

# CAECILIA



A CATHOLIC REVIEW OF MUSICAL ART Vol. 74 — No. 6  
JUNE, 1947



# CAECILIA

A CATHOLIC  
REVIEW + OF +  
MUSICAL ART

Issued at 3401 Arsenal St., Saint Louis 18, Missouri, by the McLaughlin & Reilly Co., 45 Franklin St., Boston 10, Mass., 8 times a year on the following dates: February 1, March 15, May 1, June 15, August 1, September 15, November 1, December 15 • Entered as second class matter, October 30, 1931, at the Post Office at St. Louis, Missouri, under the act of March 3, 1879 • Established 1873 by John Singenberger at St. Francis, Wisconsin • Consulting Editor: Dom Gregory Hugle, O. S. B., St. Francis Hospital, Maryville, Missouri • Editor: Dom Ermin Vitry, O. S. B., St. Mary's Institute, O'Fallon, Missouri • Yearly Subscription at \$2.50, payable in advance; single copies at \$0.35

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## SYMBOLISM OF COVER DESIGN

A childlike soul is harvesting with joy  
The wheat which will become  
The Bread of Life.

A laboring soul is growing with ardour  
The vine which will become  
The Blood of the Covenant.

All human labor and life  
are transformed and transfigured  
in the Holy Eucharist.

Christ, the eternal Highpriest,  
consummates all into  
His Immortality.

Such is the great Canticle of liturgical music,  
united to the Choir of the Angels.

*Sime fine dicentes.*

Printed in the U. S. A.

Your summer may be a busy one, not permitting you to read this issue in its entirety immediately, but before you put it aside for later study, we urge you to read:

### CAECILIA IN THE MIDST OF RECONVERSION!

This article contains a vital message for you from our Editor. Do not overlook it.

The Editorial Staff

# CAECILIA IN THE MIDST OF RECONVERSION



THE PRIMARY aspect in the publication of a Review is its spiritual and artistic message; the second aspect concerns its financial management. Both are so closely interdependent that their mutual fortunes are often parallel. In other words, a Review of sacred music must deserve to be paid for, as well as to be read. And, if it be so, both the Editor and the Publishers are but a part of an informal corporation in which the subscribers are the most influential members.

DOES CAECILIA DESERVE TO BE PAID for by its subscribers? The answer depends upon your estimation of the cause of sacred music itself. May I ask you if you consider the musical restoration within the Church an integral part of the christian restoration in the midst of the crisis of our time? Should you have still a shade of doubt, read once more the Motu Proprio. Not with the attitude of one who supposedly knows it, for it belongs to that sort of document which brings a new revelation with repeated readings. Not either with the sterile distrust of one who sees in it another legalistic command; for it contains the most spiritual symposium ever written about artistic matters. But, rather with the reverence which awes the christian mind entering upon the meditation of a vital truth. Such a reading may convince you that the restoration of sacred music is inseparable from Catholic action itself. If this is true, then there is need for a Review in order to promote the interests of such a restoration. Of course, the success of a revival largely depends upon the localized labors of those who are engaged in it; but the latter may feel the need of renewed inspiration and of enlightened guidance. It is the main function of a Review to guide the laborers in carrying out the true principles and in pursuing the highest ideals, in the midst of confusing contradictions and against inveterate ob-

stacles. A Review devoted to the restoration of sacred music in the Church of America was never more necessary than it is today. It is evident even to a casual observer that, forty-four years after the promulgation of the Motu Proprio, not only the musical restoration is by no means achieved, but it is in serious danger of never coming alive. May I now ask again: Does CAECILIA deserve a larger circulation? It positively does, if it is adequate to the actual needs of the restoration. Should a proof be demanded, one may glance at the whole collection of the Review since its foundation. It is now seventy-four years old. In spite of the diversified fortunes which beset all periodicals, it has accomplished a great mission in the musical re-awakening of the church in these United States. I am satisfied that, in the last five years, the host of writers who have contributed to its regular publication have provided all musical workers with a guidance unexcelled for its breadth and its precision. This Review is one of the necessary means for a Catholic musical restoration.

DO YOU WANT TO HELP IN ITS DIFFUSION? Before answering, let us remember that the artistic progress of a periodical necessarily depends upon a minimum of financial stability. I may vouch again for the generosity of both the publishers and the entire Editorial Staff in discharging their respective duties. I may also be permitted to regret that, in general, the host of our subscribers is not supporting their work by a consistent loyalty. Behind a group of devoted friends, another group may be counted which is lagging seemingly indifferent. The fickleness particular to the readers of all periodicals hampers in no small measure the progressive advance of CAECILIA. A single glance at the daily mail arouses a suspicion against the genuine interest of many in the restoration of music in the Church. Perhaps the lack of consistency among many subscribers is aggravated by the fear of spiritual thinking so evident during the present post-war period. And, at times, it makes the publishing task wrought with disheartening obstacles.

Yet, I cannot repress the firm hope that a fuller consciousness of the spiritual character of our Review

may be aroused, and that the latter may thereby gain a better financial stability. May I prevail now upon the kindness of all readers and again make some practical suggestions?

1. *The first and most simple way to support the Review is the renewal of your subscription.* As long as CAECILIA is alive to its mission by a manifest progressive spirit, it deserves your remaining a subscriber. The field of sacred music in America is even now a sort of unimproved soil. Urgently, it needs clearing up, plowing and sowing, generous nurturing, and alas! protection against appalling apathy. Once you have subscribed, you should remain a subscriber forever. For, there can be neither waning of personal interest, nor disaffection from a musical apostolate which is intimately linked with the christian crisis. If the very large number of those who subscribed during the past five years should have remained consistent with their first interest, CAECILIA could weather with relative ease even the present economic pressure of greatly increased costs. May I urge all subscribers to be perseverant, notwithstanding the forgetfulness in renewing which afflicts the most respectable readers. May I request especially all those who have let their subscription lapse that they renew it without further delay?

2. CAECILIA is one among the very few Reviews which, in the face of rising costs, has maintained its pre-war subscription rates. The Editorial Staff had hoped to stave off the risk which this policy involves by a greatly increased circulation. With the issue of last December, a special campaign was inaugurated to this effect. All subscribers were asked to find just one new subscriber. I regret to acknowledge that the response was not sufficient to solve the financial riddle. I am forced to renew the appeal, and to impress upon all our friends the fact that an increased circulation is imperative if actual subscription rates are to be maintained. Should this request be largely ignored, CAECILIA will be forced to follow shortly the way of many other periodicals and to substantially increase its rates. *My second suggestion to you is that you solicit another subscriber.*

3. Should you need some incentive in order to fulfill the always unpleasant task of soliciting, I may confidentially tell you that there is a large percent-

age of the very large clergy of America which totally ignores sacred music, that many a convent has never made a meditation on the vital principles of the Motu Proprio, that an army of choirmasters never reads anything musical, that a great number of educational institutions do not arouse among their students even an elementary perception of what sacred music stands for in christian formation and culture. These and others are the prospective subscribers who need CAECILIA more than you do. *I am asking you, dear friend, to gain just one among them. Let this be your musical apostolate in 1947!*

4. The needs of CAECILIA are urgent; hence, *I ask you not to delay your cooperation.* May I put it boldly in the following slogans:

**Make a list of those whom you might approach.**

**Show them a copy and invite them to read it.**

**Do not fear apathy; for the Motu Proprio can arouse from sleep the most indifferent.**

**Insist that CAECILIA is not professional, but apostolic.**

**Do not rest until you win.**

**Make sure that the subscription comes in, and use the subscription blank.**

During the summer, I will offer your generous efforts to Christ in the Eucharist. I know well that I shall ever be unable to reward you; but I know also with certainty that the new subscription will be one of the jewels on your crown in heaven.

The Editor.

A postal card bearing the names of "prospective subscribers" to whom we can send advertising literature, would be an indirect contribution to CAECILIA'S campaign for new subscriptions. Such cooperation would be greatly appreciated!

## JOY IS THE CURRENT OF LITURGICAL MUSIC

By Patrick Cummins, O.S.B.



CAECILIA HAS PRESENTED, IN the course of this year, the complete series of the texts used for the Alleluia in the chanted Mass. From the very beginning, it upheld joy as a most important aspect of the eucharistic worship. Now that the successive seasons of the cycle are over, a retrospective glance at the whole series of alleluiaic verses may prove beneficial. Joy is sadly lacking in modern piety; and a liturgical choir which is not constantly animated by this sentiment can hardly hope to fulfill its mission adequately. Christian joy has two enemies in our time. First, a remaining influence of the error of jansenism has caused christians to emphasize the ethical aspect of religion and to neglect the merciful bounty of God. Hence, devotion is often marred by a sense of frustration rather than animated by the privilege of divine praise. Then, the excessive development of material comfort, totally impotent to quench the thirst of the human soul, too often sterilizes in the christian heart the desire for things spiritual. Against these two evils which afflict us all in no small measure, the spirit of the liturgical Alleluia is a powerful antidote. The present column is but an attempt to guide the singers in looking back at so many utterances of joy which the Church put on their lips from the first Sunday of Advent to the Feast of the most Blessed Trinity. We present this summary in the form of an outline which is self-explanatory. Many Catholic singers realize the inexhaustible riches which these texts contain; may all choirs find in them, for many years to come, the source of that joy of living which our Lord, on the threshold of His Ascension, called "a full joy": "ut gaudium vestrum sit plenum." Thus sacred singing becomes more than a service; it is a joy.

**Advent: *The Joy of the Expectation***

Show Thy Mercy (First Sunday)  
 Grant Thy Salvation (First Sunday)  
 We shall go into the house of  
 the Lord (Second Sunday)  
 Stir up Thy power (Third Sunday)

Forgive the sins of Thy  
 people (Fourth Sunday)  
*"Laetatus sum"*

We expect from God, at this blessed time, the immediate forgiveness of our ever-recurring sins and the ultimate salvation of our souls in eternity. These are indeed the fundamental objectives of life for a true Catholic. Our expectation rests securely on the faith that we possess in the unbounded mercy of God and in the irresistible efficacy of His grace. Both His mercy and His grace are granted in the annual coming of Christ.

Our first response can only be one of sincere desire and of firm resolution to resume our spiritual course. Confident in the guarantees of Christ Himself,  
*We anticipate in joy.*

**Christmas: *The Joy of the Apparition***

Thou art my Son (Mass 1)  
 He is clothed with beauty and power (Mass 2)  
 This day a great Light has descended (Mass 3)  
 He has spoken through His Son (Circumcision)  
 We have come with gifts (Epiphany)  
 He reigns (Third Sunday after)  
*Sing joyfully*  
*Praise ye the Lord*  
*Let the earth rejoice*

Who is Christ, that we should put in Him our absolute trust? According to the glaring testimony of God Himself, He is the Son who is eternally born from the Father. Hence, He alone is the authentic spokesman of God, the Teacher of truth about life. And, even in the humility of His human birth, He reflects in piercing rays the beauty and the omnipotence of His divinity. A look at the cradle of Christ leaves no doubt in regard to His mission. We welcome Him, we accept Him. In Him we want to find the light which gives a sense to our life; to Him we submit the direction of our actions and we proclaim Him as the new Leader of human society. We have but a single gift to offer which He might appreciate, namely, our allegiance.

*In our welcome, there is a  
 universal merriment.*

**Easter: *The joy of being a christian***

Christ our Pasch (Easter)  
 The Angel sits on the stone (Monday)  
 He is risen (Tuesday)  
 He appeared to Peter (Wednesday)  
 The Creator has returned to life (Thursday)  
 The Cross is the sign of victory (Friday)  
 I will meet you in Galilee (Low Sunday)  
 He stood in the midst of  
     His disciples (Low Sunday)  
 They knew Him in the breaking of  
     the Bread (Second Sunday)  
 I am the Shepherd (Second Sunday)  
 He has sent redemption (Third Sunday)  
 He suffered and thus entered  
     His glory (Third Sunday)  
 Christ risen dieth no more (Fourth Sunday)  
 I leave the world and I go  
     to the Father (Fifth Sunday)  
                                     *Be glad and praise  
                                     The Lord*

CHRIST IS RISEN. In this miracle, the center of all history, all spiritual destiny is at stake. God has not failed to provide a host of witnesses and heralds: the Angel from on high, Peter returning from his denial, and the entire group of the disciples. Angelic fortitude joins human frailty in constructing a testimony which repeated assaults are forever incapable to weaken. To the greatest miracle of life we give an enthusiastic faith. In the vision of Easter morn, we see God resuming the fullness of His hold on His human body. We see in the last journeying of Christ on the shores of Galilee a foreboding of our own immortality. And, in order that we may reach this unspeakable bliss, we now follow Jesus as the sheep follow the Shepherd.

THE END OF THE WAY TO REDEMPTION. The resurrection of Christ gives to the life of the christian a meaning of "newness" which solves all the contradictions of his life on earth. Death is no longer an end; it is a beginning; for we die in order to live. Until our entrance into immortality, everything that we do or that we endure is a series of preparations for a life without end.

WE LIVE IN CHRIST. To us, Pilgrims on our way to immortality, Christ is the everlasting paschal sacrifice. His Resurrection is, before the Father, our title to rise some day with Him forever. In the daily participation in the Eucharist, a new token of life, an increase of divine energy are given to us; and the mysterious seed of immortality is nourished with the life of Christ Himself.

*Because Christ's mysteries  
 are achieved, we fully  
 release our sentiments of joy.*

**Paschal Ending: *The Kingdom of Christ***

He ascendeth with the redeemed (Ascension)  
 He sitteth on the  
     throne (Sunday after Ascension)  
 He shall come again (Sunday after Ascension)  
 Send Thy Spirit (Pentecost)  
 Renew the face of the world (Pentecost)  
 Come, kindle the fire of Love (Pentecost)  
 They spoke (Monday)  
 He will teach thee (Tuesday)  
 How sweet Thy Spirit (Friday)  
 The Spirit quickeneth (Saturday)

*Your heart shall rejoice*

THE KINGDOM IN HEAVEN. Christ, the risen son of Man, has taken possession of God's throne, and He reigns with God. The mansions of eternal glory are made ready for the immense multitude of christians throughout the ages. And, when the time appointed by the Father is at hand, He will recall His own unto the eternal City.

THE KINGDOM ON EARTH. Meanwhile, the Spirit Creator of life, is sent who will spread here on earth God's kingdom among men. His is the active power to renew human society in the true way of life, and to animate the hearts of christians with the love of God. The latter alone fully justifies the quest of our existence, and elevates human life to a supernatural level. To love God by the impulse of the Holy Spirit is the supreme consolation amid the entanglement of human realities.

*A christian soul is a  
 joyful soul.*

## A TRIPTYCH OF JOY ON SUNDAYS AFTER PENTECOST

By Oriscus



HERE EXISTS A LARGE REPERTOIRE of Alleluias for the Sundays after Pentecost, twenty-three in all. They express various aspects of joy; together, they make up a rich folklore of spiritual merriment. One should not expect all these weekly jubilations to be equally expressive. Among their variety, some are found that are jewels of well-wrought melody; others follow closely in their foot steps. And, a few lack character either in melodic spontaneity or in formal balance. Three examples are chosen for comments. That is not to say that they are considered as the best of the list. They are selected for their definition in regard to a particular aspect of joy. And, they are attractive enough to awaken the interest of the average choir. Lastly, three jubilations should be a sufficient diet for most churches during the summer period. We shall limit our analysis to essential remarks.

*Seventeenth Sunday: Simple joy.* It would be advisable for the choir to begin with this short jubilation. Short in form only, it is extremely spontaneous in melodic vein. The perfect equilibrium between its free design and its neat structure makes it a model of the kind. The motive (1) springs up as a childlike outburst with an absolute clarity, conveying from the start the message of an unalloyed joy. Three tones contribute to establish the bell-like intonation: So-Do-RE. This compact of a fourth with an added second, an original creation of the chant, is so rich in meaning that it has been echoed throughout countless compositions of the modern era. It is found here in its purest state, that is, asserting all its inherent power and brightness through the most gracious rhythmic patterns.

The jubilation is an offshoot of the motive. The tonal pattern (a1) continues with an effortless logic the ascensional motion begun in the word, and adds to it a shade of loveliness. The pattern (b1) follows immediately as a natural relaxation asserting the modal finality. There is in the second incise a half-concealed repetition of the first. The pattern (a1) is somewhat echoed in the pattern (a2); if not in the actual

tones, at least in the mould in which they are cast. For re-do-mi is but an imitation of mi-re-sol. Yet, the condensed form of the pattern (a2) leaves the pattern (a1) as the undisputed center of formal and also dynamic expression. Thus, the second incise flows down as the repose needed by the first. Of course, the ending (b2) is easily recognized as an amplification of the pattern (b1). This procedure should be noticed as the one which gives to the entire jubilation its exceptional equilibrium. We may sum it up in the following way: (a1) expanded, (b1) contracted; (a2) contracted, (b2) expanded. The refinement of this simple Alleluia will not leave indifferent any group of sensitive singers.

*Twentieth Sunday: Fervor in joy.* There is in this Alleluia a greater sweep than in the preceding. Yet, its power of expression reaches beyond the relative compactness of its form, which counts but four rhythmic pulses. For the agogic of its melodic design, it has no pair. It may rightly be considered as one of the most achieved creations of gregorian art. The motive (1) should be approached as an unbreakable unit. Vocalize it and feel at once the power of its melodic stretch. Then, following a closer glance, you will discover how it is built upon a tightly-knit series of ascending intervals, reaching from the base MI to the antique dominant SI. There was hardly anything more evocative ever written, just with the five tones MI-fa-so-la-SI. And from the melodic sequence, there arises the purest expression of christian mysticism.

The jubilation obviously adds nothing to the tension of the initial motive; on the contrary, it proceeds towards an evident relaxation. This procedure is extremely judicious. To continue the ascensional movement would have weakened the strength of the Alleluia. The composer chose to float on the level reached at the beginning, and to gradually descend. He achieved this with a masterful discretion. From the use of successive skips, he changed to a sequence of long drawn seconds. He found his melodic thread in the tones So-la-si-do which are a part of the motive (1), and enlarged the pattern with a compensating ending. A second incise repeats textually the first,

leaving the singer under the spell of the graceful tone-flow, and adds to it a final Mi, which begins to bring back the jubilation to its modal base. The third and final incise starts with an imitation (a2) of the pattern (a1): So-la-si-do is converted into Mi-fa-sol-la. It ends with a corresponding imitation of (b1): Do-la-si-sol is turned into la-fa-mi; and thereby the melody runs naturally to its final Mi, which has been prepared twice in succession.

This Alleluia deserves to be cherished as one of the most genuine creations of christian art. In its loftiness, it challenges anything which succeeding epochs have attempted in order to express the joy of the human soul in her God.

*Twenty-first Sunday: Peacefulness in Joy.*

The Alleluia of this Sunday is very different from the two preceding; and we do not hope that any choir would like it immediately. However, it deserves from all singers a sincere effort, because it conceals the secret of the most intimate religious expression. A first vocalizing will at once reveal the absolute restraint of the whole melody. So restrained it is, that it seemingly shows no soaring tunefulness. It uses only very few tones in a limited range; and they remain pent up within the small frame into which they are cast. This is the kind of song which asserts its melodic

character by a "lingering" procedure, we mean by repeating the same formula. You may sense that effect in the motive (1). The latter, made of the sequence do-re-mi-fa-sol, would easily be commonplace, except for the fact that it is only a preparatory pattern which lies outside the modal frame of the first mode (RE-LA). Gracefully, it leads to modal points, FA and then MI, on a prolonged rhythmic pulse. Join now these elements together, and feel in the light rhythm of the beginning the intense motion towards a deep ground.

The jubilation has no difficulty to prolong the initial lingering of the Alleluia. The FA remains the point of tension, prepared by a new pattern (a1), of serene beauty. The pattern (a2) repeats it in the form of a stepwise sequence. A spiritual elation is now pervading this strange murmur of joy. In spite of the restraint, it has grown in intensity. The incise advances further, while the pattern (a3) repeats the preceding ones (a1 and a2) one tone higher, leading to a temporary modulation and repose. Then, two new tone-groups (d and e), made up of elements previously used and coupled in an ascending movement, unite into an ending of majestic calm. Two tones, RE and FA, definitively emphasize the sternness of the mode, which had been for a long time subdued under lighter shades.

## ORATE FRATRES

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

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

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

(Reprint from the Liturgical Press)

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

LITURGICAL PRESS

COLLEGEVILLE, MINNESOTA



# THE RISING VOICE OF YOUTH

*Caecilia came across the two following sketches rather incidentally. It is rather fortunate. No one will accuse us of abusing the inexperience of youthful minds as stooges to hide our own criticism. The following column is a genuine expression of what is thought about sacred music in scattered ranks of young people. While many among the elders are stunned by the fact that the teen-agers are spending annually some two million dollars in nickels for the juke boxes in order to satisfy an emotional release that our ethical devotionism is refusing them, some of the youngsters resent our lethargy. Clergymen and teachers have at times vetoed their resentment with the easy smugness of he who holds authority. Before the mounting religious crisis, their conscience refuses to remain forever silent. They accuse us of having hidden for almost a half-century the secrets of the Motu Proprio. And when this comes to pass, we had better look out, lest the musical lethargy becomes an insoluble religious problem. These two correspondents represent two stages of youth-development. The first belongs to the twenty-agers; the second to the teen agers. Both deserve our earnest attention.*

*The Editor*

## Chant and the Lay Apostolate

*By Mary Lathrop Allen*



RECENTLY I HAVE HAD THE experience of spending some weeks as a member of a group of lay people who were studying the chant and singing the Mass and parts of the Divine Office each day. I have begun to see that singing together makes all the difference in the spirit of a family or community. Whenever we simply recited the Mass and parts of the Divine Office together—which was a vast improvement over individualistic silence, as well as a valuable step toward singing together—there was still a certain feeling of limited energy and power, and a tendency to fall into mechanical repetition. But when we sang those same psalms, prayers, and hymns, there was an indescribable feeling of enthusiasm, of unity and power. The Mass and Prayer became vital and full of meaning, the reality of them almost intangible. There was a similar experience whenever we sang folk songs together after supper or of a Sunday afternoon. Almost immediately an atmosphere of warmth and friendly comradeship and charity developed, and any remnants of petty self-centered irritation, depression, weariness, or apathy disappeared quite magically. Musical harmony was transformed into spiritual and emotional harmony both within the individuals and among them.

The unique and essential importance of singing together is still recognized by nations in wartime, by armies, political parties, fraternal organizations, and all sorts of people. They realize that singing together is not only the natural *expression* of unity and energy, but that it actually *produces* unity and energy. Too many of us Catholics, however, myself among them not so very long ago—still regard congregational singing as either (1) an unnecessary frill not worth bothering much about; (2) an interference with our private devotion; or (3) a bothersome and unnecessary waste of time, unduly prolonging the duration of the Sunday Masses; or (4) an utter impossibility. As for the chant, that is regarded as “too austere,” lacking in meaning for the modern ear, or too difficult.

I am not speaking here from theory or under the impressions of the few weeks mentioned above. Though certainly far from vast, my experience has included being president of the choir for two years of college, where we sang the Mass each Sunday and Feast Day (the choir singing the Proper), and Vespers and Compline upon occasion. We had recited Mass during the week and congregationally sung Benediction on Sundays, Feast Days, and every day in October and May. I studied and sang the chant all through college, and afterwards, and in the five years since graduation I have been in charge of a small children's choir in the parish of a Connecticut town fifty miles from New York. A year ago I started a Sodality choir of older girls, which managed the Ordinary and the

sequences for Pentecost and Easter this year, plus music for Benediction and some other Gregorian hymns. I was at one time one of those who underestimated the importance of congregational singing of the chant, and even after college I still didn't realize the full importance of it. Full realization has come only lately, with my parish experience and that of the recent weeks. I do not claim to know exactly how we are going to bring everyone to that realization, except that it will be done less by theory and talk than by giving people the opportunity to experience such singing, starting in a small way—with responses, perhaps—and then gradually increasing. I am now convinced that without the revival of communal singing of the chant, participation in the Mass, and with it Christian worship and living, will to all practical purposes die out, or remain at very best, half-hearted, uncreative, uninfluential, and powerless in the face of the rapid disintegration of modern life. How can we ourselves become transformed, welded into unity, and, like the apostles, go forth to transform the world if we remain without emotion or enthusiasm or a spirit of unity, which only singing the Liturgy together can bring about? The centuries when the Church transformed a pagan and barbarian world into a Christian one were the centuries when all sang together. The chant was the expression of the Christian spirit in its first and purest vigor. The decline of the Church and the decline in congregational singing went hand in hand. Man is a creature composed of body and soul—not soul alone; and the cold intellectualism of silent, individual prayer—or even liturgical prayer recited in common, great improvement though that is—will never set man on fire and thus re-ignite fire on the earth and bring the more abundant life, overcoming all the individualism, bored inaction, and deadness of the atmosphere of the present Sunday Mass in this country. We must replace the scattered and fitful glimmers of individual piety with the blaze of the congregationally-sung Mass and liturgical prayer—"the first and indispensable source of the true Christian spirit."

The task to be accomplished is so vast that one wonders where to start, but in a sense it is foolish to worry about where to start. We must start everywhere. We cannot sit around waiting for each other, or Doomsday will find us still sitting, still complaining of someone else's lack of knowledge, interest, and readiness to cooperate. The people who *do* have the knowledge, interest, and readiness to cooperate must begin,

be they clerical, religious, or laity. They must not shrug their shoulders and do little or nothing on the plea that Father So-and-So isn't interested, or that the present choir prefers Rosewig, or that the congregation likes things the way they are. We must begin wherever we are, in whatever classification. Study must come first, of course, and that means study not merely of the technical aspects of liturgical music, although that is essential, but of the whole field of liturgical sacrifice and prayer and Scripture. And it must not merely be studied, but lived. The chant cannot be separated from the ideas, actions, and spirit of which it is the expression, nor can it be studied in a cold, objective fashion; it must become part of our very lives—it must be prayed. In this apostolate of sacred music everyone, even the apparently unmusical (Many so-called unmusical people are really only musically undeveloped, as I have had opportunity to observe) has a task to do. Whatever we are—whether

*(Continued on next page)*

*Whether the office of divine praise is considered as a delegation of the official worship of the Church or as the pursuit of a corporate prayer, it is the main activity on which rests the inner life of Christendom since the earliest days. In spite of its loss in more recent times, it remains in our day the life-current of Catholicism. Those who, in whatever name, perform the choral office, must do it with the full consciousness of its supreme dignity, lest it fall into a dreary external routine. It is to emphasize the spiritual supremacy of the office that the Church has adorned it with the Chant. Therefore, a monotonous recitation is alone inadequate in order to reach this high objective. The chanted office is the ideal proposed to all.*

Those who are responsible for, and engaged in divine worship in basilicas and cathedrals, in collegiate and conventual churches of religious, should use all their endeavors to see that the choral Office is carried out duly—i.e., in accordance with the prescriptions of the Church. And this, not only as regards the precept of reciting the divine Office "worthily, attentively and devoutly," but also as regards the chant.

*(Continued on Page 195)*

we are equipped to talk, write, sing, conduct, teach, administrate a parish, school, family, religious community, seminary, or organization of some kind, or only to be a humble member of the congregation—each of us has a part to play, and the duty to do so. Everyone can grow in understanding through experience and study; everyone can gather others around him—or gather with others around a more qualified teacher. And if we all—clergy, religious, and laity—do that; if we encourage each other, study and work together in all patience and charity but also with persistence, we can succeed. We of the laity have the duty above all to join wholeheartedly in parish life and organization, instead of holding ourselves aloof, content to make acid criticisms from the sidelines. We must make ourselves available; we must be willing to try again and again every time our efforts seem to have failed or made little headway—which will be often; we must throw aside all pettiness, all resentment of real or apparent injustices, not looking for praise or being deterred by unfavorable criticism, difficulties, disparagement, or opposition, but losing ourselves in the common cause for the restoration of a dynamic, living, forceful Christianity throughout the world.

## Sacred Singing In High School

By Patricia Kelly

THE SILVERY COMMAND of the trumpet drew the congregation to its feet as the graduating class of Marmion Military Academy accompanied by the clergy entered in solemn procession. The welcoming "Tu Es Petrus," arranged by the late Father Thomas, O.S.B., escorted the Bishop to the altar, austere in its simplicity. With the Bishop settled on his throne, the graduates and clergy in their places, the offering of Solemn High Mass began. Softly, in perfect cadences, a group of Benedictine fathers sounded the keynote of the Mass for the day in the Introit, while a hushed congregation knelt in appraising silence. The Palestrina Choir, a group of about one hundred voices representative of the youth of the city, had chosen Dom Refici's "Missa Choralis" for this its second



public appearance. Their full tones echoed and re-echoed as they began their plea for mercy and, after a few moments, burst into a paean of praise. Then, once again, on silent feet came the pure liquid phrases of the Gradual and Alleluia Verse. As the drama of the Mass progressed, the choir became acutely aware that Dom Refici's "Missa Choralis" was suffering a partial eclipse in the full, majestic sweeps and cadences of the plain chant correctly sung. This awareness deepened into settled realization with the enthusiastic comments of the dispersing congregation, many of whom had never heard Gregorian chant, the *official music of their Church*. They were not alone in their change of attitude. This experience was for me a sharp awakening to chant as prayer in its perfection. My three years at Madonna High School, where chant is the accepted form for all public services—Mass, Benediction, seasonal devotional services—and where Compline is sung three times a week, had probably conditioned me for the complete capitulation of this June morning.

In the Mass, Christ gives glory to God. I belong, through my incorporation at Baptism, to that Body, His Mystical Body, whose mission it is to carry on the work His Father had given Him to do. If you and I, as members of His Mystical Body, participate in this act by offering Him, with Him, to the Father, we also must have in view the glory of God. We understand that we offer ourselves with His Son, we offer His Son together with the other members who belong to Him. Our part, then, is an active one. We cannot sit idly by and watch the Drama of the Mass unfold, for we are at one and the same time the Co-Victim and the Co-Offerer. How can we stand idly on the sidelines? How can we offer and be offered and not know it?

Now the most common form of participation is intelligently offering the Mass with the priest aided by the Missal. But there is another, a more ideal way—the *Missa Cantata*, the sung Mass. Music, when entering the service of the liturgy, does so for one purpose only—to deepen, elevate, enhance the glory God's creatures are endeavoring to render Him. Pope Pius X tells us this when he says in the "Motu Proprio," "Music is merely a part of the liturgy and its humble handmaid." Dom Virgil Michel also expresses the same idea in his observation that as music "comes from God, so it ever leads back to Him." He makes

clear that music is a means to an end, the end being God's glory, in the following passage:

"... music fulfills its aim only as it brings home the meaning and inspiration of the prayers of the liturgy more forcibly to the people *participating* in the divine worship. It must tend to *intensify* this participation to elevate it; therefore to edify the faithful... The liturgical music must draw the souls nearer to the center of the liturgy, nearer to the divine contained in it..."

The Missa Cantata uses music—one of the arts—to enrich, to elevate, to make the text more meaningful. Chant melody does not call attention to itself; it does not indulge in rhapsodies. Through liturgical chant, intellect and emotions are directed to God in a manner becoming a rational person, and worthy of God—if the latter phrase may be used. Majestic and simple, its appeal is as universal as the Church it serves. Then, too, in the Proper of the Mass chant helps to express the particular mystery of Christ's life the Church is re-living at any given season in the liturgical cycle. Where, then, is the place for dashing rhythms, breathtaking vocal slides, or sentimental soloists who are often more in love with the sound of their own talent than with God? Where is there room for any selfish self-gratification, for any childish expression of emotionalism, in which—to echo *Today*—we find, "grown men and women crooning lullabys to the God-man in the tabernacle?" Indeed, this travesty of worship is something that—in the jargon of these same sentimentalists—would make the Holy Ghost weep.

When we think of God we vision Him as a Being possessing all knowledge and truth. In our mind's eye we do not compare His with any human intelligence. And, yet, the sentimental songs that we sing to that Omniscient Being we would not think of singing to a person of average intelligence. Our exit speech to the Queen of the household before we begin the longed-for "nightly eight" doesn't usually take the form of, "I will leave my heart beside thee; it will rest securest there; and within thy fond embraces, it will grow to thee more dear." Even in this age, in which we have run the gamut of emotionalism, a picture of a mother tenderly embracing a heart throbbing with love all night long would be a phenomenon.

How can intellects made for truth profess sentiments of sympathy with the Womanly Woman so

falsely characterized in this stanza from a popular book of devotion?

"Oft her pallid lips imprinting  
On each Wound of her dear Son;  
Till at last in swoons of anguish,  
sense and consciousness are gone."

I have never read in Scripture that after smothering the fulness of Manhood with kisses the Blessed Virgin passed out. This hymn is completely contrary to the understanding of God's Mother as gleaned from the Bible.

Consider this travesty on the Blessed Sacrament:  
"Peace be still! (sounds like—'potatoes be vegetables!')

Our God is dwelling  
Silent on His altar throne;  
Let us kneel, our bosoms swelling,  
With a joy but seldom known."

(Continued on next page)

*The dreary and sometimes disorderly recitation heard in many ecclesiastical celebrations and even in religious communities is unworthy and by no means inducive to the spirit of prayer. A minimum of artistic discipline, however external it may appear, must be accepted by the choir, in order that the spiritual aims of the office may be achieved. The intelligent observance of the choral laws likens the liturgical choir to the phalange of the Seraphim and unites our praise to theirs. The faith in this supernatural unity of God's entire kingdom has been the unanimous tradition of the Church. We have forsaken it; and to re-establish it is the primary contribution of the clergy and the religious orders to the christian restoration.*

In singing the psalms attention should be paid to the right tone, with its appropriate meditation and termination, and a suitable pause at the asterisk; so that every verse of the psalms and every strophe of the hymns may be sung by all in perfect time together. If this were rightly observed, then all who worthily sing the psalms would signify their unity of intention in worshipping God and, as one side of the choir sings in answer to the other, would seem to emulate the everlasting praise of the Seraphim who cried one to the other "Holy, Holy, Holy."

(Continued on page 203)



We rejoice that this is an emotion but "seldom known." Imagine the plight of busy housewives who would be forced to do nothing but sew on buttons which popped off when their husbands' bosoms "swelled" beyond the limits of their shirt sizes. Picture the overnight rise in button stocks; picture the harassed button-manufacturer during periods in which religious fervor of this sort should soar to new heights! Imagine pastors spending sleepless nights praying for adequate funds to repair church benches crushed in such moments of exuberance!

Compare the above mentioned burst of good-night sentimentality with the calm simplicity, deep trust, and gratitude of the "Nunc Dimittis" the night prayer of the Church. "Now dost Thou dismiss Thy servant O Lord in peace according to Thy word. . ." Speaking with Gerald Vann, O.P., "We betray the Church when we refuse to grow up, we betray the Church when we let love disintegrate into sentimentality, so that religion becomes an emotional 'indulgence'." Compare "Peace be still" with the perfect prayer of adoration of Saint Thomas Aquinas. I am not a poet; I give below a simple translation to prove my point. I acknowledge that by so doing that I have dimmed its beauty.

I adore Thee, Godhead,  
hidden, indeed, under these appearances.  
My entire being  
acknowledges Thee its Lord,  
for, in contemplating Thee,  
I find all things wanting.

In these words the mystery of the Eucharist is contained . . . the wonder of it . . . the condescension of the fullness of the Godhead coming to a creature under common bread . . . the love that made this miracle possible . . . then, on to the personal dignity of the human being who is incorporated with this Godhead . . . closing with Saint Augustine's cry of the restless heart finding repose in the God in Whose image it was made. Thoughts on which the mind can dwell until the end of time because they are truths of Him Who is Infinite Truth.

Through the ideas expressed in this hymn and in all liturgical prayer, the truths of our religion are set forth. Hymns of this sort do not become banal upon scrutiny, for there is unfathomable truth and beauty in the mysteries they embody. The appeal in these hymns is to the intellect, not to the emotions. The

accompanying liturgical chant serves to bring out the ideas in a fitting manner. The "Adoro Te" is a hymn of adoration, love, and praise—a means to an end, not a maudlin expression of egotistical satisfaction—an end in itself.

Youth recognizes chant as the complete expression of praise of God in communal worship. At Madonna this form of worship has found its voice. The students have learned and sing regularly simple Gregorian Masses, seasonal chant hymns, and many excerpts from the hours of the Divine Office and have found in them a quickening of liturgical life. Students who do not see the light should not be condemned, for as *Today* explains, "They have been nourished on a diet of 'Good Night, Sweet Jesus' (often at high noon) and 'Like A Strong and Raging Fire' (to the tune of the post-Civil War hit-parade number, 'The Vacant Chair')." *Given a chance*, they, too, will reach a point where to pray "with Him, in Him, and through Him," will reach its full flowering in the official chant of the Church.

### *Please read this*

The sending of incomplete addresses, or the neglect of informing us in the case of a change of address is recently causing many headaches to the Editorial Staff.

#### **The results of this are:**

*irregularity in mail service  
waste of time for unnecessary correspondence  
greatly increased expenses for postage  
making new mailing plates at a heavy cost*

#### **May we urge all subscribers:**

1. **WHEN SENDING YOUR ADDRESS**, give it exactly, mentioning zone, if zone there be, mentioning the Post Office, when necessary.
2. **WHEN MOVING TO ANOTHER LOCALITY**, give us your new address at once.
3. **DO NOT CONFUSE A RENEWAL** with a new subscription, but specify which of the two you desire.

All of this will cost no more than one penny; neglecting it costs the Office of Caecilia twenty times more. Your friendly cooperation will be greatly appreciated.

*SIMPLE JOY : ( 17th Sunday )*

Musical notation for 'SIMPLE JOY'. The first staff shows a treble clef with a melodic line starting on G4, moving up to D5 and then down to G4. The lyrics 'Al - te - lu - ia.' are written below the notes. A first ending bracket labeled '(1)' spans the entire phrase. The second staff shows two alternative endings: 'a1' and 'b1' for the first ending, and 'a2' and 'b2' for the second ending. The notes are connected by a continuous wavy line.

*FERVENT JOY : ( 20th Sunday )*

Musical notation for 'FERVENT JOY'. The first staff shows a treble clef with a melodic line starting on G4, moving up to D5 and then down to G4. The lyrics 'Al - te - lu - ia.' are written below the notes. A first ending bracket labeled '(1)' spans the entire phrase. The second staff shows two alternative endings: 'a1' and 'b1' for the first ending, and 'a2' and 'b2' for the second ending. The notes are connected by a continuous wavy line. The word 'repeat' is written above the second ending. The third staff shows a separate melodic line with notes 'a2' and 'b2'.

*PEACEFUL JOY : ( 21st Sunday )*

Musical notation for 'PEACEFUL JOY'. The first staff shows a treble clef with a melodic line starting on G4, moving up to D5 and then down to G4. The lyrics 'Al - te - lu - ia.' are written below the notes. A first ending bracket labeled '(1)' spans the entire phrase. The second staff shows two alternative endings: 'a1' and 'b1' for the first ending, and 'a2' and 'b2' for the second ending. The notes are connected by a continuous wavy line. The third staff shows a separate melodic line with notes 'a3', 'c', 'd', 'e', and 'ending'.

## 2. Caelestis Urbs Jerusalem

Moderato assai (♩: 96)

D. THERMIGNON

I

Cae - lé - stis — urbs Je -  
 Hic mar - ga - ri - tis  
 De - cus Pa - ren - ti

II

Cae - lé - stis — urbs Je -  
 Hic mar - gar - ri - tis  
 De - cus Pa - ren - ti

III

Voice Reduction

rú - sa - lem, Re - á - ta pa - eis  
 é - mi - cant, Pa - tént - que cun - ctis  
 dé - bi - tum Sit us - que - quá - que Al -

rú - sa - lem, Re - a - ta pa - eis -  
 é - mi - cant, Pa - tént - que cun - ctis  
 dé - bi - tum Sit us - que - quá - que Al -

vi - si - o, Quae cel - sa de vi -  
 o - sti - a: Vir - tú - te nam - que  
 tis - si - mo, Na - tó - que Pa - tris

vi - si - o, Quae cel - sa de vi -  
 o - sti - a: Vir - tú - te nam - que  
 tis - si - mo, Na - tó - que Pa - tris

vén - ti - bus Sa - xis ad a - stra  
 praé - vi - a Mor - tá - lis il - luc  
 ú - ni - co, Et ín - cli - to Pa -

vén - ti - bus Sa - xis ad a - stra  
 praé - vi - a Mor - tá - lis il - luc  
 ú - ni - co, Et ín - cli - to Pa -

tól - le - ris,  
 dú - ci - tur,  
 rá - cli - to,

tól - le - ris, Spon -  
 dú - ci - tur, A -  
 rá - cli - to, Qui

Spon - sáe - que  
 A - mó - re  
 Qui laus, po -



Spon - sáe - que ri - tu cín - ge - ris  
 A - mó - re Chri - sti pér - ci - tus  
 Qui laus, po - té - stas, gló - ri - a

sáe - que ri - tu cín - ge - ris  
 mó - re Chri - sti pér - ci - tus  
 laus, po - té - stas, gló - ri - a

ri - tu cín - ge - ris  
 Chri - sti pér - ci - tus  
 té - stas, gló - ri - a

Mil - le Ange - ló - rum míl - li - bus.  
 Tor - mén - ta quis - quis sú - ti - net.  
 Ae - tér - na sit per sáe - cu - la.

Mil - le Ange - ló - rum míl - li - bus.  
 Tor - mén - ta quis - quis sú - ti - net.  
 Ae - tér - na sit per sáe - cu - la.

A - men, a - men.  
 A - men, a - men.

# AMONG INSTITUTIONS, CATHOLIC and NON - CATHOLIC



YOU HAVE PROBABLY read in the last issue the very interesting letter from Switzerland by Father Dreisoerner. You may like to take a glance at some of the programs of religious concerts which are given in the same country. They generally manifest a broad musical outlook, and a variety

which is rarely evident on our side of the ocean. We find a proof of this in three programs which we quote in extenso as models of discrimination. They present three different aspects of a Catholic musical culture: choral, instrumental, and rhythmic.

»« THE CATHEDRAL OF FRIBOURG played host to the students of the Conservatoire, both lay and clerical, sponsoring a program of choral music in which the Chant appears as the supreme achievement of vocal religious expression. Some of the choral selections are perhaps of second rate; but their variety explores beyond the beaten path. The ensemble is luminous. We quote:

- Chaconne en re min.....Pachelbel
- Graduels des quatre dimanches de l'Avent  
et de l'Epiphanie.....Chant gregorien
- a) Universi, b) Ex Sion c) Qui sedes d) Prope est e) Omnes de Saba
- Deuce Chorals: a) Vater unser b) Ich  
ruf zu dir.....J. S. Bach
- Panis Angelicus.....C. Franck
- Deus Abraham.....C. Saint-Saens
- Notre Pere.....H. Busser
- O Bone Jesu.....Bernier
- Oraison a Notre Dame.....J. Daetwyler
- Vierge Sainte.....E. Missa
- Deposuit (extrait du Magnificat).....J. S. Bach
- O Salutaris.....C. Saint-Saens
- Improvisation, Op. 65, No. 5.....Reger

- Chant Gregorien: a) Ave Marie, du IVe dim. de l'Avent
- b) Ave Marie, de l'Immaculee
- c) Graduel de l'Immaculee
- d) Florete flores, communion du Rosaire,  
Alleluia "Rosa vernans"  
Alleluia de Paques

Symphonie gothique, dernier mouvement sur "Puer natus est".....Widor

»« At the same Cathedral of St. Nicholas, ANDRE MARCHAL, the famed organist of the church of St. Eustache in Paris gave an organ recital, the program of which is unmatched for its elegance. Those who will have the opportunity to hear the eminent musician during his American tour next Fall, may anticipate an artistic repast of the most refined taste. We quote:

1. Toccata et Fugue en ré mineur.....J. S. Bach
2. a) Benedictus.....Fr. Couperin Le Grand
- b) Pièce en mi mineur.....Calvière
- c) Noel avec variations.....Balbastre
3. Prélude, Fugue et Variations.....C. Frank
4. Improvisation sur un thème donné
5. a) Scherzo.....E. Gigout
- b) Andante Religioso en forme de canon.....E. Gigout
- c) Toccata.....E. Gigout

»« The Concert Spectacle of the works of JACQUES DALCROZE given in the Aula Magna of the University of Fribourg is the last but not the least of the musical offerings presented in Switzerland. Dalcroze needs no introduction, for his unique achievement in the field of rhythmic education is universally recognized. It is also often badly imitated in this country. The master of eurythmics is now eighty years old, and his countrymen gave him in this occasion another testimonial of their appreciation. We cannot refrain from mentioning the significant fact that His Excellency Msgr. Francois Charriere, Bishop of Lausanne, Geneva, and Fribourg, was at the head of the Committee of Honor. His support is an indirect hint to the importance of

the dance (the ballet-form, of course) in the re-awakening of a broad Christian musical culture. Until now, we have remained totally unaware of the possibilities that rhythmic experience offers in the field of spiritual music. Here is the program of the entire rhythmic play:

Marches Des Grenadiers	Tous Les Deux (duo)
Les Armaillis	Les Braves Campagnardes
A Travers Bois	Invocation au Printemps
Le Marche Aux Fleurs	Chanson Des Maientzettes
La Pauvre Eglise	Les Quatre Four De Mai
Le Sol Natal	Chanson Des Garcons Du
Le Flutiau	Papegay
Ah! Que J'aime La Vie	

»» Musical activity in Catholic Institutions was quite manifest during the Spring. We take pleasure to mention a few, because of the example which they give not in the consistent quality of their programs, but especially through the solid orientation of their music department. »» Among them, MARYWOOD COLLEGE AT SCRANTON, PA., would easily obtain a place of honor. For, one finds repeatedly in the numerous programs given in the course of the scholastic year the proof of an alert awakening to the treasures of Catholic music as well as of a large participation of the student body in various forms of musical experience. Yet, in spite of this wide experimentation, easy compromise with lower strata of music is not to be found. The choral program recently given shows intelligence and distinction. It was given by a substantial group of thirty-four singers.

Benedicam Dominum in Omne Tempore.....	Croce
Fulgebunt Justi.....	Lassus
Assumpta Est Maria.....	Aichinger
Our Lady Sings.....	Voynich
Che Faro senza Eurydice, "Orefeo".....	Gluck
April Is in My Mistress' Face.....	Morley
The Birdling.....	Dvorak
The Three Fair Maids.....	Viardot
Robin Adair.....	Old Irish Melody
Je Ris de Me Voir, "Faust".....	Gounod
Valses Nobles.....	Schubert

»» Thanks to the foresight of the Ursuline Sisters who have entrusted their piano department to the care of the eminent Catholic pianist MRS. KUNTZ, MARY MANSE COLLEGE AT TOLEDO, OHIO can be proud of programs similar to the one which we quote. The

tragic but alas! usual procedure of forcing early into concerto-style, minds still immature even for a simple sonata, is avoided. Students make up a group which grows through the mutual illumination of substantial works in varied forms. Such programs are a formation and a delight.

Tu lo sai.....	Torelli
Allegro.....	Haydn
Two Waltzes from Op. 39.....	Brahms
Le Coucou.....	Daquin
Valse, Op. 69, No. 1.....	Chopin
My Mother Bids Me Bind My Hair.....	Haydn
My Lover is a Fisherman.....	Strickland
Courante and Gavotte from Fifth French Suite.....	Bach
En Bateau.....	Debussy
Romanza.....	Mozart
Scherzo from Sonata Op. 2, No. 3.....	Beethoven
Bourree in G.....	Bach
Gavotte.....	Gluck-Brahms
Tales of Vienna Woods.....	Strauss-La Forge
Mystical Rose (Words by Gerard Manley Hopkins).....	Sister Ancilla, O.S.U.
Chimes of St. Patrick's.....	Whithorne
The Lark.....	Glinka-Balakirew
Swiss Echo Song.....	Eckert
When you're away.....	Herbert
Sonata Op. 31, No. 2 in D minor.....	Beethoven
Pierrette's Hands.....	Villa-Lobos
Cradle Song.....	Brahms-Grainger
Bist du bei mir.....	Bach
Shepherd Lullaby.....	Mozart-Previn
Clavelitos.....	Valverde

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»« Both MARYWOOD COLLEGE AT SCRANTON, PA. and the COLLEGE OF NOTRE DAME AT BELMONT, CALIFORNIA possess a definite awareness of the advantages to be gained by lecture-concerts given within the school. In general, they succeed to avoid becoming pretentious replicas of professional organizations. They are satisfied with providing for the students enlightening contacts and with gradually arousing that thing so sadly missing among Catholic youth, namely, the consciousness that music is a part of a well-balanced life experience. The following programs are more than references, they may stimulate other institutions towards a wider outlook.

*At Marywood:*

I

Nel Cor Piu Non Me Sento.....	Paisiello
Nina .....	Pergolesi
Fiocca La Neve.....	Cimara
Romance .....	Debussy
Reve D'un Soir.....	Chaminade

II

Es Hat Die Rose Sich Beklagt.....	Franz
Morgengruss .....	Schubert
Ungeguld .....	Schubert
Es Hing Der Reif.....	Brahms
Der Tod Das Ist Die Kuhle Nacht.....	Brahms

III

Che Gelida Manina (La Boheme).....	Puccini
------------------------------------	---------

IV

I Heard You Singing.....	Coates
Cargoes .....	Dobson
The Fields of Ballyclare.....	Turner-Malley
Macushla .....	MacMurrough
Tally-Ho .....	Leoni

*At Notre Dame:*

April 18: Rose Resnick, Pianist (blind)

Patrick McVey, Baritone

May 9: Dr. Jan Popper, Conductor, Pianist

Beta Popper, Mezzo-soprano

La Marquita, Spanish Dancer

May 23: Myriam Zunzer, Violinist

Bernard Abramowitsch, Pianist

»« The tradition of the mystery play has inspired two modern essays which are commendable. The first was presented by the QUEENE'S COMPANY OF ST. JOSEPH COLLEGE AT HARTFORD, CONNECTICUT as a Play for the Season of Christ's Nativity adapted from the Drama developed in connection with the Liturgical

Service of the Medieval Cathedral. The text was arranged by Sister Maria Ancilla, of the Order of Mercy, the music by Father Thomas Dennehy and Father Harold Daly. We must limit our quotation to the sequence of scenes: 1. Ordo Prophetarum 2. Annunciatio 3. Officium Pastorum 4. Officium Stellae 5. Adoratio. We may add that such attempts make indeed excellent news in musical education; and we hope that this initiative will find many imitators.

»« At the COLLEGE OF SAINT TERESA, WINONA, MINNESOTA, the Stabat Mater of Jacopone de Todi, arranged with excerpts from the Missal and the Breviary, made up the thread of another theatrical production more ambitious than the preceding, but somewhat less directly adapted to the stage. Sister Marcelline is the author of the essay which we can

*(Continued on next page)*

*In spite of the diverse orientations undergone in recent centuries by so many religious orders in order to fulfil their special mission, the Holy See maintains that the Chanted Office is an organic element of all religious life. It is true that, in many instances, simplified forms of prayer have been substituted to the real liturgical office. It can hardly be said that the time and the energy devoted to these newer forms have duly merited to compete with the spiritual achievement of the liturgy. In the mind of the Church, this issue is so important, that it is reckoned with as a matter for constitutional attention in every community. Moreover, the esteem of the laity for the function of the chanted Office is not to be hoped for, until religious orders give again the example and provide the pattern.*

Lest anyone in future should invent easy excuses for exempting himself from obedience to the law of the Church, let every chapter and religious community deal with these matters at meetings held for the purpose; and just as formerly there used to be a "Cantor" or director of the choir, so in future let one be chosen from each chapter or choir of religious, whose duty will be to see that the rules of the liturgy and of choral chant are observed, and, both individually and generally, to correct the faults of the choir.

*(Continued on page 207)*



only outline: A Prologue, the Composition of Place, the Application of the Soul, the Supplication to the Mother of Sorrows, and the Address to our Blessed Lord. Miss Lorraine Kraub directed the Choric Speech, Mr. Roland Boisvert was the organist. »« An oratorio based on the life of St. Terese of the Child Jesus was presented at ST. MARY'S ACADEMY, WINDSOR, CANADA. Both the lyric poetry and the musical score were composed by Dr. E. Lehman. A correspondent who calls himself a "fortunate spectator" sums up his impressions at the performance: "Oratorios like Dr. Lehman's will make and keep life more beautiful and inspire men to greater efforts to gain the hereafter. Not only will they enrich the culture of school and community by presenting the noblest ideals to the eyes and the ears of men, but will help both Church and home to achieve their respective ends." We see in the theatrical and musical initiatives as those mentioned above, the hope of a return to the christian theatre and to a musical culture inspired again by liturgical worship.

»« Even in non-Catholic institutions, we find incursions into our own musical pastures which are definitely dangerous to our pride. We never miss a given oppor-

tunity to call them to the attention of the reader, hoping that they may serve as a salutary lesson or a stimulus against musical apathy. Music in religious education was the subject of a program sponsored by the LEWISTON MUSIC CLUB in the Embassy Theatre. We may object to secular organizations intruding in the field of religion; but we must admire their quest for religious expression in music. The latter is an indication that religious music has today, more than yesterday, an opportunity to guide again the destinies of a musical culture in desperate need of inspiration. It is a sign of the hour which we cannot afford to neglect with our hybrid dallying. We should not only face it; we should work toward leadership. Here is the program:

Hymn—"O God, Our Help in Ages Past"  
(Psalm 90).....St. Anne  
Paper—"Music in Religious Education"  
Rabbi Manning H. Bleich  
Cantillation from Scriptures.....Traditional  
Kol Nidrei.....Traditional  
Ki Keshimcho.....Lewandowski  
Ner Tomid (Folk Song for Home).....Traditional  
Tzur Mi Shelo Achalnu.....Traditional

(Continued on page 210)

## GREGORIAN INSTITUTE FIVE-DAY SUMMER SCHOOLS

*In Chant • Polyphony • Chant Accompaniment  
for Organists • Choirmasters • Religious*

### LOCATIONS AND DATES:

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WEBSTER GROVES, MO. Webster College JUNE 9 - 13	ST. LOUIS, MO. Cathedral High School JUNE 30 - JULY 4	TOLEDO, OHIO Mary Manse College JULY 14 - 18	SALINA, KANSAS Marymount College AUG. 4 - 8
SAN ANTONIO, TEXAS Incarnate Word College JUNE 16 - 20	AMHERST, MASS. Mass. State College JULY 7 - 11	WASHINGTON, D. C. St. Patrick's High School JULY 21 - 25	DETROIT, MICH. University of Detroit AUG. 4 - 8
PORTLAND, ORE. St. Mary's Academy JUNE 17 - 21	NOTRE DAME, IND. Saint Mary's College JULY 7 - 11	SCRANTON, PA. Marywood College JULY 21 - 25	KANSAS CITY, MO. College of St. Teresa AUG. 18 - 22
SEATTLE, WASH. Holy Name Academy JUNE 23 - 27	BALTIMORE, MD. Seton High School JULY 14 - 18	PHILADELPHIA, PA. Little Flower High School JULY 28 - AUG. 1	LOUISVILLE, KY. Ursuline College AUG. 18 - 22

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# LISTENING TO RECORDED MUSIC

By Francis J. Burkley

## Wheat and Cockle

(Reflections on Two Recent Releases\*)

\*I. SYMPHONY NO. 5 IN D MAJOR by R. Vaughan Williams

(Five 12 inch records: H.M.V. (C-7599-7603)  
\$9.50.

The Hallé Orchestra, Conducted by John Barbirolli.

II. ORGAN RECITAL: Ave Verum (Mozart-Courboin).

Ave Maria (Arcadelt-Courboin).

Silent Night (Gruber-Courboin).

Adoration (McGrath—based on Gregorian Ave Maria)

Holy Lord, We Praise Thy Name.†

O Lord, I am Not Worthy.†

Hail Glorious St. Patrick.†

Jesus, My Lord.†

(† From The Catholic Church Hymnal—arr. by Courboin.)

Three 12 inch RCA Victor Records.  
(Musical Masterpiece Album M-1091  
\$3.85 list price).

Charles M. Courboin, Organist.

Playing the St. Patrick's Cathedral Organ,  
New York City.

I. "Upon that place there stood a Cross, and a little below, a sepulchre. Then he said: 'He hath given me rest by His sorrow, and life by His death.'" (Quoted from "The Pilgrim's Progress," in the score of 'Vaughn Williams' Symphony in D Major, No. 5).

SEEKING TO APPRAISE CERTAIN "Solemn and sweet delightful ayres" current in the England of 1667, Thomas Mace wrote that they were "so suitable and agreeing to the inward, secret, and intel-

lectual faculties of the soul and mind" that "to their true praise there are no words sufficient in language; yet 'what I can best speak of them shall be only to say that they have been to myself and others, as divine raptures, powerfully captivating all our unruly faculties and affections for a time, and disposing us to solidity, gravity, and a good temper, making us capable of heavenly and divine influences."

If it would be extravagant to apply these words in toto to Vaughan Williams' newest symphony, it is significant to note that both its English and its American critics have found, if no "divine raptures," at least many qualities strikingly similar to those described by the author of "Musick's Monument." Thus the London correspondent to the New York Times wrote after the premiere in 1943 that "this is the work of one who has attained what he has long labored to find—peace and serenity of mind and soul, as well as perfect balance between thought and medium. It is obviously the work of a man whose faith is entire and whose courage rises above conventions." And writing for the B.B.C. publication "The Listener," another critic speaks of the "rare exultation of its closing pages" which "after a recollection of the preceding plainsong, seems to fill the whole world with its song of good-will."

The work was introduced to American audiences in November of 1944 by Artur Rodzinski, conducting the New York Philharmonic Symphony. Last February it was played again by the same orchestra under Bruno Walter at the concerts of February 13th and 14th which coincided with the announcement of Mr. Walter's appointment as "musical adviser" of the Society (on historic programs from which Mr. Rodzinski's name had been duly stricken after the famous altercations with Arthur Judson and the Board). On us personally the Fifth Symphony made a profound impression at these performances and we regretted

particularly that while both the "Faust" Overture of Wagner and the Beethoven Seventh were repeated on the air the following Sunday, the central panel of this programmatic triptych was removed to make way for a more familiar work (the Brahms "Haydn" Variations). Perhaps the Vaughan Williams is not yet a popular radio work. Perhaps it never will be. The New York critics, however, joined with their British colleagues in finding it "a reaffirmation of faith (coming as it did out of the war years) that was needed to be expressed in music"—music of great "simplicity, sincerity and sympathy"—"a noble work" of "sustained serenity," "the expression of a basic belief in the eternal verities" — in which "only peace and serenity of mind seemed mirrored"; "a modern masterpiece"; "it speaks wisely and impressively of that breadth of human understanding that comes with old age"—(unlike Richard Strauss, Debussy, Ravel, Stravinsky and Schoenberg, Vaughan Williams has, at seventy, "left the best wine till last").

With this rich autumnal flowering of his gift, it no longer seems tenable to regard Vaughan Williams as a composer without a universal message (so far, of course, as Western music goes). Perhaps, however, Alfred (not Albert!) Einstein would still be unwilling to revise a statement in his book, "Greatness in Music," to the effect that: "Only in England itself can one learn and estimate what Elgar means to England—not to mention Vaughan Williams"; regarding Elgar we are in complete agreement, but if the "London" and "Pastoral" Symphonies take on added significance for an Englishman, the "Tallis" Fantasia for Double String Orchestra, and the Fifth Symphony, among the larger works, are for all who can follow their creator through his purification in the crucible of the Fourth Symphony ("among the most strident things in modern music" thinks Eric Blom) to a serene and deeply sensitive resolution of problems which others have left unsolved, or perhaps only stated with no attempt at resolution.

That "it needed courage of a rare kind to return to the earlier style" (of the Tallis Fantasia) there can be no doubt. "Only a profound faith could have suggested ideas so remote from the torment and turmoil of today," says an English critic of the Fifth Symphony. Therein lies the answer to those who pose the once-fashionable objection that Vaughan Williams' music has no relation to our own day, but is suffused with a merely personal glow, a modal fragrance which

is at least anachronistic if not altogether invalid—musical escapism, or quietism. It has already been predicted, however, that the Fifth Symphony's "simplicity and sincerity may well create a new fashion," that they will even shock "young ears attuned to dissonance." At any rate Vaughan Williams' re-discovered sense of tranquillity is no solitary exception to the trend of our day. Honneger, for example, who gave the twenties his famous tonal portrait of a steam engine ("Pacific 231") because he found fascination in speed as others "find it in women or horses," has during the past season produced a very fine "Symphonie Liturgique"; and if Manuel Rosenthal in the quasi-delerium of a concentration camp conceived an orchestral suite dedicated to the pleasures of the palate ("Musique de Table" which as Virgil Thompson said, pushes program music to its ultimate assertion by "describing such succulent dishes as roast beef and venison in wine sauce"!), M. Rosenthal has been more recently and more representatively heard as the composer of "Saint Francis d'Assisi."

Perhaps the "profound faith" which critics of widely different backgrounds feel to be clearly present if not scientifically definable in Vaughan Williams' Fifth Symphony, will not reveal itself to Catholic listeners as forcefully or sympathetically as it does to others who are not, as it were, on their guard against the Dissenter whose text captions this review, having been quoted as mentioned, in the orchestral score.

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("Some of the themes of this symphony are taken from an unfinished opera 'The Pilgrim's Progress,' but except in the slow movement the symphony has no dramatic connection with Bunyan's allegory," says the composer). But Symphony is not Dogma (neither of course is allegory, necessarily), and if, as Charles Saars Baldwin of Columbia University once wrote, "The Pilgrim's Progress" has an appeal which "has been limited neither to English nor to Protestants," the same may be said the more easily of the Preludio, Scherzo, Romanza and Passacaglia which make up the Symphony in D Major. And the words of Hilaire Belloc: "I think it is the chief quality of Bunyan that he can thus exercise that most powerful of English talents, the visual imagination" in themselves could explain the attraction of an imaginative composer for this "puritanical" source of inspiration.

It is to be hoped, then, that the new H.M.V. recording of the Hallé Orchestra conducted by John Barbirolli (at a cost little in excess of domestic sets, but, due to persistent post-war shortages, without benefit of album—a very minor inconvenience) will find a wide circulation in this country, even if, as it seems to us, Mr. Barbirolli's projection of the work is less sensitive, less poetic than Mr. Walter's. (The later gentleman has long had an affinity for the spiritual architectonics of the "Tallis" Fantasia, though one reviewer found him "too gentle" in the symphony). Mechanically the imported set is well above average even though it proves conclusively (if it needed proving) that the magic of a "live" performance can never be captured in wax. Particularly in a work of contemplative unfoldment such as this the inevitable annoyance of interruption at the end of each "side" is in itself disturbing to the long cyclic line. And never has it seemed more apparent that the compressed, refracted tonal images of even a superior recording are but dim reflections of the living prototypes. This must always be borne in mind when estimating a new work (we seem to make the allowance more easily in a familiar one), even where the recorded medium is as successfully handled as in the present set. We are confident, however, that these records are of uncommon value since they make available to us a work which, though not yet signed with the seal of immortality, is clearly of our time and should live on, once it is known and loved. For to it the famous words of St. John Chrysostom on Music seem justly and freshly applicable: it "doth withdraw

our minds from earthly cogitations, lifteth up our spirits to heaven, and maketh them light and celestial."

II. BY REASON OF PAST ACHIEVEMENTS in Europe and of his appointment to the console at St. Patrick's Cathedral in New York City, CHARLES M. COURBOIN enjoys a certain prestige among Catholic church-musicians in this country. It may safely be presumed that he is doing the kind of job which the authorities at the Cathedral want done, and now RCA Victor, featuring St. Patrick's, its organist and its newly rebuilt five-manual organ offers the record-buying public a sample of Dr. Courboin's work. In heralding what it describes as "an album of rare beauty" Victor announces that this is but the "beginning of an extensive series" to be recorded by Dr. Courboin. It is, then, to be fervently hoped that future releases will serve less ignobly not only the literature of legitimate organ music in general (we have no quarrel with transcriptions, though seven out of eight does seem a rather heavy percentage), but also the cause of Catholic church music in particular. For this first "Recital" can only be described as a heavy compromise with the forces of Secularism, which

*(Continued on next page)*

*Once the chanted Office is recognized as a basic element in the life of religious communities, it must be organized on a sound practical basis. Again, the long proven tradition of the Church suggests the necessary directive. One member of the community is to assume the full responsibility of forming and of directing the choir. He must honor the undisputed authority placed in him by an adequate knowledge of liturgy and music. His work is not a formal routine; it is a spiritual mission. For, the entire community relies on his experience in order to maintain sacred chanting on the high level of a prayerful homage to God. To this end, the choirmaster must combine, with artistic knowledge and experience, a constant vigilance.*

In this connection it should be observed that, according to the ancient discipline of the Church and the constitutions of chapters still in force, all those at least who are bound to office in choir, are obliged to be familiar with Gregorian chant.

*(Continued on Page 209)*

will probably net a sizeable sum to all those involved here in exploiting so uncompromisingly, instead of trying to transform, the innate sentimentality of the "millions who might otherwise never have the thrilling opportunity," as RCA Victor explains, of hearing Dr. Courboin on the St. Patrick's Cathedral organ.

We are not unmindful as we say this that "a simple strain from a remembered hymn of untainted youth has sometimes melted a brazen heart, and reconstructed a wrecked life" (according to John Harrington Edwards in a curious book called "God and Music"). We would like to think that the powers which have combined to give us this album were impelled exclusively by the realization of this fact. For if but one such "brazen heart" were clearly "melted," that alone would in the greater scheme of finite versus infinite values, undoubtedly justify the appearance of this "Recital." The workings of Divine Graces are indeed mysterious, and how many "wrecked lives" will be "reconstructed" by Victor's release of these "remembered hymns" we will of course never know. But is this not a vicious circle?: Great-Grandmother learns sentimental hymn in girlhood, teaches it to Grandma; Dad learns it at her knee and just as Son is about to rob his twelfth National Bank, a neighbor luckily turns on "O Lord, I Am Not Worthy." Tears, Repentance and Reform follow. It is all very touching, even a little melodramatic. But does it HAVE to be "O Lord, I Am Not Worthy"? Will it ALWAYS have to be? Not all the hymns in the present collection are of equal merit, or demerit, and this is not the place to re-open such discussions as have long since taken place, for example in the columns of *America*, regarding the integrity of such favorites as "Holy God" and "Jesus, My Lord, My God, My All." There is no need, either, of being negative and destructive about the whole issue, so we leave to the judgment and taste of each reader any specific application which he may care to make of the following passage by Dietrich von Hildebrand. The words of this great liturgist and theologian are, we think, important enough to justify full quotation. Speaking of "the sacred realm where there is no place for anything profane," he asks us to recall: "the swamp of triviality and sentimentality into which certain modern religious hymns sink even though full of good and pious intentions. These hymns actually incite the faithful to drop into the superficial; they lead the outsider astray, for instead of offering him the

true face of Christ, as revealed in the Liturgy, they falsify it through a sugary sentimentality. Instead of drawing us out of our narrowness into the pure mysterious atmosphere of the King of Eternal Glory, instead of revealing to us the entire 'suavity,' the mysterious splendor of the 'fairest of the children of men,' they lead us into a world of sentimentality and philistine narrowness repulsive even from the natural point of view. Many hymns induce the faithful to abandon the level of genuine religious emotion for the sphere of childhood memories; or else they incite to a profession of feelings of mere allegiance such as are typical of any Fourth of July gathering. This does not concern the purely aesthetic problem, but rather the question of the level to which it leads us inwardly when we follow its spirit. Indeed it would be too naive to believe that the spirit of Christ is always reflected in everything which has been composed with the intention of edifying and is not heretical or immoral."

It is tempting to speculate on the possibilities which exist for future releases from Dr. Courboin. If he possesses in his field the purely musical vision and courage of certain of his contemporaries in the orchestral and "secular" choral worlds, we might hear great works which are truly representative of the inner vitality of Holy Mother Church in the realm of the arts, instead of works which illustrate only her forbearance in watching with quiet wisdom the growth of what might be called musical cockle. Perhaps, to change the figure, Dr. Courboin already believes that a dash of Mozart and Arcadelt will act as the leaven in this first item on a long-range program the details of which will be revealed only in subsequent releases. The inclusion, however, of the "Adoration" by his one-time pupil Joseph McGrath makes us a little skeptical. Described somewhat hysterically by Victor as "an intensely beautiful composition" this little piece is at its best when quoting verbatim from the Gregorian melody which it is "written around," and while of some conceivable usefulness it is in no way indicative of the potentialities of contemporary religious musical art.

If Dr. Courboin were going to approach the problem chronologically (the present album seems to indicate that he is not) we might hear some of the finer works of his great fellow-countryman, Cesar Franck, who, it goes without saying has written idiomatically and with great dignity for the church-organ. After that Dr. Courboin might possibly give us a little

Vaughan Williams: besides a very playable transcription of the "Hymn Tune Prelude on Song 13 (Orlando Gibbons)" which incidentally is severely diatonic enough to meet the demands of the most rigid purist—in fact the piece contains not a single chromatic alteration—, there is the Prelude and Fugue in c minor (not more dissonant than the Sowerby Sonata for Organ issued by Victor which has sold well enough to show that there is a buying public for the more "advanced" repertoire).

But if Dr. Courboin wanted to perform a true service for the cause of distinctly Catholic musical art, he would purchase (they are now available, imported from France) two cycles of compositions by Olivier Messiaen: "Les Corps Glorieux" and "La Nativité Du Seigneur," then learn them, a task fraught with technical and rhythmic difficulties) and then introduce if not each complete set, at least one or two of the more obviously effective pieces from them. They probably would not sell as well as "Hail Glorious St. Patrick," but a musically responsive public which demands and gets a new recording of "Le Sacre du Printemps" this month can certainly "take" Messiaen. We even hazard the guess that a complete album devoted to all of the "Sept Visions Breves" or the "Neuf Meditations" would be more marketable than an excerpt. It could contain the customary explanatory folder or jacket blurb with brief biographical and critical material and a condensation of the composer's note on his esthetic, symbolism, and technique from a threefold "point of view": theological, instrumental, and musical, as explained by him in preface to "La Nativité." This could be both attractive and apostolic (the subtitles alone are challenging to a world so dangerously devoid of doctrine, and the scripture quotations not less so). Furthermore in the St. Patrick's Cathedral organ whose rebuilding he personally superintended, Dr. Courboin has the advantage of an instrument which is capable of meeting the demands of registration imposed by the composer. And if the Communists "plug" Shostakovich (though as Aaron Copland says "few people would say that this music is first-rate in quality"), why should Catholics leave it to *Harper's Bazaar*, *Time*, *The Diapason* and Leopold Stokowski to "discover" their own Messiaen for them? Admitted that here is a controversial figure, we know, whether we personally may like his work or not, that it is probably a good deal more important than either McGrath's or Shostakovich's, and it poses problems to

both listeners and performers which those less gifted than Dr. Courboin might, with his example and help, begin to approach if not actually to solve. Though it is of only incidental interest, Messiaen like Franck before him is a very devout man, and if the former can have such a wide appeal there is no reason why we should not at least attempt to understand the latter.

But failing even all this there is a large literature of already accepted organ music of irrefragable quality (music less familiar than "Silent Night" which, however beloved by all, has already been more than adequately represented on disks). We hope that some of this will eventually find its way into future "Organ Recital" Albums. For though many concert artists can afford, or even seem to think they need, to "play down" to their audiences—and in this Dr. Courboin is no less guilty than they—still the public spokesmen for Catholic musical art are today not so numerous that higher responsibilities can be overlooked, or ideals sacrificed for personal acclaim or inferior standards and objectives. As one distinguished con-

*[Continued on next page]*

*The chanted office can hardly become an ideal prayer, unless all members of the community choir are sufficiently versed in the Chant. It is a great mistake to think that all is well as long as the external decorum of the Office is preserved; it is another mistake to expect a chanting of high quality from a religious choir which possesses but a smattering of musical experience. The experimental knowledge of the chant is an essential part of the cultural and spiritual development of all members of the community. And in order that they may chant the office with a corporate ease, they must be trained with the same efficiency demanded in all other branches of education. Needless to say that religious orders are in general still wanting in this, their main part in the realization of the Motu Proprio in their own midst.*

And the Gregorian chant which is to be used in every church, of whatever order, is the text which, revised according to the ancient manuscripts, has been authentically published by the Church from the Vatican Press.

*(Continued on page 210)*



vert (E. I. Watkin) has said, speaking of "the bad religious art which from earliest childhood represents the Catholic religion to the majority of Catholics," and conceding that there is indeed "an enormous amount of ground to cover," says that "the start has been made and the advance goes forward . . . events are . . . moving inwards away from the Catholic surface to the Catholic centre." So perhaps it is not too much to hope (even in the almost virgin territory of recorded music) for "a renewal of Catholic life and thought by contact with the deep springs of Catholic life." Let us only trust that those Catholics who are charged with influencing the taste of millions via radio and phonograph, will not overlook the true potentialities of musical art for effecting a profoundly positive contribution to the Catholic revival.

## Institutions

(Continued from page 204)

- Paper—"Music in Religious Education"  
Sister Winifred Marie, S.U.S.C.
- Gregorian or Plain Chant:  
"Sanctus," "Benedictus," "Agnus Dei"  
(from the "Cum Jubilo Mass")  
"O Bone Jesu".....Palestrina  
"O Sanctissima".....Greith
- Paper—"Music in Religious Education"  
Rev. Frederick A. Rupley, D.D.
- Modern Liturgical Music:  
"Sanctus," "Benedictus," "Agnus Dei."  
(from a setting of the Mass by Berthold Tours)
- Negro Spirituals:  
"Were You There?"  
"Sometimes I Feel Like a Motherless Child"
- Lenten:  
Anthems.....Interdenominational Mixed Chorus  
"Upon a Hill".....Townesley-Riegger  
"Thy Life Was Given  
For Me".....G. Herbert Knight
- Christmas Lullaby.....Southern Mountain Folk Tune

»» If one is eagerly looking for an ideal musical program in a Catholic College, he may find it in the concert given by the HARVARD UNIVERSITY GLEE CLUB and the BRYAN MAWR COLLEGE CHORUS on the latter's campus. Its discriminating choice of selections, its uncompromising high level, its breadth of vision dispenses us from unnecessary comment. We can only urge our institutions to arouse themselves

from their lethargy and to do likewise. They possess the necessary talents; and such music should feel at home in a Catholic atmosphere. We quote:

- In Ecclesiis Benedicite Domino.....Giovanni Gabrieli  
Cantate Domino.....Hasler  
Diffusa Est Gratia.....Nanino  
Supplicationes from Litaniae (1593).....Palestrina  
O Maria, Diana Stella.....Italian Laude, XV Century  
Credo, from the Second  
Liturgy.....Alexander Grechaninov (1864- )  
Two Choruses from the  
"Symphonie de Psalms".....Igor Stravinsky  
Awake Thou Wintry  
Earth.....Traditional Dutch Easter Carol  
Duet from the Cantata "Christ Lag  
in Todesbanden".....Bach  
When Jesus Wept.....William Billings  
Ave Maria!.....Mozart  
My Soul There Is a Country  
(words by Henry Vaughan).....Robert Delaney  
Alleluia!.....Irving Fine  
Two choruses from the  
"Mass in B Minor".....Bach  
I. Crucifixus etiam pro nobis sub Pontio Pilato, passus  
et sepultus est.  
II. Dona Nobis Pacem.

*Religious orders should feel a legitimate pride and find a powerful incentive in knowing that the chanting of the office is a glorious legacy. It entrusts to their care the universal language of Catholic praise, which has echoed through the whole history of Christendom and which, despite many misfortunes, has reached them unto our day with the same unalloyed beauty. The religious will also cherish this beautiful form of prayer which he can make, through the accents of an ethereal psalmody, the supreme expression of his love for Christ, and the bond of a warm charity between all communities throughout the world. There is no doubt that the enchanting psalmody, heard again in all religious houses, would soon become popular in the hearts of the faithful.*

And the Gregorian chant which is to be used in every church, of whatever order, is the text which, revised according to the ancient manuscripts, has been authentically published by the Church from the Vatican Press.

## MUSIC FOR MOHAWKS

By C. J. McNaspy, S.J.



**P**ASCHAL PROGRAMS FILL THE air. With justifiable pride choirmasters everywhere reminisce and to some extent plan for even more glorious futures. Ah, we'll do even better next year! Yet I wonder how many city choral groups can look back on a Holy Week as rich musically as the one I've just been privileged to witness: not "direct," "witness." Hence, my pride is vicarious, and I trust forgivable.

Caughnawaga is not a new cough medicine, nor a theosophic cult. It's one of sixty-five variant spellings for the tiny mission town of Saint-François-Xavier, or Sault-Saint-Louis, just across from Lachine, on the Island of Montreal. It's a very ancient little town, according to New World standards, going back officially to 1719, or even further. Four migrations, starting in 1670, brought the early Christian Iroquois to this spot, which means "At-the-Rapids," the Rapids being Sault-Saint-Louis. There are only some three thousand Indians here, all but a few being Catholics. They are a proud race, proud of their Christian inheritance, of their Venerable Kateri Tekakwitha (whose relics are all here at Caughnawaga), and very proud of their choir.

If you've visited the Province of Quebec I need not tell you that there the condition of liturgical music is something to put us Americans to shame. Even the farthest village of the north (Sainte-Anne-du-Lac) astounded me with its fine, rhythmic handling of even the most difficult gregorian graduals—Sunday after Sunday, too. For a choir to stand out in French Canada it must be excellent indeed! And yet it is admitted the Caughnawaga's Choir—made up entirely of Iroquois Catholics—is one of the half-dozen best in Canada. (This is only a modest claim. One might say more.)

WHAT DID THIS MOHAWK MUSICAL group perform for Holy Week? Be prepared to shudder, if you know what a tough program means. First, the major gregorian numbers, especially the hard ones, prescribed for the liturgy at this time. Different Gregorian masses for each day, in keeping with the respective solemnities. Polyphony came in too:

Palestrina, Bach, Lotti, Haendel, Potiron, Verhelst, and even Yon. Not their easiest works, either. But the surprising thing was not the mere excellence of the performances; not even the personal, warm interpretation given by the Indians in response to their competent director, Father Réal Lalonde, S.J., who is also their pastor (a pastor-director, another rarity!). What would shock the unadvised would be that none of it was in Latin. No, they're not schismatics, these Iroquois. They're not Uniate Catholics either. Everything is in the Roman rite, and the priests chanted the passion in good, solid Latin. But the choir sings in its own language—an age-old privilege, as old as the mission itself, and a privilege almost unique in the Church. Only the responses, "Et cum spiritu tuo" and a few others are in Latin; the "Asperges," entire ordinary, and entire proper are all sung in the Mohawk dialect. It was touching to hear the mellifluous "Tekwanoronkwaniens" by Mozart on Holy Thursday. I beg your pardon; I should have said "Ave Verum." But the Indians call it "Tekwanoronkwaniens," and they pronounce it so beautifully that you never want to hear it in Latin again. And the solemn (Pseudo-Palestrina) "Kwasennaiens"—or "Adoramus Te," if you prefer. And, on Easter Sunday—after the Mass, of course — César Franck's "Arieria," which Franck himself thought of as "Alleluja" (there is no "l" in the dialect, "r" being substituted; likewise no "u," "i" being substituted; make the proper substitutions, thus, and you have "Arieria" for "Alleluja"; simple, isn't it?).

Perhaps you have heard much about the guttural sounds of the Indian tongues. Maybe that's the case with other tribes, but the liturgical singing here impresses everyone otherwise, and has for a long time. Let me cite the impressions of Father N. M. Frémiot, S.J., missionary, who writes just about a hundred years ago in *Lettres des Nouvelles Missions du Canada*: "By no means is our ear offended; and this language, which you thought barbaric, is wanting neither in sweetness nor in harmony. What would it be like if you had the secret of its accentuation, so cadenced and energetic, rich in sounds, varied and delicate combinations, combined with the freedom that befits the noble

pride of the child of the forests!" And he goes on enthusiastically to praise "a language so facile, gentle, honeyed, naturally eloquent, even enticing, with which nature has so richly endowed the Indian." His experience, and mine, are corroborated by all who hear the Mass in Iroquois. But, you may imagine, it was not an easy job: translating the liturgical texts into a recalcitrant alien tongue. Iroquois is indeed very musical, but not very abstract. The early missionaries sweat blood trying to express accurately even the Sign of the Cross. When it came to the Credo and the whole catechism, it was even harder. Grammars had to be written, dictionaries compiled; several of them are here in manuscript at Caughnawaga. Then the harder problem: how to shape these texts into the preexisting Gregorian melodies?

#### THE PROCESS STARTED MODESTLY.

First came simple hymns; then psalmody; then the more frequently repeated ordinaries. The *Asperges*, for instance, has gone through several versions. The *Credo* had to be revised and corrected several times, until finally an arrangement was reached that satisfied both the demands of orthodoxy and melody. It is interesting for us to go through the documents; to read, for instance, Father Burtin's *Preface* to his own handmade *Liber Usualis* (the Indian title is more complicated). Father Burtin, a zealous, capable Oblate missionary who served Caughnawaga during the years between the Jesuits' expulsion and their recall, very simply states that he put almost all his time for two or three years recopying and correcting Father Marcoux's earlier version. Two or three years simply to improve on the earlier form! In our own century, Father Conrad Hauser, S.J., decided to bring the Caughnawaga Kyriale and Graduale into line with the perfected Vatican editions. Another herculean labor. For years he labored to master the language. Finally he was able to produce, in mimeographed form, the entire Kyriale and a number of propers, according to the best chant tradition. His work has been carried on by M. Piché, Caughnawaga's competent organist, and by Father Alfred Bernier, S.J., Mus. Doc., who directs the choir during concert and radio performances. Within the past year or so Father Bernier has completed another, and probably definitive, edition of the Kyriale, which has been printed and is now in the process of binding. It is from this relatively perfect, final edition that the Indians sing their Gregorian. Their repertory is formidable. Besides all the

Gregorian masses, I have counted some fifty other masses, all translated into Iroquois. Among them are the "old familiars" by Montani, Yon, Refice, Carnavalli, so well known in the United States; but there are too exquisite works of the modern French school, too little known in our country: Nyon, Potiron, Pineau, and a host of others. The library of motets is no less impressive. There we find, of course, Palestrina, Vittoria, Byrd, Josquin-des-Prés, Lotti, Bach, as well as Boyer, Lessard, Cloutier, Noyon, and Caughnawaga's own Bernier. These too are done into Iroquois, and are sung and understood with perfect intelligibility.

This same intelligibility one finds almost everywhere in the liturgical and devotional life of Caughnawaga. The Stations of the Cross are not only simple in their symbolism, but are entitled in a way that everyone can understand. For instance, the First Station is entitled: "TESOS RONWARIHWENTON N'ARENHEIE," instead of bearing some ponderous Latin inscription. The *Te Deum*, that utterly unknown paean of joy, has become quite popular here, but only because understood. Even the intonation is understood; "Niio tekwanonweraton!" chants the priest, and the people cry out with spiritual hilarity (tonus solennis being preferred): "Takwawenniio kwasenaiens!" The *Pange Lingua* and the *Veni Creator* are well known and loved; again, they are sung: "Tetewatont Swariwiioston" and "Karakase Satkononwe" respectively, and everyone can take part. But before judging the language, let one of the Iroquois pronounce these melodic words for you; you will be in for a surprise!

CAUGHNAWAGA, WE SEE, OFFERS something of a challenge. A tiny rural parish, boasting of a rich liturgical life and one of the best choral groups in a musical country, together with a library of hundreds of motets and masses, these are part of Caughnawaga's challenge. Perhaps even more pertinent, though, is the surprisingly successful use of the vernacular, not only in the liturgy, but in a most delicate part of the liturgy, the liturgical chant. If this can be done into Iroquois, a very alien tongue, why not into English? But, of course, Caughnawaga shows that the way is hard. There must be experiment, trial and error, consistent growth toward an elusive ideal. But with the Caughnawaga Kyriale before us as a guide, perhaps our job will be that much easier.

*Caughnawaga, Easter, 1947*



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