

Christian optimism sees in the actual trends of the war
an ample proof that the world's issue is grave.
Another warning to the leisurely home-front
that we must assert a definite movement towards
God.

The supreme gift of atonement, the supreme prayer for peace
are not found in the Sunday-Mass
sparingly celebrated by indifferent congregations.

We can better atone, we can make peace surer
through the celebration of the Eucharist in its fullness,
that is, in its chanted form.

This would mean that the Catholic community
should desire to chant the sublime Sacrifice
with the music of Mother Church herself,
and that as an act of public affirmation of Christian unity.

To realize six times a year, in a small measure,
this Catholic unity of the Sunday Mass,
is the program of the Guild of St. Caecilia.

TO THE MEMBERS, *we remind that the next date
of the Guild is the first Sunday of Lent. Let
them keep it with the fervent zeal which belongs
to pioneers of a sacred apostolate.*

TO ALL THE OTHERS, *we urge, as the season of
Lent approaches, to consider the Guild in all
seriousness, as one of the most timely spirit-
ual associations. Information, through a special
leaflet, is theirs for the asking.*

CAECILIA A REVIEW OF LITURGICAL MUSIC

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CONTRIBUTORS TO THIS ISSUE

Most of the writers in this issue are well known through their previous contributions. We mention their names again as an expression of heartfelt gratitude for their devotion to the sacred cause which *Caecilia* is serving. Their competence in their respective fields is too evident to be recommended; and many readers have expressed their appreciation in most gracious terms.

DOM PATRICK CUMMINS, O.S.B., of Conception Abbey.

REVEREND WM. H. PUETTER, S. J., St. Joseph's Church, St. Louis, Mo.

To those contributors of a regular series, we add:

A SISTER is a Nun who, for the sake of discretion, has preferred to relate her liturgical pilgrimage in anonymous terms. The account is the more objective.

ORISCUS is a teacher who believes that it is a serious mistake to vindicate the Chant with devotional explanations; he prefers to show it as an architectonic expression of christian art.

SACRED TEXTS SACRED SONGS

Shortly after celebrating the joyous apparition of the Restorer, the Church gives to her children a realistic evaluation of the restoration itself. What is the Old world, what is this New world so often spoken of; and what are we in it? The following texts answer this practical question: 1. the Old world is but the doom of man rising up against the order of subordination which is essentially that of the creature toward God. We have put God out of our lives, either partly or totally; we deny His total primacy on our living, and make it secondary to our aims. This is a doom both universal and individual. 2. The New world is a restoration through a covenant, that is, a new and irrevocable promise of God which will stand for ever, even in spite of man's disloyalty. It brings us the fullness of reconciliation in a tangible way, and it reorders our daily life towards a happy and eternal consummation into God.

The Doom of God's Order

Septuagesima Sunday, Noct. III.

Ecce Adam
quasi unus ex nobis
factus est
sciens
bonum et malum
Videte
ne forte
sumat de ligno vitae
et vivat
in aeternum

"Behold this proud Adam!
Surely like one of us
he is now become!
How well he now knows
both good and evil!
Let us beware
lest he now
eat from the tree of life,
and thus live on
forever!"

Fecit quoque
Dominus Deus
Adae
tunicam pelliceam
et induit eum
et dixit
Videte . . .

But He who thus spoke,
man's Lord and God,
did make for Adam
a garment of leather,
and clothed him therewith.
But thus He spoke.
Let us beware . . .

The Promise of An Eternal Covenant

Sexagesima Sunday, Noct. III.

Ecce Ego
statuam
pactum meum
vobiscum

Behold, in mercy
I will now write
my covenant:
to be held with you,

et cum semine vestro
post vos.

Neque erit deinceps
diluvium
dissipans terram;
arcum meum
ponam
in nubibus
et erit
signum foederis
inter me
et inter terram.
Neque . . .

and with your children
who will follow you:

Ne'er again shall there be
a watery Flood
to ruin the earth:
My rainbow
I will stretch
out through the clouds:
and it shall shine
as sign of covenant
between Me
and the earth.
Ne'er again . . .

While God fulfills His commitment through Christ, we are expected to cooperate freely and willingly. The responsories of Lent often allude to the two main ways of our spiritual contribution to the plan of God. We should pray with a sustained fervor, that is, enter into a real soul-contact with God, and thus learn to dedicate ourselves to Him in the spirit of a full subordination. We should also multiply good works during this holy season, that is, to perform the entire task of our life in the spirit of sincere atonement, making up for lost time or neglected opportunities. Let us direct anew all the experiences of our daily life as a varied service, led at all times by the dictates of Christ. We may rest assured of a happy achievement. On our way, we shall meet the Angels. They are not only a living symbol of the help of God; they are instruments of divine protection. The latter is a token of security, a hint of peace amid the hardships of self-reform, a grace of perseverance in "all our ways."

The Way Back To God's Order

First Sunday in Lent, Noct. II.

Paradisi portas
aperuit nobis
jejunii tempus
suscipiamus illud
orantes
et deprecantes
ut in die
Resurrectionis
cum Domino
gloriamur

In omnibus
exhibeamus
nosmetipsos

Open stand the gates of Heaven,
opened unto us
by the season of Lent:
Let us welcome this season
with heartfelt prayer,
with intense petition:
That thus on that far day,
the day of Resurrection,
we together with Our Lord
may rise in Glory.

Always and everywhere
let our daily life
proclaim our faith:

sicut Dei ministros
 in multa
 patientia
 Ut in...

let us stand like God's soldiers,
 in watching and labor
 patient and unwearied.
 That thus...

Struggling Under the Shield of God

First Sunday in Lent, Noct. III.

Angelis suis
 Deus
 mandavit
 de te
 ut custodiant te
 in omnibus
 viis tuis

On His high angels
 did God Himself
 lay command
 to care for thee:
 to watch o'er thee,
 by day, by night,
 on all thy ways:

In manibus
 portabunt te
 ne unquam
 offendas ad lapidem
 pedem tuum
 Super aspidem
 et basiliscum
 ambulabis
 et conculcabis
 leonem
 et draconem

High on their hands
 they will carry thee,
 lest in the dark
 thou bruise thy foot
 against a stone:
 Secure on asp
 and basilisk
 thy foot shall tread:
 unharmed shalt thou step
 on roaring lion,
 on coiled snake.

ORATE FRATRES

was the first periodical which aroused American Catholics to the consciousness that the restoration of the sacred liturgy is imperatively needed for the restoration of a full Christian life.

It has successfully overcome the difficulties attending the launching of any sound idea which is contrary to religious routine. It carried out this great work under adequate leadership and with the help of capable and devoted associates.

Today, it remains worthy of its past, the mouthpiece of the liturgical renewal in the Church of America. If you are a subscriber, remain a staunch friend of *Orate Fratres*. If you are not, subscribe at once.

LITURGICAL PRESS

COLLEGEVILLE, MINNESOTA

GREETINGS TO THE CHOIR: PRE-LENT SEASON

By William H. Puetter, S.J.



THE AROMA OF THE INCENSE of the season of Advent still clings to the vaults and aisles of our parish church; the peace of the Holy Night still hovers over us and the blessings of the Prince of Peace abides with us; the wondrous star of the Epiphany has appeared to us and His gracious manifestation has given us light and life and hope. The joy of the Epiphany and the joy of the Cana marriage feast and the joy of the Roman centurion who gave to us the words: "Lord I am not worthy that Thou shouldst enter under my roof, say but the word and my servant shall be healed" has inspired us with the hope of fulfillment of the Eucharistic Promise. Holy joy, holy peace, holy inspiration has raised us to heavenly things in these days of the Coming of the Lord: the coming of the Lord in the season of Advent, in the triple Sacrifice of the Nativity, and in the celebration of the Epiphany of the Lord.

"In the days of the Christmas celebration" said Father Martin to his devoted choir a few days before Septuagesima, "we have had a glimpse of the loveliness and sweetness and beauty of the Prince of Peace. Holy Mother the Church knows well that salvation is not wrought and is not made secure by sweet contemplation alone; eternal salvation means a struggle, a struggle on Christ's part and also on our part. We are now about to enter the Pre-Lent Season, a time of preparation for the more serious work of Lent.

"Behold Adam is become as one of us, knowing good and evil: now, therefore, see that he put not forth his hand and take also of the tree of life, and eat and live forever. And the Lord God made for Adam garments of skins and clothed him." (Gen. III 21, 22). In those words were uttered the doom of God's order. By the sin of Adam's disobedience he was made subject to the ills of the weakness of a fallen race. Pain and sickness, fatigue and sorrow, war and destruction, malice and wickedness, all this goes back to the sin of Adam and Eve. Human nature once above all pain and weariness and war, now would be subject to suffering of every kind. Temptation and

seduction and weakness of the flesh, sinful ways of men and women, war councils and war departments were fashioned after the fall of Adam: death, cruel, heartless, and unexpected, must come to all. What God had planned and formed to give peace and joy to His creatures was spoiled by the fall of Adam and Eve. There is also hope, beautiful hope, in the words of Moses: 'And the Lord made for him garments of skin and clothed him.' Garments of skin were made from an animal that had to suffer death that Adam and Eve might be clothed. May we not read into these words the plan of the Redeemer's Work of Salvation? Christ Jesus would shed His blood on Calvary and pour it out for the whole race of mankind in the Eucharistic Sacrifice so that man, fallen man, might not only cover his sins and transgressions but that they be blotted out. Thus man washed in the Blood of the Lamb of God may again stand before His Maker sinless and undefiled.

"ST. LAWRENCE, THE HEROIC CHAMPION for the cause of Christ, is patron of the Station on Septuagesima Sunday. He is to set the example for all; he who in the torments of the flames of his martyrdom had the courage and the indomitable spirit of faith and love to be cheerful in taunting his executioners, is to lead us in our personal contest against the forces of evil.

"Behold I will establish my covenant with you . . . and all flesh will no more be destroyed with the waters of a flood . . . I will set my rainbow in the clouds and it shall be a sign of a covenant between me and between the earth." (Gen. IX 9, 12).

"Not the human beings and other material creatures of the earth are to be destroyed but the kingdom of iniquity is to suffer complete and divine destruction and eternal punishment. In the Epistle of Sexagesima St. Paul the patron of the Station tells us how he had to suffer and labor that the kingdom of evil might be destroyed through the power of Christ. The rainbow is a sign of calm and quiet after a terrific storm. The rainbow in the summer sky brings hope and delight, a joyful countenance to all who behold it. It is a sign of the peace of God.

"The rainbow in the clouds also speaks of the peace of Sacrifice of the Mass which shall be offered 'from the rising of the sun to its going down' as a sign of peace and hope and light. For did not divine lips utter: 'He that eats my Flesh and drinks my Blood shall have everlasting life and I shall raise him up on the last day?' In the Eucharistic Sacrifice we have the promise of an eternal covenant. We have the divine and eternal assurance that all will be well with us for eternity if only we eat and drink of the Flesh and Blood of Christ.

"THE WAY BACK TO THE ORDER OF God is the way of penance and prayer and almsgiving. 'The Holy Season of the Fast of Lent opens for us the gates of Paradise: thus in the celebration of the Resurrection we shall be in glory with the Lord. In all things let us show ourselves as ministers of God in much patience.' We have all gone in the way of Adam: we have departed from the divine law of God in many ways. The Holy Season of Lent leads us back to God's way. In the Holy Gospel of the First Sunday of Lent we are brought before Christ who fasts for forty days in the desert. It was probably in that place of Palestine which lies between Jerusalem and Jericho, in the Wilderness of Judea. This a very arid and dry land and inhabited only by wild beasts and vicious men. Here we find Christ doing penance. Here we find Him and He is not alone: He is with us. And we are with Him. With Christ we enter upon this Holy Lent. Strengthened every day by His word in the Holy Gospel of the Lenten Mass and by the Eucharistic Bread and Wine from which springs the purity of virgins and the strength of martyrs.

"This Lent of the year of grace 1945 may be the last one of our lives. Lent should mean more to us than to receive the ashes on Ash Wednesday, a blessed palm on Palm Sunday, and kiss the image of the Crucified One on Good Friday. Lent for this year 1945 should mean for us a complete turning away from the evil ways of sin, and a complete turning over to the ways of Christ. His program will be unfolded for us day after day in Eucharistic Sacrifice. (It is a custom in Father Martin's Church that the faithful receive a homily every day of the Lenten Season.)

"UNDER THE SHIELD OF GOD WE ARE struggling. 'He hath given his angels charge over thee; to keep thee in all thy ways. In their hands they shall bear thee up; lest thou dash thy foot against a stone. Thou shalt walk upon the asp and the basilisk: and thou shalt trample under foot the lion and the dragon' (Psalm XC 11, 13). To see pure souls, prayerful souls, devoted priests and religious, devout fathers and mothers struggling to care for Christian families and to guard and preserve their children from harm, despite the evil seductions of movie and radio and newspaper and associates, is a sign to us that God has not been untrue to His promise."

"Erwin Plein Nemmers, head of the M. L. Nemmers Publishing Co. of Milwaukee, Wisconsin, died in that city on December 22, 1944. The son of the late M. L. Nemmers, pioneer native-born composer of Catholic Church music (see Catholic Choirmaster, vol. 18, no. 3, pp. 112 and 139), who founded the firm in 1895, Mr. Nemmers assumed charge after the death of his father in 1929. He was born in Kenosha, Wisconsin, on January 14, 1879, and received the degree of Bachelor of Arts from Marquette University in 1898 and the degrees of Master of Arts, Doctor of Philosophy, Bachelor of Laws and Master of Laws from Georgetown University successively in 1899, 1900, 1901 and 1902. In 1901-02 he was a law clerk with United States Supreme Court Chief Justice Edward White. He practiced law in Milwaukee from 1901 to his death, being attorney with the Northwestern Mutual Life Insurance Co. from 1925. Mr. Nemmers was active in many charitable organizations and particularly devoted time to the alumni activities of Marquette University.

His wife, Mechthild Esser Nemmers and two sons, Cpl. Erwin Esser Nemmers, U. S. Army Air Forces and Lt. Frederic Esser Nemmers, U. S. Army, will continue the church music publishing business.

We recommend the repose of his soul to the charity of our readers."

THE EDITOR

SUMMARY OF LENTEN CALENDAR



IN ORDER TO PROPERLY EVALUATE sacred music during Lent, as the Church understands it, more than a superficial glimpse is necessary. In the first place, there is in the repertoire of this season a superabundance in the variety of its aspects, as we would naturally expect in a period of intense spiritual effort. In the second place, the musical characteristics of Lent contradict in more than one way our deformed ideas about what sacred music should be. For this reason, the reader is urged to make a real study of the summary of the calendar, lest the stern beauty and the abundant riches of a musical Lent remain to him a closed book.

Liturgical Aspects of Lenten Music

As the Proper Chants of the Eucharist are the solid musical frame of Lent, they should be the first subject of study. More perhaps than at any other time, we find in them the lyric presentation of the various aspects which make up both the liturgical spirit and the devotional atmosphere of the season. A general glance quickly reveals a spiritual richness which can be summarized in the following panel:

1. There is in the Lenten-music a continuous insistence on the necessity of praising God; a praise which is the first element of a fervent conversion, and one which modern devotion or the modern choir are too often apt to forget.
2. This renewed spirit of praise should come from christian hearts very conscious of their need of atonement; for this praise is by no means that of the age of innocence; but that surging from the experience of sin.
3. While the christian world delves in praise and bows in penance, it is redeemed by Christ; but this again is only possible for those who accept the condition of a real spiritual labor. Thus Lent is a period of labor; and Lenten-music is the song of laboring souls.
4. At the same time, God's action is not in arrears. God works in our souls with a vigor manifested by the intense current of grace which flows through the Church. And the Chants are eager to sustain the spiritual labors of the faithful with accents of utmost assurance.
5. Lastly, the christian

flock do not labor in vain; for a definite achievement will crown their generous efforts. Lenten-chants illustrate the vision of redemption, which sustains our feeble attempts to rejuvenate ourselves in Christ: the immediate vision of christian peace, the ultimate vision of eternal life.

IF THE READER WILL OPEN HIS MISSAL or still better, the Liber Usualis and then glance both at the texts and the melodies of the Sundays of Lent, he will easily recognize in them some or other of the five aspects which we have mentioned. It is important for the choir-director to know them well, and to point them out to the singers, as they go along from week to week. Their singing will bear fruit in the measure it will evidence these aspects. Although the calendar is but a modest summary, and it is presumed that the choir will not be able to sing all the Chants, it is advisable that they have a fair acquaintance with the characteristics which are pervading them. This appreciation will carry into their actual singing a soulful mood, and sustain the fervor so necessary at this time. Therefore, we suggest herewith a bird's eye view of all the Introits and the Communios, pointing out their spiritual and lyric aspects. These two processions, being the extreme poles of the eucharistic celebration, are as revealing as they are influential in our practical devotion in the High Mass. Such a view gives a happy suspicion of the overflowing richness of the music of the season of Lent.

There will be no misunderstanding whenever there is a genuine interest and a sincere desire. Such dispositions are a serious duty especially for the clergy and for the religious. Do we really understand, or do we hide behind a guilty indifference?

Hence, in order that no one for the future may be able to plead in excuse that he did not clearly understand his duty

(continued on page 88)

First Sunday:

- Intr.: The assurance of redemption sung with reverential but truly human accents; and a pledge of God to achieve in eternal glory what is begun through prayer in our souls. *The ensemble of the Choir sings with more firmness than artificial refinement this truly corporate song.*
- Com.: Putting in God's protection an absolute confidence that our spiritual efforts will come to a successful outcome. *Let children, preferably boys, enhance this song with a childlike expression.*

Second Sunday

- Intr.: We are in great need of the mercy of God; and for this reason we must atone for sin and accept the burden of penitential labor. *A recitative for Baritones, provided that their diction is lightened up.*
- Com.: In face of a hard labor, we look up to the Eucharist for strength. The prayer becomes an urging appeal. *It fits the firmness of men-voices, and preferably the clear ringing of tenor-voices.*

Third Sunday

- Intr.: The Lent goes on in an atmosphere of confidence, a sort of joyful looking forward; for we are led by God Himself. *The flowing quality of light sopranos is desirable to render this soaring and fluent elation.*
- Com.: Like unto the birds instinctively resting in their care-free existence, we repose our spiritual cares in the solicitude of Christ Himself. *A small group of sopranos is the only acceptable combination, if this melody is to be well sung. Children, if capable, would be the best choice.*

Fourth Sunday

- Intr.: Looking up to the new spiritual city, that is, not only a fervent christian congregation, but our own rejuvenated soul, we can only rejoice, and in this joy, to praise. *Again the ensemble of the choir should unite in order to adequately release the fullness of joy, in the name of the whole christendom.*
- Com.: The christian city is now seen, headed by Christ, firm and united, active and glorious. *Take a group of high sopranos, and let them sing this song with the utmost purity of diction.*

FROM THIS SEQUENCE OF INTROITS and Communios, we must select the few which can possibly be included in a summarized calendar. For practical as well as esthetical reasons, we give preference to the following melodies:

The Introit of the first Sunday "*Invocabit me,*" and possibly, the fourth Sunday "*Laetare Jerusalem*" sung, as we have said, by the entire choir. If one Introit only can be performed, that of the first Sunday will

remain as a glorious introduction to Lent. The Communios of the first Sunday "*Scapulis suis*" and perhaps also the fourth "*Jerusalem*" will make up a lovely counterpart to the mentioned Introits, as eucharistic canticles.

All the other Introits would be recited with ample diction, but their verses should be sung with solemnity.

Then, the first eight verses of psalm no. 90 "*Qui habitat in adjutorio*" will be sung every Sunday dur-

ing the distribution of Holy Communion. The choice of one psalmic formula, the 8th mode, ending G, will fit both the Antiphons of the first and the fourth Sunday, maintaining during the season a desirable psalmodic unity.

The Tract In Particular During the season of Lent, the liturgy, as we well know, substitutes to the singing of the Alleluia, another melody called the Tract. What many do not know, is that the Tract, in spite of its seemingly dreariness, is a remarkable form of melodic music. Its structure is most original, and in many respects, superior to some other more appreciated gregorian melodies. The tract would deserve a closer acquaintance from the part of the choir; and it surely is a necessary part of the musical repertoire of Lent. There is no place in the explanation of the summarized calendar for a study of the Tract; but we like to point out to a few of its qualities. Of all Gregorian forms the Tract is the one which follows the closest what is called the psalmodic construction, that is, the formation of the pattern of a psalm. Which is undoubtedly a great advantage, for it relates intimately the Tract to that root of gregorian song, which is unsurpassed in the whole field of music for sheer lyricism with the most simple thread of tone. The psalmodic thread is easily recognized in the Tract, but greatly expanded. The second quality of the Tract is the evident directness and energy of its expression, in rhythmic patterns which more than once approach an intentional mensuralism in the proportion of the tone-groups. A quality indeed which musically enhances the main aspects of Catholic devotion during Lent.

There is only a scant hope that the average choir of today would be able to master these wonderful musical pieces. Our prejudices are still too inveterate and our gregorian ability is too inexperienced. Yet, there is an elementary approach which can be made by all in the form of simple psalmody. If the Tract is fundamentally an expanded psalm, then let us sing it as a psalm. Therefore, let the choir sing the sequence of verses, as many as they may be, as just other psalm-verses, again on the formula of the 8th mode, ending G. But the final verse will be concluded with the authentic and prolonged ending, as given on the third Sunday, after the asterisk. The definition, both melodic and rhythmic of this ending make it an easy thing to learn. Most of all, it brings the preceding psalmody to a climatic expansion, which is what the Tract is

supposed to be. This approach is a first step towards further exploration, the Tract being already identified through its catchy conclusion.

The Ordinary of the Mass As in the season of Advent, we do not advise a polyphonic Mass. Not for penitential reasons, but for a deeper gregorian experience. Unless some choir likes to sing, incidentally, the Sanctus or the Agnus Dei in harmonized form, while the remainder of the Mass is gregorian. If polyphonic Mass is wanted by the choir, let the singers reserve their zeal to a thorough preparation of an Ordinary for Easter.

Let Us Summarize Again a. the aspects of sacred music in Lent deserve a real study in order to be well understood.

b. it is advisable to get a general view of all these aspects, even though many of the proper Chants will be performed in a most simple manner.

c. the summarized calendar suggests in particular: one, possibly two Introits and Communios (1st and 4th Sundays) the authentic ending of the Tract in the 8th mode. The Communion-psalm "Qui habitat"; a gregorian Ordinary at random rather than a polyphonic one.

Polyphonic Motets Used with a discriminating taste, they will discreetly balance a repertoire predominantly gregorian during this stern season. When we urge a discrimination, we have in mind three things, that the selected music: a. will be of such character that it befits the general spirit of Lent; b. will cover several of the aspects previously explained and not be one-sided in their characteristics; c. will be performed at such moments of the divine services which are apt to enhance the spirit of the season.

In order to avoid delays, mail everything related to the circulation of *Caecilia*, not to McLaughlin & Reilly Co. in Boston, but to the Editorial Office, 3401 Arsenal St., St. Louis 18, Mo.

GREGORIAN HIGHLIGHTS IN LENT

By Oriscus



CHOIR-DIRECTOR, GLANCING at our explanations about the highlights of each season, might be tempted to think of them as pedantic or unpractical. In both findings, he would be wrong. We confess that it would be indeed pedantic to confuse analytical knowledge with the full enjoyment of any music without due regard to its mysterious power of emotion. It would also be unpractical to make an analytical explanation the exclusive procedure in the teaching of music, without due regard to the emotional response of the student. However, from the beginnings of this series, we have insisted that all musical leadership is primarily based on the analysis of forms. While listening to recorded orchestral music, one may wonder and ask: what is that which (at least in our opinion) makes Sir Thomas Beecham the deftest conductor? Whatever music the English maestro attempts to touch (always with a great amount of success), one is bound to feel that a rarely failing logic in the presentation of a musical structure is leading his mind; and whatever emotional expression is contained in the music seems to bud forth as a most natural fascination.

Beecham is, in our eyes, the contemporary ideal in conducting and in rehearsing for a Catholic choir-master. One may safely apply even to the Chant, but with regard for the nature of the latter, his principles of objective musical interpretation, that is: to express in actual singing, first and foremost, the form of the sacred melody. In his rehearsing, Beecham is a leader, not a boss. His towering general and musical culture pervades even the atmosphere of the practice; and he devotes much time in explaining to the groups of players how their parts are integrated into the general structure. This he does with outbursts of wit and emotion, which cause him at times to sing, during the actual performance, what the orchestra is playing. Thus also, the secret of the chantmaster is to impart to his singers the sense of the gregorian form, which sense will arouse in them the feeling of its spiritual beauty. Beecham thus justifies our highlights. Far from being pedantic they are the basic approach to

gregorian interpretation; far from being impractical, they are the most simple lesson for the rehearsing of any choir.

It will depend upon the choirmaster himself not to be pedantic but practical. In the end, the usefulness of the highlights rests on the leading personality of the choir-director. This means that the highlights, in order to prove their usefulness, must be incorporated to his personal teaching. This again means two different things. First, the highlights are directly written for him, not for the choir. It is up to him to read them, nay to study them carefully. We believe that, as they are presented, they are within the grasp of any choir-director even with a limited musical background. Provided that he has definitely the idea that the form is "the thing" to look for. Then let him do like unto the draftsman who has always his pencil at hand; that is, let him take each melody apart, and learn to follow graphically, mentally, and emotionally the melodic line, until it becomes gradually clear to his mind. Secondly, when he rehearses the choir, he should not attempt to repeat before the singers the explanations which he has read in the column of the highlights. He should have by now digested them. We mean thus that all the technical terms, all formal analysis should be transformed into simple images, which are easily understood. This is where the musical wit and humor become the supreme method in teaching the sacred melodies. Of the two requirements, the latter is perhaps the more difficult to fulfill; but genuine experience will do surprising miracles with an enthusiastic choirmaster.

OUR CHOICE AMONG THE NUMEROUS highlights in the repertoire of Lent, fell first on the Antiphon "*Exaudi nos Domine*" on Ash Wednesday. This melody, although kept within the limits of a simple Antiphon, grows out of bounds in regard to lyric freedom. Thus, it somewhat plays a role similar to that of the Introit at the Mass. In the same manner, it is accompanied by a psalm-verse. But its main claim to our study is an unusual aptitude to introduce the penitential service of the ashes on this

day through its wide range of expression. The latter borders on intense dramatism, a quite rare exception in Gregorian melodies. The dramatic power of this initial song is so evident that the ordinary congregation will easily be impressed by it. The form is worth a thorough analysis. It is divided into four sections of uneven length, but paired in two phrases with a surprising balance. The general scheme of the Antiphon could thus be drawn: A resolving into B; C reposing slowly into D. The first section is a solidly established platform for the daring ascension of the second; the third section continues the same strain, until a definite repose comes slowly unto D. Moreover, there is a well-calculated symmetry between the two sections: the rising phrase B is longer than the initial phrase A; the reclining phrase D is shorter than the climaxing phrase C. As to their length, we can pair A with D as short elements, B with C as long developments.

Let us now follow the melodic line, and see how the frame is the support of a powerful song. The long section A could be contracted into an intonation which is quite frequent in the melodies of the 7th mode: Sol-Do-Re. This intonation, considered in itself, is both clear and relaxed; it has an accent of brilliant affirmation, yet softened by the fact that the extreme interval Sol-Re is passing through the Do. It is one of these inimitable findings of the Chant eminently adapted to the spirit of reverential prayer. Now see how this simple intonation is drawn out on a considerable length from the word "*Exaudi to Domine.*" It is accomplished by the use of two "twistings," one in the downward direction with Do, the other in the upward direction with Mi. The latter becomes the elevating accent of the ending Do-Mi-Re. Do not miss to notice the clever but beautiful melodic pattern Do-Re-La on the word *nos* which binds the two poles of the section A and gives such graceful amplitude to the whole of the section A. Let us now proceed to the section B which begins to reach and to maintain itself so suddenly on the heights of the mode. Not by a wide movement of intervals, but by the simple rhythmic insistence of the third Re-Fa above the dominant. We say rhythmic, because it is noticeable that the high tone Fa is accented through the triple use of the tristropha. And the triple accent, so definitely dramatic, concludes on the same ending as did the section A, thereby imparting to the whole phrase a formal and expressive unity. One might think that the melody, out of breath by now, is going

to reach a well-earned repose. Nay, it soars once more, and how! the nucleus Re-Fa is resorted to again with a stronger support in the daring interval So-Re-Fa found on the words *secundum multitudinem*; a seventh, if you please, just the interval that so many gregorian purists never succeed to see. From this expansion, the melody goes for a third time to the suspended group Do-Mi-Re now completed with a softening Do, forecasting as it were the section D, and continuing its downward movement unto another imitative pattern Do-Re-Do-Si. The last section discreetly resumes a condensed return to the higher range of the mode on the word *respice*, only to return to the tonic of the mode with both a last "holding" on Do, and the final group, so graceful, of Do-Re-Do-La-Sol. We could sum up the aesthetical character of the whole antiphon with the word "cry." A powerful musical cry it is to God, at the beginning of the season of mercy; yet contained within the limits of a loving reverence. We cannot too highly recommend this characteristic introductory song to all choirs eager to enhance the musical power of the Lenten-period.

The Antiphon "*Invocabit me*" is our selection among the Introits; its sober qualities recommend it to our study. And, as one knows, it is the initial Introit of Lent. Glance first at the whole, and try to visualize the whole design; then hum or vocalize smoothly, in order to gain a first feeling of the general character of the melody. The modal balance is extraordinary; by which we mean that with the use of a single melodic element, a melody of unusual unity is constructed. This indeed is the sign of a truly melodic composition. What is the melodic cell spoken of? Just the intonation Sol-Do-La-Sol. You may find it in all the most simple sketches of the 8th mode. But a true genial mind took the hold of it, and extracted from it all its possibilities. Thus the formal plan of the melody is the repetition, in each of the three phrases, of the same intonation, and its expressive expansion out of its area but within its influence. The first phrase A already begins with a delicate and softening trimming Sol-Fa-Sol, still enlarged at the end with La-Fa-Sol. Look now at the section A1, and while singing it, feel the radiant clearness of the whole melodic pattern. Then proceed immediately to the section A2; see how the group La-Fa-Sol ending the section A1 is used as the spring-board of the second intonation. And what element

will be used to open up as it were the melody? It will center around the prolonged tone Do, surrounded before and after by the group Sol-La-Si-Do. This is a first brightening, concluded without delay with the concluding group Do-La-Si-Sol, a compact and self-assured pattern. The intonation of the second phrase B1 is again a repetition, but at once completed with the accent Sol-Do, with which it makes up a single unit. The tone Do is again the accent of the phrase, somewhat enlarged this time, and (most interesting fact) relaxed into the passing group La-Fa-La; the latter brings in turn the wider ending on the word *eum*. The ascending section B2 is the center of the whole melody, a perfectly built musical form indeed. It moves upwards in two symmetric patterns Sol-La-Do-Si and Si-Re-Mi-Do, remarkable as much in their expressive radiance as they are in the elegance of their construction. They lead to an ending of suspension, which is no longer Do-Sol, but Do-La. The third and last phrase C begins on Do where the accent B2 ended; and you have a simple affirmation of spiritual assurance on the words *longitudine dierum*, completed again on the tone-group ending the section B1. The final section C2 is a last and concluding effort to make of the intonation a complete musical sequence. It is the last one; therefore, it begins to subside, but with a deepening accent La-Si-Sol-Mi, which returns for a third time to the same ending on the word *eum*. As far as we know, there is hardly any more logical melody in the whole gregorian repertoire. The wonder is that its restraint is no handicap to a bright lyricism. For the sake of clarity, let us now put into a scheme the elements which make up the frame of this Introit:

Intonation	Development	Ending
Sol-Fa-Sol	Sol-La-Do-Si	La-Fa-Sol
La-Fa-Sol-Do	Sol-La-Si-Do	Do-La-Si-Sol
Do-Si-Do-Re-Do	Si-Re-Mi-Do	La-Si-La-Sol
Sol-La-Si-La	La-Si-Sol-Mi	Do-Si-Do-La

A glance at this scheme will be ample proof of the uncanny ability of the composer to make much of a simple nucleus. This is the sign of mastery. Personal study will put together these elements; hence a radiant Introit will appear in its crystalline purity.

THE ENDING OF THE TRACT, WHICH we recommended so highly elsewhere, needs no detailed comments. It is a choral ending, made up of three sections, practically equal in length, and maintained approximately on the same level. In all of them, Do

is the modal center, as it is in the psalmody of the eighth mode. The ending of the latter, universally known, is Do-La-Sol. Look at each section, and try to find it. In the first, A, it is almost, note for note, that found in psalmody. Only it is somewhat widened at the end by the insistence on the tone Sol. The section B makes a short excursion a tone higher on Re, and widens the more the melodic thread. Then it introduces a suspended ending with the modulation-group. Sol-La-Fa, which are but passing tones. From this point, section C resumes the upward direction, varies a little the melodic line, and firmly ends with a group characteristic of the mode, Si-La-Sol. Sing now the whole, and hear the unforgettable originality of this typical gregorian ending, classic but truly popular.

THE FOURTH HIGHLIGHT IS THE COMMUNIO of the 4th Sunday *Jerusalem*. This melody presents to formal analysis the same difficulty which extremely original creations always present. The mentioned Communio is one of them. It is not a radical, but a free composition. Between the two, the difference is that a free composition seeks no departure from accepted modal canons; it only seeks to express something entirely new within the imposed limits. Such a procedure is dangerous; it may succeed, and it may fail. The Antiphon *Jerusalem* is a gregorian gem. It is a melody of a definite superior quality, the only one of its particular kind; but it perfectly fits into the surroundings of gregorian art. Let us not make the mistake of dissecting to excess the form of the melody. Let us indicate the lines of its plan,

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After a long period of ignorant darkness, the real status of sacred music is once and for all clarified: A glorious growth during the early centuries followed by a lamentable decay in the post-renaissance period. This demands a definitive restoration in our times.

and that all vagueness may be eliminated from the interpretation of matters which have already been commanded,

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MEN OF SACRED MUSIC: ST. AUGUSTINE

By C. J. McNaspy, S.J.

Among the men of sacred music, Augustine is, from a certain aspect, the most creditable witness of all witnesses. He is the christian and the saint who, at the very time when music was budding forth into the garden of liturgy, called music to face the problem of his inner life. The towering genius of early christendom could never be pacified with music solely considered as an adjunct to solemn worship or even as a means of participation. He wanted to know how his soul should react to music in the temple. As we learn from the record of his Confessions, this question aroused in him a real struggle, and it took many uncertainties to solve the puzzle. Thus we have the definition of sacred music in the patristic age, and the first attempt to a psychology of sacred music. To Augustine's final decision we can make full confidence; his is the balanced judgment of an intellectual and a mystic, a writer and a practical leader. He decided in favor of music. Thus we can learn from him how to gain a more definite understanding of the sublime function of liturgical music.

The Editor



IT WOULD BE ALMOST INSOLENT, not to say superfluous, to attempt even to resketch one of the richest and best known lives in all history. St. Augustine has immortalized his own life-story in the deepest of autobiographies; recently Frank Sheed has further indebted us by doing the *Confessions* into an English that the saint himself might have used. Yet besides the *Confessions* one cannot afford to miss reading one or other of Father Martindale's brilliant, vivid etchings of this most captivating Father of the Church.

When you turn to the more recent histories of music—the more thoughtful ones, that is—you may be surprised to note St. Augustine's name occurring there over and over. An important work, professedly dealing with medieval music (and hence largely with sacred music), mentions the saint some twenty times. Another, a general history covering all of western music, devotes even more space to St. Augustine. The surprise in all this is that while we expect theologians, philosophers, litterateurs, to be interested in this giant, whose personal influence almost formed a whole age—we had hardly thought of him as a man of music.

OF COURSE WE CANNOT SAY THAT Augustine sired our sacred music, like his intimate friend Ambrose. Nor that he shaped it, like the patriarchal Benedict. Nor even that he codified it, as apparently Pope Gregory was to do. Augustine did

compose a treatise *De Musica*, but several years ago when I turned to it hoping for what it seemed to promise I was balked: it deals with what we call poetry rather than with music. Scarcely dare we call St. Augustine one of our great musical theorists, like Boethius, say, or Cassiodorus. Let us call him our first psychologist. Now a psychologist is a man who studies states of mind and soul. And if anyone is qualified to speak authoritatively about the human soul and its feelings that person would seem to be the one who has run the scale (the chromatic and enharmonic scales too) of human experience. Such a man pre-eminently was St. Augustine. He had meandered across as varied intellectual voids as Orestes Brownson was destined to; and he had been tossed about by every emotional gale known to man. Indeed, if anyone seems to have possessed the apparatus (even the portable laboratory) of a psychologist, it was he. Fortunately he has left us, strewn here and there about his writings, his lively impressions on music, and particularly what sacred music could and should do to one's soul.

It is to this same Augustine that we owe the famed anecdote about St. Ambrose and his Milanese people singing psalms and hymns to break the tedium of their blockade. "It was only about a year, or not much more," he writes, "since Justina, the mother of the boy emperor Valentinian, was persecuting Your servant Ambrose in the interests of her own heresy: for she had been seduced by the Arians. The devoted people had stayed day and night in the church, ready

to die with their bishop, Your servant. . . . It was at this time that the practice was instituted of singing hymns and psalms after the manner of the Eastern churches, to keep the people from being altogether worn out with anxiety and want of sleep." How intensely these "Ambrosian" chants were to touch Augustine at the time of his conversion he admits quite candidly. "I wept at the beauty of Your hymns and canticles, and was powerfully moved at the sweet sound of Your Church's singing. Those sounds flowed into my ears, and the truth streamed into my heart: so that my feeling of devotion overflowed, and the tears ran from my eyes, and I was happy in them."

THUS THE IMPETUOUS CONVERT, AND later the sage bishop of Hippo, was not slow to appraise music's power for good or ill. As pastor of souls he would urge his flock to take part in sacred song. The Donatist heretics of his day had used music all too effectively in their "revivals" as a tool of propaganda, and Bishop Augustine scolded his faithful for letting these heretics outsize them. After all, they had much more reason to sing God's truth than any heretics to proclaim their errors. The reason for his anxiety in all this was Augustine's insight into the contact between the spheres of mind-will and sense-emotion. Our thinking, and still more our willing, is conditioned and in great part patterned by sensitive images and impulses. It is Augustine the psychologist whom we see writing (very accurately, yet in non-technical language) in this passage of the *Confessions*: "I feel that by those holy words my mind is kindled more religiously and fervently to a flame of piety because I hear them sung than if they were not sung: and I observe that all the varying emotions of my spirit have modes proper to them in voice and song, whereby, by some secret affinity, they are made more alive."

This very "secret affinity" or "mysterious kinship" (according to another translation) is precisely the truth underlying proverbs like "Let me write your country's songs and I don't care who makes its laws." Today, no less, we see the force of martial music as a means of stirring up a nation to patriotic fervor. And our national government recognized this fact when it conferred high honors on the composer of a popular war song. In the same "secret affinity" may be found a basis for what we know as the sacramental system, in which music plays its role. It is because of

the plain fact that we are not angels (that is, bodiless minds) that divine religion has ever stressed the material, earthly side of worship and prayer. It would be quite proper to adore God "in spirit" alone (as some Christians sadly misrepresent Christ's words), if only we were Cherubs and not children of Adam. Yet God has given His chosen people a sacramental system—even in the old law—with feasts, ceremonies, psalms, canticles, and other tangible means of sanctifying the material world. The Council of Trent speaks of "sacraments of the old law."

Much more is the sacramental system integral to the new dispensation. Our Lord Himself, by becoming a full-fledged man and not a mere wraith, raised earth to heaven and "more wonderfully renewed" human nature. He formed a seeable, touchable Church, and a set of sacraments further joining nature to super-nature. And His Church (the new chosen people) has always used bodily things—colorful vestments, fragrant incense, picturesque postures and gestures—to help man find his path to God. In a word, all nature and all arts are now man's pilots to heaven. Not least the art of music, which has become a sacred, a sacramental art. St. Augustine was aware of the sacramental nature of Christianity, and vigorously combated the Manichaean tendency toward the opposite. When he exclaims on the goodness of creation he adds: "You brought forth out of corporeal matter sacraments and visible wonders and voices in harmony with the firmament of Your Book." Again, Augustine the psychologist, the sacramentalist.

YET DANGERS LURK, AND AUGUSTINE knows them well. From his own lamentable experience he concludes to the weakness of nature without God's help, and his theology is full of insistence on nature's impending pitfalls. Having only recently escaped the ambushes of passion, in his *Confessions* he admits his dread of whatever might prove too alluring. Music too can be insidious if it is too sweet, or sensual. "When I hear those airs, in which Your words breathe life, sung with sweet and measured voice, I do, I admit, find a certain satisfaction in them, yet not such as to grip me too close, for I can depart when I will. Yet in that they are received into me along with the truths which give them life, such airs seek in my heart a place of no small honour, and I find it hard to know what is their due place. At times indeed it seems to me that I am paying them greater honour

than is their due. . . . It is not good," he goes on, "that the mind should be enervated by this bodily pleasure. But it often ensnares me, in that the bodily sense does not accompany the reason as following after it in proper order, but having been admitted to aid the reason, strives to run before and take the lead."

I should like to quote this entire chapter thirty-three of book ten. It is doubtful whether we can find a more soul-searching statement of the inescapable conflict or "tension" between emphasis on music itself, for its own sake, and on the prayer texts, which are the very soul of the music. Anyone who has seriously faced the problem of music in worship must have recognized that music is, in Father Ellard's phrase, the "problem-child in Catholic worship."

THE FORMULA WHICH AUGUSTINE finally hits on points to a solution which needs more elaboration than, to my knowledge, it has yet been given. "Whenever it happens that I am more moved by the singing than by the thing that is sung," then the music's function has been desecrated, and either the music or the worshipper is at fault. He states, in fact: "I should wish rather not to have heard the singing."

What choirmaster has not been exasperated at the way the laity commonly fail to grasp this problem? Somewhat obtusely, we must grant, even cultivated Catholics have been heard protesting that what they want in church is "moving" music (possibly the word should be "movie music"), of the "good old" variety. Or else, if their taste be more refined, they clamor for complex music, regardless of its suitability as a vehicle for communal worship. Finally there is the other extreme, which I once heard pithily and zealously put: "The best church music is the music that you pay least attention to." An echo of Gounod's preposterous praise of Palestrina's music: "nothing is noticed as you go along"!

St. Augustine was aware of both extreme positions. "There are times," he concedes, "when through too great a fear of this temptation (to focus attention on the music), I err in the direction of over-severity—even to the point sometimes of wishing that the melody of all the lovely airs with which David's psalter is commonly sung should be banished not only from my own ears, but from the Church's as well." As an instance of this excessive austerity he mentions a bishop of Alexandria, "who had the reader of the

psalm utter it with so little modulation of the voice that he seemed to be saying it rather than singing it." Against this rigorism (perhaps the word should be "puritanism") Augustine urges his own experience. "When I remember the tears I shed, moved by the songs of the Church in the early days of my new faith," he realizes the value of real music over mere musical recitatives. Another argument he adduces: the fact that "I see that I am moved not by the singing but by the things that are sung—when they are sung with a clear voice and proper modulation." Here, however, we see a swing back toward rigorism, as though the music had utterly no value of its own. It must be admitted that St. Augustine's psychology of sacred music, though original, deep, and rather well balanced, is regrettably not without lacunae. In partial apology we may recall that even St. Thomas, living almost a millennium later and in far better circumstances, has little more to say on the subject. (*Secunda Secundae* q. 91, a. 2)

BY WAY OF SUMMARY WE MAY SET down in a few words St. Augustine's main ideas on sacred music. By all means, he insists, keep music in church; it stimulates devotion and tears by "some secret affinity." Yet the music must not be made in any way self-sufficient, an end in itself. Prayer must come first and be given the paramount place. The music must stay comparatively subordinate, and hence be simple rather than complicated. However, it should not be so austere and jejune as to leave the soul unmoved. Still less would he approve of ugly music, under any pretext.

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The survey of the holy Pontiff is not only opens to our generation an exceptional and historical opportunity; its golden rules convey within themselves a grace of christian restoration that we cannot possibly neglect or overlook, without forfeiting the vocation of our time.

We have deemed it expedient to point out briefly the principles regulating sacred music in the functions of public worship, and to gather together in a general survey the principal prescriptions of the Church against the more common abuses in this subject.

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A VISIT WHICH BECAME A REVELATION

By *A Sister*

The Sisters of the Most Precious Blood at O'Fallon, Missouri, are known today all over the country, at least for the beautiful liturgical vestments which they make. The latter are but one of the "by-products" as it were of their living completely under the spiritual guidance of the sacred liturgy. Contented with this humble life, they never did look for a vain publicity. But for many years visitors and friends have come as pilgrims. One of them thought that the time has come when their light should shine for the benefit of all, especially religious. We now publish the vivid account written by one of those numerous visitors as the expression of our personal gratitude. We rest assured that the following lines will be read as a document of pure edification.

THE EDITOR.

THE FREQUENT REFERENCES IN *ORATE Fratres*, almost since its first publication, to the Sisters of the Precious Blood and the liturgical life they lead have for some time been responsible for a growing desire to visit the convent of these sisters and to see for myself how they carried out that life. A trip to St. Louis the past summer, together with a suggestion from someone who had experienced this life at St. Mary's Institute, gave the impetus to take advantage of the opportunity at hand. Accordingly my companion and I presented ourselves one Saturday afternoon at the convent in the hope that we might live the liturgy with the sisters for the week-end. Neither of us had a clear idea of what to expect; still we were wholly unprepared for the joyous experiences awaiting us. In fact, we saw and felt for the first time in our lives what we had read about but never fully realized; namely, that the sacred liturgy, fully adorned with the sacred melodies of the Gregorian chant, *could be* and *was* in fact the spiritual current of the whole religious community.

ST. MARY'S INSTITUTE IS THE MOTHER house of the Sisters of the Precious Blood. The community, therefore, includes novices and postulants as well as professed sisters, numbering in all about one hundred and twenty. During the school year the aspirants also reside there. The principal work of the community is teaching, chiefly in parochial schools in small towns. At the Mother House a number of sisters are engaged in designing and making by hand exquisitely beautiful vestments and articles for the adornment of altars and for use in divine worship.

Especially favorable to the development of the liturgical life of this religious family is the fact that for over twenty years they had as resident chaplain and spiritual director the Right Reverend Monsignor Martin Hellriegel, well known to readers of liturgical literature as one who has long been outstanding in his activities in the liturgical revival. His present successor, the Reverend Charles Schmitt, is just as equally imbued with an appreciation of the spiritual import of living the liturgy with the Church throughout the liturgical year.

AS THE HOLY SACRIFICE IS THE CENTER of the entire life of the Church, so too is it the core of the life of the sisters. From the Mass, carried out in a manner that enables them to enter as intimately as possible into the *Mysterium Dei*, radiate all their other daily activities. On Sundays High Mass, chanted by all the congregation, is the norm. The three processions, at the Introit, the Offertory, and the Communion, made up of representatives of all groups present (postulants, novices, and professed) made one fully alive to the fact that it is the privilege of all to exercise their share in the priesthood of Christ. Those who did not actually walk in the procession were united, nevertheless, in song with those who did. Especially moving was the Offertory procession in which each participant carried something to be used in the Holy Sacrifice. When the celebrant, coming to the point where nave and sanctuary meet, received the altar breads and placed them on the paten; when, returning to the altar, he lifted the paten with these hosts, those of us who had remained in our pews

II. Adoramus Te, Christe

W. J. MARSH

Lento

SOPRANO *p* > A - do - ra - mus te, Chri - ste,

ALTO *p* > A - do - ra - mus te,

TENOR *p* > A - do - ra - mus te, Chri - ste,

BASS

Accomp. *Lento*
(for rehearsal only) *p*

mf > et be - ne - di - ci - mus ti - bi,

Chri - ste, *mf* > et be - ne - di - ci - mus ti - bi,

et be - ne - di - ci - mus *mf* >

p > A - do - ra - mus te, Chri - ste, *mf* > et be - ne -

ti - bi; qui - a per san - ctam

ti - bi; qui - a per san - ctam

ti - bi; qui - a per san - ctam

di - ci - mus ti - bi; qui - a per san - ctam

p

cru - cem tu - am re - de - mi - sti mun - dum.

cru - cem tu - am re - de - mi - sti mun - dum.

cru - cem tu - am re - de - mi - sti mun - dum.

cru - cem tu - am re - de - mi - sti mun - dum.

rall. *dim.* *ppp*

rall. *dim.* *ppp*

rall. *dim.* *ppp*

rall. *dim.* *ppp*

mf *rall.* *dim.* *ppp*

Offertorium in Dominica Palmarum.

Dr. Fr. WITT.

M. M. ♩ = 72

SOP.
ALTO.

Im-pro - pé-ri-um ex-spe - ctá-vit cor me-um, et mi-sé-ri-

TEN.

Im-pro - pé-ri-um ex - spe - ctá-vit cor me-um, et mi-sé-ri-

BASS.

p My heart expected reproach and misery;

am: et su - stí-nu-i qui si-mul con - tri-sta-ré - tur, et non fu-it,

am: et su - stí-nu-i qui si-mul con - tri-sta-ré - tur, et non fu-it,

and I looked for one that would grieve together with me, and there was none:

cresc. *string* *dim. rit.* *a tempo* *dolente*

et non fu - it, et non fu - it: con-so-lán - tem me quae - sí - vi,

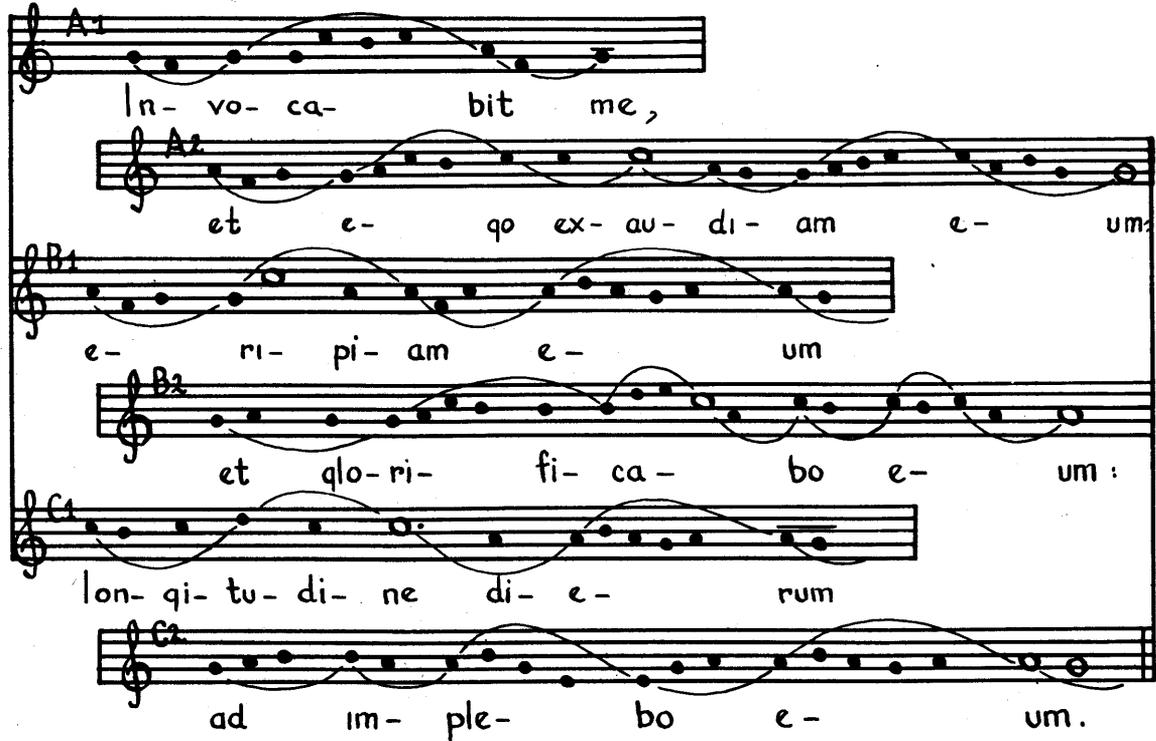
cresc. *string* *dim. rit.* *a tempo* *dolente*

et non fu - it, et non fu - it: con-so-lán - tem me quae - sí - vi,

cresc. *string* *dim. rit.* *a tempo* *dolente*

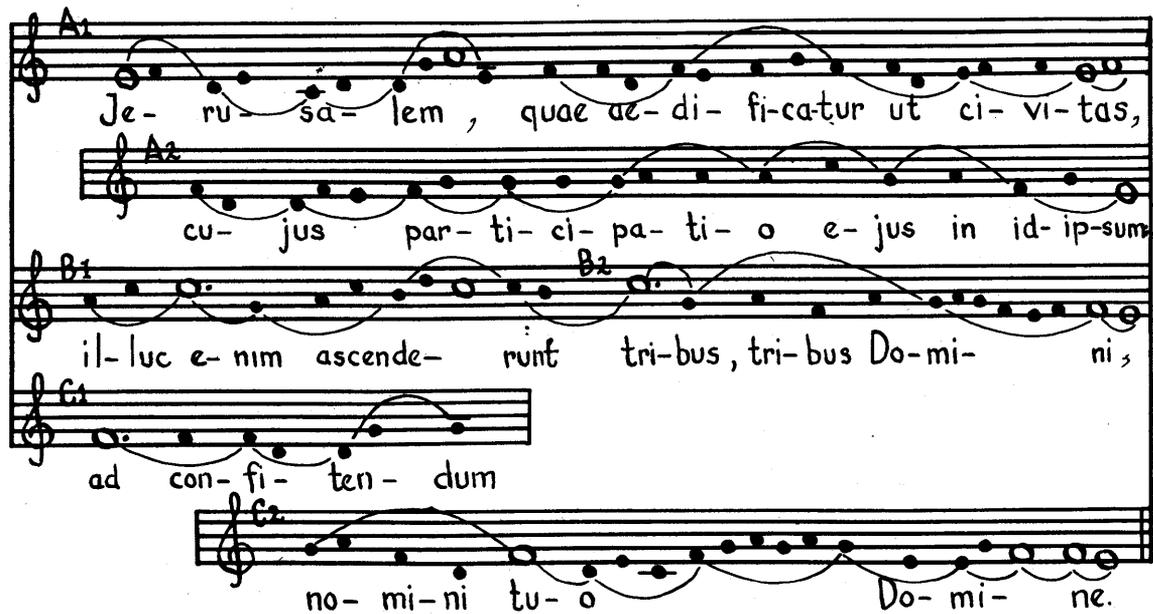
I sought for one to comfort me,

INTROIT PROCESSIONAL



A1
 In-vo-ca-bit me,
 A2
 et e-go ex-au-di-am e-um
 B1
 e-ri-pi-am e-um
 B2
 et glo-ri-fi-ca-bo e-um:
 C1
 lon-qi-tu-di-ne di-e-rum
 ad im-ple-bo e-um.

EUCCHARISTIC SONG



A1
 Je-ru-sa-lem, quae ae-di-fi-catur ut ci-vi-tas,
 A2
 cu-jus par-ti-ci-pa-ti-o e-jus in id-ip-sum
 B1
 il-luc e-nim ascende-runt tri-bus, tri-bus Do-mi-ni,
 B2
 ad con-fi-ten-dum
 C1
 no-mi-ni tu-o Do-mi-ne.

PENITENTIAL INTRODUCTION

Ex- au- di nos Do- mi- ne
quo- ni- am be- niq- na est mi- se- ri- cor- di- a tu- a ;
se- cundum mul- ti- tu- di- nem mi- se- ra- ti- o- num
tu- a- rum
res- pi- ce nos Do- mi- ne.

The musical score consists of five staves of music in treble clef. The first staff is marked with a chord 'A'. The second staff has markings 'B1' and 'B2'. The third staff has a marking 'C1'. The fourth staff has a marking 'C2'. The fifth staff has a marking 'D'. The lyrics are written below the notes, with hyphens indicating syllables across notes.

TRACT ENDING

The musical score for the Tract Ending consists of three staves of music in treble clef. The first staff is marked with a chord 'A'. The second staff is marked with a chord 'B'. The third staff is marked with a chord 'G'. The music ends with a double bar line.

et non in - vé - ni, et non in - vé - ni, et non in - vé - ni:

et non in - vé - ni, et non in - vé - ni, et non in - vé - ni:

f and I found none;

pp et de - dé - runt in e - scam meam fel, et in si - ti me - a

pp et de - dé - runt in e - scam meam fel, et in si - ti me - a

pp and they gave me gall for my food, and in my thirst

po - ta - vé - runt me a - cé - - - - - to.

po - ta - vé - runt me a - cé - - - - - to.

po - ta - vé - runt me a - cé - - - - - to.

they gave me vinegar to drink.

felt as truly as those who had participated more directly in the gift-giving that we were actually represented by the bread on the paten and that we were intimately one with one another and with the priest in this great action. Never before was the desire to give oneself to God so gripping as it was on that occasion. Never before was there so lively a realization that the outward, visible expression of an inner action immeasurably deepens and intensifies that inner action—in this case that of the will to dedicate oneself to God anew. The beauty of these processions, as also that of the entire High Mass was greatly heightened by the fact that the chanting throughout was done—and done beautifully—by the entire congregation and not by a choir made up of a few select voices. Here again the Sisters of the Precious Blood have a special advantage, that of having been trained and of frequently being directed by Dom Ermin Vitry, O.S.B.

ON WEEK DAYS, TOO, THE HOLY Sacrifice is carried out with more ceremony than is usual in a Low Mass. Every day the Introit, Gradual, Alleluia, Offertory verse, and Communion psalm are chanted. The remainder of the Mass proceeds as a *Missa Recitata*. The chanted Introit immediately introducing the theme of the Mass, the Gradual reiterating the spirit of the instruction received in the Epistle, the glad Alleluia pointing ahead to the good news about to be announced in the Gospel, and even the recited responses of the remaining parts of the Mass of the Catechumens—all these help to put the congregation more completely in tune with the things of God and to unify them in spirit for the fuller participation in the great action of the sacrifice proper. Again at the Offertory, though there is no procession, the congregation is made to realize vividly its part in the gift-giving by the fact that the altar boys, representing all present, bring altar breads to the celebrant, who again places them on the paten. Again as he offers the bread, the standing congregation bows and is made the more deeply conscious that each one's labors, trials, sorrows, and joys are being raised on high to God. This action, too, embellished as it is by the sacred chant, produces a deep realization of the oneness of all in Christ, of the corporate nature of the Holy Sacrifice.

FROM THE MASS AS CORE, THE sacred chant radiates the Eucharistic life of the congregation throughout the day, bringing into proper relief each Hour at regular intervals. "Seven times a day," one sister told us, "we offer praise to God." Thus all their daily activities are interpenetrated with the noble and inspirational thoughts expressed in the sacred liturgy. Each day Lauds and "the Evening Sacrifice" of Vespers, echoing the theme of the day's Mass more completely than the other Hours, are sung more solemnly, whereas the remaining Hours are carried out in simple chant. Throughout, the solemnity of the melodies varies with the solemnity of the feast. It is significant to note in the lives of these religious the influence wielded by the liturgy fully adorned with the sacred chant. One feels that they are strongly actuated by the desire for the greater honor and glory of God, that the praise of God is for them the *unum necessarium*, and that all other duties fall into their proper place in the background as being only relatively important. In all spheres of life the unifying effect of song is an accepted fact. How much deeper and more sublime is this unity when the song wells up from the heart in praise of the Creator in the melodies of Gregorian chant. In the words of the *Motu Proprio*, this chant is eminently fitted "to add greater efficacy to the text in order that through it the faithful may be the more easily moved to devotion and better disposed for the reception of the fruits of grace belonging to the celebration of the most holy mysteries." That this was verified in the lives of the Sisters of the Precious Blood was quite evident. Theirs are truly Christ-centered lives, the result of their earnest efforts to live the liturgy throughout the day. The cordial manner in which the Sisters received us, the way in which they spoke to and treated each other, the joy in their countenances—all gave the impression that these were courtesies born of a deep consciousness that all are one in Christ. Scattered throughout the day, the recurring Hours with their chant emphasize repeatedly this spiritual but very real unity. Sung in one voice, it is of the very nature of chant to unify the participants. Noble and sublime as it is, it is also its nature to arouse only the noblest and most sublime emotions.

[Continued on Page 115]

THE EDITOR WRITES



The reader, giving but a furtive glance at the cover of this issue, will at once notice the new subtitle *Caecilia* has adopted. Henceforth, the latter will appear as the Catholic Review of Musical Art. In the mind of the Editorial Staff, this change is not a pretentious move, it is rather a

growing awareness of an incumbent responsibility. Indeed, it was brought upon us rather than deliberately chosen. The further we advance, month by month, in this business of writing, the more clearly we realize that the restoration of liturgical music will not gain by remaining isolated. It must not only take its rightful place in the service of God, but it should as well preserve its identity in the ebb and flow of a universal musical experience which is bound to affect its destiny in some or other way. Let the readers have no fear that we are embarking on a grand tour of the musical scene, only to neglect the sacred cause. More than ever, this Review is dedicated to promote a wholesome reform of music in the sacred liturgy. We shall never deviate from the objectives imposed upon us when we took over the direction of this old witness of the revival of sacred music in America. However, our contact with the ever-growing group of the friends of *Caecilia*, as well as the constant observation of the conditions in which their work is realized, could only result in our gradually becoming conscious that the restoration of liturgical music is today an overwhelming issue.

Sacred Music Is a Two-fold Movement

From the meditation of events and programs which reach our desk every morning, we have been trying to deduct an objective and complete view of sacred music, considered as a living experience in the Church. Today, we ask our readers to patiently read the summary of

this prolonged meditation. At first, he may find it abstract; a second thought will show to him that it is eminently practical, because it affects for better or for worse all the manifestations of sacred music. Let us now ask to ourselves just one question: What are we really doing while we "make music" in a religious service? The answer is: Our music moves in two directions: vertically and horizontally.

1. *It moves upwards.* To move vertically is to move in an upward direction. That is to say that the first reason for the existence of music in Church, is to establish in our contact with God a quality which will make this contact more vital and more complete. Any other orientation of music in divine services is either positively wrong or is unconsciously distorted. Music itself is lifeless, unless it is interpreted by the will of man. Therefore, it rests upon us to decide if music is to be sacred; that is, the expression of the movement of our souls towards the infinite beauty of God. Our musical responsibility is large; for it demands both of the music itself which we use in our worship, and also of our musical activity definite qualifications. The latter are much higher than one is led to believe by the lamentable spectacle of a neglect of three centuries, which still infects Catholic liturgy in our own day. Sacred music is not to be spoken of lightly with the disinterested disdain which is so prevalent in contemporary christendom. It is indeed a most serious subject, one which may affect our christian lives even as a disastrous influence, if we divert our musical activity from the true path traced by the tradition of the Church. Sacred music is truly sacred only if it is totally dedicated to the praise of God. This again means that it is called to be exclusively a fuller expression of our loving dedication to the heavenly Father. And when we come to the organic realization of this dedication, it is summed up in the dramatic participation to the Eucharist expressed in song. Thus understood, sacred music realizes the first direction of its movement, namely, the vertical one.

2. *It moves outwards.* It is self-evident that, in its vertical movement, sacred music is the apex of all musical experience. Because of this supremacy, sacred music possesses a power of expansion which oftentimes goes unnoticed, but which is just as important, even though in a secondary place. An horizontal movement calls to mind a motion in an outer direction, but on the same original level. Music is a human function; and it is on the human field that sacred music is apt to expand. Singing to God is both a pattern and a well to man, should he feel the need of singing to the world around him or even to his own self. Sacred music is first a source of inexhaustible inspiration; inexhaustible indeed is the supreme beauty revealed in God. By a natural process of diffusion, the manifold reflections of God in the creation as well as the almost infinite scale of human aspirations, when seen or felt first in God, are a much more fascinating subject for human song. This song becomes, as it were, the continuous echo of that great song which bursts from the human heart while praising God. Thus, sacred music becomes naturally the best inspiration for all reflections of beauty that can be set to music. It is also a pattern. Sacred music being as perfect as we may hope it to be on this earth, gives a sure guidance to all other musical expressions, lest we might infect the course of crystalline waters with the unconscious infections of our own hearts. Only the untouchable beauty of God can teach us how to respect and to sing the beauties so profusely offered to our admiration. The supremacy of sacred music thus confers upon it the right and the function of directing in some way the entire field of music. This is what we have called the horizontal movement of sacred music.

Catholic Musical Art Is Lost

The two-fold movement of sacred music is not just an idealistic "Reverie" with no counterpart in life; it is even a page of history: For, up to the time the seventeenth century was well under way, it was realized to a high degree of perfection. It is not possible to contract into the limits of this column a fully comprehensive survey of the historical background of music in the Catholic Church. A simple sketch is sufficient to show that from the time music blossomed out of the catacombs, to the day when it was buried again under the crumbling Renaissance, it soared unhampered to God and again diffused the

echoes of divine beauty into all the manifestations of human sentiment. The unearthing of Gregorian Chant, accomplished a century ago, has revealed to our astonished eyes a whole field of music which ourselves we had trampled upon. Through ever-increasing appreciation of these unassuming songs, there has come a universal consensus of opinion that, in the Chant, we undoubtedly possess the purest musical expression ever known of a vertical movement towards God; and it can be safely claimed that no music in the future will ever challenge gregorian melodies in the monopoly of this privilege. The creative period in the development of this vertical movement, roughly lasted nine centuries, almost the half of the history of christendom. From the treasures of gregorian Chant came the rich expansion of the folklore of gallant song and of popular poetry; then the fascinating development of the miracle-play and the mystery-play; lastly, the incomparable riches of classical polyphony. The Catholic world, in those days, was intensely musical, and the music was adorning all the activities of its genuine culture. Thus was realized the horizontal movement of sacred music. Until we ourselves began to erect a barrier before its continuous effusion.

This happened on the threshold of the modern age. The tragedy of this era needs no further proof. The vertical movement gradually declined when its source was dried up, that is, when the Chant was misunderstood and forsaken. Once the Chant was cast away, the Church lost the very center of her musical inspiration; she lost as well the right to be the leader of a world-wide field of music. Rapidly, music started its way towards the abyss; it secularized itself, shaking off the shackles of a christian direction which was no longer worthy to be followed. The story of the secularization of music is close to us; for we are still involved in its maelstrom. Looking at the present scene of Catholic life, there is no denying that, in spite of some christian masters and of temporary revivals, we have no musical expression of our own; and in the field of general music, we have no directives to suggest. We have banished from the very midst of our churches the great song which ages of faith had written. The voice of Peter himself did not as yet succeed to arouse us from our lethargy; and despite the wide opportunities of the Catholic educational system, our dallying attempts remain short of success. As a whole, Catholics are known throughout the country to be hardly a group of music-lovers. Meanwhile, the evolution of music, in both the popular

and the professional fields is turning for the worse. The faithful is thoroughly inoculated with a sensual jazz; and the world of music is playing with the pyrothecmics of a perfected technique, only to fall into an abysmal void. Thus, from all sides, that is, on the street as well as in the concert-hall, the musical trends are choking to death our weak attempts to revive. The Chant, the glorious chant, rings as an echo of a world which is no more.

A Total Restoration We hope to have made clear that, both aesthetically and historically, the vertical and the horizontal movement of sacred music are but one; hence, they are inseparable. If we are aiming at a restoration, it must needs be a total one. To foster one of the two aspects as two separate entities, is a sure guarantee of ultimate failure.

1. *The vertical restoration.* It will essentially consist of the re-establishment of the function of sacred music, in all Catholic life, whether that be in the parochial church, or in the seminary, whether that be in the secluded precincts of the religious community. The very concept that a full and well-balanced christianism is expressed in sacred song is the necessary foundation for such a restoration. The latter, thus understood, includes in turn three practical stages: liturgical, educational, parochial. a. The justification of sacred music, the Chant in particular, is found only in the liturgy. Consequently, all musical initiatives or activities will be effective in the measure in which they will be the expression of a sincere liturgical piety. Every step in the musical direction is strong only if it moves at the same time in the corresponding liturgical direction. b. It is evident that it is in the Catholic schools of all kinds that such a liturgico-musical approach can be best materialized. Not, however, until the day when the program of studies and the schedule of Catholic institutions will renounce for good to conform to the excessive demands of secular education, and will adopt a radical change, regardless of consequences. c. The parochial community is the final experimental ground; but the actual conditions under which it labors do not permit that this program be unfolded in all its breadth. The immense variations in the responsiveness of the faithful make it necessary that a slow process of gradual adaptation be restored to. But, at least let something be done. The musical

restoration of the parish in its totality presently remains too much the up-hill work of isolated priests who have visioned what really sacred music is as a factor of Catholic life. The time has come for a concerted effort; and the first step in this direction is the universal acceptance by the clergy that sacred music is a vital christian issue.

2. *The horizontal restoration.* While we work to lead back the hearts both of youth and of adult Catholics to resume their musical function in the Church, we should widen the scope of our musical activity and embrace the entire musical field. We do not claim that the Church at large should become, as it were, a conservatory of music; we do not advise that she should once more reclaim a full professional leadership in the musical field. We repeat again that Catholic life should be filled with musical appreciation, that opportunities should be provided for musical expression, that musical talent should be fostered. Most of all we call Catholic leadership to resume the essential part of its musical mission, namely, to maintain and to promote in the world the true appreciation of the supremacy of sacred music, and its right to regulate the flow of all musical evolution. In particular, a restored Catholic philosophy of musical art, could teach again to the musical world some of the fundamental principles of musical esthetics which are today forgotten. For example: that pure quality has the right of way over quantity; that vocal music is a natural pattern for instrumental music in the matter of balanced expression; that music of secular character must find its equilibrium in sacred music; that corporate expression is positively superior to individual expression; that simplicity and economy of technical means is more powerful than an ever-increasing complexity. If Catholics can recapture their past and imperishable treasures, they will reconquer also the power of imparting these principles now forsaken by the most recognized or publicized authorities in music. Thus, Henry Prunières can write in the first page of his *History of Music*, recently translated in English: "We have lived too long under the impression of a German musical hegemony—an impression quite naturally created by the fact that the music most commonly heard in the concert hall, the Romantic music of the nineteenth century, was, in fact, predominantly German. But, the concert as an institution is a comparatively recent development— It is impossible to

predict the type of social appeal that music will make after the war. We shall not go on listening to Beethoven until the end of Time. Even now, interest is gradually focusing on music of remoter ages—we may look forward to a wider appreciation of the store of older Renaissance and medieval music." Catholics, the "focus" is on your music. Are you preparing the beaconlight which will illuminate anew a darkened musical scene?

The Focus of Our Review

The rapid survey of the musical scene, both within the Church and outside of its immediate precincts, fully explains the change of the subtitle of *Caecilia*. Sacred Music, music in general, are today in a tragic crisis. Musical leadership is a part of the spiritual mission of Mother Church. The only reason for *Caecilia* to exist is to serve in the great work of a restoration; yes, a total restoration. Henceforth, this "focusing" of the Review will gradually become more evident; for it will lead both the vertical and the horizontal movement of sacred music. Until now, our efforts were mainly devoted to the former; we now embark to lead in the horizontal direction, never forgetting for an instant that the vertical movement is the primary one.

1. *A movement of ideas.* From the first day when we accepted the editorial responsibility, we made it clear that we believe in the power of ideas, even when the world turns around thoughtlessly. The most necessary thing today, in the musical apostolate of the Church, is the formulation of clear concepts. Too many of us are paddling around the choir-loft, hardly knowing what the relationship of the latter is towards the altar; and from the altar, all musical expression seems to have vanished. Both the clergy and the church-musician must reflect and form in their minds a definite musical consciousness. They must know to evidence, they must appreciate what this business of sacred music is really about. That will take time; that will demand study. Readers of *Caecilia*, we invite you and we urge you, at the beginning of this year, to spare the necessary time in order to meditate on the vital subject of sacred music. All your technical undertakings, all your spiritual efforts will measure up to your aims only if you have gained a thorough Catholic musical consciousness. The part of *Caecilia* is to prompt your intellectual curiosity, that you may be stirred up and even troubled; for from your own inner

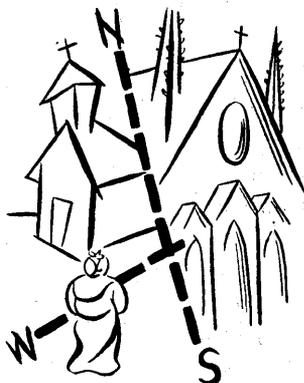
crisis will arise our musical salvation. Some readers do not always fully appreciate the practical value of musical thought, and expect too much that *Caecilia* should be just a clearing-house for petty needs. Information without education is just patch-work; it is no permanent progress.

2. *A broadened field.* We thus intend to cover the entire musical field, inasmuch as it is related to sacred music. This relation presents two aspects. In the first place, we must evaluate the musical movement for its worth, lest its own deformations would impair the reform of liturgical music. Then, we shall lead our readers amid the vastness of musical expression. Our living appreciation of sacred music will help us to evaluate that which, in all music, is good for a christian and what is contrary to his artistic ideals. On this enlarged field, we will continue to serve the Clergy and the Religious Orders, the Choir and the School, to the best of our ability. With the help of an increasing number of prominent collaborators and of sincere friends, we will offer a helping hand to those who labor in the small portion of their local field. The latter, as small as it may at first appear, is a part of a greater scene, the immense landscape of sacred music. When we wander on a lonely path meandering along the steep slope of a high hill, the path may seem very insignificant before the imposing mountainous mass. Seen from afar, this little path reveals in the landscape an unsuspected perspective. So it should be with the humble work of the parish or convent-choir, and again with the class-room of the school. The broader the musical scope of our localized enterprise, the more beautiful shall be the ultimate appreciation of sacred music. It is now too early to expose in detail the ways by which the scope of *Caecilia* will be broadened. But, our readers will continue to give to the Editorial Staff their loyal and devoted support, when they are assured that, as time goes on, the various departments of the Review will at hand, *Caecilia* will fully deserve its name: a Catholic Review of Musical Art.

D. E. V.

The smallest contribution that you, as a reader of *Caecilia*, can make to the cause of sacred music is a new subscriber, won through your own efforts.

HERE THERE EVERYWHERE



The abundance of other material in this issue forces us to reduce considerably the dose of comments reserved to various events. We hope that even fleeting allusions will arouse the attention of the reader to the lessons coming from everywhere. Remember that we look less for publicity than for encouragement; our first aim in giving information is the promotion of Catholic music consciousness and christian unity in the cause of restoration.

Liturgical Demonstrations

Demonstrating remains a national habit; and one would at times prefer to see a definite trend toward decentralization, namely, toward the parish-church. If we should admit that demonstrations are sometimes useful, SAN FRANCISCO had two good ones. On October 28 a High Mass coram Pontifice was sung at ST. MARY'S CATHEDRAL, by a choir of 1250 voices including Sisters, College-Students, High School girls, and upper-grades children. The occasion was the centenary of the Sisters of the Holy Names. The program, entirely recorded, follows:

"Processional: Ecce Sacerdos Magnus.....	Stadler
(Ensemble)	
Introit: Mihi Autem.....	Gregorian
(Unaccompanied)	
Kyrie: Missa Brevis (three parts).....	Montani
Gloria: Missa de Angelis.....	Gregorian
(Antiphonal between Sisters and Students)	
Gradual and Alleluia.....	Melismatic Chant
(Unaccompanied)	
Credo: No. III.....	(Antiphonal)
Offertory: a) In omnem terram.....	Gregorian
(Unaccompanied)	
b) Jesu Dulcis Memoria.....	Murphy
Sanctus and Benedictus: Missa Brevis	
(three parts).....	Montani

Agnus Dei: Missa Brevis (three parts).....	Montani
Communion: Vos Qui secuti estes me.....	Gregorian
(Unaccompanied)	
Te Deum: Tonus Simplex.....	Gregorian
(Antiphonal)	
Christus Vincit.....	Montani

On November 22 the WESTERN UNIT OF THE NATIONAL CATHOLIC EDUCATORS ASSOCIATION opened the sessions with a Missa Cantata. Four hundred-fifty priests, Sisters and Brothers sang the Proper and Common of the Mass." Father Boyle, who is never short of witty tricks, played a very refreshing one. In the writer's opinion, if the demonstrations were of any value, it was because the Archdiocesan Director of Music succeeded to include into the massed choir not only the youngsters, but their teachers. Sisters, Brothers, nay, even Priests had a good chance to appreciate sacred music through their own experience. This is one step forward. »« CINCINNATI remains enthusiastic about demonstrations, and multiplies them on every occasion. The last one, from November 25 to December 2, was given as a contribution to the recently organized Music Guild of Cincinnati. The liturgical part was a Mass sung, at the HOLY FAMILY CHURCH, DAYTON, by a choir of 1,000 children. We notice with more pleasure that the junior clergy of Dayton sang the Proper under the direction of Father Urban Wimmers. »« There are many ways by which one can demonstrate: one of them is just to do one's job, being motivated by the highest ideals, and with the utmost perfection. Of such demonstrations, here is one example, very distant from us technically as well as geographically: "The Gregorian Chant is not a novelty to Catholic natives of the NDOLA PREFECTURE IN CENTRAL AFRICA. The Rev. Mitchell Darmofal, O.M.C., who recently arrived from this distant mission field to visit his brother priests and relatives in Chicago stated that the African converts of his Prefecture sing the complete Gregorian Chant at all the High Masses on Sundays and the principal feast days of the year. There are no picked choirs in Father Darmofal's mission chapels, but the Gregorian chant is rendered by the entire congregation. Father Darmofal is proud of

his African converts who are eager to learn the Gregorian Chant for every High Mass." We may charitably suspect that our brothers of Central Africa have some rough edges still left in their singing. But what of it? Their rising civilization can afford to let the time improve their technique. The stunning fact is that the converts from paganism, in the jungle, participate with song in the celebration of the Eucharist. Our decaying civilization, although provided with the most progressive means of education, hardly responds to the power of a religious idea. It is only temporarily spurred on by what we proudly call demonstrations.

Extension - programs Liturgical music is making headway outside of the sanctuary. It is an encouraging omen that we are waking up. The ultimate proof of the usefulness of extension programs will be shown in the reinstatement of sacred music into our religious habits. Until that time comes, we are still running around the periphery. Let us hope that we will shortly be running towards the center. »« Closest to a liturgical apostolate was the program of Gregorian music given in TULSA, OKLAHOMA, by the united choirs of the CHURCHES OF CHRIST THE KING, ST. FRANCIS XAVIER, and ST. JOSEPH in the Philbrook Auditorium. The plan of this program was almost a liturgical synaxis; and the audience obtained in a public concert hall a fair idea of what Catholic worship should be in our churches. We have serious reasons to think that the dynamic Father Hugh Farrington, O.S.B., of Conception Abbey, in charge of this presentation, was not unconscious of his indirect method in the teaching of liturgical art. It will be worthwhile to glance at the entire program.

Rorate Caeli
 Introit, Fourth Sunday of Advent
 Kyrie of Mass XI
 Collect for Vigil of Christmas
 Epistle for Vigil of Christmas
 Gradual, Ember Wednesday in Advent
 Alleluia for Third Sunday
 Gospel
 Homily of St. Gregory, Christmas Divine Office
 Offertory, Fourth Sunday of Advent
 Preface for Christmas
 Communion, Fourth Sunday of Advent
 Hodie Christus

Puer Natus in Bethlehem
 Alma Redemptoris Mater
 Christus Vincit

»« In the East, at ST. MARY'S ABBEY CHURCH, NEWARK, N. J., Father Sigmund W. Toenig, O.S.B., directed an Holy Hour around the liturgy of Advent and Christmas, on Tuesday, December 19. In this type of Holy Hour somewhat different from the accepted devotional service, both the Monks' Choir and the Parish Choir united in the presentation of a unique program. This union is another symptom that the reality of the mystical body is gaining in many places. The program itself is no spurious attempt to a musical flash. It accepts simple, varied selections apt to enhance the spirit of the season for the benefit of a devout audience. And we like it. Here it is:

1. Organ Prelude: Ph. Kreckel: "Adeste fideles"
2. "Veni Emmanuel" Ancient Chant (Monks' Choir)
3. "Jesus Ahathonia" First American Carol of the Huron Indians 1644
4. "Gesu Bambino" by Pietro Yon (St. Mary's Choir)
5. "Resonet in Laudibus" Gregorian Motet 14th Century (Monks' Choir)
6. "Joseph, O dear Joseph Mine" (St. Mary's Choir)
7. Austrian Lullaby (Three Part Chorus) A Capella
8. "Puer natus" Italian Carol (Two Part Chorus) A. Bossi
9. "Mary's Christmas" by Dom Dominic Johner
10. "Transeamus" Shepherds Hymn by J. Schnabel (Three part chorus) Benediction
11. "Ave verum" Gregorian Motet (Monks' Choir)
12. "Tantum ergo" Chant (Monks' Choir)
13. "Silent Night" (Congregational)

»« A choir of forty Sisters from ST. FRANCIS OF ASSISI CONVENT, at ST. FRANCIS, WISCONSIN, were mindful of bringing the good gregorian Tidings, when they broadcast the Holy Mass on November 19 over station WISN. »« The PAULIST CHORISTERS OF CHICAGO, ILLINOIS, celebrated their 41st annual homecoming in the crystal ballroom of the Blackstone hotel. There, acquaintances were renewed; and while past memories were recalled, the work for the coming season was resumed. One should appreciate the fact that the uninterrupted history of this glorious choir

has been and still is a beacon-light for all church-musicians. On a line parallel with the development of parochial participation, the example of outstanding organizations contributes in maintaining a Catholic musical level which is none too high as yet. »« We do not mind getting out for a moment of the purely musical track, and to mention that the TWIN COLLEGES OF ATCHISON, in charge of the Benedictine Fathers and Nuns, presented on the stage last November, the drama of Paul Claudel "The Tidings brought to Mary." The great French writer could rightly be called the most liturgical poet of our times. Thus, Claudel indirectly awakes us to the religious poetry from which the Chant was born. Claudel is thought of in some quarters as too deep and surely as difficult. At Atchison, it was thought that, because of the special spiritual effort exacted from the players, ambitious youth would gain a more definite benefit. This is the right concept; and we wish that more schools would remember it. »« THE TRAPP FAMILY, now firmly established in the musical life of the country, continues its apostolate in favor of music in the christian home. They were successively in St. Louis, Chicago, and Detroit. We wish that Catholic colleges would hear them oftener. We would even suggest that the esteemed family undertake a series of unassuming concerts among rural communities, wherein the situation of sacred music remains appalling. »« CINCINNATI was witness to another initiative, which contains the secret of many developments in a not-too-distant future. "The gay tunes and lively rhythms of the folk music of many nations formed part of a festival of community recreation presented in the Netherland Plaza hotel last November 12 as part of the program of the annual convention of the NATIONAL CATHOLIC RURAL LIFE CONFERENCE. The program of the evening was especially arranged by the conference to demonstrate the value of folk singing and folk dancing as forms of community recreation in which all can take place. The folk arts are the fruits of a tradition and a way of life which gave a high place to the human values of initiative, resourcefulness, self-reliance, craftsmanship in work, and communal consciousness — all values too often ignored in our modern mechanized culture." Those acquainted with the apostolate of the LADIES OF THE GRAIL will surmise that they had their hand in this venture. They did. And we can vouch that they are expert at it. They firmly believe that folk-dancing is a necessary complement of the revival of liturgical life

and liturgical music. One could explain it as a "reversed" procedure. Liturgical music originated the spirit of folk-music. We lost sacred music. Then why not return to it, at least partly, through that musical phase which bears its characteristics in very human shades? This is practical thought for all Catholic organizations of youth, which are still scandalously leaning on jazz. »« When a lesson comes from abroad, especially from our neighbors of South America, we can hardly resist to put to shame the provincial pride which has caused us until now to be complacent about our musical starvation. Here is the full program of a sacred concert given in MEXICO for the second centenary of an old Cathedral. It speaks for itself, and church-musicians may well file it as a model to follow:

Canto Gregoriano

Veni Sancte Spiritus.....Sequentia
Factus est repente.....Communio

Polifonia Vocal Clasica

Confirma hoc, Deus.....Jacobus Gallus
Ave Maria.....Josquin des Pres

Musica Organistica

CoralBach
Preludio y Fuga en Mi Menor.....Bach

Musica Moderna

Ave Maria.....M. Bernal J.
Dos Villancicos.....M. Bernal J.
1. Porel Valle de Rosas
2. Aleluya

School-programs Whether they are liturgical or secular in character, we welcome them as the encouraging proof that music is definitely improving in Catholic institutions.

»« Dr. Harry Seitz, now director of music in the Archdiocesan schools of Detroit, Michigan, has begun a series of programs to be broadcast over Station WJR. They bear the suggestive title "Youth in Music." To this series various schools have already participated; among them, the choral club of ST. LEO HIGH SCHOOL with Christmas selections, and girls of DOMINICAN HIGH SCHOOL with American lullabies. We wish to this series a wholesome success. »« At CHICAGO, ILLINOIS, the girls' glee club of ST. MARY'S HIGH SCHOOL, directed by Sr. M. Matilde, B.V.M., went to sing the Mass at the dedication ceremony of the Army's new Vaughan General Hospital. We would like to know what Mass they sang; but at any

rate, this is a very commendable bit of musical missionary work. »« The Glee Club of FONTBONNE COLLEGE IN ST. LOUIS, MISSOURI, presented a sacred concert in December with a program of varied and balanced selections ranging from Bach to Cesar Franck, from Praetorius to Remondi, ending with a Benediction of the Most Blessed Sacrament. Among members deserving attention from school-organizations we would recall especially "Sleepers, awake" of J. S. Bach, and "At the Crib" the loveliest duet of Cesar Franck. »« At CHICAGO again, the sixty girl A CAPELLA CHOIR OF ST. CASIMIR ACADEMY contributed to the thirty-fifth anniversary of the Lithuanian paper Draugas with a program under the direction of Sr. M. Bernarda. The circumstance served as debut in Orchestra Hall for Polyna Stoska, a lyric soprano, graduate from the Juilliard Foundation. »« In the line of light music, we like the idea of a revue "The Seasons Sing" presented by the CATHEDRAL HIGH SCHOOL STUDENT THEATRE at INDIANAPOLIS, INDIANA, under the direction of Brother Etienne, C. S. C. This program included the best popular music of the past ten years. If light music there be, let it be presented with artistic decency. We hope that Brother Etienne succeeded to discover a few pearls in the muddy mess of the past decade. »« The most commendable program received in recent weeks comes from the COLLEGE OF THE HOLY NAMES, OAKLAND, CALIFORNIA. It was given on the occasion of the centenary celebration. The orchestral selections were of a high type as yet not encountered in Catholic institutions; the choral selections could have been taken from more authentic Catholic sources. In the opinion of this writer, the most worthy item on the whole program was the presentation of a string-quartet. Considering the limited instrumental resources of our schools, small groups of chamber music are the best solution of our problem. It will be a much more artistic orientation than the aping of large orchestras with incomplete groups. Incidentally and fortunately as well, chamber music is a much more potent factor than any other instrumental form in leading to the appreciation of the intimate character of sacred music. »« A simple but very appropriate program was given at MARIAN COLLEGE by the SCHOOL OF NURSING in honor of Mary. It exploits a vein grown of the liturgy; and it is worthy of general attention. Its main quality is soberness and refinement of taste. It was arranged from Lynch's "A Woman Wrapped in Silence" by special permission of MacMillan Co., with narratives

and a verse-speaking choir. It was presented under the direction of Sisters Annela and Claude, C. S. A. We give it in full:

- Queen of Virgins
- Scene 1: The Espousal to Joseph
- Ave Maria.....Sr. Cecilia Clare, S. P.
- Scene 2: The Annunciation
- Maiden, of Thee We Sing.....Ave Maria Hymnal
- Queen of Mothers
- Scene 1: The Waiting
- Magnificat.....Gregorian and Folso bordoni
- Scene 2: The Nativity
- Silent Night.....Gruber
- Nativity Song.....Plympton
- Scene 3: The Quiet Life at Nazareth
- The Little Road through Nazareth.....Hahn
- Queen of Sorrows
- Scene 1: The Loss of the Child
- Virgo prudentissima.....Griesbacher
- O Queen of Peerless Majesty.....Traditional, arranged
- Scene 2: The Giving of Jesus to His Public Life
- Ave Maria.....Kodaly
- Scene 3: The Crucifixion
- MemorareGriesbacher
- Queen of Earth
- Scene: Our Lady of America—Queen of Peace
- Our Country's Queen.....Sr. M. Cecile, S.S.N.D.

Armed Forces We would never miss a single opportunity of bringing to the attention of our readers the lessons which the home-front may learn from the men in the service. A
(Continued on Page 115)

The pontifical document of 1903 is not an idealistic essay; it is the testimony of a pastoral experience which has merited the prestige of the Chair of Peter. Therefore, not satisfied with a dilettantic interest, it calls to immediate action.

We do therefore publish, motu proprio and with certain knowledge,

(continued on page 111)

MUSIC IN THE SCHOOLS

By a Group of Teachers



CAECILIA HAS ALREADY MADE a large contribution in the field of musical education. It is recorded in many articles which have been written since 1941; it was also summarized in a general outline which appeared in the August issue of this year. This contribution was a conscientious attempt to formulate the fundamental principles which should guide all Catholic teachers of music. This was not an easy task by any means. But, we hope that we have succeeded, during the course of these three years, in formulating a fair concept of the outlook that Catholic education must have on music. This was the more necessary because the practical philosophy of music is today in a sad state of confusion. And we ourselves have not always been fully aware of the dangers which beset our first steps on the road to musical education. To a general view we have added suggestions in regard to the ways and means by which this view can be materialized in our schools. Presently, these suggestions have developed into a symposium worthy of consideration and quite comprehensive of the manifold needs of Catholic education. The various writings which have appeared in these columns were at all times logical and frank; their tone was openly charitable and cooperative.

IT WOULD HARDLY BE POSSIBLE FOR the Editorial staff of *Caecilia* not to hear the echoes of public opinion, expressed through daily correspondence or through frequent personal contacts. Whispering rumors have reached us to such an extent that, at the beginning of our fourth year, we deem it necessary to publicly clarify the position of *Caecilia*, lest these rumors create here and there unfair reactions. First of all, what did *Caecilia* write in regard to Catholic education in music? The first and consistent aim of the Review was (as many articles attest) to determine a practical philosophy of music based on a strict Catholic outlook. Secondly, the first national convention held last March in St. Louis was given a critical but constructive review. The idea of a Catholic

outlook, still new, caught the fancy of many; it was largely borrowed afterwards in several publications, brought forth in various meetings, but (so we fear) not always deeply understood. The criticism of the national convention was undoubtedly open, but respectful of persons as well as of organizations. Because of some misrepresentations of this critical review, rumors arose and have spread.

'IT WAS SUGGESTED THAT THE REVIEW of the convention was not a spontaneous expression of its writer, and certainly did not represent the personal views of those whose opinions were quoted. We are forced to say that each of the personalities referred to freely wrote their reactions and positively desired to have them mentioned. Their manuscripts duly signed repose in our files. It is an undeniable fact that prominent teachers working in the area of Missouri and of St. Louis in particular formulated about the convention genuine criticisms, while their loyal allegiance to the National Catholic Conference of Music Educators remains sincere. It was also suggested that *Caecilia* in particular had an exclusive interest (and perhaps also an exclusive competence) in the Chant, while its vision of School-Music was rather narrow or incomplete. An attentive glance at all past issues will bring this second rumor to naught. The Editorial Staff may be incompetent (and who is he that is fully competent, we pray?) in the field of school-music; but its members have manifested a comprehensive interest which, as far as we can see, is unsurpassed by an other periodical or organization. As to the critics of St. Louis who were free enough in mind to write their spontaneous reactions, they are people who know the business of musical education. Without any thought of childish vanity, it may be said that their knowledge and their achievements give them a right to be heard. The teachers who belong to the hard-working orders of the Sisters of St. Joseph, the Sisters of Loretto, the Sisters of Notre Dame, the Dominican Nuns, the Sisters of the most Precious Blood—(to mention only these), some prominent priests teaching in their seminaries, laymen endowed

with a broad experience, all of them ask for no other credit than the one they deserve for their intelligent devotion to the cause of music and for the results which they have notably achieved. In regard to the latter, liturgical demonstrations, musical programs, the astounding concerts of the Archdiocesan chorus are a testimony to their ability in the field of musical education. If their fraternal criticisms of the convention held in March sounded as a light dissonance, it should be fairly admitted that the convention itself gave little or no opportunity both for questioning and for free discussion about the vital issues on which the National Conference will survive or will fail. It was quite evident that the emphasis was put very much on organization, much less on principles. The policy of this Review being absolute and even challenging sincerity, we present to the readers of *Caecilia* our authentic view in regard to the movement of musical education in Catholic institutions.

1. CAECILIA RENEWS AT THIS TIME ITS FULLEST and most loyal allegiance to the National Conference of Catholic Music Educators. It will use its columns extensively in promoting the welfare of the organization, in bringing forth all interesting information, in encouraging all those who patiently and humbly labor in the field. But this allegiance is conditioned to one conviction: that the organization itself must grow from the fundamental principles which should guide all musical activity in Catholic education; it must not first create and develop forms into the frame of which these principles might be narrowed down. To be more specific: the principles are to dictate and guide the organization, not vice versa.

2. HOW SHOULD THIS BE DONE? Simply through promoting first the consciousness of the Catholic outlook in music in all Catholic schools. It is a glaring fact that we are very far from having reached that consciousness; and it would be a sad illusion to believe that any organization, even national, is going to permeate Catholic education with such conviction, on the premises of an ever-extensive membership. The Conference must preach first; then organize slowly and steadily. We need a crusade of ideas before, or at least while we begin to create contact and to unite into a definite and public organism.

3. THE BEST CRUSADE, THE MOST EFFICIENT preaching is not done first on a national scale. It is in a more localized field that powerful initiatives

develop to maturity. We all know the constant danger hanging over conventions, demonstrations, and the like. It is relatively easy to plan a mass-production and to show off anything, just for one day. Nothing permanent is thus achieved as everyone has more than once experienced. It is imperative that ideas and methods be tested in the regular and daily work of the smallest shop. This is nothing less than the gospel-theory (its author is Christ Himself) of the mustard seed, a theory that modern education likes so much to forget. The results are too well known.

4. AS CONVINCED BELIEVERS OF THE THEORY OF the mustard-seed, we are of the opinion that the National Conference grew perhaps too rapidly and too hastily. We thus mean that, in order to cover in the shortest possible time the breadth of the whole land, it created numerous State-Units without sufficiently ascertaining at times the status of local conditions. The existing mustard seed might thus lose by an early exposure the benefits of a quiet nurturing. It is self-evident that an army of prominent leaders can hardly be created overnight; for it is hard even to be just a good teacher. All this could be done somewhat slower, by gradual steps; whereas the actual set-up can hardly command a complete confidence that the Catholic outlook has really permeated the whole organization. It is through localized and free action, by the slow expansion of smaller units that the National Conference of the Public Schools reached its all-embracing influence.

5. TWO OF THE UNFORTUNATE CONSEQUENCES of our haste are: a. we become at once too embracing, as could be observed with a glance at many State-conventions of the past year. Artistic singing, Choral

The pontifical document of 1903 is the most complete and at the same time the most concise symposium on liturgical music. It absorbs into a vigorous summary the ideals of the patristic age, the devotional development of the liturgy, the agitated history of sacred music. All viewed from the vantage point of modern christendom.

Our present instruction to which,

(continued on page 115)

development, Orchestral and Band-playing, Vocal culture, have sprung from nowhere, as if we always had had a full musical education. b. In the mesh of these varied activities, the Chant has appeared, here and there even in good measure. We have no doubt that it was well sung; we are more concerned with knowing what place it will have in the general scope of the Conference. We profess that the Chant should become the universal and all-absorbing basis of a truly musical education; not only from the religious standpoint, but from the emotional and even technical aspects. This declaration may appear startling to many; but it is only the translation, in the field of primary and secondary education, of the basic principle through which Vincent d'Indy made of the *Scola Cantorum* of Paris the most universally recognized Conservatory of music in Europe. Whether we follow it or not, will decide of our National Conference becoming a radiant constellation or a fireworks without a morrow.

6. IT IS OPPORTUNE THAT WE SHOULD PUT UP, at this time, a few questions before the National Conference: a. What is to be in the future its connection with the National Conference of the Public Schools? To this question we have no answer to give; we desire only that Catholic teachers would become aware of its importance. In all fairness we should grant that the National Committee was wise to hold a joint meeting last March, first to assert its friendly solidarity in a partly common cause, and also to solve practical problems confronting a young organization. It may have been unfortunate that the question proposed to the general assembly by a priest and prominent teacher much respected in St. Louis, who was at the same time the delegate of the Archbishop in presenting the greetings of His Excellency, should have not received the favor of a preliminary exchange of views. Sooner or later, and probably quite early, the members of the Conference will be faced with this question: Do we want the Conference of Public Schools to be our mother, or perhaps our sister? If a mother, what kind of a child shall we be? If a sister, what kind of tie do we want to establish? b. It is now a constitutional fact that the Conference is established on a State-unit basis. Would it not have been much better to select the diocesan basis? Catholic education is organized on this foundation, and rightly so. The Diocese is the essential and fundamental group on which the whole of Catholic life rests. And if music is to gain

a truly Catholic outlook, that is, to be incorporated into the current of Catholic life, would not the Diocese have offered a more logical center for musical education? It would have been a propitious ground for vital progress and for Christian unity. c. Can we rest assured that the Catholic outlook is actually permeating the activities of the Conference, when in the first year of its being organized, the unit of the State of New York declared the *Public School Music News* as its official organ? Certainly, courtesy and even friendship do not demand that, at the very time when we are trying to gain a clearer consciousness of our own aims, we should surrender our freedom of expression or let it be confused in the midst of writings which cannot possibly grasp the reasons of our musical existence. As we have mentioned in the August issue, a glance at the *Music News* is sufficient to make this claim self-evident. Our confreres of the Public Schools know very well that we possess a tradition of incomparable treasures, as they have repeatedly evidenced both in their reactions and in the trends of their programs. Do we think that we shall be able to fulfill our apostolic and charitable mission towards them by abdicating the precious force of a genuine and uncompromising expression of Catholic thought?

BECAUSE OF THEIR CRITICISMS, THE teachers of St. Louis should not be suspected of a disloyal attitude, setting themselves with a sense of vanity as the example of other groups. It was but natural that, playing hosts to the first meeting of the National Conference, they should have felt that theirs also was the privilege of expressing their sentiments. In doing so, they reiterate their most sincere devotion to the progress of the organization, that it may remain free from unfair suspicion. *Caecilia* will go further. It hereby invites the National Committee to use at will its columns, not only to give notice of all musical events, but as well to express their policies. *Caecilia* being an organ of free expression, gladly welcomes every constructive contribution, should the latter be even in contradiction with its own views. Only from a discussion motivated by the spirit of charity can come the union of us all in promoting the cause which we serve. As we have no doubt that the leaders of the Conference desire only the spiritual welfare of our youth through musical experience, so do we ask them to accept our contribution as the proof of our sincere cooperation.

MUSIC



REVIEW

By Ermin Vitry, O. S. B.

MERCURE, (DOM, O.S.B.) *Rythmique Gregorienne*.

Among the manuals of Gregorian Chant published in recent times, this newest addition will easily be recounted as the most important. We should add: the most constructive. Most of the exponents of the rhythmic theories of Solesmes who, in the past twenty years, have written on this subject, have poorly contributed to its being well understood. Not having made painstaking and personal research, they limited their presentation to providing a dead mechanism to a public for whom the nature of Gregorian Chant is a strange musical phenomenon. We say "dead mechanism" because even a good mechanism is useless in music, when it has been devitalized. And devitalized it is in most of these books, who just reproduced with more or less fidelity the theory of the "Nombre Musical" of Dom Mocquereau, without adequate consideration for the fact that, aside from any rhythmic theory, the Chant is a form of musical art. Unfortunately this did not contribute to a broad clarification of the subject; and at times, the pedantic tone of these gregorianists became intolerable. At last, here is a writer who introduces his reader to Solesmes with a true musical insight. Dom Mercure is obviously a disciple of the Benedictine school of Solesmes; but after listening to his masters, he went to study, and the book herewith reviewed is the fruit of his labors. The plan of the manual presupposes the acceptance of the Solesmian theories as a whole; but it projects on them newer aspects, with the most vivid presentation we have seen for a long time. The title of the book itself "Rythmique Gregorienne" insinuates from the first that its main idea is to show how all the other elements of the Gregorian form find their ultimate strength in the rhythm. This idea may not be entirely new; indeed it is the fundamental basis of universal music. But, in the presentation of the author, the rhythm happily begins to free itself from an excessive tyranny of *ictus* and *episemas*, and to move on a more synthetic musical basis.

The entire manual makes a fascinating reading. We like to mention in particular the exposition of two subjects as the best title of the book to recommenda-

tion: the chapters on modality and rhythm. Modality, so little appreciated until now, is the marrow of the chant, and the most basic element of its rhythm. Dom Mercure gives of it a symposium broad and yet lucid, flexible but methodical. We are far from the distorted and narrowed theory of the eight modes with tonics and dominants, accepted as such (at least for practice sake) by Solesmes. The writer is conversant with the antecedent discoveries of scholars too often forgotten. His merit is to pour this very fluent matter into a well-traced channel. Modality, as he presents it, is now what it always was: a tonal movement, an evolution marked with the marvelous freedom found in all musical evolution which lives. How wider, how richer become now to our eyes the sacred melodies. The artificial theory of modality which has been obscuring the gregorian field is comparable to that attitude which would impose a little treatise of harmony based on the major scales and its three chords, as the master key to understand music from, let us say, Bach to Stravinsky. Dom Mercure projects another light on the rhythmic problem. He is scrupulously loyal to the principles of Solesmes; and its theoretical exposition is fundamentally that of the famed Benedictine school. The difference is in the aspect, or if you prefer, in the orientation of the rhythmic mechanism. Most of the treatises who have preceded this book linger to excess on the parts of the mechanism; and the mechanism "gets stuck." When they reach the phrase and the form, the vital impulse is missing; and they do not seem to know very well how the phrase is the rhythm. Dom Mercure reverses the whole procedure, presupposing the existence of the rhythmic parts, he incorporates them immediately into the phrase; and his main effort is to vitalize the latter in its fullness.

We thank the author for having pierced the dullness of the Gregorian field in recent years with a ray of light. Our sincere desire is that many may be enlightened. Unfortunately, the book is written in French; and this fact will prevent many eager students from reading it. Should it be translated in its present form, we seriously doubt that a large public is prepared to fully understand it. Of course, there is a representa-

tive group of professors and directors of music who will welcome a solid scholarly work. But we are thinking with a particular sympathy of that other group of teachers, large as an army, whose avocation it is to spread among the youth the beauty of Gregorian melodies. Time and circumstances have prevented them from acquiring a broad musical background. Their desire is most sincere, but their immediate resources are limited. They need help; and for their benefit, the simplest presentation is needed. Notwithstanding anything to the contrary, we would strongly advise our confrere to condense his book, without any substantial change, into a maximum of fifty pages written with the same lucidity as "Rythmique Gregorienne" is. This would make today the most welcome approach to the Chant for the ordinary teacher. If this is not done, a small minority of Gregorianists will perhaps gain a broader knowledge; but the majority of the others will go on knowing but little of Gregorian Science.

GOODCHILD, (SISTER MARY ANTONINE, O.P.) *Gregorian Chant for Church and School*. Ginn & Co., New York, \$1.00, 132 pp.

Here is a book, approximately conceived as all the series of music-books which are used nowadays to teach music to children-classes. It has the same size and the same general features. The cover is presented with attractive golden gothic lettering. The author, a long-time directress of music in the schools of the Dominican Order, an enthusiastic lover of children-singing, was struck by the fact that so little material was available for the teaching of Gregorian Chant, and that official books were prohibitive for class-work. Desiring to make the Chant more appetizing through a modern presentation, she undertook the preparation of the booklet which, after a few years of technical difficulties, is now off press. It is a pleasure to recommend it, although we presume that some of its features will be exposed to criticism.

Sister Antonine, in this book, expresses her belief in two things first, she professes an unshakable respect for the traditional notation of the Chant and all its consequences. In this she keeps good company with those whom we would disrespectfully call the "purists." Consequently, a "radical" will look in vain for any innovation in the presentation of the melodies. They are offered in Gregorian notation, as they are in official books, with rhythmic signs and all. If some-

one is to make a step forward in order to make contact with the child, the child himself will have to make it. But, any objection to the effect that Gregorian notation, even though authentic, is very remote from the pupil of the twentieth century finds a ready answer in the second belief of the author. She has gained through experience an absolute confidence with the power which children possess to a high degree to adapt themselves, provided that their never satiated curiosity is aroused. Thus, the first pages of the book introduce the pupils into the labyrinth of the neumes and the mystery of rhythm. This is done succinctly and without attempt to novelty. We make no pretense to shaking the faith of neither the author nor the reader on these two points; we prefer to wish the best success to the booklet. The selections are quite numerous and varied. Besides the more modern chants which are found elsewhere, there are on the list many small antiphons. Of course, there is ample choice of Ordinaries for the Mass, for simple days as well as for Holy Days. And as the book is intended to be used in Church as in school, the general plan of the repertory follows quite closely the liturgical order. The latter point is a progress on some other publications, and is apt to make the Chant more vital to the children. All in all, if the young pupils should master the full repertoire of this book during the years of the grammar-school, they would have undoubtedly made with the Chant a friendly acquaintance. And this would be a worthwhile contribution to developing a Catholic outlook in musical education. As we have unto the present day so few Gregorian publications destined to youth, we can only wish that the present one may receive a hearty welcome. Indeed, there is a dire need of many others of the same type. And all together, they will hardly satisfy the pressing demands of Gregorian initiation.

When sending a new subscription, or giving change of address, do not fail to include your zone number.

CONTINUED FROM —

Gregorian Highlights

(from page 88)

and let it soaring freely before our enchanted ears. In general, it is made of three short phrases. No long melismatic runs, but recitative-like unfolding. In each phrase, the clever use of two procedures, one of intonation intentionally contracted in its range, the other of daring and rapid widening. Let us now see it in some detail. Section A1 is the long-winded but rhythmically strong intonation, beginning with a soaring immediately repressed as if it were too early yet. Section A2 is the recitative-part at once rising up, asserting itself, and ending on the beautiful pattern Do-Sol-La-Mi, a double fourth so profusely abused by our modern composers (they discovered nothing new!). Section B is a unified recitative, already rooted in the ending of A2. It is now more ample, much more emphatic; and it ends as did also A2, but how amply adorned! To that end, closely compare both *eius in idipsum* and *tribus Domini*. Section C resumes in a contracted fashion the elements of the intonation found in A1; it concludes with broadening them both lyrically and gracefully, in order to maintain the light sentiment of spiritual elation which pervades the whole Antiphon.

A Visit — Pilgrimage

(from page 101)

NOTEWORTHY TOO IS THE EFFECT OF the liturgical lives of these sisters on their teaching apostolate. Everywhere within the Church there is a growing alarm over the tremendous leakage which has been depleting the ranks of Catholics for some years. Large numbers from Catholic as well as non-Catholic schools are losing their faith. Although numerous causes may be responsible for this loss, Catholic educators are rightly concerned about it and have reached the conclusion that there is something seriously wrong with our Catholic schools. Many are coming to a realization that the hope of the Church lies in training youth to a more intimate and a more intelligent participation in the "indispensable source of the true Christian spirit," as the saintly Pius X designated the liturgy. In the ever-growing number

of religious teachers who strive to foster this more intimate participation, especially in the Mass and the Sacraments, the Sisters of the Precious Blood are among the first and among the most zealous. Daily nourished by the divine energies that the sung liturgy pours into their souls, they share their renewed spiritual powers with all whose lives touch their own, and especially with the children entrusted to them in their schools. Thus their liturgical life has become for these sisters a potent factor in developing a virile spirituality that is a source of strength for themselves and that pours itself out upon those who come under their influence.

Here - There - Everywhere

(from page 109)

devoted friend of *Caecilia*, Mrs. Blanche Dansby, has sent to us the program of the Midnight Mass sung at the MIDLAND ARMY AIR FIELD, TEXAS. This program makes no pretense to publicity. It is just the kind of program which one would expect from a camp always on the move, wherein only modest attempts can be made. But the boys need not to be ashamed to have chanted authentically the Introit and the Communion, to have performed a truly liturgical Offertory of authentic polyphony, and to have sung an harmonized Ordinary of limited proportions. Indeed, they did better than many places which we know

The pontifical document of 1903 is the final expression of the musical law of the Church. It can command absolute and filial obedience because it is entirely based on the soundest principles of christian art. And therein lies its invincible power. There can be no restoration without complying with the law; but the latter is meaningless which is not the irradiation of principles of beauty. We have now true beauty regulated by the wisdom of the law.

as to a juridical code of sacred music, We will with the fullness of Our Apostolic Authority that the force of law be given, and We do by Our present handwriting impose its scrupulous observance on all.

of at home. We cannot either resist to the pleasure of giving the full role of the singers; it is rather impressive. Wouldn't one like to have such a youthful chorus of real men? Here they are for your envy:

TENORS

Lt. Louis Iven
T/Sgt. H. O. Spencer
Cpl. Myron Testament
Pfc. John Gerardo
Pfc. James McLaughlin
Pfc. Norbert Potthast
Pfc. Americo De Michele
Pvt. Charles J. Petrocci
Pvt. Robert F. Degen

BARITONES

Lt. Wm. D. McCluskey
Lt. John J. Cuff
Lt. Olindo Borghesani
S/Sgt. Anthony Cortez
Sgt. Vincent De Luca
Sgt. James Griffin
Cpl. Edward J. O'Leary
Pfc. Vincent J. Reina
Pvt. Charles Galuska

Men of Sacred Music

(from page 91)

On his day of days, when Augustine entered the cathedral of Milan to be baptized, standing at the threshold of the baptistry the radiant youth exclaimed:

"Te Deum laudamus, Te Dominum confitemur!" Bishop Ambrose rejoined: "Te aeternum Patrem omnis terra veneratur!" On and on, in fervent rivalry, they antiphonally composed our great paean of joy. . . . The story happens, unfortunately, not to be true. We know now that the *Te Deum* goes back to St. Nicetas or possibly someone else of that age. Yet there lies a symbolic basis to the legend: Augustine is surely to be closely associated with the Father of Sacred Music. While not rivals, the two admirably supplement each other—Ambrose the man of deeds; Augustine the searcher of souls.

(Bibliographical note: The standard work on St. Augustine and music is that of Jean Hure, unfortunately not available in English. Indispensable reading on the saint's manifold achievement is *A Monument to Saint Augustine*, Sheed & Ward, 1930. The present writer has a brief study on the *De Musica* in the *Modern Schoolman* for November, 1937. Quotations in this sketch are largely from book ten of the *Confessions*, Sheed translation.)

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	(First American Mass)		
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