicit dominus

praecedam vos in Galilaeam.

Alleluia: Post Dies

Eight days were gone, doors closed in place of meeting:

There Jesus stood, within their midst, with ancient greeting:

Peace be to you, Peace be to you, repeating. Alleluia

Post dies octo januis clausis,

stetit Jesus in medio discipulorum suorum, et dixit:

Pax vobis. Alleluia.

the Church offers in the Eucharist on this Day of Days is immortal. And, this is indeed a pressing motive for joy. For, we see in the two Paschs, both the old and the new, but one movement of universal redemption. Separated by time, they are integrated into one by the resurrection of Christ. In the name of all redeemed mankind, on the threshold of the empty tomb, and at the foot of the altar, we rejoice. We rejoice fully, for Christ, our Pasch, is our living and immortal sacrifice. The Pasch is now sealed with joy.

Him who the disciples saw again and even touched with a renewed awe. Having thus seen, the christian possesses a strange security. It is peace. Because it is peace, it is also happiness. This is the reason why we conclude the paschal week with a new accent of jubilation. But, the Alleluia of peace is not well sung by worldly souls. Its secret charm is perceived only by those who play host to Christ. If Christ is our Guest, He shall also be our joy. He will say: Peace unto you. And we will sing: Alleluia.

SECOND SUNDAY: *Cognoverunt*

The passing from scepticism to joy which the disciples evidenced in the Breaking of the Bread. The symbol of the transformation which the Eucharist should operate in every christian during the paschal season. The world has always been sceptical and joyless; Christ alone brings joy in the sacred Banquet. There it is that we recognize the Master, our Master. And, because in the Eucharist, we know Him with the heart, there arises in us an exuberant elation, yea, an intimate union which puts the soul afire. If you have

ever experienced recognizing a loved one, then there arose in you an inner song of joy. That is why we sing again today: Alleluia. For, having recognized Christ risen from the dead as our Master, we will know Him now for our Shepherd. Joyous recognition brings within itself intimate appreciation; an appreciation born of guidance, of protection, of companionship. Thus, from the christian heart joy arises again with a new accent of indefectable loyalty.

Alleluia, Alleluia:

In knowledge on the Lord they gazed awaking
When He with them at Table sat, Bread-breaking.
Cognoverunt discipuli Dominum Jesum
In fractione panis.

Alleluia: Ego sum

Good Shepherd am I, My sheep know me:
I know my sheep, and they know me.
Ego sum pastor bonus: et cognosco oves meas,
et cognoscunt me meae. Alleluia.

THIRD SUNDAY: *Redemptionem*

If from the radiant glory of Christ, we extend our glance to the world, we vision the achievement of redemption. Easter morn is the dawn of a new life for all mankind, the life of the redeemed. And the force of redemption will reach the ends of the earth, as it will penetrate the depth of all believing souls. We, the christians who today celebrate the paschal season, share in this achievement. We are transformed. Of this transformation, we already know the pattern: the alternate pattern of Death and Resurrection, fully

realized by Christ and repeated in us. He died in order to live, and to live forever. Through Him, we renounce more and more to sin that we may grow in the life of God. Christian life is a continuous passing into the final glory. Is there any more pressing motive for rejoicing? Then let us sing the "redemption of the christian people," and follow with another jubilation "the trail of glory" which leads the christian to Christ's immortality.

Alleluia, Alleluia:

His priceless Blood is cost of liberation:
To make mankind His one and holy nation.
Redemptionem misit Dominus
In populo suo.

Alleluia: Oportebat

Christ had to die, then rise from death so gory:
And enter thus into His life of Glory.
Oportebat pati Christum, et resurgere a mortuis,
et ita intrare in gloriam suam. Alleluia.

FOURTH SUNDAY: *Dextera Dei*

During the paschal days, the Church limits not her joyful gaze at the new radiance which is diffused from the person of the risen Christ. She surmises that His immortality can no longer be contained within the narrow confines of our earthly scene. The far-away vision of the psalmist as well as the contemporary testimony of the Apostle reminds her that the resurrection is a mystery which binds forever both time and eternity. Hardly has the Saviour re-appeared among the disciples, than she contemplates the eternal King approaching the Throne amid the Angels. The Master Alleluia, Alleluia:

His strong right hand is seen raised up in power:
When me, the Vine, He plants in Calvary's bower.
Dextera Dei fecit virtutem:
dextera Domini exaltavit me.

Alleluia: Christus resurgens

Christ rose from death, to death no more subjected:
Death's power by Christ forever more rejected.
Christus resurgens ex mortuis, jam non moritur:
Mors illi ultra non dominabitur. Alleluia.

FIFTH SUNDAY: *Surrexit Christus*

The final and eternal exaltation of Christ is the reward which the Father gives to His Son for His Precious Blood. Blood was the price paid by the Saviour; it is now the guarantee of salvation for the redeemed. We remember it today; and this remembrance is our joyful attention in the Eucharistic offering. On the Cross of Calvary, the sacred Blood was the blood of death; before the Father's throne, it is the token of our immortality. Thus, even the mystery of the Passion is a mystery of happiness; and in the light of the Resurrection, we sing it with a jubilation Alleluia, Alleluia:

The risen Christ is our illumination:
His Blood who gave unto our liberation.
Surrexit Christus, et illuxit nobis,
quos redemit sanguine suo.

Alleluia: Exivi a Patre

I came forth from the Father;
Into the world I came from the Father:
Now I leave the world, And return to the Father.
Exivi a Patre, et veni in mundum:
iterum relinquo mundum, et vado ad Patrem. Alleluia.

and Shepherd can only remain on earth but a little while, just the few days necessary in order to prepare His ascension. For He is immortal; and immortality finds only in the exaltation of heaven the full expansion of its power. Christ shall be exalted unto the throne of His Father, that He may fully dispense the Life which He acquired for all. We are not satisfied to rejoice with the small group of the amazed disciples on the shores of the lake of Galilee. We join the voices of the Angels; for they alone know the jubilation which is adequate to the final glory of Christ the King.

of gladness. At the end of the paschal days, our vision is greatly enlarged. We are out of the chamber wherein Christ first appeared; we are leaving the roads of Galilee whereupon His footsteps are printed. We see with a joyful amazement the Son of God coming down from the Father; we see Him espousing for a short while the life of mankind. Then, O wonder of wonders! We see Him returning yonder with His immortal conquest. From our lifted hearts, arises a final Alleluia.

LISTENING TO RECORDED MUSIC

By Francis J. Burkley

Four Reviews*

With Prelude and Postlude

- *I. FRENCH PIANO MUSIC—ANCIENT TO MODERN
(Four 10 inch records : VOX 161 . . . \$5.00)
Played by Gaby Casadesus
- II. STRAVINSKY: EBONY CONCERTO
(12 inch record: Columbia 7479-M. . . . \$1.00)
Stravinsky conducting Woody Herman and his orchestra
- III. DUPRE: VARIATIONS ON A NOEL
(12 inch record: RCA Victor 11-9329 . . . \$1.00)
E. Power Biggs, Organist
- IV. BRAHMS: LOVE SONG WALTZES
Three 12 inch records: RCA Victor Album
DM-1076 \$3.85
(Also available in manual sequence)
RCA Victor Chorale
Pierre Luboshutz and Genia Nemenoff,
duo-pianists
Robert Shaw, conductor

PRELUDE: God is Absolute Beauty. If the philosophers have not always agreed on the nature of the beautiful, nor the dogmatists been universally in accord on the status of this divine attribute, the musician may be pardoned if he too has sometimes forgotten to "draw with one hand from the well of truth, and with the other from the fountain of goodness." But the realization of the transcendent truth that God is all-beautiful should be the ideal which, if it is not always directly and immediately present to the Catholic musician, at least forms the ultimate inspiration of his activity. For in his work he is dedicated, as it were, to searching out the most significant and noble reflection of Primordial Beauty which his chosen art is capable of mirroring. And even in the midst of the dullness of routine which can at times engulf us all, a little meditation on these sublimities may well give us fresh courage to pursue unceasingly the quest for quality in our judgment, taste, selectivity and performance so that, as the Church beseeches Our Lord on the feast of the Epiphany and during its Octave,

we "may be led on to the contemplation of the beauty of Thy Majesty."

That art, of itself, is incapable of thus leading us is a fact which the original protagonists of the "Art for Art's sake" movement failed to acknowledge, and one which their too-numerous aesthetic descendants of today have also overlooked. Thus we blush for the estimable Serge Koussevitzky that he should have unburdened himself in the "Tanglewood Times" to the effect that: "If you deprive men of music . . . you will witness the decline of the world to a state of brutality and barbarism. *Music alone* can still tame the beast in man." (Italics ours.)

TO THE CATHOLIC, DEEPLY CONSCIOUS of the mysterious and wonderful workings of Divine Grace in the soul of man, this is a ridiculous statement, though one which, as we can all testify from the pseudo-philosophy encountered on all sides, is widely prevalent among those artists who, seeing a glorious ray of truth, have mistaken it for the Light. Thus an otherwise admirable devotion to art becomes a kind of quasi-religious obsession: "I would brave punishment to play, just as some men brave punishment for their religion," says Fritz Kreisler.

Hence it becomes increasingly obvious that the Catholic musician has the mission not only to see that respect for the arts be awakened in those still unaware of their consummate power to mirror Eternal Beauty, but that at the same time a balance be achieved which shall establish these great, created goods in a proper hierarchy. This we have already stressed in a previous essay (CAECILIA, November 1946), at the conclusion of which we sought to emphasize the importance of "patient listening" to recorded music as a factor in developing well integrated appreciations.

Accordingly we decided the other day to put this allegedly practical application of an ideal to the test, after the manner of a "field-project," betaking ourselves with this in mind to the nearest commercial

"listening-booth" to approach the problem of surveying recent releases from the viewpoint of the Catholic customer. As we emerged, two and one half hours later from our non-air-conditioned, non-soundproofed cubicle, we were indeed ready to reaffirm that patience is required! But we were still unshaken in our belief that it is both necessary and important for the Catholic musician to assume this responsibility in a serious and Christian manner—not merely that he might budget his record purchases astutely, but that he might deepen in himself and seek to develop in others a taste which may accurately be described as both catholic and Catholic.

WE DO NOT CLAIM THAT WE CAN with mathematical precision measure the exact moral and aesthetic excellence of a given piece of music; but since the art is by no means a matter of pure simple emotional reaction or entirely individual preference, it will be agreed, we hope, that within certain obvious limitations and inevitable personal variations one can, without resorting to destructively skeletal analysis, arrive at properly disciplined conclusions which have their root in a right ordered concept of musical art.

None of the compositions reviewed here is of earth-shaking entological importance; in fact most of them are frankly decorative. In this lies both their strength and their weakness as a group. But it is well to remember, somewhat bromidically perhaps, that if in nature there is ocean and starlight, so are there flowers and fireflies which, after their respective natures and capacities, truly "bless the Lord." And if all the arts have since the Renaissance tended towards man's pleasure rather than God's glory, we may at least observe with keen interest and satisfaction any increase of tonal vocabulary and technique which, at the moment when man shall turn again to God, can be transformed from the mere vehicle of self-glorification and satisfaction into a paen of praise and divine worship, in the broadest sense. Hence it is hardly necessary to take the consistently pessimistic view that there has been little good music since 1600 and none since 1900.

I. French Piano Music—Ancient to Modern.

Since the piano is the national common denominator among musical instruments we made our first listening adventure of the "afternoon-in-a-booth" a recent release from one of the many new companies now bid-

ding for popularity among discriminating collectors: Vox, who has just issued an album of recordings notable in being clearly designed for the connoisseur: a survey of French piano music recorded (with uneven mechanical results on the set we heard) by the gifted wife of Robert Casadesus. This artist reveals the technical perfection without which no aspirant to a career may today pretend to be a pianist and even with which one may remain something less than sensational. Lightness, grace, musicality and Gallic charm, however, Mme. Casadesus possesses in abundance and we may all rejoice in the availability of these unhackneyed pieces by Rameau: (Musette en Rondo; Le Rappel des Oiseaux), Couperin: (Les Barricades Mystérieuses; Le Carillon de Cythère), Fauré: (Impromptu, f minor), Ravel: (Prelude; Menuet sur le Nom de Haydn), Chabrier: (Idylle), and Satie: (Troisième Gnossienne). Though we could have wished for more representative Fauré, the Satie is of special interest to all those who would inquire through actual listening experience into the music of a comparatively minor figure whose aesthetic influence has fascinated critics of widely divergent viewpoints and perceptions. Jean Cocteau, for instance, has said to the satisfaction of Jacques Maritain that in him there is "never the spell of the enchanter—never a suggestive caress, no fever of noxious emanation; Satie never 'stirs the pool.'" And Aaron Copland writes of the short and disarmingly unpretentious piano pieces that Eric Satie has shown "how to cut the Gordian knot that ties all music to the shopworn romanticism of the preceding century."

II. Stravinsky—Ebony Concerto. It was during these reflections in the calm of the "Gnossienne" that our theory of "patient listening" met with its first reverses. For at this moment the walls of our temporary home, the little glass listening-booth, began literally to shake with the sudden impact of a boogie-

[Continued on next page]

The directives contained in the Apostolic Constitution, are given not only as the fruit of a personal observation of the actual conditions of sacred music, but as the continuation of an historical heritage. Pius XI hopes that sacred music, viewed from a glorious background, will arouse a more vital interest in the whole Church.

bass from the adjoining chamber. In defense we tried amplifying Mme. Casadesus' delicate projection of "Les Barricades Mysterieuses" to the point of distortion, but this eighteenth century conceit proved a powerless weapon against McKinney's Cotton Pickers performing with great gusto the "Shim-me-sha-wabble" in a Victor "Hot Jazz" release. Finally their powerful rendition of "Zonky Blues Sure Have Got Me" literally drove us to the currently competing Columbia disk containing Stravinsky's "Ebony Concerto" in which the distinguished composer conducts "The Herd" (i.e. "Woody" Herman and his band) in three movements written for them and labeled in the best "longhair" tradition: Moderato, Andante, Moderato. Our critical estimate of this composition is bound to be somewhat onesided, for unlike the bobbysoxers who attended the Carnegie Hall premiere ("to hear Woody, not Stravinsky" as *Time* magazine said) we are not as yet on intimate terms with the Herman idiom as revealed in "Your Father's Mustache" and other national favorites. But looking at "Ebony Concerto" from a different viewpoint (and as a matter of fact the bobbysoxers' somewhat chilly reception seems to indicate that it is not precisely "in the groove") it appears to represent in Stravinsky's career either a direct commercial venture (it is no negligible factor that Woody's "Woodchopper's Ball" sold 2,000,000 discs in one year—and royalties are royalties, no doubt), or else a mere technical experiment in timbres and rhythms. From neither standpoint does the eight minute work appear to be worth your dollar.

III. Dupré—Variations on a Noel. Also of questionable merit is this "single" to which (our boogie-man in the adjoining booth having retreated) we next turned, with precisely the hope that we might find something perhaps specifically Catholic, of importance to all who are in quest of Christian ideals in musical art. Marcel Dupré's work is superbly played by E. Power Biggs who performs it as if he agreed with Victor that it is "some of the finest organ music ever written." Many readers of this column who doubtless play the variation themselves may feel that we are being unreasonably severe with this piece from the pen of a sincere and gifted Catholic musician whose knowledge of the pipe-organ and its possibilities remains unquestioned, whose creative output has provided many an acceptable professional, offertory or recessional to the harried church musician in search of fresh air in the organ loft, and whose compositions

may still be recommended as definite improvements over a great deal of the material which we are all too apt to hear in church. But with due regard for a certain taste, skill and pleasantness, this is thoroughly unimportant music, music which though useful in certain circumstances contributes virtually nothing to the real treasury of Catholic art (if temporarily we may adopt that term), and music which in its age is pretty much of an anachronism. For harmonically the piece is, despite certain obeisances to dissonance, distressingly derivative and conventional. And structurally the variations are of little interest, as may be seen by comparing them with practically any masterpiece which utilizes the true potentialities of the form (pianists might look up an older recording of the Beethoven "Eroica" variations if it is not already in their record collections). Our musical salvation lies somewhere between "Ebony Concerto" and these variations, much as we may regret the admission.

IV. Brahms—Love Song Waltzes. Just how the music of Johannes Brahms fits into the Christian pattern is a question which cannot be disposed of in a few words, but one which demands ample discussion and serious reflection. Whether you see with W. J. Turner only a "sad ingenuity" in his music, or whether you share with enthusiasm the common judgment that he forms with Bach and Beethoven an almost sacred musical trinity, there are many reasons to welcome Victor's release of the *Liebslieder Waltzes*, op. 52. First of all they are not only good Brahms but un-hackneyed as well, particularly in the original version presented here, in which they are heard comparatively seldom. It is a pity that "house music" as David Hall calls it, is indeed evocative of a past age when people frequently made music together instead of concentrating, as we are prone to do today, on bridge and the movies. If these waltzes convey no profound spiritual message their contagious "gemuetlichkeit" is a reminder that recreation can be a time of gracious dignity, an exchange of felicitous musical ideas (even where the text is trite) and a fusion of personalities into a single experience of rare quality: the reward, sui generis, of the chamber music enthusiast, be he amateur or professional. In this case the combination is the peculiarly happy if rather unusual one of soprano, alto, tenor and bass with piano four hands, and the beautiful performance of Pierre Luboshutz and Genia Nemenoff with the RCA Victor Chorals conducted

(Continued on page 156)

NAMES PEOPLE DOINGS

Among Organists Organists and Choirmasters are in the Church a brotherhood as neglected as their function is important. CAECILIA would like to give them the fair recognition without which their status cannot possibly be improved upon. The Review desires as well to promote among them a mutual acquaintance which would advantageously replace either the suspicious jealousies or the professional bickerings which prevent the respect of the faithful for their sacred function in the parish. We could hardly make a more timely



choice for the beginning of this "Who is who" among Catholic organists than to relate the recent elevation of DR. BERNARD MILLER, ORGANIST AT THE CATHEDRAL OF BELLEVILLE, ILL., to the Knighthood of Saint Gregory. CAECILIA previously mentioned this distinguished musician, at the time of his being elected a member of our Guild of Honor. Today, we respectfully share the pride of

of the diocese of Belleville for the well-merited distinction bestowed by the Holy See upon a most loyal servant of the Motu Proprio. If Caecilia should be urged to give its appraisal of Dr. Miller, we would sum up our opinion by saying that in Dr. Miller, the humility of the christian equals the superlative ability of the musician. This is the reason for which we hold no fear of letting the artist tell his own story. Here it is: "I was born in Pittsburgh, Pennsylvania, June 6, 1893. I remember that I began my musical studies at the age of six, taking violin and piano lessons from a Mr. Rienzi, who was then concert-master of the Pittsburgh Symphony orchestra. Living near a large Catholic Church and Capuchin monastery, Saint Augustine's by name, I also remember a certain Father Boniface, O.F.M., Cap. who played the large organ like a master. One day he spied me in the nave of the church, and learning that I often came there to hear his playing, he invited me to come with him to the organ loft where he introduced me to the mysteries of that wonderful instrument. How thrilled I

was, time and again, as I sat at his feet and listened for hours to his beautiful rendition of the great preludes and fugues of Bach. As I recall it now, it was then that the ambition to become an organist, and a Catholic organist, was born in my soul. Father Boniface, who symbolized music in my life, and the calm, peaceful, happy life of his confreres, probably also gave me the idea to study for the priesthood. God willed otherwise in this matter.

Nevertheless, I made my classical studies at St. Lawrence College in Wisconsin, completing them at Marquette University, majoring in classical languages. During all those years my music was of a necessity a very neglected subject. However, I still cherished the idea of devoting my life to music if the opportunity would present itself. It did in the person of Prof. John Singenberger, of blessed memory. It was he who prevailed upon me to continue my musical studies. And, so it was that I came under his guiding hand at the now defunct Catholic Normal School in Milwaukee, Wisconsin. It was he who taught me harmony, counterpoint, composition and Gregorian chant; he also gave me the foundation of a real and thorough organ technic. As a green graduate my first position was as organist and choirmaster of Saint Anthony's in Milwaukee, which position I held for two years. During this time I also made weekly trips to Chicago to continue my organ studies under the great Middel-schulte. I came to my present position, at the request of Father Schlarman, now Bishop Schlarman of Peoria, on July 4, 1916, and am still here. Looking back over these 31 years of labor for the cause of Sacred music make the results seem very insignificant indeed. There is still so much work to be done in this regard. Fortunately His Excellency, our bishop, lends strong support to everyone who adopts the cause of the Motu Proprio of Pius X. Here in the Cathedral, I believe we have a model program and a liturgical choir to carry it out. It has been instrumental, in no small measure, in encouraging other parishes of the diocese to go and do likewise. My greatest difficulty in maintaining this organization is the increased emphasis on athletics. The summum bonum nowadays seems to be the development of a bulging biceps and a hairy chest.

And, I firmly believe that our Catholic authorities are unwillingly lending their support to the materialistic philosophy of the day. They are throwing the classics out of the window, and making schools for gladiators instead. "Be practical" is their motto. Of course, things practical are also the easiest, requiring little or no spiritual effort.

But, I thank God for the talent he has given me, and for the privilege of using that talent to beautify His Divine Service. I thank Him for the wonderful family He has given me; one of my sons is now a scholastic in the Society of Jesus. I pray God that He will at least grant me the grace and health to continue long enough to lend my humble efforts to those of my son when he offers for the first time the Great Sacrifice."

Let us now quote at random the story of the benighting from the diocesan press: "Saint Peter's Cathedral was filled to near-capacity when clergy and laity from this vicinity gathered to pay public tribute to Professor Bernard L. Miller, K.S.G., on the occasion of his formal installation as a Knight of Saint Gregory. His Excellency, the Most Reverend Henry Althoff, D.D., Bishop of Belleville, presided at the function and presented the insignia of the Order to the Cathedral organist and music director. In his sermon, Rt. Rev. Msgr. Joseph Mueller, pastor of the Cathedral, explained the delays caused by the war in the scheduling of this presentation service. Prof. Miller had been knighted by His Holiness Pope Pius XII in 1942 and procurement of the uniform, insignia, and sword was impossible until recently. Msgr. Mueller congratulated the Knight and his family for the great honor bestowed by His Holiness, in recognition for his faithful labors. He recalled that Prof. Miller has the unique distinction of being the only Knight of the Order in the Belleville Diocese. Following this sermon, His Excellency presented the sword and hat, and the eight-pronged cross, the insignia of the Order. His Excellency then felicitated Prof. Miller: 'We honor a Catholic layman, and we honor him in no ordinary way. We honor him in the august name of His Holiness, Pope Pius XII, the gloriously reigning Vicar of Christ. From Vatican City, the Center of Christendom, the Citadel of Faith, came the exalted message that the Holy Father had made Professor Miller a member of the illustrious Order of the Knights of Saint Gregory the Great. On this festive day our first thought is to felicitate Professor Miller on the

high honor that has come to him, and we are also prompted to extend cordial felicitations to his beloved wife and children. Because of his long years of faithful service and exemplary life, Professor Miller has merited the papal honor he has received. He has been devoted to duty, a lover and promoter of liturgical music and an efficient teacher of youth. It is fitting then that he whom the Holy Father has honored should be honored by this large congregation of our faithful people, prelates and clergy, and by the presence of Sir Knight Oliver Parks recently so signally honored by the Holy Father.'"

Liturgical The persecution and the untold hardships which our BRETHREN OF MEXICO have endured with a patient fortitude for more than twenty years did not justify in their hearts the neglect of sacred music. To them the sung praise of God is the primary source of christian survival and freedom. From MERIDA, YUACTAN, comes the short instructions recently issued for the Archdiocese. Their concision and their far-sightedness rival the best that we can offer until now. Their demands are reasonable and discreet; their plan is constructive. One admires particularly in them a practical understanding of the basic elements of the Motu proprio: the fundamental participation of the faithful to sacred singing, the establishment of a musical tradition through a specialized school, the vindication of the liturgical function of the male choir, the obedient and generous cooperation of all. Here is the text:

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Art. 433. According to the true and genuine tradition of the Church, the faithful must take part in the liturgical functions by means of the Chant, and alternate in singing with the priest and with the choir. For this reason the Church commands that the use of Gregorian Chant be re-established among the people, and desires that they should sing the "Pange Lingua," the "Tantum Ergo," the "Te Deum" and other hymns for Eucharistic processions. Let the priests take care to teach the people and to restore such a laudable custom.

Art. 434. Since the lack of singers who are sufficiently prepared has been the cause of the introduction into the churches of these abuses, let parish-priests and rectors take care to prepare singers for their own churches, and avail themselves of the School of Sacred Music which we have just founded in the Archdiocese, and from which we look forward to a complete reform in this matter.

Art. 435. We insist especially on the observance of the prohibition of mixed choirs in our churches, so that even in cases where women are singing, there is due separation between them and the men singers, and both sexes should never be found in the same choir, in the same tribune or in the place appointed for the singers.

Art. 436. The Diocesan Commission has the duty of watching over the dignity of the music used in the churches and the faithful observance of the laws concerning music.

Art. 437. At the cost of unbelievable sacrifices and after overcoming innumerable difficulties we have founded and are now supporting the small school of Sacred Music which will be the beginning of the reform. The priests of our archdiocese will take care to sustain it, to encourage it the best way possible and to help it as much as they can.

Art. 438. Finally we recommend earnestly to the choirmasters, singers, the clergy, Superiors of Seminaries and other Ecclesiastical Institutions, and especially to the members of the Chapters, that they favor with all their energy the wise reforms which the Church endeavors to carry out with regard to sacred music, reforms which have been desired for a long time, and requested by all, so that the authority of the Church who has so often commanded them again and again insists upon them may not seem to fall into contempt.

»» A friendly correspondent, FATHER MATHEW BOCHNOWSKI, O.F.M., in search of a prayer of litur-

gical character in honor of Saint Caecilia for the perusal of Catholic choirs, has recently submitted one which he has composed and which he uses before the rehearsal of the choir of his parish, ST. SEBASTIAN'S CHURCH, STURTEVANT, WISCONSIN. We gladly insert it, as a very deserving attempt to make Catholic singers gradually conscious of the fact that their function is a most sacred one. Imploring the blessing of God upon the work of the choir is the first step towards making sacred music a part of Catholic action.

"O God, whose servant Caecilia did oft sing praises of Thee, grant, we beseech Thee, that we, too, may sing praises of Thee here on earth in songs and spiritual canticles, and when this earthly life is over, our voices may be united with those of the angelic choirs singing praises of Thee for all eternity. Amen.

Among Choirs No encouragement is excessive when given in recognition of choirs which, in spite of the mounting obstacles of modern life, strive to fulfill their christian mission. To know that such choirs are prospering is one of the strongest incentives for countless parishes throughout the country. We gladly introduce in our "Who is who" among liturgical choirs the choir of SAINT ROSE'S CHURCH AT PORTLAND, OREGON, whose director is the well-known PAUL BENTLEY. We let MR. CHARLES LINDE LOWELL, one of the Cantors, describe its activities and its spirit in practical terms:

"The St. Rose choir is more than just 'a' choir, for it is a complete organization, functioning for a definite purpose and rendering beautifully and correctly the magnificent music of the Catholic Church. We speak of our choir as being a 'liturgical' choir in the sense that we observe the various rules prescribed and counseled by the Church in regard to the music of the Roman Rite. There are no women in the choir, the high parts being taken by boys, in accordance

(Continued on next page)

A retrospective glance at sacred music shows that the loss suffered in recent centuries unto our own time is the loss of an organic element which is fundamental to the life of the Church. Hence, a christian restoration demands as well a musical rebirth. Until now, we have made the mistake of dissociating the one from the other. The anniversaries mentioned by Pius XI should bring us to a more embracing view and prompt us to a more active obedience.

with the ancient tradition of the Church as pointed out by Pope Pius X, of illustrious memory, in his widely known *Motu Proprio* on Church music. The men and boys, conscious of the fact that they are acting in the capacity of ministers in the Church, are carefully vested in cassock and surplice. Only approved music is used, and the recommendations of recognized organizations are strictly adhered to in its selection. Much stress is placed upon the understanding and correct interpretation of the Church's own music, Gregorian Chant. Both men and boys are familiar with the notation peculiar to the chant and are able to use the *Liber Usualis*. Though the choir is an integrated unit, strict separation is maintained between the men and the boys. They rehearse at different times and only after each group is thoroughly familiar with its own part do they meet to put the finishing touches upon their music.

In the boys choir especially, membership is at a premium, as it is only after a long period of trial and testing that a boy is admitted to its ranks. Each boy begins by becoming a 'probationer,' which means that he must attend all rehearsals, but is not to be considered a member of the choir. When he has proved that he is able to do the work required and shows the necessary interest and aptitude he is admitted officially and becomes a 'choir boy.' If he continues to improve and shows exceptional interest and zeal he is chosen a 'chorister.' To those boys who have attained this standing and who have become a real asset to the choir by better than average effort may come the coveted honor of being elected an 'Honor Chorister.' Mr. Bentley, in conjunction with the boys who have already attained this distinction, chooses the boys to receive recognition. Each honor chorister is entitled to wear an 'Honor Cross,' the badge of his office. Mr. Bentley has obtained from England a number of beautiful bronze crosses, and these, suspended upon a purple ribbon, become the emblem of each honor chorister and are worn whenever the choir sings vested. One among the honor choristers occupies the position of 'Senior Honor Chorister.' He is, obviously, the boy who has proved to be of the most outstanding character. He is the leader of all the boys and must be a model for all to observe. To attain and remain in the rank of honor chorister requires the constant effort on the part of each boy thus honored. The choir must come first above all other interests. He must be willing to be present whenever

the choir is needed. He must be prompt and obedient and ever alert to the fact that he represents the choir in the eyes of all who may observe him whether at home, in school, or in church.

From time to time opportunities arise in which the boys are given the chance to earn points which will be important factors in the naming of the honor choristers. These points are gained by helping in the many tasks that go with the organization of a choir. Some boys are appointed librarians, and to them falls the ever important job of keeping the music in order, of passing it out, and seeing that everything is properly arranged for rehearsals and services. The ever increasing music library must be kept in constant repair and the librarians are responsible for it in all respects. Other boys are placed in charge of the choir's large supply of vestments. They must see that these official 'uniforms' are always kept in order and properly cared for. They are responsible for seeing that all the members are hanging their own vestments correctly and in the right place. Most of the boys are very zealous and ever eager to give their services for extra duty and be of help to their choirmaster and

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THE CHANTING OF JOY IS RESUMED (Holy Saturday)

Musical notation for the first section, featuring a single staff with a treble clef. The melody is written in a style that suggests a chant, with a series of eighth and sixteenth notes. The lyrics "Al-le-lu-ia." are written below the notes. The first measure is marked with a "1" and a "d", and the second measure with a "b". The third measure is marked with a "2" and a "c". A dashed line indicates a melodic contour across the first two measures.

JOY EXPANDS FREELY (Easter Sunday)

Musical notation for the second section, consisting of four staves. The first staff shows the beginning of the melody with the lyrics "Al-le-lu-ia." and a "d" marking. The second staff is labeled "A1" and shows a continuation of the melody. The third staff is labeled "A2" and shows a further expansion of the melody. The fourth staff is labeled "B" and shows a final expansion. Dashed lines and brackets indicate the relationship between the different parts of the melody.

THE CHILDLIKE JOY OF THE CHRISTIAN HEART (Low Sunday)

Musical notation for the third section, consisting of four staves. The first staff shows the beginning of the melody with the lyrics "Al-le-lu-ia." and markings "a", "b", and "c". The second staff is marked with "d" and "e". The third and fourth staves continue the melody with similar markings. Dashed lines and brackets indicate the relationship between the different parts of the melody.

OUR JOY IS IN OUR HEARTS (3rd Sunday after Easter)

Musical score for "OUR JOY IS IN OUR HEARTS" (3rd Sunday after Easter). The score is written in treble clef and consists of five staves. The first staff is the vocal line with lyrics "Al - le - lu - ia." and notes labeled 'a' and 'b'. The second staff is labeled 'A1', the third 'B', the fourth 'B2', and the fifth is the bass line. The music features a melodic line with a long note on 'lu' and a final note on 'ia'.

OUR REDEMPTION IS GLORIOUS (4th Sunday after Easter)

Musical score for "OUR REDEMPTION IS GLORIOUS" (4th Sunday after Easter). The score is written in treble clef and consists of two staves. The first staff is the vocal line with lyrics "Al - le - lu - ia" and notes labeled 'a', 'b', 'c', and 'd'. The second staff is the bass line with notes labeled 'e', 'f', 'g', and 'h'. The music features a melodic line with a long note on 'lu' and a final note on 'ia'. There are numbered brackets (1-6) above the vocal line and (4-6) above the bass line, indicating specific musical phrases or measures.

Easter Joy

For Unison or Two-Part Chorus

Words by
A. HASSLACHER

Music by
ACHILLE P. BRAGERS

Andante moderato

p

Out of the Tomb ere
Mag-da-len comes with
Hid-ing in fear, the

PIANO
or
ORGAN

p

day— was break - ing, Christ is ris - en this glad morn.
pre - cious spi - ces, To — a - noint her Ho - ly — Dead;
shamed Dis - ci - ples, From — their griev - ing can - not — cease,

See all His wounds with glo - ry shin - ing, Light now streams where pierced each thorn.
But with a cry of joy: "Ra - bo - ni!" Finds her liv - ing Lord in - stead!
Till in their midst their Lord ap - pear - ing, Brings to each His Eas - ter Peace!

Poco animato

mf
Lift your voice and heart on high!

mf
Lift your voice and heart on high!

Poco animato

mf

This system contains the first two vocal lines and the piano accompaniment. The vocal lines are in treble clef with a key signature of two flats. The piano accompaniment is in grand staff. The tempo is marked 'Poco animato' and the dynamic is 'mf'.

Just like His own, your ev - ry sor - row,

Just like His own, your ev - ry sor - row

This system contains the second two vocal lines and the piano accompaniment. The vocal lines are in treble clef. The piano accompaniment is in grand staff. The tempo remains 'Poco animato'.

rit.
Soon will blos - som in - - to joy! Sing

rit.
Soon will blos - som in - - to joy!

rit.

This system contains the final two vocal lines and the piano accompaniment. The vocal lines are in treble clef. The piano accompaniment is in grand staff. The tempo is marked 'rit.' (ritardando).

Allegro
mf

Al - le - lu - ia, Al - le - lu - ia,
mf
Allegro Sing Al - le - lu - ia,

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The tempo is marked 'Allegro' and the dynamic is 'mf'.

Al - le - lu - ia, Al - le - lu - ia
Al - le - lu - ia, Al - le - lu - ia,

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The tempo is 'Allegro' and the dynamic is 'mf'.

Più lento *rall.*

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.
f rall.
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.
Più lento *rall.*

This system contains the fifth, sixth, and seventh systems of music. The fifth system has two vocal staves and a piano accompaniment. The sixth system has two vocal staves and a piano accompaniment. The seventh system has two vocal staves and a piano accompaniment. The tempo is 'Più lento' and the dynamic is 'f'.

ANGELUS DOMINI

For 3 Voices

Offertory
of Low Sunday

Translation: An angel of the Lord descended from heaven, and said to the women: He whom you seek is risen as He said, alleluia.

JULIÀN ZÚÑIGA

Andante
mf

I An - ge - lus Do - mi - ni de

II An - ge - lus Do - mi - ni de - scen - dit de

III An - ge - lus Do - mi - ni de - scen - dit de

Andante
mf
For rehearsal only

scen - dit de coe - lo, et di - xit mu - li - e - ri - bus: — *pp* Quem

coe - lo, et di - xit mu - li - e - ri - bus: — *ff* Quem quee - ri - tis? *pp* Quem

coe - lo, et di - xit mu - li - e - ri - bus: — *pp* Quem

quoe-ri-tis? Quem quoe-ri-tis? Quem quoe-ri-tis?

quoe-ri-tis? Quem quoe-ri-tis? Quem quoe-ri-tis?

quoe-ri-tis? Quem quoe-ri-tis? Quem quoe-ri-tis? Quem quoe-ri-tis? _____

ff *p* *rit. poco*

Sur-re-xit, sur-re-xit, sur-re-xit, sur-re-xit

Sur-re-xit, sur-re-xit, sur-re-xit, sur-re-xit

Sur-re-xit, sur-re-xit, sur-re-xit, sur-re-xit.

Solenne

sic-ut di-xit, Al-le-lu-ia,

sic-ut di-xit, Al-le-lu-ia, al-le-lu-ia,

sic-ut di-xit, Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia,

Allegro

Sempre allegro e f

al - le-lu - ia, al - le-lu - ia, al - le-lu - ia, al - le - lu - ia,

Sempre allegro e f

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

un pò meno

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

un pò meno

to the Church. They readily volunteer to arrange chairs and benches and other similar unexciting but necessary tasks. They are alert to see things that must be done, and their interest in all phases of the choir program seems to grow brighter as they become more and more a true member of the organization.

The boys are issued report cards at the end of certain periods just as in school. These cards must be taken home and signed by the parents of the respective boy. They are graded in such points as interest, application, decorum, resourcefulness, etc. Every boy strives constantly to improve his marks and the occasion of a poor report card is extremely rare. Before a boy can be admitted to the choir the permission of his parents is sought. Being in the choir is a serious responsibility and the parents must be made to understand that they are responsible for their boy being conscious of his duty and that he does not become lax or indifferent. Many of the mothers and fathers are great assets to the choir. They are always on hand to assist in such routine matters as the laundering and repairing of vestments, and the furnishing of transportation whenever the choir has occasion to travel. Many of them have eagerly opened their homes for rehearsals and parties, and have often proved to be of great help in situations that otherwise might have proved quite difficult.

The men, though naturally not being able to give as much of their time as the boys, are also zealous and persevering in their services. Three of the men occupy the position of 'cantor.' Those chosen are men who by training and actual practices are in the best position to help the other members and who are able to sing the more difficult music as required. The men now designated as cantors have studied Gregorian Chant and have proved their proficiency in its rendition. They are called upon to render the propers of the Mass on the more solemn feast days and they frequently sing difficult three and four part motets and hymns for special occasions. Some of the men are fathers of choir boys and therefore have a double interest in the choir work. Each man has his own cassock and very recently beautiful new ample surplices were made and assigned to all. A special copy of the *Liber* becomes the property of each member as well as the volumes containing other music which is used. As the choir grows and becomes more highly trained its program becomes more extensive. At first a simple unison Mass was sung, but now a Solemn Mass is

celebrated every Sunday, for which the choir prepares beautiful and difficult music. Compline is also sung each Sunday evening. The Solemn Mass is begun with a procession led by a thurifer, two candle bearers and a crucifer, which proceeds down the Nave of the church. The Mass is sung in parts and with the complete Propers of the day done by the men. Lovely motets are sung at the Offertory and Communion by men and boys together or separately. Usually a recessional hymn in keeping with the feast of the day is sung on leaving the church. During penitential seasons, i. e., Advent and Lent, the choir observes regulations of the Church by singing everything unaccompanied, the organ being silent. Every choir member is careful to follow the various motions to be observed during Mass. They bow at every *Gloria Patri*, and the *simul adorator* in the *Credo*, whenever the Holy Name of Jesus is mentioned and at other correct times. Both men and boys take these bowings seriously and understand them for what they are—outward signs of our devotion and love.

On Sunday evening the choir sings Compline, the last hour of the Divine Office, and the official night prayer of the Church. Choir stalls are placed on both sides of the Sanctuary facing one another. This holy devotion, in which all can unite with the Church, has become very popular, especially since the faithful are able to take part by being furnished with Compline books containing the English translation for their own use. Compline is not compulsory for the singers, but each person tries to be present at least one Sunday a

(Continued on next page)

In the historical development of the Church, three figures are perhaps outstanding above all others, because they contributed more directly to the formation of what may be rightly called the musical synthesis of the Church. These men are: Gregory the Great, Guido of Arezzo, and Pius X. Gregory the Great is justly considered as the initiator and the organizer. If his contribution to the actual composition of the Chant remains a subject for argument, his talent and his taste have definitely proved superior. It is under his influence and through his direct action that the music of the Church was codified as a compact musical system, and became a musical language adequate to the demands of the christian worship. It is especially since the days of Gregory that music has been considered as an organic element of the Church's piety. Art and piety were integrated for the first time.

month. Most of the men come weekly, and the singing of Compline is one of the high points of their choir service. A 'Lector' is chosen and he serves in that capacity for one month. Another of the men is chosen to serve with the lector as 'Cantor.' The choir observes all the bowings and genuflections and the cantors leave their places to render part of the Office in the center of the Sanctuary facing the altar. Compline lasts rarely more than twenty minutes and is followed by a short sermon and Benediction of the Most Blessed Sacrament. Fr. E. J. Murnane, the pastor of St. Rose's, is largely responsible for the success of Compline. His unflinching efforts to arouse his flock to an appreciation of the beauties and appropriateness of the official prayer of the Church have resulted in large and ever increasing attendance and the grateful appreciation of the men and boys of the choir for his encouragement and friendly counsel. Occasionally the choir leaves its own parish to sing elsewhere, both for religious occasions and otherwise. During the Christmas season a great deal of singing is done at the homes of the boys, and at nearby hospitals, schools, and other institutions, both Catholic and non-Catholic. Every where the choir is greeted enthusiastically. During the holidays of 1946 the choir was invited to sing for the annual Open House of the lovely Alderwood Country Club near Portland, and also had the honor of singing for the Most Reverend Archbishop at his residence. This was perhaps the high point of the

season and will always be remembered and cherished. The graciousness of the Archbishop made a profound impression upon all the singers, and his words of praise and advice will long be remembered.

Various social gatherings are enjoyed throughout the year by both men and boys. The singing of secular music and the general musical education of each member of the choir is always stressed by Mr. Bentley. Many of the boys are able to sing solo numbers and can play musical instruments, especially the piano and organ. These boys are frequently given opportunity to display their progress. The men gather at the home of one or another from time to time for special rehearsals and usually conclude such meetings with a social hour. The unity of the choir is a real factor, and any boy or man who is not willing to participate in a whole-hearted manner in the entire program is soon dropped in favor of one who waits to be admitted. As the months go by the St. Rose Choir will continue to improve. New voices will be added as others are lost. Each choir boy and man will ever be conscious of the fine training he receives and of the spiritual graces that are his through whole hearted participation in the music of the Church. The increase in the attendance at the High Mass and the resulting abundance of fervor and devotion among the parishioners will ever stand as a tribute to the unceasing efforts of Mr. Bentley, the priests and sisters associated with the parish, and the untiring efforts of all the singers."

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A PRIMER OF THE LAWS OF CHURCH MUSIC

V. Moral Aspects



IN ALL CASES WHERE ART is merely an external ornamentation and beautification of the liturgy, artists both creative and interpretative are left almost entirely free to conceive and realize their work as they see fit. But where the art in question becomes an integral part of worship and is essentially entwined with it, the Church is bound to fix the principles that will govern this relationship and to restrain any tendency which, under the color of originality, might render this fusion between art and liturgy impossible. This, we have seen, is the case in regard to music, which serves as the handmaiden of the liturgy. For that reason the Church has proposed many laws to fix and govern the use of music, vocal and instrumental, in worship.

In considering the binding force of these laws on church music, we must be guided principally by an humble sense of obedience. We are speaking of legislation—and that means the checking of our own wills and the delimiting of our own conceptions of what is right and proper. Authority, the supreme authority of the Holy See, has intervened. There should then be no call for punitive measures. Loyalty should suffice.

The rules for liturgical music set down by the Popes and Councils, and by the Congregations at Rome that function in the name of the Popes, are rules with all the force and value of law, as the Code of Canon Law expressly states. These rules are therefore, in general, not merely counsels and recommendations; they are, at least for the most part, definitely legislative, binding on conscience as any law is binding on conscience. Obligation in conscience is the very effect of any law which is not purely penal. About this there can be little or no quibbling. The Code of Canon Law explicitly names them "laws" and adds, "the liturgical laws concerning sacred music are to be observed." This is not the language of counsel. It's a command.

The Papal Acts

The same sort of language is found in the legislative acts of the Sovereign Pontiffs. Take the *Motu*

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

Proprio of Pope Pius X (*Inter pastoralis officii*), issued on November 22, 1903. This is a decree given by the Pope of his own accord and, as the term *motu proprio* implies, manifests his personal interest and concern. What is its binding force? The Pope makes this quite clear when he states emphatically:

We do therefore publish, *motu proprio* and with certain knowledge, Our present *Instruction* to which, as to a *juridical code of sacred music*, We will with the fullness of Our Apostolic Authority that the force of law be given, and We do by Our present handwriting impose its scrupulous observance on all.

The *Motu Proprio* on sacred music is, then, a universal law, binding in conscience on all who are in any way concerned with church music.

This is equally true of the Apostolic Constitution *Divini Cultus Sanctitatem* which Pope Pius XI issued on December 20, 1928. This is a solemn document which very definitely has a legal character, and all its prescriptions are binding. Nothing could be plainer than the strong words with which the Pope closes the paper:

The things We command, declare and sanction, decreeing that this Apostolic Constitution be now and in future firm, valid and efficacious, that it obtain full and complete effect, all things to the contrary notwithstanding. Let no man therefore infringe this Constitution by Us promulgated, nor dare to contravene it.

Like the *Motu Proprio* to which it pays tribute, this Apostolic Constitution is addressed to all the members of the Church; like it, therefore, it is binding on all without exception. The prescriptions of these two papal acts are to be considered as universal laws, to be carried out by all under pain of sin.

Regulations in the Liturgical Books

The sources of liturgical law are not few. In addition to the few scattered notes in the Code of Canon Law, and the general rules laid down in the Council of Trent, there are laws to be found in various acts of the Popes, especially the two documents already mentioned. These lay down general principles and set standards, but are seldom concerned with the conducting of the services as such. The rules for conducting

the services are found in the rubrics of the various liturgical books. These are: the *Missal*, the *Ceremonial of Bishops*, the *Memoriale Rituum* for smaller churches the *Clementine Instructions* for the Forty Hours' Devotion, and (for us) the *Vatican Gradual* and other books of music officially published at Rome. These books contain the rubrics—that is, the rules and directions for the right ordering of liturgical functions. For the most part, if not entirely, the rubrics are positive ecclesiastical laws, and so bind under pain of sin, mortal or venial according to the gravity of the matter which they treat. Of course, the rubrics in some of these books will not have any direct bearing—rubrics in the *Ceremonial of Bishops*, for instance, count only for the grander solemnities of a cathedral church, and the *Clementine Instructions* hold strictly only in Rome or where imposed by the local bishop. But even these latter rubrics, although not binding, must be followed as norms. In fact they are appealed to by all rubricians and even by the Congregation of Sacred Rites as the basis of interpreting the rubrics for functions in ordinary churches. It is the spirit of the rubric that is important rather than the letter. To honor God by means of a worthy worship, these rubrics, each and all, should be followed in so far as they are applicable.

The Congregation of Sacred Rites

Many of the norms governing liturgical music are to be found in decrees of the Congregation of Sacred Rites (*Congregatio Sacrorum Rituum*), a Roman curial office established in 1587 by Pope Sixtus V to aid the Supreme Pontiff in the regulation of matters liturgical. These decrees do not all have the same force. Great care, therefore, must be exercised in determining what obligation arises in each instance. Some of the decrees are binding on all with the full force of law. Others are binding as laws, but only for those to whom they are directly addressed; they do not have the force of universal law. Others still are not strictly binding at all; they are merely recommendations—directive regulations, as the canonists say.

The preceptive decrees which are, in form and content, general and addressed to the whole world—*urbi et orbi*—are binding on all the faithful. But some decrees, even though addressed to a particular person or community or diocese, are also binding on all, namely those decrees that are merely a clarification of already existing laws. Other particular decrees, deal-

ing with a specific situation, while they do not strictly bind those to whom they are not directed, are valuable as guides for similar cases. It is for this reason that they are printed by the Congregation of Sacred Rites in the large collection of decrees; they show the mind of the Church in the interpreting of existing regulations.

Other Directives

In addition to the regulations cited, authors are wont to quote the directives of Pope Leo XIII to the ordinaries of Italy, and the several statutes issued by the Cardinals Vicar of Rome, especially the *regolamento* of Cardinal Respighi, formulated at the direct command of Pope Pius X. As is clear from the very tenor of these directives, they lay no legal burden on the Church universal, for they are addressed only to Rome and Italy. But again they serve as patterns for the guidance of all, since they manifest the "mind" of the Church, the wishes and desires of the Supreme Pontiffs. They are models for the practical carrying-out of the liturgical laws.

A Question of Interpretation

To answer our original query about the binding force of the liturgical laws on sacred music, we must take all these things into account. It would not do to feel an obligation where none exists, just as it would not do to neglect an obligation where there is one. If the rule regarding sacred music is enunciated as a universal law in the true sense, it must be taken at its face value, and obeyed. Positive enactments, whether of a general kind or specific, if they are positive laws for the entire Church, are binding on all. Other enactments of the Holy See, not binding as laws, must be considered as helpful hints and accorded the respect due to decisions of the Holy See. It is certainly not the spirit of humble obedience to be wantonly at variance with the expressed will of the Church. And when that will is expressed in preceptive legislation, who can rebel and be free from sin?



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LITURGICAL and MUSICAL OUTLINE of PASCHAL SEASON

Let all choirs make a decisive effort to complete this program during the year 1946-1947. Let them consider it as a necessary foundation for a truly liturgical development. Pin the program in the choir loft.

1. An atmosphere of Joy. Joy is the current underlying all christian worship, throughout the whole year, especially on Sunday. But, Joy is the particular atmosphere of the whole paschal season. The main motive for rejoicing at this time is the fact that, while rising from the dead, Christ has conquered immortality for all. Hence, the paschal Alleluia is the norm of all Alleluias, for all christian jubilation is centering in the final coming of Christ. We can rejoice here on earth only because we anticipate an endless joy in heaven. The Alleluia of each Sunday, echoing the paschal Alleluia, is a sort of intermediate song between our earthly pilgrimage and our eternal happiness.

2. Singing the paschal Alleluia. It is only becoming that we should insist on singing the Alleluia during the Easter season in memory of the glorious Resurrection. It is as important that we learn in the paschal Alleluia the lesson of universal joy, that the latter may be the undertone of all our piety in the course of the whole year. The paschal Alleluia is the prelude and the pattern of a continuous joy. Therefore, it is hardly necessary to recommend the singing of the Alleluia as the main element of the musical

program during the paschal season. Under no circumstances, should a liturgical choir omit it or neglect it. It deserves to be the main object of its appreciation and of its efforts. Fortunately, the Church has provided us with ample opportunities for expressing our joy. The gregorian repertoire contains a literature of Alleluias, unsurpassed both in variety and in melodic refinement. And, in order that all the nuances of the paschal joy may be expressed, the Gradual gives place to an Alleluiatic verse. Thus we have not only one, but two verses. And their riches cause us but one embarrassment: how to decide our choice according to the actual limitations of the Choir.

A. Calendar of celebrations

Keeping in mind the obstacles of excessive modern activity against the extensive celebration of the paschal mysteries, we feel that the following calendar should not prove cumbersome to most parish churches and especially to all convents, as well as to secondary schools and colleges. Do not see in this outline the ideal of the paschal spirit, but only an attempt to restore the paschal fervor.

	High Mass	Recited Mass with Song
Easter Sunday and the following five Sundays.....	X	
Easter Week.....		X
Saturday of Easter Week.....	X	
SPECIAL DAYS:		
April 23, Solemnity of Saint Joseph.....	X	
April 25, Rogation.....	Procession	X
May 3, Invention of the Holy Cross.....	X	

These three celebrations are a part of the program of a full christian education in all secondary schools.

B. Gregorian Sequence

The paschal spirit is eminently expressed by the sacred Chant; and it would hardly be possible for any choir to breathe it, unless the main melodies which carry it are included in the program. There is no season of the year when the study of the proper

gregorian melodies will so bring its own reward. In these melodies, the singers will learn to appreciate two factors completely ignored by the modern choir in the celebration of Easter. Chanting the Resurrection of Christ demands songs of expansive lightness and of unearthly quality, and at the same time of respect-

ful reserve and manly assurance. Gregorian melodies, in this season, possess these seemingly opposed qualifications to an astonishing degree. We know of no other phase in the historical inhibition of music, where in the contrast of motives results in such a perfect unity. While we sing them, or at least some of them, we learn to repress that artificial glamor, that ludicrous externalism which marr so many compositions universally used for Easter services. We will learn as well that, in music and in sacred music in particular, the apex of expression is attained by the restraint of a conscious moderation which leaves something unexpressed. To sing the mystery of Christ's glory with but a joyful whisper is the summit of the paschal esthetics. We now offer a selection of sacred melodies which, even when reduced to discreet proportions, may prove too large for many choirs. We may guarantee that, regardless of the choice made, each one of these melodies is an adequate expression of the spirit of the paschal season.

Interpreting the Outline

1. The abbreviations mean: E - easy, M - medium, D - difficult, VD - very difficult.

2. The Proper of Easter Sunday is both technically and lyrically, quite difficult. Doing full justice to it requires a choir which has already progressed beyond the initial state of gregorian formation. However, it would do no harm to an ambitious group of singers to learn one or the other melody, leaving to

another year the satisfaction of mastering it. To compensate for the melodies which are not sung, the harmonized setting of Tozer may be a welcome substitute, provided that it is sung with a reverential solemnity. All choirs may learn the jubilation of the Alleluia, if they accept to vocalize lightly. And, of course, the Sequence has all the prerogatives of a truly popular song.

3. As usual, the parts of the Proper which either are not mentioned in the outline, or which for some reason, cannot be learned in their authentic version, may be psalmodied with the help of the various editions found on the market.

4. Although the outline lists a rather large selection of Alleluias, choirs which are only beginning their gregorian experience may limit themselves to one jubilation for all the Sundays after Easter. We suggest the second jubilation of Low Sunday as the most characteristic of the season.

5. Even if the choir is more advanced, it might be preferable to select a single jubilation for the two Alleluias. In this case, the two verses must be integrated into the jubilation thrice repeated according to the sequence of the liturgy. And the formula selected for the psalmody must be that of the mode of the jubilation itself. It is hardly necessary to emphasize how such a procedure, permissible as well as useful to many choirs, may enhance a greater unity in the expression of the paschal joy.

(Continued on next page)

The Chant grew from christian experience; and it is nothing short of a marvel that, in spite of limited means of transcription, it should have developed an immense literature of song, which has no equal in spiritual sincerity and refinement. It is a matter for gratitude that, at the time of its widest efflorescence, there was found by the monk of Arezzo a way of recording the musical text which has endured the test of time and whose fundamental principle remains the secret of all modern notation. The invention now recalled greatly helped to spread the knowledge of the Chant, and to make it appear for what it was, an unsurpassed musical tradition. Such glory obliges us, we who have discredited our own treasures.

Neither the spiritual tradition established by Gregory, nor the artistic system standards promoted by Guido prevented the downfall of music in the Catholic Church. Just when it was looming as a disgrace, Pius X appeared as the needed restorator. He assumed at the same time the reconstruction of the musical text greatly mutilated and the revival of the true function of music in the Church. The Motu Proprio thus united into a single view the technical and the spiritual aspects of sacred music. So deep is this union that the reform of liturgical music is an integral part of the restoration of all things in Christ. We are still lamentably lagging behind the promise which this vision held for the christian world.

6. Among the other jubilations, we suggest as particularly expressive the first of the 2nd Sunday, the second of the 3rd Sunday, and the first of the 4th Sunday.

7. For the Communion procession, use the psalm No. 117, as presented in the March issue of CAECILIA in 1946.

8. The recited Mass should not be left wanting in song, especially during the paschal season. This is the time for singing: "exsultemus and laetemur." May we suggest that the singing during the dialogued Mass be centered around two poles: resuming some of the Alleluia jubilations used on Sundays, and singing the Eucharistic psalm during the distribution of Holy Communion.

	Primary	Complementary	
EASTER SUNDAY		Introit (VD)	The first and solemn greeting of Christ glorified to His Father.
	Alleluia— Jubilation (M)		
	Sequence (E)	Alleluia— Verse (D)	Christ immortal is more than ever our living oblation to God.
		Communio (D)	We offer to Him our souls purified.
EASTER WEEK (especially for Junior Choirs)	Alleluia— Jubilation (E) (of Monday or Friday)		
LOW SUNDAY (especially for boys)	Introit (M)		A christian soul is a childlike soul.
	Alleluia— Jubilation (M) (no. 2) (typical of the season)		The supreme gift of Christ, at this time, is peace of heart.
	Communio (E)		We profess our faith in His glorious resurrection.
SECOND SUNDAY	Communio (E)		We fully trust in the guidance of Christ in the midst of a world opposed to His spirit.
THIRD SUNDAY	Communio (M)		Mindful at all times of Christ, we desire to go where He is.
FOURTH SUNDAY		Introit (D)	Blessing God for all the redeemed souls throughout the world, in our town, in our parish, in our family.
FIFTH SUNDAY		Communio (M)	Spreading all around us the blessings of Christian happiness.
ROGATIONS	Alleluia— Jubilation (E)	Exsurge (M)	
SAINT JOSEPH	Alleluia no. 1 (E)	Introit (M)	
INVENTIO OF THE CROSS	Alleluia no. 2 (E) or from St. Joseph	Introit (D)	

CHANTING JOY IN THE PASCHAL SEASON

By Oriscus

Chanting Joy Anew

Holy Saturday: As far as we know, Holy Saturday is the sole occasion in which the Chant uses, in a strict sense, the procedure called in our time the "leitmotiv." The latter consists in appropriating a melodic nucleus in order to express a definite musical "psyche." Of course, there is an enormous gap between the objective attempts of the Chant and the subjective extremism reached by Wagner in his music-drama. The fact remains of a recurring series of intonation-groups in the sacred liturgy as the formal expression of christian praise. This original creation has outlived all the successive stages of musical evolution, and emerges today as an unsurpassed example of religious recitative. Its originality is so startling that it was never adulterated even through the periods of mutilation, and it has defied until now all imitations. Any Catholic who, even though distractedly, has attended High Mass, could not help but notice both the dialogue and the elongated oratio of the Preface. Strikingly integrated into the summit of divine praise, its majestic lyricism seems inspired by the vision of another world. Truly, music has never been more holy than in the few melodic patterns of the Preface. By a most blessed coincidence, these patterns are used, once only during the year, to express christian joy. Undoubtedly,

the Church meant to say in a musical way that Joy is the fundamental sentiment of christian worship. It is nothing else than Thanksgiving ascending in the spirit of elation. Thus is fully clarified the function which we have ascribed to the Alleluia of the Mass at the beginning of these analytical sketches.

We need not go into a detailed explanation in order to show how the Alleluia of this day is but a variation of the dialogue of the Preface. We may point out, however, that the variation reposes on two procedures: elongation and expansion. The elongation consists in having the central tone-group (b) repeated with intentional emphasis and enlarged through rhythmic prolongations. The expansion consists in transforming the tone group "1b" into the group "2." At the point "c," the melodic line ascends from the original si to the accented do. It sounds as a final brightness preceded by a lengthy preparation, a definite possession of joy. You will admire how through these two processes of development, the original recitative of the Preface has grown into a melody of intense lyric power. Thus, the spirit of thankful praise is today renewed in us with this accent of jubilation. Joy freely expands.

Joy Freely Expands

Easter Sunday: Pascha Nostrum. In the variety of gregorian jubilations, the Alleluia of Easter is undoubtedly the most assertive. Its melodic patterns are sharply chiseled into short rhythmic units which follow each other with a cumulative effect; and there arises from the entire melodic line a bright impulse unimpaired by any delay in the movement. However, the first contact may be somewhat disappointing to the singer. Seemingly, the melody is wanting in fluency; for skip-intervals rather than scale-lines are emphasized, and there is found an abundant repetition of the same tone-groups. Yet, both these repeated skips and intervals make up a bouncing line of unsurpassed freshness. The basic interval is SO-RE, the

fundamental relationship of Tonic to Dominant in the 7th mode. The word Alleluia begins on SO and stretches to the RE through an inbroken sequence of ascending intervals. The basic interval itself is bright; it is further brightened by the progression of the three intervals, also ascending, La-Do, La-RE, Si-RE. We can easily detect how insisting upon the natural tension of an ascending interval greatly reinforces the original brightness of the fifth So-RE. It is now sparkling with color, and rapidly moving towards its summit. Vocalise the whole motive with a lifted mind, and feel then its irresistible pulse of joy. The initial motive immediately develops such a surging power, that it demands an expansion in order to spend its

whole energy. The expansion is spreading at once in the section A1. Melodically, it is the continuation of the motive, directly rising from the dominant RE which ended the word. The interval Si-RE is again resumed as a springboard to a greater height, and forms the new and very luminous pattern Si-RE-Mi, introducing the tone MI, one step above the dominant. This should be noted, because that single tone visibly plays throughout the sections "A1" and "A2" of the jubilation, the role of lyric accent. It is repeated six times in close succession, with the daring intention of thus creating the particular atmosphere of the whole Alleluia. Both in sections "A1" and "A2," the tense group Si-RE-mi is followed by the relaxed group RE-do-la-so, the latter being a very distinguished pattern characteristic of many melodies of the 7th mode. Its reposing nobility is further enhanced by the contrast with the ascending pattern. Together, the two groups combine into a line of warm elation and at the same time, of candid repose. The joy of Easter demands

both these qualities. The sections "A1" and "A2" are interrelated, for the second is the repetition of the first. The repetition, however, enlarges the proportions of the two melodic patterns with a considerable increase in their lyric intensity.

The final section "B," with one short stroke, brings back the assertiveness manifested in the motive of the initial word, but in reverse order. The ascending So-RE is turned into descending RE-so; and no intermediate intervals are permitted to soften the sharp definition of the motive. Then, passing with gracefulness through the dilatory group fa-la-do, the jubilation immediately ends on the two tones La and SO, the same modal conclusion which closed each preceding section. The jubilation of Easter thus becomes the joy of the adult; that joy which the christian conquers through the spiritual struggle leading to victory over sin with Christ. It is the esthetic reason for its bold and compact contours, which make up an ideal greeting to Christ risen from the dead.

The Childlike Joy of a Christian Heart

Low Sunday: Post dies octo. The motive of the second jubilation for this Sunday will appear, at least on the surface, similar to the jubilation of Easter Sunday. Both are composed in the same mode, and built up on the same tones. The interval So-RE, in particular, from the tonic to the dominant, is the nucleus identical to both. Yet, there is a marked difference in the immediate impression that each will make upon the alert singer. While the Easter jubilation was terse and tense, the jubilation of Low Sunday is profuse and relaxed. It is true that the extreme tones which support the melodic thread are again So-RE; but the intermediate tones are quite different. In contrast to the sharp sequence of short ascending intervals found at Easter, the jubilation of this day is spread out over three groups in the continuity of which no break can possibly be introduced. We can rightly distinguish a/ So-la-so, b/ so-fa-la-do, and c/ do-re-mi-RE. But each one is an unbreakable link in length and in range. The group (a) establishes the modal basis; the group (b) leads the melodic line into a modulatory group which is extended at random; and the group (c) reaches the point of a sustained accent whereupon the jubilation momentarily halts. Thus is obtained a new type of jubilation, an original

motive with all the characteristics of spiritual joy: expanding, but with restraint—radiating, but with ease—active, but with calm.

One of the most spontaneous jubilations follows the word Alleluia. It uses for its melodic flow the elements of the motive, mainly (a) and (c), which were the two poles of its tone structure. The jubilation plays in turn upon do-RE and upon so-la. Again the order is reversed: (c) becomes (d), that is, the antecedent and the accent; (a) becomes (e), that means the consequent and the repose. Then, in the last two sections, the initial tone-group (b) is used as a shortened preparation for a rapid return to the dominant. One may easily see thereby how a clear sense of musical form is evidenced in this jubilation. But, one does not appreciate its beauty, unless he lets himself be captivated by the endless surge of the now enlarged tone patterns. In their development, they exhale such an extraordinary spontaneity, that they can stand a triple repetition almost note for note, without losing anything of their initial charm. They hide this charm behind the transparency of the repeated tones in the high range, behind the ethereal pulse of the rhythm, and behind the graceful falling of their endings. That this jubilation is perfectly

adapted to the spirit of the "new-born" should be evident. That it is perhaps the ideal expression of joy for the whole paschal season, deserves some consideration. It is a supreme model of purity in the expression of sentiment. For, it reflects to an unsurpassable degree the childlike attitude which in the

mind of the Church, is most necessary to the christian in his life-outlook. It is probable that children alone will ever sing the jubilation of Low Sunday with the simplicity which it demands before it may reveal the secret of its beauty. May all choirs learn from the little masters how joy is truly sung.

Our Joy Is In Our Heart

Third Sunday: Oportebat pati Christum.

The expression of joy is not immediately felt in the singing of this jubilation, but rather a strain of melancholy. If, however, we pass from a superficial approach to an inquisitive attempt, we soon surmise that the seemingly endless lingering of the melody conceals more than just a mood. It imperatively intimates a soul's attitude. One may or may not grasp its meaning from the beginning; but its reserve is arresting. A close glance at its structure is most revealing. The first point which is made clear is the attachment of the whole jubilation to the tonic Mi; so emphatic indeed, that the melodic line appears unable to depart from it at any time. One might reduce the whole initial motive to the tone sequence Mi-re-do-re-Mi: from the Mi to the Mi. But, it is not so simple as that. For, the two extreme Mi's are united by a graceful embroidery of intermediate tones; and what the composer did do with the tones re-do is short of a marvel. Sing now the whole word Alleluia, careful not to hurt at any point the light fullness of the rhythmic groups of 4, 3, and 2 tones, which make a lovely progression gradually smaller. Notice how the melodic line is made up of the shortest intervals, not exceeding the sum of the third. Notice also that, within the short range into which this line is contained, there is enough rhythmic oscillation to provide for two opposing groups: (a), the tension group; (b), the relaxation group. What the composer had in mind is quite evident: to reach a high lyric point with a minimum of melodic development. His success in handling this delicate procedure has given to us a masterpiece of pent-up expression. As we have mentioned before, joy is at times better expressed by that which is left unsaid. Among the jubilations of the paschal season, none excels the melody of this Sunday in suggesting that something which, in the joy of Easter, is "beyond expression."

The development of the jubilation is made in two sections, A and B, each one repeated in turn. The growth of the unassuming melody is gradual and consistent. It ascends from the same chord, but in two regular stages. The chord may not be easily apparent; but it betrays itself through the insistence upon its components. From the basic RE, the section A hangs deliberately on the FA, and the section B authoritatively asserts the LA. Add up the sum of the three elements, and you obtain the chord RE-FA-LA, which is inevitably heard as the single-colored background of the entire section. Within the formal structure of this chord, the section A introduces the melodic pattern FA-RE-do, the section B attempts a wide descending progression LA-FA-so-mi. Those patterns enrich the contours in the lingering manner already established in the initial motive, but leave the lyric accentuation to the tones of a chord which is not the basic chord of the mode. A refined procedure of composition which suggests the wide possibilities of the melodic line, while it temporarily leaves the modal frame, only to return to its base without delay. As in the initial motive, so in the development of the sections A and B, the tone Mi remains the irresistible center on which the lyric accent is anchored. Let us now unite into a single sequential flow both the motive and the development. The whispering murmur of the initial motive grows to unsuspected proportions and, in its growth, compels us to feel a strong sentiment of spiritual elation. The whole jubilation ends with the chord So-MI-do which brings it back in a more complete way to the modal MI, its pervading center. The Alleluia of the third Sunday could hardly gain an easy popularity. But, it will gradually command the favor of all those who seek primarily in sacred music the expression of inner sentiment. The jubilation of this day is nothing but a quiet murmur of the joy which Christlike souls alone possess in this life.

Our Redemption Is Glorious

Fourth Sunday: Dextera Dei. The apparent sternness of the jubilation of this Sunday is striking when compared with the freedom from conventional restraint found in most Alleluias of the paschal season. Whereas the latter were showing signs of impatience with the bounds imposed by a strict structural form, the Alleluia of today returns to a complete submission. Yet, after enjoying the selfless ingenuity of so many melodies of joy, one welcomes a song of gladness more adopted to a mature christian consciousness. Childlike abandonment now gives place to adult-like security. From an expansive murmuring, sacred music grows into assertive concision. A concision indeed so perfect that the continuity of the short melodic line is at no time losing its initial strength.

The melody built upon the word Alleluia itself is made up of two main sections, 1 and 2, completed by a very short ending 3. Each one of the sections 1 and 2 is erected as an ascending movement over a grave minor third: RE-FA for section 1, LA-DO for section 2. The similarity of procedure gives to both a strong characterization and a natural bond of immediate unity. As it often happens in gregorian composition, the gravity of minor elements is compensated by the brightness of major elements. Thus, the minor thirds which are the basis of sections 1 and 2, are directly knit together by the major third FA-LA, ascending in section 1, descending in section 2. Thus, gregorian melodies avoid being directly minor or major; but they fluctuate between the exclusive affirmation of either one. The jubilation of today is an achieved example of this law of compensation, even up to the point of absolute symmetry: 1—minor, major, ascending; 2—minor, major, descending. Leaving now aside the formal construction of the melodic line, we may directly appreciate in it two inseparable characteristics: a supremely fluent elegance and a strong emotive power. If one reads the text of the following verse, he will need no stretch of imagination in order to find out that such a jubilation is ideally suited to the celebration of the glories of Redemption. The lyric quality of this Alleluia is given a final accent in the short ending 3, with another third, this time the modal Mi-SO. For you may have noticed the boldness of a melodic line whose greater part was designed

with such elements as belong rather to a first mode, and coming into its own modal consciousness only in a shortened conclusion. Such boldness, when supported by a clear musical concept, can only strengthen the final expression. Thus, the ultimate radiation of joy, suddenly arising from a constrained background, becomes the more luminous.

The jubilation proper has again three sections 4, 5, and 6, respectively of identical proportions with those found in the first part of the Alleluia. Here the modality is maintained in its absolute purity; for the radiation is definitive. Joy is here to remain. In the section 4, the tone patterns "e" and "f" are the very same used at the preface of the Mass; and they flow with a supreme rhythmic balance which considerably adds to the expansiveness of the whole jubilation. Then, in the section 5, there is a passing return to the compensating thirds found at the very beginning: the minor Re-FA and the major LA-FA. And the very short section 6, made up of a descending minor second comes as the final modal accent, with a prolonged rhythm similar to that of the section 3. Comparing the two phrases of the entire jubilation, we discover that there is between them not only an absolute similarity of structural proportions, but also an achieved equilibrium. In those two equal parts of a single jubilation, the first phrase has the greater melodic expansion, and the second phrase has the greater ease in melodic relaxation. Thus, the Alleluia of the fourth Sunday is an imperishable testimony to the strength and the sweetness of christian joy.

While recalling these three glorious figures of our musical history, Pius XI desires to add the personal contribution of His experience. He has no better ambition than that of being the Reminder of all that the Church's history teaches in regard to sacred music. To Him as to Pius X, sacred music is necessary to a full christian experience. There can be no return to the fatal error which had separated the traditional Chant from christian life. And at the very beginning of the social crisis which is now on the verge of chaos, the successor of Peter warns us once more that today more than ever, the christian is in dire need of the sacred songs which alone can strengthen his faith. When shall we rally to the supreme call?

QUESTIONS AND ANSWERS

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

IS IT TRUE THAT "THE FIRST MONK who put chords in his melody writing was excommunicated because of the devilish music thus produced?" And is it true that a document is in the Vatican to prove this? These statements were made in a lecture by Henry Cowell, composer . . . I met Mr. Cowell after the meeting and asked him the name of the monk; he told me his name was D'Arezzo, not to be confused, he said, with the D'Arezzo who lived and composed in the year 1100. This monk lived before 1100 . . .

A. It is always very difficult to track down misstatements of this sort, made without specific reference to any published histories. I think, however, that the lecturer is mistaken in his assertion. The story of Guido d'Arezzo (Guy of Arezzo), to whom Mr. Cowell undoubtedly had reference, is too well known to need repetition here. He was the greatest musical theoretician of his age. Probably a native of the Tuscan town from which he derives his name, he was born somewhere near the end of the tenth century (about 950). He became a Benedictine monk, perhaps—if we follow the conjectural life outlined by Dom Germain Morin—at the Abbey of St. Maur des Fossés near Paris, where he lived under the two abbots, Dom Pontius Teutonicus (d. 1018) and Dom Odo of Cluny (d. 1030), both musicians of ability. But he returned to Italy and died about 1050 as a member of the Camaldolese Abbey of Santa Croce at Avellana, near Arezzo. His name is associated with the perfecting of staff-notation and the re-establishment of a practical system of solfeggio. And in his valuable book, *Micrologus de disciplina artis musicae*, we find an important discussion of the art of arganum, an incipient harmony then in its infancy. (The first scientific account of part music is found in the *Musica Enchiriadis*, a tenth century work once attributed to Hucbald.) Guido's life was stormy, but there is nothing to suggest that he was ever punished for writing part music—in fact, there is nothing to show that he ever wrote part music, although we do possess some of his holographs. Certainly he was never excommunicated. On the contrary, he was honored by the Popes, and according to his own story, he was

invited to Rome in 1026/7 to demonstrate to Pope John XIX his system of notation and sight-reading.

Perhaps Mr. Cowell is confusing this Pope with Pope John XII, linked with the famous Bull *Docta sanctorum patrum*, issued by him at Avignon in 1324/5. In this document exception is taken to the liturgical use of the rather harsh polyphonies of the early fourteenth century. But while the Pope demands the banning of such music from divine service, and is prepared to enforce his command, he does not suggest that anyone be excommunicated for writing such music.

I do not know of any ecclesiastical legislation prior to this which deals with part music—certainly none prior to the time of Guido d'Arezzo. (Perhaps if I searched those "secret Vatican archives" . . .!) Nor have I ever traced a d'Arezzo other than Dom Guido.

IN THE FEBRUARY, 1947 ISSUE OF *The Priest*, on page 126, the question is asked: "Must the whole 'Dies Irae' be sung at Requiem Mass?" Answer: "Yes. Absolutely." Signed, Richard Ginder, F. A. G. O. Is this the correct answer, and is it as absolute as Father Ginder says? The reason I ask, as you can easily surmise, is because in this parish we have not been singing the entire sequence at ordinary Requiems. And I know many churches in other cities that follow a similar practice . . .

A. Father Ginder has the fullest authority for his categorical answer that all nineteen stanzas of the sequence *Dies Irae* must be sung to a melody or at least recited in an understandable fashion by the choir (organist). Several decrees of the Congregation of Sacred Rites answer this doubt in a general way, especially one addressed to Chioggia (SRC 3365, ad 7) which asserts that the gradual, tract, sequence, offertory or communion may not be omitted, whether the Mass is sung with ministers or without. But in a reply to the superior of the Oratory in Turin the Congregation in 1847 answered the very point we are discussing: Either don't sing a Mass of Requiem or else sing everything that pertains to the "*precatio suffragii*" (SRC 2959, ad 2). In 1847 the Bishop of

Port Louis on the Isle of Mauritius had a doubt; The sequence, said he, is hardly a prayer, a *precatio suffragii*." But the answer came back: Sing the *Dies Irae* anyway (SRC 3051, ad 1). An equally strong reply was given in 1884 to Bishop Catteau of the French diocese of Luçon, who pointed out that on weekdays there is a lack of singers and people dislike staying in church too long. Said the Sacred Congregation: The practice of leaving chants out of the Mass is an abuse, and as such was to be stopped (SRC 3624, ad 11; cf. also 4054, ad 5).

All this is nothing more than a clarification of the general rule that the liturgical texts must be sung (or at least recited) in their entirety, without omissions of any sort (cf. *Motu Proprio* of Pius X, No. 8).

IN AN OUTLINE OF RUBRICS FOR A *Requiem Mass*, the St. Gregory Hymnal (p. 422, No. 4) has the following directions: "After the first prayer, if it be a Solemn High Mass, the Choir will wait until the Epistle is sung before beginning the Graduale; if a High Mass, the Choir will begin the Graduale etc. while the Priest recites the Epistle." I cannot find any justification for this distinction between a Solemn Mass and a chanted Mass. . . .

A. Mr. Nicola A. Montani, compiler and editor of the *St. Gregory Hymnal*, was kind enough to for-

ward this information, namely, that "the direction is based on actual practice and has therefore the force of custom to warrant it." A similar suggestion, he pointed out, is made in Father Predmore's book, *Sacred Music and the Catholic Church*, in a note on p. 55.

But I believe this practice of starting the Gradual while the Epistle is being read is neither very general nor what can be called an established *custom* in the legal sense of that word. With all due deference, I venture to point out that the usage is in contrast with what one should expect—for two reasons: (1) The Epistle, if not sung, is to be read *in a loud voice*, so that it can be heard by the attending congregation (for this is prescribed even in a low Mass); imagine the clash, when two different pieces are intoned at the same time; (2) The rubrics prefaced to the *Vatican Gradual* put the direction very plainly: After the Epistle or Lesson one or two cantors give the intonation . . . and this without making any difference for solemn Mass or simple High Mass. "Where the law does not distinguish, neither ought we."

I think then that it is always correct to wait till after the Epistle is chanted or read before starting the Gradual.

Father Selner's answer (in *The Catholic Choir-master*, December 1946), is in the same tenor as mine.

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LITURGICAL PRESS

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The Editor Writes

(Continued from page 124)

act of their religion will be only superficially active in other manifestations of life. Sacred music has been too long dissociated from the field of action; and this has been an incalculable loss for Catholic action as well. Our challenge is a call to unity.

While referring to the success of Jocism in favor of his criticism, Mr. Fitzsimons was unaware that Jocism is of the best historical proofs in favor of the claims which we make for the restoration of sacred music. It was my privilege to witness at first hand the birth and the infancy of the jocist movement. It is not generally known or at least generally appreciated that as long as the young organization based its development exclusively on social technique, its ultimate growth remained doubtful. The same Canon Cardyn who saw the masses of young workers gradually estranged from Christ, understood very soon that the effort of the nascent jocism would be vain unless they would be centered around the Eucharistic liturgy in the parish. From the day that the various specialized techniques of the jocist movement found their basic strength in the liturgical technique, jocism became the form of Catholic action which is now regarded by all as a model. Real jocism first surrounds the altar with eucharistic song. Then, comforted by this song, real jocists conquer the shop. The secret of their social conquest lies in their dynamic worship. God grant that we learn from the jocist example how all Catholic action, whatever its particular technique, has its center in the "sacred action" of the sung liturgy.

D. E. V.

Listening to Recorded Music

(Continued from page 130)

by Robert Shaw should offer practically irresistible inducement to new groups to "stay home and do likewise," or as nearly likewise as their accomplishments permit; for the "Love Song Waltzes" are not too demanding technically: either for the singers, especially when we think of Elizabethan "house music," or for the pianists (which latter may of course perform these pieces without the vocalists in Guy Maier's two piano arrangement).

POSTLUDE: By this stage of our "field-project" we were being all but shamed out of the listening-

booth by a large gentleman glaring at us ominously while waiting to hear an album called "Peter Rabbit," which must have something to do with either "Harvey" or "Peter and the Wolf." So we turn over to you the "patient listening" which should now come as a welcome relief after all this patient reading. Perhaps you are, during part of your day, a teacher: "the only and priceless representative of poets and scholars, of the men who have made and maintained humanity," as Charles Peguy calls you. In this case you will agree with him that "most eminent men are those who have never ceased, who ceaselessly continue their culture, their work." And from personal experience you can corroborate his statement that "Education cannot be conferred: it is obtained by work, and is communicated . . . by working modestly." We must work together then, however modestly, but "ceaselessly," to continue our efforts towards the transformation of our milieu, the musical world, that we may all succeed in the task of Christian penetration through the diffusion of an authentically Christian culture. Together too we must consider the probability that this culture may eventuate integrally with Maritain's prophecy: "We believe that a new Christian order will appear of a wholly different type, of a type which may even now be discernible, or which may be hidden from our view."

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