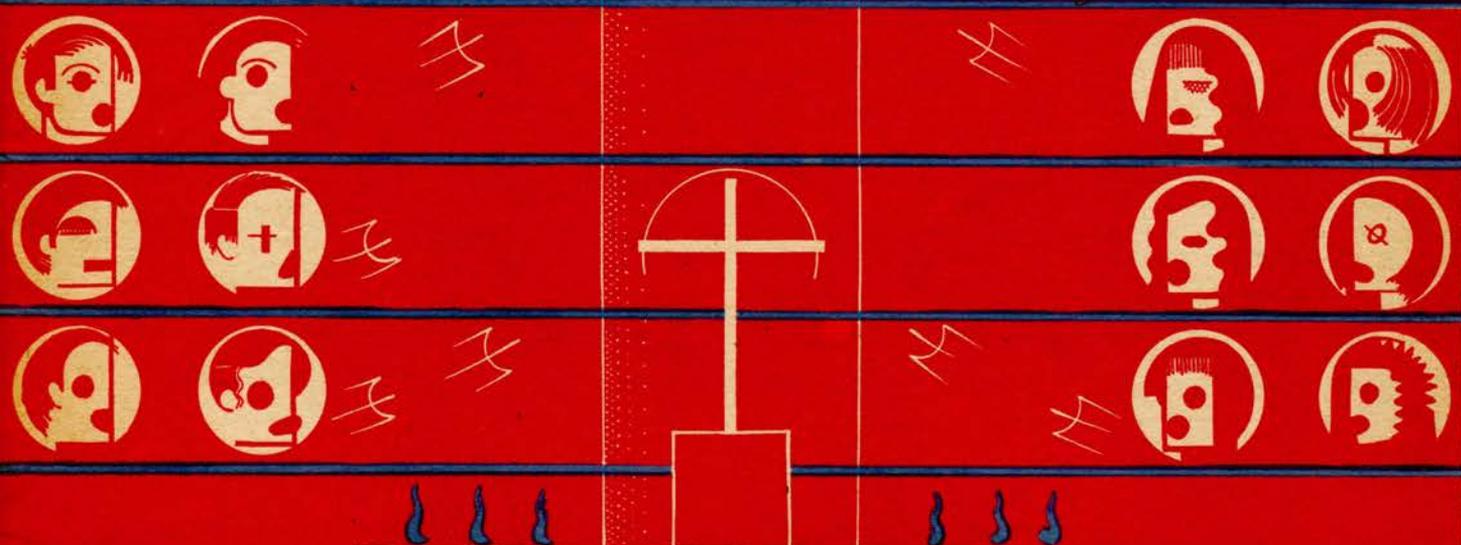




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SACRED TEXTS SACRED SONGS

ASCENSION: The God-Man radiates in Heaven.

Christ the Lord has completed His gigantic course. After assuming unto Himself our human nature, and after absorbing into His own redeeming act all human experience, He has elevated to a supreme completion the universal course of all mankind. His own personal Ascension means all that. This elevation is supreme, for it reaches the very right of His Father's throne. There sits now for ever human nature glorified. The beauty of this mystery is unfathomable; and the Church herself is witness to the certainty that it is infinitely more beautiful than the first elevation of man in the garden of Eden. Such beauty cannot but radiate. Christ does not sit passively on the newly acquired throne; for His immortal beauty is diffused invisibly into the word of souls; until all are in turn elevated to their final incorporation into Him. Does not this beauty urge you to sing?

First Nocturn'— Second Responsory

Omnis
pulchritudo Domini
exaltata est
super sidera.

See there on high
His matchless beauty:
lifted and soaring
beyond the stars.

Species ejus
in nubibus coeli:
et nomen ejus
in aeternum
permanet. All.

His beauteous form
shines through the clouds:
His saving Name
from age to age
unbroken shines. All.

A summo coelo
egressio ejus:
et occursum ejus
usque ad
summum ejus

From world's first verge
He rides the heavens:
runs course like giant
beyond where heaven greets
last verge of earth.

Looking up to Christ immortal.

The melancholic look of the Apostles, witnesses of the strange scene, which the Angel questioned, is but as it were a symbol of a deep change in the attitude which henceforth must direct the life of the christian. Since Christ ascended, the center of life has definitely moved upwards wherein Himself went. The human scene, into which we remain so imbedded, is only a passing stage, and an instrumental value. The fully unfolded scene is only where Christ is living. There also should live our souls. First with a look, that is, an inner and continuous glance of the soul; that glance which determines a complete orientation of all our living and which gradually

frees us from all earthly deviations. We should not only look up to Him, but expect Him; for He will come. Let us expect His return very soon, in the daily infusion of His grace; and then in the ultimate Day which will seal Christ's universal Kingship. This is the only way of life for the christian; that is the continuous motive of singing for a Catholic choir.

Third Nocturn — Third Responsory

Viri Galilaei,
quid admiramini
aspicientes
in coelum? All.

Quemadmodum
vidistis eum
ascendentem
in coelum,
ita veniet. All. All. All.

Cumque
intuerentur
in coelum
euntem illum,
ecce
duo viri
astiterunt
juxta illos
in vestibus albis,
qui et dixerunt

Ye men of Galilee,
why thus amazed?
why thus your eyes
on Heaven fixed? All.
As you but now
have Him beholden
rising triumphant
to Heaven on high,
so shall He come again. All. All. All.

And as they stood
gazing unbroken
on Him who into heaven
rose up triumphant,
behold
two man-like heralds
held station
at their side:
these white-robed heralds
now spoke these words:

PENTECOST: The kingdom of God invades souls.

After completing His own course, Christ now begins the completion of His kingdom. Every day He conquers; and though His conquest is silent, it becomes irresistible. Despising the pride of our material civilization, He sends from His throne the Sign of sanctification, the immanent Spirit of God. To Him belongs the mission of working souls and to lead them up to God. This the Spirit accomplishes through a transforming grace, which penetrates to the very depth of the soul. It is a fire, an illuminating flame which traces a clear path towards Christ amid the contradictions of a world dedicated to the matter. It is also a charism, a power which prevents souls from being involved in material interests, and impels them in the pursuit of their final objective, their consummation into Christ the Lord. Many are daily conquered, while a distracted world goes on unaware of the most extraordinary course in human history. Christians are their own witnesses; and their song is attesting their deep consciousness.

First Nocturn — Fourth Responsory

Spiritus Sanctus
procedens
a throno

The Holy Spirit
who cometh forth
from God's throne

apostolorum pectora
 invisibiliter
 penetravit
 novo
 sanctificationis
 signo.
 Ut in ore eorum
 omnium
 genera nascerentur
 linguarum. All.

Advenit
 ignis divinus,
 non comburens,
 sed illuminans:
 et tribuit eis
 charismatum dona

sinks down unseen
 into the hearts
 of the Apostles:
 and there enkindles
 a new and wondrous fire
 of holiness.
 That fire gives birth
 upon their lips
 to every tongue
 spoken by men. All.

There fell on them
 a Fire divine,
 that consumed them not,
 but filled with light:
 and divided among them
 God's ocean of gifts.

Go ye, who are sent by the Spirit.

While the christian is himself conquered, he cannot but share the universal conquest. Thus, every soul absorbed into the kingdom is elected to expand its boundaries. As Christ incessantly radiates, so shall we radiate with Him. Therefore, christian life contains in itself a germ of expansion; and this germ must bud forth. Catholic action is truly a budding, the development of a seed unto maturity. It implies first the fruit of personal sanctification, for the Kingdom is made up of holy dwellers. It implies also the overflow of this sanctification over the souls of others, whether they actually are our brethren, whether they are still strangers or stragglers. Thus understood, Catholic action is not narrowed down to the various forms of human activity, however good they may be; it is the permeation of sanctity, the full exercise of christian life itself in all forms of social endeavor. Such action is willed by the Father as our part in the formation of Christ's Kingdom. In this program of sanctification, the Catholic choir assumes the part of song. Let us sing at all times the song of the Spirit.

Third Nocturn — Third Responsory

Non vos
 me elegistis:
 sed ego
 elegi vos,
 et posui vos:
 Ut eatis
 et fructum afferatis,
 et fructus vester
 maneat. All. All.

Not you did first
 choose Me as Friend:
 but I did first
 choose you as friends,
 and planted you:
 That you may grow
 and bring forth fruit,
 and that your fruit
 last forever. All. All.

SUMMARY OF THE PASCHAL ENDING



THE striking characteristic of the fortnight which brings the Paschal season to a close is that of an ending. To give an adequate ending to any musical work is recognized as the most difficult feature in the field of musical composition; even the great masters did not consistently succeed in achieving this. We experience a particular pleasure in finding out that the conclusion of the Easter cycle is worthy of its object. Indeed, it is one of the most fully satisfying musical illustrations of a religious mystery. This ending unites into one rapid sequence the two feasts of Ascension and Pentecost. In it are immediately revealed the two outstanding qualities of a superior ending: climatic power and sense of unity. Although the respective objects of the two successive feasts would amply justify a separate celebration, their importance at this time partly comes from their completing the celebration of the Resurrection of Christ, which remains for ever the seal of Redemption. Thus Easter, Ascension, and Pentecost are the three stages of a total mystery which has decided once for all the spiritual history of mankind; and the last two feasts only bring to an imperative climax the mystery of immortality which was initiated on Easter Day.

The Paschal Ending We can only appreciate the music of the final season, if we gain a liturgical understanding of the Paschal Ending itself. It is indeed an ending of tremendous grandeur.

1. **Its significance and its proportions.** If we embrace with a single glance the solemnities of both Ascension and Pentecost, we discover that they are the expression of a double movement: the ascent of Christ and the descent of the Spirit. These two movements are but the opposite directions of a single total movement. Christ ascendeth, the Spirit descendeth. Christ went up in order that the Spirit might be sent down; and the coming down of the Spirit was only meant to bring up the world into the bosom of the

Father. Thus Ascension and Pentecost present, as it were, a spiritual synthesis of the whole world. It will be a new world, freed from the chains of the spiritual slavery which has bound all humankind. It will be an inner world, totally different from the passing shadows of human interests; that world made up the souls now becoming the dwelling of God. This new and inner world, henceforth in a radical conflict with the world of old, is the Kingdom so often referred to by Christ, and now fully realized by Him in Heaven and on earth. Of this Kingdom He is the Head, while sitting at the right hand of the Father; this Kingdom he guides and gradually completes through the invisible action of the Spirit whom He has sent. The immense implications of the two unified feasts are evident. Their objects overlap each other; and from this cumulation, a greater relief is obtained. The feast of Ascension goes, as it were, over its own bounds, and receives its full meaning on the Sunday of Pentecost. The latter, in turn, has a wider background, and appears as the final unfolding of the gigantic course of Christ. It is but natural that, being so intimately related, the two solemnities communicate to each other their individual characteristics. Hence, the Paschal ending shows forth a spiritual radiation which is unique throughout the whole liturgical year.

How these two feasts have fallen into a practical disrepute is one of the many disturbing facts which are found in the historical loss of liturgical life among christian people. The feast of Ascension is today just a holyday of obligation which means no more than attending Mass with the least discomfort for one's occupations; and Pentecost is but another Sunday in the yearly series which automatically brings catholics to Church. We seem to have no idea that these feasts are a sort of greater Easter. Choirs have gone the way of all brethren; and at this period of the year, their work is often slackening. A worthy preparation is neglected; and the anticipated recess of the summer-months is cause that liturgical music is wanting in freshness. Choirs should awaken to a more christian consciousness, and thereby re-introduce a more fitting celebration of the solemnities which contain the practical directives of christian life.

2. **Its musical opportunities.** It would be surprising if a spiritual climax of such magnitude would be lacking in adequate musical expression. It is a still not fully appreciated fact of liturgical history that the Church never fails to set up for each of her feasts a fitting musical illustration. For it is her consistent principle that the sacred mysteries can be celebrated in their fulness only if their beauty is clothed into music. The feasts of Ascension and Pentecost are filled with the highest lyricism; and music has only to choose from its manifold aspects. From the heights of the divine glory as well as from the depths of human sanctification, there arises an atmosphere of absolute strength, of inexhaustible vitality, of untouchable purity, and of everlasting joy. These qualities are the most fascinating motive with which to arouse a musical inspiration of the highest order.

The sacred Chant is once more equal to the task; and the gregorian repertoire of the Paschal ending is a true climax of the Easter Cycle. From the first to the last, eucharistic melodies in this fortnight are intensely dynamic, while they keep themselves free from the dangers easily wrought by this aspect of musical expression. On the one hand, these melodies appear at once superb and even commanding in the grandeur of their form; on the other hand, they make no concession to romantic feeling which would impair their spiritual innerness. To keep grandeur free from grandiloquence is a very perilous undertaking in music; but to impart to grandeur itself a sense of inner

recollection is a supreme esthetic achievement. This achievement may be credited to the Chant at this time. One can only marvel at the uncanny adaptation of the melodies to the various aspects revealed in the texts, and at the masterful elegance of their expanded forms, breath-taking and yet remaining graceful and delicate.

The gregorian repertoire of this final season is usually unknown by the choir, who at this time suffer from a considerable slackening. A custom, born of ignorance of the sacred liturgy, has led Catholic singers to consider the feast of Easter as the practical end of their annual schedule of work. Whatever singing they do afterwards holds no longer a vivid interest. Thus they miss the complete fulfillment of their musical activity throughout the liturgical year. Their artistic work remains incomplete. We should now react against this negligence, and induce the choir to celebrate the two feasts which are the close of the Eastertide. An advanced choir will experience no difficulty in the choice of the Gregorian melodies in such a superabundant repertoire. The problem is more serious if we attempt a summarized calendar for the benefit of the average choir. The latter must decide its choice according to a limited ability. What melodies shall be selected from a repertoire wherein almost every song is, as it were, a "finale"? The following scheme is an attempt to a simple but truly great Paschal ending for the use of an ordinary but devout choir.

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LITURGICAL PRESS

COLLEGEVILLE, MINNESOTA

A Musical Outline Because the Paschal Ending is a final period in the annual celebration of the sacred liturgy, all choirs, small and large, should first consider the eucharistic melodies as an unbreakable sequence. Even though most choirs cannot possibly sing it in its entirety, it is necessary that they see the particular place held in the whole sequence by the melodies which they will actually sing. In this way the melodies, while being learned, will appear greater.

The Introit "Viri Galilaei" is an introduction which brings us back on the scene of the triumph of Jesus. Through His divine power, human nature is brought up unto the throne reserved to the majesty of God. But men witness this strange phenomenon with tearful eyes and melancholic hearts.

The Offertory "Ascendit Deus" brings us higher in recalling the glorious entry of Christ amid a jubilant heaven. With this memory we get closer to the Altar, bringing our gifts and our hearts; and we desire to join the celestial court with our eucharistic homage.

The Communio "Psallite Domino" is the echo of that song which the angelic choirs are incessantly repeating before the throne of Christ. At the hour of the eucharistic banquet, it behooves us to re-echo its strains in the awe of our hearts.

It may easily be noticed how, by a happy liturgical coincidence, those three songs unite into a natural progression both the successive stages of the event of the Ascension, and the gradual development of the Eucharistic sacrifice. The general glance which we have advised to all choirs will also reveal the synthetic character of this sequence, in which every melody reinforces the expression of the preceding one. For they all are conceived on a single plan, that of spiritual achievement and supreme greatness.

2. **Coming down from Christ.** Something happened at one time, on one day, which radically transformed the spiritual course of mankind. The eucharistic songs on Pentecost Day try to recapture the atmosphere of this most decisive event.

We therefore advise the choirmaster to give to the singers some general idea of all the melodies; then let him choose the few which are accessible to them, and teach them well. Here is at a glance the full repertoire of the Paschal Ending.

1. **Going up with Christ.** The eucharistic songs, on Ascension Day, are but the echo, through the centuries of Christian history, of those which accompanying Angels sang as an homage to Christ on the threshold of Heaven.

Tenors (and in their absence the entire choir) are the preferred group in rendering this prelude to the Eucharistic celebration. The song is firm, but softened with evident accents of devoted love; and it demands both loveliness and brilliancy in the quality of tone.

Sopranos and Tenors (if both are available) will join in expressing the incompressible accent of power, the imagery of divine pageantry, the unbound jubilation which is evident in this processional of the offering. The effect of octave-unison produced by treble and men voices will be here most effective. (Substitute psalmody, if necessary.)

Tenors again (in their absence the entire choir) will sing with subdued resonance the song which should help the faithful make present in their hearts the sentiment of Christ's spiritual kingship. (If necessary, substitute quiet recitation, and alternate with Communion-psalm.)

Liturgy and sacred music are but one and inseparable Christian reality, the fullness of Christian life. Such intimate unity is not possible, unless music itself, the secondary element, is invested with truly liturgical qualities. This all-embracing principle implies not only our musical attitude, but our education, our organization, our program, our composition. The ultimate success of the restoration rests upon this central point.

Sacred music should consequently possess, in the highest degree, the qualities proper to the liturgy,

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The Introit "Spiritus Domini" recalls both the initial power of the Spirit in moulding the creation of God, and the direct infusion of His abiding grace into the souls of men. An infusion which is much more penetrating because it is personal and permanent.

The Offertory "Confirma hoc Deus" is an ardent prayer accompanying the offering of this day. For the Church desires that our gifts be but the token of our surrender to the dwelling of the Spirit. And thus, our lives will be firm.

The Communion "Factus est repente sonus" brings back our minds to the Upper Room, wherein the mystery began its expansion. It is continued in the Eucharist, with the same suddenness and the same intimacy.

These three melodies deserve as those of Ascension the informal acquaintance of all choirs, even if the latter are unable to do full justice to the complete sequence. From this first acquaintance, they will gain an appreciation of the various ways by which the mystery of Pentecost is illustrated by the Chant, ranging from a daring brightness to a devout restraint.

What will the average choir, not yet fully at ease with the Chant, select from this program of enormous proportions? It is well-nigh impossible to make a partial choice and to preserve at the same time the grandeur so characteristic of the Paschal Ending. The development of the musical climax will be broken in some measure. The minimum requirement for a satisfactory calendar is one main melody on each of the two feasts: For the Going up of Christ, the Introit "Viri Galilaei"; for the Coming down of the Spirit, the Communion "Factus est repente sonus." The first will serve as a prelude to the whole ending of the season, the other will conclude the Eucharistic participation. Between them, let the other proper chants be psalmodied as we have often recommended. We may hope that, in this way, the tightly-knit music of the season will not lack totally in power.

3. **Rejoicing in the Spirit of Christ.** Jubilation remains the general atmosphere pervading the Paschal Ending. It was inaugurated in the Paschal Night,

The entire choir should join in the singing of an introductory melody which is a convincing allegiance of our life to the mystery of total and irresistible penetration of man by God. (If necessary, substitute a forceful recitation; but sing the verse.)

The song is stern and realistic; and Baritones will render best its tense supplication. Let them evidence both in the wide resonance of their voices and the energy of their diction the solidity of the musical phrase. (If necessary, substitute psalmody.)

Light sopranos, preferably boys, are the natural interpreters of this melodic gem. With the economy and the rapidity of a recitative, its vivacious intonations bring forth the penetrating and untouchable mystery of the coming of the Spirit. (Do not forget to alternate with the singing of the Communion Psalm.)

and it has gained by this time a warm intensity. The latter is especially found in the second Alleluia of Pentecost, which we advise the average choir to select as a common jubilation for both Ascension and Pentecost. As the theme is extremely amplified, the psalmody of the second mode will detract little from the complete expression of joy demanded by both feasts. Let the choir-director remember the procedure used to this effect: The same jubilation is sung before each verse and repeated at the end of the second verse. The verses themselves are sung in simple psalmody at their proper place. This makes a lovely and unified ensemble of spiritual glee. If the second jubilation of Pentecost proves to be too difficult still, use the same procedure as described with the first jubilation of Ascension, and apply it to both feasts. Of course, it does not possess by any means the strength of form and the warmth of feeling of the other; but its delicate mysticism partly compensates for this. Thus the use of a single jubilation for both feasts by choirs not fully experienced with the Chant will greatly enhance the spirit of joyful praise which should mark the completion of the great Easter cycle. Singers should not fail in this; for joy will bring the triumph of Christ and the coming of the Spirit much closer to their hearts. And this is what we should expect from the final celebration.

MEN OF SACRED MUSIC: St. Gregory

By C. J. McNaspy, S.J.

Gregory the Great needs no recommendation; but we need to evaluate his musical work, to make ours more fruitful. The contradictory conclusions which scholars have arrived at cannot detract anything from his part in the development of sacred music. To him undoubtedly belongs the invaluable codification of the Chant, that is, its being brought to systematic and compact forms, and its adaptation to the sober realism of the Roman liturgy. Moreover, Gregory was very aware of the necessity of making sacred music practical; and he understood that no artistic level could be maintained without providing at the same time the means of learning. From his experience, we could advantageously learn that a successful restoration shall be made along the lines which directed the establishment of liturgical art. Among the lessons which Gregory has left, three appear particularly timely today: 1. The necessity of going to school and of studying methodically sacred music. 2. The return to a distinctive appreciation of a refined spiritual music. 3. The gradual adaptation of sacred music to the liturgical initiation of Catholic people.



LET us suppose that you are one of those devout choirmasters who make it a point at the outset of rehearsals to use the invocation: "St. Gregory, pray for us." Now suppose a more inquisitive chorister were to ask why St. Gregory rather than anyone else. Again suppose you were to be asked what you mean by the term "Gregorian" added on to "chant," or even used as a substitute for "chant." Momentarily perplexed, maybe embarrassed, you could reply: "Why, St. Gregory is the patron of church music... he had something to do with composing chant... that's why we call it Gregorian chant." But if you are not too busy giving lessons or doing your bit toward the war effort, perhaps you will determine then and there to look up the matter, some day.

Now it happens to be one of the ironies of music history that though all competent musicians assert the beauty and glory of Gregorian art, no one can confidently say just what is the connection between *Gregorian* and *Gregory*. Nor is it quite unthinkable that some musicians, whose bent is not particularly historical, should not even be sure which of countless Gregories (of Nyssa, Nazianzen, the Wonderworker, Hildebrand) is the saint in question. To make the matter still more confusing, one eminent historian (Gevaert) goes against his confreres and says that Gregorian should be attributed not to Pope Gregory the First—as everyone else says—but to the Second or the Third! Gevaert's bombshell exploded some fifty years ago; and though no one now agrees with him, he has certainly made scholars do a lot of reevaluating of the evidence.

Everyone knows one or other of the legends that halo St. Gregory. There is that picture of the pontiff with a dove (the Holy Spirit, of course) whispering divine melodies into his ear. Artists have not ceased to adorn chant books with this medieval design. Again there is the classical, though hardly so edifying, story about the tenth Muse, (true, some accounts make her a sort of angel) who appeared to our saint clad in her mantel bedecked with neums; on him she bestows the noble gift of inspiration. A prosier legend, still repeated by generalizers, is that it was St. Gregory who added the four plagal modes to the authentic modes of St. Ambrose. Surprisingly enough, I find this and other errors blandly repeated in a thousand page music guide, published as lately as 1943. Not to go on, we may say that everything usually told about St. Gregory and music is in great part legendary.

WHILE THESE LEGENDS ARE NOW known to be fictions, they doubtless contain some shreds of fact. Yet even today, after libraries of research have appeared on the subject, one still feels on shaky ground when he tries to allot a distinct musical role to the great pope. Just to be on solid rock, let us first glance at his life and general achievement.

"The Great" is a sort of fourth crown worn posthumously, unlike the tiara, by only a few of St. Peter's successors. Even so, no pontiff was to wear it more worthily than Gregory the First, "the last of the Romans," "the last of the Latin Fathers," "the Father of Christian Worship"—to add his other personal titles. The Anglican Dudden (whose two volume study remains the standard English biography) recognizes in him "the most remarkable man of a

remarkable age," who "stood in the very centre of the world and overshadowed it," and "who for many years was the foremost personage in Europe, and did more, perhaps, than any other single man to shape the course of European development." Thus Gregory would be called "the Great" even if his musical prerogative were altogether unsure, and musicians may boast a patron of no slight stature.

The Rome Gregory came to know as a boy was a wreck. Less than a century before, Cassiodorus had acclaimed it as "one vast miracle," in its marble and arcaded splendor. Yet even the Eternal City could not withstand being sacked four times in as many generations, and being savagely captured five times within twenty years. The haughty city had shrunk in population from more than a million to some forty thousand. Long since the Emperors had left it a prey to barbarians, preferring the sumptuous, sultry pomp of Byzantium. Yet the popes stayed, and one of the greatest was to give Rome new dignity.

Gregory was high born, but in an age of chaos he had to be largely self-taught. It is not surprising, thus, that he does not rival in learning Ambrose, Augustine, or other Fathers of a better day. Yet historians agree that "he may have been the most learned Roman of his day." After some youthful political experience, he became what he called "converted"—really from a good life to a heroic one, it would seem. He came under the spell of St. Benedict, and turned the Caelian palace into a monastery. Not for long, however, is he to enjoy his beloved solitude. The Church even then considered him indispensable, and for seven years he holds the post of Nuncio (a modern equivalent) to the court at Constantinople. On his recall he is made papal secretary.

Popular demand made him pope in 590, definitely against his will; and for the next fourteen years Gregory preached, wrote numberless letters and homilies (some of which are still daily fare in the Breviary), reformed the papal court and Roman clergy, sent St. Augustine (not our "Man of Music," of course) to convert the British, turned the new Benedictine movement into a "conquering army," and deserved to be venerated as a saint immediately after he died. Like anyone who wrote so much and so casually, he cannot be said to be an even stylist; and the content itself is not always of consequence. Yet the "Pastoral Care" was to become as valuable for bishops as Benedict's rule was for monks. Indeed it has been estimated

that "no book exercised a greater influence upon the Church of the Middle Ages."

FOR ALL HIS GREATNESS, IT IS NOT easy to disentangle a true portrait of the man Gregory. His letters, for instance, do not show those touches of personality that we meet in those of St. Jerome or Augustine. Always we feel in the presence of the practical organizer, the moralist, with consummate common sense and a penetrating knowledge of men. His sermons are simple, perhaps too clear for our taste, and preoccupied with everyday moral applications—even when the gospel text has to be made rather a pretext. From his spiritual father St. Benedict he learned humility, which balanced his vigor. His love of retirement and contemplation (which he urged so strongly on bishops in the "Pastoral Care") proved a source of zeal for souls. It is in this shepherdly zeal that we discover the motivation of his many reforms and systematizations, many of which we know in detail.

Yet when we return to the pontiff's role in music history we are disconcerted. The documents on which we depend for our knowledge of his liturgical and musical reorganizations are not as close to his time as we should wish. Our chief primary source is the life by John the Deacon, who regrettably wrote more than two centuries after Gregory's death. There are earlier references to the saint's work in music, but to be perfectly candid, we can hardly claim certainty or even clarity for them. Even Gregory's own brother Benedictines are not in agreement. Dom Rombaut van Doren, for instance, attacked the Gregorian "tradition" in 1925, and though he has been strongly opposed (in

Among the qualities of sacred music, the first two are fundamental, the third is complementary. The first sets up the directive and provides the motive for musical inspiration; the second directs the adaptation of the musical medium in order to make it worthy of its spiritual object; the third will naturally result from the holy artistry of sacred music, making it acceptable to all Christians.

and in particular sanctity and goodness of form, which will spontaneously produce the final quality of universality.

(Continued on page 171)

particular by Callewaert, in 1926), the careful historian Batiffol seems satisfied with van Doren's arguments. On the other hand, you find very learned scholars, like the editors of *Liturgia*, who deem the case of "tradition" well established.

Those musicologists who favor the traditional view have done more than gather ancient testimonies (Walafrid Strabo, Egbert of York, Putta of Rochester, and others only a generation removed from Gregory). They have also taken other lines of argument, one of them the following. It is considered certain that the "Gregorian Sacramentary" is really a work of St. Gregory's instigation. Now the question is to prove that the so-called "Gregorian Antiphonal" goes back to him also. We possess no copy of the antiphonal as old as Gregory's day, but there are a number of ninth century manuscripts which are plainly copies of an older work. Now turn to your Missal or Liber Usualis and line up the *Communio* for the week days of Lent. Notice that they generally follow along with quotations from psalm one to twenty-six. But Thursday's *Communio* is always an exception. The obvious inference is that we are in the presence of a systematization and of a change. We know from the *Liber Pontificalis* that it was Pope Gregory the Second who instituted the mass for Thursdays. Yet a clear tradition ascribes the antiphonal to some Gregory, and the only Gregory before Gregory the Second is obviously Gregory the Great.

THIS DRY-AS-DUST LINE OF ARGUMENTATION is only given as an example of the work done to bolster St. Gregory's claim to have organized Roman music. Many other arguments, some subtler, have been adduced; still not all historians are satisfied. Perhaps some sort of middle position can be safely held at present: not all the contributions to music traditionally alleged should really be ascribed to Gregory, but some should be. It seems certain, for instance, that an organization of some type took place under Gregory the Great. Church music had been in use at Rome for a long time, but was in a rather haphazard condition before the great organizer was elevated to the throne. Beginnings of a reform seem to have been made before Gregory (just as in other branches of the liturgy), and the reform seems to have continued under his successors. But Gregory would appear as the center of an extended movement toward order and clarity.

The foundation of a *Schola Cantorum* is usually said to go back to Gregory. Yet it is now evident that this could not have been the papal choir, since that group had long since existed. The *schola* seems rather to have been a sort of orphanage-seminary, where future clerics were formed and from which singers were drafted for the papal choir. Weinmann suggests that Gregory's connection with the papal choir was one of impetus and better organization. In any case, this legend too now appears to have its kernel of truth.

We may safely indicate another influence of St. Gregory on the course of sacred music: it springs from his enormous missionary aggressiveness. There is no need to repeat the pretty story about his dispatching St. Augustine to Christianize the Angles. This was to mean that England would become not only Catholic (that is, in union with the See of Peter, the hub of Christendom) but specifically *Roman* Catholic (in the accurate sense: Catholic of the Roman rite and directly under the pope as patriarch as well as Supreme Pontiff). Thus Roman chant went to England—and incidentally to other parts of western Europe—and thus became catholicized, under Gregory's aegis. Not many centuries later this chant had become the common musical idiom of what we know as Europe. To follow up any further the history of Gregorian would be out of place here; yet it should be relevant to remind ourselves that if (as the Holy Father put it) we are "spiritually Semites," we are also—all western musicians—"musically Gregorians."

In this rather hazy sketch of Gregory's musical accomplishments I have tried to stay within the framework of sober history, even at the price of interest. Those lovely legends of medieval provenance have

Sacred music repudiates the error of music for music's sake, and accepts the principle of moral subordination to an object infinitely higher than music itself. It must be wholly dedicated and adapted to the illustration of the divine mysteries. Holiness is not limited to the music which is to be sung; but reverence and devotion are demanded from the singers. We have a long way to go.

It must be holy, and must, therefore, exclude all profanity not only in itself, but in the manner in which it is presented by those who execute it.

(Continued on page 188)

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(Continued on page 188)

had to be shorn of much of their charm. Yet the sheer truth about St. Gregory should make musicians no less grateful or proud to have a patron great in more than name. It is comforting to note, in the words of as qualified a musicologist as Reese, that recent evidence has "tended only to reaffirm it (the basic elements of the tradition), and most modern writers hesitate to disregard, in the absence of conclusive evidence, a tradition so old and deeply rooted." And though it remains true that at present "the exact nature of Gregory's role is uncertain," we may legitimately hope that advanced research may clarify that role for us.

IT WOULD BE DELIGHTFUL, IN CLOSING, to string together a cento of eulogies of our Gregorian chant. I shall mention only a few of the more recent, omitting the tributes of Catholics in preference of those who cannot be suspected of bias in our favor. Leichtentritt's and Douglas's praises are too well known to bear repetition. Reese, in his *Music in the Middle Ages*, speaks of Gregorian as "the greatest body of monomelody in existence," "classic in the way Bach's fugues or Beethoven's sonatas are classic;" and (quoting Frere with approval) he affirms that "there is no justification for regarding 'either the masterpieces of Greek sculpture and the masterpieces of Latin plainsong as being anything else than unsurpassed.'"

To turn to Lang's monumental *Music in Western Civilization*; we meet two entire chapters (some sixty pages) on "Gregorian Art," in which praise is lavished on its "beautiful and finely wrought melodic line and truly basilical like solidity," the "religious fervor," "nobility," and "that *gravitas*, a legacy of Rome's most glorious times." In the more popular field, David Hall writes sympathetically of "this music so moving, so beautiful, and so mysteriously powerful," "a thing of the most rhapsodic and unearthly beauty," and which he (like many, many other twentieth-century musicians) finds "more effective and of far greater wearing power" than Wagnerian opera.

Purists and pedants would perhaps have us change the name of Gregorian chant. Call it Roman chant, plain-or-plane-chant, or what you will. It remains *par excellence* the Catholic music, in both senses of the word. And we are quite content to continue calling it after the great pontiff who—so far as we know—codified, chastened, and otherwise promoted it.

(*Bibliographical note: The pertinent chapters in Lang and Reese represent what seems best in current scholarship on the subject of St. Gregory and music. For a brief, reliable life of the saint read Batiffol's SAINT GREGORY THE GREAT, Benziger, 1929. And, by all means, reread Dom Hugel's sensitive article in CAECILIA, November, 1941.*)

We regret that occasionally some subscribers are not receiving their issue, even when the Office of Caecilia has duly deposited it in the mail. You of course know that the Post Office as any other business is suffering under war conditions. Can you take it in patience as one of the privations of this time?

At any rate, if your issue does not reach you, do not waste time writing an angry letter; but send a postal card, calling our attention to the fact. We promise to give you the most friendly service.

The Editorial Office.

The Gregorian Institute, editor of the CCC Course will hold two important sessions this summer for the final examination of students. They will be held respectively at

Marywood College, Scranton, Penna.

July 9-22

St. Clare College, Milwaukee, Wis.

July 29-August 12

According to advance notice, these two sessions promise to be attended by a very large number of students. The program of courses, all very comprehensive, will be taught by a group from among the original faculty of the Institute.

GREGORIAN HIGHLIGHTS OF THE PASCHAL ENDING

By Oriscus



THESE highlights are but sketchy attempts to recover the beauty of sacred Chant. Gregorian art is gradually arousing our curiosity; but we surmise rather than we appreciate its values. The rediscovery is still in its early stages; for one cannot possibly expect that a field of music forsaken for so many centuries should be fully evaluated as soon as its treasures are unearthed. The inveterate slovenliness of both clergy and laity alike in yielding to the directives of the *Motu Proprio* is no credit to the general status of present-day Catholic culture. The latter has made outstanding gains in various lines; yet the lack of an articulate musical life is an unmistakable sign that such cultural revival is, to say the least, very unbalanced. There is a crying need for a thorough study of the Chant by all those who make any claim to christian leadership, namely, the clergy, the religious orders, teachers and choir-directors. Conditions of modern life make this study more difficult. Much of the contact which we have with music is infected by a deteriorated taste. This has brought most of us to a misunderstanding of what music really is and the function which it holds in life. In order to offset the far-reaching and bad influence of both cheap musical expression and distorted ideas, we have not had with the Chant that immediate contact which could have saved in us a true musical outlook. Indeed, the Chant is very far from us, and for a long time has gone out of the life of priests and religious as well as the faithful. Our sentiments are not the like of those which the Chant expresses; and only a small group of pioneers are on the way to the discovery of this lost musical paradise. It is imperative that a larger following should be interested in the study of the Chant. It is poor alibi for a priest or a religious to relegate sacred music among the things which have little to do with his ministry; it is a fatal mistake for a choir-master to feel that he has no need of serious knowledge in teaching an ignorant choir. To both the rediscovery of the Chant is a primary element of their leadership; and no knowledge is too much in order to overcome the deeply rooted prejudices of the faithful. The highlights may contribute to spreading among leaders that

knowledge which impels to convincing action. Whether their contents can or cannot actually be absorbed by the singers is not the issue at stake; a revival of appreciation among responsible priests and teachers is the force most immediately needed. Therefore, let the readers make a serious study of these sketches, however theoretical or impractical they may at first appear. A searching study will prompt the student to admiration. And genuine admiration is the most powerful lever in the active restoration of liturgical music. We now present just a few examples among the many gregorian master-melodies which are so numerous in the liturgy of the Paschal Ending.

The Triumph The structural form of the Introit for the feast of Ascension is one of the most original for its suppleness in handling the thematic material. It should be noticed from the beginning how the whole melody hangs, as it were, between two poles: the motive no. 1 in phrase A, and the motive no. 3 in phrase C. Both have a powerful lyric content, and their expression is direct and immediate, without the need of a preparation. They support, in the second section of A and in the phrase B a long and floating line of tone which is not only remarkable in design, but whose contrasting flatness brings the two into a sharper relief. The cell of the motive 1 on "Viri Galilaei" is nothing more than the psalmodic intonation of the seventh mode. Again it is amplified, but in such a way that it makes up a very appropriate illustration of the whole scene recalled in the text of the Introit. So striking in definition is this initial theme, that the writer remembers it as one of his musical memories in youth, at a time when the Chant, still sung in rural churches, was known only through the mutilated Ratisbon edition. It is completed in the first section of phrase A with motive 2, which is again the psalmodic ending of the same mode, adorned with enlarged tone-groups in the most graceful manner. We thus have a perfect modal phrase wherein a sudden tension is relaxed into an elongated ending. This ending (motive 2) is the generating cell of the second section of phrase A and also of the central phrase B. It contains in itself the six intonations a-b-c-d-e-f which make up a beautiful floating

line. Look attentively at every one, vocalise them; and you will marvel at the supreme tact of these variations of a simple melodic nucleus. This central line, seemingly unimportant, must be opposed to the first section of phrase A in order to be fully measured. Motives 1 and 2 of phrase A are a most clear illustration of a vision of triumph, in all its brightness. Knowing as we do that the triumph of Christ is only recalled to induce the transformation of our hearts, we realize how the calm insistence of phrase B on the same chord becomes the inner center of the whole melody. It determines the sentiment of spiritual security and soul-repose which the Ascension of the Lord must impart to our life. Notice also how phrase B, while using the same linear elements as the second part of phrase A, gives them more amplitude. This stronger accentuation is but logical; and its prophetic tone fully agrees with the very words of the text. Again the melody is on this point corresponding to the mystery of the Ascension. For the Church is more interested having us looking into the Kingdom of the souls than bubbling over the glorious ascent of Christ. Phrase C is the ending of a real jubilation. The scene has been re-enacted before us; the mystery is well understood. For both we should rejoice. Once again, motive 3 ascends rapidly (in fact more rapidly) as did ascend motive 1; and it is on the first Alleluia that the whole Introit really reaches its climax. Then it gradually bounces downwards in two stages to a final repose; the melodic patterns C1, C2, C3 being gracefully symmetric in their rhythmic movement.

The Infusion With the Communio "Factus est repente" of Pentecost we come to the very conclusion of the Paschal Ending. We are no longer witnessing the foreboding scene of the Ascension of Christ; we are revering the spiritual transformation of the human soul through the Eucharist. That is to say that we are expecting a eucharistic song capable of murmuring the mystery of the Holy Spirit. The Communio referred to is such an ideal song. Even though the text also relates the event of Pentecost, it is not concerned with historical circumstances but with the dwelling of God in man. To this effect, it begins with a bouncing intonation Sol-Re, the fundamental interval of the seventh mode; it is brightly affirmative. It becomes more so, when one observes how it is immediately reversed with the bouncing-down Re-Sol, thus becoming a solid spring-

board for the motive b, which completes tonally the whole melodic pattern. An adequate relation indeed of the initial coming of the Spirit, blowing according to His will; a relation by no means factual, but imbued with an unrestrained elation and of an extreme fluidity. The section A1 is prolonged into "adventis Spiritus vehementis," that the initial outburst may find a temporary repose adequate to its immediate accent. The tone-group c makes up a graceful melodic line which does not reach, however, a definitive end but a relaxed suspension with the group d. The section A2 develops the preceding one according to the same plan, as it completes the narrative of the event. The group e is but a variation of group c, and the group f a reposing contrast to the suspension d. With the phrase B begins the part of the scene which shows the marvelous effect of the advent of the Spirit upon the apostles. It is natural that the melody should rebound once more. It is done as expected with a motive g, an augmentation of the initial motive a; and this widening is sustained on its highest point for the remainder of the section. By the ordinary logic which calls for a relaxation commensurate to the length of the effort, the phrase B2 uses two symmetrical groups h and i of beautiful contours which gradually repose the entire phrase. Thus a song begun bubbling exaltation, ends naturally in peaceful contemplation. The two final Alleluias somewhat repeat, for the sake of deeper penetration, the tone-groups of the preceding phrase. But they are wisely shortened.

Joy of Ending We have advised the inexperienced choir to select the first jubilation of Ascension for both feasts. It is a perfect expression of spiritual joy. At first, it does not reveal the full secret of its beauty; it may even present no particular interest. A second glance unveils the musical inspiration hidden behind the two cells Fa-Re and Mi-Fa-Sol of the initial motive no. 1. One is minor, the other is major in content. The first is binary, the second is ternary in rhythm. Just an ideally constituted motive in order to express with reserve but also loveliness the accent of a joy which is almost a supplication. That is a fitting beginning for jubilation in the two days which are the culmination of all the mysteries of redemption; especially at the hour when those mysteries deeply reach our human lives. From the initial motive, the jubilation definitely ascends towards the asserting motive no. 2 with a continuation

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THE EDITOR WRITES



The main thought which has inspired this column in the course of the past four years was the restoration of the High Mass throughout the whole country. In the Fall of 1941, we challenged the readers of *Cæcilia* to accept this restoration as their spiritual contribution to the war-effort of America. At that time, the great dream appeared to us so impelling, that we had the fondest hopes of its being someday materialized. The reasons were many. Until now, ideals of the *Motu Proprio* had not generally aroused the enthusiastic response which they deserve. When the attack on Pearl Harbor suddenly awakened the people of the United States to the realization that the hand of God had struck on us as well as on the whole world, our own hands were empty. We could hardly raise in the temple the voice of atonement, having neglected, as we did for forty long years, to yield to the prophetic voice of Pius X. Universally, we had forgotten how to present to the Father the solemn Offering of His Son; and we could hardly pray for divine appeasement with voices which had despised to sing in the days of a long prosperity. Even to ourselves, we looked much engrossed in material development, but totally indifferent to the solemn participation in the Divine Eucharist. A return to a worthy celebration of the High Mass on Sunday, which the whole faithful would share somehow in song appeared then to the writer as the truest and most beneficial means of appeasing divine justice, and the supreme token of christian sympathy towards a suffering world. To the Catholics of America, blessed at home with a relative tranquillity, a wretched humanity entrusted the mission of appeasing God and of obtaining a merciful peace through the celebration of the Eucharistic sacrifice in its fullness. It is under the influence of such thoughts that *Cæcilia* called the restoration of the chanted Mass the most

urgent part of Catholic action at this time. During these fateful years, it has been our privilege to carefully observe the musical scene, and to obtain sufficient information leading to an objective opinion. The sorry truth is that the home-front has failed in the national restoration of a better High Mass. If one excepts the minority-groups which have fulfilled this great apostolate with a zeal deserving unstinted praise, the general status of the High Mass is worse perhaps now than it was in the first days of the war. The greater number of the clergy are still looking upon the High Mass as a traditional form of external worship unessential to christian life. Too many religious communities still prefer abiding by individualistic religious practices rather than securing a religious experience based on the fullness of the life of the Church. Choirs, or rather what is left of them, remain entrenched in their ignorant prejudices against the Chant; and they persist in afflicting christian audiences with obsolete and even trashy forms of music. The faithful lies in a dreadful apathy, like a flock betrayed by their own leaders. The High Mass either does not exist, or is an anemic form of worship. All illusions to the contrary do not stand the test of facts; all excuses for self-justification appear a poor pretense before the tragedy which has befallen the Catholic world. Here is the undeniable and glaring fact: We have grown richer and more powerful, we have preserved to an astonishing degree the comfort of living, we have even increased the measure and, at times, the dissipation of our pleasures; but we did not sing the Mass. We did not even want to. And when we made our way to Church, it was oftener with the egoistic desire of obtaining temporal favors; seldom did we think of giving to God the praise which we denied to Him for so long.

IF PROGNOSTICS ARE TRUSTWORTHY, a part at least of the world's plight is nearing the end. The darkest days have passed; even the anxieties of D-day are over. Tomorrow perhaps the war in Europe will come to a stop. It will be V-E day. We have been brought to believe from the press, from the radio,

even from Catholic writings or speeches, that this long expected day is a turning point, marked by divine Providence, for the universal expansion of the "American way." The whole world is now to be taught that American democracy hides the secret of a world-wide reconstruction. We would like to believe it. But as long as Catholic America does not sing the Eucharist, as long as the High Mass is not the active center of Catholic life throughout the nation, we fear that the illusion is an insolent pretense. One may forgive a pagan press for resting its hopes upon the victory of production. One cannot be reconciled with the tragic error which leads christians to confuse the victory of arms with the peace of the souls. The latter only comes to those who go the whole way with Christ.

LET US THANK GOD THAT, IN HIS mercy, He should have shown the dawn of V-E day on the horizon of horror which has illuminated charred homes and burning cities. Let us adore the designs of God who appears to have trusted us with the mission of healing, if at all possible, a dying civilization. Let us look at this dawn with a contrite heart and an humble spirit. This is no time for standing in the temple and for reminding God how much worthier we are than the rest of the foolish nations; this is the hour of pleading for universal mercy. When V-E day comes, what shall we offer to the rest of the world, we the shepherds and the flock of the Church in America? What American way are we going to show to the nations which we have either conquered or liberated? The world, still in the throes of an unspeakable tragedy, is not longing for better cars or refrigerators, or for a life wherein gadgets produced by a greatly improved science will provide them with an unheard of comfort. The world believes that America is called to reveal the way of peace, and to show the way by her own example. On V-E day our mighty armies will lay down their arms; and the privilege of speaking the words of peace will be turned over to the home-front. What would you think if we should speak thence in this way: "We the clergy of America have built Churches in increasing numbers; we have organized our parishes on a sound financial basis; we frequently entertain our people and we even derive from this substantial revenues. Our countless organizations have a large membership; our schools are overfilled and favorably compete with secular education. In recent years, we have been crowding our churches with

increasingly popular devotions in order to satisfy the demand of the faithful. But, and this is our way, we have abandoned the chanted Mass. Do likewise, and wars will be a thing of the past." The tone of this plea for peace is almost blasphemous. Yet, it is how it will sound in the hearts of peoples who are looking up to us for the song of a lasting peace. Sitting on the shores of a river of blood, they are hoping to hear from America the echoes of the Songs of Sion which are no longer heard among them. To a conquered or liberated Europe whose downfall is the price paid for an apostasy born from protestantism and liberalism, could the Church of America possibly show a way of peace born from utter materialism or a comfortable christianism? Can our self-satisfied prosperity revive the devastated plains of Normandy and the shores of the Rhine wrought into destruction? Are we aware at all that, until the war, the songs of Sion were rising in beautiful strains from these very countries? Do we know that, in the Church of France in its dire poverty as well as in Catholic Germany under the Nazi oppression, the chanted Eucharist never ceased to be offered to the Father? The writer still remembers hearing in the thirties the choirs of Dusseldorf, Dortmund, Cologne, Coblenz, Mainz, and Frankfurt. He still recalls the unsurpassable choir of the Cathedral of Aachen, directed by Dr. Rebman, and none of our choirs could hardly compare with its musical achievements as exemplified in the recorded performance of the Mass of Bruckner. Yet, one can hardly suspect of excessive sympathy towards modern Germany, a native son of a country which shows the terrible scars of two unjust and cruel invasions in the span of twenty-five years. Are we conscious at all that, even on the ruins of their national life, (according to the most reliable testimony of American officers), Belgian and French Catholics continue in impressive numbers the singing of the chanted Mass with the very songs of Mother Church; this at a time when they would have all reasons for weeping in silence. Is it not therefore an humiliating contrast that we, who have kept our way of life in absolute freedom, should have during these four years frustrated God from the full praise and thanksgiving that is expressed only in the High Mass? This way indeed is not the way of peace. Let us accept the humiliation; for the sin is reparable. We may have lost the opportunities of war-time, but the opportunities of peace time are offered to us. Provided that we immediately realize not only our national

Panis angelicus

Claudio Casciolini

Adagio (♩ = 69)

1. Pa - nis an - gé - li - cus fit pa - nis
 2. Te tri - na Dé - i - tas u - ná - que

1. Pa - nis an - gé - li - cus fit pa - nis
 2. Te tri - na Dé - i - tas u - ná - que

hó - mi - num, fit pa - nis hó - mi - num; dat pa - nis
 pó - sci - mus, u - ná - que pó - sci - mus, sic nos tu

hó - mi - num, fit pa - nis hó - mi - num; dat pa - nis
 pó - sci - mus, u - ná - que pó - sci - mus, sic nos tu

coé - li - cus fi - gú - ris tér - mi - num, fi - gú - ris
 ví - si - ta si - cut te có - li - mus, si - cut te

coé - li - cus fi - gú - ris tér - mi - num, fi - gú - ris
 ví - si - ta si - cut te có - li - mus, si - cut te

tér - mi - num: O res mi - rá - bi - lis! O res mi -
 có - li - mus: Per tu - as sé - mi - tas, per tu - as

tér - mi - num: O res mi - rá - bi - lis! O res mi -
 có - li - mus: Per tu - as sé - mi - tas per tu - as

rá - bi - lis! man - dú - cat Dó - mi - num, man - dú - cat
 sé - mi - tas duc nos quo tén - di - mus, duc nos quo

rá - bi - lis! man - dú - cat Dó - mi - num, man - dú - cat
 sé - mi - tas duc nos quo tén - di - mus, duc nos quo

Dó - mi - num, pau - per ser - vus, pau - per ser - vus et
 tén - di - mus, ad lu - cem, ad lu - cem quam in -

Dó - mi - num, pau - per ser - vus, pau - per ser - vus et
 tén - di - mus, ad lu - cem, ad lu - cem quam in -

pau - per ser - vus
 lu - cem quam

hú - mi - lis, et hú - mi - lis, et hú - mi - lis.
 há - bi - tas, in - há - bi - tas, quam in - há - bi - tas.

hú - mi - lis, et hú - mi - lis, et hú - mi - lis.
 há - bi - tas, in - há - bi - tas, quam in - há - bi - tas.

THE TRIUMPH

Vi-ri Ga-li-lae-i, quid admi-ra-mi-ni
as-pi-ci-en-tes in coe-lum? al-le-lu-ia:
quem ad-modum vi-di-stis e-um a-scen-dentem in coe-lum,
i-ta ve-ni-et,
al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

The score is written on a grand staff with a treble clef. It consists of three main sections: A, B, and C. Section A has two first endings (1 and 2). Section B includes a separate line of music for the phrase 'i-ta ve-ni-et,'. Section C has a third ending (3). Various notes are marked with letters (a, b, c, d, e, f) and numbers (c1, c2, c3) for identification.

JOY OF THE ENDING

Al-le-lu-ia.

The score is written on a grand staff with a treble clef. It features two first endings (1 and 2) for the phrase 'Al-le-lu-ia.'. The second ending concludes with a double bar line and repeat dots.

THE INFUSION

A1
 (a) (b)
 fac-tus est re-pen-te de coe-lo so- nus

(c) (d)
 ad-ve-ni-en-tis spi-ri-tus ve-he-men-tis,

A2
 (e) (f)
 u-bi e-rant se-den-tes,

B1
 al-le-lu-ia :

et re-ple-ti sunt om-nes Spi-ri-tu Sancto ,

B2
 (i) (ii)
 lo-quen-tes maq-na-li-a De-i,

B3
 al-le-lu-ia, al-le-lu-ia.

THE DAY OF EXPANSION

A
 Al-le-lu-ia .

B
 C

debt to God, but our international responsibility. How much happier the day of victory will be if we can meet our brethren of Europe with the following words: "We, the clergy and the faithful of America, are profoundly grateful for the bounteous mercies by which God has preserved the Church in our beloved land. We candidly confess that, as spoiled children in the Kingdom of Christ, we failed to show our gratitude for the blessings which we have received. Enlightened by the unspeakable sufferings of our brethren overseas, we are now conscious that no prosperity is secure which is enjoyed without a sincere devotion. In union with all, we desire to show the way of peace by a national restoration of the Eucharist in its fullness. In the chanted Eucharist, we shall pledge ourselves to console and to help a rechristianized Europe; and may we, as one Church, glorify the Father."

IF THIS IS TO BE THE AMERICAN WAY, *Caecilia* makes to it its full allegiance. Nay, it wants even to open the path, as it behooves a national Catholic review of musical art; and we invite all our readers to a glorious V-E day. We suggest an immediate national campaign for the restoration of the chanted Mass everywhere throughout the land. Of such undertaking *Caecilia* has already laid the foundation with the national campaign on Low Sunday in 1943, and with the permanent association of St. Caecilia's Guild for promoting the chanted Mass. The first received a fair response and was a relative success; the second is still a mustard seed. Now is the time for all subscribers to show their interest not so much in the Review as in the cause of sacred music itself. Let them abandon that narrow and passive attitude which leaves them indifferent to any suggestion outside the limits of their own private interests. They should all realize that liturgical music is a problem which involves the whole Catholic life. That means that the formation of general opinion favorable to a reform and the launching of a general movement will directly benefit the solution of local problems. The Guild is presently the best means of fostering this long wanted unity. We therefore extend to all an urgent invitation to join the Guild without delay. Many subscribers are hardly aware of its existence, and they should at least get acquainted with its plan. Let them read over the explanations given at length in the issue of November, 1943; and if this issue is not in their hands, let them ask for the free leaflet pre-

pared for their perusal. There is hardly any normal choir unable to fulfill the program of the Guild, if the singers have a sincere interest in the cause of the High Mass. We should proceed even further. What are we waiting for? The return of the men in service? But we have at home all the needed resources in order to restore a parochial High Mass. Think of the men, women, young people, and children who are the members of a potential choir in each parish-church; and you will visualize that a national campaign is not a problem of resources, but one of christian appreciation and good will. *Caecilia* is today launching the national campaign. So convinced is the Editorial Staff of the urgency of this matter, that we take the initiative without any further delay. If God so wills, we are satisfied that our efforts will be only the laying of the cornerstone. But that cornerstone must be laid, even though it might take many years before the whole structure can be built. A campaign is a public and united organization. Its success partly depends upon a tactful use of the means of publicity and the awakening of an active response among a large variety of groups. To that effect, we are looking forward to:

1. *High schools and colleges which will introduce the High Mass into their regular activities, that young people may be prepared to fulfill later their parochial duty.*

2. *Parochial choirs and religious communities pledging themselves to sing the Mass every Sunday according to the spirit of the sacred liturgy.*

3. *Religious groups and Catholic societies making congregational singing at the parochial High Mass an essential part of their program of Catholic Action.*

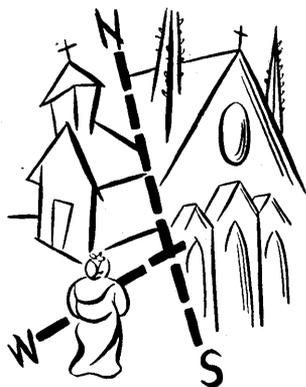
4. *Convents, groups and individuals interested in establishing in their neighborhood a district center.*

5. *Catholic weekly newspapers and religious magazines of all kinds devoting some space to publicity-material concerning the campaign.*

CAECILIA WILL ASSUME THE ROLE OF clearing-house for the campaign; and we will be glad to provide all groups mentioned above with needed information and publicity-material, as well as to suggest a suitable program of action. Let all and everyone among our subscribers become immediately active in his own surroundings, and communicate with us by suggestions, information, constructive criticisms. We are eagerly awaiting, within the next two months, for a nation-wide enrollment among our friends. This will be the dawn of christian victory.

D. E. V.

HERE THERE EVERYWHERE



There has been in recent months a noticeable improvement in musical activities. A larger number of selections was of an improved quality, which is a sign that some of our choirs are undergoing a musical development. The plan of most programs is also more unified, which is a symptom of a more discriminating taste. And one gets from gathering information, that the consciousness of something approaching an active Catholic musical life is definitely rising. For this progress, we have reason to thank God and also to congratulate far-seeing choirmasters. We urge the subscribers of *Caecilia* to benefit from an example which evidences a growing courage in our ranks. The general level is still very low; it must be raised.

In The Church The new Archdiocese of Indianapolis, Indiana, and its Most Reverend Archbishop in particular, have long been very friendly and sympathetic to the efforts of *Caecilia*. It is therefore a great pleasure to mention the musical program which enhanced last December the INSTALLATION OF THE MOST REVEREND JOSEPH ELMER RITTER, D. D., AT THE CATHEDRAL OF SAINTS PETER AND PAUL. In order that the faithful could participate in the fullest measure, a booklet was printed containing the full text of both the ceremony of installation and of the Mass. This booklet is a model of artistic presentation. The program is an excellent blend of Chant and Polyphony. The latter was wisely selected among works of a demonstrative character, in order that the solemnity might gain in impressiveness. It was performed by the fraternal combination of the Schola Cantorum, the Clergy Choir, and the Archdiocesan Male Chorus under the direction of Reverend Edwin Sahm and Elmer A. Steffen. A glorious day in the music annals of Indianapolis. Here is the full program:

Processional March and Fanfare...Organ and Trumpets
 "Ecce Sacerdos Magnus".....Emil Reyl, Op. 22
 Antiphon and Versicle: Te Deum.....Gregorian
 Proper: Solemn Votive Mass of SS. Peter and Paul.....Gregorian
 Ordinary: Missa Coronata: "Salve Regina".....J. G. Eduard Stehle
 Supplementary Offertory: Festival Chorus:
 "Jeruslaem Surge".....P. A. Yon
 "Tu Es Petrus".....P. Piel
 Recessional March.....Alexandre Guilmant

»« The PARISH OF ST. LAWRENCE, CINCINNATI, OHIO, has celebrated its diamond Jubilee. This is another place which is to be watched; for they do things very well there. And their programs always evidence a spirit of appreciation. The living inspiration behind the scene is none other than J. Alfred Schehl, one of the most truly Catholic musicians we know of in the country. In Cincinnati as in Indianapolis the adaptation to the solemn character of the celebration did not detract anything from the rights of the Chant. For the whole Proper of the Mass was entirely Gregorian. The remainder, in polyphonic music, is a broad-minded variety of the music of our time. Mr. Schehl was justified to have his excellent Mass sung by his own choir. In this Mass, young people, that is a group of fifty girls, Junior and Senior students of Seton High School took the part of the Populo. Here is the program:

Ecce Sacerdos.....Thielen
 Asperges and Proper of the Mass of St. Lawrence.....Chant
 Ordinary of the Mass: Missa de Spiritu Paraclito for three equal voices and populo.....Schehl
 Offertory Insert: Jubilate Deo (5 voice a cappella).....Aiblinger
 Benedictus, Mass in A.....Cesar Franck
 O Salutaris.....Perosi
 Postlude: Exultemus.....Kinder

From Cincinnati, we go to NEW LONDON, CONNECTICUT, for a happy journey. At ST MARY'S CHURCH, John J. McCarthy, the organist and choir-

master, has developed a musical organism of astonishing vitality. It is a model worthy of our emulation. Its outstanding characteristics are the quality of the singing, the planning of the programs, and the large participation of several parochial groups. The recent Easter Program was of the highest quality:

Organ Prelude: Piece Heroique.....	C. Franck
Proper of the Mass.....	Gregorian
Haec Dies.....	L. Viadana
Victimae Paschali.....	Gregorian
Surrexit Pastor Bonus.....	O. Lassus
Ordinary of the Mass: Missa "Et in terra Pax".....	A. Gretchaninoff
Organ Postlude: Toccata "Suite Modale".....	Flor Peeters

Let us now return to the Middle West, where the SISTERS OF ST. FRANCIS, DUBUQUE, IOWA, opened the celebration of their Mother General's feast-day with a solemn High Mass. The entire Proper of the Mass was sung in Gregorian Chant by a Schola of twelve music instructors who are teaching in the various city schools conducted by the Order. Choir I was composed of fifty novices and aspirants; approximately, sixty Sisters stationed at the various missions in the city made up Choir II. The entire Community sang the Responses and participated in the Processional and Recessional:

Introit.....	Gregorian
Antiphon: "In medio".....	Schola
Ps. Verse.....	Choir I and II (Alternating)
Kyrie, "Alme Pater".....	Gregorian
Gloria.....	Ambrosian
(Schola, Choirs I and II alternating)	
Gradual.....	Gregorian
Responsory: "Exiit sermo".....	Ps. Tone II
Alleluia: Schola	
Alleluia: Choirs I and II	
Jubilus: Schola and Choirs	
Verse: Schola	
Credo IV.....	Gregorian
(Schola and Choirs I and II)	
Offertory, "Justus ut Palma".....	Gregorian
L'Organiste, Offertoire No. I.....	Cesar Franck
(Organ)	
Sanctus, Benedictus, Agnus Dei,	
"Cum Jubilo".....	Gregorian
(Schola and Choirs I and II)	
Communio, "Exiit sermo".....	Gregorian
Recessional, "Resonet in Laudibus".....	Gregorian Hymn

It would be late for COMMENTING ON THE CHRISTMAS PROGRAMS of last December; but it is not too early for suggesting the lessons which these programs contain. A very large number of the programs which came to our knowledge presented no interest. They were a repetition of the routine of years gone by. It thus happens that one of the most inspiring feasts, with so rich a musical lore, becomes the occasion of a pitiable deterioration. Three main reproaches can be made to the program-makers, especially in some metropolitan centers which prefer to make unjustifiable concessions to vulgarity than to use their resources to the fullest extent. The first mistake is in assuming that, because Christmas is Christmas, the music should be but a medley of popular selections destined to soften the ears of the faithful. The second mistake is in the unbearable publicity given in some places to boys-choirs whose sole function is often to wear the garb of protestant choirs and to murmur a few carols, instead of taking a leading part in the chanting of the Eucharist. The third mistake is in the choice of Masses which are often conspicuous by their sugary sentimentality. This is a boom for obsolete compositions; but it does not manifest a desire for something better and newer. At this late date, we do not hesitate to mention in its entirety the program performed in A CERTAIN CONVENT IN HONOLULU as an example of discretion. One does not find therein perhaps the best music for the feast of Christmas. But, considering the circumstances, it represents a good variety of refined selections which can satisfy both the popular taste and artistic exigencies. Here it is in full:

Midnight Mass:

Jesu Bambino.....	Pietro Yon
Introit, Alleluia and Communion.....	Gregorian
Gradual.....	Faux Bourdon
Offertory, "Laetentur Coeli," S. A.....	H. Gruender
Mass of St. Gertrude, S. S. A.....	Sr. M. Cherubim
Second Mass:	
O Light of the World, S. S. A.....	Sr. M. Rafael
Echoes of Bethlehem, S. A.....	Mgr. de Foucault
Hodie Christus, S. S. A.....	Felb
Third Mass:	
Lo, How a Rose, S. S. A.....	Praetorius
Sleep Holy Babe, S. S. A.....	Schloeder
Parvulus, S. A.....	M. Haller
Benediction:	
Jesu Redemptor Omnium, S. S. A.....	Ravenello
Alma Redemptoris, S. S. A.....	Piel

- | | | | |
|--|------------------------|--|-----------------------------|
| Ave Maria..... | Franz Schubert | Ave Maria..... | T. L. de Victoria |
| Adoro Te..... | J. Schweitzer | Haec Dies..... | T. L. a Viadana |
| Part Two: | | The Day of Judgment..... | A. Archangelsky |
| Attende Domine (Lenten Hymn)..... | Gregorian Chant | Missa Brevis..... | G. P. da Palestrina |
| Adoramus Te, Christe..... | L. Hoffmann | Joshua Fit De Battle Of Jerico..... | arr. Montague |
| Stabat Mater..... | Jacopone Da Todi | Come Again Sweet Love..... | John Dowland |
| O Bone Jesu..... | G. P. da Palestrina | Three Love Songs, Op. 52..... | Johannes Brahms |
| Jesus, Have Mercy on Us..... | from St. Mary's Manual | A Tremor's in the Branches | |
| Part Three: | | In Wood Embowered | |
| Vexilla Regis..... | Gregorian Chant | No, There is no Bearing | |
| The Lamentations of Jeremias..... | Chapter 1, 10-14 | Orchestra Song..... | Austrian Quodlibet |
| Popule Meus..... | T. L. da Vittoria | Lullaby..... | W. A. Mozart |
| O Sacred Head Surrounded..... | H. L. Hassler | A Rich Old Miser..... | New England Folk Song |
| Christus Factus Est..... | Gregorian Chant | The Turtle Dove..... | arr. Vaughn-Williams |
| »» The very efficient zeal of MR. JOHN MCCARTHY | | Four Choruses from "Patience"..... | Arthur Sullivan |
| OF NEW LONDON, CONN., has been mentioned in the | | Program IV: | |
| review of liturgical celebrations. We mention him | | Organ Prelude: Toccata per | |
| again in connection with the sacred concerts which he | | L'Elevazione..... | Girolamo Frescobaldi |
| has been able to give with a group formed among the | | Ave Maria..... | T. L. de Victoria |
| various choirs of his parish, called Stella Maris singers. | | Ave Verum Corpus (Mode 6)..... | Gregorian Chant |
| The listing of the programs which they performed | | Ecce quomodo moritur..... | G. P. da Palestrina |
| within a year or so in various occasions is a proof of | | Exsurge, Domine: Introit for Sexagesima | |
| our conviction that there is within the circle of urban | | Sunday..... | Gregorian Chant |
| parishes a large amount of talent. But it can develop | | Gloria from the "Missa Secunda"..... | H. L. Hassler |
| only when the clergy shows a vital interest in the | | Address: The Genius of the | |
| musical life of their parish, and when a capable leader | | Roman Rite..... | Rev. Damasus Winzen, O.S.B. |
| is given full opportunity of organizing all available | | Tantum Ergo..... | T. L. de Victoria |
| resources. Of the four programs listed here, the first | | Agnus Dei from the "Messe in B"..... | H. Schroeder |
| only was given at the parish-church; the three others | | Subvenite: Responsory (Mode 4)..... | Gregorian Chant |
| were sung at the Connecticut College, as a contribution | | Victimae Paschali (Mode 1)..... | Gregorian Chant |
| to the culture of Roman Catholicism. Here they are: | | O. Magnum Mysterium..... | T. L. de Victoria |
| Program I: | | »» The ST. JOHN PASSION PLAYERS GUILD OF | |
| The Requiem..... | G. Faure | CINCINNATI, OHIO, presented last February their | |
| Benediction: | | annual Passion-Play, modeled in some way after | |
| Ave Verum..... | W. Byrd | Oberammergau. To the readers of <i>Caecilia</i> , the inter- | |
| Tantum Ergo..... | L. Victoria | esting feature was the performance of choral selections | |
| Adoremus..... | L. Viadana | within the various scenes. They were rendered by a | |
| Program II: | | group of 30 mixed voices well-trained by Father John | |
| Kyrie, (Orbis Factor) from the "Missa | | de Deo Oldegeering, O.F.M. The numbers ranged | |
| Dominicalis"..... | Victoria | from Gregorian Chant to Palestrina. Perhaps this is | |
| O Vos Omnes..... | Victoria | an indirect but effective way to get Catholic audiences | |
| Sanctus from "Missa Brevis"..... | Palestrina | accustomed to their musical treasures. »» The CON- | |
| O Sacrum Convivium..... | Viadana | NECTICUT COLLEGE OF NEW LONDON, CONN., is not | |
| Address: The Catholic Plan for Peace in the | | a Catholic institution. Yet, its interest and its achieve- | |
| Post War World..... | Father John LaFarge | ments in the field of Catholic Music are such an | |
| Ave Verum..... | Byrd | example to us, that we can hardly resist presenting | |
| Regina Coeli..... | Aichinger | them to our readers. They might inspire some Catholic | |
| Program III: | | Colleges which have all necessary musical resources | |
| Jerusalem..... | Hubert Parry | plus the faith, to direct their activities into a similar | |

path. When that happens, the cause of Catholic art will have made a decisive progress. We excerpt the following from a letter of Mr. Paul F. Laubenstein: "Such expressions as yours of appreciation of our efforts toward the realization of the really good things of life help to make life worth living, and to cushion somewhat the bludgeonings of our failures. Meanwhile, it is comforting to know that there are Friends (yes indeed!) who continue to serve such ideals as for example as those of our little Palestrina Society, which yesterday afternoon sang at our musical vesper service Palestrina's 'Missa Aeterna Christi Munera.' I believe we gave a good account of the Mass, and of ourselves. The spirit of this music has taken hold of us, and we feel that it has something to give which no modern music, however clever, sophisticated or intellectual it may be, can offer. Our members make real sacrifices to be present at our weekly Monday night rehearsals. We plan to get to work immediately upon an offering for the Commencement Season in early June. This will probably include the Victoria 'Missa O Magnum Mysterium'. We shall plough into the great Palestrina six part 'Missa Assumpta Est Maria' a work of the stature of the 'Papae Marcelli' which, by the way, we intend to review this very evening just for the pure love of it, and so that we shall not forget it." THE PALESTRINA SOCIETY spoken of in the letter is "an a Cappella group devoted to the study and singing of (mainly) Palestrina's works. It is composed of students, faculty and townspeople. Works previously performed were the 'Missa Brevis' (twice) and the 'Missa Papae Marcelli' in the original six part form, upon which the Society worked for two years." We can only humbly admire the mystical taste of the Society, and its perseverance at work.

Armed Forces Their example is the most encouraging sign to be seen on the musical horizon; and we would not miss a single opportunity of bringing to the attention of our readers the most humble effort of the men in the service. They save our musical reputation from a complete disgrace. »« The POST CATHOLIC CHAPEL OF FORT LEWIS, WASHINGTON, has been consistently on the front line for its persevering in musical activity in spite of all obstacles. The zeal of our friend Paul Bentley is responsible for this. Here is their last Christmas program, in which no startling news is to be found, but just the lesson of sincere christian will.

With whatever singers they had, the boys gave the Chant its deserved place, and completed their performance with other available harmonized works. At Fort Lewis, the men at war do not think that the Chant might lessen the charm of a joyous Christmas. Here it is:

Advent Suite.....	Pietro Yon
Veni Emmanuel.....	Alan Floyd
Silent Night.....	F. Gruber
Introit: Dominus Dixit.....	Psalm Tone VII
Kyrie: St. Michael's Mass.....	Eder
Gloria in Excelsis.....	Mode V
Gradual and Alleluia.....	Tone II
Credo.....	Gregorian No. 3
Offertory: Laetentur Coeli.....	Tone VII
Motet: Adeste Fideles.....	Traditional
Sanctus, Benedictus: St. Michael's Mass.....	Eder
Agnus Dei.....	Gregorian
Christmas Pastorale.....	Harker
Communion: In Splendoribus.....	Tone III
Postlude: Paraphrase on Adeste Fideles	

»« From HONOLULU, we have more than once received the proof of a wonderful honesty in fostering the musical ideals of the Church. Here is a summary of a Christmas Night on the island: An alert had dispersed for a while the worshipping crowd waiting for the Mass to begin. When the "all clear" signal sounded, a soldiers' choir augmented by a group of native girls, sang a few carols. The Mass was chanted by the light of the altar candles. And, by the way, there was a colored boy in the choir. The soldiers said that he "was a nice kid" and that this "had been for them a Christmas never to be forgotten." There are no bombs hovering over our Churches. What does keep us away from singing then? »« WASHINGTON AND MOSCOW have been exchanging their views in order to unite musicians of all countries through the mutual performance of Chamber Music. As strings for instruments were so far unobtainable in Moscow, American musicians supplied them. They received this reply: "We are deeply touched by your interest in us, and we thank you heartily for your valuable gift. In the days of great victories of the United Nations, the friendship between the musicians of democratic countries becomes stronger. We are stretching out to you our hands across the Ocean, in a strong friendly handshake. We hope to strengthen our friendship through a joint rendition of Chamber Music." We might,

unfairly perhaps, suspect that political motives are underlying this exchange. If we credit it with a minimum of honesty, we must recognize that it is a proof of a growing consciousness that music is a powerful factor of international understanding. Are we aware that the Chant is, according to the words of the Motu Proprio, the truly universal song of christian life and christian charity? While we keep forsaking the sacred melodies, we neglect one of the main ties of Catholic oneness. »« A letter released by the Bureau of Public Information of the UNIVERSITY OF NEW YORK may be the most consequential news which we have read for a long time. It was written by JEROME H. SHAPIRO who left college for the service in his junior year, while he was "undergoing repairs" in England for damages suffered on the battlefield of France. The best comment on the letter is the letter itself. It reads thus: "I was among the first American troops landed in France, and we experienced some bitter fighting. I was buffeted about considerably and became a casualty. I should like to relate an incident which ought to prove of interest to you. One night a particularly heavy German artillery barrage was in progress, and I found myself, half-lying and half-standing in my foxhole, seeking some of that comfort which is sometimes so necessary to man and yet which cannot be found within himself. As the shells fell close by and bits of shrapnel whistled ominously inches over my head, I recalled one of the psalms which we once discussed for about two or three minutes in class and which had impressed me very much. To my infinite amazement I found that I remembered almost verbatim a small portion of it which seemed to me at the time rather miraculous in itself. I recalled how sadly I had neglected my studies during that period of 'activation.' You will recognize the psalm, part of which reads:

"Thou shalt not be afraid of the terror by night;
Nor of the arrow that flieth by day;
Of the pestilence that walketh in darkness;
Nor of the destruction that wasteth at noonday.
A thousand may fall at thy side,
And ten thousand at thy right hand;
It shall not come nigh thee."

I repeated that several times, perhaps trying to convince myself of its application in my case. Of course, to bring it completely up to date, I found it necessary to substitute for the word 'arrow' the phrase

'eighty-eight millimeter shell.' Seriously, though, it was a soothing verse to ponder on during several trying hours." This letter shows an undeniable accent of religious sincerity; but this is not the reason for our quoting it. The fact is that a young American, in the midst of the most harrowing experience, found in the psalms the adequate expression of his praying for safety and fortitude. The psalms are still, in modern times, the most real prayer. Thus has always thought the Church. That is the reason for which, in the celebration of the Eucharist, ninety percent of her songs are composed on psalmic texts. When we sing at all, we have long substituted for their strength empty and sentimental phrases. Today, we have become estranged to the psalms; and, to excuse our ignorance, we accuse the psalms of being too difficult for the common people. When he was in his fox hole, Jerome Shapiro did not think so. We ourselves will not think so either, when the day arises that our Catholic schools will imitate the wisdom of the University of New York and make the psalms the fundamental prayer of our young people. Our growing conviction is that there will be no restoration of sacred music without having at the same time the restoration of psalmody.

Yet, holiness will not make up true sacred music, unless it be also good music. This is no less than acknowledging the right of musical form over the lamentable illusion which often confuses musical sentimentality with musical art. The latter has led us into the abyss; the former only is the promise of a restoration. The time has come for a return to a truly Catholic musical art.

It must be true art, for otherwise it will be impossible for it to exercise on the minds of those who listen to it that efficacy which the Church aims at obtaining in admitting into her liturgy the art of musical sounds.

(Continued on page 196)

MUSIC IN EDUCATION

The Catholic Formation of
the Music Teacher*By Ermin Vitry, O. S. B.*

Spiritual Orientation. 1. To admit that the teaching of music is first personal, is to realize also that it implies on the part of the teacher a real responsibility. On the contrary, to rely primarily on external methods leaves the teacher unaware of his personal message. Indeed, the teaching of music is a living message, namely, introducing the student to the function which music should play in his life. Again we expect from the Catholic teacher that his message will be truly Catholic; for there is a way of looking at music, a way of appreciating music, a way of performing music which is positively Catholic. What is the function of music in human life? Music promotes an adequate release of emotions, it unites men with the stronger ties of spiritual companionship, and it provides a wholesome relaxation. Catholicism demands from music no other forces than these; only does it direct them towards more complete and ultimate objectives. Therefore, the Catholic, just as anyone, will find in music emotional release, social intercourse, and joy. But these will be deepened and purified; for their object is now incomparably greater. From infancy the Catholic has learned that the final destiny of life is God; and that all life-manifestations are God-wards. Music is no exception to this spiritual orientation. Hence, all musical activity of the true christian is permeated by a sort of divine consciousness. This is no vague theory, but a real phase of our christian vocation. To the music teacher belongs the far-reaching responsibility to form in his pupils a spiritual attitude in regard to music-making. We do not advocate a devout transformation of all that is human music; we only claim for religion the right to mould the human characteristics of music into a spiritual frame. There will be in the young Catholic musician fullness of human release; but he will gradually learn that this release is more joyful when directed towards the God whom he loves. Whether music itself is religious in character, whether music is just a human expression, these diverse forms will be permeated as it were by a

religious impulse. The ancient peoples, even barbaric, instinctively understood that music stops short of its goal, when it does not tend towards the world above. This explains the religious mysticism of even their primitive attempts and the prominent place that religious music obtained among them. The modern age, as we know, has totally secularized music, and by the same token, has secularized us. We know too well the consequences of this influence on the Catholic evaluation of music in our day. To the teacher of music is entrusted the task of returning to the musical philosophy of the ancients, perfected by the Church. The latter gives to him the most potent means of doing this, if he only avails himself in his actual teaching of the wonderful opportunity. Not only does the Church offer an unexcelled treasure of songs for the release of human and religious sentiment, not only does she invite the christian to express himself continuously in a musical way; she incessantly unites us into one body that we may sing as one. Such is her musical liturgy, the fruit of a long and unsurpassed musical experience. Think of the magnificent setting of divine praise marking the christian day as a musical clock; think especially of the eucharistic drama which is all acted in sacred melody. And you have there the incomparable perfection of a spiritual orientation in music. The teacher of music will find therein the fullness of his artistic ideals; for the enthusiastic praise of God and the communal participation to the chanted Eucharist are the inexhaustible well of all music in Catholic life. In recent years, the public schools have very well understood the power of social dynamism as a musical motivation. Increasingly, they are insisting that music learned in schools shall find its ultimate justification in the Church and in social intercourse. We, on the other hand, are still unaware that Divine praise and the Eucharist are musical motivations infinitely superior to those which secular education can offer as a stimulant. We should once and for all abandon the narrow prejudice which makes us fear that a definite spiritual orientation will be a religious intruding into a purely human field of endeavor. This is the remaining expression of the post-renaissance humanism; and to have broken the essential link by which all music ascends towards God, we have (strange to say)

lost music itself, and have become the less musical group to be found anywhere in the world.

2. Let us be practical. How shall we give to our musical activity a truly spiritual orientation? Let us consider successively the music itself, then the teacher; and lastly, the class-room.

a. **The music.** Music must be selected which is appropriate to a spiritual orientation. The latter is not to be found in current catalogs neither of schools of music nor of publishers. The first are meant only as technical information, the second as ways of publicity. Whatever music to be taught is to be put in the proper order of importance and of presentation; and this calls for the strictest discrimination in the choice of materials. The Catholic order demands first and last the Chant. We all agree today that, forty years after the *Motu proprio*, Catholic young people should be taught the Chant somehow. The measure in which sacred melodies are dispensed depends upon the broadmindedness of teaching-groups and upon local circumstances. Nowhere outstanding results permit us to say that the Chant is systematically imparting to the school a spiritual orientation in music. Moreover, there are very few who would fully subscribe to the statement that the Chant is the most basic element of a methodical and spiritual training in music. We bluntly claim that the Chant is not to be learned as an Appendix to other music, but as the very basis of all other music. We may call once more Vincent d'Indy to bear out the truth of this contention. As is well known, the Chant was accepted at the *Schola Cantorum* of Paris as the technical foundation for all professional students. It should be our main goal to apply this universal principle in the humble field of the education of the young. This we have not begun yet. We should by all means go much further than a beginning. It is not enough for the Chant to be the universal basis of our musical approach; it is imperative that it should crown the musical experience of our pupils. The Chant rises in the class-room, only to be re-echoed immediately in the service of worship. And we shall gauge the spiritual orientation of the course of music by the spontaneous liturgical singing of our children. When we say "spontaneous" we are not referring to the universal custom of abusing children-choirs for weddings, funerals, and forty hours devotions; for there is a very scant amount of liturgical and gregorian experience in these things. We are thinking of a liturgy, complete and simple, adapted to

their needs, in which children and young people participate regularly in sacred song. There is the final goal where the best music learned with the teacher in the class-room must reach, if the course of music is to be governed at all by a spiritual outlook. If we, teachers do not approach the Chant with a puritanical narrow-mindedness or with excessive technical ambition, but if we teach it as *the* thing of beauty, that supreme song which naturally rises from the heart of the Catholic child, the Chant will be the purest experience of their childlike joy. We could even say, not too disrespectfully, that it will be their greatest religious fun. And this is exactly what it is supposed to be.

b. **The teacher.** In order that the individual teacher may lead in the spiritual orientation of music, as we have just described it, religious orders may well reconsider some of the policies which they have followed until now in the preparation of their musical candidates. One happens to meet not infrequently nowadays a religious teacher who can justly (sometimes unjustly) pride herself for having taken successful courses at this or the other conservatory of music. It is much rarer to find one of those educated musicians possessing a knowledge of chant comparable to their experience of secular music. As long as this type of teacher prevails and as long as he is mostly responsible for the musical organization of our schools, there is no hope of a complete spiritual orientation of the course of music. We would suggest first and above all a fully comprehensive course of Chant for the ordinary teacher. We would further urgently demand that no specialized music-teacher be sent for any professional training, unless the latter be completed at the same time by an equally advanced study of the Chant. This is as necessary for the development of true musicianship in the teacher herself, as it is for the preservation of the spiritual musical outlook in the school some day entrusted to her care.

A technical formation, as thorough as we may conceive it, does not make an artist. Even a complete musical education cannot possibly provide a fully spiritual orientation of music. The latter comes through spiritual experience alone.

The ground of this experience is the convent itself, wherein the young teacher is prepared for her teaching-career. It is somewhat a sad reflection that no equitable comparison can be made between the normal formation given in many subjects including the so-called school-music, and the weak approach to sacred singing. We

mean the actual singing, in the midst of the community, of a well-organized liturgy. The occasional high-mass, even frequent, will not fill the candidates with a deep spiritual insight. The experience must go all the way, until the Chant is fully identified with the religious experience itself. It is in the chapel and not in the conservatory of music that the spiritual orientation of music is obtained. Such an ideal is by no means the general situation of our motherhouses; and one can only hope and pray for the day when a full liturgical experience will be accepted in all Orders, whatever their historical background and their traditions may be! Such wish is none other than the imperative appeal addressed in the *Motu proprio* to all religious communities.

c. **The class-room** should be organized accordingly. The teacher is not called to preach, but to teach; and efficient teaching is a practical business. If the ideal presented to the teacher is high indeed, the means at his disposal make the task not too difficult. We may securely anticipate fair results. To this effect, we suggest to the busy teacher three practical resolutions: a course of music, fully Catholic, must be orderly, truly human, and social.

The order of music in the Catholic school is two-fold: the Chant is the first and most important music to be learned, not only for its own sake, but as the basis of all other music which will be taught. This implies the undisputed place which it will hold in the program and the regular time allotted to it. Moreover, let us not call any longer "learning the Chant" the incidental selection of an Ordinary of the Mass or something of that sort. The approach must be methodical, which means providing a repertoire varied in number as well as quality, and going from the simple to the complex. The teaching of the Chant to children will be successful in the measure it is truly human. Too often we frighten or we disgust young people by approaching the Chant as a music coming down from heaven and made to the measure of saints only. Of course, the Chant is worthy of heaven and of the angels; but it was inspired to men, to real men struggling here on earth. More than anything else, the teacher must unveil and make clear to the pupils the human aspect of the Chant. Its sacredness is so obvious that it will need no explanation to childlike singers. At last, the program of Chant must anticipate and promote a continuous participation in divine services. For only in social participation does the

Chant radiate its spiritual beauty. As long as it remains behind the doors of the class-room, it is choked or frozen. Thus, the learning of Chant is a continuous intercourse between the school and the Church.
(To be continued)

National Conference Several regional meetings were held in recent months which attest that the National Conference is rapidly spreading through the various States. The PENNSYLVANIA UNIT held its meeting at Philadelphia, April 20-23, and the PITTSBURGH CHAPTER held its own on March 23. In the Middle West, MILWAUKEE held a regional conference on April 20. In the West, the Conference of the State Kansas held their first meeting at Marymount College in SALINA, KANSAS, on February 10. The program of all these meetings was conceived along the conservative lines which are usual in organizations of this kind. And it is wise that it would be so. We are still in the period of formation; and it is primarily the interest and the good will of the teachers which must be presently secured. A general and growing awakening is much in evidence everywhere, and is a promise that the National Conference will come of age. The talents are many, and the devotion of the teachers is worthy of the highest praise. Let us unite all in fostering the welfare of the Conference. Meanwhile let everyone become conscious of his responsibilities, wherever he happens to live and to work. Of the mentioned regional meetings, the one held at Salina, Kansas, is the only one with which we had the pleasure of having a personal contact. The Kansas Unit includes the three dioceses of Concordia, Wichita, and Kansas, in the area of which Catholic schools are rather fewer in numbers. But because of lesser opportunities, the teachers seemed the more conscious of their responsibility. There was in their gathering a very heartening atmosphere of humility yet of determination. And Marymount College was a perfect host to all, first of all with the example of fine singing during the Pontifical High Mass and also with a congenial way of hospitality. We can vouch that the schools of the Kansas Unit are deeply aware of their Catholic aims in music.

Musical activity is growing in Catholic Schools. The latter reminds one of beehives with many bees working around. We cannot say that there is honey aplenty; for the schools manifest in some way the

flying around of the wasp more than the diligent routine of the bees. That means that musical activities are increasing in quantity more than they improve in quality. We are still running around a good deal; we should gradually be more settled. However, one is happily impressed by the general awakening. There are many manifestations of this awakening. We review them shortly, unable to give to all the space which they would deserve.

Liturgical An encouraging notice is deserved first by Father Paul Callens, S.J., whom stringent teaching duties do not deter from training a boy-choir at ST. MARY'S CHURCH, MOBILE, ALABAMA. Despite serious obstacles, he has succeeded to have the regular High Mass gradually sung in a simple way; and here is the last Christmas-Program of the new choristers:

Carols Sung before Midnight Mass

1. O Come, Little Children
2. Veni, Veni Emmanuel
3. Lovely Infant
4. Shepherds in the Field Abiding
5. O Child, O God Almighty's Son
6. A Child is Born in Bethlehem, Alleluia!
7. Adeste Fideles

Proper of the Mass on Psalm Tone

Kyrie No. X

Gloria, more Ambrosiano

Credo III

Sanctus and Agnus from "Missa Parvulorum"

»« In contrast to the modest efforts of the Choristers of Father Callens, working under lonely conditions and thereby most deserving, The CATHOLIC YOUTH had, in some parts of Wisconsin, the opportunity of joining in a MUSICAL CRUSADE, last December, AT STEVENS POINT. Five schools, making up a choir of 850 children, assisted by the St. Joseph Convent Choir, chanted the Mass together. We praise the spontaneous effort of Catholic schools in a smaller community uniting fraternally their pupils for the great purpose of getting acquainted with the chanted Mass, and thereby indirectly promoting a Catholic spirit among themselves in their town. We relish the fact that a group of Nuns helped the children, presumably in order to assume the more difficult task of the Proper. Such liturgical demonstration is thus commendable for two reasons: the example of actively singing teachers, and the promotion of a local christian spirit. Here is

the simple program. It was enough to make up a truly chanted Mass:

Introit.....	Gregorian Chant
Kyrie.....	Cum Jubilo Mass
Gloria.....
Gradual.....	Fifth Psalm Tone
Credo No. 1.....	Gregorian Chant
Offertory.....	Gregorian Chant
Sanctus.....	Cum Jubilo Mass
Benedictus.....	Cum Jubilo Mass
Agnus Dei.....	Cum Jubilo Mass
Communion.....	Gregorian Chant
Postlude on "Ite Missa Est".....	Monar

»« The Organ Recital given in February at MARY-WOOD COLLEGE, SCRANTON, PENNSYLVANIA, is not strictly a liturgical affair; but there was so much liturgical music in it that it can be rightfully credited to the liturgical cause. We give its program as a remarkable example of high artistic level in the choice of vocal selections, and for their adroitly being inserted as refined gems into the more compact instrumental frames. They were sung by the A Capella Singers, Lois Sheard conducting. The organ recitalists were Marion Kennedy, Mary Louise Foley, Rosalie Reif, Anne Murtha, Jane O'Hara, Frances Sebastianelli, Claire Cossa, and Barbara Cummings. If they were all resident students of the College, and if they played well the selections appointed to them, we certainly hope to have in them a generous crop of organists for the future. We give here the sequence of the entire program:

Choralè Prelude—In Dir ist Freude.....	Bach
Adagio from the First Sonata.....	Mendelssohn
Postlude in F.....	Guilmant
Recordare—Mode I (Offertory: Feast of the Seven Dolors).....	Gregorian Chant (A Capella)
Jubilate Deo—Mode I (Offertory: 2d Sunday after Epiphany).....	Gregorian Chant (A Capella)
Elevation.....	Capocci
Fantasia and Fugue in A Minor.....	Bach
Ave Maria (A Capella).....	Zoltan Kodaly
Hodie Apparuit (A Capella).....	Orlando di Lasso
Benedictus, "Missa Brevis".....	Palestrina
Nun danket alle Gott.....	Karg-Elert
Pastorale from Sonata in D Minor.....	Guilmant
Variations de Concert.....	Bonnet

»« From MOUNT MERCY JUNIOR COLLEGE AND ACADEMY AT CEDAR RAPIDS, IOWA, we received news of a vocal program which, not being of a perfectly unified character, was just the good tidings fit for their broadcasting over station WMT. If we go before the microphone, let us remember that we are fulfilling a mission as they did, rather than looking for vain publicity as too many still do. Now the program itself:

Ave Maria.....	Sr. Cecilia Clare, S.P.
Requiem Aeternam.....	Martini
Cantate Domino.....	J. L. Hassler
Pueri Hebraeorum.....	Palestrina
Ave Verum.....	A. Guilmant
Adoramus te, Christe.....	F. Roselli
Alleluia from the Motet, "Exsultate Jubilate"	Mozart

Miscellaneous Musical activity in the School cannot be confined to liturgical singing. After this primary expression of Catholic music has been well established in the regular program, it is necessary to a wholesome artistic development of youth that they make adventures in the human expression of music. We are here taking a retrospective glance at many ventures which came to our knowledge. They are not all of the finest type; some are even lying on a rather low level. But they are a cross-section of what is going on. Readers may sharpen their judgment through comparing them. And we like to encourage all these initiatives in the measure of their good will. »« In the instrumental field, two organizations have attracted our attention: the MILWAUKEE CATHOLIC SYMPHONY, and the ST. ANN'S ACADEMY ORCHESTRA, AT WILKES-BARRE, PA. Former activities of the first have been reviewed in these columns; the second is a newcomer in our mail. We know neither of them through personal acquaintance; we have no right therefore to pass a judgment on their respective achievements. If we may be permitted to express the reactions which their announcements authorize, we will say that both look interesting to us, but from different standpoints. The MILWAUKEE GROUP appears as not being strictly a school-organization, but a post-school group as well. It is therefore an opportunity, so sadly missing almost everywhere, for young Catholic instrumentalists, to continue playing in actual life. Such plan permits the undertaking of elaborate programs, too difficult for an exclusively school-group, no matter what the actual level of playing may be.

Milwaukee seems to be enthusiastic, but caring less directly for fine performance than for sincere musical spirit. Here was the February program given by the Association of 70 players, whose Father Stanley Bartnicki is the president and Edward Zielinski the conductor:

Sixth Symphony.....	Beethoven
Kamarinskaja.....	M. Glinka
Danse Macabre.....	C. Saint-Saens
Rosamunde.....	Franz Schubert
Iphigenia in Aulis.....	Christoph W. Gluck
Marche des Petits Soldats de Plomb.....	Gabriel Pierné

»« The ST. ANN'S ACADEMY ORCHESTRA is a group entirely drawn from a girls-school, and seemingly composed of 42 players. It uses a rather comprehensive range of instruments; although the presence of a solid stand of saxophones would indicate that it is not purely orchestral. We have not been able to ascertain either what music they played at their annual recital last March. One is led to feel that neither of the groups has a fully clear concept of the place of an orchestra in Catholic action or Catholic education. They are timely examples of the serious problem which we are going to face in this respect, as our musical movement is growing. The Catholic school, the Catholic population of an average size creates in the foundation of a real orchestra a financial, liturgical, and musical problem. It is by no means yet solved. It will likely not be solved by the methods we have witnessed around. It would be of great interest to solve it. To this end, we invite the above mentioned groups (while commending their efforts) to communicate with *Caecilia*, and to tell its readers of their experiences. »« The Glee Club of IMMACULATE CONCEPTION ACADEMY AT DUBUQUE, IOWA, presented last March a pageant-cantata, called "A Tribute to a Queen." The group was small, (as much as we could ascertain.) If so, the idea of a selected group for such purpose has its good points. The principle of doing everything with the largest group available is educationally wrong. The small group is a necessary balancer; and the Public Schools, formerly great offenders against this, are gradually encouraging smaller ensembles. They should know by this time that they are profitable. Why don't we catch the hint? »« There came from a certain CATHEDRAL HIGH SCHOOL (we do not know the exact location) the notice of the presentation by the Junior and Senior Classes of the Cenacle of Robert Hugh Benson. An excellent idea indeed; a better idea still

to have inserted into the pageant a number of truly Catholic selections. Thus the program realized a unity both dramatic and musical which should never be entirely overlooked in the artistic activities of our schools. The listing of the program is a sufficient commendation of its high level:

Pater Noster.....	Bortniansky
Ecce Quam Bonum.....	Rossini
Q Lord Most Holy.....	Abt
Pange Lingua.....	Gregorian
Xexilla Regis.....	Gregorian
Jesu, Salvator Mundi.....	Menegali
O Bone Jesu.....	Palestrina
Stabat Mater.....	Gregorian
Vexilla Regis.....	Gregorian
O Sacred Head Surrounded.....	Hassler
Popule Meus.....	Gregorian
O Come and Mourn.....	Montani
Vere Languores Nostros.....	Lotti
Unus Militum.....	Gregorian
Adoramus Te Christe.....	Dubois
Tenebrae Factae Sunt.....	Palestrina

»» The CITY HOUSE ALUMNAE OF THE SACRED HEART IN ST. LOUIS, MO., held the eighth annual Choral Festival on March 25 at Kiel Auditorium, under the general direction of Rev. F. A. Brunner, C. Ss. R. To the latter's very discriminating mind is due for the greater part the remarkable progress in the plan of its program. We might even venture to say that the concept of this program was of exceptional value, and we offer it as a model to emulate for all school affairs. It presented a variety of Latin liturgical compositions by Catholic musicians of the Low Countries. The music represents two periods, the Renaissance and what we might roundly style the present. Most of the selections were gold; and a few of silver for the sake of variety and comparison. To attempt such a program with groups from eleven schools of very different musical background was indeed daring. The musical faith of Father Brunner overcame all difficulties, and achieved its purpose, namely, the vindication of Catholic music as the basis of Catholic education. Here is the program:

1. Adoramus Te, Christe.....Clemens non papa
O Filii et Filiae.....Francois-Auguste Gevaert
Ave Regina Coelorum.....Robert Van Maldeghem
2. Agnus Dei, "Missa de Beata
Virgine".....Josquin Des Pres
Ave Maria.....J. A. S. Van Schaik

3. Beatus Homo from "Cantiones
Duarum Vocum".....Orlando di Lasso
Kyrie, "Missa in Honorem Sancti
Josephi".....Lokewijk de Vocht
4. O Esca Viatorum.....Henry Isaak
Sanctus, Benedictus: "Missa de Perpetuo
Succursu".....A. de Meulemeester
5. O Salutaris Hostia.....Pierre de la Rue
Tantum Ergo.....G. E. Van der Straeten
6. Hodie Apparuit.....Orlando di Lasso
Tu Es Sacerdos.....Aloys Desmet
7. Ave Maria.....Jacob Arcadelt
Ave Regina Coelorum.....Juste-Adrian de LaFage
8. Adoramus Te, Christe.....Orlando di Lasso
Resonet in Laudibus
Tota Pulchra Es.....Joseph Vranken
9. Verbum Caro.....Orlando di Lasso
Resonet in Laudibus.....Charles Jaspers
10. Ave Vera Virginitas.....Josquin Des Pres
Gloria, "Missa Festiva".....Jan Nieland
11. O Jesu Christe.....Jachet Van Berchem
O Quam Suavis and Ave Verum.....Jaap Vranken

Choirs If the light shining upon our brethren should be an incentive to ourselves, the herewith mentioned choirs deserve attention. We surmise that the communication sent by the ST. VINCENT'S COLLEGE AND ACADEMY AT SHREVEPORT, LA., indicates a lovely spirit among the students. They love the Chant and they are able to sing in three-parts. They also (and this is most important) sing regularly in the liturgical services; thus the school is both liturgical and musical. One is not truly Catholic without the other. We now quote our correspondent, Sister M. Grace, D.C.: "After reading in the *Caecilia* of the work being done by school children in different parts of the United States, we thought it might be of interest to others to learn about our work here at St. Vincent Academy in Shreveport. The Children's choir consisting of 46 girls between the ages of 12 and 15 takes particular interest in learning the chant; the 'Plain Song' being the most popular choir manual. On December the 8th an entire Gregorian Mass, the 'Cum Jubilo,' sung unaccompanied, was an inspiration to those in attendance. On January 29 the Sisters and pupils of the school celebrated the feast of St. Francis de Sales with a Solemn High Mass in the convent chapel. The regular children's choir sang for this occasion the three-part 'Missa Spes Mea' by

J. J. McGrath. The Propers of the Mass rendered in Gregorian Chant were taken from the Liber Usualis. The choir sings regularly every Friday at the children's Mass in the convent chapel. By their taking part in the services, we feel that our children will learn to love and appreciate more fully Christ's great gift to us—the Mass." »« We have received a charming letter from BARBARA CLINTON, a member of the ST. CAECILIA'S CHILDREN-CHOIR, in a city which we were not able to ascertain. It reads: "I was instructed by my director to write you and explain just what we have accomplished in the choir in regards to the advance of the liturgical movement spoken of in the *Caecilia*. The *Caecilia* is at our disposal to read if we so desire. Our choir consists of both boys and girls from the fifth to the eighth grades, the number being 61. We have mastered a few Gregorian Chants, a few of which are Ave Maria, Salve Regina, Ave Regina Coelorum, Requiem, III Credo, VIII Mass and many other beautiful songs. During this school year we have sung the Requiem Mass twenty times. At the beginning of the year we decided to organize a club. The club meets on every first Thursday of each month at which reports are given on Gregorian Chant and its good qualities for the betterment of the children's choir. We named it St. Cecilia's club in honor of the patron Saint of music. We are working for perfect attendance pins which is an incentive for all of us. However, we are not forgetting our main aim as choir members, to sing for the honor and glory of God. We consider it a great privilege to sing in the choir and I hope someday to be a member of the large choir of our church." Refreshing, isn't it? Only do we sympathize with the poor choristers who (as everywhere, alas!) are not as yet dispensed from the drudgery of singing frequent Requiems. Perhaps the young club could make a respectful petition for a partial relief. »« The most edifying letter came from the RIGHT REV. WM. A. RICE, S. J., BISHOP OF BRITISH HONDURAS. We feel satisfied that his communication is an indirect but timely lesson to us who have such a hard time to make a full conversion, even though we have large and well-organized schools for everything, except for liturgical music. Let us listen to the rude voice of the missionary: "Here is something that may interest your editorial curiosity. We have here a school of about a thousand children. And for the past many years it has been a custom for the children to sing the High Mass once every month. And, speaking from my own

observation of the past five years, I know that we have hardly missed a Sunday, except of course, during the summer vacation. The children sing the Gregorian Mass and now are well acquainted with three of them, the Missa de Angelis, Lux et Origo and the one for the Sundays of Lent and Advent. During the present year we have added a bit to that. A group of boys, about 40 or 50, learn the Proper of the Mass, the simple tone from Tozer and sing that too, so that from the beginning to the end the entire Mass is sung by the children. There is no need to tell you that they enjoy the singing and take great pride in their performance. On the other Sundays of the month there is a variation. On two Sundays the children have the Missa Recitata and on the Second Sunday they sing the Mass in English, the familiar, 'We offer now the Holy Mass.'"

Soloists Young Catholic talents are coming to the front, which give more promise than heretofore. *Caecilia* is happy to pluck them as the spring-flowers of our musical garden. Let our readers meet them. There is BETTY ANN MALINSKE, A SENIOR OF HOLY ANGELS ACADEMY AT MILWAUKEE, WISCONSIN. She was presented in a recital at the Art Institute by the Milwaukee Association of Teachers of Music and Allied Arts. »« At ADRIAN, MICHIGAN, KATHRYN DARNTON, a senior of Siena Heights College, was heard in her graduation recital for piano.»« At BELMONT, CALIFORNIA, EVA GARCIA was presented in a piano recital sponsored by the Notre Dame Music Association. »« At the same College, Miss KATE MENDELSSOHN gave a piano recital with a substantial program marked by a sense of discrimination. Here are the selections, good for reference:

Two Sonatas.....	Scarlatti
Nocturne in C minor, Op. 48, No. 1.....	Chopin
Revolutionary Etude, Op. 10, in C minor.....	Chopin
Rondo Capriccioso in E minor.....	Mendelssohn
Liebestraum	Liszt
Venezia e Napoli Tarantelle.....	Liszt
Prelude in A minor.....	Debussy
Evening	Bartok
Bear Dance	Bartok
Romance	Sibelius
Treasure Waltz, from the "Gypsy Baron"	Strauss-Dohnanyi

»« ANN MARILYN HESS, OF CINCINNATI, OHIO, a Freshman of Mt. St. Joseph's College, was awarded

the privilege of playing as soloist at a student-concert with the Cincinnati Symphony Orchestra. She played the first two movements of Gabriel Pierné's Concerto in C minor. There is reason for special rejoicing in the fact that Catholic young people are at last gaining recognition on the musical scene. For if we are to influence the musical currents of today, we must have musicians capable of a truly Catholic expression. The coming generation is our hope. On the other hand, the childish kind of publicity through which the Catholic Telegraph Register introduced her is just the wrong approach. There is no sense today in presenting a pupil as a prodigy, because usually it does him more harm than good before musical opinion; and most certainly the Catholic cause is in no way interested about the tastes and habits of this sympathetic youngster. We are solely eager to know if this promising student of a Catholic College is going to be of any use to the artistic life of the Church. May Ann Marilyn Hess become conscious of her Christian musical vocation.

Gregorian Highlights

(Continued from page 174)

of the ternary rhythm. It sounds as amply as a well-draped curtain looks before a bright window. The motive no. 2 reaches a vital power sufficient to warrant a series of repetitions, this time descending, at the groups a and b. And the whole jubilation ends as a masterpiece of cohesion. It needed nothing else than simplicity and compactness in order to give full freedom to an intense joy.

The Day of Expansion

The second Alleluia of the Sunday of Pentecost is a jubilation which has no pair in the Gregorian repertoire for its structural solidity. We know of no other one more musical while so absolutely uncompromising on being moulded into a strict form. The plan is visible at first examination: An initial theme, out of which grows a development in two symmetric sections; let us say A, B, C. They are approximately of the same length, and they follow an unmodified form. The range alone is different. The motive A possesses an unhesitating firmness which almost reaches an accent of sternness. The melodic pattern is made up of directly ascending seconds, a fact which imparts more definition. It also adopts the rhythmic device of a binary and a ternary group which was successfully used in the Alleluia of Ascension. The ending of this motive A is but a retroversion with an accent on the first tone Mi. In the whole, this word of joy is a secure unfolding of sentiment immediately restrained. It will find its full expansion in the motives B and C. The tone-groups are rhythmically similar. They can logically begin on prolonged accents Sol and La; from there they gradually repose into gracefully descending patterns. Then the second accent is just one step higher than the first; and it permits a repetition towards the end which announces that the melody has spent itself. Judging from the standpoint of expression, this jubilation betrays a certain human and willed grandiloquence well adapted to the Day of the Church's foundation. But it does not surge with the naturalness which is the privilege of inner melodies, as the Alleluia of Ascension.

Nationalism in music may promote a national culture; it cannot create a Catholic art. The latter can but be the natural universality of artistic sentiment derived from the experience of a unified worship. Sacred music must be the song of Catholic life, and the bond of charity among all Christians.

It must be universal in the sense that while every nation is permitted to admit those special forms which constitute its native music, still these forms must be subordinated to the general characteristics of sacred music.

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