

CAECILIA

A CATHOLIC
REVIEW + OF +
MUSICAL ART

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SACRED TEXTS SACRED SONGS

By Patrick Cummins, O. S. B.

In their texts as well as in their melody, the following hymns bring out vividly the contrast which exists between glorious martyrdom and holy virginity. Martyrdom is an ultimate victory over the godless power of the world; virginity is the quiet surrender of the heart to the unique love of Christ. This poetry is well adapted to the conditions of Catholic youth, and in particular to the realistic longings of both boys and girls. The Martyrs are the types of men after whom boys will like to mould their character; and the Virgins are the superwomen in whom girls should like to see the clearest reflection of their feminine charm. Boys and girls will derive a great benefit from singing these hymns as the best school-songs, especially at the beginning of the school-year. In this hour of serious moral crisis, they will learn from the Church herself not only that which makes up the christian character of a boy or of a girl, but also how a boy should look in the eyes of a girl, and a girl in the eyes of a boy.

These hymns, highly recommended to the attention of all Catholic teachers, may be found either in the Liber Usualis, pages 1157, and 1211, or in our booklet "Hymns of the Church" under the titles of: "For love of Thee Their Blood they Shed," and "Virgins Upon Thy Steps Attend."

Sanctorum Meritis

(Stanzas three and four)

Hi pro te furias atque minas truces
Calcarunt hominum, saevaue verbera:
His cessit lacerans fortiter ungula,
Nec carpsit penetralia.

While pagan fury plied
deep-piercing hook and claw,
The Christian boy defied
loud-raging pagan law:
His bleeding members died,
but lion's crushing paw
Could never touch his steadfast soul.

Caeduntur gladiis more bidentium:
Non murmur resonat, non querimonia:
Sed corde impavido mens bene conscia
Conservat patientiam.

Like lambs beneath the sword
they unresisting bow,
On sand their blood is poured
but Christ shines on their brow:
To Christ on cross adored
They keep their silent vow,
While roaring oceans o'er them roll.

Jesu Corona Virginum

(Stanzas two and three)

Qui pergis inter lilia,
Septus choreis Virginum,
Sponsus decorus gloria,
Sponsisque reddens praemia.

Where lilies smile in flowery vale,
there throngs of virgins dance and sing:
With never-ending song they hail
their everlasting Lord and King.

Quocumque tendis, Virgines
Sequuntur, atque laudibus
Post te canentes cursitant,
Hymnosque dulces personant.

Jesus, where'er Thy footsteps fall,
to follow thee these virgins run:
With sweetest hymns they to Thee call,
who art their everlasting Sun.

SUMMARY OF THE DOMINICAL CYCLE



liturgical outline: III. The Sunday and the Choir. The two preceding articles have made clear the supreme importance of the Sunday in the formation of the true christian spirit. The untold harm done to Catholics by the devaluation of worship on

the Lord's Day and in particular the neglect of the High Mass is now too obvious to require further comment. Means of re-evaluation are to be sought, and due consideration should be given to ignorant prejudices of the modern Catholic. It is self-evident that no amount of theoretical instruction will prevail against an apathy which is general, unless it be immediately tested on the ground of liturgical and musical practice. The value of the Dominical cycle will be fully understood there only where the High Mass is restored into its full setting as the central act of the Sunday, not only for a handful of people, but for the majority of the faithful. This practical problem of fundamental christian sociology consists therefore in devising the means by which the ordinary christian will come back to the High Mass, take his part in the Eucharist, and find therein the directives of his spiritual life for the coming week. The problem interests the clergy, the faithful, and the choir. The following suggestions are limited to the latter's responsibilities. The reason is that the choir has been and often still is (after a negligent clergy) the most resisting obstacle to a normal celebration of the Sunday. This sounds paradoxical, since only the members of the choir make the High Mass possible in our day after the faithful fell into a deadly silence. And yet, the good will of the choir does not compensate for their offense against the spirit of the High Mass. Everyone has in mind the picture of the ordinary choir: an hybrid group of people who have kept a vague love for singing, some as an outlet for vanity, the best among them as an allegiance to a waning parish custom. The Choir who is conscious, though in a simple manner, of being entrusted with the greatest spiritual responsibility in the life of the parish, is hardly known to exist. This kind of Choir however will be the "cell" in the restoration of the chris-

tian Sunday. To form it gradually is the practical solution to the staggering problem. We make in regard to this three suggestions, which are the practical application of the principles exposed in the preceding articles.

1. A SPIRITUAL RE-EVALUATION. Informed by the lamentable failures of a recent past which all choir-directors deplore, we do not believe in the expediency of just maintaining a choir with frequent changes in the membership. A liturgical choir is made up of christians. As long as it belies its true purpose, it develops an insincere atmosphere in the midst of which a successful and permanent work will be impossible. The reform which the parish-choir sadly needs must be based on a re-evaluation of its aims towards the achievement of its objectives. That is to say that the primary aspect of the reconstruction is first spiritual, not musical. The time has come for the clergy (before the choir-director) to take the choir under their spiritual care instead of dodging the issue. The choir is the first society of the parish. It deserves precedence on all others both in dignity and in practical organization, because of its immediate and far-reaching contribution to the full celebration of the Eucharist and to the growth of the christian spirit among the faithful. The chapter of the *Motu Proprio* which deals with the singers, written by a former country-pastor, leaves no doubt in regard to this essential mission. Artistic vanity and loyal routine must give way to a spiritual approach under priestly guidance. The motivation of membership must be primarily christian, secondarily musical. To be practical, let us say that Catholics endowed with a good voice must be made to feel that their musical ability is an indebtedness to God and to the christian community. Their religious conviction must precede their musical interest. There are many obstacles to such a re-evaluation, some even insuperable. Better it is today to dispense with an unchristian choir, than to accept a further doom of the parochial High Mass. We may logically (we mean the logic of the Holy Spirit) presume and hope that there will be at least a few docile souls willing to accept the privilege of singing the Eucharist, if this privilege is offered to them.

2. THE WEEKLY HIGH MASS. The Choir-director makes his most dangerous mistake, who neglects the Sunday High Mass in favor of a few Feasts, for instance, Christmas and Easter. Such policy is a hidden but strong invitation to artificiality among the singers who ascend the choir-loft week after week, unmindful of the tremendous reality of the weekly Eucharist. The re-evaluation must begin at the other end. It is the Sunday which must be organized musically, because its eucharistic recurrence as the center of the week is the organism which will gradually imbue the singers with the appreciation of their beautiful but responsible mission. Should the Feasts incidentally or temporarily lose some of their cherished luster, no harm will be done either to the choir or to the faithful. It stands to reason that even an inexperienced choir permeated with the sense of its spiritual role through a loyal service on Sunday will be animated with a further desire to respond in the same spirit on Feast Days. It is not improbable that such a sincerely devoted choir will learn faster and better even the heavier programs imposed on those days. In any event, no choir-director will estimate as a loss a temporary simplification of a feast-day due to the emphasis given to the Sunday in the formation of the parish-choir. The latter will easily grow from the Dominical Cycle into the greater circle of the solemnities; it will never succeed to develop in the inverse direction. The preparation of the Sunday is therefore the main activity through which the Catholic choir will be formed as a responsible spiritual group. To make this understood by the singers is relevant to the priest as one of his main pastoral duties; to make this an achievement is the musical mission of the choir-director. Both must work hand in hand in order to reach their unique objective.

3. THE SENTIMENTS OF THE CHOIR. Bringing an ordinary choir, made up of day-to-day Catholics, to such a refined spiritual attitude is not an easy task. Inveterate habits and ignorance of things liturgical bar the path of the most intrepid pioneers. Are we caressing an illusory dream when we rely on the remaining good-will of the more fervent parishioners? Is it possible that men and women willing to sacrifice precious hours to chicken-dinners, bazaars, raffles, and quilt-making will curtly refuse to join "their" celebrant in the singing of the weekly Eucharist? May we not presume that a group from among them may

respond, if and when we will appeal to the religious sentiments which still live in their souls? American Catholics (at least many among them) present in their religious psychology three characteristics: they like to parade for God's honor, as is evidenced by the success of large religious demonstrations; they observe the spirit of penance during Lent better perhaps than their brethren of the Old world; they are attracted by the externals of devotion. One may object that these marks are now and then the manifestation of a superficial religiosity. At times they undoubtedly are. We still believe that they could be exploited and deepened in favor of the High Mass. To this end, the priest and the choir-director must base their whole work of reconstruction on the three sentiments which will make the choir-member worthy of his mission. The High Mass is the greatest parade ever staged for God's glory: it has processions (if we only had them restored), it has speeches, it has motions, it has songs, it has above all, action. We refer to the processional songs, to the instructions, to the common prayer, to the offering. The choir is the authentic group of the men of the parish who assume the privilege of proclaiming publicly on Sundays, in the name of all, that Christ is the center of life of the parishioners during the coming week. Moreover, the opportunities of the season of Lent are permanently continued through the dominical cycle, while the choir uses the sacred words in their melodic garb in order to atone for the sins which are never missing alas! among Christians. To the forgetful sinner, they sing the unbounded mercy of Christ the Victim; and the life of the parish is thus purified. Lastly, to those who long for some legitimate release of sentiment in their devotion, nothing can be compared to the continuous thread of song which accompanies from the beginning to the end the sublime offering of all. What the choir sings will re-echo in the souls of the faithful who listen; and thus the High Mass may become through their sung emphasis the weekly consolation of all who labor and toil. These are the sentiments, dormant under the apathy of our distracted Catholics; maybe it is possible to enkindle them anew.

Priests and choir-directors are again urged to consider the religious reform of the parish-choir as the basis of Catholic action. No restoration of the Dominical cycle and thereby of a true Christian spirit is possible without it. That the cause is timely is obvious to all; that success will crown our efforts

largely depends upon our understanding of their religious implications. Truly we can no longer delay.

Musical Outline: III. The Proper Chants.

Because of their being assigned to each particular Sunday, they impart to the dominical cycle definition and variety. Hence, they are the most important element in the musical program of the Sunday; and we find them marking the growing stages of the eucharistic action. Three of them, the Introit, the Offertory, and the Communion, are processional songs, strongly urging the faithful to manifest an active participation in the development of the weekly Offering. The Gradual and the Alleluia respectively, are melodies of a more contemplative mood, whose aim it is to promote the devotional response of the participants. The neglect of the Proper Chants is one of the main tragedies which upsets the celebration of the High Mass today. In some places, these Chants are still omitted notwithstanding the most obvious insistence of the law; and wherever they appear, their lustre has lost much of its brightness. Seldom indeed are they sung with a skill and an appreciation apt to reveal their outstanding beauties and thus promote a fervent devotion in the singing of the Mass. It should be understood from the beginning that the Proper Chants are by no means an easy thing to be mastered, and that their being artistically performed requires a serious training. Are we really preparing the parish-choir to sing them well? It would be presumption or illusion to think so; for most choirs hardly give them a distrustful glance, intent only in complying with the law. This is no solution for the present and certainly no guarantee for the future. Let us face the problem objectively. To whom shall the Proper Chants be entrusted? With relatively few exceptions, to a trained choir, as may be evidenced by a close observation of the form of those melodies. There is no hope of ever having them become a musical tradition in every church unless a select group be methodically and gradually trained. The elaborate structure of the melodies of the Proper does not permit to a choir composed of ignorant singers to be satisfied with going rapidly over them during a few fleeting moments of a weekly rehearsal almost entirely devoted to a type of music entirely opposite. In this, the usual procedure, both music and singers are not given a fair chance; and the result is a musical monstrosity, just as bad as having an untrained singer to perform an

operatic air (let us say) of Verdi. Then, what shall we recommend to the handicapped choirmaster? The following suggestions are, we think, a logical and gradual approach. At the beginning, we will perforce accept a compromise, that is, the rendition of the Proper Chants in some simplified form. The most popular way is presently the psalmody of the Proper; and several well-prepared editions are offered to the choice of the choirmaster. The psalmody may temporarily suffice, provided that he accepts it only as a passing expedient. One will easily understand that psalmic formulas reduce the melodic line to the extreme limit. Should the choirmaster make it the permanent setting of the Proper, he will lead his choir into a blind alley, wherefrom there is no access to the singing of the authentic melodies. While the psalmody will help fulfill the minimum of the law with a choir of beginners, the wise director will also adopt a plan of gradual training whereby the Chants of the Proper may at some time become a normal part of the repertoire of the choir. It will likely happen that many of the singers would be actually unable even to begin such a training for various musical or personal reasons. It is a more prudent policy to select only a few from among them, either more willing or more talented, and to give them special lessons in the reading of the Proper. Even then, it would be unwise to learn at once the entire Proper. Why not select, year by year, a few (may be five to ten) striking melodies, which the group of Cantors can easily grasp, and thus introduce step by step the melodic gems of the Gregorian repertoire? The rest of the choir will only listen to them; and while listening, may grow accustomed to their beauty. Even the psalmody maintained on other Sundays will gain from their incidental singing a brightening relief. The repertoire will grow each year; and the time may come when a large number of Proper Chants will be a standing tradition. At this very point, the problem of the Proper is fundamentally solved. Other singers will be trained more rapidly, now freed from the prejudices of a long past, and remotely adjusted by the recurring hearing of some melodies. Let us remember that, for an inexperienced choir, to have heard is the half of the training in actual singing. Needless to say that actual learning should always be completed by such explanations, both liturgical and musical, which will illustrate the eucharistic fittingness of the melodies of the Proper. Having in mind such a plan of gradual

formation, with a select group of singers, we now suggest the approach to each particular melody of the Mass.

1. **THE INTROIT.** This initial processional song deserves the serious attention of the choirmaster; for it has an important function to fulfill, namely, introducing the faithful into the spirit of each Sunday, and impressing them from the beginning with the supreme greatness of the parochial High Mass. The form of the Introit offers various ways which will save its performance from monotony. Whenever the singing of the authentic melody is not possible, we would much prefer to the psalmody of the entire text a solemn recitation of the Antiphon by the Cantors, followed by the authentic psalmody of the Verse. The contrast possesses in itself some quality of design; moreover, the singing of the Verse in its weekly setting will always permit the entire choir to join in when the Antiphon will be sung in its original make-up. The harmonized settings of Tozer, even though they are not a preparation to Gregorian experience, will afford some relief and impart the desired solemnity on the Sundays when the authentic Introit cannot be sung.

2. **THE GRADUAL.** This song was originally reserved to a competent soloist-Cantor, and is generally very difficult. Certainly it is the last thing a choir-director will ask his choir to sing. It will expose them to both failure and discouragement. We have found that by making of the Gradual and the Alleluia immediately following a single unit correlated to each other, the inability to sing the Gradual may be compensated in a satisfactory measure. Consider the Gradual as an introduction to the Alleluia, and include it in the same setting, according to the following outline: psalmody the entire Gradual as two successive verses in the same mode as that of the Alleluia itself. If this is done in a stately movement, it will be very effective.

THE ALLELUIA. Of all the Chants of the Proper, this is perhaps the most *desirable*. It does not only express to perfection the spirit of jubilation so characteristic of the Christian Sunday; but it gives to the faithful the outlet of joy suggested by the instruction given in the Epistle. By all means, this is the time to sing. The song is essentially a jubilation on a single word, easy to pronounce. The free design which prolongs it is usually "catchy" and accessible to a choir

able to enjoy "light" singing. The entire choir may join in the jubilation, and the Cantors may again psalmody the verse. We thus have a jubilation framed up between two psalmic verses, one of the Gradual, the other proper to the Alleluia. This makes up a lovely ensemble, which any choir can learn quite early. If the number of weekly Alleluias is too great for the choir to attempt at first, a few jubilations may be selected and repeated for successive Sundays; provided that the Verses of both the Gradual and the Alleluia are adapted to the mode of the jubilation.

THE OFFERTORY. This song is again a difficult one; not always very long, but quite often intricate. And we may vouch that it is the last one any choir will ever take to with any genuine appreciation. The disappearance of the Offertory-procession is a definite handicap to the understanding of its meaning. Under the actual circumstances prevailing among most choirs, the compromise of the psalmody will be the only possible solution; for it will be long before the Choir has acquired the ease permitting an approach to the authentic melody. While the psalmody is recurred to, it will sound extremely dull in comparison with the harmonized Motet usually sung. We would advise to frame the psalmody between two short organ-preludes: one introducing the psalmody, the other gradually leading into the Motet. Thus, the psalmody will appear as a lighter part of a heavier ensemble.

(Continued on page 283)

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MUSIC IN THE CATHOLIC COLLEGES

By Theodore Marier

FOR those of us who are concerned with the problems and future of collegiate music education there exists considerable curiosity regarding the place occupied by music in the Catholic colleges of America today. Many educators are wondering what the Catholic college level of musical achievement is and what, in particular, constitutes a typical music curriculum in our institutions of higher learning. There has long been felt the need of specific information on this subject—an impersonal statistical record to tell the facts in figures. Since there exists no national intercollegiate music association through which such information might be channelled, a nation-wide survey was conducted recently, exclusively for *Caecilia*, to bring light on the subject and also to furnish Catholic educators with a kind of measuring rod by which to evaluate their own achievements in music education or to plan a definite curriculum for music in the future. The results of this survey, varied as they are interesting, are herein presented. Making use of the listings in the 1944 edition of "Catholic Colleges and Schools in the United States" published by the National Catholic Welfare Conference, the writer of this article sent a short but comprehensive questionnaire to Catholic universities and liberal arts colleges throughout the country. Of the 67 institutions for men 66 responded and of the 97 institutions for women 89 were heard from. This means that approximately 95 per cent of the Catholic colleges in the country answered the questionnaire.

REGARDING THE QUESTIONNAIRE itself, it was felt that while it ought to be brief to be convenient, it ought also to be comprehensive to be adequate. Thus, general questions were asked that required only "yes" and "no" answers. A breakdown of the "yes" answers into colleges for men and colleges for women is as follows:

QUESTION	Colleges for Men % Yes Answers	Colleges for Women % Yes Answers
1. Does your institution in normal times schedule an extra curricular activity in		

music such as Band, Glee Club and Orchestra? . . .	97.0	98.7
2. Has your institution in the last 5 years given:		
a. academic credit in a musical subject	58.4	95.6
b. a course in Music History and Appreciation? . . .	64.6	94.2
c. a course in Liturgical Music?	44.6	80.4
3. Does your institution have definite plans for postwar expansion in the field of music?	46.1	42.6

Many women's colleges stated that their music departments would expand as the needs increased and were not dependent upon the circumstances of the war. As a corollary to the above statistics, it should be noted here that approximately 35 per cent of all Catholic liberal arts colleges grant degrees in music, and of this figure approximately 31 per cent are granted by women's colleges and 4 per cent by men's colleges.

THOSE INSTITUTIONS LISTED IN THE directory mentioned above as having music departments were invited to enlarge the scope of the survey by offering information as to their own particular design for music education. The response to this invitation was excellent. The data received were sufficient to make it possible to deduce the general pattern followed in the departmental set up of credit-courses in Catholic colleges. For example, the average department offers at least one credit-course for the student who seeks merely an introduction to music through the broad outlines of an appreciation and/or history course. The courses for students who take music as a major or minor subject toward their degrees are of two types: theoretical and applied. Under the applied curriculum students are offered private instruction in piano, organ, voice, violin, and in other musical instruments. In the theoretical music curriculum a student is offered courses in harmony, solfegio, counterpoint, orchestration, ear-training, fugue, and composition. Most departments offer degrees in public school music and consequently offer courses in music pedagogy and teacher-training. Participation in

instrumental ensembles and choral groups affording the student experience in these media of musical expression also plays an important part in the average collegiate music program. Finally, apart from student recitals required of music majors, some colleges strive to bring famous artists to the campus to give concerts in order to expose the students to the artistry of matured and finished performers. Further information received furnished the survey with several additional items. For example, two men's colleges, desirous of granting degrees in music and not being equipped with the necessary means, resorted to the expediency of associating themselves with local conservatories or institutes of music. Such an association of a liberal arts college with a professional school has in these two instances brought together for the benefit of the student the faculty and accredited standing of the liberal arts college with the faculty and physical equipment of the professional school. Another college, for women, appreciating the need for a full fledged music department, recently announced the opening of a conservatory of music bearing the same name as the liberal arts college to which it is connected. For the maintenance of the conservatory, the college has organized a music association "... to further the cause of music ... to supply the music department with the necessary equipment ... to raise funds for the construction of an auditorium and a conservatory of music." Membership in this organization is open to all friends of the college interested in the work and willing to pay an annual fee. In this way the need of music in the college curriculum is being answered.

TWO EXTREME VIEWS HAVING TO DO with the place of music in the college curriculum are represented by two Catholic universities for men. In one case a university with at least 12 affiliated schools attended by men offers no credit-courses in music to the students. In contrast to this, the other university permits a student to fill up his program entirely with straight music courses in preparing for his bachelor's degree. From an academic point of view perhaps the most significant item to come to light in this survey is the fact that at least seven of our institutions of higher learning *require* all students in the liberal arts course to take at least one course in music or fine arts (in the case of the fine arts course a general study of music is included). Six of these Catholic colleges are for women and one is for men. The one college

for men requires a course in music appreciation, three of the women's colleges require a course in fine arts, and the remaining three—and this will be of special interest to the readers of *Caecilia*—require all Catholic students to take a course in liturgical music. As an illustration of the high regard in which liturgical music is held in one of these colleges, a quotation is taken from the college catalog: "The Sacred Liturgy holds its place as a treasured heritage in the life of every Catholic. Without a knowledge of it the education of a Catholic student would be incomplete. In accordance with the Liturgical Movement as an expression of Catholic Action all Catholic students are required to take part in the Church Music Ensemble. The repertoire includes Gregorian Masses and motets. The Church Music Ensemble sings High Mass twice a month and participates in the various liturgical and non-liturgical functions which occur during the scholastic year."

IN CONCLUSION, IT IS INTERESTING to recall that this idea of incorporating music alone or as one of the fine arts in the required curriculum for a liberal arts education is at once an old and a new pedagogical principle. Music, in the plan of studies of the medieval university, was honored beside astronomy, geometry, and arithmetic in the "quadrivium" and the logic, grammar and rhetoric of the "trivium." In our own day, in fact this Summer—1945, a group of educators connected with Harvard University, desiring to diagnose the free elective system in use at Harvard, prepared a lengthy and learned report called "General Education in a Free Society" and submitted it as their remedy for what they felt were the ills of the present system. In this report, the educators included a specific plan of required courses to be taken by all the liberal arts students. Among these required "core" courses, as they are called, is one in fine arts. In such a course, naturally, music would play an important part. In requiring all students to be exposed to an organized presentation of the art of music on a collegiate level, at least 4.4 per cent of our Catholic colleges therefore are not only adhering to one of the oldest academic traditions in university life but in so doing are also anticipating the newest trend in collegiate education.

THE BOY-CHOIR IN THE SCHOOL

By John Yonkman



SEPTEMBER is a busy time. Teachers, back from summer sessions and retreats are pondering over courses, schedules and programmes. The choir boys are again on the school benches. Through memories of swimming pools and playgrounds, ball diamonds and bicycles, odd jobs and picnics they are trying hard to see again the notes and rests, schoolbooks and lessons. A little survey and reidentification, however, assures us that underneath that "haircut" and all that "tan" there is still the energetic, sincere, loyal, bundle of humanity, the boy choir. The director will be challenged. He welcomes this. From experience he knows that the basic rule "Ora et Labora" will bring results. The director may be one of two musical victims—the unfortunate one, although a common one, is a music teacher, overloaded with all sorts of activities, who also directs a boy choir. The fortunate one, and of the scarcer variety, is one who as leader of church music under the direction of pastor, has a liturgical choir, which is the fountain of musical life in the parish and school.

THE MUSICAL PROGRAM OF A school is definitely a reflection, either good or bad of the school life. If it is good and liturgically sound, it must be kept alive. If it is otherwise, the director inherits the added burden of starting off in the right direction. The school music program must possess a unified outlook built on the principles of liturgical participation. The very core of this unified program ought to be the work of the boy choir, or better, the liturgical choir. Of course all classes can contribute more or less to this fundamental principle, but there always remains the choir, whose definite purpose it is to sing at the parochial High Mass and divine services. This gives the choir primary importance and makes it different from singing classes, choral groups or occasional outlets for exhibition. No school class can claim the same privilege of spiritual unity. These lads, from many grades, because of the nature of their work, are molded into a "spiritual body" that represents the school.

To insure to the school such valuable representa-

tion it is advisable for the director and the teaching staff to evaluate the "musical status quo." Unity is the first requisite. This can not be left to chance or to eventual development as the school year goes on. It should be firmly established in September on the corporate aspect of the liturgy. Emphasis must be placed where it belongs and work so organized that objectives are realized. School is the best place to cultivate "active participation." There is nothing like the Catholic music program that can so well lay the foundation for a lasting cooperation in the liturgical life of the parish. Some regard the boy choir as part and parcel of the school system. True, it can not be entirely separated from the school. But this writer does not regard the choir as a school group lest it lose possession of its rights. The choir is in a peculiar position in that it is a parish organization drawn from the school rooms. This choir is responsible to the pastor. When the pastor gives his authorized stamp of approval on the work and procedure of the choir, everything will be easier and much trouble disappears. On the contrary if the pastor does not take a real interest and attitude, the boy choir will never be a real unit. The sisters under the direction of their superior must endorse and evaluate this work also. This they gladly do. The sisters take great pride in the boy choir; many of them have developed excellent ones. The director must, however, have the good will of all the teachers; he can not function on a percentage basis unless it is a hundred percent. This is not difficult to get if he is considerate and produces results from his work.

IF THE CHOIR PROGRAM IS VITAL, the school will give time for it. This is often a problem. All sorts of controversies prevail. Where that is the case, the work has not been evaluated correctly and a unified outlook is lacking. The director must then correct it. Like people who will sacrifice for things they want, schools will give time for those activities they like. Do we realize how much time schools will allot for bands, glee clubs, orchestras, and drum corps? A punctual director can insist on time agreed upon. What he can not do, is disrupt the classroom program by inconsistent methods. Regularity is a

school fundamental. The school program can also be arranged in such a way that no boy misses important work during rehearsal time. Teachers are usually cooperative persons, and a director benefits when he arranges his work with an understanding of the classroom teachers' difficulties. A well organized school program can allot one period a day of from thirty to forty-five minutes to the boy choir. There are critics. The answer to them is that it can be done and is done, and the trouble is not the choir's but the school administration's. Just recently in a large city there was a fuss about public school children being below the scholastic level. The newspapers had the audacity to infer that this might be due to pupils' missing actual classwork when attending religious instructions. What makes it so ridiculous is that in the Catholic schools pupils are generally above scholastic levels in spite of religion classes and time given to choir work and other activities that make for a distinct difference between a parochial and public school. We know that there is teaching and teaching. Some schools have gone quite a ways towards the ideal—a sort of boy choir school within the school. It seems to me that if we are going to have the kind of choirs to which Holy Mother Church is entitled, we must develop along this line. The future of this movement is promising and though such situations are still rare, these schools and directors have the responsibility of developing a solid program and passing on their findings and ideas.

IN HIS RELATION WITH THE FACULTY, the director must be courteous, impartial, and cooperative. Catholic schools with their fine Catholic spirit are not devoid of troubles and annoyances. Much of this results from attention to non-essential things. Convincing and kindly attitude will help much. All must work toward the full Catholic development of the child, who is a creature dedicated to Almighty God. If there is disciplinary controversy, and now and then there are problems that overlap between classroom and choir room, it is necessary that director and teacher look at the child in this same aspect. School is a cooperative business. Do directors and teachers always realize this? Everyone has responsibilities often hampered by pressures from outside activities and time. Let us all be aware of this and be fair in demands. Schools boast of "this" and "that." The Catholic school boasts of its product, "The Catholic

Child." Do our schools also boast of the boy choir? They ought to. To obtain it a director must be one of boundless enthusiasm, something which is very catching. If he possesses that, support from pastor, superior, teachers, and parents is promptly forthcoming.

Common interest and purposes must prevail. The director can not work in one closed field, the classroom teacher in another. Such a situation is detrimental. The director must be of an adjustable nature. This is indeed true of the entire faculty. Many teachers, though not musical, are of inestimable value to the boy choir director. Their very spirit so permeates the boys that they bring this good spirit to the rehearsal room, where it is passed on to all. The boys feel that their sister is proud of them because they are choristers. Who has a better chance to instill attitudes than a sister who is with her class five or six hours a day? It is exactly this opportunity that causes some classes to have many choir boys, others only a few. The writer knows some teachers, who say that they know little or nothing about music, yet who are such attitude builders that their classrooms become models of liturgical singing. From these teachers come an enthusiastic group of boys, such "pep donors" that they are little missionaries of enthusiasm. Such teachers are of inestimable value. Not all can be so influential, but all can have a positive attitude. It is a rare thing to find a school that does not support a winning team. It is equally rare to find a Catholic

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Liturgical music is not a stagnant art. By its inner vitality sacred music is urged to development, but within the limits of its sacred objectives. Thus is realized the perfect agreement between progress and tradition. For the urge to grow is both saved from misguidance by the immutable law of liturgical life, and spurred on to new heights by the lofty ideals of the christian mysteries.

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

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THE EDITOR WRITES



The musical publicity of the Catholic schools has, of late, inaugurated its own comics. Two pictures which I happened to glance at during the summer were indeed humorous. One was presenting a group of Nuns blowing their rosy cheeks to the bursting point into long trombones; in the other, one could see holy and dainty feet dancing to the tunes of a kindergarten class. At first, I did not know if I should laugh or if I should be shocked. Until I remembered that Paul the Apostle went upon a horse to preach God's Kingdom, and that our missionaries fly in order to reach the abandoned flock of Christ. Moreover, no spiritual writer that I could know of ever took exception to consecrated souls devoting all legitimate means to foster christian education. After all, trombones and dancing could not be worse than horses and flying. And yet, I could not help laughing; not in a sentiment of pharasaical rectitude, but rather in a feeling of sympathy. Dear Sisters, you are to be commended once more upon your heroic willingness to learn anything or to do everything, once you are told that it will be for the welfare of the Church. It was not enough that the various agencies of secular education should often deprive you of a well-merited rest during the summer-months in order to sell you an increasing number of worthless credits. Catholic Schools have now embarked on a vast program of music which you are to fulfill at once on a grand scale. The clarion has sounded all over the land: "This is the time for music, for all music." As usual, you have responded with an unflinching generosity. I challenge not your apostolic spirit, but the wisdom of those who intone the rallying tune. That tune is not original. It is visibly borrowed from the musical environment of the secular Schools. That program of musical education is obviously inspired and almost copied from the wide extension which these schools

have reached after forty years of experiment. They themselves did not begin in this seemingly glamorous way; and they now gradually come back to some points of the original outline which they had imprudently forsaken. It is not with the musical organization of the secular Schools that I take exception, no more than with Bands, Orchestras, and Dancing; it is with the tragic lack of leadership which our futile attempts manifest.

FOR THE PAST THREE YEARS, *CAECILIA* has not ceased to demand that musical education in our Schools be wholly motivated by a Catholic outlook. This is no mere idealism; it is common sense (logic if you wish) in the business of musical learning for Catholic youth. A Catholic outlook is not possible if, from the very start, our musical program is outlined after the pattern of another organization, however commendable or even successful such organization may be. If the musical movement which we have begun is to be saved from a dismal failure, it is imperative that our musical policies be planned with an absolute independence from any other artistic outlook. The sole philosophy of music which is acceptable to Catholic education is that of the *Motu Proprio*; for the latter is the only authority which can teach us the proper evaluation which contributes to a wholesome musical education and to put them in their respective places. Daily clipping of our musical publicity as well as personal contacts justify my warning the dear Nuns that this fundamental thing is not being done. Here is the picture of our strange contradiction: An avalanche of music of all types more conspicuous by its quantity than by its quality—a musical orientation which derives its inspiration mostly from second-rate secular sources and very little from Catholic treasures—a desire for childish publicity in which even the Public Schools do not indulge—a love for spectacular programs rather than for solid artistic experience—exaggerated interest in mass-activity to the detriment of music as a part of daily life—Commendation of the individual talent, often very immature, at the expense of the corporate spirit. On the other hand, sacred

music still remains an incidental feature in our course of music—our youth as a whole cooperates little or not at all to take part in parochial services, either during high school days or after school years are over—the Chant in particular is not taught as a full religious and artistic experience—and our traditional Polyphony is known only through a score of motets which do not even represent our incomparable legacy.

AFTER LOOKING SOMEWHAT CYNICALLY at the humorous pictures which are the incidental cause of this writing, I feel that the problem of a true Catholic education in the field of music is primarily one of attitude. This means first a clear view of all the ideas which are to direct our efforts; but it also implies several practical consequences. I fear that, at times, we are satisfied with formulating Catholic ideals in music; but we appear less concerned with carrying them out in a practical way. It is of little avail to go on talking of a Catholic outlook in music, unless we are willing to organize according by the plan and the schedule of the course of music. A Catholic plan includes the following points:

1. In the Catholic School, sacred music comes first. It means that the first thing which is to be taught is liturgical music. If the Christian is to consecrate musical expression first to God, it would be unbecoming for the Catholic school to be concerned first with secular music. The spiritual function of music precedes, in school as in life, the human function. Moreover, because sacred music is the highest expression which music can attain, all secular expression must be guided by sacred music. It is of the utmost importance that all musical activities in the Catholic school be an outlet of the experience of sacred music. Otherwise, we may succeed to form some musical talents; we do not serve Catholic art. The talents thus formed will never be deeply Christian in their artistic outlook; and the latter will remain incomplete. Both for God's honor and for art's sake, sacred music comes first in Catholic education.

2. The Chant is the basis of a truly Catholic foundation. Both the authority of the *Motu Proprio* and artistic research have amply demonstrated its supreme artistic value. Hence, our neglect would be not only the ignorant denial of our treasures, but the sign of the narrowest intelligence in the musical field. To recognize the absolute claim of the Chant involves a volte-face in our musical curriculum. Indeed, we can

no longer base our approach entirely on secular music, as it is still the universal procedure; but we must introduce the Chant as the musical idiom from which all other musical expression will spring. This is a tremendous task, one for which we have not as yet found a methodical plan. Such a plan is no pretense to make the Chant the sole musical expression of the Catholic child, but to build his entire musical experience on the sacred melodies.

3. If the Catholic teacher accepts the foregoing as the practical directives of his work in the School, he will not prefer any other musical activity at the expense of the Chant. Most teachers are quite ready to agree in principle with this absolute statement; and this is as far as it goes. We must accept as well the consequences of our conviction, and give precedence to the Chant in the musical activity of the School. If a conflict is likely to arise, it should be solved in favor of sacred music. Therefore, both for the sake of his own conscience as well as by respect for the Catholic formation of his pupils, a truly Catholic teacher will never neglect a full development of Gregorian education in favor of any other form of music. This is no prejudice against glee-clubs, bands, or orchestras, vocal or instrumental lessons; this is just fairness to our avowed objectives. That the conflict exists, we all know; that it is often solved against the Chant is just as certain. There should be no conflict, if at last we put first things in first place.

4. Dear Sisters, be no longer deceived by the fascination of an education which aims too much at rivalling the secularized expansion of music. Your unflinching generosity is only contributing to a final doom. Do not let anyone especially tell you that our young people should not be deprived of all the musical advantages given to others. Let the full experience of sacred music infuse into the minds of young Catholics an artistic appreciation which is unexcelled. So unexcelled indeed, that all other musical endeavors, whatever they may be, will thereby gain a truer and deeper meaning. As long as God does not become the center of our music making, the heart of the young will not find therein a full satisfaction. It depends upon you to lead them to this goal without compromise. With a childlike confidence, they rest their hopes not only on your musical ability, but still more on your religious spirit. Do not betray them; but accept the challenge of an uncompromising Catholic outlook.

D.E.V.

HERE THERE EVERYWHERE



Musical news in summertime are not many. Those however which we have gathered are quite edifying from various aspects. They contain practical lessons which cannot be too often presented to our readers. These lessons reach the core of the problem of sacred music, and are very

close to realities, under whose handicaps we are all laboring. It is, therefore, a comfort to know that, in whatever part of the field one is working, conditions are pretty well the same. The fact that some definite response meets here and there the courage of undaunted pioneers gives heart to us all.

Armed Forces Now that the dawn of peace is brightening the horizon, we might be tempted to forget and even to forego the example given by many military chapels in organizing liturgical music. Let us not make that mistake; it would be not only forgetfulness but unpardonable fickleness. The days of the army and the navy are gradually passing; their having shown to us a practical way is a permanent credit to the armed forces of the United States. It is true that the musical revival among the men in the service was not a universal feature; it may also be presumed that the actual singing had at times hard accents fully justified by the circumstances. However, the musical initiative of the armed forces has taught us: 1. that Catholic young men respond to sacred music if they are properly approached, and if they are shown the way by leaders who are moved by a genuine conviction. 2. that even though conditions did permit but a simple setting, men in the service readily accepted the music of the Church rather than spurious forms of pseudo-liturgical art. 3. that liturgical music has awakened among them a deep religious consciousness and developed a truer tie of christian brotherhood. These results are

so outstanding that they should force us to serious thinking. When the work of the chaplains and military choir-directors will be at end, the responsibility of carrying on will fall on pastors and choirmasters. The news items herewith presented are another invitation for us to reform our ideas about sacred music.

Chant On Wings

By Dan O'Brien, USNR

THE IDEA CAME IN SAN FRANCISCO in the spring of 1943. I was in town awaiting transportation to the Hawaiian Islands for duty. Father Tommy McNeill, also from Syracuse, was there too, about to shove off with his outfit to South Pacific heat and glory. And so naturally we got together to say hello and goodbye. He happened to mention about his desire to obtain some Kyriales for a choir he hoped to organize. A couple of phone calls and presto—Father Ed Boyle, the Diocesan Music head, had graciously delivered them in person. Since I'd made the phone calls, I claimed half the booty and we were off! I told the men of the dream choir my first Sunday on duty at Naval Air Station, Kaneohe, Oahu, two weeks later. I was their first full time priest chaplain and had to sort of organize the flock. A couple of prayers to St. Anthony and he obtained for me a yeoman who had sung for two years in a Minor Seminary under the Benedictine masters. Together we worked the thing out and soon a group of fifteen were chanting the Mass of the Angels, the right propers and all. Outside engagements were arranged and the group grew until 55 voices chanted the Pearl Harbor Memorial Mass on December 7, 1943, for the assembled thousands. Admiral Nimitz was there and Bishop Sweeney officiated, and the choristers had the satisfaction of knowing that their loved ones at home could hear them by radio. A year later over 100 Catholic sailors from our Station duplicated this performance and were later privileged to send Christmas greetings to their folks over a special Christmas coral broadcast from the Islands. Just like that! Well, not

quite, but it was a lot of fun! The first job was to convince the Catholic men that they could sing. Some of them had been boy sopranos and did know something about Church music and chant. The nucleus was there but it took some sweat and strain to expose it. Their rehearsals were held two or three evenings a week in the empty and slightly used Station beer garden. Their accompaniment was a battered portable organ, suitcase style. Their music was chant with an occasional polyphonic masterpiece thrown in. They were drilled in diction, enunciation and pronunciation. I'm told by those who should know that they're as good as any going in that respect at least. But I'll let my yeoman, Jim Summers, of the Benedictine indoctrination take a bow for that. At first it was difficult to secure sufficient copies of scores for the boys, but when the group was well organized with its librarians and files, we'd plan ahead a bit and give the publishers their just compensation. They averaged an outside engagement every three weeks, a chanted Mass every Thursday in our chapel with its four hundred capacity, and a High Mass outdoors on the last Sunday of each month. It's this latter set-up that really got me and finally prompted this article.

THE SUNDAY CROWDS WERE TOO great for our temporary chapel, so we procured the out-door movie site down in the hangar area along side of the big plane runway. The choir sang from a long elevated porch which runs just behind the altar. Planes were being readied for take-offs on all sides—some of them big four-motored jobs. The back-wash from their roaring engines blew the music from the hands and stands. It scattered dust into the choristers eyes and throats. The dual microphone set-up for celebrant and group, even operating with full volume could scarcely compete with ten thousand horsepower. But on they'd go and without a break, despite an occasional moment when one couldn't even hear his own voice. This was our parish Mass and the attendance records reveal that it was usually the best attended Mass for the month. The singers learned and chanted the hard way. But their audience did appreciate their efforts. The biggest difficulty of all was the constant turn-over in personnel. Only a meager four who sang the first Christmas were still in the group one year later. Recruiting went on constantly and it was a question, not so much of going ahead on new music as of repeating and relearning the old

for the benefit of new-comers. That made it hard, monotonous and tedious for the old members. Over three hundred men sang in the choir during its eighteen months of existence. They've kept over 60 outside engagements. It was not just a question of singing well, we held, but a matter of indoctrinating the men to appreciate what they were singing and why they sing it. Regular talks translated and explained the Latin texts and the purpose and place that Gregorian chant and approved polyphonics held in the Catholic Liturgy. Once a man was sold on this and appreciated in the mind of the Church the sublime addition that the music makes to the perfect social worship of His Supreme Being, that is, the Mass, then all was well. You'd gained a chorister that would stick and, even more important, one who will utilize what he has gained in the years to come.

THINK I'M KIDDING? I'D LIKE TO SHOW you my files with the many letters from choir members who have left here. In groups of two or three they've approached other padres aboard ships, in the jungles, and at civilian parishes stateside, requesting the privilege of chanting a High Mass. And in every case of which I'm aware, their offer has been accepted. Such men will prove invaluable in parish choral work in the years to come. Many of them can't wait to get back to civilian life to begin. But watch out for them—pastors, directors and organists! Because they've been indoctrinated according to Pius Tenth's *Moto Proprio* on Church Music and their aims and ideals are very high. If you should attempt to teach them some beautiful sentimental number which may not be

Because progress includes all ages, there is no intrinsic reason for which the music of our age or any successive age should be an obstacle to the expanding flow of sacred music. As long as music called modern remains under the guidance of liturgical principles, its particular idiom is apt to produce works of artistic and religious excellence. No prejudice can prevail against this principle.

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

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in strict accord with the approved syllabus used here, then you're liable to meet with some opposition. We thought we'd warn you because one woman organist has experienced this difficulty already. Aside from the direct benefits accruing from Father McNeill's happy idea, the indirect benefits are most consoling. The contacts and resulting interest have made daily communicants out of lax Catholics. All have a greater knowledge and appreciation of the Holy Mass and Liturgy. It's taken a large segment of Catholic sailors and given them a common bond and interest. It's thrown them together in constant associations for good. It has fostered close friendships among men of the same mind, mold, and faith. And finally and not least in importance, it has opened the eyes of many Island Catholics to good example, honorable lives and high ideals of a considerable segment of our Catholic men in the service.

Some Statistics

By Sgt. Paul Bentley

At the end of June, the Catholic Choir of the Post Chapel at Fort Lewis, Washington, has completed one year of continuous service and it is very interesting to note a few accomplishments and statistics as follows. Although the choir numbered usually about 25 persons at any one time, there have been 70 singers associated with the choir during the fiscal year. The choir has sung seven different masses, which include three Gregorian masses, one being the Requiem mass, one unison mass (Steffen's Missa Eucharistica), one two-part mass (Eder's St. Michael's mass) and two three-part masses (Missa Orbis Factor and Missa Salve Regina, both by C. Rossini). They have sung 75 different hymns, motets and antiphons, either in unison or in parts, including Gregorian melodies and modern music. The choir has sung for eight different kinds of services, such as: confirmation, holy hour, novena, Palm Sunday, and Holy Week services, mission services, and Forty Hours devotions. This year we have had two Post Catholic chaplains. The first one who aided greatly in starting the choir and encouraging it to develop to a high standard was Father Cornelius Cornelli, S.O.S.B., of Detroit and for most of the year the choir has been maintained and assisted greatly by Father Gerald Kaiser of St. Louis, Missouri. There have been ten other chaplains who have been associated with the chapel and choir for

various short periods while they were awaiting assignments to training units on the post. A few letters have been received from members who are now stationed in France, Germany and the Philippines. One of them has a supply of good music and is forming a choir for the chaplain of his unit in Manila, P.I. Two others are excellent singers and Gregorian enthusiasts, who are encouraging the chaplain at the Personnel Center at Camp Beale, California, to start a choir. Still another is organizing and training a choir for the chapel of Madigan General Hospital Center. Every member of the choir is convinced that he or she has gained, spiritually, educationally, musically and socially from their associations with the choir. Many friendships have been made that will last for years. All will remember this choir as a bright spot in their military service or war-time activities.

Organizing A Choir

During the past month, June, Lieutenant Elaine Hitch, ANC, has organized and developed a small choir to sing for catholic services at the permanent brick chapel of Madigan Hospital Center, Fort Lewis, Washington. The singers are nurses, WACs, officers and enlisted men, who are either patients or permanent personnel of the hospital. They have been assisted

Even though the modern idiom of music is often spoiled to some extent by its secular motivation, it is not so much the idiom than the motivation which demands prudence. Modern music is wholly secularized; and liturgical music is wholly sacred.

Therefore, modern music must undergo a purifying transformation when it is introduced into the sacred liturgy. This transformation requires a delicate sense of artistic discrimination.

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

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by Sergeant Paul Bentley and some of the singers from the Catholic Choir of the Post Chapel of Fort Lewis for the first few high masses and services. It is planned that this new choir will combine its forces with the older group on occasions to sing at both the Post Chapel and at the Hospital Chapel. Chaplain Joseph Udulutch is sponsoring the choir and is supporting it most actively. The singers look forward to learning a great deal about church music, music regulations, various ceremonies, liturgy, etc. Miss Hitch is also an assistant organist at the Post Chapel.

Liturgical Programs »« We like very much the plan of the annual demonstration of Liturgical Music in the ARCHDIOCESE OF NEWARK, because it starts with the High Mass in every parish church. Instead of staging a program which has no direct connection with the normal religious experience of the faithful, His Excellency, Archbishop Thomas Joseph Walsh begins with a unified gregorian program in all churches on the same day. Incidentally, this is the very idea which underlies the St. Caecilia's Guild for promoting the restoration of the Chanted Mass; and the experience of Newark, now in its twelfth year, is an authoritative confirmation that our plan is sound. If you are interested, ask for our leaflet about the Guild and become a member. Here is the program of the annual Mass chanted throughout the Archdiocese of Newark on May 27th:

Ordinary of the Mass.....Orbis Factor (no. 11)
Credo no. 1
Proper of the Feast of
Holy Trinity.....(Either as given in the Liber Usualis, or psalmodied, or again recited)

To make the annual demonstration a lesson in musical taste and in christian cooperation, a concert of liturgical music was given under the auspices of the Saint Caecilia Guild of the Newark Archdiocesan Institute of Music, under the direction of Nicola A. Montani, K. C. S. S. We cannot praise too highly the fact that the participating groups included not only a Grammar school chorus of 267 voices, a High School chorus of 80 voices, but also a Sisters Chorus of 72 voices. All participated in turn and joined in the performance of a program which does not aim at exclusive heights and which is drawn with a good

sense of balance. We give it in extenso:

- I. a) Repleatur os Meum.....Gregorian Chant
- b) Venite Omnes Creatura.....Ambrosian Chant
- c) Praise Ye the Lord.....Rheinberger-Montani
Grammar School Chorus
- II. a) Tantum Ergo (Festivus).....N. A. Montani
- b) Ave Maria.....Mother Carolina Ionata, M.P.F.
High School Chorus
- III. a) O Felix Anima.....G. Garissimi
- b) O Salutaris Hostia.....P. Pisari
Sisters Chorus
- IV. O Bone Jesu (Motet to the
Holy Family).....J. A. Murphy
First Public Performance
Combined Choruses of Sisters, High and
Grammar Schools

Outside The Flock »« We excerpt from a PROTESTANT PRAYER at the time of our national victory a paragraph which might be turned without much effort of interpretation into an act of contrition for our neglect of sacred music: "Grant also, dear Lord, that we may be duly conscious of our own sins—of omission as well as commission—and of our many faults and shortcomings. Give us contrite hearts, and courage to acknowledge these frankly before our fellow men, while seeking thy forgiveness, and thy help in overcoming them." »« The CONNECTICUT COLLEGE, NEW LONDON, CONN., has been mentioned several times in these columns for its spontaneous interest in the sacred Polyphony of the Church. Its example is the more worth noticing, because it is not one of the large institutions of the East and also because the sincerity of its musical leaders is truly exceptional. We would like to see some of our Catholic Colleges following in their footsteps. It is bad enough that we have not been able to show the way to our separated brethren. We learn from them again that "The Palestrina Society of Connecticut College, New London, at a musical vesper service held on Sunday, May 27, in Harkness Chapel, gave as the second presentation of its fourth season T. L. deVictoria's Missa 'O Magnum Mysterium,' in an edition recently made available by Cyr de Brant. This was preceded by Victoria's motet of the same name, from which much of the thematic material of the mass is derived. The Society was assisted by Arthur W. Quimby, college organist, who played numbers by Andrea Gabrieli,

Exsultate Deo

(Dominica XI post Pentecosten)

J. MEREDITH TATTON

Maestoso: ma con moto

S. *f* Al - le - lu - ia! Al - le - lu - ia!

S. *f* Al - le - lu - ia! Al - le - lu - ia!

A. *f* Al - le - lu - ia! Al - le - lu - ia!

Maestoso: ma con moto

f (for rehearsal only)

mf *Largo maestoso*

Ex - sul - ta - te De - o ad - ju - to - ri nos - tro;

mf Ex - sul - ta - te De - o ad - ju - to - ri nos - tro;

mf Ex - sul - ta - te De - o ad - ju - to - ri nos - tro;

Largo maestoso

mf

KYRIE

IMPLORING FOR MERCY

Ky-ri-e e-e-le-i-son.
 Chri-ste e-e-le-i-son.
 Ky-ri-e e-e-le-i-son.
 Ky-ri-e e-e-le-i-son.

SANCTUS

PRAISING WITH REVERENCE

San-ctus, San-ctus, San-ctus
 Do-mi-nus De-us Sa-ba-oth.
 Ple-ni sunt coeli et ter-ra glo-ri-a tu-a.
 Ho-san-na in ex-cel-sis.

BENEDICTUS

Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni.
Ho-san-na in ex-cel-sis.

AGNUS

TRUSTING IN THE LORD

Ag-nus De-i, qui tol-lis pec-ca-ta mundi:
mi-se-re-re no-bis.
Ag-nus De-i, qui tol-lis pec-ca-ta mun-di:
mi-se-re-re no-bis.

marcato
molto: *allargando*

f ju - bi - la - te De - o Ja - cob: su - mi - te psalmum ju -

f ju - bi - la - te De - o Ja - cob: su - mi - te psalmum ju -

f ju - bi - la - te De - o Ja - cob: su - mi - te psalmum ju -

f

Adagio
ff

cun - dum cum ci - tha - ra. Al - le - lu - ia!

cun - dum cum ci - tha - ra. Al - le - lu - ia!

Adagio
ff

Palestrina, Scheidt and Couperin. The vocal soloist of the occasion was Helen E. Palmer, soprano, who sang two arias by J. S. Bach: 'Gerechter Gott, ach, rechneſtdu' from church cantata No. 89, with oboe obligato played by Shirley H. Corthell; and 'Schafe können ſicher weiden,' from the birthday cantata 'Was mir behagt, iſt nur die muntre Jagd,' with obligato for two flutes, played by Helen L. Crumrine and Paul F. Laubenſtein, who is alſo director of the Paleſtrina Society."

Miscellaneous »« We gladly insert the unanimous declaration of the

CHICAGO SINGING TEACHERS GUILD about the desirable tone-quality in choral ſinging. Well underſtood, this declaration is ſound, baſed as it is on the obſervation of nature. After all, if a group of well-trained violiniſts, though playing the moſt vibrating inſtrument of all, ſucceed in blending perfectly, why ſhould not human voices reach the ſame quality while uſing a natural vibrato. But there is vibrato and vibrato. Here is the text: "The members of the Chicago Singing Teachers Guild are deeply concerned about all matters pertaining to vocal guidance for the young people of America.

They are convinced that the practice by many contemporary choral conductors of inducing their choristers to uſe the ſo-called 'ſtraight tone' (a tone reſſeſſed to eliminate the natural vibrato) is cauſing permanent harm to the voices involved, by eſta- bliſhing conſtricting tenſion in muſcles of the vocal organiſm and inhibiting ſpontaneous, natural vocal impulſes. They recognize that many ſingers have a tremolo or 'wobble' in their tones which would prevent their voices from blending with others in a composite tone; but that defect is due to faulty tone production. The true vibrato does *not* prevent the deſired blend. If ſingers with tremulous voices muſt be uſed in enſemble ſinging the remedy ſhould be to correct the production of ſuch voices rather than to reſſeſſ all the ſingers to a 'ſtraight tone,' thereby inhibiting the freedom and natural quality of all voices involved. Only men and women whoſe educational and teaching experience has given them a ſound underſtanding of the human vocal mechanism and its functional reſponſes are equipped to guide ſingers intelligently in choral activities. But it is a regrettable fact that many perſons whoſe educational preparation in muſic has been confined to the inſtrumental field are

entrusted with choral leadership in the ſchools, colleges and radio ſtations. To that fact may be traced moſt of the vocal diſtortions to which the young choristers are ſubjected—of which uſe of the 'ſtraight tone' is one of the moſt harmful. Therefore, the Chicago Singing Teachers Guild hereby expreſſes its firm diſapproval of the uſe of ſaid 'ſtraight tone' and ſtates its conviction that ſaid 'ſtraight tone' is not, as claimed by its proponents, neceſſary to ſecure a perfect blend of uniſon voices, ſince that blend may be achieved through the uſe of uniformly pure vowel-tone and without reſſeſſing the natural vibratory pulſations of the voices."

»« THE UNITED TEMPLE CHORUS OF LONG ISLAND announces its ſecond annual competition for the Ernest Bloch Award, open to muſicians throughout the world for a compoſition baſed on a text from the Old Teſtament and ſuitable for women's chorus. A prize of \$150, publication by Carl Fiſher, Inc., and performance by the chorus at its next ſpring concert comprise the award. Judges will be Douglas Moore, Lazare Samiſky, Hugh Roſſ, and Iſadore Freed. The 1945 Ernest Bloch Award was preſented to Herbert Fromm of Boſton for his prize compoſition "The Song of Miriam" at the third annual concert of the United Temple Chorus. Further information can be obtained by writing the United Temple Chorus, Box 736, Woodmere, New York.

Here are the rules: 1. Compoſitions ſhould not exceed twelve minutes in length and ſhould be written for three-part accompanied women's chorus, with or without incidental ſolo. If a ſolo part is included, it need not neceſſarily be for a female voice, but may be written for either baritone or tenor. 2. The text choſen muſt be taken from, or related to the Old Teſtament. There are no reſtrictions as to language, but an adequate English translation muſt be provided. 3. The United Temple Chorus reſerves the right to the firſt performance of the winning work, in the Spring of 1946. 4. The compoſer's name ſhould not appear on the manuſcript, but ſhould be placed in a ſealed envelope bearing on its face ſome diſtinguiſhing pseudonym. 5. Compoſitions are to be ſent before December 1ſt, 1945, to United Temple Chorus, The Ernest Bloch Award, Box 736, Woodmere, Long Island, New York.

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THE ORCHESTRA IN THE SCHOOL

By Sister Rose-Catherine, C.S.J.



AS ONE approaches the question of large-scale instrumental operations in the Catholic high schools of our larger cities, one is confronted with a situation that lends but scant encouragement to such an enterprise. The hitherto neglect of interest in the fine-arts as part of school curricula; the relatively small number of students as a field of talent; the cost of musical training as an additional expense over and above the usual tuition; the task of recruiting, organizing and maintaining a group, the matter of distance in larger cities involving, of course, difficulties of transportation; the increasing lack of general interest created by the radio (the disposition to sit back and let someone else do the work); the question of what to do with an orchestra of symphonic proportions if and when it is organized and trained; the questionable advantage to the student from practicing perhaps a year on the horn part of one of the standard symphonies. These are serious, but only a few of the difficulties that confront one in any consideration of this work.

BUT LET US SUPPOSE THAT SOME generous and enthusiastic soul is undisturbed by these and the other problems. Whether it can be used or not or whether it will, in a broad sense, pay or not, an effort to organize an orchestra on a large scale is determined upon. The questions suggested for consideration in such an attempt are these two:

1. How to develop the string section to a degree of proficiency to enable it to maintain its position as the back-bone of the orchestra.
2. The question of organization.

Treatment of the question of the strings is of vital importance simply by reason of the greater difficulty of string playing and the consequent greater demands upon time and attention. Obviously, grade school children are of no use as players. All that can be expected of them is that they take up a stringed instrument somewhere in the early grades (it will usually be the fiddle) and with perseverance and competent training develop enough enthusiasm to go on seriously in high school. But the work must begin in grade school. In entering upon this matter, it

would be interesting if one could make a preliminary survey of say a dozen or two Catholic schools to see what is being done; to see what talent is being developed. Of course, one will find a lot of enthusiasm for the brass instruments and some for the wood-winds; they are taken for granted and do not concern us here. What would such an investigation reveal? One fears that the findings would not be too encouraging. But perhaps we can, if we do not insist on being too practical, simply assume that an appreciable amount of interest in the strings is to be found. With that we have a hope of a start.

What will be the immediate source of viola, cello, and bass players? We might reasonably assume that practically none will be developed in the grade schools. But they must be obtained and in sufficient numbers to create a balance among the strings. It is not every young fiddler who will make a viola player. Many won't want the instrument; some will lack the necessary physical strength; some will hesitate to apply themselves to the extent of familiarizing themselves with the new clef. So out of ten fair fiddlers we may produce one violist. What is said of the viola holds in varying degrees for cello and bass players. And one would not hesitate to affirm that, in the first place, a tutor of proficiency and experience in at least one instrument and a practical teaching knowledge of the other string instruments is a *conditio sine qua non* for the transformation of fiddlers over to the other instruments. Piano players often do well on the bass. As an aid to the teacher, the various "methods" on the market will be used to advantage. Added to these, the ingenuity of the teacher in creating interest through the use of recordings and other devices will carry the work a long way.

IT IS EVIDENT THAT, WITH PERSISTENT effort on the part of the teacher and cooperation on the part of the student, much can be accomplished toward the realization of one's goal in the course of any four years. Allowing for a more or less sterile condition among the first year students, one can always count on the output of at least three years. This group might be whipped into a respectable body of amateur musicians that might reflect credit on any

particular school. As one other means of stimulating interest, all the students could be placed into two distinct groups, called perhaps "Junior" and "Senior" groups, thus creating the element of rivalry and, in the younger group, the ambition of attaining, some time, to the better group.

At this point a slight digression might be permitted to call attention to a practical way of getting around the Catholic school handicaps due to the relatively small number of musicians as compared to those of the public schools. Excellent work on a rather pretentious scale is done in the public schools; something far beyond the hopes of the most sanguine Catholic teacher. The writer recalls the fact that in one large city high school boys were formerly found of such ability that they passed directly out of high school orchestras into the Civic Orchestra—the regular feeder for the local Symphony. This illustrates the advantage of the public school orchestra. Now on this basis we cannot hope to compete with the public schools under any circumstances. So instead of playing with the idea of establishing a "symphonic orchestra" in our smaller schools, wouldn't it be far better to content ourselves with a smaller organization of strings, one that could, with respectable accuracy and taste, play music that makes less demands for color effects and all the other qualities of a big orchestra. After all, any good music well played is a joy to the listener and reflects credit on the performers.

THIS BRINGS US TO THE CONSIDERATION of our second point, the question of centralization of groups into a symphonic-sized body. Assuming the desirability of such a large organization, there is no escaping the difficulties involved in its development. One suspects that it would be found much more congenial to deal with the problem of developing talent than with that of organization. Of course our question is restricted to a consideration of the string section of the orchestra. But inasmuch as we are dealing with the question of the larger orchestra, all instrumentalists come within our problem.

In undertaking such a task one must not close one's eyes to practical difficulties. However we wish to be, if possible, constructive and so not emphasize the difficulties. A test case in the matter of organization could readily be made in the following situation. Let us suppose a group of teaching sisters where the same body carries on through the entire range of educa-

tional work in a single diocese. This would include perhaps one college, one, two or possibly three high schools, and anywhere up from twenty-five grade schools. A more attractive set-up for the plan under consideration could hardly be imagined. Speaking somewhat abstractly, what a splendid musical organization might be built up where, starting with only one or two students of promise in the grades, a respectable large group would seem available in high schools and the pick of this talent carry on in college; and that comprising groups over the entire four years of college work. The condition prevails in several cities that anyone can recall. Yet, as far as the writer's observation goes, no such work has been carried out. Something, a bit similar has been attempted in one high school in the nature of an alumnae orchestra. Probably for some reasons, including the unsettled years of the war when everybody works at some kind of a job, attendance at rehearsals was found too difficult. Hence no success there.

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SOME CRITICAL ASPECTS OF MUSICAL EDUCATION

By Sister Alice Marie, O.S.U.



AS THE school year opens with the coming of the long-awaited peace, and the beautiful things of God's creation again are permitted to gladden the sorrowing hearts of men, the Catholic music educator becomes increasingly conscious of his tremendous responsibility and privilege of transmitting to children, adolescent youth, and teachers-in-training the great musical culture of the ages, and to draw from their hearts, the music which is there. The educator desires that all musical contacts may, with the assistance of divine grace, develop the ideas, attitudes and virtues that are demanded for Christ-like living in our American democracy.

THREE CHALLENGING QUESTIONS epitomize this brief survey for teachers of music. Where have I been successful? Where have I failed? What shall I do to improve my teaching?

A Catholic music educator will, of necessity, question periodically his concepts of Catholic Educational Philosophy; his personality traits; his training and outlook in academic and professional areas; his musicianship; his attitude toward the social aspects of his work and living; his utilization of sociological, psychological and scientific interpretations and aids; the ultimate and immediate goals, which will condition his use of activities, attitudes and techniques in inducing students to like music. In the last analysis the amount and quality of the musical culture resulting from his teaching may be ascertained by viewing what is left over after all the singing classes, the listening lessons and the instrumental rehearsals are forgotten—the left-over that determines what a student dials on his radio; what concerts he attends, if any; what attitude he takes towards music in his own life and in that of the community, particularly, that music which serves the highest function: the music of the Church; what is his ultimate attitude toward continuing music study after he leaves school! No teacher can hope to attain perfection in even one phase of teaching, but the very zest of the pursuit of perfection in his personal life and his attempt to evaluate objectively his own powers as well as his limitations will lead him into fascinating

and delightful adventures in the development and fulfillment of his own musical possibilities and eventually improve his teaching.

Our Lord, the Master Educator, gives us the key to correct procedures and attitudes. He speaks often of light, of freedom, of truth, of exaltation, of sweetness, of joy, of gladness! A sense of oppressing or of forcing was never present because His yoke is light and sweet! He teaches that true liberty comes from love, not from fear! The true music educator, recognizing in each soul intrusted to him a precious, rational, sacred personality, provides those musical experiences which will stimulate him to advantageous self-activity, self-control, and self-evaluation, which, in turn, under the guidance of the teacher, develop his divine potentialities to obtain a fuller knowledge of truth, deeper love of the good and finer appreciation of the beautiful, as the off-shoot of God Who is Perfect Beauty!

THE CATHOLIC MUSIC EDUCATOR holds the key which unlocks to youth the great treasury of the Church's liturgical music, giving him an adequate vehicle for clothing his public prayers of praise, thanksgiving, and petition, in music's beauteous garments to make them more efficacious before the throne of God, and more appealing to the susceptible hearts of praying men. Religious music must be the base of the musical education of the child and the teacher alike, since their relation to God is the basis of every other relationship. An appalling ignorance exists among teachers regarding the real character of Gregorian Chant. Its chaste melodies, graceful soaring rhythms, simple structure, its exquisite power of expressing every nuance of religious emotion, as well as the sturdiest truths of our glorious faith are unknown and, therefore, unappreciated and unused, even though this is the music chosen by the wise Mother Church as the best suited for her liturgical services. To students and teachers who find the Chant's unearthly beauty, inadequate or hard to understand, it is recommended that opportunities be sought to hear it sung sufficiently often by competent singers, to know it and love it for its own inherent beauty. Eventually, these unique prayerful melodies which form the beautiful garment for the world's greatest

literature, the liturgical texts, will create the desire to know more about their structure, and these new users of this music will, in turn, become its most enthusiastic admirers, anxious and willing to analyze painstakingly, chants into their components rhythmical, tonal, and expressive elements, in order to make clearer to others the mission of this glorious music in beautifying and improving human existence.

IN A QUESTIONNAIRE SUBMITTED DURING the past year to beginning-elementary-teachers, who had received B. of Sc. in Ed. degrees from a Catholic Sisters' training college,* the teachers were asked this question: "Have you an ideal teacher in mind whom you try to emulate?" Of the two hundred ninety-eight teachers who responded 83 per cent answered "Yes." The 17 per cent who answered "No" specified that their ideal was a composite of many teachers. It is significant that in listing freely the qualities admired in an ideal teacher, one hundred fifteen of the number gave "Christ-like personality" first place; 107 gave "skill in teaching and knowledge of subject matter" second place: other qualities followed in the other given: Justice, Sympathetic understanding of children and use of every opportunity to further their character formation, Kindness, Enthusiasm, Dignity, Even tempo, Patience, Gentleness, Firm but kind discipline, Tact and sound judgment, Cheerfulness, Broad-mindedness in regards to other fields, Voice, Perverserance. The significance of placing teaching ability second, indicates that no amount of personal attractiveness or knowledge of how to handle boys and girls can make up for inadequate preparation for music teaching. Institutions responsible for this pre-service and in-service education of teachers, have the serious obligation of making the time adjustments necessary for a minimum music program including: Fundamentals of Music (including the playing of an instrument), Music Literature and Appreciation, Music Pedagogy, and Gregorian Chant.

SPACE DOES NOT PERMIT FULLER DISCUSSION of more than one phase of these problems so vital to teachers upon whom so many demands are made. Some "don'ts" and "do's" of music pedagogy follow. Teachers are urged to avoid the dictator-type of teaching, in which the teacher is the center, and the subject matter covered the first consideration. Undoubtedly, good order and respect for properly insti-

tuted authority must be maintained, but not by that stern discipline predicated on blind acceptance of the dictates of authority and that regimentation which dehumanizes an individual rather than develops his god-given personality. The late Monsignor George Johnson focuses light on the Church's view that discipline is fostered best in an atmosphere of freedom in which it is possible for children to be natural. Students cannot learn the art of living in a free society from training under a classroom dictatorship. The true educator looks beyond evidences of knowledge and skills in reading and performing music to the ideas, meanings, insights, concepts, attitudes and interests which inevitably lead on to the student's voluntary acceptance of greater responsibilities and the acquisition of broader techniques. Elaborate materials are not necessary. The exhaustive use of a few well chosen selections has an economic aspect not unappreciated by many teachers with limited materials to work with. A song is a living, pulsing unit, capable of affording many delightful musical experiences! At the beginning of a child's musical education, while the song is still "fun," and before the teacher has occasion to use certain pieces as examples in musical techniques and analysis, let the child discover these possibilities for

*Thesis submitted for M.A. Degree at Sisters College, June, 1945—"The Relationship Between Student Teaching and the Initial Success of the Beginning Teacher," by Sister Marie Rosaire, H.H.M.

Objectionable profanity is found especially in theatrical music, the most secular of all (whatever its artistic merits.) To a lesser degree, it can be discovered even in many structural forms accepted in musical compositions. Contemporary so-called sacred polyphony is thoroughly infected by these two marks of profanity. Because of that, it is often as poor music as it is secular music in character.

be free from reminiscences of motifs adopted in the theatres, and be not fashioned even in their external forms after the manner of profane pieces.

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himself. For example: With one folk song, a third grade class could:

1. Listen to the song on the phonograph.
2. Whistle and hum the tune.
3. Sing different songs to the same tune.
4. Discover the distinction between Folk Music and Composed Music. (Arouse interest in people of other foreign countries. Give appreciation of other countries' customs and culture.)
5. Make up original words.
6. Use free bodily response to rhythms: clapping, skipping, swaying, stepping, etc.
7. Become conscious of form through phrasing and the recognition of like and unlike phrases.
8. Make a picture of notes.
9. Discover accents, beats, meter, and its meaning.
10. Write rhythmic pictures on the blackboard.
11. Write measure patterns.
12. Sing sol-fa syllables.
13. Write the song on the staff in various keys.
14. Develop the instrumentation for rhythm band.
15. Make the percussion score
 - a. for individual instruments.
 - b. for conductor.
16. Develop conducting and orchestral counting.
17. Play the song for his early adventures with the piano, the song flute, and violin.
18. Play the piece independent of phonograph.
19. Add simple I, IV, V chords by ear.
20. Create original dances.
21. Select a picture illustrative of the same mood as the song.

Thus seeing the multiple possibilities for musical experience in any song implies ear and eye skills on the part of the teacher. This type of activity for teacher and pupils alike, becomes a joyous adventure of discovery, through the broad rich areas of experience, with an evergrowing awareness of the beauties and meanings of music and in sensitiveness to music, spiritual, emotional, and aesthetic appeal.

The real music educator will choose a series of experiences for students which will regard facts, information, and specific skills as valuable means toward more important ends, rather than ends in themselves. He will stimulate and guide initiative and self-activity as aids to learning; reason with children; smile with them; enjoy lovely music with them; listen sympa-

thetically to their problems and assist in solving them; welcome fun and humor; help children to live well and happily with others. Lastly, the music educator knows that he has succeeded if he has helped the flowering of a taste which banishes the low, the unclean, the vulgar, and chooses the good and beautiful and elevating; if he has opened to youth the gracious door of music and, through the inspirations of his own ideals, given students a familiarity with that Beauty which human beings have borrowed from Heaven and enshrined in Music.

We close with this lovely poem of Alice Gay Judd:

A TEACHER SPEAKS

I must not interfere with any child, I have been told,
To bend his will to mine, or try to shape him through
some mold

Of thought. Naturally as a flower he must unfold.
Yet flowers have the discipline of wind and rain,
And though I know it gives the gardener much pain,
I've seen him use his pruning shears to gain
More strength and beauty for some blossoms bright.
And he would do whatever he thought right
To save his flowers from a deadening blight.
I do not know—yet it does seem to me
That only weeds unfold just naturally.

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GREGORIAN HIGHLIGHTS ON SUNDAYS

By Oriscus



WE INTEND to briefly comment on the Ordinary of the Mass, whose outline was given in the preceding issue. You may remember that, in preference to the straight use of the No. XI of the Kyriale, we chose the following melodies: Kyrie No. 10 (Cantus ad libitum), Gloria No. 11, Sanctus and Agnus Dei No. 12. The musical reasons for this choice were explained at length. They will appear the more compelling, after one has studied the analysis herein offered.

1. *The Kyrie Eleison.* There goes through this melody a strong sense of Gregorian composition: a modal definition completed by delicate variations. Both combine in making up a supplication of great lyric power. The initial design is unusual for a Gregorian motive; for it is not customary that it should begin at once on the dominant of the mode. Yet, one is not brought to sense in this case may mistake against tnal structure; on the contrary, the whole motive sounds logical and natural. The musical idea possesses an originality which leaves no doubt in the mind of the hearer: it begins high and finds an immediate counterpart and a natural repose in two descending groups of the same number, "sol, re." The whole pattern of the word Kyrie is at once manly and secure in the expression of confident supplication. We should follow its development in the successive invocations. Three variations, contrasty to the extreme, are thus found; and this contrast also is natural, born as it is from a motive marked by solidity. The Christe is nothing else than a reversion of the design found in the first Kyrie; that which proceeded downwards does now proceed upwards with the same interval-basis La-Re, La-Re². In both cases, the first melodic assertion is immediately relaxed by complementary groups. Passing then to the first Kyrie of the last section, we find the initial motive repeated with a slight modification which softens its asserting strength; and one wonders how such a simple variation in the use of the same basic tones can produce such a marked difference in its meaning. The last Kyrie is another relaxation: from the dominant where it began so assertively, the motive now rests on the tonic, and is completed by

tone-groups borrowed from those of the Christe. Let us now compare to each other in one scheme the variations of the melodic design. Such visual glance greatly helps in realizing the beauty of a musical form.
 Kyrie: LA-si-LA-sol-LA-RE (Low)
 Christe LA-so - - - - - RE (High) do-RE-do-LA-sol-LA

Kyrie: LA-so-LA-sol-LA-RE (Low)
 Kyrie: RE-fa-RE-do-RE

The fundamental melodic pattern, so persistent throughout, is completed on the word eleison by tone-groups of much smoother lines. There are three of them, slightly at variance, but proceeding stepwise in identical manner. Their linear make-up, mostly descending, completes the initial motive as the natural repose which all forceful motion demands. Seen in the whole, the Kyrie herein analyzed is one of tempered strength; and in the realm of spiritual expression, such blending of power and self-control makes up a perfect melody. A retrospective glance at the Kyrie No. XI will show to evidence that it is far from possessing such balance. Some later composer (or school) exaggerated the initial strength of introducing tonal-groups which destroyed the original reserve. There is strength indeed; but asserted beyond measure; and there is no longer tempered strength. Hence our choice of the Cantus ad libitum, No. 10 which by the way is much easier to sing well, and which supersedes everywhere the melody universally used.

The Sanctus. The melody No. 12 of the Kyriale is particularly commendable for its contracting into a very simple structure an immense amount of lyric power. In this regard, the development of the initial pattern on the three Sanctus is one of the most immediate to be found in Gregorian art. The composer (whoever he may have been) did not rely on the originality of the melodic motive but on the logic of the modal form. Can one find anything more ordinary than the first Sanctus? Melodies of the second mode are filled with it; and it is just the reminiscence of a standardized type. Let us call it RE-fa-RE. But see what happens to it. An extremely rapid ascension on the dominant with another tension on the si; we have proceeded at once from stern worship into elated praise

with this group: RE-fa-LA. Without further hesitation, the vein of the composer passes into the pattern of the third Sanctus, which continues the power of the second with two ample and now descending groups LA-fa-sol-RE, a return from the dominant to the tonic. The ending of the half-phrase expands somewhat this group with a final amplification spread on the words Dominus Deus Sabaoth. Strange enough, this commanding structure detracts from the first phrase nothing of its remarkable elegance; and there is as much joy as affirmative power pervading the whole design. We could call it an exposition; for it has its solidity. The two next phrases borrow their elements from it; and the borrowing, while clear at first reading, indicates no plagiarism. The reminiscences have the freshness of a new pattern. They make up a pair: Pleni sunt completed by the first Hosanna, and the Benedictus completed by the second Hosanna. In each pair, we may distinguish an antecedent, light and airy, and a consequent, broad and heavy. This is, in an inverse order, the very procedure found in the exposition. One may again see why we select this Sanctus in preference to the No. 11 of the Kyriale. Although the latter is a composition of classic proportions, it does not possess the same clarity of musical concept, and is definitely inferior in regard to neatness of structure. Incidentally, the melody No. 12

lends itself much better to congregational singing, for which simple directness is always more advisable.

The Agnus Dei. If this melody is not from the same epoch, it certainly springs from the same well. For the melodic patterns are closely related to those of the Sanctus, and are built up with the same controlled economy. The main difference between the two songs is found in the fact that the Agnus Dei does not commit itself to any amplitude, but remains within the limits of a lovely discretion. The general symmetry of the phrase-outline is perfect: the first and the third Agnus are a repetition; the second reduces the form to its minimum of expansion. The initial design, handled here with a particular gracefulness, is common to the canons of the second mode. It is a respectful ascension begun in the lower tetrachord of the mode. It gives a natural rise to the sequence of the phrase in two steps. Considered as a whole, the section makes up a continuous thread supported by three melodic accents of the most severe classicism. It would include the three progressive tone-groups Re-fa, MI-sol, RE-la, which succeeding to each other grow into a peaceful supplication. The latter is concluded on the words miserere nobis with the assertive power of the two close groups mi-FA, do-RE. In

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EDUCATIONAL PROGRAMS



IT IS never too late to praise worthy efforts. Some programs given in various Institutions in late Spring or in early Summer came to our notice after recent issues were off press. They will be welcome in this issue especially dedicated to musical education.

»» The CATHOLIC HIGH SCHOOLS OF SAN FRANCISCO had their graduation exercises in a big way in two separate sessions both at San Francisco and at Oakland with respectively 770 and 325 graduates. Here is the program sung on the occasion. Graduation lends itself to a certain pomposity, which is proper; and Father Boyle, the Archdiocesan Director knew how to make this concession to the circumstance but with taste:

Processional: March in G.....	Smart
Star Spangled Banner.....	Francis Scott Key
Veni Sancte Spiritus.....	Webbe
Serenade (in two parts).....	Schubert
Farewell to the Frost (in four parts).....	Mendelssohn
Long Live the Pope.....	Ganns
Recessional: Choral Selection.....	Bach

»» ALVERNO COLLEGE OF MUSIC AT MILWAUKEE, WISC., is forging ahead with consistency. The graduation of the summer-session was celebrated at the end of July with a double program which we quote at length. Both attest a true sense of discrimination:

HIGH MASS

Proper of the Mass.....	Gregorian
Ordinary of the Mass: Missa in hon. S. Angelae.....	Haller
Recessional: Organ.....	Tombelle

SACRED CONCERT

Part I	
Prelude and Fugue in b Minor (Organ).....	Bach
Gregorian Selections:	
Hymn: Veni, Creator Spiritus (Mode VIII)	
Hymn: Creator Alme Siderum (Mode IV)	
Introit: Salve Sancta Parens (Mode II)	
Alleluia: V. Assumpta est (Mode V)	
Sequence: Victimae Paschali (Mode I)	
Offertory: Recordare, Virgo Mater (Mode I)	
Communio: Qui Manducat (Mode VI)	
Communio: Unus Militum (Mode VII)	

Communio: Gustate et Videte (Mode III)	
Regina Coeli Laetare (Organ).....	Titcomb
Part II	
Sancti Mei.....	Lassus
Sicut Rosa.....	Lassus
Adoramus te, Christe.....	Lassus
Duo Seraphim.....	Vittoria
Exsultate Deo.....	Palestrina
Postlude: Ite Missa Est (In Festis Solemnibus).....	Springer

»» THE NOTRE DAME CONSERVATORY OF MUSIC AT ST. LOUIS, MO., under the direction of Sister M. Augustine, S.S.N.D., and Sister M. Celine, S.S.N.D., presented three recitals recently during the summer session. The series was opened by Madame Pompari and Pasqual de Conto of the Saint Louis Symphony, who gave a combined harp and cello concert. In the mid-term the conservatory presented Anastasia Schlechter Werlein, well known Saint Louis concert pianist, in a program of classical and modern compositions. The closing recital was given by the organ department at Saint John Nepomuk Church. The participants, all members of the Notre Dame order, gave the following program:

Credo.....	Bach
Berceuse.....	Guilmant
March Nuptiale.....	Kreckel
Clair de Lune.....	Karg-Elert
Festival Toccato.....	Fletcher
Prelude and Fugue in A m.....	Bach
Toccato from Fifth Symphony.....	Widor

»» MARYWOOD COLLEGE, AT SCRANTON, PA., celebrated in June its Commencement with a High Mass; the entire student body participated, in some capacity, to the singing of a truly liturgical program conducted by Mary Barbara Cummings, B.M. '45.

Organ Prelude: Fugue and Chaconne.....	Buxtehude
Sacerdos et Pontifex	
Introit, Gradual, Alleluia, Communion.....	Gregorian
A Cappella Singers	
Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei.....	Gregorian Mass III
Student Body	
Offertory: Sacerdotes Domini.....	O. Ravello
Finale: Assumpta Est.....	O. Ravello

Christus Vincit.....	Traditional
Student Body	
Organ: Tu es Petrus.....	Mulet

»«...THE VALLE HIGH SCHOOL AT STE. GENEVIEVE, MO., presented a very distinguished program. The person responsible for arranging the selections was excellent at "dosing"; and a critical listener assured us that the performance was far above the standards of this sort of affairs in so-called "small towns":

Jesu, Joy of Man's Desiring.....	J. S. Bach
Lo, How a Rose.....	M. Praetorius
See Jesus the Savior.....	John Jacob Niles
O Sacrum Convivium.....	Remondi
When Song Is Sweet.....	Gertrude San-Souci
When I Was Seventeen.....	Swedish Folk Song
A Celtic Lullaby.....	Irish Air
Madame Jeanette.....	Murray
The Old Woman and the Pedlar.....	English Air
O Dry Those Tears.....	Teresa del Riego
America's Message.....	Arthur Edward Johnstone

»« THE MERCY SCHOOL OF MUSIC AT SAN FRANCISCO AND AT BURLINGAME was particularly active in Spring as may be seen by the comprehensive programs herein inserted. They are marked by the variety which the presentation of many individual students makes necessary. The selections make up a broad musical adventure:

SAN FRANCISCO

Theme from Symphony No. 1.....	Brahms
Serenade from String Quartet, Op. 3, No. 5.....	Haydn
Panis Angelicus.....	Franck
Ave Maria.....	Bach-Gounod

Glee Club

Toccata in D Major: 16th Century.....	Frescobaldi
Nocturne, E Flat Major, Op. 9, No. 2.....	Chopin
Malaguena.....	Lecuona
March Winds.....	MacDowell
La Cucaracha: Mexican Folk Tune.....	arr. Gould
The Lady of Shalott: Cantata.....	Bendall

Directed by Rev. Edgar Boyle

BURLINGAME

The Lady of Shalott: Cantata.....	Bendall
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II

Paul Forkgen, Violinist, 13 years old, Pupil of Effie Keldsen	
Sonata No. III in F Major.....	Handel
Symphonie Espagnole.....	Lalo
Air and Variations in D Minor.....	de Beriot

Ave Maria.....	Schubert
Hejre Kati.....	Hubay
»« THE PALESTRINA INSTITUTE AT DETROIT, MICH., presented the Junior and Senior Piano Classes, the Chant Class, the Institute Chorus, in a general program in June. Selections were chosen in order to demonstrate the actual development of the various classes; and they indicate a promising future for the young Institute.	

I

Polichinello.....	Rachmaninoff
Witches at Midnight.....	McGrath
Prelude in A Major.....	Chopin
Sonatina.....	Kulau
Soeur Monique.....	Couperin
The Tulip.....	Lichner
Sonata.....	Kulau
Sonata IV.....	Mozart
Barcarolle.....	Offenbach
Polonaise in A Major.....	Chopin

II

Kyrie, from Missa Orbis Factor.....	Chant
Tantum Ergo.....	Chant
The Chant Classes, Father F. J. B. Flynn, Director	

III

Hungarian Rhapsody No. 2.....	Liszt
In a Monastery Garden.....	Ketelby
Turkish Rondo.....	Mozart
Serenade.....	Schubert
Kamennoi-Ostrow.....	Rubenstein
Eighth Hungarian Rhapsody.....	Liszt

IV

Jesu, Joy of Man's Desiring.....	Bach
La Coeur de ma mie.....	Dalcroze
When Johnny Comes Marching Home, Fred Waring arr.....	Gilmore
Palestrina Institute Chorus, J. Michaud, Director	

V

Notturmo.....	Grieg
Romance in D-flat.....	Sibelius
La Cathedrale Engloutie.....	Debussy
Hopak.....	Moussorgsky
Rhapsody.....	Brahms

VI

The Maid with the Flaxen Hair.....	Debussy
Waltz in C sharp Minor.....	Chopin
»« The winners in the music contest sponsored by the IOWA UNIT OF THE NATIONAL CATHOLIC MUSIC EDUCATORS ASSOCIATION were as follows: Dorothy	

(Continued on page 283)

READERS + COMMENTS

About Caecilia

"We are enjoying the magazine very much and wish you every success so that the music in our Churches and Chapels will become more liturgical."

Sister M. Eustace
Baltimore, Md.

"The March number, 1945, is perhaps the most interesting I have read so far. Kindly send me a couple of copies so that I may spread the wonderful message contained in this number."

Father Callens
Spring Hill, Ala.

"It seems to me that the March issue of the *Caecilia* is a veritable treasure."

Sister M. Corona
Columbus, Ohio

"I would like to take this opportunity also to congratulate you on the new sub-title of the *Caecilia*—the Catholic Review of Musical Art. That is a high and noble and much-needed ideal but I am sure that the Staff of the *Caecilia* will realize it."

Confrater S. Rouse
Scranton 4, Pa.

"Your magazine has been a great help, and a real inspiration to me in the apostolate in which I am engaged, and I do not wish to lose out on a single issue."

J. V. Palmer
Vallejo, Calif.

"In the Lenten issue I saw *Caecilia* move forward another hundred notches. If liturgical music is to rebuild for large numbers of persons a cultivation of mind and soul, it must be accorded the status you demand for it, namely, that its standards be the model and criteria of all music. In your making that claim for it I relished the assurance that the work of re-instatement of liturgical life is now fully launched. Another point—I am rejoiced to see you coming out, in the Easter issue, for planting the liturgical garden by means of little retreat cells in the ordinary weave of parish activity, and watered and nourished by contact with religious congregations in their convents. And you invite all congregations to share, each in its own

kind and measure, this great work; first by growing in liturgical life within itself, and then diffusing it to seekers after it, who are brought for this purpose into the convent environment. Another locale where such cells are greatly needed is the seminaries for the training of secular priests. With you in all this I rejoice and have hope. May God grant you every inspiration and every needed material blessing and support."

Sister M. de Paul
Phoenix, Arizona

About the Hymns of the Church

"I have seen your HYMNS OF THE CHURCH and like it very much. If our funds were not so 'rationed' I would get us some copies even though, at the present, we have not the need for chant hymns as much as hymns in the modern idiom. I like the idea of the whole book very much."

Sister Marietta
Portland, Oregon

"The booklet, HYMNS OF THE CHURCH, is most delightful and the notation is an advancement which should do much for Gregorian music."

Olive Fell
Rockford, Ill.

The insistent emphasis on condemning operatic music is fully justified by the vicious influence it has had in recent times, not only as a desecrating force against the ideals of music consecrated to God, but as a deteriorating factor even in the field of wholesome secular music.

Among the different kinds of modern music, that which appears less suitable for accompanying the functions of public worship is the theatrical style which was in the greatest vogue during the last century.

(Continued on page 282)

"I think your little publication, HYMNS OF THE CHURCH excellent material. It simplifies yet conveys proper ideas for future development in the young mind."

Rev. W. Baldwin
Norwich, Conn.

Musical Education

"I cannot praise *Caecilia* too much, for I am a genuine admirer of your review. I am really a kind of third-rate musician and have had the troubles of running choirs and so on. At present I am not working in the field, as you know, but I read *Caecilia* mainly for my soul's sake. You have more food for thought and prayer for one won to the liturgical movement than such a one can find in any one periodical, save, perhaps, *Orate Fratres*. I am very much interested in your material in the latest issue discussing the Catholic outlook in music education and the new Catholic organization. I consider that you have done a fine piece of work in enlightening the music educators as you have done there. I think, also, that they will perhaps understand it. There is much that they are not equipped to understand, you know. Someone told me that the concluding paragraph was what she considered one of the most enlightening things she had ever read about music and Catholics."

Sister A. C.

"Incidentally, if I may mention it, I think that the establishment of a National Conference of Catholic Music Educators is a splendid work. I regret that I was unable to attend its first meetings. More power to those who desire to establish it on its own merit and not as a mere branch of the already established NCME!"

Sister R. D.
Belmont, California

"Please tell Father Ermin his fine publication grows in interest and importance with each issue. The Catholic School articles and comments, convention news, etc., open up a vast field for thought. It is still unfortunate that *Caecilia* does not have ten times the circulation it now enjoys."

E. S.

About St. Caecilia's Guild

THE ST. CAECILIA'S GUILD is still a small seed; and while it is hidden in the ground, it is hardly noticed by those who have to see the tree fully grown before they may become conscious of its growth. But among the believers of the first hour, there are quite a few whose spiritual vision has manifested itself with enthusiasm. May their conviction be shared by those who will read the accounts of their experience. The seed is now peeping out of the earth's crust; and many new members are invited to help the coming harvest.

"We feel greatly honored in being members of the St. Caecilia Guild and are continually working towards a full cooperation in the program outlined. May God bless your work in the future as He has in the past. Perhaps we will not see the full fruit of what we aim for in our life time, but God is to be thanked for the great joy one receives for even the smallest part in this great movement."

S.M.H.S.

"I am enclosing the fee to help in promoting the extension of the magnificent enterprise of the St. Caecilia's Guild."

Sister Rita Dolores
Belmont, California

"God bless your worthy endeavor with the great grace (which is your aim) of drawing souls closer to our Eucharistic Lord, the center and life of our Catholic worship. In joining the Guild we feel that we are adding just one more foundation stone (however feeble) to the great building of ideal Christian living."

Mother Magdalen
Springfield, Ill.

"Today's mail brought me the November number of *Caecilia*. It made me very happy to read of the plans for Saint Caecilia's Guild. The plans are splendid, definite, broad and far-reaching. I wish all success to this inspired venture and I shall pray for its accomplishment."

Sister Carmelita, CSJ
Minneapolis

"I feel quite happy over the momentous move of the Guild; it is a stroke of genial organization and a broad challenge for wide-awake cooperation."

Father Gregory
Maryville, Mo.

QUESTIONS AND ANSWERS

By Gregory Hugle, O.S.B.

"I HAVE OFTEN BEEN WONDERING how it was possible for Pope Pius X to issue the *Motu Proprio* without making extensive preparations. Should he not have summoned the church musicians of the *Catholic World* for consultation?" A.—Pope Pius X had very strong reasons that impelled him to act as he did: (1) He was fully aware that the authentic melodies of old had been restored by the prolonged labors of the Monks of Solesmes. (2) He had been a chant student ever since his student days in the Seminary of Mantua. (3) He attended the Congress of Arezzo (1882) where the merits of the ancient melodies were vividly contrasted with the demerits of the curtailed version of the Medicean Edition, since 1873 recommended for general adoption. (4) In the year 1895, as Patriarch of Venice, the future Pope introduced at St. Mark's Basilica, the Solesmes Gradual, based on the ancient manuscripts.

In his *Motu Proprio* The Holy Father explained that the ancient form of chant had always been considered and treasured as the property of Holy Church; the Popes had been the official custodians, hence the Pope is acting in his own right when he restores this very form of sacred music to the entire Church. The term *Motu Proprio* ("of his own accord") signifies that the provisions of the document were decided on by the pope personally, that is, not on the advice of the cardinals or others, but for reasons which he himself deemed sufficient.

"BUT WHY DID POPE PIUS X NOT HAVE recourse to a consulting vote of the greatest musicians living at that time?" A.—The so-called "greatest musicians living at that time" had no use for Gregorian Chant; they lived in a world of their own; most of them abhorred a form which was unison in character and rejected harmonic parts. Practically all worldly musicians despised and rejected the prayerful rhythm which puts an end to musical display. However it is lawful to say that Pope Pius had recourse to the greatest musicians in the field of chant. For many years he had carefully followed up the developments of the monastic school of the French Bene-

dictines. Their school had developed into a world-laboratory in which the most valuable manuscripts of the ancient chant had been assembled. In 1883 the Gradual, based on these manuscripts, had appeared in print. When Cardinal Joseph Sarto was made Patriarch of Venice (1893) he obtained permission from Pope Leo XIII to adopt this very Gradual for his cathedral, the famous L. Perosi being musical director.—There were critics in the early years of the Pontificate of Pius X who resorted to every kind of ignoble statement in order to run down the good name of the courageous Pope. Some said the new Pope was devoid of musical knowledge, and of good judgment, he was tyrannical in his ruling, opposed to real progress, an enemy of beautiful music, and so on.

"IN WHAT CAPACITY DID POPE PIUS X issue the *Motu Proprio*?" A.—Pope Pius issued the *Motu Proprio* not in the capacity of a musician, but in the capacity of a Pope. He did not declare war on the music of the world, but he declared war on the worldly music in church. In that sense he was "a burning fire." (*Ignis ardens* was his prophetic motto). He actually ordered the organ benches and cabinets in the organ lofts to be examined; the worthless, silly, profane music to be burned as scandalous rubbish; he demanded that only approved music be performed. Thus many operatic solos went up in smoke, and the swell singers were horrified. Being a man of God, the new Pope knew no human respect: it was his lot to drive the profaners, with their ware, from the temple.

"BUT THE ANCIENT MELODIES ARE SO long and so difficult." A.—The Holy Father admitted the objection, but speaking to celebrated musicians he sometimes delighted in contrasting the highly cultured twentieth century with the so-called "Dark-Ages." "If uncultured people delighted in that form of music (He would say) how is it possible that we highly cultured men of the 20th century cannot relish it?". With a genial smile he would say to a celebrated music director: "Now you go back to your cathedral and drill

with your choir boys. Two things will insure success: patient labor—and time. You furnish the first article, and I furnish the second.”

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

The Boy-Choir

(Continued from page 258)

school that would not support a good boy choir. And that is precisely where the director comes in. It is his business to see to it that the choir is good. Nothing aside from prayer will help him as much as a good product of his work. Some are in ideal surroundings, some work under handicaps. It is the parish duty to provide a good, well ventilated place. If it is unattractive, the director can turn home decorator and make it pleasant.

THE RESPONSIBILITY THEN IS ON THE shoulders of the choirmaster. His is the challenge. But it is not his alone. The classroom teachers, because they can make or break attitudes so readily, become cosharers in his work. He can not be an isolated individual, a musician who is permitted to drop in now and then to direct a little. He is part of the system, must know it and be coworker with the Superiors and teachers. He will not be immune from trials and tribulations. If these are allowed to permeate the school all will suffer, and most of all the sacred music. Directors and Sisters are not striving for cups in trophy cases or awards. They want only one thing—good music for God’s Holy Church. This can not result from individual work though; each one is responsible. Team work is the thing. Thus a director has besides his music the challenging task of enlisting the school forces in behalf of the great task for which he works. The school populace has the great privilege of lovingly unleashing its magnificent potentialities for this great work. What a challenge! What a privilege!

Sacred music must be a continuous tradition, in which all progressive forms are intimately linked by the same liturgical principles. This is the reason why, in order to free itself from all secularism, contemporary sacred music must find its inspiration and its guidance in the Chant and the classic Polyphony. These are the last authentic links from which sacred music has been since breaking away.

This of its very nature is diametrically opposed to Gregorian Chant and classic polyphony, and therefore to the most important law of all good sacred music.

(Continued on page 283)

Dominical Cycle

(Continued from page 254)

THE COMMUNIO. This final song of the Proper deserves a particular attention. Some kind of procession (though very disorderly) exists in the distribution of the Holy Communion; and it should not be silent. Fortunately, many of the Communion-Antiphons are melodies of light and delicate design which an appreciative choirmaster may present to the Choir without undue risk. They are usually short, built on simple motives, and carrying a fresh sentiment. Here again, a discreet choice should be made; and the repertoire will grow every year. Much quicker indeed than for the other melodies of the Proper; for the devotion of the communicants will predispose them naturally to appreciate their loveliness. Of course, singing of a psalm at this time offers an excellent opportunity every Sunday for a varied setting of eucharistic music. Especially on the Sundays when it is not possible to sing entirely the Antiphon, the latter can be recited in a solemn manner and alternated with the singing of the Psalm. That makes up a nice ensemble. If the director of the parish-choir, working diligently and consistently succeeds in carrying out the program herewith outlined for the singing of the Proper, the spirit of the Dominical cycle will revive among both the singers and the faithful. The sanctity of the christian Sunday will then be restored among the Catholics of our time. May God make this wish true.

The Orchestra In School

(Continued from page 271)

To attain such an aim, it appears that centralization of direction is necessary. Perhaps a diocesan representative would be most successful since he would have the authority to push talent around where it ought to be without incurring to petty objection (one not unheard of) as to what school's talent will be placed among the second fiddles. Whatever plans may be adopted toward the build-up of the full symphonic complement, one must start from the bottom and, perhaps, go through the single steps over a period of some years in grade schools alone and then in high schools before anything like a permanent centralized organization can be established. Much helpful information can be gathered from the public school groups. Their situation, by reason of their numbers and free instruction and, at least to some extent, use of instru-

ments gives them a wide edge. Capable and enthusiastic organizers might do something worth while in Catholic schools. In the writer's opinion, no other need apply.

Gregorian Highlights

(Continued from page 276)

contrast with the first, the second Agnus Dei, while starting from the same lower tetrachord, renounces to ascend and sternly remains on the tonic-tone with the impressive diction of a single tone-group. This intentional reserve marks more vividly the melodic freedom of the first Agnus Dei, and prepares by contrast the repetition found in the third invocation. Another melody very well adapted to congregational singing by its simplicity and its directness.

Together, the Kyrie, the Sanctus and the Agnus Dei are an excellent Ordinary for the celebration of the Sunday. Their modal affinities establish between them a formal unity which is an important factor in our choice. Moreover, their general lyric expression is identical and well suited to the spirit of reserved worship characteristic of the Lord's day.

Educational Programs

(Continued from page 278)

Gabel, a Junior at Briar Cliff College, Sioux City; Sister M. de Lourdes, R.S.M., Mt. Mercy Junior College, Cedar Rapids; Sister M. Electa, B.V.M., Our Lady of Angels Academy, Clinton. A prize of \$15 each was awarded to the winners. The contest was open to all Catholic music teachers throughout the state of Iowa, and likewise, to all students from the Catholic colleges and high schools in the state.

A rhythm built to excess on conventional patterns, as found in modern music, possesses a physical or mechanical character which does not easily agree with spiritual sentiment. A thorough study and a deep appreciation of the freely numbered rhythm of the Chant and the freely proportioned pulse of Polyphony will make us in time fully conscious of the impoverishment of musical rhythm in the modern era.

Besides the intrinsic structure, the rhythm and what is known as the conventionalism of this style adopt themselves but badly to the requirements of true liturgical music.

Here-There-Everywhere

[Continued from page 269]

»« The fact that HIS HOLINESS POPE PIUS XII has inaugurated a series of concerts to be given in the Belvedere Courtyard should not pass unnoticed. These concerts reestablish a musical tradition interrupted for almost four centuries. They are an indication that the Holy See fully realizes the importance of musical apostolate in the Church. His Holiness seems to indicate that the time has come indeed for us to lift up musical art from the maelstrom of secularism and to lead once more the musical life of the people

under the spiritual guidance of christian principles of art. »« The CHURCH OF ST. CAECILIA AT AMES, IOWA, will inaugurate a regular program of High Masses chanted by the congregation when the Fall season opens under the direction of Mrs. George Howe. Rehearsals for the congregational High Mass reveal a widespread enthusiasm for the project. »« THE CHICAGO CATHOLIC UNIVERSITY CLUB will sponsor the Paulist Choir of Chicago in a CYO benefit concert for the Underprivileged Youth Fund of His Excellency, the Most Rev. Bernard J. Sheil, D.D., Auxiliary Bishop of Chicago. The program will be held September 30 in Orchestra Hall.

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