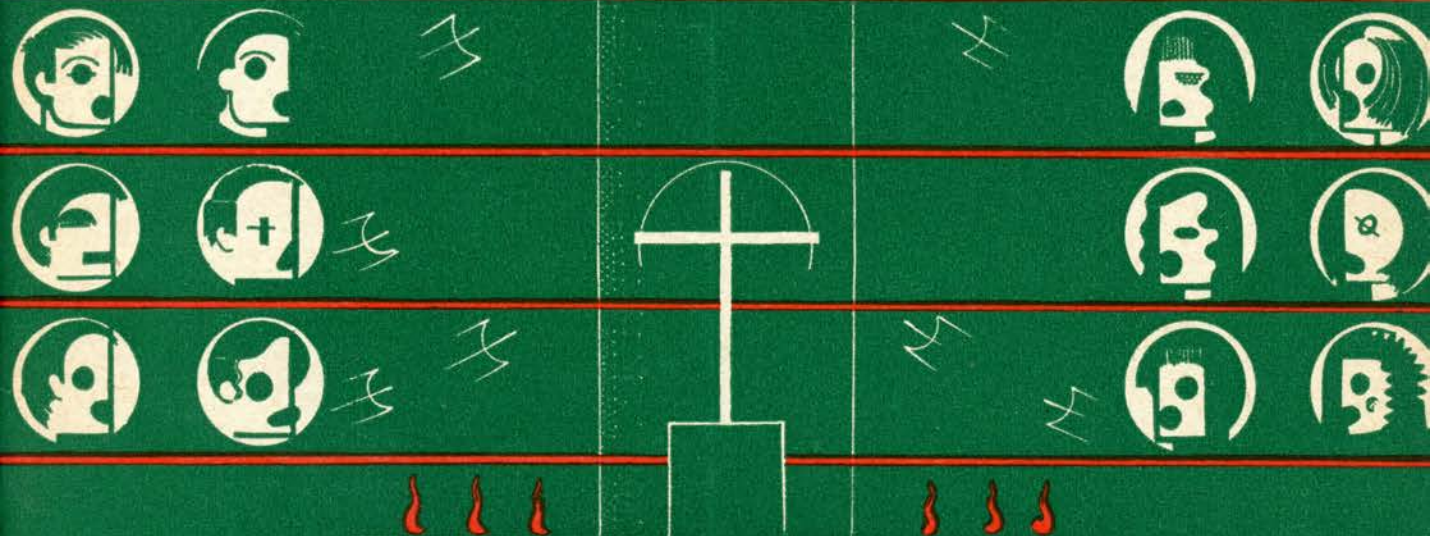




CAECILIA



A CATHOLIC REVIEW OF MUSICAL ART

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CAECILIA A CATHOLIC REVIEW + MUSICAL ART

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SYMBOLISM OF COVER DESIGN

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

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

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

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

Printed in the U. S. A.

USHERING IN CAECILIA'S JUBILEE YEAR

With this issue we begin another publishing year, which will mark both the seventy-fifth anniversary of the foundation of CAECILIA, and a new orientation for the Review.

The Editorial Staff which, especially in the past five years, has left nothing undone in order that CAECILIA may rightly deserve its name of a Catholic Review of Musical Art, hopes that all readers will actively share its efforts to make this year a crowning achievement. CAECILIA has been the recognized pioneer in promoting the restoration of sacred music in America. It has weathered the mixed fortunes of all publications devoted to a new venture. Today it stands as a progressive witness of the musical harvest to come. The flow of letters coming in daily are an unmistakable sign that our friends appreciate our modest efforts. We ask them nothing more than to make the year 1947-1948 a true jubilee year. The field of sacred music is still waiting for a larger sowing, namely, a greatly increased circulation. We are confident that all readers will, in the course of the year, gain a new subscriber for the sacred cause, whose flag CAECILIA bears!

Begin at once

and leave nothing undone

until a new subscriber is won.

We can only repay you with gratitude and prayer. God alone will repay you a hundredfold.

At a meeting of the Board of Directors held in Boston last August, a change in the dates of publication was adopted. Before the constant rise in the cost of printing, there were left two alternatives from which to choose: either to raise the subscription price, as so many periodicals have already done; or, to leave it unchanged while reducing the number of issues from eight to six. Messrs. McLaughlin and Reilly, who have always desired to make CAECILIA a magazine accessible to the average church musician, decided upon the latter policy, hoping that an increased interest in the restoration of sacred music will compensate for the low rate of sub-

scription. The transformations made necessary by this change are the reason for which the September issue did not appear. Henceforth, CAECILIA will appear on the first of every other month. The Editorial Staff will endeavor to give approximately the same amount of reading matter as heretofore.

On the occasion of this jubilee year, it is but natural that we should take inventory of our achievements. From the observation gathered during the past five years, we have gained the conviction that CAECILIA can best serve the interests of sacred music by centering its efforts on the main problem of the restoration. It has become evident that, in spite of all appearances to the contrary, the Chant remains largely ostracized in the Church of America, and that the High Mass has been losing, rather than gaining ground. Hence, CAECILIA wants to devote itself more than ever to this essential objective, and to bring the message of the chanted Mass to as many people as possible. As long as this is not achieved, all our musical efforts and activities are but a straw flying with the wind. This will necessitate minor modifications in the program of our Review: the Chant will hold a larger share among our writings, and information concerning programs will be reduced. One may be surprised to hear that there is a rising opinion among our readers against the abuse of a publicity which may at times satisfy more vain local interests rather than help a truly spiritual apostolate. It is an ominous sign that there is a growing consciousness of the spiritual quality of sacred music. But, in order that the readers may not miss in any way the necessary vision of all the music which interests Catholic culture, we will publish three times a year an extensive Supplement about Polyphony, Recorded Music, Educational movement, Musical Trends in general and noteworthy events. Our friends may rest assured that the Editorial Staff will spare no effort to make the jubilee year the dawn of a new progressive era.

SACRED TEXTS SACRED SONGS

Invitation To Praise

TO PRAISE GOD IS A PRIMARY OCCUPATION for all christians; and it is the sole reason for the existence of a choir. If this were fully appreciated, the restoration of sacred music would be assured in every parish church as well as in all religious houses. The musical formation of a group of singers is a problem that a sound educational approach will always solve. For, no one doubts that every christian community is a fertile soil which conceals many potential singers. That adult singers are few in our churches, and that the adult choir is struggling for survival rather than growing, should be blamed on the lack of the spirit of praise in our midst. Once Catholic men will be conscious that singing in the choir is a privilege whereby they give to God the fullest praise in the name of all, the problem of recruiting will no longer exist. It is presumptuous from our part to pin our hope for a restoration on music alone. It is the desire to praise God which must be reawakened in the hearts of Catholics.

CAECILIA will offer a modest contribution to this reawakening during the coming liturgical year, by presenting both the texts and the melodies of the Invitatories of the various seasons. As they are wholly unknown in the present forms of devotional services, a short introduction will help the reader to become acquainted with these flowers of liturgical art. The word Invitatory is not entirely strange to our language. It suggests the idea of an invitation; the latter is at the same time a song. Let us say that the Invitatory is a short refrain of invitation. This pressing invitation to praise God is an old custom in the Office of the monastic Orders. As early as in the sixth century, St. Benedict instructed with care his monks about the way this invitation should be made. We find it at the Vigil or Praise of the night. The great Legislator undoubtedly surmised that one had to break with the shackles of sheep that he may be ready; he was more aware that human frailty needs a potent stimulus in order to do justice to the commission of divine praise. Thus, in the rhythm of praise which animated the full

monastic day, the Invitatory was an impulse and a key-note. The monks, as it were, summed up their whole existence as a continuous praise of God; and their labors would be accomplished as an extension of the Office. The monastic pattern of life is but an accentuation of the christian way in general; and the laity of today is called to live in the spirit of praise, even in the midst of the twentieth century hustle. Hence, the Invitatory of the night Office is an excellent means of restoring to the Catholics of our time the spirit of praise which alone can be the leading motive of a true christian life. It behooves mainly the Choir that such salutary practice shall be introduced again in religious services.

THE INVITATORY IS USUALLY SHORT and simple; so simple that even the most inexperienced choir could hardly dismiss it. The scantest gregorian experience is hardly necessary to learn it in a short time; and after hearing it a few times, the entire congregation should be able to repeat it. To make this practice more attractive to both the choir and the congregation, CAECILIA will add short comments to the text and also will present the melodies which are not to be found in the usual books of Chant. Here are some suggestions which might help the gradual introduction of the Invitatory:

1. Both in parishes and convents, let the start be made by the choir or the schola. Later on, invite the congregation to join in. As each Invitatory is repeated throughout the whole season, it is possible for many to learn it at the second or at the third hearing.

2. The Invitatory has many uses: As a prayer to begin or to end the rehearsal with, in order to awaken in the Choir the proper spirit. Also as a short recessional at the end of the High Mass. Then again in the evening services, or even in the meetings of various societies. This should be done often, that the spirit of divine praise may gradually permeate the mind of the whole christian community.

3. In religious communities which do not chant the office, the Invitatory may, from time to time, begin the morning prayers.

4. To the same end, charts illustrating the texts may be posted in the choir-loft and also in the church. Our comments, especially intended for the members of the choir, could be read at rehearsal, divided into short successive paragraphs.

Waiting For The King To Come

Once the often repeated principle that the Choir exercises at all times a mission toward the whole congregation is remembered, we need only to specify the characteristics of this mission during the season of Advent. It is almost bluntly brought forth in the Invitatory: arousing the brethren to welcome a kingly Leader. Singing in the choir loft in this, the initial season of the christian year, requires from the singers a disposition of intense cooperation. This is no time for slothful neglect of the music of Advent, while giving an exclusive and perhaps vain intention to a spectacular Christmas program. There is an immediate job to be done by the Choir, lest Christmas should find the congregation unprepared to fully celebrate the Mystery of the Nativity. Let the singers shake off, on the first Sunday of Advent, the rustiness which may have crept into the loft at the end of a negligent summer. Let all start anew the singing as a part of a christian apostolate. Nothing less is acceptable or worthy of a Catholic choir. There are in this apostolate two aspects intimately related:

1. *To arouse from apathy.* This advice came already from St. Paul who knew so well the natural slothfulness of man in regard to spiritual interests. The Church makes it her own in the Epistle of the first Sunday, well aware that congregations periodically need to be revived. Through sacred song, She calls the Choir to promote the spirit of revival. It is from the choir-loft that the call must first come, and that a renewed devotion must rise. This is possible only if the accent of a new fervor emanates from the singers; if they sing with a truly united voice, and if the music of the whole season is performed with the best care. Then, that mysterious but real force which unmistakably rises from a unified group of souls, will help the mass of worshippers to surge towards a rejuvenated life. Is the choir ready to prevent the failure of the Advent and to arouse the whole community of Christians?

2. *To expect a kingly Leader.* The whole history of human experience gives an irrefutable testimony to the fact that man needs leadership. God Himself has adjusted to this aspiration the redemption of all mankind; for He sent down His Son to be the Saviour. We would have but an incomplete idea of Christ, if we should see in Him only the living "Atonement" for our sinfulness. Certainly He does atone for all that humanity has lost; but He comes to reign. He is a King, that is, the absolute Master of souls. He is not only a divine Substitute for our helplessness, but a Leader, whose action shall vivify our innermost life. He is the King of minds and of wills. And, if we accept Him truly as our King, we shall become like Him. This is the continuous motive of all the sacred melodies in Advent. In some or other way, they proclaim the coming of the Leader of souls. It belongs to the Choir to make the approaching figure of Christ day by day clearer to the congregation. This again is possible if the choir evidences in its singing, through the entire period, a soul-stirring awe similar to that which we all experience in the expectation of a great event. Choirs, are you willing to be the heralds of the coming King?

Heralding The New-Born King

If the choir has been aroused throughout the weeks of Advent to a sincere expectation of Christ, if their singing has openly manifested this sentiment, then the singers are fully prepared to assume another and a greater role, namely, to herald the newborn King. Expectation remains more or less within the heart; a welcome is better expressed with an enthusiastic outburst. This is precisely the difference between the role of the choir during Advent and during the Christmastide. The singers are urged to evidence in the singing of the latter seasons a warmth of expression, a unity of sentiment so contagious that the congregation will welcome Christ today as the shepherds of old stood in awe before the Cradle of the Saviour. The Invitatory of the feast of the Nativity provides for the heralding of Christ an inspiring motive.

1. *The King is born.* The deformations which human history has inflicted upon the idea of kingship should not lead us to see in our King a sort of puppet. This new King, the one who alone has ever merited to perfection the qualifications of true kingship, is not

a ruler foreign to his people; and He shall not reign just to lavish around Himself the vain display of an authority which is not devoted to the welfare of his subjects. He is born, born as any other babe among men. It is precisely the mystery of the Nativity, that we should see in a Babe a supreme Leader. Born He is from God whose infinite power He possesses as His Father in heaven; born He is also from Mary, receiving from the frail maiden and mother the power of human sympathy. In Him we behold, even unto our troubled days, the Leader whose divine majesty and human condescension can rejuvenate the life-experience of all men, in whatever condition their souls may be. Choirs, it is your privilege to tell this to your brethren in your own congregation. Will you?

2. *He is born to us.* It may be permissible to specify the kingship of Christ with a word close to the trends of the time in which we live. It is a kingship

ideally democratic. The long series of prophecies in the Old Testament as well as the announcement of the Angels made it clear that Christ came to reign in the hearts through the power of love. He became a man that He might be a king; a king so identified with his own that He might be their brother. This is why, from the beginning, Jesus abdicates all and every one of the prerogatives usually associated with human kingship. Having repudiated them, he begins His reign in the arms of Poverty. Poverty is His most attractive title to our allegiance. He is truly poor as we all are spiritually; He is poor that He may be one of us. Choirs, your singing should be today the echo of both the Angels and the Shepherds. The accent of your voices should be so reverent and so thankful, that on the occasion of Christmas all your brethren will pledge to the newborn King a new and more loyal allegiance. The kingdom of Christ waits for your heralding songs.

Advent:

Before the Lord who comes in Kingly Power:

Come, fall in adoration.

Christmas:

Before our new-born Christ and Savior:

Come, fall in adoration.

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

UNDERSTANDING THE OUR FATHER

by James Edmund Prior

The following commentary is not directly concerned with sacred music, but rather with the modern attitude toward prayer. We gladly insert it for two reasons: it implicitly explains why it is so difficult, and at times almost impossible, to arouse Catholics to the singing of their faith; it also suggests that the spiritual attitude expressed in the Our Father is the foundation on which alone sacred music can be restored.

The Editor.

WE AMERICANS PRAY LITTLE. BUT WE tolerate prayer. Our purpose in living is sufficiently veiled by the pursuit of living so as to think personal prayer outmoded. Let it be said however, we are tolerant of prayer. There are quiet moments, solemn occasions, indeed there is a day itself of thanksgiving when we pause to address Our Father Who is in heaven. As a formula, we usually resort to the "Our Father." It is the universal prayer of the Christian world. Some of us learned it in Sunday School. Some of us have heard the chant of the "Pater Noster" in the Mass of the Roman Catholic Church. Others of us have been moved spiritually by Albert Hay Malotte's vocal arrangement of "The Lord's Prayer." Through his God-given gift of music he brings to our consciousness the spiritual essence of prayer, which exalts life. As Thomas Carlyle has said: "Music is a kind of inarticulate, unfathomable speech which leads us to the edge of the Infinite." But for the most part, we are passive to its meaning. This is significant when we consider the outcome.

We as Christians are living in an era of chaos to which we are contributors. Chaos is simply the absence of Christian living. We fail to follow the leadership of Him whose Name we claim. We fail personally in our relationship with God and socially in our relationship with our fellowmen. We no longer adore God, we adore material gain. We no longer praise God, we are self-seeking. We no longer petition God for our needs, we are suspicious of the providence of God. We no longer thank God for our blessings, we forget Him. We not only pray little, but we have forgotten how to pray. Scripture tells us that one day as Christ was at prayer on Mount Olivet, his disciples approached and confronted Him with the problem of how they should pray. In answer, He gave them the Our Father. It consisted of seven petitions which formed a perfect prayer. It became a traditional prayer

of the Church. Its meaning is the same today as yesterday but much less understood.

TO SAY "OUR FATHER," WE IMMEDIATELY acknowledge two conditions: first, we establish the fact that we are the children of God; this implies love and confidence; it is a pledge, moreover, of filial obedience to His laws. Secondly, because we say "our," we admit a bond which undeniably exists between man and man—a common brotherhood under a common Father. "Who are in heaven." We state a creature-Creator relationship. That is, by our very nature, we on earth are bound to worship and adore the God who made us.

"*Hallowed be Thy Name.*" If we have a Christian attitude toward life, all of our actions will be directed toward giving honor and glory to God. It is the purpose of our existence. Anything that deviates from this end or is substituted for it makes a pretense of our sincere praise.

"*Thy Kingdom come.*" This presupposes our readiness to further Christ's teachings on earth in whatever manner possible to us as individuals so that all men everywhere may know and serve Him. It applies in a particular way to the Church He founded.

"*Thy Will be done on earth as it is in heaven.*" There is order in heaven because there is obedience and submission to the Divine Will. Just as the order of Nature depends upon conformity to certain laws, so order in man and society depends upon adherence to established law. We promise fidelity to the Ten Commandments.

"*Give us this day our daily bread.*" Humbly, simply and completely, we express our dependence upon God, and our trust in His Providence which we know to be a reality. We request both physical and spiritual nourishment and fulfillment of the needs of both.

(Continued on Page 31)

CALENDAR OF THE SEASON

THE SEASON OF ADVENT



ACCORDING TO THE DICTIONARY, the term calendar is rightly applied to any "orderly list" fit for a purpose. Such a practical list of sacred music has been, in recent years, a regular feature in CAECILIA. For four years now, various plans carefully commented upon, have appeared in these columns. The daily observation of what is going on in the field of sacred music throughout the country advises us to persevere in suggesting to our readers "orderly lists" of liturgical music; for order, both musical and liturgical, is conspicuously missing in our services. While Protestant churches show great care in planning their music, Catholic churches seem to have no long-range view on theirs. Most of them oscillate from one extreme to the other: either they tie unrelated music into a quilt of patches, or they repeat ad nauseam the same over-hackneyed music. The result of such lack of orderliness can only be stagnation. And, stagnant we are. In former years, the calendars suggested in *Caecilia* were of a rather large scale, embracing both the Chant and harmonized music. In agreement with the progressive orientation of the Review, we will, in the course of this year, limit our list exclusively to the Chant. This is not entering a narrower path, but tracing a more direct road to a healthy recovery. There will be no restoration, as long as the Chant is not the most substantial food on the musical menu. It is so sadly missing, that the musical diet remains very unpalatable. The calendar will be a list of the Gregorian melodies whose acquaintance every liturgical choir must make at some time or other. It may take considerable time; but it must be looked forward to. And, let every choir director adapt it to the actual ability and to the response of his choir. Meanwhile, those who desire more comprehensive lists may consult the detailed calendars which were published in recent years.

1. Advent is an annual beginning in the cycle of Catholic worship. Therefore, the music must, in general, bring forth to the faithful the message of something being new again. We shall be new if, as it were, we start over being more conscientiously than heretofore a good christian, and receiving with a renewed fervor the graces of redemption.

2. Gregorian melodies alone hold the secret of this message; and it is no exaggeration to say that the Gregorian repertoire of Advent is, in some way, the most closely adapted to the message of redemption during the whole year. The chants abound both in number and in riches; and this overabundance is the sole difficulty in making an appropriate choice.

3. The choir will therefore include in its program a fairly representative number of these chants, so that the congregation will be definitely impressed by melodies which will, year after year, remind all in no unmistakable terms that we are starting over again our christian pilgrimage. The choirmaster will certainly find in the suggested list one or the other song which even the uninitiated singers may succeed to learn.

4. First of all, do not hope to find the definite message of Advent just in substituting a gregorian Ordinary (as is often done, alas!) to harmonized Masses. It happens quite regularly that this procedure strengthens the more the prejudices against the Chant. The singers, having it presented at this time without organ, regret woefully the sweet harmonies which they leave out for a short time, eager to meet them again at Christmas. We would rather contend with a polyphonic Ordinary, if this should pacify the suspicious choir. But, it is in the Proper and the Proper alone that the spirit of Advent is openly expressed. Its characteristic melodies will stand, if well presented, on their own merits. They will be new songs expressing a new thing.

5. In various ways, the melodies of the Proper of the Mass present various aspects of the new season. Look over the list carefully, and select first that which

is more catchy or striking, leaving the rest for another year. Whether you select much or little, select at least something, and select well. Then teach it as something which will make the mission of the choir in Advent definitely important.

6. All melodies breathe at this time a unique spirit, the spirit of a great expectation. It is this spirit that the choir director must inject in rehearsing whatever melodies he has chosen, in order to bring out an active response from the singers.

First Choice

Ad te levavi	Intr. Sun. I
Dnus dabit	Comm. Sun. I
Alléluia-jubilation	Sun. II
Rorate Coeli	Intr. Sun. IV
Ecce Virgo	Comm. Sun. IV

Second Choice

Populus Sion	Intr. Sun. II
Jerusalem surge	Comm. Sun. II
Gaudete in Dno	Intr. Sun. III
Dicite	Comm. Sun. III

Complementary melodies for Offertory, Recessional, other services

Hymn, "Creator alme siderum"
 Invitatorium "Regem venturum"
 One of the Great Antiphons "O"
 The Chant "Rorate"

Liber Usualis, P. 324
 See supplement
 Liber Usualis, P. 340
 Liber Usualis, P. 1868

(Continued on next page)

JOTTINGS

During the years 1944-45 and 1945-46, extensive comments on the entire text of the Motu Proprio appeared in CAECILIA in the form of short jottings. Their objective was to make clear to church musicians the practical implications of this historical document in their contribution to the restoration of sacred music. Our desire was then to promote a serious meditation on a pronouncement whose importance is far from being fully understood. Two years have passed, during which we were not only permitted to observe that the Motu Proprio is not deeply appreciated, but that it is not even known by many who are presumed to know it well! This ignorance, at times excusable and at times inexcusable, is still causing serious damage in Catholic musical activity. The latter's many

weaknesses can be traced to the absence of a clear outlook on what sacred music really is. In order to obtain a clear view, it is imperative that we should understand the Motu Proprio; and knowing it well, that we should gauge our work according to its principles and its ideals. To this effect, we begin again a series of jottings on the same Motu Proprio, this time more direct. After providing hints for a salutary meditation, we suggest now points for a thorough examination of conscience. Such hints will eventually be pungent; for no one likes to find fault with himself. The time is at hand for us to be more humble in our musical business. A lasting progress shall be the reward of our sincere "mea culpa."

The Editor.

THE JOYOUS CHRISTMASTIDE

1. Christmas is, of all seasons, the time when the Church permits in her worship a gleeful accent. She desires that the faithful should, during these joy-filled days, understand that He whom we welcome in the Crib is alone the source of a lasting happiness of life. The message of liturgical music is one of soul-contentment.

2. The Chant again provides an ample repertoire. But, many who love Christmas only through the traditional carols are likely to find the gregorian melodies too austere. Yet, if some chants mindful that the Holy Babe is the son of God, sing His birth with accents worthy of His divine majesty, others conceal a delicate rejoicing. And all christian hearts may learn to cherish them as the best carols of all.

3. The choirmaster, conscious of his mission, will not exclude the Chant from his program at this time, as too many do indeed. He will at least search for the melodies which possess more of the characteristic of the carol, keeping for later years others more

reserved. The suggested calendar offers a safe guidance. Let it be understood that a Christmas without Chant is not a truly christian Christmas.

4. There will be a great temptation to reduce all parts of the Chant to an expressionless psalmody, which will seemingly satisfy the law. That would give ample place for elaborate and copious harmonized music, often on the border of vulgarity. Everyone will return home in a gleeful mood; but it will not be the spiritual glee of deeply spiritual celebration. For, the music of the sanctuary will have failed in its mission of being different from the caroling in the street.

5. Whatever Gregorian melodies are inserted into the program, they will impart to the entire musical setting of the season a purer expression of joy which will stand out from all other music. With these melodies alone, is it possible for the christian soul to kneel in silence and in awe before the Manger of Christ.

First Choice (religious dignity)

Dnus dixit	Intr. Mass I
Viderunt omnes	Comm. Mass III
Ecce dvenit	Intr. Epiphany

Second Choice (human rejoicing)

In splendoribus	Comm. Mass I
Puer natus est	Intr. Mass III
Alleluia-jub.	Mass III (for the entire season.)
Vidimus stellam	Comm. Epiphany

Complementary melodies

Hymn "Jesu Redemptor omnium"
 Invitatorium "Christus natus est"
 Hymn "Jesu dulcis memoria"

Liber Usualis, P. 365
 See Supplement.
 Liber Usualis, P. 452

Do your friends know about CAECILIA?

We can send letters and advertising literature regularly, but a personal word of recommendation from you will do much more towards gaining a new subscriber.

BETTER STILL: Subscribe for a friend as a Christmas gift! There is a blank contained in this issue for that purpose!

LIKING OR DISLIKING CHANT

by Climacus

Any teacher of Chant, whatever the group of his students, cannot rely exclusively on his knowledge for the success of his course. He must be armed with a convincing power which will induce the singers to accept his musical message. This was always true; it is truer than it ever was, because the christians of our time generally dislike the sacred Chant. It would be futile to regret this attitude as a reason for discouragement and inaction; it is imperative to reckon with its existence in the re-education of the christian taste. The general dislike toward Gregorian Chant is well known; but we do not confess it as a national failure from which we must arise. While it manifests itself here in distracted indifference, it hides itself there behind a purely ethical respect but inefficient of the Motu Proprio. The esthetic and religious authority of the latter is seldom denied; but, it is universally passed by.

1. *Who dislikes the Chant?* One is naturally tempted to accuse in the first place the laity, because it is by far the largest group of christians, and also the most defenseless. Without a pharisaical acrimony, let us sympathetically admit that the Catholic laity, in America, is possessed by an almost invincible dislike of the Gregorian melody. In fact, choirs as well as congregations find no melodic appeal in it at all. And, who will sing songs which do not recommend their own melodic contours? It is sad indeed, but it is also logical. Somehow, the Chant has failed to appear as a true song for people who love to sing. The laity could very well retort to the remonstrating clergy that they themselves seem to share their dislike. At least this would appear from the actual singing of many priests who not only are unable to sing fairly well, but who give the impression that they do not care. The priests are notoriously the worst group of singers; and some of them profess for sacred singing a disdain that their light-heartedness is not able to conceal. If one is to judge from hearing the sentiment of seminarians behind the secluded doors of the seminary, he would be justified in his suspicion that the popular feeling of the candidates to the priesthood is not an enthusiastic appreciation of the sacred melodies. And the suspicion is strengthened by the indifference of too many, among

the Junior Clergy, toward the restoration of the Chant in parochial life; this alas! in spite of the heroic efforts made in recent years by thoroughly capable professors of Chant in diocesan and religious seminaries. Even the religious, men and women, are not impermeable to prejudices against the Chant. We would even be tempted to hold them most responsible of all for the universal dislike. For, there are two advantages which should have aroused in their midst an ardent love for Gregorian art. They live in a religious atmosphere which leads one to appreciate at once the spiritual beauty of the sacred cantilenas. They enjoy a complete freedom from worldly cares, which provides for them both the time and the concentration necessary to learn the Chant to perfection. As things stand now,

(Continued on next page)

The supremacy of worship

Are we truly convinced that liturgical services are, for every church, seminary or convent, the most important thing to be achieved?

How many churches throughout the country, especially in large cities, can boast of having liturgical services corresponding to the artistic and financial resources which the Church in America possesses?

Do not our liturgical services, when disorderly or unorganized, discredit the importance of worship in the minds of christians?

Are the liturgical services in all convents, regardless of the particular work of the Order, the most esteemed occupation to which no other one is preferred?

Are we satisfied with or worried about the wretched status of the High Mass on Sundays in our country?

Among the cares of the pastoral office, not only of this Supreme Chair, which We, though unworthy, occupy through the inscrutable disposition of Providence, but of every local church, a leading one is without question that of maintaining and promoting the decorum of the House of God,

(Continued on page 11)

there are too many convents still lagging behind the minimum demands of the Motu Proprio; and in the houses wherein very laudable efforts are made, one finds too great a number of religious who passively refuse to respond with a sense of full cooperation. Thus it happens that, forty-four years after the promulgation of the Motu Proprio, the Chant is still widely unaccepted in the Church of the United States. Before beginning his lessons, and regardless of whom he is teaching, the teacher must be aware, without anger, that his students have no love for his message.

2. *Why not like it?* No amount of technical efficiency will ever overcome a prejudice; for one cannot teach anything unless the student is willing to learn. It is this docility which the teacher of Chant must arouse first. Yet, even a docile student will hardly learn with profit, unless his docility is animated by the right motive. One may submit to being taught from a passive respect toward an inevitable authority, or from an impulse of spontaneous appreciation. The latter alone is the right approach to any form of art. It would be an irreparable mistake for the teacher of Chant to expect from the student an active response to Gregorian Chant, on the exclusive assumption that it is the music commanded by the Church. This method is called by Jacques Maritain the "education of the rod"; and too many choir directors use this procedure indiscriminately. It is true that a clearly formulated legislation imposes upon all the Chant as the legitimate musical expression of Catholic worship. But the obligation resulting therefrom is meant to be only a stimulus for all students to put their trust in the unerring artistic wisdom which the Church has shown during her whole history. Pius X himself desired that we should thus understand the Motu Proprio. In his letter to the Cardinal Vicar of Rome, he expressed the hope that the obedience of the faithful would be made easier and joyful by the consciousness of the fact that his promulgating the law was but a defense of an artistic treasure. And, his words "I want my people to pray in beauty" are perhaps the clearest condemnation of any attempt to teach the Chant primarily or exclusively on legal grounds.

If the Chant is proposed to the christian people because it is a beautiful prayer, we may rightly assume that all teaching of the Gregorian melodies must be a work of art. There is only a single approach which can spell lasting success: leading the student to like it.

This is a very delicate mission, which requires from the leader definite personal qualifications. The first and foremost of these is that the teacher shall possess an appreciation of the Chant akin to the emotional response of a real musician for superior music. Is it necessary to repeat that too many choir-directors, lay and religious as well, feel towards the Chant more conviction than spontaneous love; and that the most unmusical is quick to detect it? No one is a truly competent teacher of Gregorian chant unless he has supplemented his theoretical knowledge with wide practice of the sacred melodies, and has become as a singer who speaks of song. Such a teacher is much in demand, but is still rarely found.

Once he takes up the arduous task of transmitting to his pupils the love of a music which still leaves them unmoved, he must accept the only method which promises success, namely, the method of a popular experience. More than one teacher who has approached the Chant himself through technical procedure will

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Corporate sacrifice and prayer

How much longer shall we distort the Mass by using it too often as a private devotion instead of making it what it is supposed to be and nothing else, namely, the corporate participation in the sacrifice of Christ?

Is the praise of God in common to be found in all churches and convents as a regular and constant form of devotion?

Do seminaries provide for the candidates to the priesthood the joyful opportunity of chanting at least in part the divine Office; that Office whose burden they will some day accept under the penalty of mortal sin?

Can we say that the chanted praise of God is receiving in all Convents a sufficient time and an expression adequate to its supreme dignity?

in which the august mysteries of religion are celebrated, and where the Christian people assemble to receive the grace of the Sacraments, to assist at the Holy Sacrifice of the Altar, to adore the most august Sacrament of the Lord's Body and to unite in the common prayer of the Church in the public and solemn liturgical offices.

(Continued on Page 21)

A PRIMER OF LITURGICAL LAW

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

V. Norms and Standards

IN DETERMINING WHETHER A PIECE OF music is or is not suitable for liturgical use, the question is not, has the composer repeated words unintelligently? has he made the piece too long? has he incorporated a solo part? or the like. These are rubrical points, serious enough in themselves, but not fundamental. The important question goes deeper, much deeper. The norm and standard of criticism is the liturgy. If the music conforms to the ideal of the liturgy, it is good. If not, it is bad, unsuitable. The important question, therefore, is, does the composition faithfully mirror the religious text? is the composition worthy of divine worship as a setting forth of the spirit of prayer? Or (to use the very norms outlined by Pope Pius X), is it *holy*, is it *true art*, does it exert a *large appeal*?

Three Characteristics

The sacred music of the Catholic Church must be, by very definition, sacred and musical and catholic. If we are looking for norms and standards for adjudging compositions suited for worship, they are to be found in these three qualities which derive from the very notion of liturgical music. Music and liturgy are, in a way, inseparable. For music is a necessary outlet for the fullness of liturgical life, as the history of sacred music demonstrates. Sacred music was born from the liturgy, its growth proceeded with the growth of the liturgy. Music, as we have repeated so often, is the handmaiden of the liturgy. Consequently music in church has no justification other than its liturgical function, the praise of God and the sanctification of men.

Bearing this in mind, we see at once why music, the secondary element, must be invested with the qualities of the liturgy. Like the liturgy itself, it must be holy and beautiful and catholic. "*Sacred music, being a complementary part of the solemn liturgy, participates in the general scope of the liturgy. . . Sacred music should consequently possess, in the highest degree, the qualities proper to the liturgy, and in particular sanctity and goodness of form, which will spontaneously*

produce the final quality of universality." That is the way Pope Pius expressed it in his succinct *Motu Proprio*.

It must be holy. Sacred music is basically a religious art, entirely at the service of worship and prayer, entirely dependent on these for its very make-up. Sacred music is a restricted type of music which does not aim at an earthly effect solely for the sake of that effect, but transcends the sphere of the merely artistic to enter the domain of the spirit. It is nothing else than prayer in melody. Liturgical music, like all liturgical art, must subserve as perfectly as possible, the aim and object of the liturgy: the glorification of God and the sanctification of men. This, evidently, can be realized only when the musical inspiration—both the ideas and the ideals—has come from the liturgy. Music the servant of the liturgy! All its thoughts and sentiments must be those of the liturgy.

We are all aware of the great tendency, always at hand, to secularize church music. That weird centrifugal force of specialized art which ousts it beyond the threshold of the sanctuary—ever present it is, and ever at work. Franz Liszt, writing to Camille Saint-Saens in 1869 about one of the latter's Masses, remarks very appropriately that in church one must learn to subordinate musical initiative. "*Art there should be only a correlative matter, and should tend to the most perfect concomitance possible with the rite.*" Sacred music must repudiate the error, the fatal error, of music for music's sake, and must accept the law and ideal of subordination to an object infinitely higher than music itself. It must be wholly dedicated and adapted to the illustration of the divine mysteries.

The liturgical laws enforcing this ideal are, of necessity, quite general and for the most part negative. The Council of Trent, in its session of September 22, 1562, contented itself with the formulation of a very simple rule: "*The Bishops and Ordinaries must prevent the use in Church of any music which has a sensuous or impure character, and this, whether such music*

Laudate Dominum

for Three Equal Voices

Offertory
4th Sunday Lent

CIRO GRASSI, (op.18, N. 4.)

Allgro moderato (♩:96)

I
II
III
Voice Reduction

Lau-da-te Dó-mi-num, — lau-da-te Dó-mi-num —
Lau-da-te Dó-mi-num, — lau-da-te Dó-mi-num —
Lau-da-te Dó-mi-num, — lau-da-te Dó-mi-num —

The first system of the score features three vocal staves (I, II, III) and a voice reduction. Each vocal line begins with a forte (f) dynamic. The lyrics are: "Lau-da-te Dó-mi-num, — lau-da-te Dó-mi-num —". The voice reduction consists of two staves showing the harmonic structure.

Translation: Praise ye the Lord

qui - a be -
qui - a be-ní-gnus est,
qui - a be-ní-gnus est, — qui-a be - ní -

The second system continues the vocal lines and voice reduction. The lyrics are: "qui - a be -", "qui - a be-ní-gnus est,", and "qui - a be-ní-gnus est, — qui-a be - ní -". Dynamics include piano (p) and mezzo-forte (mf).

for He is good:

ni - gnus est:
be - ní-gnus est: psál - li - te nó - mi - ni
- gnus est:

The third system continues the vocal lines and voice reduction. The lyrics are: "ni - gnus est:", "be - ní-gnus est: psál - li - te nó - mi - ni", and "- gnus est:". Dynamics include piano (p) and mezzo-forte (mf).

psál - - li - te nó - mi - ni e - -
 e - - jus, psál - - li - te

sing ye to His name

jus, nó - mi - ni e - jus,
 psál - li - te nó - mi - ni e - jus,
 psál - - li - te no - mi - ni e - jus,

quó - ni - am su - á - - vis est:
 quó - ni - am su - á - - vis est:
 quó - ni - am su - á - - vis est:

For He is sweet:

ó - mni - a quae - cùm - que vó - lu - it, fe -
ó - mni - a quae - cùm - que vó - lu - it, fe -
ó - mni - a quae - cùm - que vó - lu - it, fe -

whatsoever He pleased.

cit
cit in coe - lo et in
cit in coe - lo et in ter - ra, fe - cit in

He hath done in heaven and on earth.

in coe - - lo et in ter - ra, ó - mni - a quae -
ter - - - - - ra, ó - mni - a quae -
coe - lo et in ter - ra, ó - mni - a quae -

cúm - que vó - lu - it, fe - cit, in coe -

cúm - que vó - lu - it, fe - cit, fe -

cúm - que vó - lu - it, fe - cit in coe - lo et in ter - ra,

lo et in ter - ra, in coe -

- cit in coe - lo, et in coe -

fe - cit in coe -

ritard.

lo et in - ter - - - ra.

lo et in ter - - - ra.

lo et in ter - - - ra.

ritard.

CONFITEMINI DOMINO

English text by T.N.M.

(Glory Be To Him)

Alessandro Constantini
(17th Century)

Edited by Theodore N. Marier

Allegro moderato (♩ = 80)

SOP. I
Con - fi - te - mi - ni Do - mi - no quo - ni - am
Glo - ry be to Him, heav'n - ly king, Lord of all

SOP. II
Con - fi - te - mi - ni Do - mi - no quo - ni - am bo -
Glo - ry be to Him, heav'n - ly king, Lord of all crea -

ALTO
Con - fi - te - mi - ni Do - mi - no quo - ni - am
Glo - ry be to Him, heav'n - ly king, Lord of all

Voice Reduction

bo - nus, con - fi - te - mi - ni Do - mi -
crea - tures, glo ry be to Him heav'n - ly

- - - nus, con - fi - te - mi - ni Do - mi -
- - - tures, glo ry be to Him heav'n - ly

bo - nus, con - fi - te - mi - ni Do - mi -
crea - tures, glo ry be to Him heav'n - ly

no quo - ni - am bo - - - nus:
king, Lord of all crea - tures:

no quo - ni - am bo - - - nus:
king, Lord of all crea - tures:

no quo - ni - am bo - - - nus:
king, Lord of all crea - tures:

quo-ni-am in sae-cu-lum mi-se-ri-cor-di-a e - -
sing His praise e - ter-nal-ly whose love en - dur-eth for - ev - -

f
 quo-ni-am in sae-cu-lum mi-se-ri-cor-di-a e - -
sing His praise e - ter-nal-ly whose love en-dur-eth for-ev - -

quo-ni-am in sae-cu-lum
sing His praise e - ter-nal-ly

jus, mi-se-ri-cor-di-a e - - jus,
er, whose love en - dur-eth for ev - - er,

f
 jus, mi-se-ri-cor-di-a e - - jus,
er, whose love en - dur-eth for ev - - er,

f
 mi-se-ri-cor-di-a e - - jus,
whose love en - dur-eth for ev - - er,

sempre f
 quo ni-am in sae - eu-lum mi-se-ri-cor-di-a e - jus.
sing His praise e ter - nal - ly whose love en - dur-eth for - ev er.

sempre f
 quo-ni-am in sae-cu-lum mi-se-ri-cor-di-a e - jus.
sing His praise e - ter-nal-ly whose love en - dur-eth for - ev er.

mi-se-ri-cor-di-a e - jus.
whose love en - dur - eth for - ev er.

sempre in tempo

Presto ♩ = ♩ (*l'istesso tempo*)

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of vocal lines and piano accompaniment. The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The vocal lines are for three voices: Soprano (top), Alto (middle), and Tenor/Bass (bottom). The lyrics are 'Al-le-lu-ja, Al-le-lu-ja, Al-le-lu-ja'. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and performance directions like *rit.* (ritardando) and *ff* (fortissimo) with a fermata. The piece concludes with a double bar line.

Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja,
Al le lu ja, Al-le-lu - ja, Al - le - lu - ja,
Al - le - lu - ja, Al - le - lu - ja, Al - le - lu -
Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu -
Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu -
ja, Al - le - lu - ja, Al - le - lu -
ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja.
ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja.
ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja.

SONGS OF INVITATION

SEASON OF ADVENT

Re - gem ven-tu-rum Do - mi - rum

Ve - ni - te a - do - re - mus.

A simple refrain in two sections, with a compact melodic line throughout. To be sung with a well-marked regularity of rhythm, the main emphasis being given to the second section.

SEASON OF CHRISTMAS

Chri - stus na - tus est no - bis

Ve - ni - te a - do - re - mus.

A melodic line of great ascending power. The broadest emphasis to be given to the first section. Notice the intentional repetition of the same melodic pattern on the words

*Christus, Venite, and Adoremus.
To be sung fluently.*

be for the organ or for the voice, in order that the House of God may appear and may in truth be a House of Prayer." This admonition is repeated in the Code of Canon Law (No. 1264). The Third Plenary Council of Baltimore, legislating for the United States, uses words of like import. "*We admonish pastors to be vigilant in eliminating whatever abuses of music may have crept into their churches. We strictly command them never to permit the temple of God to resound with profane melodies. They must allow in the church only music which is grave, pious, and truly churchly.*"

To insure the holiness of church music, church law demands the exclusion of whatever is sensuous or impure or profane. The church has no place for music that is meant merely to please the ear, no place for the theatrical, no place for the display of vocal or instrumental virtuosity. Church music, both in conception and in performance, must be the expression of our prayer.

It must be true art. Church music is primarily a vehicle of prayer. But if it is music, it must also be an expression of beauty. We cannot eliminate the beautiful, for music is an art. In fact, the liturgy requires the beautiful. It has a special call on the beautiful. For in the liturgy the most sublime ideas are operative and are to be given expression. The material, sense-perceptible world is expected to cooperate in the glorification which the church renders to God.

Not that the art of church music must aim to please. No, for art has no aim or purpose. If it had, we should be obliged to infer (as the German thinkers of the "Age of Enlightenment" did, in fact, infer), that art is intended to offer concrete examples of certain ideals or to foster particular views. This is absolutely untrue. Art has no purpose. Art is aimless. But art has a significance. It is "the glory of truth"—it clothes in clear and genuine form the inner life of things human. And this inner life has its goal, its purpose—all things have. Truth is, of itself, a value—just as beauty is, independently. An object or a work of art is beautiful when its inner essence finds expression in adequate form. Beauty, says the ancient philosopher, is that splendid perfection which reveals essential truth. It is that triumphant glory which breaks forth when the external phenomenon is at all points the perfect outlet to an intrinsic meaning. Not

superficial, therefore, but closely in step with what is to be revealed. The soul of beauty is truth.

We see then how bound up in sacred music are the principles of art and the principles of liturgy. The wedding of the ascetic and the aesthetic! The liturgy is the soul of church music; church music only the outward garment of worship and prayer. It is indeed this prayer character which must explain the music. But at the same time the music must be a sincere expression, a genuine unfolding of that inner meaning. Church musicians cannot ignore the requirements of liturgy. Neither can they ignore the laws of their musical art.

The Church has at all times set a high value on the true principles of art for her music, and on this head has rendered a valuable service to civilization. What these principles are, and how valid, is not easy to determine. Sometimes the principles are inherent in

(Continued on next page)

The fullness of devotion

Do we fully understand that sacred music is not just an artistic decorum or a solemn emphasis, but that it is necessary in order to fully express devotion?

Are we justified when, more often than circumstances would permit, we sacrifice all chanted devotion in religious services and when we substitute for it other forms of devotion, as commendable as they may be?

Do we realize that, in spite of many particular devotions, the authentic worship of God through Christ has disappeared from our midst?

Are we aware of the fact that chanted devotion has a deep influence on the way of life of those who devote themselves first of all to praising God?

Are we not saddened before the lamentable spectacle of liturgical services, wherein the faithful appears more resigned to discharge an ethical obligation than moved to enthusiastically chant God's love?

Do we understand that the chanted praise pays to God an essential debt that no other form of devotion, primarily concerned with our needs, can discharge?

Nothing should have place, therefore, in the temple calculated to disturb or even merely to diminish the piety and devotion of the faithful, nothing that may give reasonable cause for disgust or scandal,

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the form or medium, in the tonal phenomena—and these are essential, immutable laws. But sometimes these principles are mere conventions, the assertions of taste—and these are subject to change. It is the task of the sincere musician to determine the principles that he must follow, the laws of musical art to which he must conform.

One thing, however, is certain: the church cannot tolerate sham. Here, as in every art, the damnable thing is cheapness, both in production and in execution. Wasted and wasteful is the effort to create a fake atmosphere instead of writing or producing music that is good in itself. There is nothing so bad as the tawdry, nothing so abominable as the substitution of a semblance for the reality.

It must be universal. In speaking of art we must take into account those particular characteristics which distinguish every valid and genuine production. These are the elements of self-expression. But this true and final self-expression must be of such a nature that it simultaneously imparts to the individual thing a universal significance far beyond its own particular sphere. Otherwise it is not a valid art. The fortuitous elements, determined by place and time, their significance restricted to certain peoples, must be superseded by what is intended for many times and places and peoples. In a genuine artistic product the particular is to a great degree absorbed by the universal. The greater the originality and forcefulness of the individual thing, the greater its capacity to reveal, comprehensively, adequately, the universal essence of its kind.

All art is organically social in character. It centers on an ideal which is essentially communal. Its fundamental purpose is expression—social communication. For that reason art—almost alone among the purely natural higher achievements of mankind—is capable of bridging the gaps that divide nations and races. True art is ever supra-national in its appeal. Nationalism in music may promote a national culture, but it cannot create a Catholic art.

Sacred music must be the song of a Catholic life, bonded by charity into oneness. Differences of country, of learning, of upbringing are then like garments which have no importance. The Church is a veritable brotherhood, from world's end to world's end. The individual members of Christ's Church are born again

of water and the Spirit into a new supernatural life, the life of God incarnate, a life nourished not by ordinary food but by the very being of Jesus in the Sacrament of his Body and Blood. They live a new life in the Mystical Body. It is this organic life that liturgical music expresses. The expression of the individual's worship of God is not the aim of the liturgy. The liturgy is not even concerned with awakening or forming or perfecting the individual soul. Nor does the onus of liturgical action and prayer rest with the individual. No, the liturgy is the Church's public act of worship, conducted by representatives of the body of the faithful. And the latter, in its turn, derives sanctification from this public act of worship. The Catholic concept of worship in common differs sharply from the Protestant, which is predominantly individualistic. The Catholic concept is communal. It is "catholic."

The music of such a communal worship must, then, be universal, transcending the bounds of the individual, reaching beyond color and clime, beyond space and time. As Cardinal Sarto (later Pope Pius X) wrote in 1895, addressing the clergy of his Patriarchate of Venice: "*The Church has paid constant attention to the universal character of the music prescribed by her, in virtue of the traditional principle that as the law of belief is one, so also the form of prayer and, as far as possible, the rule of song should be one.*"

The music of the Church Catholic must be Catholic.

Organ action supreme...
*is the Wicks direct-electric, a
 thoroughly reliable action, found
 only in this fine wind instrument.*

WICKS
 ORGANS

HIGHLAND
 ILLINOIS Dept. CA

THE EDITOR WRITES



THERE WAS darkness, and there was also light in the first Christmas night. It was dark, because it was night; it was dark as well because the souls could not see. And, the darkness of the night was but the image of the blindness of men. Yet, a light from above dispelled this universal gloom; the "Light from Light," radiating from the throne of the Father upon the cradle of His Son.

But men did not receive the Light. They were the men of an arrogant aristocracy, the men whose business flourished upon the sweat of their brethren, even the men of a formalized priesthood. There had been light for thousands of years, while incessant prophecies were preparing the advent of a Redeemer. The entire history of a chosen people was witness to the coming of God; and the Law itself was but the discipline which should prepare the souls that they may see Him who was to come. But these men, one and all, preferred their blindness to vision.

When the Light came, the evidence of a miraculous and exquisite Birth struck but a few men. They were the men of nature, humbly occupied with innocent animals, leaving a simple life without greed, ambition or care. In their minds there was no pride, in their hearts no conceit. They see the Light, they see it clearly. And, when they have seen, they become the irrefutable messengers of His apparition.

IN THE FIELD OF SACRED MUSIC, THERE is darkness, and there is also light. In the heavy atmosphere of a chantless christianity, there is again a new song murmured by the Angels. In spite of the good Tidings of the Motu Proprio, the churches of our country, for forty-four years, either remained silent or they have filled the temple with the songs of an impious Babylon. Immense musical resources rest dormant in the sleep of individual devotion, and

abundant financial resources have made no contribution to praising God. The superabundant current of grace lavished upon christians through the sacramental life of the Church has not yet evoked a song of universal gratitude. The High Mass is neglected even in high places by a clergy who has no appreciation of its supreme dignity. More than one religious community has hidden its ostracism of sacred music behind devotional customs. The faithful often hates the High Mass, and stays away from it in favor of streamlined dominical services. Choirs are fighting for survival, when they are not dead. But, we maintain in our midst as a necessity or as a concession the March of Lohengrin as the best homage to Christ our Saviour.

HOWEVER THERE IS LIGHT IN THE midst of this darkness. The Motu Proprio invincibly radiates its vision of heavenly worship and the national failure of a desecrated liturgy accentuates the more of its brightness. The clergy may disdain it, the religious may pass it by, the educated Catholic may scorn it; but its rays continue to search the night as an inextinguishable beacon. And, the rays leave here and there an imperishable vision. It is not, as one might think, in the multiplied and superficial summer schools of sacred music, or upon the incidental and always too spectacular demonstrations that the light is shining. It can be seen only in the hearts of a few men, humble and simple. These are the priests who have resolved that, notwithstanding all obstacles to the contrary, the Chant is the life-current of a full christian life for the souls committed to their care. These are the unknown convents wherein the sung praise of God rises from the earth as the primary expression of a life of perfection. These are the isolated choirmasters who, against the odds of apathy and even opposition, bring back into the dreary services of our parishes at least feeble echos of the heavenly beauty of Gregorian melodies. These are lastly the Catholic children of America who never refuse to lend their crystalline voices to the songs of their Mother, and who would

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THE VOICE OF YOUTH

by Rosemary Rausch

The simple realism which pervades the reactions of a girl to a summer course at Grailville is the main reason for their being published. The young writer suggests that which all educators know but seem unable to promote, namely, that the spiritual rhythm for all Catholic youth can be found in the sincere participation to the divine mysteries through song.

The Editor.

I LIKE TO THINK OF SINGING AS SOMETHING very important in life. Perhaps because it brings so much joy into living. Whenever people come together and sing, there is a great friendship among them. Their voices themselves seem to echo joy. As far back as I can remember we have always sung at gatherings. While hiking down the highway our feet would keep brisk step with the rhythm of our song. Family reunions were times to re-discover songs. I can't remember any time in my life without song. Especially at Christmas time when everyone sang, and still sings. Often when I'm working, washing dishes, or dusting, these melodies keep coming back to mind. "Robin Hood, Ho!" I learned in eighth grade. The Requiem and High Masses we sang in both grade school and high school, also folk songs and negro spirituals. Then there are songs for a cook, for a cobbler, the shepherd's song. Maybe we like to sing because singing requires spirit and enthusiasm. We as people like to express ourselves, and singing is one of the easiest ways, or should I say, best ways.

SO SINGING OUR WAY TO GOD prompts enthusiasm for christian life. Awakening and seeing the sunrise causes us to exclaim in song:

"Once more the daylight scales the sky
To Thee, O, God, we humbly cry
Do Thou all evil drive away
From whatsoever we do today."

It is our first prayer at Prime—our morning greeting! And we go on to Mass ready to praise God hoping "That we may be heard in the presence of Thy Divine Majesty." In the chant we find a way to regulate our singing to fit the type of our prayer. The Introit proceeds announcing the theme, and the spirit of each feast. With the Kyrie Eleison our singing takes on the spirit of a contrite heart. We praise, bless, adore and glorify God, singing the varied music of the Glorias. Joy motivates our Alleluia verse as we anticipate the gospel, that is, good news. At the

Offertory singing takes on a greater meaning, as we advance to the altar to offer our gift, the Host. When the priest invites us with "Lift up your hearts to God," we join in the multitude of heavenly hosts singing: "Holy, Holy, Holy." Again at the Agnus Dei we ask for mercy and peace as we approach the Sacred Banquet. With exultation we join in the Communion procession, singing to express our unity in Christ.

(Continued on page 31)

Neglect or Zeal

Do we realize that the continued misfortunes of liturgical music are the penalty imposed upon us for treating it as an accidental element of christian life?

Do we feel a moral guilt in our neglecting sacred music, whether this neglect is the result of a total cynicism or of a blind and semi-conscious indifference?

Do religious in particular accept sacred music as an element of all religious vocation, regardless of the Order to which they belong; or do some among them refuse to actively participate in sacred singing in order to pursue their own concepts of christian perfection?

Are we conscious that the making of our own ideas of music as the leading principle of our cooperation in the liturgical restoration, is the most serious danger in the liturgical restoration against the revival of music in the Church?

Are we well aware that music, applied to religious experience, can have a pernicious as well as a salutary influence on the christian soul; the result depending upon our using or not using the proper music with a spiritual motive?

nothing, above all, which directly offends the decorum and sanctity of the sacred functions and is thus unworthy of the House of Prayer and of the Majesty of God.

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GREGORIAN HIGHLIGHTS

by Oriscus



THE ANALYTICAL SKETCHES which have regularly appeared under this title will be devoted this year to the Ordinary of the Mass. Whoever may glance at the entire gregorian repertoire which grew in the course of many centuries will realize that the ensemble of melodies called the Kyriale cannot be classified as a whole among the "highlights" of Gregorian art. This is not said in order to belittle the value of the eighteen Ordinaries of the Mass gathered in the Kyriale Romanum. It is meant as a fair evaluation; for, it would be a serious mistake to limit our gregorian appreciation to this class of chants. In the global Gregorian literature, the Proper of the Mass holds a supremacy which no Ordinary can challenge. The melodies of the Proper are not in general superior because they are older, but because they are the fruit of the vital growth of the Chant. Melodies of the Ordinary not only appear when the Gregorian line shows signs of losing its genuine contours; but their expression is less the surging of an inner power than the drawing of a more formal design. Speaking of "highlights" in relation to the Ordinary, we mean mostly to comment on some melodies which we find most appropriate in the sorely needed rehabilitation of congregational singing in the celebration of the Eucharist. However desirable it would be that the selected melodies be really the highlights of the Kyriale, one must also remember the practical limitations of the choir and offer only such selections which can more easily reconcile the faithful with the Chant. That is to say that the choice of our highlights is dictated by practical as well as esthetic considerations.

Our choice will undoubtedly surprise many readers. It has become almost a tradition to consider the Missa de Angelis (No. VIII) as an introduction to the Chant. And, for Sundays in particular, the Missa in Dominicis per annum (No. XI), as readily accepted as the official chant. We shall give first place to neither of them: to the Missa de Angelis, because it is positively poor in Gregorian quality and very difficult to be sung well, with the exception of the Gloria; to the Missa in Dominicis because it is too austere for

beginners, and because it demands a real experience in rhythmic fluency. Let it be remembered that the Preface of the Vatican Gradual grants to the choir-master an unreserved liberty in choosing the melodies of the Ordinary. Any particular melody may be chosen on any day, with the exception of one or two. The indications of the titles of the various Masses have neither historical foundation nor esthetical reason. They are only suggestions. We will freely use the liberty provided by the rubric; in order to select such highlights of the Ordinary which may justify our hopes for a return to the singing of the faithful especially on Sundays.

(Continued on next page)

Security in obedience

Are we sincerely and lovingly accepting the authority of the Church in guiding our musical experience?

Do we fully appreciate that the guidance of the Church is both our safeguard and the assurance that sacred singing will be a contribution to our spiritual life?

When shall we understand the historical and psychological evidence of the fact that the Church's own music is alone the criterion of all sacred music?

On what grounds can we justify the large amount of music still used everywhere in religious services, solely inspired either by vulgar sentimentality or by utter disregard of the Church's glorious artistic tradition?

Does not the ephemeral passing of so many creations of musical art suggest to us a positive adherence to the security offered by sacred melodies which have survived for so many centuries?

Today Our attention is directed to one of the most common of them, one of the most difficult to eradicate, and the existence of which is sometimes to be deplored in places where everything else is deserving of the highest praise. Such is the abuse affecting sacred chant and music.

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IT IS FAIR TO ASSUME THAT MELODIC highlights to be used in the restoration of a communal singing which has totally disappeared from Catholic life, should recommend themselves by such qualifications which will make their beauty more apparent. While they should qualify as pure examples of Gregorian form, they should as well possess that power of immediate appeal which makes their melodic meaning clearly felt. The desirable qualifications are: modal unity and rhythmic definition. By modal unity, we should understand that, as far as possible, we will include in the ensemble of the Ordinary, melodies belonging the same modal scale or at least to closely related modes. We could hardly expect that people whose musical experience is totally estranged from the meaning of modality should appreciate at once melodies built on various modal scales. In their inexperience or even in their ignorance, people are right. Esthetic sense suggests that, in the course of a unified liturgical service the melodies selected for the popular response of the faithful should have a uniform tonal background. In this instance, the practical and the esthetic are in perfect agreement. The second qualification, namely, rhythmic definition, is as necessary to community-singing as the first. The rhythm generally accepted today as the authentic way of rendering the Chant is called free. Not only is it not framed in the pattern of an absolutely symmetrical pulse; but the expansive nature of its movement manifests itself in an infinite variety of rhythmic patterns. This unsymmetrical freedom of pulse may be the ideal rhythm for spiritual expression in music; but it is in bold contradiction with whatever rhythmic sense Christians of today acquire in secular music. The latter has corrupted their ability to respond to a free rhythm. Yet, we may find in many Gregorian melodies a delicate though hidden symmetry which the faithful may easily grasp. Hence, we should select such Ordinary which accentuates a quasi-symmetry in its rhythmic movement.

BEARING IN MIND ALL THE PREVIOUS consideration, we have compiled two Ordinaries which we present as a practical plan for the restoration of congregational singing. The first, being shorter and easier, is appropriate for the beginning. The second, somewhat more flourished, is designed to help the faithful growing in freedom and fluency.

We do not contend that these Ordinaries should be the definitive repertorie for the celebration of the

Eucharist on Sunday. We only hope that their eminent qualifications for community-singing will assure the return to ensemble singing in the Christian community. If they should be accepted as a national program, we venture to say that not too far from today, all Catholics throughout the country might resume their active participation in the chanted Mass. When this happens, it will be still time to explore the greater riches of the Kyrie Romanum. We now indicate the particular melodies chosen for the two initial Ordinaries. If the reader is willing to become familiar with them, he will find our comments more profitable. The analytical sketches will start with the next issue.

ORDINARY No. I

Kyrie	Gloria	Sanctus	Agnus
No. 16	No. 15	No. 10	No. 10

ORDINARY No. II

No. 12	No. 10	No. 13	No. 16
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NAMES PEOPLE DOINGS

In agreement with a policy advised by a number of friends and announced elsewhere in this issue CAECILIA reviews only such events in which the Editorial Staff finds more a lesson useful to all rather than a pleasant information.

The Editor.



At the beginning of the way. THE CHURCH OF ST. JOSEPH, AT ST. JOSEPH, MINNESOTA has been since its early existence under the care of the Benedictine monks of Collegeville and within the shadow of a College directed by Nuns. It is not surprising that sacred music should have made

there some happy inroads. We like to quote an unsolicited report which relates the special efforts made since the war in order to spread the Chant among all ranks of parishioners: "The parish of St. Joseph has singing opportunities for all. The congregation has sung the responses and the ordinary parts of Holy Mass antiphonally with the choir since 1933. Even though not all parishioners avail themselves of the opportunity of giving themselves in song, an occasion is provided for them to sing. Asperges me, Vidi Aquam, Gregorian Chant Mass I, VIII, X, XI, XVII, Credo III, Compline and 45 hymns is the present repertory of the parishioners. In October 1946, when most of the boys had come home from war, it was suggested to form a young men's choir who would sing the proper and lead the congregation in the ordinary parts once a month. All special sacrifices in connection with the work were in thanksgiving for their safe arrival home. With a regular Tuesday evening rehearsal the work began. The High School girls choir who leads the other Sundays of the month, thought that an equal division would be a better plan. When the young men were asked about the idea they agreed. With a choir setup of this kind, opportunities for singing are extended to all of the parish. It is a most fruitful and gratifying plan. At the Holy Sacrifice of the Mass we "give" and receive. By participat-

ing in the singing we give of ourselves. Furthermore, we are not satisfied by merely singing but use effort and practice to develop the innate powers, thereby, giving the best we have in us and the best music has to offer. The Mothers of the parish are very grateful that an opportunity is given the young men and young ladies of the parish in a choir activity. Through the encouragement of the Pastor, Father Bruno, O.S.B. and the work of the organist, Sister Rhoda, O.S.B., music does its part in the spiritual advancement of the parishioners. The Young Ladies Choir has forty members and the Young Men's Choir twenty members. Not all choir members realize the value of singing and of belonging to the church choir. Many outside activities interfere and allure, but with a little

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Worldly or Sacred?

Is our conscience deeply stirred up by our admitting too often in divine services music whose form and expression are openly similar to music performed in the concert-hall or even on the operatic stage?

Does the conscience of a christian in our day, be he clerical, lay or religious, fully appreciate that music has no right in the church, unless it be truly sacred?

Are we resolved to do away once and for all with the flagrant abuses which are sardonically kept alive in so many churches and convents?

On the other hand, do we desire to replace them with the music which can impart to religious services a truly religious atmosphere?

And indeed, whether it is owing to the very nature of this art, fluctuating and variable as it is in itself, or to the succeeding changes in tastes and habits with the course of time,

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firmness and good will a weekly practice is accomplished and progress in music is evident. The above schedule also provides an opportunity for all boys and girls of the upper Grades. The purpose is to gradually prepare the Junior High School student for the two choirs.

We appreciate the fact that the writer of the report does not make excessive claims to immediate success, but rather insists on the plan itself. Such a report is more trustworthy. It emphasizes the lines of a well-designed purpose. We notice with particular pleasure that its objective is to include all the members of the parish in some or other capacity, from childhood on. It is very aware that the immense resources of children may be lost if the years of youth are wasted. That is why the work is centered around the young men and the young ladies. Then, as the latter function as a formal choir, the singing of the congregation finds a continuous incentive and an example which are necessary to a lasting success. May we suggest without any intention of criticism that we consider the alternate choirs of young men and young ladies as a "beginning on the way." While we fully understand that actual circumstances make it impossible to rely entirely on the consistency of a youth choir, we are convinced as well that the restoration of sacred music in the parish demands that young people be educated once and for all in the consciousness that participation is the primary duty of a parishioner. And, if participation demands perseverance in regular practice, it will demand only that which is normal. As long as we let the young believe that a continuous good time is a necessity, and that daily shows, parties and dates are normal for a true christian, we can expect that members of a choir will find a weekly rehearsal an extraordinary sacrifice. Alas, we ourselves are deceived when, under the name of Catholic action, we gather our young people almost exclusively on the basis of entertainment. It was only yesterday that a young person, on the way back from a parish dance, was confessing to us: "You cannot build the Church on social life." You surely cannot build a choir on its excess. We wish to the parish of St. Joseph the reward of its remarkable efforts.

Do not fear, little flock. The following account, dating back from last Spring, preserves its delightful savor: "For three years in the Leavenworth Diocese, a music day has been celebrated in eight different

districts. The program is sponsored by the Most Rev. Bishop, George J. Donnelly, and is planned by Rev. H. J. Koch. The celebration held at St. Marys, Kansas, on May 1, brought together children from six rural Catholic Schools. It was centered around a Solemn Mass sung congregation-style by three-hundred and fifty children. The Proper of the Mass was taken from the new diocesan choirbook by Fathers Green, O.S.B., and Koch. This book bases its melodies on interesting and simple gregorian tunes. The *Missa cum Jubilo* furnished the chant of the Ordinary. Trained by teaching Sisters in the schools, the children were directed by Fr. E. P. Hecker, S.J. After the Mass, they enjoyed a luncheon and outdoor games. The spread of Gregorian Chant to rural areas of Kansas is a fruit of the progressive musical program of the Leavenworth Diocese."

One does not find here the glamor of music festivals, but only the incidental gathering of a few scattered schools in order to celebrate together the chanted Eucharist. The evident objective was to educate sing-

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ing Catholics. If it is adhered to consistently, it will eventually restore the Chant to the Parishes of the wide Kansas State. We cannot help hoping that such informal gatherings are one of the best means to solve the problem of sacred music in rural districts. The latter are greatly handicapped by distances and the scarcity of resources. But the isolation has its advantages. The allurements of worldly pleasures is not so widespread than in large cities; and nature imparts to seemingly rough-edged children a simplicity of character which is a prerequisite in order to appreciate the Chant. Hence, the occasional contact of a larger group is apt to gradually raise the level of musical response. May the initiative of Leavenworth find many imitators.

One mind, one voice. Efforts in Catholic institutions to bring the Chant into the life of their charges are not infrequent nowadays. The following account contains some useful indications: "Mount Marty Junior College and High School Students, Yankton, South Dakota, take an active part in the rendering of the Gregorian Chant at the Divine Services which they attend during the school year. During the past scholastic year the entire student body knew the twelve Masses of the Kyriale well enough to join in congregational singing. All students joined in the chanting of Vespers during Advent and Lent. The Student Schola joined regularly the Sisters' Schola, namely in numerous feasts, and during the Holy Week. During the school year 1946-47, a Missa Cantata was celebrated on 204 days. Besides taking an active part in the Holy Sacrifice, the students daily recite an abbreviated form of Prime and the Compline of the Roman Office in English."

We appreciate both the efforts put forth by the College and the extensive program already covered by the Students. We are more interested in one aspect of the liturgical life of MOUNT MARY JUNIOR COLLEGE, YANKTON, S. D., under the direction of the Benedictine Sisters. We mean the fact that the Nuns and the Students are seemingly not constituting two separate choirs, but one. It is but natural, and in many instances more practical, that Nuns should hesitate to admit students in the very midst of their own life. We cannot agree with this policy; and we have the authority of St. Benedict to support our opinion. It appears from his Rule that young people received in the monastery (whatever their vocation might ultimately be-

come) were intimately incorporated into its life-current. We cannot see any serious reason which could justify in the eyes of young people the fact that their teachers hide themselves behind religious seclusion, thereby denying the unity of all christian souls into one worship. Much of the benefit of being educated by Nuns is lost when young people are not permitted to join them with one voice. On the other hand, the education of the young in sacred singing will be secured when Nuns and young girls will sing together. For having shared with their leaders a life in which sacred song is the very rhythm of true devotion, Catholic girls returning into the world will desire to keep this treasure.

Weep and Pray. Here is the result of the poll conducted by the *Extension* magazine about the hymns most favored among its readers. We give them in the order in which they are appreciated: 1. Oh Lord I am not worthy. 2. Holy God. 3. Mother dear, oh pray for me. 4. Good Night, Sweet Jesus. 5. Panis Angelicus. 6. Ave Maria (Schubert). 7. On this Day, oh beautiful Mother. 8. Ave Maria (Gounod). 9. Silent Night. 10. Mother at your feet is kneeling.

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Ignorance and Prejudice

Do we treat the music legislation of the Church as a matter of importance, or do we dismiss it lightly as being only secondary?

Do we understand that the desecration of religious services through unfitted music imposes upon us a moral responsibility; or do we find an excuse in the sentimental solace that it temporarily gives to us?

Are we willing to obediently and without further discussion forego our unfounded prejudices, especially against the sacred Chant?

Why should we not rather cooperate with the Church in a spirit of loving appreciation? We may find an incentive in the spiritual reward which will immediately follow our good will.

or to the fatal influence exercised on sacred art by profane and theatrical art, or to the pleasure that music directly produces, and that is not always easily contained within the right limits,

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QUESTIONS AND ANSWERS

By FRANCIS A. BRUNNER and GREGORY HUGLE

SOME TIME AGO WE HAD A DISCUSSION about the moral obligation and binding force of the laws of church music. Some one called our attention to a similar discussion reported in the August 1941 issue of CAECILIA. Is one to conclude, from the solution there unfolded, that Fr. X. was refused absolution because (1) any single one of the laws on church music binds *sub gravi*; or (2) all the laws of church music are regarded as one piece of legislation which binds *sub gravi*; or (3) Fr. X. has shown contempt for church law and by his refusal to comply with the law?

A. There can be little doubt that the music legislation of the church is, in general, *legislation*, that is, law-making, and therefore binding on the conscience, for there is nothing to lead us to interpret these ordinations as merely punitive. This holds, in particular, for the precepts of the *Motu Proprio* of Pope Pius X, for he says distinctly: . . . *our present Instruction, to which, as to a juridical code of sacred music, we will with the fullness of our Apostolic Authority, that the force of law be given . . .*

This holds, too, for the precepts contained in the Constitution *Divini Cultus Sanctitatem* of Pope Pius XI, for a constitution is, by its very nature, a legal document, and His Holiness clearly indicates his intention when he concludes: *These things we command, declare and sanction . . . Let no man therefore infringe this Constitution . . . nor dare to contravene it.*

The Code of Canon Law (No. 1264) is brief but to the point: "The laws concerning sacred music must be observed." While I am unwilling to say that any one isolated law is a grave matter, I do think that the laws, taken as a whole, are binding *sub gravi*, that is, binding under pain of mortal sin. This is borne out, I believe, by the citations given above.

But even the continuous or habitual disregard of details, even if of lesser weight, is tantamount to a disregard of the law, and consequently to be construed as a mortal sin. (I am speaking, of course, about general or universal laws, not about decrees issued to a particular diocese or congregation; the latter, by their very nature, are binding only on the recipients and in accordance with the wording of the decree.)

"I WOULD LIKE TO KNOW THE INNERMOST reasons why Gregorian Chant is disliked by so many." A.—A number of reasons must be assigned, we make bold to mention the following: (1) the spirit of the age. Four hundred and more years separate us from the time when Gregorian Chant flourished and was appreciated. With the advent of Humanism, Renaissance, and Reformation a spirit of revolt, independence and pride began to affect music. Where there was simple, devout and prayerful chant, the new spirit introduced grand music of display, called "Ars nova." Counterpoint and fugue were succeeded by pompous chorus work, and gradually the operatic style found its way into the organ loft.—(2)—the spiritual character of the sacred chant.—Gregorian Chant is first of all a prayer; there is no chance for self-glorification; even the most beautiful voice must humbly blend with that of the ordinary singer. You cannot show power by lingering on high: you must stay on normal ground and move along with the rest. A one-time solo singer made this confession: "I just hate Pope Pius X: he completely knocked me from the organ loft. Oh, how I thrilled the congregation on Easter Sunday! My voice would ring out the swell Alleluias and now—I am dethroned!"—no doubt the lamenting artist had a big following the world over.—(3)—the prince of darkness. A witty saying (ascribed to Shakespeare) puts it this way: "When Old Nick could not hurt the Lord, he went into the gallery to make music." Satan is a sworn enemy to the sacred chant, because this kind of music renders him powerless. There is no room for display of voice; the singers form a solid phalanx (as it were); all practice humility and obedience to the director; their song always is a unified prayer and Christ is in their midst. Little wonder, therefore, that Satan defies the sacred chant. He wants grand solos and spectacular organ playing to satisfy the pride of the musicians and to disturb the devotion of the faithful. To accomplish his purpose the archenemy appeals to intellectual pride. He calls the ancient chant antiquated, dreary, unpalatable; a stumbling block to progress; something which nobody cares to have.

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Understanding Our Father

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"And forgive us our trespasses as we forgive those who trespass against us." As human beings, we share a common weakness toward sinning. If there were no recourse after failure, life would be futile. When we fail, we expect forgiveness from God, but in asking this, we know that we must first give that same mercy and forgiveness to those who have injured us.

"And lead us not into temptation." We ask Our Father to give us the necessary spiritual strength to withstand those forces which constantly urge us to yield to sin.

"But deliver us from evil." We make a final plea for protection against existing dangers which might cause us to lose sight of the end for which we are created.

When we say the "Our Father" or *sing it*, let us have regard for its meaning. As Christians, we need to understand it if we are to participate in the making of a better world. And we do need a better world.

By prayer united with the arts, especially that of music which speaks directly to the heart, shall we realize the harmony and understanding, the spiritual awareness of the elements of civilization. The late President Roosevelt wrote: . . . "because it speaks a universal language, music can make us all more vividly aware of that common humanity which is ours and which shall one day unite the nations of the world in one great brotherhood."

Ask of God. This is done in the "Our Father."

The Voice of Youth

(Continued from page 24)

When the Mass is ended, we respond "Deo Gratias," and we carry with us the graces and divine life which we have received at the altar. Now our task is to live the Mass, to radiate. Throughout the day we can continue singing our way to God in our work, in our recreation, in spare moments. For the melody of the chant is not easy to forget and the verses and psalm tones echo through our mind throughout the day. The praise has begun and shall not end until we as pilgrims reach our heavenly home. So that at the end of a day the Lord Almighty may grant us a peaceful night and a perfect end as we sing Compline, "Singing Our Way To God."

The Editor Writes

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restore to our divine services a lasting splendor if a secularized education would not dim their chanting.

To these men, the shepherds of today, we send the most fraternal greetings for a joyous Christmas. May the divine Infant who came into a world of sinful darkness that the Light may shine upon it, bestow upon their work a new brightness. It is our sincere wish and our fervent prayer.

D. E. V.

Study and Responsibility

How much do priests and religious know about the music-legislation of the Church? How many among them, the leaders called by Pius X to foster the reform, have ever meditated on the Motu Proprio or even read it cursorily?

Do all religious agree that this legislation concerns them in the first place, regardless of the characteristic of their particular rule?

Do seminarians devote sufficient time and attention to appreciate the relationship which exists between sacred music and the pastoral life for which they are preparing themselves?

How many pastors are aware that, from the practical standpoint, the greater responsibility in promoting the restoration of sacred music, rests upon them?

Do curates spare a few hours of their incipient ministry to make some modest contribution in an apostolate for which all priests are virtually prepared, if, in the seminary days, they have seriously taken part in the course of Chant?

Do novices, in all religious communities, study sacred music as an integral part of their religious formation?

or finally to the many prejudices on the matter, so lightly introduced and so tenaciously maintained even among responsible and pious persons, the fact remains that there is a general tendency to deviate from the right rule, prescribed by the end for which art is admitted to the service of public worship and which is set forth very clearly in the ecclesiastical Canons, in the Ordinances of the General and Provincial Councils, in the prescriptions which have at various times emanated from the Sacred Roman Congregations, and from Our Predecessors the Sovereign Pontiffs.

Names - Peoples - Doings

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We are unable to refrain a sentiment of disgust before such a lack of propriety. The verdict of the people will surprise no one. We could hardly blame Catholics who are left in the grossest ignorance of their musical treasures for not knowing better. The responsibility of this shameful disgrace rests on us, priest and religious, who continue to treat sacred music as irrelevant to christian life. The *Extension* had no business promoting such a contest; for it only puts a finger on our burning wounds. Now that it did put into glaring light our misery, shall we keep on using the same hymns ad nauseam? With the exception of Silent Night on the occasion of Christmas, none has any claim to genuine religious expression. Their presence in the temple is no better than the hideousness of the juke box in the road-inns.

Liking or Disliking

[Continued from page 11]

likely disagree with this statement. We do not claim that the teacher needs no technical ability previous to his work; but we do claim that he must at first hide it entirely behind his personal dynamic power, in order that the class may hardly be conscious of it. Masses of people, even the finest groups of students never surrender themselves to music unless it be a real human experience. Hence, the initial approach to the chant should by-pass all technical considerations; it needs only to be a response to and an imitation of the light and fluent singing of a master and friend singing lovely spiritual songs admirably fit for christian prayer.

It would be presumptuous to say that, in the face of the general apathy of Catholics today, even this direct method will work miracles; but it is safe to say that, if any restoration is still possible, this method alone will restore the Chant in our churches throughout the country.



Resolution for Christmas '47

We will ban from our program all light music which is not worthy of our Divine Lord. We will give a substantial portion of our program to the Gregorian melodies.

Questions - Answers

(Continued from Page 30)

"CAN THE SACRED CHANT BE drowned in a flood of secular music?" A.—There are two distinct kingdoms on earth. The Prince of Darkness has allied to himself all the forces of pomp and pleasure and merry-making; his music is dazzling. The Prince of Peace, on the other hand, has surrounded Himself with a form of music which is simple and humble, impersonal and sacrificial. This music draws its inspirations from the altar and from the Lamb "that was slain from the beginning."—These two kingdoms are exclusive of each other; they are like day and night; one is personal, the other impersonal; one heralds its singers all over the civilized world; the other covers them with the cloak of anonymity.—A primadonna one time was asked to sing a simple "O Salutaris." "Oh, no, I can't do it (she said), because I can make nothing of that simple tune." In plain English: "I cannot humble myself and stoop down to such a lowly melody; I want music where I can reveal beauty and power of voice."—Self-glorification and self-abasement remain deadly enemies.

From Caecilia's Diary

A few months ago, a gentleman visiting relatives in a convent where the chanted Mass is the highest experience of spiritual life was marveling at the devotion which radiated from the Chant. Transported by the revelation of beauty which is rarely found in our churches, he could not refrain from saying: "It felt as it was coming from above." To which the Superior retorted: "No, it was rising from down there," meaning the pews in which the Nuns had been chanting. In these two contrasting sentences, the two conversants had unconsciously summed up the whole ideal of sacred music. Chanting is nothing else than the rising of the song of a united community of christian souls, so sincere and so elated, that it sounds as the Angels themselves were praising Christ on His throne of immortality.

No one can surmise what such music, heard in every parish-church, would do for the restoration of a full christian life. Pius X, in the vision of His Motu Proprio, promised it to a tired world. Shall we heed soon to the prophetic words?

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