

*Tests for Modern Church Music —  
pgs 46-52, 70*

# CAECILIA



A CATHOLIC REVIEW OF MUSICAL ART

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# CAECILIA A CATHOLIC REVIEW + OF MUSICAL ART

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The Divine Sower went out  
to sow His seed.

Some fell by the wayside;  
the fowls devoured it.

Some fell upon a rock;  
it withered away.

Some fell among thorns;  
it was choked.

Some fell on good ground;  
it yielded fruit.

Symbolism of cover design

**NOTICE**

**The National Catholic Music Educators Association is holding a National Convention in Philadelphia, April 19th to 21st. Music sessions will be held in West Catholic Girls High School.**

# MUSIC PROGRAM OUTLINE

## NATIONAL CATHOLIC MUSIC EDUCATORS ASSOCIATION NORTH CENTRAL CONVENTION

Davenport, Iowa, March 17, 18 and 19, 1949

**Thursday, March 17, 1949**

1:00	Registration .....	Immaculate Conception Academy
1:00	Polyphonic Chorus Clinic .....	Theodore Marier, Conductor Sr. Mary Madonna, Chairman Rev. A. Carman, Accompanist
3:30	First General Session .....	Masonic Temple — Gothic Room
	Presiding .....	Rev. C. P. Madsen
	Invocation .....	Rev. C. Knobbe
	Music .....	Clarke College Trio
	Music .....	Marycrest College Choral Club Sr. Mary Sabina, Director
	Addresses of Welcome .....	Rev. M. Dingman, Diocesan Superintendent of Schools Mother M. Geraldine, C.H.M., Marycrest College Sr. Mary Adelita, B.V.M., Immaculate Conception Academy
	Greetings from the NCMEA .....	Rev. E. J. Goebel, Ph. D. President of the National Association, and Superintendent of Schools, Milwaukee, Wis.
7:30	Band Concert .....	I. C. A. Auditorium
	St. Ambrose College Band .....	Clarence Kriesa, Conductor
8:15	Piano Problems .....	Marycrest College Ada Richter

**Friday, March 18, 1949**

8:00	Registration .....	Registration Desk — Masonic Temple
	Polyphonic Chorus Rehearsal .....	I. C. A. Auditorium
8:30	Second General Session .....	Masonic Temple — Gothic Room
	Presiding .....	Rev. B. Nail
	Invocation .....	Rev. E. Kelly
	Music .....	Darlene Fischer, Piano Solo
	Music .....	St. Ambrose College Choral Club Rev. C. P. Madsen, Conductor
	Music in the Catholic School .....	Most Rev. E. A. Fitzgerald
10:30	Polyphonic Chorus Clinic .....	I. C. A. Auditorium
12:30	Buffet Luncheon .....	I. C. A. Academy



JANUARY-FEBRUARY, 1949

1:45	Business Meeting .....	I. C. A. Auditorium
2:30	Polyphonic Chorus Clinic .....	I. C. A. Auditorium
7:30	Piano Problems .....	Marycrest College Ada Richter
	Music .....	Piano Students, Clarke College
8:15	Piano Recital .....	Patricia Marr

**Saturday, March 19, 1949**

8.30	Solemn Pontifical High Mass .....	Sacred Heart Cathedral
	Celebrant .....	His Excellency, the Most Reverend Ralph L. Hayes
	Organ Processional	
	Sacerdos et Pontifex .....	Gregorian
	Proper "Justus ut Palma" .....	Gregorian
	(St. Ambrose College Students .....	Rev. Cletus Madsen, Dir.)
	Kyrie "Missa Quinti Toni" .....	Di Lasso
	Gloria .....	Ambrosian
	Credo I .....	Gregorian
	Sanctus & Benedictus "Missa Quinti Toni" .....	Di Lasso
	Agnus Dei "Mass X" .....	Gregorian
	Recessional "O Christ Whose Glory Fills the Heaven" .....	Gregorian
	Theodore Marier .....	Conductor
	Rev. A. Carman .....	Organist
12:30	Conference Luncheon .....	Marycrest College
	Presiding .....	Rev. C. Madsen

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**MUSIC PROGRAM OUTLINE**

**NEW YORK CATHOLIC MUSIC EDUCATORS CONFERENCE  
ALBANY, N. Y., March 26 and 27, 1949**

**Sienna College and The College of Saint Rose**

**Friday, March 25, 1949**

3:00 - 6:00	Registration .....	College of Saint Rose
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**Saturday, March 26, 1949**

8:30	Registration and Visit Exhibits .....	Sienna College
9:00	General Session .....	Auditorium
	Presiding .....	Most Reverend William A. Scully, D.D.
	Veni Creator .....	Assembly
	Music—Sienna Band .....	Rev. Paul Oligny, O.F.M., Conducting
	Welcome .....	Rev. Mark Kennedy, O.F.M., Sienna College

- The Superintendent's Greeting ..... Rev. James Hanrahan, Albany, N. Y.  
 Address ..... Rev. James J. Gaffigan,  
   Diocesan Director of Priests' Choir
- 10:00 Gregorian Chant Demonstration ..... Miss Julia Sampson, Pius X School, New York City  
 11:00 Music in the Intermediate Grades ..... Donald Gardner, Ginn & Co.  
 12:00 Luncheon ..... Sienna College Cafeteria  
 1:00 Visit Exhibits .....
- 1:30 General Session ..... Auditorium  
     Presiding ..... Rt. Rev. Monsignor J. F. Glavin  
     Chairman ..... Rev. James Callaghan, Syracuse, N. Y.  
     Interscholastic Bands ..... Brother Pierre, C.S.C., Conducting  
     Address ..... Dr. Russell Carter  
     Interscholastic Glee Clubs ..... Rev. Raymond Beane, O.F.M., Conducting
- 3:00 Junior High Clinic ..... Auditorium  
     Chairman ..... Rev. John W. Ziemak, New York City  
     Demonstrating ..... Irvin Cooper, Toronto, Canada
- 4:00 Sectional Meetings  
     Symposium for Organists and  
       Choir Directors ..... Joseph McGrath, Syracuse, N. Y.  
     Chairman ..... Rev. Leo C. Mooney, Rochester, N. Y.  
     Piano Instruction Workshop ..... Mrs. Alice McCullen, Albany, N. Y.  
     Chairman ..... Sister Mary of the Eucharist S.H.N.  
     String Clinic ..... Samuel Gardner,  
   Juilliard School of Music, New York City  
     Presiding ..... Rev. Raymond Rooney, Albany, N. Y.  
     Chairman ..... Sister Mary Gratia, R.S.M., Albany, N. Y.  
     Primary Demonstration ..... Mrs. Dorothy Welch, Mechanicville, N. Y.  
     Presiding ..... Rev. Joseph A. Franklin, Albany, N. Y.  
     Chairman ..... Sister Basilla, S.C., Albany, N. Y.  
     Vocal Clinic ..... Frederick A. Haywood, Syracuse University  
     Presiding ..... Rev. Joseph D. Kelly, Albany, N. Y.  
     Chairman ..... Rev. Kieran Patenode, O.F.M.  
   St. Anthony on the Hudson, N. Y.

### Sunday, March 27, 1949

- 11:00 Pontifical High Mass  
     Celebrant ..... His Excellency Edward F. Gibbons, D.D.
- 12:30 State Luncheon ..... College of St. Rose Cafeteria
- 2:00 General Session  
     Presiding ..... The Rt. Rev. Msgr. Edward J. Maginn  
     Chairman ..... Rev. John G. Bourke  
     Boy Choir Clinic ..... Leo McCarthy, Conducting
- 3:00 Polyphonic Demonstration ..... Robert Hufstader,  
     St. Rose College and Sienna College ..... Juilliard School of Music, New York City  
     Glee Clubs
- 4:00 Compline and Benediction

## SACRED TEXTS — SACRED SONGS

by Patrick Cummins, O.S.B.

The zealous choirmaster will not be satisfied with a good elocution of the liturgical text, however desirable this may be. And, he will have stopped short of his objectives, even though the singers might understand the grammatical sense of the words. It cannot be repeated too often that singing the text should be for the choir a religious experience. Therefore, it behooves the choirmaster to help his singers in making of the sung word an act of devotion. How shall this be accomplished?

**1. How to know the text.** Any text is the translation of the thought of its author. The greater the personality of the latter, the more attention his thought deserves. The first step in educating a choir is to impress the members with a profound reverence for the word of God. Liturgical texts are not merely religious sentences, but the living message of a living God to the faithful. And, because the singers are the heralds of this message, they must feel the personal responsibility which rests upon them. Once the word of God is set to song, it should be received with an increased respect. We know that the aim of the melody, according to Pius X, is to enhance the spiritual meaning of the sacred words. God relies, as it were, on song to bring His message to the christian assembly. The singing of the choir thereby becomes the voice of God. Who shall speak in the name of God, with God's own words, unless he be awed by the sacredness of his function? And how shall the message of God be echoed in the hearts of the faithful, unless singers are themselves the first hearers?

In practice, both the choirmaster and the singers should make an intelligent reading of all texts to be sung, especially those which a frequent repetition exposes to a lamentable routine. Liturgical texts, being the echo of God's thought, are clear and penetrating, provided that singers take time out to understand their meaning. The public reading of the texts should be a regular and prelimi-

nary feature of every rehearsal. No human respect should ever prevail against this rule. Its observance will be a salutary antidote against the negligence and the disrespect too often met with among parish-choirs. When a text has been read attentively, the choirmaster will provide the commentary which all instinctively expect from him. He will propose simple explanations which will prompt choir members to reflect and which will automatically animate their singing. A spiritual radiance, difficult to explain, will be noticeable; and the word of God will be on its way towards the faithful. Two procedures should be used at random: the text may be explained as a whole before the actual singing begins; some particular aspects may be emphasized during the singing, on the occasion of a musical correction.

**2. How to appreciate the text.** To know the text is but a part of the formation of the choir; to appreciate it is more desirable, for people sing better with the heart than with the head. Do not confuse appreciation with sentimental response. Modern devotion often accentuates sentiments at the expense of an objective evaluation. It obviously takes more delight in impulsive feeling than in sound thinking. The word of God calls first for the assent of the mind. It is to be heard first, then accepted. But, because it is destined to be a message of life, a true appreciation is not to be likened to a mental study, but to a hearty opening of the mind, in order that the soul may be illuminated and vivified. Therefore, while the singers eagerly read the texts of their songs, they shall also receive them as a message of joy. Such a disposition, which is but a form of piety, will prepare the choir for an active and full response. The song now provides the unexcelled opportunity; for, it possesses a dynamic power which no spoken word can challenge. On the other hand, a musical interpretation devoid of the appreciation of the text will always betray a lack of sincerity. The latter must be avoided by all means.

An appreciative disposition towards the text will make of the choir member a lover. Whatever the object of a song, only a lover can sing it well. By this we mean a singer who has identified himself to the utmost with the words of the song. All technical conditions being equal, the spirit of love has always been the secret of the great singers. Fortunately, it is not difficult for a sincere singer to grow into a lover of sacred texts. Those which the Church, in the course of ages, has selected as the digest of God's message to christendom, and which make up the Eucharistic repertoire, greatly appeal to the lover. Carefully selected from the treasures of the Old and the New Testaments, they abound in poetic images and lyric intensity. In them, the message of God always appears as a thing of supreme beauty. And, if the singers receive it with a loving heart, it becomes the source of an irresistible inspiration.

3. *How to sing the text.* Thanks to her intuition, the Church never ceased to regard music primarily as the lyric embodiment of the spoken

word. Her very concept of liturgical music is directly opposed to music being its own end. To the secularized mind this ideal of subservience appears narrow and thereby oppressive of artistic freedom. But, compare the freshness of the Chant, after more than a thousand years, with the short-lived influence of most of the music which has risen since "music was freed" (this is a title given by Schauflier to a biography of Beethoven). You will realize that music has severed itself from that which is a guarantee of survival, namely, dedication to God in some or other way. The ultimate failure of modern art brings into full evidence the necessity of a close integration between text and song. On the one hand, liturgical song cannot acquire the fullness of its lyric power unless its melodic design translates in tone as closely as possible the spiritual meaning of the text. On the other hand, the amplitude by which music transcends the boundary of the word and reaches in its flight the regions of life increases immensely the force of the text in reaching the hearts of men.

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## TESTS FOR MODERN CHURCH MUSIC

by *Theodore Marier*

IN SPITE OF THE LARGE AMOUNT of printed modern church music at his disposal, the conscientious choir director frequently experiences difficulty in making satisfactory selections for his programs in church. Chant and sacred polyphony he knows are always in good taste, in fact are recommended officially by the Church. He knows, too, that in the repertoire of modern church music there is some material that is considered acceptable and some that is definitely on the "black list." He is sincere in his desire to conform to the law regarding music for the divine offices and in addition wants to prepare as interesting and varied a program for his choir as possible. Turning to publishers' catalogues he is confronted with long lists of names and titles. Such listings tell him nothing about the character or quality of the music itself. Where selections are made in advance for him in the form of "white lists" compiled by various groups, he finds many helpful suggestions. But these cannot be comprehensive and furthermore new music is constantly coming to his attention and he would like to be able to make his own decisions about the music he is to perform in church. Discussing his problem with some of his choir director friends, he soon learns that many of them are confused, disinterested or even misinformed. Some will say, "Sing whatever you like or whatever the people like. If they enjoy singing or listening to it, what's the difference?" He knows that there is a "difference," that the Church does not hold this liberal attitude toward music. On twenty occasions in as many centuries, the Church has desisted the use of improper music at times of public prayer. So the director seeks council from another source and is confronted with a sweeping denouncement of all modern church music that sounds something like this, "No Church music worthy of the temple has been written since the age of Palestrina." While the Church does ban some music, it certainly does not

condemn all music written for divine offices. Such an edict by the Church would spell disaster for church music. There is a middle ground somewhere.

Our inquiring director finally comes upon a cliché which seems to offer him a norm or standard of measurement for suitable church music. Others use it as a convenient musical yardstick and seem to enjoy a certain degree of success in so doing. Even the Church uses it in connection with her music. This word is "Liturgical". It is not long before he discovers, however, that there are misconceptions regarding the meaning of this word among his colleagues. Some define liturgical music as old music; some say that if it doesn't hold up the priest at the altar, then such music is liturgical; others even call liturgical music dull and uninteresting music. (It is not uncommon for a publishing house to receive requests like the following from organists, "Please do not send me any of that liturgical stuff. Send me something peppy.")

IT IS NOT OUR INTENT HERE TO OFFER yet another and perhaps more comprehensive definition of the word liturgical. Instead we would like to suggest to inquiring director the use of another and more simple word. One that goes to the heart of the matter and concerning the implications of which there is scarcely a doubt. Such a word is: sacred. Applying this word to church music produces a simple and direct concept which can be grasped by all, and it is: Sacred music gives glory to God and edifies the faithful.

He will do well to repeat these words over slowly to himself a few times to give his mind a chance to reflect on the overwhelming privilege which is his to glorify God and the grave responsibility which is his to edify the faithful.

In the light of this consideration he can now take up the matter of modern church music and give it its first test, that is, it must be sacred. This music, text and tune combined, must excite to prayer the souls exposed to it; it must direct the

hearts and the minds of the faithful to God and to the things of God; it must turn the attention of the people toward the altar; and it must create an atmosphere of reverence and awe fitting to the temple. If modern church music can do all of these, it has earned the right to the title: sacred. If, on the other hand, the music so distracts the congregation from prayer that heads turn toward the choir-loft for a better view of the entertainers, and toes tap in time with the music and the mood established is more nearly that of the theatre than of the church, obviously, as sacred music it fails and its strains ought never to echo in the precincts of the Father's house.

THE PRELIMINARY TEST JUST DESCRIBED for modern church music is merely another way of saying what Pope Pius X said on this subject some 45 years ago. We recall the following now-famous lines:

"The more closely a Church composition approaches plain chant in movement, inspiration, and feeling, the more holy and liturgical it becomes; and the more out of harmony it is with this supreme model, the less worthy is it of the temple.

"Modern music is also admitted to the Church since it too furnishes compositions of such excellence, sobriety, and dignity, that they are in no way unworthy of the liturgical functions.

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"Nevertheless, since modern music arose mainly in response to secular purposes, greater care must be taken with regard to it, in order that those compositions in modern style which are admitted to the Church may contain nothing of a secular character, be free from echoes of theatrical motifs, and be not, even in their external form, based on the movement of secular pieces."

In these words, Pius Xth tells us clearly what appropriate Church music is and what it is not. Chant is the ideal and all music performed in the Church should come as close to imitating this supreme model as possible. Music in the church must not be reminiscent of the theatre. It has a unique function and care should be taken in its formation.

It is as simple as that. But lest the inquiring director deduce from these words of the Motu

(Continued on next page)

*Are not Gregorian Chant and Classic Polyphony, in their wide variety of expression, sufficient evidence of the progressive spirit of the Church?*

*Can we call ourselves progressive while we deny these two great forms of sacred music a fair hearing, and while we limit our appreciation to the weak off-shoots of contemporary sentimental music?*

*Should we not understand that, regardless of any artistic evolution, there can be no progress unless sacred music is beautiful in its inspiration and is adequate to its sacred object, the liturgy?*

*Do we not often confuse, in our estimate of religious music, real progress with the unholy freedom of a worldly taste?*

*Does not progress presuppose a musical past so glorious that it deserves to be emulated rather than shrouded in the limbo of forgetfulness or looked upon as a dead monument of archeology?*

The Church has always recognized and favored the progress of the arts, admitting to the service of religion everything good and beautiful discovered by genius in the course of ages — always, however, with due regard to the liturgical laws.

(Continued on page 53)

Proprio that the selection of music for the church is strictly a matter of personal opinion, we shall pursue the matter further. We shall attempt to show him that approaching "plain chant in movement and inspiration" is not a personal opinion but a coldly objective fact, based upon data that can be gathered from the details of the music itself. It is possible to place a pencil-point on the very note or set of notes that give "movement and inspiration" to a composition. In the hands of a competent person this matter might even be expressed mathematically through a numerical formula, so specific can the problem be. Suffice it here, however, to investigate the particular musical elements that make chant what it is and those that make profane music what it is, and to search in these categories of music for our test materials.

First, we note that the STRUCTURE of chant is simple. It possesses the kind of simplicity which the theologian was speaking about when he said, "To tend toward simplicity is to approach perfection." It is the same kind of simplicity or plainness that Cardinal Newman was referring to when he said, "When God speaks to man He uses plain means and men start from them because they are plain."

Ministering to chant's simplicity are certain of its structural features. For example, it is a *unison* song. Everyone taking part in its production is united by it and corporate worship in the true sense results. When using it the Church prays in song with one voice. Its *tonal range* is relatively small. There are no extremely high or low notes. The normal pitch compass of the chant melodies, except of course in the more ornate chants, is a slight extension of the normal compass of animated speech. The *intervals*, or sound distances between notes, are about 75% step-wise. The melodic ascents and descents are mostly made up of single steps up and down the tonal ladder of the basic scale pattern on which a given chant is built. Skips wider than a single step are used with care and are usually preceded and followed by scale-wise progressions of notes. The *text* in chant is always accorded first place in the order of importance. Because chant is first a prayer, the tunes serve to intensify the meaning the prayer texts. The *rhythm* is derived from that of prose speech

except in the case of a poem. It is free rhythm, free from the artifices of metrical designs.

Next, we consider the TECHNIQUE that went into the chant's making, the elements that resulted in the goodness of chant's form. If an art is to be used for the glory of God and the edification of the faithful, it ought to be perfect, as perfect as man is capable of making it with his limited and finite tools. The inner compulsion to create which moves man to fashion a work of art is generally not enough. In order to make his ideas real, the artist must have what we commonly call the know-how. He must possess the necessary technique through which to express his ideas. He must, in other words, be a good craftsman.

That the composers of chant were good craftsmen may be seen in the *variety* of detail and *unity* of the plan which their melodic inventions abound. Small note-groups, for example, most frequently found at the beginning and at the ends of phrases, repeated at various pitch levels serve to give order to the melodic designs. The arrangement of short phrases within longer phrases serve to augment the momentum of the song in its ascent of the climax, and to relax the tension of the music in the song's descent from these climaxes. Further, there is the changing of the notes of repose in the subsidiary and principal phrases; the repetitions of large portions of the melody during the course of a composition between excursions of this melody into new patterns and designs. While all these devices of the technique of chant contribute order to the music, at the same time they permit freedom and spontaneity of expression. The wedding of *text and tune* in happy union is readily discernible. The verbal and melodic accents are so contrived as to make the performance smooth and easy. Precedence is given to the word accent and the melody rarely forces a displacement of this emphasis. The pure melody predominates only when one syllable of the song is momentarily freed from the text and is permitted to soar alone. *Tonal painting*, too, is resorted to when the meaning of the words can be heightened by so doing, and when to an artistic extent the melody permits it. The *modal system*, intricate and thoroughly logical, with its eight scale patterns, furnishes the tonal bases for the chant tunes. A perfect

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acceleration and ritard, therefore, this song is ever dignified and pursues the middle course of discipline and moderation.

Of such elements, simplicity of structure, perfection of technique, holiness of spirit together with the specific channels through which these elements are expressed, is chant made.

To complete the picture we turn to profane music and the first fact that presents itself is that such music has as its prime function to delight the ear. This music must be exciting in itself and the composer who works in its milieu must bring every conceivable device of his craft to bear on his work. The attention of the auditor must not deviate for a moment from the progress of the music. It is inevitable that from such a basis for operations profane music will tend to possess a complex STRUCTURE. Wide skips, for example, of more than a third, especially those of a major sixth and minor sevenths and even minor ninths, are generously sprinkled through the course of the melody. The extravagance of extremely high and low notes is resorted to together with the excitement-arousing device of triple f's and triple p's. The texture of the sonority is enriched with numerous chromatic alterations (half-steps not found in the scale out of which a given piece is written) and the melodies, in order to show off the virtuosity of the singer, are extended through long and lavish periods of ornamentation abounding in trills, staccato notes, scales and arpeggios. Stronger than the attraction of any of these is the dynamic force of metrical rhythm in profane music. Now fast, now slow, now strong, now weak, these impulses hypnotize the audiences exposed to them. That all of this is part and parcel of theatrical music no one will deny. It must be. For to tantalize and to entice the ear is the reason for its formation.

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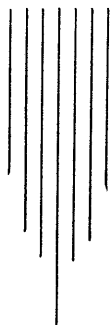
The SPIRIT of profane music is mundane and will be found in the way that modern vocal music glorifies mundane matters: the hustle and bustle of the city; the excitement of the dance; the rhythm of machines; nostalgia for the old home-stead; the hero-worship of teen-agers, etc. For this there is a bag full of tricks. To those already mentioned we add the excessive use of metrical patterns in the rhythmic and melodic schemes; the violent and sometimes seemingly uncontrolled outbursts of sound and fury; the sudden and unexpected shifting of tonalities (key centers) that agitate the aural sense; the glorification of the composer or performer in exhibiting new combinations of notes never devised before, entirely for the sake of the newness inherent in them; the boldness, daring and constant effort to produce and maintain a state of ecstasy through any means at all, these are the rule of the day. How different from the humility, reticence and sobriety of chant.

(Continued on next page)

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If our inquiring director is still in doubt as to whether a certain modern vocal piece is proper, here is a set of tests to which he might subject it. These tests are in the nature of danger signals. The matter for the tests is drawn from the above discussion of the Structure, Technique and Spirit of sacred and profane music.

1. Does the tune go up and down frequently through wide skips, perhaps more than three or four such in a line of average length? If

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part music, are the individual lines so constructed?

2. Does the musical design contain many sharps and flats in addition to those of the key signature, and natural signs that alter the tones of the melody by a half-step away from the tones of the principal scale of the piece? More than four such signs to a line of music of average length?
3. Are there many "quick" notes, for example, sixteenth notes in a measure of common time? More than two such to an average line of music?
4. Are there frequent dotted rhythms and triplet figures, more than two to a line?
5. Are there awkward placements of word accents, showing a disregard on the part of the composer for the importance of the text and a consequent emphasis on the importance of the melody?
6. Are there cadences every two or three measures that produce a halting effect in the course of the music?
7. Is there a lack of stylistic unity in the music by the use of half and quarter notes in one measure and in the next many eighth and sixteenth notes?
8. Are there misspellings of the chords?
9. Is the movement of the lowest voice disjointed?
10. Does the organ assume prominence over the singer or singers in the complexity of his score or in the length of the interludes which he plays? Do organ interludes interrupt the logical presentation of the text?
11. Are there numerous solos that require fast and loud singing? Very high or very low singing?
12. Are you conscious of repetitions of the text for the sake of permitting the composer to show off his gifts of invention?
13. Does the music remind you upon first hearing of some popular ballad, or operetta chorus? Like the music of Sigmund Romberg or Victor Herbert?
14. Is the text obscured by unusually ornate coloratura passages?

(Continued on page 70)

JANUARY-FEBRUARY, 1949

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## HOW TO MAKE THE CHANT A LANGUAGE

by Oriscus



WHOEVER LEARNS A FOREIGN language strives to acquire the ability to understand fairly well the written word and to express adequately his thoughts in social dealings. Hence, familiarity with a language means both accurate reading and fluent speaking. The vastly increased international relations for business as well as for culture have brought a great improvement in the learning of languages. Reserving formal courses to a literary study, modern education has facilitated the concourse of nations with direct methods. The sterility of the traditional classes in languages maintained in many schools no longer compares with the effectiveness gained by a more practical presentation. After two or even three years of Latin, French or Spanish in school, students often know little or nothing. Their reading is stuttering, their speaking is formless; and such an initiation causes among them a widespread dislike for languages other than their own. On the contrary, a student following the direct guidance of, let us say, the Linguaphone, may, after 30 lessons, establish between himself and French or Italian a living contact. And through this introduction, he has considerably widened the horizons of his cultural experience. It is easy to detect the secret of the modern method. Its principle is to inure the student at once with the social aspect of the new medium of expression; in other words, to help him express daily life in a new way. Grammar or Syntax is only a subsidiary complement to an immediate contact with life.

If professional gregorianists could only renounce their inveterate affection for musical dialectics and adopt a sympathetic understanding of the vital aims of the Chant, the learning of Gregorian melodies could be made relatively simple. The general ignorance of the Chant as a language in modern christendom amply justifies the claim that there must come a complete reversal in its presentation. Technical methods, in most instances, have lamentably failed. Against the few chosen

groups who are blessed with higher educational and religious facilities, stand the masses of Catholics to whom the language of a loving faith means nothing. We have repeatedly mentioned how this general dislike constitutes an almost insurmountable barrier before any gregorian pioneering. It is general not only among the faithful (who are very excusable for having been neglected in our futile efforts), but the same attitude is found even among religious. An honest confession, behind the solitary walls of convents, would reveal the amazing fact that the majority of souls consecrated to Christ by a formal profession, do not find in Gregorian melodies the expression of an intense spiritual life. And, we have known members of religious communities attending summer sessions, who were motivated not by the desire to reach the heights suggested by the *Motu Proprio*, but forced by the bond of a servile obedience. It is a notorious fact that, among the young men who prepare themselves for the priesthood in seminaries, the Chant is not generally supposed to be popular. Not only are the boys slow in their cooperation, but now and then they manifest a fear that the songs of the Church might impair a virile manhood. Would it be indiscreet to ask how many priests consider singing the High Mass a religious experience? We dread the answer. Evidently, the Chant is not a religious tongue, even among the elect. Shall we blame them, or shall we rather denounce the futility of having a passing rehearsal or to hold, year after year, summer sessions which are as dry as a barren land? To make the sacred Chant a christian language, it is imperative that we teach it first as all languages are taught today: directly and socially. It shall be spoken at once as the expression of piety among people who worship with one spirit. Such direct learning follows two practical laws.

1. *Let us discriminate.* There is among gregorianists a strong tendency to confuse the restoration of the Chant with the literature of the Chant. Gregorian art is an artistic field of tre-

mendous dimensions. We find in it the same variety which is found in every phase of art after it has reached its zenith: masterworks of form and small gems, melodies epochal in their originality and tunes of ordinary design — chants destined for the crowd, others reserved for appointed cantors — gigantic lines illustrating the highest mysteries, intimate sketches suggesting intimate devotion. Desirable as the rediscovery of these treasures in their plenitude may be, the restoration of sacred music heralded by the Motu Proprio should not be converted into a course of literature for dilettantes. The ever-present danger of falling into this fatal error can be seen through observing the national scene. How shall we otherwise explain the fact that, in spite of the many higher courses offered in our country during the past thirty years, many of those who were thus educated did not succeed to make of the Chant in their own midst a language to be used by all? They often came back encumbered with a literary baggage, not with a message of social religion.

It is most evident that the ordinary christian, be he a layman, a nun, or even a priest, is not called, nor can he be prepared to master Gregorian literature in its entirety. And, if some day he may become receptive to the finer beauties of Gregorian art, it shall be through having made his own the melodies which Mother Church had prepared for ordinary folk. Anyone having experience in teaching music knows that true appreciation is developed in the average pupil by a close acquaintance with definite types which actuate his receptivity. We are beginning to discover that the ages of folklore were fully aware of this psychological law. At the time when orchestras, chamber music, or operas were not existing, the mass of people were more music minded than we are today. Through their songs, life was wholly permeated with music. To throw at once and indiscriminately before the christian people, after a lapse of four centuries, the bulk of gregorian literature is an error for which we are paying dearly. The ear being not yet attuned to the vastness of expression concealed in the great works of the Chant, the mind is beclouded. The receptiveness and alertness which is necessary for anyone learning a new tongue is wanting. In order to become a living

tongue, the Chant must be first related to its functional objective, namely, participation in divine service. To this effect, it is necessary that a spirit of discrimination indicates what melodies will lead more immediately to an active participation. There would be no objection to having the riches of the Chant abundantly lavished throughout the liturgical services, as long as some of them are accessible to the christian people for their daily spiritual sustenance.

(Continued on next page)

*Are you placing yourselves among the radical musicians who, thinking of themselves as the arbiters of progressive art and resenting the beneficial tutelage of the treasures of liturgical music in the past, desire to break away in order to be modern?*

*Or, are you taking your place among those sincere musicians who accept the tradition as the solid ground upon which a modern expression of sacred music may rise and flourish?*

*Before the encouragement given by the Church herself, how can we continue to rate as truly modern the inferior works which are found in the majority of our programs, and to identify with our time musical compositions which hardly possess any artistic qualification?*

*If we are as progressive as we claim to be, why don't we appreciate the mysterious soberness demanded from all artistic expression before a religious object, and the respectful gravity which alone dares to translate worship in terms of song?*

*Is our concept of music truly modern, when it is consistently at variance with the principle which demands that sacred music should incorporate itself into the worship of the christian community along the lines prescribed by Mother Church?*

Consequently modern music is also admitted to the Church, since it, too, furnishes compositions of such excellence, sobriety and gravity, that they are in no way unworthy of the liturgical functions.

(Continued on page 73)

2. *Let us select fewer types.* Gregorianists, fascinated by the inexhaustible luxuries of the Chant, find themselves in the dilemma of the hungry traveler who overloads his luncheon-plate with the innumerable varieties offered by a modern Cafeteria. A close analysis of the methods of composition in the gregorian era would lead them to discriminate wisely and to select with discretion the typical melodies which lead themselves to a practical restoration. One of the procedures constantly used by Gregorian composers was that of crystallized patterns. A glance at the Antiphonale shows Antiphons indefinitely repeated on different texts. A single melodic pattern is applied to religious texts having practically little or nothing in common. Such a pattern is a definite type, a folklore type, resulting from a universal experience, and surviving a universal tradition as the final form of a popular language. The daring of the composers went even further in the application of greater forms to unrelated texts. They found no objection to having an identical Gradual, for example, for the first Sunday of Lent and the feast of Easter. Even though a closer analysis may reveal between the two texts a profound affinity, a better judgment indicates once more that the crystallization of patterns was in their mind more important than the incessant creation of original melodies for each individual text. Thus they stand, in their esthetic theory, at the opposite pole of modern art. While the artist of today wants above all to speak a language never spoken by anyone before him, Gregorian composers were mainly interested in designing melodic forms which, through their frequent repetition, would become to all a spiritual legacy, whether they would actually sing them or only listen attentively to their strains. These patterns were truly a language of the people. As one may well notice, the psychology of music which gave birth to the Chant is the same which gave birth to folk-song in the Western world. Strangely enough, both show forth a fragrant originality which, in many respects, surpasses the affectation of much music since the 18th century, and especially of our time. Their inspiration needed not dry up, because it was nurtured by the life of people, which was their own. If this was the secret of Gregorian prosperity in ages of faith, it shall also be the lead towards successful restoration among

people to whom the Chant is today a foreign tongue. The selection of melodies particularly suitable to the reintroduction of the Chant in Catholic life is an immense task. Presently, one should limit his scope to a few practical suggestions:

1. Teachers of Chant everywhere and under all circumstances should curtail their choice to fewer melodies. This is not implying that there should be less singing; but that, on the contrary, there should be more frequent singing of a lesser number of melodies. The quantity of various songs may be shortened, but those songs which are more apt to recreate a gregorian language will be repeated until they become the personal expression of every christian.

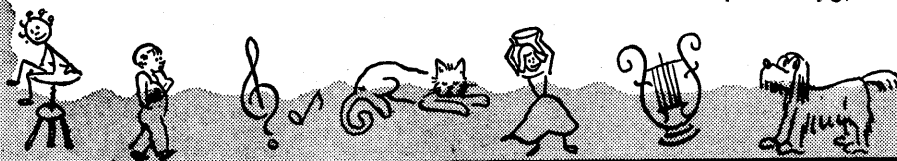
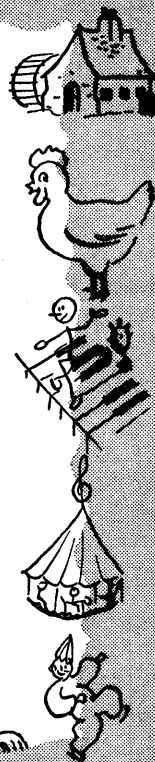
2. The choice of typical melodies should be dictated by their qualification in regard to actual participation. There are some which exercise a more immediate effect on the faithful, while others, perhaps of a higher artistic quality, are more remote from the directness of ordinary language. This does not mean that an inferior alloy will regularly be preferred to pure gold; it only means that, among precious metals, one will be chosen which is of a more constant use among ordinary folk. Such choice is indeed a delicate undertaking. While a comparative study of the gregorian repertoire will provide ample information, the personal experience of the teacher (if it has been long enough) will decide with a greater certainty what melodies obviously belong to the general patrimony.

3. On the basis of the foregoing remarks, we may suggest an elementary repertoire which would go a long way toward restoring to the christian people the true language of prayer. Two years ago, CAECILIA suggested as the foundation of a Gregorian restoration the Responses, particularly those of the Mass. Some Gregorianists will likely object to this, on the false assumption that the musical content of the Responses is too thin. They should know, however, that a formal analysis reveals in them the very root of all Gregorian blossoming. The melodic essence of the Chant is contracted in them with an unsurpassed mastery. That is the reason for which no

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one can tire of the ever-recurring dialogue of, let us say, the *Preface* or the *Pater*. That is the reason also for which Responses are the very foundation of Gregorian language. Indeed, they offer to the priest and to the faithful an immediate opportunity to "speak" in music much more than any melody at any time of the history of music. That the restoration of the Responses can be accomplished is proven by the fact that they have been implanted in some churches as the usual reaction of the people to the Mass. After the Responses, (as radical as this may appear), our choice would go to a digest of psalmody. The reason is obvious. Throughout the history of the Church, the Psalms were upheld as the primer of prayer for all, until we did away with them. It is imperative that they be given back to the souls thirsty for spiritual milk as soon as possible. And, we have been urged to restore them by the initiative of the reigning Pontiff himself and by the great progress recently made in the presentation of their text. Once the psalms are restored to Catholic piety, we will soon discover that the melodic designs devised by the Chant to express the radiance of prayer, are true gems of popular art which are not found in any musical tradition throughout history. Their original freshness, their spiritual lightness, their modal

fancy make them the ideal tunes for popular expression. One can forget for a time the complicated rules for the adaptation of the various accents, and teach the psalms by immediate application. And when devout people have begun to appreciate this second form of spiritual language, they are prepared to relish the taste of anything Gregorian. Lastly, we would excerpt from the Kyriale only a few Masses, those which lend themselves more readily to the singing by a mass of uninitiated people. The persistent custom of identifying a whole Ordinary with its labeled number is a mistake from the artistic and practical standpoint; and it is not justified by any law or regulation. There are in the Kyriale eighteen masses, fifteen of which could profitably rest on the shelf for the time being, unless it be for the benefit of advanced groups. Let us search two or three Masses which are direct, easy to grasp, and simple; let them be repeated until one could hardly pass the threshold of a Catholic Church without hearing them. When that time comes, and not before, the fundamental language of participation will have been restored among us. Gregorian art will have reconquered its pristine function, namely, that of a spiritual tongue for all people who want to praise and to pray.

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HERE ARE TWO AIMS IN PRESENTING musical events. The most obvious is to give publicity to the various activities which take place in many places. It is legitimate for those who assume the labors inseparable from this sort of thing, to receive the recognition that every social effort deserves. Readers themselves may be curious to know what is going on throughout the country. The trouble with this is the impossibility for an Editor to always ascertain for himself that his information is entirely reliable, insofar as its value is concerned. Therefore, we prefer to give this column another aim. After all, the main reason for CAECILIA to record musical news can only be to call the attention of its readers to those events which, regardless of their publicity-value, are a contribution to the real growth of sacred music. Hence, forgive

our soberness. Ultimately, it may give the friends of the Review more illumination than a flashy musical bill-board.

*A tradition maintained.* For several years already, we have mentioned the program which unites eight parish choirs of TULSA, OKLAHOMA, in presenting exclusively gregorian melodies to their audience. From all appearances, one gathers the impression that this combined group of singers is primarily interested in strengthening the bond which results from a common experience! Whether they perform as semi-professionals, or whether they sing as humble christians, they have at least learned a substantial amount of authentic Chant, which would be a credit to any choir. We congratulate them again for the program which they sang under the able and devoted direction of FATHER EDMUND KESTEL, O.S.B., of Conception Abbey, Missouri:

Rorate Coeli .....	Advent Hymn
Sanctus: .....	Mass XVII
O Emmanuel .....	A great Antiphon
Magnificat .....	Mode II D
Dominus Dixit .....	Introit: Midnight Mass Xmas
Puer Natus in Bethlehem .....	
Ecce Virgo Concipiet (Communio) .....	4th Sunday of Advent
Puer Natus (Introit) .....	Third Mass of Christmas
Exulta Filia Sion (Communio) .....	Mass at Dawn, Christmas
Ecce Advent Dominator (Introit) .....	Feast of the Epiphany
Christus Vincit .....	Acclamation

**Sacred Music in Catholic Action.** It is always worth noticing when liturgical song is given an opportunity on the occasion of a Catholic meeting. As long as the restoration of music and Christian apostolate will remain estranged, neither of them will fully reach its particular goal. SAN

FRANCISCO seems aware of this fact, and gave a proof of this awareness at the pre-Christmas conference of the National Council of Catholic Women. MRS. POWERS SYMINGTON, archdiocesan chairman of Liturgical Arts, is responsible for the following program:

Introductory Remarks .....	Mrs. Symington
Address .....	Father Edgar Boyle
Mediator Dei	
Chant: Kyrie, Sanctus, Agnus Dei .....	Missa de Angelis
Dominican Convent High School Chorus	
Directed by Doctor Giulio Silva	

O Bone Jesu ..... Palestrina  
 Jesu Salvator Mundi ..... Menegali-Montani  
 Ave Maria ..... Arcadelt

St. Raphael's Liturgical Choir  
 Directed by Mrs. Ann Shields

Stabat Mater ..... Pergolesi

**Learning from our neighbors.** Canada is a smaller country than the United States; and, it seemingly does not possess all the resources which our own country enjoys. Yet, the echoes of their activity reach us; and we should listen to them, while questioning more conscientiously our prolonged apathy. The direction of their efforts is definitely parochial; and they have learned that incidental or spectacular demonstrations are unable to solve the main problem of sacred music, namely, restoring the Chanted Mass among the christian people. Here is a factual account, which deserves to be meditated upon. It comes from LONDON, ONTARIO:

"Enclosed please find an item from our paper, the Catholic Record, which the Bishop of London (Coadjutor), Bishop Cody, suggested I write, in the hope that the work we are doing in St. Mary's Parish here might inspire others to do somewhat likewise. You may be interested to read it, and perhaps print some of it in the CAECILIA, if you thought it worthwhile. Your monthly CAECILIA comes to us regularly, and I am anxiously waiting for the copy long before it is due to arrive: 'There is an awakening of the Church in the hearts of many, to the clear realization that the Church must return to the definitely more Christian and liturgical outlook regarding Sacred Music. St. Mary's, London, Ontario, under the pastorate of Rev. Father J. T. Maloney, having this in mind, has put this into practical demonstration by forming a choir of 'Boy Choristers' who have been singing the 'Chanted Mass' for a year and a half. The present roll of members totals 40 voices who are Senior Choristers, and who have been members since the organization began its work. As these latter boys outgrow the 'Choristers,' they are absorbed by the adult choir. The junior boys are a recent acquisition to the membership, and extra weekly practices are necessary to teach them Latin pronunciation, as the younger grades do not re-

ceive this instruction in school. Every Wednesday at 4:15 o'clock finds these boys at practice preparing for their Sunday — every third Sunday of each month. Plain chant music is used exclusively and the boys are being trained to sing Gregorian Chant. Two senior choristers act as school monitors, and it is their duty to contact every member for weekly practices, etc. In October, the organist decided to take one more step forward, in accordance with Pope Pius X Motu Proprio, and the 'Choristers', were used in a combine with the adult male choir. The result being very satisfactory, this male choir of 55 voices will be used every third Sunday of each month — adding more voices as this plan develops; and each year more boys will be ready to become members, thereby creating a permanent male choir for all time, as the Ritual of the Catholic Church demands. A girls' choir has also been formed in St. Mary's Church. The choir has an enrollment of 35 voices and is doing excellent work. Weekly rehearsals prepare the choir for singing at daily High Mass and also three Sundays a month, at 10:30 a. m. High Mass is their responsibility in a combine with the male voice section of the adult choir.'"

**An original apostolate.** If sacred music is considered as an integral part of Catholic action, it should be a way of promoting peace not to be neglected. It is in such an optimistic hope that DOM JOSEPH KREPS, O.S.B., of the Abbey of Mont-Cesar, Louvain, Belgium, decided to take his 22 choristers to Germany. While, as delegate of the Belgian government, he was working for the recuperation of the bells taken during the war by the enemy, he gave a series of concerts of sacred chant in the various camps of the army of occupation. That must have been a lovely spiritual stimulus for the GI's deprived of the joys of a normal home-life in a foreign land.

**Miscellaneous.** The Diocese of Lafayette has recently joined the NCMEA, and has adopted the

plan or organization already bearing fruit in New Orleans. The South is developing thereby a solid front which should be for us a cause of emulation. »» "THE PALESTRINA SOCIETY OF CONNECTICUT COLLEGE, under the direction of PAUL F. LAUBENSTEIN, gave as the first presentation of its eighth season the melodious "Dixit Maria" mass for four mixed voices by Hans Leo Hasler (1564-1612), at the musical vesper service held in Narkness Chapel, New London, on January 23. Also sung was the four-part motet 'Hic Est Vere Martyr,' transcribed and edited for the use of the Society by its director from the College Palestrina collection. Organ music of the period was played by Arthur W. Quimby, college organist."

»» THE SISTERS OF ST. JOSEPH OF CARONDELET, at St. Louis, Missouri, held last December their annual educational meeting. The entire day was devoted, first to a study of the Encyclical "Mediator Dei" followed by a panel discussion shared in by all the Sisters. FATHER CHARLES P. SCHMITT, pastor of St. Henry's Church at Charleston, Missouri, read the final symposium and formulated the conclusions. The day ended with the singing of Vespers. Although CAECILIA has no immedi-

ate interest in liturgical affairs proper, it deeply appreciates the vision which dictated the plan of this meeting. Without pretense to prophetic knowledge, we may say that such a gathering will have far-reaching influence on the Gregorian apostolate of the community. Knowing the goal indicates the ways and means of achievement.

»» You may or may not know that there is in America a HYMN SOCIETY which is fully organized. Of course, it is Protestant. We would not blame our brethren for giving such primary importance to a form of music which is the very foundation of their worship. We would even highly commend them for erecting their society on such a firm scholarly basis, and for restoring their hymnology to its pristine purity. The inserted program is an evident proof of the seriousness of their project. We record it, that our readers may understand the childishness of our trying, first to exaggerate in our services the value of hymns in the vernacular when we have in our possession incomparable treasures of Chant which we neglect, second to limit our efforts to perpetuate vulgar hymns with the sole excuse that everybody likes them. Here is a program of the Hymn Society:

Prelude:

Come, Sound His Praise ..... Stanzas from two Psalm Paraphrases  
Tunes: Silver Street (1770) and Lanesboro (1790)

Processionals:

Before Jehovah's Awful Throne ..... Tune: "Old 100th" (1551)  
Come, We That Love The Lord ..... Tune: "St. Thomas" (1770)

Introit:

Lord of the Worlds Above ..... Tune: "Darwall's Old 148th" (1770)

Meditation:

Martyrdom (1825) and Rockingham Old (1790)

The Offering:

Christ Hath a Garden

Congregational Hymn 102: The Heavens Declare Thy Glory ..... Tune: "Uxbridge" (1830)

Watts Songs and Hymns:

Hush, My Dear, Lie Still and Slumber (1715)

Tune: "Nettleton" (John Wyeth, 1813) arr. Powell Weaver

My God, How Endless is Thy Love (1709)

Tune: "Capello" (Rudolph Kreutzer, arr. Frances Place)

There Is a Land of Pure Delight (1707)

Tune: "Jordan" (William Billings, 1781)

How Bright These Glorious Spirits Shine

Tune: "Consolation" (Mrs. S. A. Winchester, 1948)

Behold the Glories of the Lamb (1695)

Tune: "St. Stephen" (William Jones, 1789)

Congregational Hymn 64: Our God, Our Help in Ages Past .....

Recessionals: .....

Tune: St. Anne (1708)

Awake, Our Souls; Away Our Fears (1709) ..... Tune: "Kent" (1746)

Jesus Shall Reign ..... Tune: "Duke Street" (1793)

*The Little Singers* of the Wooden Cross in Paris, who under the direction of Abbot Maillet have acquired international fame, will be heard at the Vatican during Easter Week; they will number 3,000. There are 180 choirs affiliated with the Little Singers in France. Their appearance will coincide with the golden anniversary of the ordination of the Holy Father.

*The Vienna Choir Boys* in concerts throughout the fall in the U. S. A., featured the following motets: Repleti Sunt-Gallus; Duo Seraphim-Vittoria; Canite Tube-Gallus; Sanctus and Agnus Dei-Langstroth; Jubilate Deo-Mozart and a one-act operetta "Herr und Madam Denis" by Offenbach. The programs were marked by a consistently high artistic level of performance.

*Frederick T. Sbord*, appointed last fall to train the newly formed boys' choir at St. Patrick's Cathedral, presented the group for the Christmas Masses where they sang with the men's choir of the Cathedral College. The boys were recruited chiefly from the Marist Brothers School, in Manhattan.

*The Pius X School of Liturgical Music Choir* was heard on the Catholic Hour during December.

*Theodore Marier* conducted the St. Cecilia Schola Cantorum of 175 voices at Symphony Hall, Boston, in its annual Christmas Concert. This Archdiocesan Choral Society presented Gustav Holst's arrangement of the 148th Psalm, the Gregorian Kyrie (Mass IX), and Alma Redemptoris; des Pres Ave Vera Virginitas; Cesar Franck's Redemption (Part II) with English text by E. C. Currie, a selection of Christmas Carols of Irish, Polish, German, French, Italian and English origin, and a group of Brahms Waltzes from Opus 52 and Opus 65. Mr. Marier likewise lectured at Wellesley College, on December 3rd, and presided at the meeting of the Boston Chapter of the

American Guild of Organists on December 20th, at which meeting Norman Coke-Jephcott, Musical Director, F. A. G. O., of New York, was the principal speaker.

*Reverend Horton Roe* has succeeded Reverend Russell Woolen, as choirmaster at the Theological College of Catholic University, Washington, D. C., Father Woolen being now in charge of music at the Cathedral Church at Washington, and the Catholic University Choir.

*The Sacramental Apostolate* in the Archdiocese of Boston, continues to conduct a monthly liturgical day at the Cathedral with congregational singing and the Proper of the Mass sung by a group of laymen under the direction of Reverend Francis Shea, D.D., Archdiocesan Director of Music. A repertoire of several Gregorian Masses is becoming established as an outgrowth of the first Mass learned for the National Liturgical Week held in Boston in 1948.

*The Ohio Unit of the NCMEA* held a three day Convention December 2d, 3rd and 4th in Toledo. Speakers included Rev. Dr. Edmund Goebel, National President of the Association, Sister Frances Borgia, O.P., Executive Secretary of the Ohio Unit, Sister Mary Regina, O.S.U., Mary Manse College; Sister Mary Henry O.S.F.; Sister Gregory, S.N.D.; Sister Delores, R.S.M., and Sister Mary John, O.S.F., Diocesan Music Supervisors; Sister Mary Frances, O.S.U.; Dr. Clifford Bennett of the Gregorian Institute; Mr. Angelo Cucci, Music Director of the Central Catholic High School; Rev. Ignatius Kelly, S.T.D., and Rt. Rev. Msgr. W. J. Walz.

*NCMEA State Unit Meetings* scheduled for early 1949 include the North Central Music Conference at Davenport, Iowa, March 17, 18, and 19. Theodore Marier will be guest conductor of the All State High School Chorus here which will render polyphonic settings of part of the Mass at the Cathedral, with the congregation

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participating in the Chant portions of the Ordinary. In Albany, New York, the State Unit will hold a convention the second week of March. The Pennsylvania State Meeting was postponed due to the proximity of the Eastern Meeting of the National Music Educators at Baltimore.

**The Choir of St. Francis College, Biddeford, Maine**, made its second annual radio appearance for a Christmas program, under the direction of Rev. Angelo Portelance, O.F.M., during 1948.

**In Portland, Maine**, Mr. John Fay, was organist for the Christmas Carol program of the Cathedral Choristers conducted annually by Reverend Henry Boltz. The programs of this highly respected choir are eagerly anticipated each year, by large audiences.

**The Diocesan Sodality Union of the Covington Diocese** will observe World Sodality Day by a Pontifical Field Mass in May, with the first performance of a new Mass in honor of Saint Barnabas, by Rev. Lawrence Leinheuser, which is to be sung by a chorus of 700 voices.

**A regretted departing.** LOUIS J. ALLARD, Mus. D., died at the age of 45 years on December 6, 1948, at St. Vincent's Hospital, following a heart attack three weeks previous. He was an exceptionally fine Organist, Choirmaster and com-

(Continued on page 80)

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## FR. LORD TAKES POLL ON USE OF MISSAL AT MASS

### *Hymn Singing Not Popular According to Survey*

A survey of young Catholics in regard to their choice of method in assisting at Mass was made by Rev. Daniel A. Lord, S.J., St. Louis, Missouri, at the eight sessions of the Summer School of Catholic Action held during 1948. The results of the survey, obtained by asking the question, "What do you like to do most at Mass?" were published in *The Queen's Work*, national Sodality magazine for youth, published in St. Louis, Missouri.

"The answer was a gratifying vindication of the liturgical movement. A large majority answered: 'We like to use the missal,' Father Lord stated in the report of the survey.

"The practice of following the priest and offering the Sacrifice with him is reflected in the largest group that answered the question. These simply watch the priest, follow his actions, and mentally do with him what he does at the altar," the article continues.

### INDIVIDUALISTS

The third largest group is made up of individuals, the survey revealed. They say their own prayers and did not indicate whether these are tie-ins with the Mass.

The recitation of the Rosary during Mass is the preference of the fourth largest group. *A somewhat smaller group wish to sing the Mass. "It is perhaps a little strange that no one of those we questioned suggested the singing of hymns during Mass," the director of the survey stated, and added that this was "a very popular custom in days not so remote."*

Despite the fact that there were many young men among those polled, only 5% indicated a desire to serve Mass.

About 2% said they liked to read pamphlets during Mass; 2% like to listen to the choir. A small percentage said that they go to Mass less for the Mass than to hear the accompanying short sermon.

## SINGING DAYS

**M**ARCH AND APRIL ARE WHOLLY occupied with the season of Lent and the fortnight of the Passion. Contrary to some of the trends manifested by christian devotion in our day, music at this time is more abundant and richer than at any other time of the liturgical year. We may infer from such musical efflorescence that, once upon a time, Lent was celebrated with true musical lavishness. We may make a more daring claim. The fact that a penitential season inspired such a blossoming of melody would indicate that the mystery of the Lord's Passion is a motive of song which demands to be released, not to be silenced. We all know how, at Rome in particular, the road to the triumph of Calvary was prepared by the daily pilgrimage to the stational churches wherein the Eucharist was sung.

Is it not true that the season of Lent, in our time, sincere as it may be, has become a period of individual prayer and penance, in the course of which there is little or no evidence of a corporate celebration? Choirs themselves considerably reduce their effective cooperation to the singing of the Eucharist on Sunday; and they waste valuable time in rehearsing spectacular music which will arouse but a superficial joy among the faithful at Easter. Hence, this feast becomes a passing glamour, unless it be duly prepared by the sung liturgy of Lent. Therefore, the days of Lent are singing days; for there is hardly any season of the year which offers a nobler incentive to sacred singing. Are not these weeks a prolonged meditation of the inexhaustible riches of the mystery of our Redemption? Are we not incessantly spurred on by the Church to rejuvenate in ourselves, with the help of profuse sacramental graces, the spirit of

our christian vocation? Is not the doctrine of Lent an ascetical guidance to which not even the sinner can remain indifferent? Could silence be the adequate response to such a powerful invitation to inner life? Should we not rather join the Church in the songs of fervor which rise from her lips? Their ideal celebration everywhere would include the daily chanted Mass. If this appears impossible to an age enslaved by material interests, certainly a weekly High Mass, besides the Sunday Eucharist, should be acceptable to all. Let us have, each week of Lent, at least one singing day. It is suggested for all: parish churches, convents and particularly secondary schools, where future religious habits and attitudes are definitely formed. It matters little whether circumstances do not permit the full display of the melodic riches contained in the Chant; but it matters that, once every week, the Eucharist shall be shared by all in song. It is by no means an easy task to select for each week a day which will satisfy all concerned. Some church may find a particular day more suitable, while some convent would prefer another day. Moreover, it is difficult to decide what melodies, in the immense repertoire of Lent, are either the most attractive or the easiest to learn. Perhaps a spiritual rather than a musical consideration will lead to a better choice. Thus our calendar of singing days is guided by the liturgical texts which seem most appropriate every week. No distinction is made between the three groups; churches, convents, and schools; each may accommodate the singing of the proper of the Mass to its actual possibilities. It is our fervent hope that a large number of the readers of CAECILIA will promote, during the Lent of 1949, the realization of this unified program.

### THE LENTEN SEASON

#### Ash Wednesday

We enter the spiritual career with a resolved mind, with joy for the abundant graces which this holy season beholds.

**Ember Wednesday**

We walk in the footsteps of the great Prophets Moses and Elias. Accepting anew God's commandments, we gain strength in the Eucharist, and thereby our souls are purified and restored.

**Thursday, 2nd Week**

The main work of Lent is to reform in ourselves the christian man.

**Tuesday, 3rd Week**

Of all the virtues to be cultivated in Lent, sincere charity is the most important. Charity for all, charity especially towards the poor in body or in soul.

**Wednesday, 4th Week**

Let us rejuvenate in us the purity of mind which we received once in Holy Baptism.

**Friday, Passion Week**

Our allegiance to Christ's Passion means our accepting the contradiction which is inseparable from a true christian life.

**EASTER WEEK**

This week is such a high summit on the horizon of the christian year, that it deserves to be celebrated with the chanted Mass every day. Knowing that present circumstances are adverse to this ideal, we recommend that at least one day be selected to thus complete the Cycle of Redemption.

**St. Gregory the Great**  
(March 12)

We should recall with gratitude and even with pride the immense contribution of this glorious Pontiff in the organization and the worship of the Church.

**St. Joseph**  
(March 19)

An excellent opportunity to get closer to Christ through His Father of adoption.

**Annunciation**  
(March 25)

The acceptance of Mary was decisive in making our redemption certain. Let us join her in the historical "Fiat."

**St. Mark**  
(April 25)

On the same day we plead in procession for God's blessings, we recall the painter who colored the portrait of our Lord with such realistic details.

**St. Catherine of Sienna**  
(April 30)

Her astounding influence based on a life of prayer should renovate in us the true sense of christian apostolate.

**FEASTS OF SAINTS**

In spite of the importance of the liturgy of Lent, we should welcome with a Chanted Mass the few feasts of Saints which the Church purposely left in the Calendar.

## CHURCH MUSIC IN AMERICA

by Richard T. Gore\*

### III

WHAT I HAVE SAID THUS FAR HAS BEEN destructive — deliberately so, for I am convinced that the rubbish has to be cleared away before one can build a strong edifice. Let us now make a positive approach to the problem. In the first place, it has been my experience that people are not nearly so stupid, reactionary, and obstinate as is commonly supposed. With tact and understanding, much can be accomplished. A young person with high ideals who goes into church work in music is, or should be, something of a prophet, a pioneer, a reformer. Now it is axiomatic that you should never take anything away from people without putting something better in its place. In the matter of hymns, for instance — if you give the old tear-jerkers a rest, be sure that the hymns you sing in their place are the finest in the book! And don't move too fast! Never use more than one unfamiliar hymn in a service; but use that one again soon. Pick out a few first-rate anthems that your choir can sing well. Use each one about four times over a period of two years: by the fourth hearing, the music will seem like an old friend. I know of several churches where such a program has been inaugurated, in all cases with triumphant success. Another thing of the greatest importance in a program of reform: never perform anything new and strange unless you perform it well! The cause of Bach's music is lost in most churches because it is so badly sung and played. Most people think that Bach is dull; it is not Bach who is dull, but the choirmasters who drag out his chorales unmercifully, and the clumsy organists who charge into the delicate world of his hymn preludes, smashing phrases at every turn and muddying up the beautiful melodic lines with elephantine registrations. *Here then, is a program for church music.* Let us take it by categories, considering the music of the PEOPLE, of the CHOIR, and of the ORGANIST.

FOR THE PEOPLE I PROPOSE A DIET OF hymns that are worthy expressions of praise and

*\*continued from last issue*

prayer. The list would include hymns of all periods. I should include Plainsong hymns, printed without barlines and sung in unison, if possible, unaccompanied. I should have no hymn of which the text was not good religious poetry and the music strong, simple, diatonic. The rhythmic design of the tune should be dictated by the flow of the words and by nothing else; hence the dotted rhythms or a combination of a long note followed by several shorts is inadmissible. In hymns to be sung in harmony there should be moving melodies in all the parts. My list would be about evenly divided among the hymnody of the pre-Reformation, the 16th, 17th, 18th, 19th, and 20th centuries. I should encourage the congregation to sing in parts, to sing fast enough so that a phrase can be sung in a breath, and to give proper emphasis to the text. Led by a choir, a congregation can sing quite acceptably without accompaniment. As they gain confidence in this sort of singing they will sense the musical beauty of the moving vocal parts, which they cannot do when the organ is blanketing everything.

Nearly all the chanting used in the Episcopal and Lutheran services, as well as the vestiges left in other denominations, stems from that queer species known as the Anglican chant. Since it is from every musical standpoint quite ridiculous, the Anglican chant should be gently laid to rest. In its place we may put the limitlessly beautiful Plainsong melodies, or we may commission skilled composers to make new chants in the spirit of the best in the older traditions.

FOR THE CHOIR, WHAT A TREASURY OF great sacred music there is! True, it takes a detective to find the wheat among the chaff that issues from music firms; but the job is not impossible if one knows what one is looking for. What I look for is first-rate music written by the greatest composers of all periods — music especially designed for the worship service by men who in most cases devoted their lives to the church. We might start out with some good collections, like the volumes of *The Concord Anthem Book*, published by

E. C. Schirmer, or the *Anthology* published by Concordia. Next there might be a volume of simple *Bach chorales* (perhaps in the edition of F. M. Otto, published by Kjos, or that of Percy Goetschius, published by Presser.) In singing these, it must be remembered that the mark that nowadays means to pause, the Fermata, meant in Bach's day to *breathe*. As the choir becomes expert in unaccompanied singing I should introduce the *simpler motets* of Palestrina, Lassus, Eccard, Schuetz, Rosenmuller, Praetorius, Byrd, Gibbons, Weelkes, and Purcell. When performing accompanied music by Purcell, Buxtehude, Bach, or Handel I should use the prescribed instruments if possible — generally strings or organ. Inasmuch as the *Cantatas of Bach* constitute the richest treasure-house of Protestant music — a veritable feast of devotional music that hardly anyone has ever sampled — I should not let a year go by without performing some portions of some of them, and preferably within the church service for which they were designed. For reasons previously noted I should use very little music of the 19th century; the best from this period is the *music for the Russian liturgy* written by such composers, Gretchaninov, Kopylov, Kalinnikov, and Tschesnokov. It is vocal, devotional, much of it makes use of modal melodies of great beauty. *From the 20th century* I should examine the works of such composers as Holst, Thiman, Vaughan Williams, Willan, Leo Sowerby, and Carl Parrish. As one pursues this adventure, which might be likened to a sort of treasure hunt, one is always making new friends. I cannot leave this matter without mentioning the names of *three firms* whose issues in sacred music are of uniformly high quality: Concordia Publishing House in St. Louis, E. C. Schirmer in Boston, and The Music Press in New York. Also of top rank are the Westminster Choir Series and the Columbia Choir Series, both published by G. Schirmer.

It will soon be seen that this kind of choir music is very different from the type usually met with. Its principal characteristic is, I think, that the

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## Procedures that work!



### CHORAL TEACHING

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music springs from the text; inasmuch as the text is, in most cases, prose, the musical phrases have the long line and the varying rise and fall of good prose style, instead of the jogtrot, predictable wall-paper pattern of instrumental music. Much of this music is based on the church Modes, which lay latent during the years from 1700-1900 but have been revived in every corner of the world since then. These modal scales are far richer in melodic and harmonic color than the standardized major and minor; to discover these riches is a delight no one should deny himself. It has been objected that this diet of choir music is too restricted, that it leans too heavily on the products of the remote past. In reply I simply ask, what do we have in our religious life that does not stem from the past, and from a far remoter past than the 16th century? The architecture most used in western churches, the Gothic, comes from the 12th century; many of our favorite hymns are translations of Latin poems of the first ten centuries of our era; the bulk of our Scriptures, the Old Testament, is well over 3,000 years old. People should certainly not object, therefore, to using motets composed a mere four centuries ago. Just as the dramas of Shakespeare have outlived the productions of hundreds of dramatists since his time, so the great works of Lassus, Byrd, Schuetz, and Bach will outlive the shallow ersatz-church music of a latter day.

ABOUT ORGAN MUSIC. To the laymind, there is no difference between music written for the organ and music played on it. Actually there is a difference, a very simple one: the music written for the organ sounds better on it than music arranged for it from other media, just as what is composed for the oboe sounds better on it than music designed for the flute or violin. Furthermore, it seems not unreasonable that the music for the organ for the church service is more appropriate than music written not for the organ, not for the church service! Now, since there is already more first-rate organ music for the church service than one could possibly play in a lifetime, it seems silly to waste time on anything else. True, most of it comes from earlier days, for, as Virgil Thompson so shockingly observed, there has been no first-rate organ music written since Bach. But

how fresh and fitting this old organ music is! Through the efforts of such editors as E. Power Biggs, Joseph Bonnet, and Norman Hennefeld these treasures have been unlocked for us. Add to these over 100 hymn preludes by Bach (which Lawrence Gilman called "his greatest instrumental works"), others by Brahms, Reger, Tournemire, Vaughan Williams, Sowerby, Parrish, Bruce Simonds, and we are indeed well stocked. In fact, we need no more play piano music, orchestra music, or songs on the organ. Of course, people will complain that what we play is unfamiliar; certainly it is — the organists have never played it! But it will soon become familiar, and furthermore people will notice its relevance to the service — for if we are skillful we will play as a prelude an organ piece based on the opening hymn, as an offertory, a piece based on the middle hymn.

A brief word about *postludes*, which I stopped playing some years ago. Don't play them, I say, unless they can be made part of the service and be heard with attention. It is an affront to the organist, to the music, and to the Lord, to play a postlude that is merely a background for gossip. I often wonder why it is that organists feel they must play soft pieces for every prelude and offertory. This is another adjunct of the Romantic approach to music that needs to be extirpated. The purry prelude, played on the vox humana with tremolo, is calculated to lull the worshipper into a nice dream state where he may insulate himself from reality and passively reflect on nothing at all. But the mood of most church services is praise to the Lord! Far better a heroic paean of praise from the organist as a start to the service. Have we forgotten the Psalms? "Make a joyful noise . . . sing we merrily . . . let everything that hath breath praise the Lord!" Granted, there may be services where the general mood is prayer, and softer music will be more fitting on such occasions; but it need not be dull, cheerless, or morbid. The same may be said of the organ offertory. One cannot do better than examine those of Couperin; they are truly noble offerings of a musician's whole being to his Creator. People frequently ask *what music is suitable for weddings*. That depends on whether the wedding is a religious ceremony or a secular display of flowers and clothes. If it is a religious



ceremony, then nothing but church music should be used. The organist can find scores of suitable pieces, singers can sing any song in praise of the Lord. Love songs from operas and musical comedies are not admissible. One solution is to have the religious music in the church and the secular music at the reception, a solution that seems to have occurred to very few brides. If all organists would answer the bride's request for "Ah, sweet mystery of life" and other pieces supposedly suitable for weddings as a friend of mine in New York does, there would be no problem at all: he simply says, "I'd love to play those things for you, but the church does not allow it."

FINALLY, LET ME SAY SOMETHING OF the wider implications in this matter. It is a commonplace that we are living in a critical time. Anyone who has kept abreast of the books and articles of the years since the war realizes the tremendous issues that face the human race today. Despite its peripheral position, the church stands now as the

one balancing force in a world of conflicting isms. It is the only representative of moral decency. Yet how feeble its voice has become! Its weak music is but a symptom of its general debility. So long as its ministers avoid controversial issues and preach a gospel of smug contentment, so long it will remain in a somnolent state. In the life of an institution, as in the life of a man, it is impossible to remain stationary: one goes either backward or forward. The church has been coasting backward for too many years. We need a modern Jeremiah who will call us out of ourselves ere it be too late. A revitalization of church music would be of incalculable aid. It was through music that Martin Luther's church swept across the generations — not through tentative, mushy, maudlin mockeries, but through bold, manly, vigorous music written by the more gifted men Luther could find. How many of you will have the courage to do what one woman did two years ago after hearing me speak on this matter in a small town in Ohio? She wrote me two weeks later as follows: "We have decided to put your recommendations into practice. Please suggest some good, easy music that we can begin with, and kindly advise us what we should do with our present choir library." I suggested the Concord Anthem Books and told her to

(Continued on next page)

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### Modern Church Music

(Continued from page 50)

15. Is the music likely to cause members of the congregation to close their prayer books preferring to listen to the music than to pray?

If the answer to the above questions is "yes," then he has good reason to proceed cautiously. In fact, the music, in such an instance, is likely to be unsuitable for the liturgical function. Not because we say so, nor because Father So-and-So says so, but because the Church has repeatedly said so for some 2000 years. If, on the other hand, the answer to the above questions is "no", he is probably proceeding in the right direction and he doubtless has the green light.

give the choir library to the next Paper Drive. It seems to me the choice is very clear: either we can do our part in reinstating the church as a leading force in our society, which means, among other things, setting its musical establishment upon a foundation of integrity, or we can stand weakly by and watch the whole fabric that we have known as civilization go down in humiliating ruin before

the forces of barbarism. We must choose soon, today. Each day the choice is postponed brings the world-wide Gotterdammerung that much closer. Let us waste no time and spare no effort to do our part in bringing in soon the time of Peace on earth to men of good will. And what is our part? To place before the Almighty an offering of music worthy of our effort and His Glory.

## GREGORIAN MASTERPIECES



HERE IS A STRIKING DIFFERENCE between the melodies of Lent and those of the Paschal season. The first adopt in general a more formal design, justified by the sternness of the mystery of Redemption. Inspiration is strictly controlled by a form which follows more closely the objective pattern of the respective modes. In this formal sense, Lenten masterworks are severely classic; but they gain in solidity by their partial renouncement of a natural expansion. Thus, they are models of soberness. The Introit and the Communio of the fourth Sunday are a lone exception; but the contrast of their free elation accentuates the more the

impressive reserve of the Chant during the holy season.

The repertoire of Easter, on the contrary, marks the summit of originality in Gregorian art. Inspiration dictates and molds the form. This procedure is dangerous in musical composition, unless it be handled by the hand of a master. Masters indeed were those unknown artists who wrought, for the celebration of the mystery of Glory, of Joy, and of Life, some of the most daring melodies ever conceived by man. Over a modal background still noticeable and never lost from sight, their songs bounce with an uncanny freedom in an endless merriment before the radiant figure of the immortal Christ.

Ash Wednesday	Introduction
1st Sunday	Introit
	Communio
2nd Sunday	Communio
4th Sunday	Introit
	Communio
Passion	Communio
Palm Sunday	Communio
Easter Sunday	Alleluia jubilation
	Victimae paschali
Quasimodo	Introit
	Alleluia no. 2
2nd Sunday	Communio
	Alleluia no. 1
3rd Sunday	Communio
5th Sunday	Communio

Raising our cry to implore the mercy of God.  
 Radiant confidence of Christ in the outcome of His Divine career.  
 Entrusting our Lent to the Grace of the Eucharist.  
 Renovation of our souls in the Eucharist.  
 Freely releasing joy in the vision of the new city.  
 The city built by Christ in our hearts.  
 Accepting Christ's testament in the Holy Mass.  
 Adoring the Father's Will with the heart of Christ.  
 Joy flowing from our hearts as the water from a mountain spring.  
 The resurrection dramatized in a popular vein.  
 The childlike simplicity of christian living.  
 Joy in the memory of the risen Christ.  
 The silhouette of the good Shepherd appearing in the Eucharist.  
 Loveliness in christian rejoicing.  
 Christ's farewell to a passing world.  
 The new canticle of the redeemed.

# QUESTIONS AND ANSWERS

by Rev. F. A. Brunner, C.Ss.R.

*In a reply published in CAECILIA (75:106) you stressed the point that the proper of the Mass may be recited in whole or in part only when the organ is playing. But what is to be done if there is no organ available? or no organist? or on Maundy Thursday after the Gloria, when the organ is not permitted? If the choir cannot sing the Gregorian melody, must we, under the circumstances, drop the High Mass?*

At the risk of appearing a casuist, this writer will endeavor to outline fully the legislation of the Church regarding recitation, and his interpretation of that legislation.

The rubrics prescribe that the liturgical chants, both proper and ordinary, should be rendered completely, without omission or abbreviation. There can be no question about this; the laws and decrees, too numerous even to catalog, make this abundantly clear. But it is, as we all know, often quite impracticable for our choirs to do all this in some form of song, whether chant or polyphony or modern harmonies. The choir may not drop the chant; it must therefore have recourse to a recitation of the text. That such a recitation is permitted as a substitute — under certain conditions — was pointed out in the previous answer. Let us now look into the matter more closely. First of all, what is meant by “recitation”? It seems to the present writer that the rubrics do not intend by the term “recitation” any part of *singing* properly so-called; rather, a simple, *non-musical* declamation, a mere pronouncing of the words. The decrees employ phrases like *dici posse submissa voce* (SRC 2994 ad 2), *clara voce legenda* (3827, II), and the direction in the *Ceremonial of Bishops* (I, cap. xxviii, 7) says that what is being supplied by the organ *intelligibili voce pronuncietur*. Speak, read aloud, pronounce in an understandable voice — these words suggest speech, not song. *Dici submissa voce* is the very wording of the Missal rubric for the half-loud tone to be used by the celebrant at High Mass when he

repeats what the choir is singing. (*Rubricae generales*, xvi, 3). If this reasoning be accurate, then the recitation demanded as a substitution for the singing of the text is a mere speaking of the words. And then you can see why an organ accompaniment is regarded as essential, (SRC 3108 ad 14.) For if the Church really has in mind this simple sort of recitation, there must be some sort of musical background; otherwise you would hardly have a “High” Mass — a divine service in which the text is clothed in melody. Sharply distinguish this mode of recitation in a “speaking” tone from recitation in a “singing” tone. The priest “sings” the orations in a ferial Mass, yet there is no modulation of the voice. The sub-deacon “sings” the Epistle, although he is directed to do so — in the usual manner — without a change of tone except for questions. What we usually call recitation in a monotone is *singing* — it is singing *recto tono*.

Our second problem: What may be recited in this way, what not? It is safe to say that the Ordinary of the Mass, with the exception of the *Credo*, may be recited in part — that is, recitation alternating with singing, the organ carrying a tune the while. The propers — Introit, Gradual, Offertory and Communion — may be recited in their entirety (SRC 3994 ad 2). Some things, however, may not be recited but must be sung: the first and last stanzas of hymns, the first verse and the doxology of the canticles at the Office, the *Tantum Ergo* at Benediction, the *Credo* at Mass (SRC 1023 ad 3; 3108 ad 15; 3827 ad 2) — these are the chief portions of divine service that must always be sung, not recited.

The third — and crucial question: May this recitation take place when there is no organ accompaniment? This is the point at issue, and an important point, in view of the prohibition to play the organ in Advent and Lent and at the *Missa Defunctorum* (save to sustain the singing). The decrees that refer to recitation definitely hint at an

organ accompaniment. Is this absolute? You might cite the *Memoriale Rituum* of Pope Benedict XIII, which speaks of reciting pieces during Holy Week when the organ is silent; but this is hardly a parallel, since the ceremonies therein described often partake of the character of Low Mass ceremonies. The present writer prefers to revert to the distinction made between *speaking* tone and *singing* tone. If the text is recited in the latter fashion, it is properly said to be *sung*, and singing can always be done without organ.

The solution to the problem proposed is therefore this: If you have no organ or cannot or may not use the organ, and you cannot sing the text according to a Gregorian melody or some simple harmonic formula, use a sing-song monotone like that used in the ferial tones of the Mass prayers. *What should you do on Maundy Thursday and Holy Saturday at the Gloria? In our church, right after the intoning of Gloria in excelsis Deo, the bells in the sanctuary and steeple ring and the organ plays some lively tune till the celebrant has completed his saying of the Gloria; then the bells*

*stop ringing, and the choir gets started with Et in terra pax, accompanied by the organ. But in some churches, I am told, the choir begins the Et in terra pax immediately after the intonation, amid the jingle-jangle of bells that drown out the singing. Which is the prescribed usage?*

The rubrics describing these ceremonies are not unambiguous. The *Memoriale Rituum*, for instance, says that at the Gloria the bells are rung: *ad Gloriam pulsantur campanae*. How long, or when they should stop it does not say. The word

(Continued on next page)

*Do you agree that to voice a caution is not necessarily narrowing the road, but rather warning the Church musician of the pitfalls into which an uncontrolled daring would infallibly lead?*

*Can modern music, against the accumulated evidence of the last two centuries, scorn the warning given by the Church, while it has not only relegated her treasures into oblivion, but has planted in the sanctuary the sacrilegious imitation of religious expression?*

*Will the clergy as well as the faithful (without omitting the religious orders), regard this warning as a salutary inducement to realize that their musical appreciation is not really a modern advance but a retrogression into bad taste?*

*Are we sincere enough to cast out from our hearts the desire for musical profanity and to replace the latter with a genuine emotion for musical sanctity, thus beginning the restoration of sacred music in christendom within our own hearts?*

*In practice, shall we exclude profane expression from all liturgical services in which we take part? Are we willing to forego any compromise, especially when the latter is but an easy escape from assuming our share in the restoration?*

Still, since modern music has risen mainly to serve profane uses, greater care must be taken with regard to it, in order that the musical compositions of modern style which are admitted in the Church may contain nothing profane.

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*campanae* does, however, suggest not the tiny altar bell (*parva campanula*) but the tower bells; ringing the latter alone would hardly disturb the singing. And about the organ: The organ may be played either before the choir sings or during the actual singing as an accompaniment of the text. These alternatives were both accorded sanction in a reply of the Congregation of Sacred Rites addressed to the Bishop of Vigevano in 1880 (SRC 3515 ad 4): *Quaeritur vero an sonitus Organi protrahi possit usque in finem Hymni Angelici, adeo ut Chorus hunc Hymnum prosequatur, Organi pulsatione cantum intercalante, usque ad finem, more solito; vel Hymnus Angelicus totus sit decantandus a Choro, quin intermisceatur sonitus Organi, quod pulsari tantummodo debeat aliquantulum post intonationem Hymni . . .* Answer: Follow the custom. In practice it would seem better to let the organ play and the bells peal out for a few moments before the singing begins — especially if the raucous sanctuary bells are included in the deal; then let the choir take up the song, either with or without organ accompaniment.

## Here—There—Everywhere

(Continued from page 70)

poser, and a great advocater of liturgical music. For the past ten years he was chief organist and choir director of the Diocese of Erie, Penna., at St. Peter's Cathedral, where he had an outstanding liturgical choir of men and boys. One of his Masses, "Missa Pontificalis" dedicated to his Excellency, Most Reverend John Mark Gannon, D.D., D.C.L., L.I.D., Bishop of Erie, was published by McLaughlin & Reilly Co., Boston, Massachusetts.

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