

CAECILIA



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*Christ,
Conquerer of death,
Extends His immortal hands,
And bestows upon a
Redeemed World
The Blessings of Life
Which no longer
Knows death.*

Symbolism of cover design.

Caecilia, a monthly review of Liturgical Music



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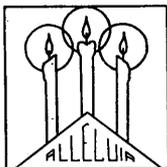
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The Editor Writes:

You Are Risen With Christ



The feast of Easter is pervaded by an unusual atmosphere. Unusual indeed, because at no other time, even at Christmas, are we filled with such a deep feeling which is as inescapable as it is difficult to express in words.

It seems as if something had happened somewhere in the history of man which prompts him to rise with the certainty that life triumphs. Even in a day wherein that historical background is no longer recognized by all, the whole world (formerly Christian) celebrates this triumph by some kind of sunrise services. Though he has renounced the faith in the Resurrection of Him Who is the Life, man cannot abdicate the long-rooted feeling that Life remains forever. Such universal assurance in the idea of resurrection would remain unexplained but for the mystery of Christ's rising from the dead. For the natural gravitation of all created beings on earth is towards death, the inevitable decay of the matter, from which life cannot possibly be resumed again. The power of God Himself was necessary to achieve resurrection in one Man, the Son of God; and to incorporate it into the destiny of all mankind. Henceforth, human life will decay, and man will die; but from that death he will rise for an immortal and endless span. Needless to say, the mystery of man's resurrection has tremendously changed the outlook of our life, for death is no longer the end, but the threshold of an added and definitive immortality.

There would be no justification for writing about the mystery of Resurrection, unless it should contain some solution for the issues of Sacred Music. Besides its supernatural implications proper, the dual mystery of death and of new life wholly permeates the conditions of Christian life and creates a definite mentality toward the Christian way of life. Since the Resurrection of Christ, nay because of the Resurrection of Christ, the falls, the losses, the destructions of all sorts which are experienced by man, become a part of his resurrection. In the individual Christian as well as in the Church, everything can rise again; and to this power of rising, there is no limit.

It is true as well of the restoration of Sacred Music. For the feast of Easter contains that energy, that inspiration, that renewed impulse which can turn our musical decay into a new blossoming. Sacred Music being a part of the organic life of Christianity, it can be lost as it can be recovered. In fact, it has been lamentably lost; and therefore, it can be restored. The possibility of a musical rebirth in the Church is as evident as all the energizing power of the Resurrection of Christ. It is up to us to have faith in it, and to assume the responsibilities flowing from that faith. For the restoration of Sacred Music is, in a certain way, a part of the total resurrection.

Deeply moved by this conviction, we feel it a privilege to present the readers of *Caecilia* our most sincere greetings on the occasion of the anniversary of the Resurrection of Our Lord. These greetings are rather a hopeful wish strengthened by prayer, that the solemnity of solemnities may bring about among us the long desired restoration of liturgical music as Pius X visioned it in his synthesis of universal recapitulation in Christ. Up to this issue, at the beginning of our editorial task, we felt that the situation should be met with frankly and openly. We did not hesitate to trace the evil unto its roots; and we made no secret that things musical were in bad shape with us. It is evident to every reader of this review that the Catholic Church has suffered, for a long period of three centuries, a musical loss which is as well a Christian loss. It is a criminal tragedy, an unbelievable treason of one's most precious heritage, a thoughtless denying of an active factor of Christian life. And all this looks darker yet in the background of glorious liturgical ages gone into oblivion. Today, even this tableaux of sad dereliction is unable to dampen the inner assurance which comes to us from the Easter Sun, Jesus Christ risen from the dead. We profess such an unshakeable confidence in the conquering power of His Resurrection, that we know that it shoots forth all the opportunities of a restoration, nay right here in America. And would to Christ that all readers of *Caecilia* profess the same enthusiasm as our Easter greetings to them manifest. In Christ risen Sacred Music can be restored; but in Christ alone will it revive. To this task of musical resurrection we invite all who share in some way or other the task of bring-

ing Christ to the people. May the clergy, too, long unaware of the place which music holds in the sanctification of souls, become conscious of their positive responsibility; may each parish church, re-echo again the praises of God for which it was built. May religious communities renounce more willingly some particularist customs which have estranged them from being the Catholic "voice" by excellence; may religious teachers and missionaries take active part in the musical education of the Faithful. At last, may the appointed musicians of the Church, organists and choir-masters, give themselves to the fulfillment of their mission, amid discouraging signs and omens, animated by a living faith in the restoring power of the Resurrection of the Master. Let us all, all of us, share the faith in the risen Christ which will some day realize the early vision of Pius X in 1903.

What we would like to call the "spirit of the Resurrection in that restoration of Sacred Music" demands from us some special qualities. It should manifest itself more as a faith than as a passing sentiment. We would invite first our readers to deepen their consciousness of the relationship between the Resurrection of Christ and the reform of Sacred Music. It is not just a beautiful idea, it is a reality. If so, it calls for an adherence of the soul which transcends the spirit of routine, the matter-of-fact attitude, which spoils so much of our work. Only in prayer and meditation and in recollected thought can a church-musician acquire such a consciousness. Then, let us translate our conviction into action. A passive inertia is of no help to the faith. The latter, if it is true, demands a will to act. We mean a resolved attitude to accept whatever difficult task is ours, and to go to work. Let us not forget a real unity between us; for the restoration of Sacred Music is a deposit of Christ immortal given to His Mystical Body. There is much more than mere curiosity in knowing each other, in learning from the experiences of our co-workers, in encouraging their efforts. There is the tightening of an inner bond by which the efforts of all will become that unbreakable lever which in turn will make Sacred Music rise again.

May we mention at last that time of war is in many ways a time of resurrection. The fear of financial shortage, the disillusion of a wrecked mankind, the actual obstacles, all that may tempt us to give up or to wait in saddened loneliness. But knowing that

Christ has positive plans of restoration while the sacrifice is offered, we should select this very time as the appointed date of our musical rebirth. The power of the Resurrection works with unhampered freedom when the souls are losing one by one the illusions of life. We have never forgotten the spectacle which wounded but victorious France gave in 1921 at the National Congress of Sacred Music held in Tourcoing. There, seventeen Bishops, representative groups of the whole clergy, church-musicians matured in the trenches, crowds of a purified faithful, gave during a whole week a demonstration of faith in the resurrection of Sacred Music as we have never witnessed. It was the clarion call which, heard all over the soil of "sweet France," decided upon the many beautiful local restorations accomplished in the nation. We would like to think, in this Easter of 1942 that America, conqueror of that atrocious war which we must suffer, will see soon the day when its priests, its religious, its nuns, its musicians, its faithful, will launch a definite movement for the restoration of Sacred Music. If there is one fruit we desire from this Easter of war, it is that all of us learn again to sing Christ risen from the dead. We are at war; maybe because we (as well as the whole world) have cheated Christ out of the songs we owed Him. We are at war; but let this Easter of war-time make us rise again to sing to Him the songs of Sion.

It would be of little avail to present our readers with Easter greetings, if those should not materialize in our daily toil. It will be well now to descend from the high considerations which included Sacred Music into the great scope of the Resurrection, and to mention some of the practical ways by which the spirit of Easter can permeate our artistic task. It is not difficult to understand in what general way the energies of Christ's Resurrection can rejuvenate liturgical music. Those resurgent energies, as it were, are imbedded in the music of the Church itself; for it is the immortality of Christ which through the ages, inspired it, gave it birth, made it grow, and communicated to our Catholic treasures unsurpassed accents. Therefore, the way to resurrection means fundamentally a return to our musical tradition, an appreciation of our own art. Sacred Music has in itself the power to revive, provided that far from preventing it from reviving we consent to listen again to its strains, and to use them as the expression of our Christian

life. In most simple terms, it can be said that the revival of the true spirit of our music is the spirit of resurrection. How can we practice this? We suggest at random:

1. The study of music is the path to its appreciation. We all can enjoy music to a certain extent; but the portals of its sanctuary are closed to those who are not interested to discover what lies beyond. Much of our musical activity has been perhaps superficial and looking only into the easy aspects of the art. The appalling indifference of many church-musicians for the refined melodies of the Church has no better explanation than a lack of ambition to study. A leader must study. Only to earnest research will music surrender its secrets; the more so if it happens to be religious music. Let the choir-master and the teacher equip themselves with the most comprehensive knowledge that circumstances permit. Let them in particular heighten themselves to the full comprehension of what religious expression means. It means looking deep into the matter, free from pride and prejudices; it means submission of artistic ideals to religious mysteries.

2. In connection with a better musical knowledge and its religious implications, we would recommend all church-musicians, nay all priests and religious, to give more attention to the master-works of music in general. Remember that among the infinite variety of musical works, the Catholic and religious root is still living. Whether musical works bear the mark of their religious origin, whether they revolt against it, it makes our musical appreciation the keener, and the Catholic musical position the stronger. The resurgence of music today, from the ashes of depressed and agnostic modernism, is nothing less than a return to Catholic background. Why not derive from this movement a benefit both for ourselves and for those whom we want to lead back to the Songs of Mother Church?

3. A particular effort is suggested in favor of the sacred Chant. We do not advise so much a sale "en bloc" of the Chant, which at times seems inopportune and unintelligent, but an approach to understand its beauties. The freshness of the mystery of Christ's life immortal and our own immortality is nowhere so delightfully evident than in those aged songs. Our task is to rediscover this "delight." The modern concept of music is fundamentally noisy, gross, excited, proud; the sentiment of the Chant is pure, simple, contemplative, calm, and humble. The feeling for

such unearthly beauty will need a large group of leaders who have imbibed very deeply this spirit, the spirit of things spiritual, of things immortal, anticipated here on earth in the music of the Eucharist.

4. Of course, no resurrection is possible if our musical activity is not motivated by an unbounded conviction that we are fulfilling a mission. It is not so much a spreading the love of music, as a lifting of those entrusted to our care to the level of Christian resurrection and life. Our teaching music, our leading music, our writing music, our performing music, should be the impulsive outlet of a clear vision that Christ's resurrection is the highest pulse which has ever animated music. It is a high mission, as such not universally estimated, and often underestimated. Extrinsic obstacles are of no great importance, as long as the appointed musical leaders remain staunch in their conviction. The resurrection of Sacred Music demands uncompromising men of music, pioneers who never look behind, workers whom no fatigue can stop, lovers of beauty whom no materialism can numb.

5. It is easy to conclude from the foregoing, that our contact with all subordinates must be the contact of a radiating apostle. Even though our musical position should provide a means of livelihood, the mercenary spirit should never be allowed to give to our work the appearances of another business. The Choir, this much maligned and suffering body, can revive in the spirit of Easter only if another immortal Christ, we mean an apostolic leader, leads them back to music as a shepherd accompanies his flock. No musicianship will replace the absence of this outstanding quality; because the musical message can only be heard if it is given as the message of life immortal.

6. We have pointed out more than once that the Choir is today not enough a spiritual group consciously contributing to the life of the modern parish. There is too much resignation to bear with a choir of fortune (or alas, of misfortune) trying to maintain as best it can a parochial High Mass. If the leader is truly imbued with the spirit of leadership herewith advocated, there should grow among the singers gradually an interest for the spiritual privilege of belonging to the choir, and for being appointed to voice the devotion of the faithful towards Christ. Therein precisely lies the resurrection of our parish-choirs; and as long as this is not accomplished, our choirs remain in the shadow of death.

7. If the leader is animated by apostolic fire and the Choir shows the signs of a spiritual response, it will be relatively easy to restore among us an active desire to learn music. The lazy ignorance which has kept the Choir satisfied with a narrow experience of inferior music will give place to an ambition to discover the radiant beauty of the spiritual songs of the Church, and the marvelous blending of true polyphony. From then on, the Choir will want to know more, to gain a broader experience, to show itself more alert and efficient. It lives again.

The spirit of the Resurrection is traditionally represented in some of the churches of the Old World by a glorious figure of Christ dominating the sanctuary

by its size and its lines. A continuation of this tradition is found today at St. Meinrad's Abbey, Indiana, where Dom Gregory de Witte, O. S. B., has designed above the Altar a triumphant and majestic Christ of some 30 feet. Nothing suggests more appropriately the close of this writing: the business of Sacred Music must share in the energies of the mystery of the Resurrection. To that effect, Christ rises from the dead, and all that His rising implies, must rejuvenate all musical activities of the Church. May the immortality of Christ remain the central inspiration, the commanding force of the reform in which Clergy, Religious Orders, and Laity have their definite place. Dead we were; but now we live in the Lord Jesus.
D. E. V.

Missionary and Composer

By D. H. Hannin, S. J.

Another delightful sketch of the musical customs of the early Indian converts. We like the freshness of their experience, especially at this time when our artificial civilization shows so many and such obvious signs of a doom. In the musical activity of the Indian community, there is a true spirit of Easter, which we will do well to recognize and emulate.

(Editor's note)



Mightiest of all the nations that raised their feathered heads to the blue sky in the land beyond the Rio Grande, was the Algonquian. From the bleak, rugged shores of Nova Scotia and New England, to the sun baked

foothills of the Rockies, they were masters of the land and all it contained.

Mightiest of the Algonquian was the Ojibway tribe, "the people of the puckered moccasins, sometimes known as the Chippewa. Around the shores of Lake Superior and Lake Michigan they pitched their birchbark wigwams. Too powerful to be attacked either by the fierce Iroquois or the savage Sioux, they lived their simple lives in peace.

Like all redmen, they sang and composed songs. Their songs were as varied as the incidents in the year. The dance, the game, the hunt, love, death, the spirit world and the Kitchi Manito (Great Spirit),

each had its traditional music embellished by the singer's own improvised vocal outbursts. In solemn chants they prayed to the lesser gods of the lake, the woods and the thunder.

The Ojibway were a nomadic people who had not cultivated the art of writing, of philosophy, or of science. Their music was in a crude state, strict timing and full notes were lacking. The words were of minor importance, syllables and a few significant words accompanied the rhythm. By the red glare of the council fire or in the smoky shelter of their winter cabins they swayed to the music of their monotonous melodies.

The love of song among the primitive peoples has always attracted the attention of the missionaries. They noticed that it was originally an act of worship, that it was nature's method of expressing what words cannot convey. Did not the great St. Thomas say the same, "Music begins where speech breaks off?"

The first missionaries brought up in the traditions of Sixteenth and Seventeenth Century France lost no time in translating the beautiful hymns of their native country into the Algonquian tongue. Algonquian was the inter-tribal language, bearing the same relation to the others as Latin does to the Romance languages of Europe.

The Ojibways first heard the hymns of the church from St. Isaac Jogues and Fr. Marquette both using

Algonquian. The destruction of the Huron Indian Mission and the death of the gallant band of apostles delayed the conversion of the natives in the forests beyond Georgian Bay. A few scattered missionaries occasionally brought the word of God to the woodland tribes.

The half century of war from 1760 to 1812, when Indian was pitted against Indian, delayed the establishment of permanent missions among the Ojibways. In 1838 there was only one priest laboring in this fruitful vineyard that stretched from Lake Huron to the Lake of the Woods.

Once more from France came men, spiritual descendants of the first Jesuits, men who were to tread the forest paths, to paddle their birch canoes, to teach and to preach in summer and in winter. They gathered together the old Algonquian hymns and added a few in Ojibway.

Later, the heroic Bishop Baraga, an Oblate of Mary Immaculate, edited in a small volume the then existing Chippewa Hymns. The privilege of chanting the High Mass in the native tongue was not granted to this tribe. From tiny chapels the age-old Latin rose to God, from round immobile faces came the sacred songs of the church.

Bishop Baraga's edition was small, inadequate and soon ran out of print. To re-edit it would be useless for it did not meet the present requirements. A new book was necessary, a complete and up-to-date work that could really be called an Ojibway Hymnal.

It was a May morning, and round a table in the Indian School, Spanish, Ontario, sat a number of gray-haired weather beaten men. Men whose eyes were wrinkled with the glare of the snow and the winds of the forest. It was a conference of missionaries. One question remained for discussion. Gravely the venerable dean of the Mission Council rose. "Reverend Fathers, we need an Ojibway hymn book; from every mission comes the same request. It is a difficult task demanding three requisites; an intimate knowledge of Indian, a familiarity with music and time. Is there anyone who thinks that he can undertake the work?"

There was silence. Many of the men were already old, all of them had more than his share of work. A tall grey haired figure stood up: "It has to be done . . . I'll do it, Father." The speaker, Fr. A. Desautel, brought to this task one requisite, a thorough knowl-

edge of Ojibway, however, he could not read nor compose music and his thirty-seven missions lay heavy on his thin shoulders.

With an indomitable will he set himself to study music, to learn to read and to compose, at an age when most men are retiring. The long trips between his forest chapels were employed in learning the simple rules of the art. From France and United States he obtained the latest manuals on the subject. Many a night after confessions and a sermon, he sat in the lamp light and studied.

He had not the comfort of a quiet, warm study nor long leisure hours. In his little room a combination bed-room and sacristy, he pored over his books. Visitors would come and go, often with a sigh he would say "Come in" and then smile—For wasn't he first a missionary and then a composer.

The difficulties encountered would have discouraged an ordinary man, but to one trained in the school of self-sacrifice, to one hardened by years of privations, they were a part of the labor. From mission to mission, through rain and snow, Father Desautel carried his manuscripts on his back.

It was in such an atmosphere that the missionary completed the task that he had undertaken on that bright May morning. His hymnal included over two hundred and twenty-nine hymns, divided according to liturgical season and devotion. Much of the work is original, words and compositions that came to him while on the mission trail. The rest consists of hymns translated from the French and the English, with many changes and variations.

It had taken three years to finish this self-appointed toil and one difficulty remained. Music will not publish itself, money is required to put the sheets in the press. By diligent begging he raised the necessary funds. On the feast of St. Teresa of the Child Jesus, the old missionary held the new Ojibway hymn book in his hand. At last after three hundred years his Indians had a book that was really their own. "Katholik Anamie-Masinaigan Nagamonan gaie Wetchiewewising" (A Catholic prayer and hymn book in the Ojibway language).

Father Desautel had helped to fulfill the words of the Psalmist "Kakina enishinabewiien Kitchitwawining Kije Manito, Kitchiwawining (Praise the Lord all ye nations, praise him all ye people).

The old missionary has gone to his reward but he has left a living memorial. Last summer I heard the Ojibways at Sagamok, praying to God in song. We sometimes forget that hymns are prayers. The Indians call them Anamie-Nagomonan—singing prayers.

The little chapel was filled with copper colored men and shawled women. An old Indian sat at the organ and he began to play. Then it was that I appreciated the work of Father Desautel. From the dark throats came forth words of praise—Jesus Ode

(Sacred Heart of Jesus); Ki Kitchi binis Ma rie (Thou art very pure Mary) Kitchitwa Therese Manadjind (Saint Theresa, we honor thee).

Whenever Ojibway is spoken, the missionary's hymnal will help to bring souls to God. Many of the grey headed men that sat at that conference table have made their last trip and their greatest, to God. Surely they must rejoice when they hear "Kije-Manito sagiada mo jag" (God our everlasting love) coming from Ojibwayland.

Gregorian Chant in a Monastery

By Ignatius Esser, O. S. B.

In Psalm 18 we read these very beautiful words: "The heavens tell the glory of God, and the firmament proclaims His handiwork. Day pours forth its tidings to day, and night reveals knowledge to night. There are no speeches, no discourses; their voices are not heard, yet through all the earth is THEIR MELODY gone forth, and their words to the ends of the earth." If the speechless heavens can possess melody and words, it is only through rational man. Viewing the grandeur of God's creation man is impelled to praise the Creator in the rich utterance of song. In many verses of the psalms we find exquisite words about man's praising God. I call to your attention the following: "Let my mouth be filled with praise, that I may sing Thy glory." (70, 8) "My lips shall greatly rejoice, when I shall sing to Thee." (70, 23) "Offer to God the sacrifice of praise." (49, 14) Isaias supplies us with a most appropriate prayer that fits so beautifully with the Benedictine vocation: "O Lord, save me, and we will sing our psalms all the days of our life in the house of the Lord." (38, 20) Our grand opportunity of praising God through the "Opus Dei" should receive much careful consideration from us, often in our life. I am offering it to you at this time as the special point for study and practice.

A powerful writer once visited Mont Cesar Abbey in Louvain and jotted down the impression made on him by the Divine Office as he heard it chanted by the monks of St. Benedict. He wrote as follows: "This was something alive, living, coming from the hearts and minds and bodies of living men. It was as though God were continuing the work of creation here and now, and I was there to hear, to see—even almost to touch. I was lucky, was I not?" Numerous

visitors to our own dear St. Meinrad's Abbey have carried away edifying impressions that came from their seeing and hearing our Monks chant God's praises. This should not be surprising, for in the Work of God we handle a sublime thing. Are we merely transmitting or carrying it to others, as a water pipe carries water? Or, are we living this praise and becoming the holier by uttering it day after day?

The more pure and perfect the religion within the heart, the more pure and perfect will be the expression of it on the lips and in the life of man. The more pure and perfect the Chanting of our Mass and the recitation of our Office, so much more pure and perfect will be the life of our Monks and the quality of our monastic family. We might almost say that the rule of faith determines the rule of prayer; and the rule of prayer determines the rule of singing. For, faith prompts loving prayer, and loving prayer engenders songful expression. I feel most sure that a more extended use and a more perfect rendering of the Chant will intensify the spiritual life in our monastery.

We must ever aim more and more to get away from routine and mechanical recitation or chanting. There is a purity and an unworldliness in our liturgical prayers that attracts *attentive* souls to heaven. St. Augustine gives us something to think about on this point. He says: "The voices flowed into my ears, and Thy truth distilled into my heart, whence the affections of my devotion overflowed, and tears ran down and happy was I therein." Certainly, sweet sounds should be in the mouths of those that receive God into their hearts as they utter His truths with their lips.

If we stop to study the matter a bit the reasons for the foregoing will easily become evident. The language of the Church is too rich to be spoken with just mere words. Music *must* be added. In a word, the language of the Church is song, wherein melody and rhythm and expression help to convey what the Church has to say. Bear in mind that behind every word spoken there is a person. That person is revealed in the word and in the manner of utterance. God has deigned to speak to us. He has given us His words to be our prayers. Only a grace-laden soul can properly repeat the words of God, the words of sacred Scripture, the words of the Liturgy—the Mass and the Divine Office. Only the richness of music devoutly applied can properly convey the heavenly ideas behind God's words. If, as some men say, music is the language of the unspeakable, then certainly it should be used in any attempt to convey the grand thoughts of the Psalms. Just as beneath the veil of bread we see by faith, the Lord present in the Holy Eucharist, so beneath the words of the Office or behind the words of the Office we should see the Divine Speaker, God. He certainly turns towards us with a smile when we fervently recite or chant His words. These wonderful words properly uttered always have a divine efficacy. That efficacy is not always like that which prevails when the priest at Mass uses God's words to change bread and wine into Christ. Yet, very great changes are wrought in ourselves by a proportionate efficacy. God's words are powerful and sacred. They must be handled with even greater care and awe than electrically charged wires.—Again I say, we chant the words of sacred Scripture. They are our liturgical prayer. These words are baptized as it were by the fire of the Holy Spirit. We who utter them in prayer are baptized with water and the Holy Spirit. No wonder then that Chant can become something so sublime.

In liturgical prayer the text is the important thing. It is like a valuable seed. When it opens up under the warmth of the indwelling Spirit, it flowers into the full richness of Sacred Chant. Holy Chant makes the unutterable God almost perceptibly present through the quasi-sacramental power of the Church's sacred song. How aptly does our wonderful Benedictine vocation permit us to carry out the instruction to the Ephesians (5, 19): "Speaking to yourselves in psalms and hymns, and spiritual canticles, singing and making

melody in your hearts to the Lord." It is our grand privilege and opportunity daily to enjoy the benefit of this quasi-sacramental power of the Sacred Chant. We live and move in it. Sacramental psalmody has the power of opening God's words for us. It unlocks them, that we might be diffused by the underlying divinity. Furthermore, unison song welds the singers by their intimate union of expression of divine truth and divine being. In well rendered psalmody there is no noise, no affectation, no selfishness, but childlike family union and family communing with God. We sing to God, and yet we listen to Him. Therefore for the most part we sing softly. God does not need to be awakened by clamorous shouting, but we need to HEARKEN lest we fail to hear God's whispering to our souls. Ausculta! Ausculta!—Hearken! Hearken! Think often of this first word of the Holy Rule when you chant in Church.

Abbe Dabin has written: "The Benedictine is by vocation, pre-destination, and business first and foremost a singer." Thank God for that—that you are by profession a singer of Divine Praises. As cenobites, we work together, pray together, sacrifice together, sing together, as one united happy family. Just as Chant is a part of the very life of the Church, so it is also a part of the very life of our monastic family. It is that part, according to St. Benedict, to which nothing should be preferred. It should be the external manifestation of that throbbing, vital principle of sanctity that should permeate our being at all times. It should be the expression of the divine life within us, the life of grace. How happy we should be at the thought that by constraint of the holy Rule that we vowed to follow, we appear before God's holy altar often each day for the Sacrifice of the Mass and the Sacrifice of Praise.

If we want to be true sons of that beloved Father, St. Benedict, we dare not lightly pass over the manner of praising God. The Benedictine that is not versed in Gregorian Chant and the proper method of publicly reciting the Divine Office is not true to his name. He has reason to feel deeply ashamed of himself for putting into the last place what his spiritual Father, St. Benedict, puts into the first place.

We should studiously avoid making our recitation or chanting sound boisterous. It should never be dotted by egotists that are eager to stand out con-

spicuously. *It should not be precipitous.* We just must make ourselves calmly take time to do the main thing well. Perfect choir recitation and chanting will produce a profoundly religious impression because it is spiritual. It is contemplative. It is mystical. It is meditative. It is tranquil. It is serene. It is peaceful.

In conclusion, the purpose of the liturgy is to place us in ever closer contact with the eternally living Word. Through the divine Word of the Office devoutly uttered, we dispose ourselves ever to appreciate more fully the Word that daily becomes Flesh upon our altars. Ah! Those holy Altars! Those consecrated Altars, covered with blessed linens, decked with

blessed candles, enveloped with fragrant incense smoke. On these Altars are placed the consecrated chalices. On these Altars are consecrated bread and wine that a God-man may daily be sacrificed for our sake. Before these Altars we baptized adorers stand or kneel to receive the floods of grace that stream from Christ. Fortunate are we, who can so often stand before God's holy Altar, not only and always to receive, but to give. To immolate ourselves in an oft-repeated sacrifice of praise. May our praise of God be pure and beautiful, pleasing God, sanctifying ourselves, and edifying the body of the Faithful. Praised be Jesus Christ, now and forever!

Singing the Paschal Triumph

By Charles Schmitt

Easter is the Feast of Life and its joy is the joy of living. Man wants to live. The deepest longing of his heart, a longing common to us all, is precisely this desire to live. Death looms up before man as his great enemy. Decried as a punishment for all man because of sin, death sums up all man's sufferings and sorrows, his own defeat; and the physical death is the symbol of the spiritual death, the eternal darkness of unredeemed man. But death has lost its sting; for Christ, the Victor over death, is risen. "By dying He has destroyed our death, and by rising again He has restored life." Little wonder that the earth resounds with the jubilant song, Alleluia. With Christ we have died to sin; we have risen in the newness of life. Therefore once again the heaven-loaned song is restored to us. What a happy privilege is given to you the choir to raise this song of triumph, singing the Christians' joy, and praising our glorious Victor!

The Holy Mass begins with words of the psalmist that might be understood as spoken by the Risen Saviour to His heavenly Father. At the Last Supper He had prayed "Father, the hour is come! Glorify Thy Son" (John XVII, 1). Magnificently the Father answers that prayer in the glory of the Resurrection. Christ now expresses His thanksgiving, "I have risen I am still with Thee, alleluia" (Introit). It is a voice coming from the mysterious realms beyond the grave, from the glorified life as yet not tasted by us. With reverent awe let the choir approach this majestic hymn of Christ's thanksgiving to His Father.

At the same time let us understand the Introit as spoken to us. It is the glad tidings to all men of the triumph of Jesus, in whose victory we all share. He is the first born of the dead; in Him we too shall rise again. The Creator, who "hast searched me and known me," that is, who knows my nature for He created it, and has decreed the sentence of death ("knoweth my sitting down"), will also raise me up from the dead ("my rising up"). Here is our assurance of victory over our enemy, death.

Let us express then our joy in the Gradual and the Alleluia. "This is the day which the Lord hath made." It is the first day of the week, the day on which God, in the beginning, created light. On the same day of the week early in the morning the Sun of Justice, Light of Light, Light of the world, rises from the tomb. He dispels all darkness so that the night becomes as day in the brightness of His rising.

"Forth to the Paschal Victim, Christians, bring your Sacrifice of praise." In the sequence you now call upon all Christians to offer to their Savior and King the well deserved glory and praise. Note the contrasts that, with such strength and beauty express a mystery so profound—"The Lamb redeems the sheep . . . the sinless one hath reconciled the sinner . . . death and life in strange conflict strove." Then follows the dialogue with Mary Magdalene. With childlike simplicity, eager to know every detail of so glorious an event, we ask "Say, O wond'ring Mary, say what thou sawest on thy way?" To Mary's story we answer with

a confident assertion of our faith: "We know that Christ indeed is risen." May this sequence become a popular hymn, popular, in that its joyful strains might be the common possession of every Christian; a hymn that holds the deposit of Easter joy experienced in the hidden recesses of the Christian heart.

How shall we celebrate this Feast of joy? St. Paul answers for us "Let us feast with the unleavened bread of sincerity and truth." His words give you your Communion chant in which you express for all the Easter joy and exaltation as we approach to receive Him who said "I am the resurrection and the life."

OCTAVE OF EASTER

During the Easter Week our minds were occupied with the glorious Mystery of the Resurrection. Each day Mother Church presented to us the scene of one of our Lord's appearances so that, we too might experience the joy of those who could say "We have seen the Lord." At the same time She intended to help us increase in our faith, for this mystery, though it answers our common longing for unending life, nevertheless taxes our power of faith. Faith in the Risen Christ is the grace we seek on this Octave Day. Indeed the Church wants us to desire it even as newborn babes thirst for the rational milk (Introit). The newborn babes are the neophytes born anew on Holy Saturday. We too are as newborn in the renewed life of Easter. Mother Church would increase and strengthen our faith offering us the nourishment of the milk of the Eucharist. For such gifts we sing our thanksgiving: "Sing aloud to the God of Jacob."

The second Alleluia verse prepares us for the Gospel: "After eight days, the doors being shut, Jesus stood in the midst of His disciples and said: 'Peace be to you.'" The doubting Thomas, coming in contact with the Risen Saviour, falls upon his knees and professes his faith: "My Lord and my God" There is a burning fervor in this profession that also ought to be in your hearts as you sing the Offertory verse recounting the scene of the holy women met by the angel at the empty tomb.

Again the example of Thomas is before us at the Communion. As Christ commanded Thomas to place his finger in the sacred wounds and lay his hand in the open side of Christ, so we are invited to come in intimate contact with the sacred Flesh of our Risen Lord. Nor will we be any longer faithless but believing.

MISERICORDIA

The second Sunday after Easter is known as Good Shepherd Sunday, for in the Gospel Jesus presents Himself to us as the Good Shepherd who gives his life for the sheep. The mystery of Calvary tells us that Christ was not making a mere comparison, but announcing a reality; He would be the Victim of sacrifice, that He might give life to his sheep. The Shepherd, now risen, is in our midst. With gratitude let us extol the goodness of Christ in the Introit chant for He deserves our praise: "Rejoice in the Lord, O ye righteous: praise becometh the upright." So abundant is the outpouring of his mercies that the psalmist can say, "The earth is full of the goodness of the Lord." For His mercy and love generously given in the Redemption, let the choir lift a chant of Christians' praise and gratitude. "Praise becometh the upright."

The words of the Good Shepherd form the second Alleluia verse: "I know My sheep, and Mine know me. Alleluia." The least of us is known to the Good Shepherd. What a consolation to realize that each one of us is included in the all embracing love and watchful care of the Shepherd, that in His dying and His rising again He knew us! The thought begets in us an unswerving confidence that ought inspire the choirs chanting of these words of the Shepherd.

"And mine know Me." We know Him first of all by our faith. Yet another, a more intimate knowing of the Shepherd is indicated in the first Alleluia verse: "The disciples knew the Lord Jesus in the breaking of bread." Yes, in the Eucharistic union we come to know the Lord Jesus most intimately, a knowledge that is mingled with love. And this knowing is a foretaste of how we shall know Him in eternity. The words of Jesus are accordingly repeated as our Communion song. Sing it with love and gratitude to our Good Shepherd and with an eagerness to know Him yet more.

JUBILATE DEO

So wonderful is the mystery of our Redemption, that the Church would have us continue to celebrate our joy. The weeks following Easter are like a foretaste of the unending joys of heaven; with Christ we have risen, with Christ we live unto God. Again, therefore, do we sing of our happiness as the children of freedom, praising and glorifying our victorious Leader. "Shout with joy all the earth, alleluia: sing ye a psalm to His name, alleluia; give glory to His

praise, alleluia." We invite all the earth, all of God's creatures, to join our song of His praise. It is well; for we alone, the only intelligent and free creatures, can give voice to the rest of creation. All are joined in us to offer unto God a symphony of praise.

Yet another mystery must be accomplished unto the glorification of Christ. Risen from the dead, He must ascend to His heavenly kingdom. The gates of heaven, closed by sin, will open at His command; all heaven will proclaim His glory as He takes His place at the right hand of the Father. Alleluia! Our human nature is enthroned in heaven! Our Brother takes possession of the heavenly kingdom, leading the continued procession of the redeemed! Truly we ought to be the happiest people, we who know our destiny. Let the choir voice this joy and happiness in the second Alleluia verse, which in one broad sweep, takes in this glorious mystery. "It behooved Christ to suffer and to rise from the dead, and so to enter into His glory: Alleluia."

As our Communion song we take the words of our Lord from the Gospel: "A little while, and you shall not see Me; and again a little while and you shall see Me." He returns to the Father. But yet He remains with us in the Sacrament. Throughout "the little while" of our earthly pilgrimage, He will be our nourishment. Each time we receive, there is renewed the pledge of the eternal vision of glory. "And you shall see me: Alleluia."

CANTATE DOMINO

In the Gospel, the Lord Jesus promises to send the Holy Spirit. He is to come as the Spirit of Truth to teach us, clarifying the words and works of Jesus; He comes to glorify Christ in us; through Him the wonderful things of God will be made manifest to the world. "For the Lord hath done wonderful things: He hath revealed His justice in the sight of the Gentiles" (Introit). These glorious things are the object of the praise of the choir in the Introit: "Sing ye to the Lord a new canticle, alleluia." It is a new song; a song that only the Christian can sing, extolling the Holy Spirit, who renews all and makes all things new.

We return once more to the Resurrection in the Alleluia verse: "The right hand of the Lord hath wrought strength, the right hand of the Lord hath exalted me." Let us understand the psalm as Christ's

praise of the Father, who has glorified Him in the Resurrection. The glory of the risen Savior knows no death: "death shall no more have dominion over Him." He is our exemplar, we are to be made conformable to Him. What is accomplished in Christ is also our undying hope.

Filled with this hope and the joy it begets, we sing again the resurrection psalm as we bring our gifts in the Offertory: "Shout with joy to God, all the earth . . . I will tell you what great things the Lord hath done for my soul."

VOCEM JUCUNDITATIS

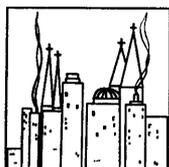
It is the last Sunday before the Ascension. The joy of the Church is intensified at the thought of the Victor's entrance into His kingdom, the completing of His triumph. "Declare it with the voice of joy . . . declare it even to the ends of the earth." That is the choir's privilege to declare to all the glory of Christ and to voice again the Christians' gratitude for the mysteries of salvation. "The Lord hath delivered His people."

These mysteries are summed up in quotation from the Gospel used as the Alleluia verse: "I came forth from the Father, and am come into the world: again I leave the world and I go to the Father." In one sentence the whole course of Christ's life is described. Let the choir sing it with the hope that this word of the Lord describe also the course of our lives. We came forth from the creative hand; we are to leave this world and return to the bosom of the Father.

This is the purpose of the Redeemer's work; that we might return to the Father, to live with Him forever: "He hath set my soul to live." Rightly then, should the choir instill in the hearts of the people the desire to "bless the Lord our God, and make the voice of His praise to be heard" (Offertory).

The same joy and happiness should mark the singing of the Communion verse: "Sing unto the Lord and bless His name." But there is added also an admonition: "show forth His salvation from day to day." We who have received the grace of the Paschal Mysteries must now show it by our good works. Having risen with the Savior, we must be resolved to die no more the death of sin; but with Christ we must live unto God.

Here .. There .. Everywhere



CINCINNATI, OHIO, has been of recent date, a real musical hub. Two manifestations deserve the attention of the readers. The singing of the High Mass on March 8, in the old Cathedral of St. Peter in Chains was the climax

of the annual Girls' Week, with a choir of 800 voices drawn from all Catholic high schools. Professor John J. Fehring directed the Mass of Ravello in honor of St. Joseph. Manifestations as such are always commendable, at least for the Catholic unity which they promote. But we are less impressed by the number of the participants than by the educational purpose which should always guide the organizers. The quality of the singing should be in evidence, and still more the spiritual atmosphere which alone assures us that the objectives are reached. Meanwhile, let the Schools of Cincinnati be commended for their united effort.

More deserving perhaps of our attention was the restoration of Vespers to a capacity audience at St. Agnes Church on Monday, February 9th. On the occasion of the monthly meeting of the Holy Name Society, the Right Reverend Monsignor Albert A. Burke, pastor, re-established this long-forgotten liturgical service in his parish. The Boys' Choir, directed by Professor Fehring, sang the psalmody.

The importance of this restoration is obvious: It does not only rehabilitate the Vespers in the eyes of the faithful as the logical and exemplary evening-service, but it incorporates the activities of the Men's society into a closer bond with the worship of their Church. We would have wished only that the organizers, fully aware of their splendid gesture, would have had the men themselves participate in the singing. Maybe they have already thought of it for the future.

CONCERTS OF SACRED MUSIC are multiplying here and there to such an extent that points to a general awakening. Here are the programs of a few recently brought to our notice:

1. The Choir of St. Mary's Church, Cincinnati, began on Sunday evening, February 15, the first of a series of concerts celebrating the 100th anniversary of the consecration of St. Mary's Church. The pro-

gram, made up of selections of classic Church music, was directed by Arnold Frank Schroeder.

2. The vested liturgical Choir of the Church of the Immaculate Conception, at Boston, Mass., directed by Leonard S. Whalen, organist and choirmaster, and assisted by Jesus Maria Sanroma, pianist and guest artist, gave a concert at Jordan Hall on Sunday evening, March 1st. The program is a very fine example of what might be called "an expanded Catholic outlook on music." It is broad, varied, and remarkably conceived as a cross-section of musical influences. We have not come across anything so well-planned for a long time. Here it is:

Gloria, Laus et Honor.....	Leonard S. Whalen
Kyrie, Missa "O Quam Gloriosum....."	Vittoria
Ave Verum—for 2 and 3 voices.....	Josquin des Prés
Jesu Dulcis Memoria.....	Plain Chant
Jesu Dulcis Memoria.....	Vittoria
Panis Angelicus.....	Palestrina

The Choir

Sonata in G Minor, Op. 22, No. 2.....	Robert Schumann
	Jesus Maria Sanroma

Ave Maria.....	Saint-Saëns
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Gloria, from "Missa Pauper et Humilis....."	Pietro Yon
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Ecce Vidimus Eum.....	Michael Haydn
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Ave Maria, on the theme of the Plain Chant Ave Maria.....	Leonard S. Whalen
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Veni Domine.....	Pietro Yon
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Lacrymosa, from the Sequence of the Requiem.....	Mozart
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Salve Regina.....	Waddington
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The Choir

Cantique d'Amour, from "Poetic and Religious Harmonies".....	Liszt
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Legend.....	Albeniz
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La Cathédrale Engloutie.....	Debussy
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Alborado del Gracioso.....	Ravel
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Jesus Maria Sanroma

"Turn Ye to Me"—Men's Chorus.....	Scotch Folk Tune Arr. by A. T. D.
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"The Second Minuet".....	Maurice Besly
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"Silent, O Moyle".....	Irish Folk Tune
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"How Should I Your True Love Know?".....	English Folk Tune
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"The Snow".....	Sir Edward Elgar
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"The Long Day Closes".....	Sir Arthur Sullivan
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The Choir

3. New Orleans announced a pleasant surprise for its Spring Fiesta. There Catholics take boldly their rightful place in a civic rejoicing which is a con-

tinuation of the Catholic tradition of this old French settlement. On Monday evening, March 9th, at the Holy Name Auditorium, the Loyola University College of Music presented a Mass in honor of St. George, and a Biblical Cantata, "The Deluge," by Saint-Saëns. The Choir was composed of some 170 singers.

4. The Church of the Blessed Sacrament in Hollywood, where Mr. Richard Keys-Biggs is choirmaster, offered the hospitality of its great Casavant organ to Clarence Mader, well known American virtuoso, for a recital. The program was not restricted to selections of Sacred Music, but included a wide variety of organ repertoire. As long as such recitals are given with appropriate discretion, they are a help to develop a musical appreciation among the people. Sacred Music itself, though indirectly, will arouse a greater interest because of a growing musical consciousness.

We are well aware that concerts in church, whether of Sacred Music proper or not, are a matter to be submitted to a prudent judgment, lest the house of the Eucharist be turned too soon into a music-hall. We present no opinion in the case; we only state that, in the hands of respectful organizers, they may help Sacred Music to reap an early harvest. We know as well that not all concerts are as good as they are announced. Our comments are not concerned with the value of respective performances, which we have not had the pleasure of attending but only with the purpose of commending those who assume this work as a part of an apostolate in which we are all deeply interested. Whatever the merits of the concerts which are mentioned may have been, they were a kind of summing up of various advantages which we would expect from them: the expansion in breadth of the musical life of a parish, the artistic education of the ordinary Christian, the growth of our civic influence, and the understanding of instrumental music. Who does not see that these four aims are a substantial contribution to the restoration of liturgical music?

A SELECT GROUP OF COLORED ARTISTS under the direction of Adrian Johnson is frequently heard on the Sacred Heart program, the only Catholic daily program in America. It originates from Station WEW, St. Louis, Mo., and is under the guidance of Reverend Eugene Murphy, S. J. The 15-minute program is now carried by 51 stations and will go soon to South America by short wave. Prayers,

hymns, and a short talk by a priest make up the program. One can rejoice at this initiative. It brings to us a spiritual and musical fare through the voice of brothers whom we have been neglecting for quite a time, but to whom now we are extending a loving hand.

THE EXAMPLE OF PROTESTANT FRIENDS is never to be frowned upon, but received with humble kindness. The Glee Club of Harvard University, with G. Wallace Woodworth, conductor, has been too long identified with supreme achievement in the choice and performance of music for male chorus, to need further commendation. Here is the program of the interesting concert given on March 5th, in Sanders Theater, Cambridge:

Mozart.....	Cantata, Regina Coeli, K. 108
Palestrina.....	Missa, O Admirabile Commercium
Cherubini.....	Choruses from Requiem in C Minor
Normand Lockwood.....	"Out of the Cradle Endlessly Rocking"
Elliott Carter.....	"The Defense of Corinth," after Rabelais
Offenbach.....	Choruses from "La Belle Helene"
Bach.....	Folk Songs arranged by Dvorak and Robert Delaney Three Chorales

This program should be noted, if for nothing else than the audacity of its varied selections. And we should remember that when we plan a program: contrast of values reinforces light and shadow, provided there is light. And we vouch that nothing could beat the *Missa, O Admirabile Commercium* of Palestrina, not even Chorals of Bach.

Ernest White, the distinguished musical director of the Church of Mary the Virgin, gave a program of liturgical music for the American Guild of Organists on Monday, December 15, 1941.

Prelude (Suite, Opus 5).....	Maurice Duruflé, 1934
Missa Beatae Mariae Virginis.....	Ernest White, 1941
Choral in E Major.....	César Franck, 1890
Andante sostenuto (Symphonie gothique).....	Charles-Marie Widor, 1895
Motet—Beata es, Virgo Maria	Giovanni Gabrieli, 1557-1612
Motet—Ave Maria.....	Anton Bruckner, 1824-96

AT BENEDICTION

Hymn—O salutaris hostia.....	Joseph Noyon
Prose—Ave verum.....	VI
Hymn—Tantum ergo (Op. 11, No. 5).....	Joseph Kromolicki
Antiphon—Adoremus in aeternum	VI
Premier Verset des Psaumes.....	Marcel Dupré, 1920

The plan of this program aims first at purity. Careful selection, unity of presentation, are the main qualities which commend it to our attention. And of course, the music, from Duruffé to Dupré, is all-Catholic. No one is surprised of course, except perhaps ourselves.

IT IS THE SAME COMPLAINT. The mail brought in on the same morning two papers: *The Philadelphia Standard*, and the *Guild Notes* of St. Louis. The coincidence recalled forcibly to mind a complaint which is so common that it would otherwise leave one unmoved. Let each in turn put forth its case:

From the St. Louis Guild Notes (at random)—“The program (of reform) has not been carried out fully, due in no small measure to a lack of cooperation on the part of pastors. There are many practical problems, indeed, which render the ‘restoration’ a difficulty—not insurmountable, but a difficulty all the same. Many churches do not possess a competent organist or choir-director and are seemingly unwilling to pay for one who is competent. Many choirs must function under the leadership of school-teachers and other amateurs who cannot devote proper time to the formation and preparation of a good choir or who themselves do not have the training requisite for the proper direction of singers. Some of our organists, be it said rather ruefully, do not possess the superior musicianship their positions presupposes. Many, too, are forced by the inadequacy of their fees to devote a portion of their time to non-church purposes—time which should be devoted to preparing choir music, organ music. And a few, lastly, do not sympathize with the movement of reform and lack the good will to cooperate in making church music worthy of God’s worship.

“But on the whole, the blame for the reform program’s falling short can be laid on the clergy who either do not know of the reform or, worse still, do not care to carry it out.

“Many organists in the diocese have repeatedly complained that their own efforts to conform to the papal and diocesan regulations are not only not seconded by their pastors but even opposed.

“Fortunately the state of things here described is not the prevailing one. It would be unfair to suggest that it is. It would present an untrue picture if the fine cooperation of a good many pastors were not commemorated. There are unnumbered serious priests who have done all in their power to further the reform

measures. Perhaps their parish does not reflect perfectly the model sketched by the Archbishop. But they have tried, are trying to copy it. In spite of many hardships they are endeavoring to carry out the program outlined by His Excellency in so far as their circumstances allow.”

“It would probably prove very interesting to discover and compile statistics on the proper conduct of singing during Mass and other liturgical functions in the churches of the city and county. How many churches, for instance, regularly have high Mass on Sundays? How many choirs sing or at least recite the ‘proper’ of the Mass at those services? How many sing approved Music?

“As an afterthought. We wonder how many pastors were able, in their yearly report to the Archdiocesan chancery, to give satisfactory answers about the conduct of the liturgical services in their church.”

From the “Notes from the Choir Loft” (at random): “We made an appeal in our initial column that the success of the column would be assured if you readers, presumably interested in the policies we have outlined, would use the column to your advantage either by the means of sending your ideas which you feel would be helpful to others, or appealing for information which could be used for your own edification and, incidentally, beneficial to others who may have the same problem in mind.

“While the response to this column has been very encouraging, the fact that there are some 390 parishes in the diocese all having problems of some kind pertaining to their music, would seem to your writer that our weekly mail would be filled with likely material. But, frankly, that has not been the case.

“Could it be possible that all you good people, organists, choir directors, singers, and just ‘listeners,’ are completely satisfied with the work you are doing? Are you so satisfied with your rendition of the music of the Mass in your parish, that this column is of no interest to you?”

The tune is the same in both; only the verse seems to differ. St. Louis is surprised at the deaf negligence of quite a few of its pastors; Philadelphia finds its choirmasters too indifferent. There is no judgment to bear as to whom belongs the greater guilt; for both pastors and choirmasters are to be blamed for their own sins. But there you have from

two different centers of Catholic life a unanimous proof of the evil which besets Sacred Music. Before we think of throwing a stone at the faithful, we will have to ask to both the members of the clergy and the choir-directors to cast the first. It is fairly secure to say that as long as the priesthood will not lead in obedience and appreciation, and as long as choir-masters will shut themselves up in their own petty individualism, there is no just condemnation against the people. We need in greater numbers priests to whom Sacred Music is an integral part of pastoral commission, and choir-masters who realize the worth of a fraternal cooperation. For this we must all pray, and we must work more sincerely.

"We are appallingly ignorant, sometimes, of even the simplest interpretations of this 'infinite treasure to men,' our sacred Liturgy. We believe that this could be remedied by degrees, through our united membership of religious and laity, men and women pledged to this 'very real and practical—because spiritual' Society."

Music and Liturgy
England, Jan., 1942

AN IDEA ABOUT HYMNS:

"Our list of hymns for a practical Hymn Book (which we printed in October) did not bring many further promises of support from parish priests. The two or three messages we received were entirely favorable, but not enough to encourage us to take any definite steps at present. Perhaps there are too many exciting things happening around the world for people to give their attention to such a permanent detail of normal existence as a Hymn Book. All the same, it would be better if they would. War-time and revolution-time are the moment for putting changes into execution, but the changes are not likely to be the best changes unless they have been thought out in detail beforehand. And that applies to more important things than Hymn Books, if there is anything more important; for myself, I rather agree with the man who said that anybody might do the law-making of a people if he could choose their songs. If our Lord's Church in England could have good laws and good songs, the prospects would be brighter than they sometimes seem. May He see to it!

The Sower
Birmingham, England—Jan. 1942

ORATE FRATRES

A Review Devoted to the Liturgical Apostolate

ITS first purpose is to foster an intelligent and whole-hearted participation in the liturgical life of the Church, which Pius X has called "the primary and indispensable source of the true Christian spirit." Secondarily it also considers the liturgy in its literary, artistic, musical, social, educational and historical aspects.

From a Letter Signed by His Eminence, Cardinal Gasparri

"The Holy Father is greatly pleased that St. John's Abbey is continuing the glorious tradition, and that there is emanating from this abbey an inspiration that tends to elevate the piety of the faithful by leading them back to the pure fountain of the sacred liturgy."

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COLLEGEVILLE • MINNESOTA

Names . . Peoples . . Doings

A LETTER OF BISHOP BOYLE reminds the clergy and the organists of the Diocese of Pittsburgh, Pa., of the obligation of organizing a boys' choir in every parish. This has become more imperative in the present circumstances, for a boy-choir may help to meet the musical shortage that the war production and the conduct of warfare will necessarily cause in many churches. If the organists of the Diocese of Pittsburgh have in this matter the blessing of an act of positive obedience, all choirmasters should realize fully the advisability of the boy-choir in the musical organization of a parish. For the male choir can only be restored to its highest level when we shall give to our boys a thorough musical training. The fact that it is a hard enterprise does not make it less desirable.

THE ABBEY OF ST. MEINRAD, INDIANA, is forging ahead, to the joy of us all. For no better news can come from a Benedictine monastery than that, up on their mountain, the monks are sending to Christ in the name of all Christians struggling throughout the world, a peaceful song, daily improving in quality and fervor. The reader will find in this issue under the title "Gregorian Chant" the summary of a pre-Lenten conference given by Right Reverend Abbott Ignatius Esser, O. S. B., to his monks. We could not resist the pleasure of reprinting it without his permission for the benefit of *Caecilia*. Besides the many highly colored thoughts which it presents in an informal style, it shows an intimate corner of the working out of the musical problem in a monastery. This should be of particular interest to all religious communities, wherein the human condition is the same. And the Laity will be comforted to know that monks are not born musicians, but made by an earnest labor. Here is the program of the Mass of Easter at the Abbey-Church: the body of 300 Seminarians will sing the *Missa Choralis* of Refice. At the Offertory, a selected male choir will sing "Terra tremuit" by Vincent Wagner, O. S. B. Of course, the monastic schola will take charge of the Proper in Gregorian Chant, and in its entirety.

THE LA FALCE BROTHERS have caught our fancy. We mentioned them in the Christmas issue; They truly deserve this publicity. We reprint the lively

account of their unusual experience as given in the *Hammond Times* of December, 1941:

"We doubt if any other church in America has a special choir like Our Lady of Mt. Carmel's in Poughkeepsie, N. Y. Its nine members are brothers and they have been singing together for nine years—ever since Johnny, the youngest (now 14) could handle a tenor part. This summer, to celebrate the Feast of Our Lady of Mt. Carmel, they sang their first High Mass, Mueller's *Ecce Panis* mass in A flat. Heretofore, each boy had sung in the choir but not all at the same time.

It's a small wonder the LaFalce brothers are a choir instead of a baseball team when you consider their heritage. Thirty-odd years ago, in Poughkeepsie, Alphonso LaFalce from Terra Nova de Siberi, Italy, married a young singer in St. Peter's choir. The first lullabies the little LaFalces heard were the hymns their mother sang to them. By the time Frank, the oldest son, was five, he could pick out music he had heard in church on the family pedal organ. As his younger brothers grew up, Frank took up the role of choirmaster and musical director in the home. He organized the boys into two quartets (the "juniors" and the "seniors") and they performed at church plays, minstrels and often won first prize in amateur competitions. When Frank went to work at the post office, he gave up coaching the family glee club, but two years ago he became a "regular," which gave him a little more leisure and he began rehearsing the group again—this time as a unit.

Singing is not the LaFalce brothers' only musical accomplishment. Among them, they have learned some fourteen instruments with a good bit of doubling and at minimum expense. Frank took piano lessons from Miss Grace Ward, music teacher at St. Peter's school, and every year she would scan her classes for a new young LaFalce to coach and encourage. Louis, the third son, studied violin ("75 cents a lesson and they gave the violin away," he explains). Pat learned the banjo and then traded it for a sax. Next he took up the trumpet and taught his younger brothers to play. He had Mike and Johnny chart their practice and hide their records from each other. At the end of the week, the one who had practiced most won a prize of 50 cents. When Tony started to make up surprisingly

REGINA COELI

(For Two Voices)

M. MAURO-COTTONE

Mosso assai

1st Voice Section 1
mf

PHRASE 1. Re - gi - na

coe - li, Re - gi - na coe - li, lae - ta - - ro, lae -

ending.

ta - - re. Al - le - - lu - ja, Al - le - lu - ja.

REFRAIN
2nd Voice *f*

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

2nd Voice Section 1. , Section 2.

p

Qui-a quem me - ru - i - sti por - ta - - - re, Qui-a

PHRASE 2

quem me - ru - i - sti por - ta - - - re.

p

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

REFRAIN.

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

Section 1., *Section 2.*

Re - sur - re - xit si - cut di - xit, Re - sur - re - xit si -

PHRASE 3.

Re - sur - re - xit si - cut di - xit, si -

(imitation)

ending

- - cut di - xit, si - - cut di - - xit.

- - cut di - xit si - - cut di - - xit.

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

REFRAIN.

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

(in 2 imitations)

PHRASE 4. *cresc.* ① O - ra pro no - bis De - -

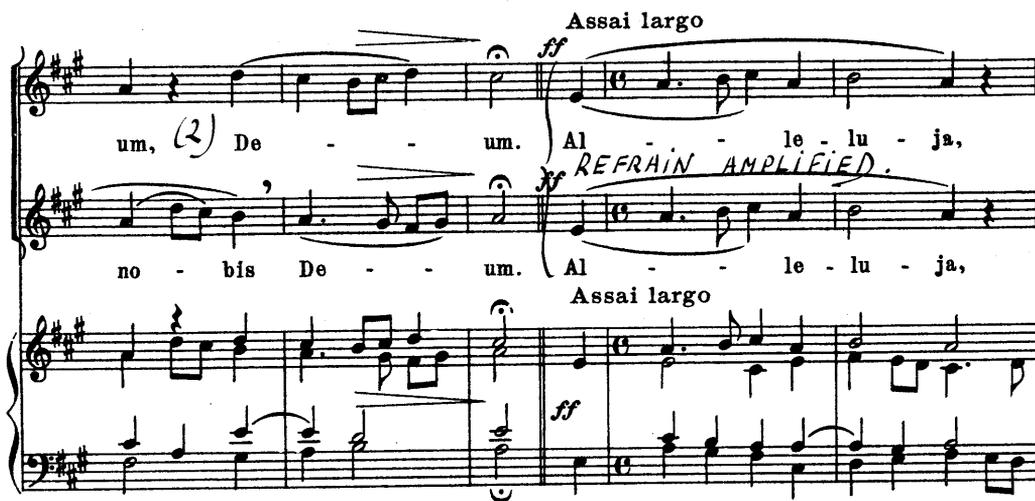
p cresc. O - ra pro no - bis De - - um, O - ra pro



Assai largo *ff* um, ② De - - um. Al - le - lu - ja,

ff *REFRAIN AMPLIFIED.* no - bis De - - um. Al - le - lu - ja,

Assai largo *ff*



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

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

ff



All Gloom and Fear is Gone

(For S.S.A. and Organ)

Sister M. Cherubim, O.S.F.
Op. 65, No. 2

Allegro moderato

SOP. I

SOP. II

ALTO

ORGAN

1. All
2. Blest
3. "Ye
4. Three
5. O

1. gloom and fear is gone, As bright-ly gleams the dawn, This
 2. wom en made their way, To see where Je - sus lay, On
 3. seek, the an - gel said, The Lord in shades of death, This
 4. days He bur - ied lay, Then broke death's bonds for aye, On
 5. bless and praise His name; His pow'r in joy pro-claim, This

1. All gloom and fear is gone, As bright - ly gleams the dawn,
 2. Blest wom - en made their way, To see where Je - sus lay,
 3. Ye seek, the an - gel said, The Lord in shades of death,
 4. Three days He bur - ied lay, Then broke death's bonds for aye,
 5. O bless and praise His name; His pow'r in joy pro-claim,

1. All gloom and fear is gone, As bright - ly gleams the dawn,
 2. Blest wom - en made their way, To see where Je - sus lay,
 3. Ye seek, the an - gel said, The Lord in shades of death,
 4. Three days He bur - ied lay, Then broke death's bonds for aye,
 5. O bless and praise His name; His pow'r in joy pro-claim,

1. bless - ed East - er morn, this bless - ed East - er
 2. bless - ed East - er morn, on bless - ed East - er
 3. bless - ed East - er morn, this bless - ed East - er
 4. bless - ed East - er morn, on bless - ed East - er
 5. bless - ed East - er morn, this bless - ed East - er

1. This bless - ed East - er morn, this bless - ed East - er, bless - ed East - er
 2. On bless - ed East - er morn, on bless - ed East - er, bless - ed East - er
 3. This bless - ed East - er morn, this bless - ed East - er, bless - ed East - er
 4. On bless - ed East - er morn, on bless - ed East - er, bless - ed East - er
 5. This bless - ed East - er morn, this bless - ed East - er, bless - ed East - er

1. This bless - ed East - er morn, this bless - ed East - er
 2. On bless - ed East - er morn, on bless - ed East - er
 3. This bless - ed East - er morn, this bless - ed East - er
 4. On bless - ed East - er morn, on bless - ed East - er
 5. This bless - ed East - er morn, this bless - ed East - er

1. morn. An - gel and man in won - der gaze,
 2. morn. Lo! there be - held an an - gel bright,
 3. morn. He from the tomb in splen - dor rose;
 4. morn. Wounds, that were crim - son bright - ly gleam,
 5. morn. Man - kind to God He re - con - ciled;

1. morn. An - gel and man in won - der
 2. morn. Lo! there be - held an an - gel
 3. morn. He from the tomb in splen - dor
 4. morn. Wounds, that were crim - son bright - ly
 5. morn. Man - kind to God He re - con

1. morn. An - gel and man in won - der
 2. morn. Lo! there be - held an an - gel
 3. morn. He from the tomb in splen - dor
 4. morn. Wounds, that were crim - son bright - ly
 5. morn. Man - kind to God He re - con -

1. Hea - en and earth re-sound in praise.
 2. Gleam - ing in hues of ra - diant light.
 3. See, where His bod - y did re - pose." 1-5 Let al - le - lu - jas
 4. Limbs, that were bruised in glo - ry beam.
 5. Wrath He has turned to mer - cy mild.

1. gaze, Hea - en and earth re-sound in praise.
 2. bright, Gleam - ing in hues of ra - diant light.
 3. rose; See, where His bod - y did re - pose." 1-5 Let al - le -
 4. gleam, Limbs, that were bruised in glo - ry beam.
 5. ciled; Wrath He has turned to mer - cy mild.

1. gaze, Hea - en and earth re-sound in praise.
 2. bright, Gleam - ing in hues of ra - diant light.
 3. rose; See, where His bod - y did re - pose." 1-5 Let
 4. gleam, Limbs, that were bruised in glo - ry beam.
 5. ciled; Wrath He has turned to mer - cy mild.

1-5 ring! In joy and glad - ness sing!

1-5 lu - jas ring! In joy and glad - ness sing, in glad - ness sing!

1-5 al - le - lu - jas ring! In joy and glad - ness sing, in glad - ness sing!

Regina Coeli, Jubila

Michael Praetorius
(1571-1621)

Andante (♩ = 103)

I
II



pp

1. Re - gi - na coe - li jú - bi - la, Gau - de, Ma - rí - a! Jam
 2. Quam dí - gna tér - ris gí - gne - re, Gau - de, Ma - rí - a! Vi -
 3. Sunt frá - cta mór - tis spí - cu - la, Gau - de, Ma - rí - a! Jé -
 4. Má - num pé - dum - que vúl - ne - ra, Gau - de, Ma - rí - a! Sunt
 5. Trans - vér - sa lí - gni ró - bo - ra, Gau - de, Ma - rí - a! Sunt
 6. Er - go, Ma - rí - a, plau - di - to, Gau - de, Ma - rí - a! Cli -

III

pp



1. púl - sa cé - dunt nú - bi - la,
 2. vis re - súr - get fú - ne - re,
 3. su ja - cet mors súb - di - ta, 1-6. Al - le - lú - ia! Lae -
 4. gra - ti - á - rum flú - mi - na,
 5. scép - tra re - gni fúl - gi - da,
 6. én - ti - bus suc - cúr - ri - to,



tá - re, o Ma - rí - a, Lae - tá - re, o Ma - rí - a, Ma - rí - a.

good songs, his brothers went into a huddle and prescribed lessons in composition. Their investment is paying dividends now for Tony does all the arranging for the LaFalce dance band, Of course a band was inevitable and while all the boys except Johnny have regular jobs in other fields, all the band members are union musicians and play frequent engagements.

Not to be outdone in outside activities, young Johnny has gone into partnership with Carmine, 17, and together they run a photo studio at home, with business cards reading, "LaFalce Brothers—Developing, Printing, Enlarging." All the boys have non-musical hobbies, too. Joe and Louis act with a little theater group and the others also have belonged to dramatic clubs. Mike "monkeys with automobiles" and Jim likes "fooling around with plants and flowers in the back yard." Frank's hobby is lemon cream pie and he can make his own, too!

Once a week they hold a get-together at Frank's house for choir practice. "We spend two hours rehearsing and an hour and a half gabbing," one of them confessed. Nevertheless, when they sing at Our Lady of Mt. Carmel Church, a capella or with Frank's Hammond Organ accompaniment, their choral music is beautiful to hear. Father Pernicone, pastor of the church, is proud of his LaFalce parishioners and the service they render their church."

A few more families as the LaFalce, and the problem of Sacred Music will be much simplified indeed.

THE ANNUAL CONTEST OF GREGORIAN CHANT will be held in Montreal, P. Q., Canada, in 1942, under the patronage of Cardinal Rodrigue Villeneuve and several Canadian Bishops. The committee of organization is headed by three prominent Gregorianists—J. N. Charbonneau, director of the Scola Cantorum; Ethelbert Thibault, director of the Catholic Hour; and Dr. Eugene Lapierre, director of the National Conservatory of Music. This is undoubtedly one, if not the, outstanding initiative in regard to Sacred Chant within the North American Continent. It hardly needs to be commented upon, but it could not be too highly commended. The very fact that our brothers of the North are able to organize every year contests of that sort proves conclusively that they have grown interested and proficient in sacred Chant to the point where their choirs and various groups can compete in a contest. A glance at

the program, which we translate for our readers, will show that the requirements are serious. We do not know that anything comparable to this has yet been proposed in our country. And while we take our hats off to the Catholics of Canada for having preceded us, we hope to see soon the day where a similar stimulus will be given to the choirs of the United States.

RULES OF THE CONTEST

AIM: to stimulate the study of liturgical music, particularly Gregorian melodies, which are "the SUPREME MODEL of SACRED MUSIC."

There are admitted in the contest all choirs of parishes, of colleges, and schools, as well as choirs of primary schools.

These different categories are to be divided into sections.

Singing will be without accompaniment.

Local contests are organized in the dioceses under the patronage of the Bishops.

A first contest will take place in each diocese. The winning choir in each of these contests has the right of competing for the Prize St. Gregory.

The contestants will be known to the jury only by a number, drawn at random at the beginning of the contest.

Travelling and all other expenses are at the expense of the contestants.

A registration fee of \$4.00 is imposed to cover the costs of correspondence, announcement of the jury in each diocese. Children's groups, \$2.00. Registration is free for primary schools.

Registration should be addressed to the organizer of each diocese.

GENERAL PROGRAM

I. Adult choirs: registration \$5.00

Section 1. Prize St. Gregory and Prize Pius X

Men: Parochial choirs

Gradual—Convertere of the 6th Sunday after Pentecost

Antiphony—Confortatus est from the 2nd Vespers of the Apostles, the first four verses and the doxology of the Psalm, Domine, probasti me.

Section 2. Women and girls of parochial congregations

Response—Homo quidam (in honor of the Blessed Sacrament)

II. Children choirs: registration \$2.00

Section 3. Colleges, secondary schools, etc.

Introit: *Gaudens gaudebo* from the feast of the Immaculate Conception.

Section 4. Convents, boarding schools, etc.

Same as Section 3.

III. Children choirs: registration free. Primary schools.

Section 5. Boys, and school choirs.

Kyrie and Sanctus from the Mass VIII of the Kyriale.

Section 6. Girls, school choirs.

Same as Section 5.

IV. Prize of the Schola Cantorum

Section 7. Open to all choirs which do not enter in the categories above. Registration \$5.00.

Offertory: *Precatus est* from the 12th Sunday after Pentecost.

A PLAY COMES TO LIFE. We felt a particular delight to receive the program of *Theophilus*, a XIII Century miracle-play, revived by the Metropolitan Museum of Art in New York, aided by the Neighborhood Playhouse School of the Theater and a group from the Choir of the Pius X School of Liturgical Music. As stated by the leaflet, this play is an early version of the "Faust problem." It deals with the eternal subject of the entanglement of man in earthly temptation and his redemption. If we read well the names of some of the collaborators to this project, they do not sound obviously Catholic; and non-sectarian groups once more have opened the portals to our own treasures that we persist to leave closed. Many thanks to the Pius X School of Liturgical Music to have upheld the interest which we should show in these revivals. They are an essential contribution to the evolution of the theater; they show to amazed audiences how the Middle Ages had a dramatic concept of their own, intimately related to popular and religious experience, which could solve many of our problems today. In particular, they unveil the dramatic possibilities of some Gregorian melodies, which become unforgettable when heard in these surroundings. If any reader looks for a new theatrical experience, here is the open field still unexplored.

A CHOIRMASTER ADVISES. We read regularly in the *Catholic Standard* of Philadelphia the "Notes from the Choir Loft" written each week by Paul M. Goelzer. They are particularly interesting, for they flow not so much from the pen than they are

dictated by the experience of one who, as many others, struggles along. But he struggles well, because he has the courage to face the issues involved in the job of making Sacred Music. We take the permission to quote in short the sum of his remarks in one of the last issues of the newspaper:

1. Those of us responsible for the music sung are always susceptible to, and therefore must necessarily be on the alert for, that state of lethargy commonly known as "in a rut."

2. Nothing reflects the attitude of the choirmaster more than the state of mind of his choir.

3. It is a part of the duty of a choirmaster to plan his programs and rehearsals so that an eagerness to learn is the practice instead of the exception.

4. This mental "fog" may even reach the members of the Church who attend the services.

There follow some advices about "how keeping on our toes"—1. Let us first look at our repertoire. Are we able to diversify the music selected for each Sunday? Do you plan to have a new piece to prepare at each rehearsal? How about the Propers? They are a wonderful means of diversification. 2. Give to the choir an occasional opportunity for a concert or to sing as guest in another Church. 3. Show confidence in your choir and try them out on that score, putting them "on the spot." 4. Bring in a guest who will address your singers and "pep them up."

Maybe there is no new idea in the foregoing advices; but there is the unmistakable stamp of experience. "The main thing is," as writes Mr. Goelzer, "to do something. You will be surprised at the kick you will get out of it yourself." Which is another way to repeat: *Vade, et tu fac similiter.*

JOSEPH BONNET is one of the most refined musicians among world-renowned organists. The keenness of his organ technique so appreciated by the musical world has its control-room in a mind of large and well-balanced musicianship. He is superior in this to many of his contemporary compatriots; and moreover his acquaintance with the true spirit of liturgical music is profound. Here is the program which he performed in a Protestant Church of Boston, for the enlightenment of the members of the Organist Guild on January 28th. It is self-evident that it had not, and could not have, a liturgical plan proper; but the variety of the selections is an exemplary witness to the eclecticism of this great artist.

Louis Couperin.....	Chaconne
Nicolas de Grigny.....	Recit de tierce en taille
Francois Couperin.....	Offertoire sure les Grands Jeux da le Grand..... la Messe solenelle des Paroisses
Johann Sebastian Bach.....	Two Preludes on "Liebster Jesu, wir sind hier" a. four part harmonization of the Chorale b. canon at the Fifth (five parts) for three Manuals and Pedal Passacaglia et Thema Fugatum
Joseph Bonnet.....	Poemes d'automne a. Lied des Chrysanthes b. Matin provençal c. Poeme du Soir
Jehan Alain.....	Litanies
Seth Bingham.....	Choral (St. Flavian) Bells of Riverside
Alexandre Guilmant.....	Noel languedocien
Charles-Marie Widor.....	Allegro cantabile (Symphonie V)
Cesar Franck.....	Choral in A minor (No. 3)

SERGE KOUSSEVITSKY, conductor of the Boston Symphony Orchestra, has issued an appeal to the musicians of the United States, which is as follows:

"We, the musicians of the great American democracy, must fully participate in the gigantic struggle for the highest human values our glorious country and her Allies are engaged in. We must share the joys and sorrows, the achievements and toils, the victories and defeats, finally the necessary sacrifice, involved in the struggle.

"We must bring the gladness of music to all soldiers in their camps, forts and battle areas.

"We must give the vitalizing beauty of music to all the wounded, sick and disabled soldiers in their hospitals, homes and elsewhere.

"By the consoling power of music we must lighten the sorrows of all those who lost their dear ones in this tragic conflict. The sublime joy of music must be accessible to all who need it in this trying moment of history.

The appeal has more than a patriotic significance. Although Catholics should be ready to participate in this national campaign of music, they may see also an indication of the value of music for themselves in these troubled times. They as well are to feel the sting of the privations and the sorrows which war brings always in its path. Made conscious by an authority no less than Koussevitzky of the consoling influence of music, are we not going to make a special effort to give to the faithful the consolation which

they will need by true Sacred Music, the only one capable of worthily complementing prayer? Therefore, let our motto be in time of war: more and better singing.

MSGR. MANZETTI, passed away in the Lord. It would obviously be useless to comment on the important place which he obtained in the reform of Sacred Music in America. It would also be too early to attempt an appreciation of the value of his work. Most certain it is that, in years when there was hardly anything resembling to a musical movement in the Church of America, he had vision, and manifested an outstanding ability. We are apt, when circumstances have brought us a step further towards realizing a program, to under-rate the work of those who had to labor without the benefit of a program. Having received the notice of the death of Msgr. Manzetti too late that it might be inserted in the last issue, we give here a glimpse of his career, so that he may live in our memory as one of the most deserving pioneers of Sacred Music in this country.

Born in France of Italian parentage 74 years ago, Msgr. Manzetti had become distinguished in the field of church music before coming to this country in 1903. Member of a family of musicians, he received his training in several European centers and was regarded as one of the world's authorities on Gregorian music. He was ordained to the priesthood in 1891 at Aosta, Italy, and served as choirmaster at Aosta Cathedral. Pope Pius X appointed him a member of the Pontifical Commission for Sacred Music and while in Italy, he was private organist of Dowager Queen Margherita.

Coming to this country, Msgr. Manzetti served as assistant pastor and organist at St. Rita Church, New York, later serving at the cathedral in Cincinnati, in which city he also was a member of the faculty of the Conservatory of Music. From there he went to St. Louis, becoming director of the noted Knights of Columbus Choral Club.

Msgr. Manzetti was called to become director of music of St. Mary Seminary. He was one of the chief organizers of the Society of St. Gregory, national organization for the promotion of Gregorian music in pure style. He was appointed a Papal Chamberlain by Pope Benedict XV in 1918.

At the time of his death, Msgr. Manzetti was engaged in revising the St. Basil Hymnal.

SAINT AGNES CONVENT, at Fond du Lac, Wisconsin, is another Motherhouse where the "planting is done." The Sisters of St. Agnes owe their foundation to the labors of an early missionary from Salzburg in the fields of Wisconsin, in 1845, the Reverend Gaspar Rehl. In 1854, he was able to organize the first community with a few devout maidens, headed later in 1863 by Mother Mary Agnes. The little flock, born amid the trying labors of pioneer days in America, grew with the help of various influential priests. It is now solidly established at Fond du Lac, with a large novitiate and a College accredited

to the University of Wisconsin, with schools scattered in the Archdioceses of Milwaukee, New York, and Chicago, and in the Diocese of Marquette, Green Bay, Superior, Fort Wayne, Toledo, Concordia, Altoona, and Pittsburgh. The Sisters of St. Agnes were very fortunate in their early musical training. As early as 1900 Professor Singenberger was engaged as regular instructor in Church Music. He conducted classes for a period of ten years. And through his efforts at the Motherhouse the circle of his influence became ever wider, the Sisters who studied under him having taken up the work as organists in parishes throughout several states. Marian College has remained loyal to the first call, for it evidences today more and more specific efforts for the promulgation of the liturgical Chant. We quote the statement of Sister M. Claude,

"At the present time the classes in Gregorian Chant exert a most gratifying influence both on the singing in our convent chapel and in many of the schools in which our Sisters teach. During most of the services here, the singing is congregational and the Chant is in evidence at most of them. We sing four Chant Masses with a few additional shorter Chants from other Masses. On feast days we sing the Proper, rendering it recto tone on ordinary Sundays. On feast days, however,

"The laudable advance in the field of good church music in this country has not always been with a corresponding advance in 'singing with understanding' . . . The observance of the ictus in the *Kyrie eleison*, for example, would seem of more import than the cry for mercy a sin-laden humanity is striving to utter through the voices of the choir members."

Orate Fratres



the ordinary of the Mass is usually one of the Caecilian School: Singenberger, Griesbacher, Witt, Haller, Goller, etc. We also use many motets by these composers. Traditions die hard, but I am looking hopefully into the near future when there will be more and more Chant.

"During the coming summer we expect to have a large number of our Sisters enrolled for the Chant class in order to make the correct teaching of it possible in our grade schools.

"All of our future organists are given regular instruction in the liturgical use and function of the organ. As one form of motivation several of our Novice organists post material culled from the *Caecilia* on the bulletin boards: pointers for organists, thoughts on the liturgy, appreciation of the Chant, translations of the Proper, etc. The *Caecilia* is speaking with a rather definite voice in our cloistral corridors."

This information is clear, humble, and hopeful. It does not attempt to claim that the actual status is all the Sisters want to do, but only what the circumstances have permitted them to accomplish until now. This is wisdom and good sense. And there breathes in the statement a spirit of enthusiasm which deserves to be congratulated. Congratulations in particular for contemplating a *large* summer-class in Chant with Gregorian apostolate in the schools in view; congratulations also for having their novices clipping from *Caecilia* all liturgical and musical items worthy of interest for their formation. We extend to the Sisters of St. Agnes our heartiest wishes, and we pray for the success of their musical apostolate which shall grow and ripen in the field whereupon so much space is elsewhere barren and lonely.

THE PAULIST CHOIR OF NEW YORK has no need of commendation; the infatigable devotion of its founder and master, Father Finn, has attended to that, by building up an outstanding group of interpreters of sacred polyphony. With a spontaneity typical of American initiative its youthful members went to sing at the Pennsylvania Station of New York during the height of the rush hour, to make the "Mile O' Dimes" campaign on behalf of victims of Infantile Paralysis, a success.

Read and Laugh

"The plain chant used in the early ages of the Church must have been a monotonous and lugubrious performance, redeemed to some extent by the Irish monks who introduced a little of the Irish lilt. A remnant of the "Come all ye" is still extant in the present plain chant, for all to hear.

"Thanks to Palestrina, progress was made. Yet care must be taken not to impede more progress by following too closely the dead hand of the past."

"The glorious *Messe Solennelle* of Gounod is superb and dignified and if sung in Solomon's Temple at the beginning of the era, would have won the commendation of our Blessed Lord Himself. What greater and appropriate harmony could have been arranged, unless by the Angels themselves, than Gounod's opening of the "Gloria in Excelsis Deo?"

From a Diocesan Newspaper.

Just Published . . .

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A Collection of 115 Offertories, Motets,
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FOR S. A. T. B. A CAPELLA

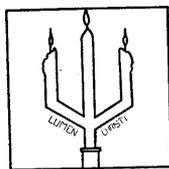
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We Suggest for Easter



If one takes a glance at the White List, he will be surprised to see that the motets for Easter are rather few. It would be almost impossible to make a very comprehensive list. Of course, there is no lack of authentic material

to be found in the classical repertoire; but it remains buried in collections still reserved to libraries. We have not unearthed yet a sufficient amount of music suitable for Easter, as we have done for other feasts. Therefore, we should not attempt to present a sort of catalogue of Easter-music; it is best to suggest various selections which are particularly apt to promote the spirit of the feast of the Resurrection.

SACRED CHANT—Surely Easter should be favored with some Gregorian melodies; for the Chant is particularly rich at this time. Three chants will express eminently the spirit of the season; and at the same time they are accessible to an average choir of good will: the Kyrie No. 1, the *Victimae Paschali*, and the Alleluia vocalise of Low Sunday. Here is a word of comment about each one:

1. *Kyrie No. I.* It is in every way a perfect melody. The initial theme, nothing more than a psalmodic intonation of the 8th mode, is transformed through a graceful rhythm into the purest expression of joyful prayer. It is not rare that genius gives to a seemingly ordinary melodic design a new and incomparable meaning. From that initial motive two other motives grow, one for the Christe, another for the Kyrie. Though they are definite and spontaneous, they grow out from the first as an expansion in design and in rhythm. Each one of the three phrases shows thus an original characteristic, while contributing to the general note of pure joy, which is indeed the paschal spirit.

2. *Victimae paschali.* One of the outstanding lyric forms in the history of the Chant; a chant of triumph surging as a solid bloc from an initial melody, which is nothing more than a known theme of the first mode, but completely adjusted to the text. It asserts at once a sense of glory. This initial theme will be used twice for the development of the sequence: first, transposed into the higher range to accentuate

the lyricism of the whole (phrases: *Agnus redemit oves . . . Mors et vita duello . . . Scimus Christum surrexisse*); another time in the lower range to take heed of a question. And as a contrast, we have the lovely affirmation of childlike faith in the dialogue of Mary-Magdalen. This musical poem, so compact, so free, and yet so logical, deserves our earnest study and merits our appreciation, as one of the gems of our singing faith.

3. *Alleluia vocalise.* There are many Alleluias to draw from on successive Sundays. Our choice, as an experiment for the choir, goes to two of them: the 2nd of Low Sunday shows forth at once a radiant lightness in its refrain-like motive. But what a refined gracefulness in its symmetric repetitions and the flow of its scale-line. We would recommend it preferably to children-groups or to women-choirs; and they should sing it on a rather high pitch. If men-groups want one of their own, let them select the 1st Alleluia of the 4th Sunday. There is in its short motive a quiet assurance, filled with inner peace, which is another mark of this season. It should not be sung too low, but rather in the range of high baritone.

POLYPHONY—*Confitemini Domino* by Alex Constantini (17th Cent.) for S. S. A. McLaughlin & Reilly Co., No. 1182.

In the midst of scarcity, this classical selection would have almost our first choice. Even though it does not rank with the top-notchers of Palestrina and Lasso, it retains enough of their qualities to be recommended without reserve. The form is rather of the harmonic type with a series of imitations which make the movement grow as it reaches the end. Avoid emphasizing the rhythmic accent in the imitations; let the latter move freely, and be sure that the successive entrances of the parts click to perfection. The final Alleluia will gain from a light diction and from dropping the tones, as it were, instead of blending them.

Haec Dies by Vittoria, arranged in a simplified manner by Carlo Rossini. J. Fischer & Bro.

The arrangement consists in sectioning the polyphony with psalmodic verses in Chant. Of course, one does not have any longer the whole power of the original Vittoria; but Father Rossini thought of giving to the smaller choir the taste of real polyphony without

overburdening the singers. Meanwhile, it adds definitely to the solemnity of Easter, and the Gregorian verses in such surroundings acquire a larger breadth. Be careful to sustain a floating harmony, and to maintain a very expanded diction of the Gregorian verses.

Regina Coeli. Having to choose among many, we recommend for this year the following:

Lotti: in arrangements for various types of choirs. Inquire at the publishers.

It is the most popular of all, though it is truly classical. An easy composition to understand and to sing; but a very easy one to spoil, if instead of singing according to classical principles, the choir introduces a few of the distortions so dear to many choirs. Avoid two defects: heaviness of chords, and false lyric expression in the phrase, "Ora pro nobis."

Ravanello: for T. T. B. J. Fischer & Bro. No. 3121.

This will appeal to men-choirs in search of more showy Music. It is good writing, here and there too concerned with effect, or using too much conventional forms without digesting them through a forceful inspiration. Despite these shortcomings, it is genuine music. And if the choir-director does not exaggerate the dynamics in the imitations, but lets them flow, the general effect will be satisfactory.

Mauro-Cottone: for S. A. McLaughlin & Reilly. No. 1186.

Although this is not the best of the three mentioned, we would give it first choice at least for a small choir. The reason: it has an original antiphonal setting which is very musical and effective. The phrase begins in unison, and ends with a polyphonic Alleluia. It would have been a gem, if the inspiration would have flown purer. The melodic thread lacks dictinction: a ready-made design with a few too common terms. If the singers will lighten up the melody by the diction of the text, and avoid an artificial lyric expression; and if the Alleluia, on the contrary, is given a solid polyphonic cohesion, the general result will be most unexpected.

CANTICLES—In this time of perfect joy, canticles of more popular content are welcome. We advise a few endowed with varied qualities, and suitable to most choirs.

1. *All Gloom and Fear is Gone.* By Sister M. Cherubim, O. F. M. Op. 65, No. 2—S. S. A. and Organ. McLaughlin & Reilly Co., No. 1183.

Here is a lovely song both in words and music,

written in an easy style. One may regret here and there some weak harmonies; but they do not disparage the general effect which is light and pure. And the three parts move along swiftly, adding their share to the general liveliness.

2. *Regina coeli jubila.* By Michael Pretorius, for 3 equal parts. McLaughlin & Reilly, No. 1044.

If one is looking for a very lovely canticle in paschal time, this is certainly one not to pass up. The main melody is the prettiest popular expression of paschal joy. Praetorius himself did not make it; he just harmonized. And he did an excellent job. Very easy to sing; but attention to the diction and to the keeping of a "swing" in the rhythmic phrasing.

3. *Modern Chants* — Two modern attempts in melodies inspired on the Gregorian type deserve attention: *Concordi Laetitia*, to be found in the *Liber Usualis*, is too well known to need comment. Let it be said that there is nothing simpler to teach to children and even to grown-ups as the hymn of the season. Another one is hardly known: *Isti sunt agni novelli*, composed by Dom Pothier and contained in his *Cantus mariales*. The purists might object that it is hardly Gregorian. Just the same, it is very good music; and we wish that we had more of it. Its charm is fascinating, for the melody is true and spontaneous, and the phrasing is clear. In the mouth of pure boys' voices, it would add a beautiful note to the celebration of Easter in a parish-church.



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Sacred Texts for Sacred Songs

E a s t e r

Introit:

Resurrexi, et adhuc tecum sum, alleluia:
posuisti super me manum tuam, alleluia:
mirabilis facta est scientia tua, all. all.
Ps. Domine, probasti me, et cognovisti me:

tu cognovisti sessionem meam,
et resurrectionem meam.

I am risen: I still live before Thee, all.:
Thou didst lay hand on me, all.:
how wondrous Thy creative wisdom. All., all.
Thy creative eye, O Lord,
shines through me, sees me:
Me lying in death
Thine eye raises to life.

Gradual:

Haec dies, quam fecit Dominus:
exultemus, et laetemur in ea.
V. Confitemini Domino, quoniam bonus:
quoniam in saeculum misericordia ejus.

This the day the Lord has made,
let us joyful dance and sing.
Praise the Lord, for He is good:
His mercies eternal.

Communio:

Pascha nostrum immolatus est Christus, all.:
itaque epulemur in azymis sinceritatis,
et veritatis, all., all., all.

Christ, our paschal Lamb, is slain, all.:
at this Banquet unfermented,
guileless, truthful, let us feast. All.

L o w S u n d a y

Introit:

Quasi modo geniti infantes, alleluia:
rationabiles, sine dolo lac concupiscite,
alleluia, alleluia.
Ps. Exsultate Deo adjutori nostro:
jubilate Deo Jacob.

Like babes new-born, alleluia:
thirst for mystic milk all-pure.
Alleluia, alleluia.
Dance to God, our castled wall:
singe jubilee to Jacob's God.

S e c o n d S u n d a y

Introit:

Misericordia Domini plena est terra, all.:
verbo Domini coeli firmati sunt, all., all.
Ps. Exultate, justi, in Domino:
rectos decet collaudatio.

With Lord's meries earth o'erflows, all.:
by His word the heavens stand. All., all.
Sing and dance, ye Lord-redeemed,
ransom calls for jubilee.

1st Alleluia:

Cognoverunt discipuli Dominum Jesum
in fractione panis.

They knew the Lord Jesus
when He broke bread.

Commuio:

Ego sum pastor bonus, alleluia:
et cognosco oves meas,
et cognoscunt me meae, alleluia, alleluia.

Good shepherd am I, alleluia:
My sheep I know,
My sheep know Me. Alleluia, all.

Third Sunday

Introit:

Jubilate Deo, omnis terra, alleluia:
psalmum dicite nomini ejus, alleluia:
date gloriam laudi ejus, all., all., all.,
Ps. Dicite Deo,
quam terribilia sunt opera tua, Domine.
In multitudine virtutis tuae
mentientur tibi inimici tui.

Come all the earth and shout to God, all.:
sing hymns to praise His name, all.:
be His greatness glorified. All., all.,
Say unto God:
How full of awe Thy works, O Lord:
beneath Thy boundless might,
crushed to earth Thy foes submit.

Fourth Sunday

Introit:

Cantate Domino canticum novum, alleluia:
quia mirabilia fecit Dominus, alleluia:
ante conspectum gentium revelavit
revelavit justitiam suam, all., all., all.
Ps. Salvabit sibi dextera ejus:
et brachium sanctum ejus.

Sing to the Lord the new song, alleluia:
sing to wonder-working Lord, alleluia:
'fore the eyes of nations all
shines from on high His goodness. All.—
His strong right hand brings triumph:
His holy arm alone.

2nd Alleluia:

V. Christus resurgens ex mortuis,
jam non moritur: mors illi ultra
non dominabitur, alleluia.

Risen from death,
Christ dies no more:
death shall o'er Him
no longer rule. Alleluia.

Communio:

Cum venerit Paraclitus,
Spiritus veritatis,
ille arguet mundum de peccato,
et de justitia, et de judicio, all., all.

When comes Consoler,
Spirit of truth,
He will prove the world guilty,
of sin, of justice, of judgment. All.—

Fifth Sunday

Introit:

Vocem jucunditatis annuntiate,
et audiatur, alleluia:
annuntiate usque ad extremum terrae:
liberavit Dominus populum suum, all., all.
Ps. Jubilate Deo, omnis terra,
psalmum dicite nomini ejus:
date gloriam laudi ejus.

Loud sound the voice of gladness,
let the world hear, alleluia:
shout forth to world's last bound:
Lord's people led to freedom. All.—
Come all the earth and shout,
sing hymns to praise His name:
he His greatness glorified.

2nd Alleluia:

V. Exivi a Patre,
et veni in mundum:
iterum relinquo mundum,
et vado ad Patrem. Alleluia.

I came forth from the Father,
and I came into the world:
again I leave the world,
and to the Father go. Alleluia.

Music Review

By Ermin Vitry, O. S. B.

EASY NOTATION FOR SINGING THE PROPER OF THE MASS by William E. Campbell, Ph. D., priest of the Philadelphia Archdiocese. St. Anthony Guild Press, Paterson, N. J. \$1.00 for one to 25 copies; 50c for 25 copies or more.

This attractive book continues the already large series of publications presenting the Proper Chants of the Mass in a simplified manner. The procedure adopted is not new; it follows the *psalmodic* idea already tried out, and more recently also by Reverend Carlo Rossini. But it has features which both recommend it and which leave one doubtful as to approval. One can never make the complete criticism of a *procedure* unless experience has shown how it works or how it fails. This is not a case of theory, but of application.

Father Campbell is to be commended for joining the ranks of those increasingly worried by the absence of the Proper Chants from our Eucharistic celebration, and for his desire to find a solution to this vexing problem. His little book, a handy size of $6\frac{3}{4} \times 5\frac{1}{4}$ inches, cleanly printed, has this particular novelty that it gives an adequate presentation, yet simple for the usual parish singer, of the Latin reading and of the liturgical function of those neglected Chants. Then he uses, as did others, psalm tones; their selection may differ. But his notation is new and fascinating at first: the form and the position of the notes is supposed to simplify the eye-reading and the setting of the tune to the words. Strangely enough, our first fascination gave way to a puzzled feeling. And we were wondering if this was not the case of a simplification which was making matters more difficult. But judgment should be reserved until proven by actual experience. Finally, the book has the advantage of a nominal price, which makes it accessible to the always limited budget of our choirs. All in all, we are tempted to recommend this new set of Propers very warmly. By all means, look into the matter. There is plenty of choice; one has to form his own opinion.

"Why should we give less care to sing before God than we do before Men?"

Msgr. Olivier Maurault
Rector of University of Montreal

REQUIEM BY GABRIEL FAURE—Recorded for Victor by the Montreal Choir, accompanied by the Montreal Festivals Orchestra. Set of 6, 12-inch size.

Aside from the recordings of liturgical polyphony proper, no new release perhaps should prove of greater interest than this musical testament of this great French master. Day by day, the musical world, often unaware of its real treasures, begins to realize the exceptional originality of Faure. It is marked by an astounding refinement in the use of a sparing harmonic economy. And this very quality is in our mind the truest contribution that our time could have made to the rejuvenation of polyphonic forms in Sacred Music. We say "could have made," because it has not yet made its way into modern liturgical composition. The Requiem of Faure is not a liturgical work; but its means of expression are, for the most part, the closest attempt to a modern style of religious expression. In that sense, nothing so perfect has been written since the classicists. The choruses which compose the Requiem are a series of frescoes as precise in line as a Giotto, as luscious in color as a Fra Angelico. And the Catholic sentiment which pervades them is unadulterated. We promise to the reader a thrill in spiritual elation if they will sit down in quietness and listen to the excellent performance of the Montreal Choirs. Personally, we would have preferred a more subtle shading, a more polished phrasing; but the good quality of tone and the blending of the voices makes up for this deficiency. In various passages of the Requiem, melodic turns are sorts of replicas of Gregorian melodies, which have certainly exercised an infectious influence on the composer.

Choirmasters will find in the recommended set a refreshing of their enthusiasm for true religious polyphony, away from the beaten path, still in direct line with the ideals of the *Motu proprio*.





SUNDAY COMPLINE, Latin and English texts, arranged for congregational singing or recitation. Liturgical Press, Collegeville, Minn. Popular liturgical library Series II, No. 11, 1942.

36 pages, 8 cents a copy. Discount

in quantities: 12 to 300 copies, 20 per cent; 400 copies or more, 25 per cent.

The Office of Compline is receiving preference over Vespers among the pioneers in the restoration of liturgical music. We presume it is because of the simplicity and fascinating poetry of Compline. Quite a number of booklets have been published, in order to familiarize the laity with this Office. All are concerned with a popular presentation, and as well with a cost accessible for wholesale purchase. Efforts to popularize matters liturgical are always in danger of emphasizing too much the personal leanings of the author or the initiator. The present pamphlet has avoided this with remarkable prudence. The outstanding feature is the complete duplication of the text and music both in Latin and in English; at the left, the original Latin, at the right, the English translation. Such disposition satisfies all needs, all local interests, and all the tendencies of those who desire to re-establish this evening-service. Moreover, it does away with the always unsatisfactory superposition of both languages, and presents a clear outlay of the general sequence of the Office. The size of the pamphlet, 7 x 4 $\frac{3}{4}$ inches, is a marked progress on the tiny leaflets adopted so far. While retaining the commodious advantage of a smaller book, it presents the music in the only way which makes it practicable especially in teaching classes. Too small print makes music look small also. The general printing is as neat as one can expect from a popular publication which has to stay within the margin of a small cost. The cover, very attractive and well balanced is one of the very best we have seen coming so far from our confreres in Minnesota. Finally the cost is as reasonable as may be desired for a book of this character. We have only two bones of contention with the authors: 1. That they did not revise the translation at least to the extent of having a more singable text. Those publications being offered after all for semi-public devotion (we mean not as official liturgical books), there should be no objection to have some respectful retouching of the sentences which are not clear and do not lend themselves to

psalmodic singing. And yet, maybe it is imprudent to expect that much now. 2. The most obvious fault of the booklet lies in the wrong application, occurring quite a few times, of the rules of the psalmodic cursus to the English text. This application, difficult even in some Latin sentences, requires a very special treatment in English. We think that the authors were not always happy in their decision. But let the reader forget this in favor of the remarkable qualities of the booklet. We can only hope for its widest diffusion in religious Communities, in Seminaries, in Social Groups, in Churches, in Schools. They have now a book of Compline which is eminently practical, and which will make of the Evening Prayer of the Church a universal attraction and practice.

Ad Melius Informandos

by Arthur A. Riss

This slice of information is useful, because it reduces to naught the legend which has so long prevailed about the original contribution of Luther to the music of the reformation. He was far more an exploiter than a creator. And as time goes along, we will know more of his stealing away from liturgical tradition many of the best flowers of Protestant music. Another reason to delve curiously into our glorious musical past, and to realize how important it remains to the welfare of religion. (Editor's note.)

At a recent gathering of Catholic organists in a western city the guest speaker had chosen for the subject of his address: "Church Music in the Sixteenth Century" in which he referred to Martin Luther as a "Hymn Maker" and "The Composer of the music of the world famous hymn 'Ein' feste Burg ist unser Gott' ('A mighty fortress is our God')."

Was Martin Luther really the composer of this famous choral?

Since the beginning of the so-called Reformation generations have come and passed; more than four centuries have elapsed and during all these years every hymnal containing "Ein' feste Burg" ascribes both words and music to Martin Luther.

All our encyclopedias in modern languages, Webster's International Dictionary, History Books, large and small, Grisar, S. J., in his work about Luther, all mention Luther as the composer of this hymn.

In 1935 the Columbia University Press published "An Outline of the History of Music" by Karl Nef, translated by Carl F. Pfatteicher who in his foreword says: "The book purports to present the development

of music in its broad and important aspects, to present it from an international and not a national point of view, and it must be admitted that the author has pursued this end in a fair and impartial manner."

This "impartiality" causes the author to quote Martin Luther as the composer of the hymn mentioned above.

If the author would have given a little more time and pain to the most recent researches and developments in the musicological field he certainly would have become acquainted with "La Musique religieuse" by René Aigrain, published in Paris 1929 and recently translated by Rev. C. Mulcahy of St. Patrick's College, Maynooth, Ireland.

Aigrain states: "Even the melody of the Choral of Luther, 'Ein' feste Burg,' is not by Luther; it was composed by his friend Johann Walther, who dedicated it to him under a slightly different form from that which has prevailed. Walther clearly drew his inspiration from certain passages of the 'Mass de Angelis,' then a recent composition of the Gregorian repertory, and its kinship is no less remarkable with the 'silver tone' of the famous 'master singer' Hans Sachs, the cobbler-poet, his contemporary. We have still the manuscript of Walther, which ends the controversy."

It is a significant fact that during Luther's lifetime not a single hymn-tune was attributed to him. Some ten years after his death Sleidamus, Luther's first biographer, credited him with the authorship of both text and music of "Ein' feste Burg." By the end of that century no less than 137 hymn-tunes were being attributed to him. But 19th century research has played havoc with these fairy tales.

At the turn of the century the number had been reduced to three, all others having been traced to other sources. And what is the score today? None at all.

Some 50 years ago Baeumker, Catholic hymnologist, demonstrated in the "Monatshefte fuer Musikgeschichte" that all the phrases of the melody were taken from Gregorian chant.

That still left Luther with the credit of having cleverly strung together various Gregorian phrases into one homogeneous whole. But that, too, was not the end.

In his address at the 1938 convention of the Catholic Organists' Guild of Pittsburgh on "The Catholic

Influence on Bach" Dr. Caspar Koch, a member of the faculty of Carnegie Institute of Technology, organist of Holy Trinity Church, and for many years engaged by the City of Pittsburgh to give the weekly free organ recitals in Carnegie Music Hall, made the following statement:

"I am indebted to Dr. Wm. Middleschulte, Chicago organist of international reputation, himself a Lutheran, for the following information:

"The melody to 'Ein' feste Burg' is found in a motet by Johann Walther, line for line, in 1524. Luther wrote his stanzas five years later, in 1529. The proof of this statement is found in an article by Bernhard Ziehn, famous theorist, in the 'Allgemeine Musikzeitung' about 30 years ago. Ziehn quotes the melody from Walther's motet and compares it with the melody of 'Ein' feste Burg' and he concludes his article: "this proves that 'A mighty fortress' was not built by Luther."

Koenig's "Deutsche Literaturgeschichte" makes the same statement.

William Nelle, prominent Lutheran hymnologist, finally acknowledges with philosophic complacency that "not a single melody, not even 'Ein' feste Burg' can with certainty be ascribed to Luther."

This leaves Martin Luther without any laurels whatsoever as a musical composer.

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Your Questions - - Our Answers

By Gregory Hugle, O. S. B.

"Will you kindly tell me something about Peter Piel whose compositions breathe so much piety."

A. Peter Piel, champion of church music reform, was born in Kessenich, Catholic Rhineland, Germany, A. D. 1835. In the year 1868 he became music professor at the new teachers seminary in Boppard, where he died in 1904. In the course of 36 years he proved to be a most able and conscientious educator. He wrote a classical Manual of Harmony for his seminarians, and for Catholic organists in general. He composed numerous organ pieces in the ancient modes which betray unusual talent and the peculiar gift of making them appear quite modern. His Trio Collections reveal him as a master of counterpoint. His many liturgical compositions (*Masses, Motets, Hymns, etc.*), recorded in the Cecilian Catalogue, were in great demand for their purity of style and unctious of spirit. Like John Singenberger, Peter Piel was a man of faith and prayer.

The story is told how Piel attended Holy Mass in a Convent Chapel while the Sisters sang certain Eucharistic Motets which he had composed for them. When a group of Sisters came into the parlor to welcome the distinguished guest, they naturally expected a word of praise on their singing. But when the conversation did not turn in that direction, someone asked pointblank: "And how were you pleased with our interpretation of your compositions?" The professor for a moment hesitated, and then with a smile replied: "Pardon me, Sister, I was so busy with Our Lord that I forgot all about your music."

"Kindly explain the Good Friday melody 'Ecce lignum Crucis'."

A. Let us call it a most sympathetic appeal in which the urgency of the Quilisma appears four times to force an entry into every heart. The sixth mode possesses an inborn tenderness. If at any time of the year the stony heart of man should yield to the appeal of Crucified Love, it is on Good Friday. The marvelous appeal of tender love is at once set off by a most resolute response contained in the "*Venite adoremus.*"

"It is customary in our church to sing the Missa de Angelis (No. 8) at children's funerals; may we sing another Mass as well?"

A. The Roman Ritual says nothing about a Mass to be celebrated at the Burial of Little Ones. But the piety of the faithful has introduced in some places the custom of celebrating a Votive Mass of the Angels. This Mass, however, enjoys no privileges, and it must therefore be celebrated according to the rubrics for private votive Masses, i. e., without *Gloria* and *Benedicamus Domino* at the end; the responses at the Preface must be sung in the ferial tone. The Angel Mass (*No. 8 of the Vatican Kyriale*) is assigned for feasts of double rite. The Mass to be selected for Children's Funerals is No. 16 of the Vatican Kyriale.

"Who is the author of the Communion hymn 'O Lord, I am not worthy?'"

A. This hymn was printed for the first time in 1730 by Wenzl Tibelli, Konig-Gratz, Bohemia, in a collection of hymns entitled: "*Lob-Klingende Harffe des Neuen-Testaments*" (Praise-Proclaiming Harp of the New Testament). The editor of the hymn book signs himself as "*Missionarius Antonius Koniass, S. J.*" The Rev. Wilhelm Baumker, in his monumental work "*Das katholische deutsche Kirchenlied*" (B. Herder, 1911) says in volume 4, page 52: "This hymnal is by far the richest of all collections that have appeared prior to 1730." We have no means to find out the translator's name.

"I was asked to name the author of 'Mother dear, O pray for me' and of 'Mother dearest, Mother fairest.' I was unable to trace any kind of vestige. It's a disgrace how our Catholic hymnals are edited! Protestant hymn books are most explicit in giving the author of text and melody."

A. Our country is still rather young and the musical output of the 19th century to a great extent loved to travel under the charitable cloak of "*Traditional.*" People in those days were out for "*tunes,*" and, if they withheld their names from darling hymns, they save us now the trouble of perpetuating their memory. The story of Protestant hymns had the advantage of drawing from an accumulated capital of typical texts and melodies, as the elaborate "*Dictionary of Hymnology*" by Julian will testify.

Readers' Comments

Here are jottings gleaned from the correspondence received in the past weeks. They are expressions of the increasing appreciation of the efforts *Caecilia* has made since its reorganization, to be worthy of its long past and to merit in the future the confidence given to a friend and to a guide. We confess the feeling of joy they have aroused in the heart of the Editor. For despite his sincere intention to work for the cause of God, he is by no means insensitive to the appreciation of his efforts; and he thanks the Divine Providence for the growing of the seed entrusted to his planting.

From a professor of a prominent university in the South:

"I have been a subscriber to *Caecilia* for many years and was also at one time an ardent worker for the cause of Liturgical Music. Circumstances have reduced me to the role of interested spectator. For quite some time I have resisted the urge of writing to you and of congratulating you on your magnificent editorials. I am powerless to do anything to help you but at least I want you to know that I agree perfectly with your policy. I could confirm many of your statements by concrete examples, but I prefer not to say anything that might rob you of your optimism and enthusiasm for a worthy cause.

"For my part, I have become reconciled to the fact that bad taste will prevail for a long time to come as is evident from 'P. B., the interested reader' who condemns the wonderfully artistic cover of your magazine, and from Father Rocca in the *Ecclesiastical Review* who professes to have anti-liturgical leanings, at the same time praising 'Good night, Sweet Jesus'."

"With a fervent prayer that you may lead the destinies of the *Caecilia* for many years to come.

P. C."

Received from St. Peter's Church, Somerset, Pa., the following post-card:

"In looking over P. B.'s letter in this issue of Lent, 1942, I was struck by the constant repetition of 'Rev. Huelsman.' 'Reverend' used like that is a grammatical monstrosity. Either 'Father Huelsman' or 'Rev. Dr. Huelsman' or 'Rev. Mr. Huelsman' (if he isn't a priest). 'Rev.' is an adjective and not a noun, please!"

The last thing the Editor would be bold enough to do is to give lessons in English to his correspondents.

He was only concerned in the last issue with discussing in a friendly way the artistic views of P. B., and therefore, did not attempt to correct his expressions, while mentioning members of the clergy. Meanwhile, he took the correction for himself; it might come handy in his own writings.

Paul Goelzer in his Notes from the Choir Loft:

"We might add that your writer has studied many articles from the pen of Dom Ermin Vitry, O. S. B., and his presentation of the very excellent material he is so abundantly supplied with, is a constant source of enlightenment in the music world."

Many thanks to this correspondent for his remarks and for offering to "get his readers acquainted with *Caecilia*, and to furnish further information" in regard to the review.

The Choir Bulletin of Immaculate Conception Cathedral in Kansas City, in its issue of February 8, referring to our comments on Christmas music, "wonders why the music (above mentioned) is offered for sale by the publishers if the choirs are not to use it." Very interesting objection, to which we are not committed to give an answer right now. We are passing its contents to the publishers themselves; and we are satisfied that they will have a very timely explanation to present. The question is: are the publishers to be blamed to sell what we ask for; or are we guilty of asking them to publish what we should not desire to have?

From an old subscriber:

For the fifth month now it has given me great pleasure to peruse the *Caecilia*, and though rather tardy, my sincerest congratulations, first to the editor, Dom Ermin Vitry, and then to the publishers, McLaughlin and Reilly.

In scanning through its pages one quickly gets the impression that in its editor we have truly a church musician who knows of what he is speaking. The sincere frankness and the freshness of the articles make one feel that we now have a liturgical review of all that is fine in church music.

In spite of the disapproval of at least one reader the new cover designs have more than overjoyed me. At the present time when in the Church we still meet with so much so-called art which is mediocre, and when

magazines are trying to express their views in tabloid form, it is an inspiration to meet with liturgical art whose symbols are thought provoking. It would seem that the editor credits the church musician with enough intelligence and artistic sense to appreciate the symbols which so beautifully express the truths of our Holy Mother, the Church. I do not profess to be an artist in any sense of the term, but these cover designs have appealed to me greatly.

May God bless and further a work which seems so promising.

From a young Sister, student in music:

Upon reading your editorial in the Lenten issue of the *Caecilia*, one might well rejoice that a modern pen has been fired by the spirit of St. Paul to lay bare the evils that continue to lull the Catholic musical world to a self-complacent sleep. As you stated at the beginning of your editorial, the three facts under consideration cannot leave your readers indifferent; and undoubtedly you have already received varied comments. Regardless of what is the general opinion, we are grateful for your timely message.

“It is the chanting of these words in their times and seasons and hours, that quickens the prayer of those who daily sing the Divine Office.

“Without pains and practice the Gregorian Chant is out of the question.

Bishop Hedley, O. S. B.

“A tremendous amount of self-sacrificing effort has already been expended on better church music for America. It is a pity that an appreciable amount of it should have been beside the point, i. e., beside the center, and towards the periphery. It was necessary spade-work; but not yet a planting of the living seed.”

Orate Fratres

An organist is wanted between the ages of 40 and 60 to serve as organist and choirmaster in a large church in Oklahoma. Write to publishers of *Caecilia* for particulars.

The work that lies before us seems monstrous, and to my mind, those of us engaged in training American youths are faced with a serious responsibility. Your writings have prompted a flood of thoughts on this matter, but more than that, they have made us feel that you plead a cause that should be very dear to those of us who are dedicated as religious teachers, to a more complete service of Christ, and to a more loyal obedience to the Church.

After having expressed itself so openly, may the *Caecilia* now enjoy the full collaboration of all those who share its convictions, and may it be the means of unifying the heretofore scattered efforts of devoted promoters of worthy Sacred Music and Catholic musical culture in general.

From various letters:

The new issues of *Caecilia* have been very artistically edited and have literally been “chucked” with information.

Communications like those found in *Caecilia* will begin to open the eyes of those who expect to get results without persistent work. All the country will know henceforth, that *Caecilia* is not a mere sales organ, or a house magazine, but a clean cut review of Liturgical Music.

The dainty art suggestions have a peculiar charm and keep you guessing what it is all about. I am referring to the cover.

Just a note to compliment on the cover of the *Caecilia*. Signed: M. L.

Judging from the first issue of the new *Caecilia*, it seems that we are going to have at last a real magazine for Catholic Church Musicians.

You and your work will have a share in our daily prayers.

If a pastor of a large Catholic Church is interested in securing an organist and choir director, he may write to Mr. Clem Dreiling, Wheeling, W. Va.

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