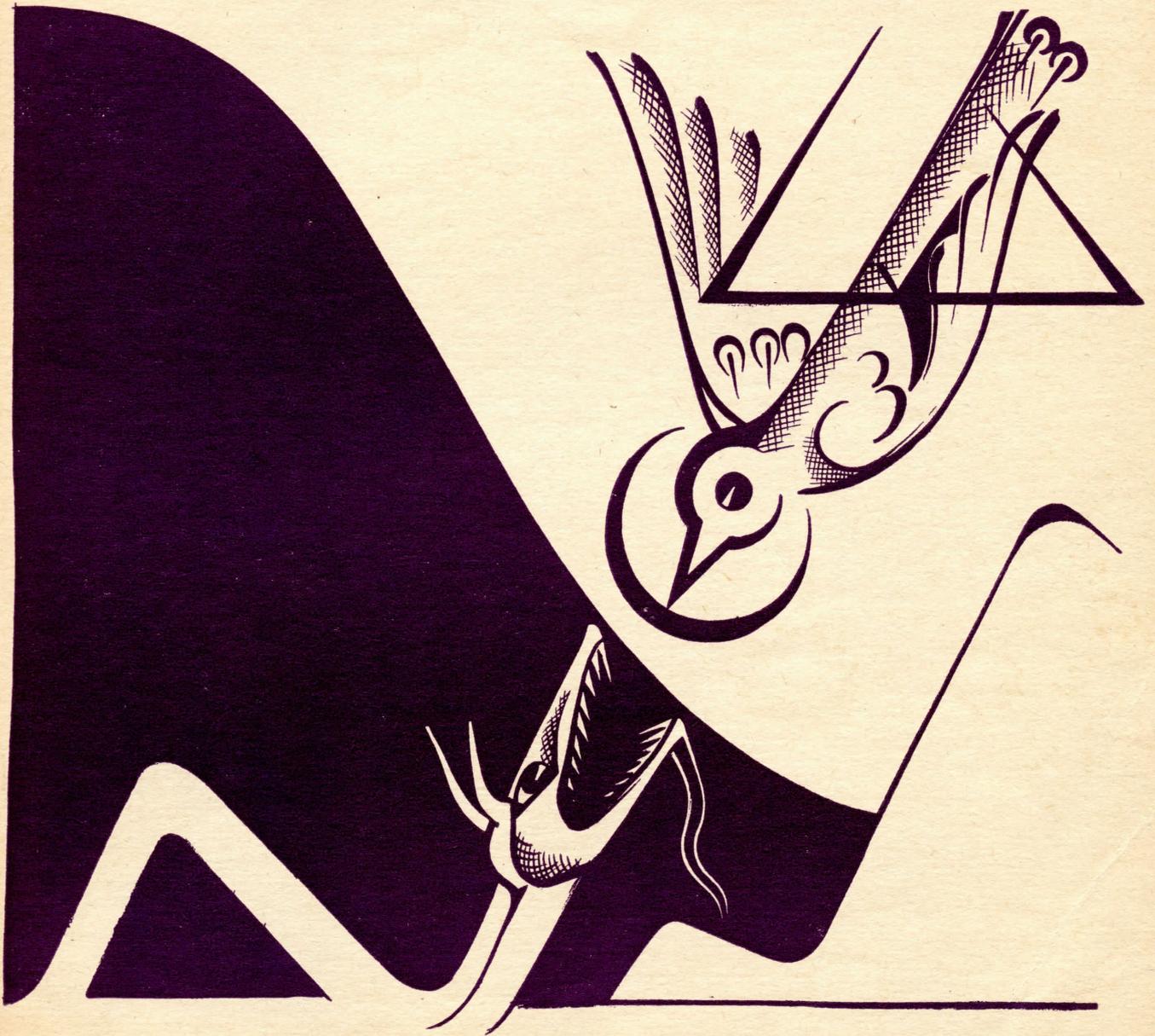


CAECILIA



A CATHOLIC REVIEW OF MUSICAL ART

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Requiescat The passing of SR. MARY ANTONINE GOODCHILD, O.P., at Rosary College, Chicago, Ill., was a real loss to all. For, she was the pioneer of pioneers in the field of Catholic musical education. At a time when the latter was getting hearing from nowhere, she understood that our schools were missing not only an opportunity, but a mission. And at once, she worked towards the realization of ideals which are now expressed by the National Association of Catholic Music Educators. A religious very devoted to her vocation and a hard working teacher, she took in her own surroundings the practical steps which would bring about the introduction of music in the curriculum. Now that the thing is partly accomplished, we might forget that this is responsible in large measure to the vision and the courage of this religious woman. Hers it was to be a pioneer. Now that the springtime is rising, God has willed that she should rest in the peace of Christ.

CAECILIA A CATHOLIC REVIEW OF MUSICAL ART

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CONTRIBUTORS TO THIS ISSUE

DOM PATRICK CUMMINS, O.S.B., of Conception Abbey, Missouri, begins a series of psalms to be used at the Communion of the Mass. His translations possess a rhythmic flow which makes them adaptable to Gregorian psalmody.

JOHN S. YONKMAN, now choir director at Jefferson City, Mo., gives a vivid account of the spontaneous musical wit of the Mexican people.

FRANKLIN MURRAY, S.J., is another young member of the Society of Jesus who is keenly interested in the historical background of sacred music. And he brings into his research the solid earnestness of a scholar.

FROM DARKNESS TO LIGHT

*The Evil Spirit has drawn the world into darkness,
The Holy Spirit came to radiate new light upon the earth.*

The Serpent of Old seduced mankind into sin and death;

The Dove of the new Covenant has born Christ into the womb of a Virgin.

*From his dark kingdom Satan ejects hatred,
From the bosom of the Blessed Trinity, Christ brings the message of peace.*

Symbolism of Cover Design

SACRED TEXTS SACRED SONGS

The Psalms and Sacred Music



DIGEST of the psalms is now offered for the perusal of choirs. The latter are in no better condition than the rest of the faithful in regard to the appreciation of these sacred texts. To many singers the thought of linking them with the restoration of sacred music will appear futile; and some may even think that a Review of liturgical music has more pressing topics to study. We cannot share this prejudice born of a long abandonment of the psalms in Catholic piety; and we continue to believe with a daily growing conviction that the restoration of music begins with the understanding of the text. We mean a simple but clear understanding of its active and spiritual implications.

Of all the scriptural texts used as a setting for sacred melodies, psalmic verses are by far the most numerous group, easily reaching an average of 90% in proportion to all other texts. This is no haphazard happening in the historical development of the liturgy; it can only be a tradition, that is, the wide and consistent application of a principle. A comparison of the bulk of ancient Masses, forming the cycle both of the seasons and the saints, with the ever increasing number of newer Masses, will reveal very vividly a "textual" tradition frequently disregarded. The later compositions draw from Gospels and Epistles texts which have a theological or ascetical import rather than mystical or psychological. Invariably, it gives one the definite feeling of a miscalculation by which the Proper is out of its own place and thrown out from its particular role in the eucharistic drama. More than often also, gregorian adaptations which clothe them in melodies are awkward and totally lacking in the sprightly lyricism of the old repertoire. The tradition is broken, because the principle has been forsaken. What was the principle which dictated the choice of sacred texts for the Proper of the Mass? It was not the teaching of truth but the suggestion of a current of devotion. The liturgical writers

unanimously understood that, in the effort of establishing a current among both singers and listeners, the Psalms were the incomparable means. Inherited from the Old Testament as the inspired record of the spiritual experience of the chosen people, they acquired in the new Covenant a mystical irradiation emanating from Christ Himself. It is almost common place to say that the psalms are the most authentic lyrics of sacred song. Their qualities, unparalleled in any part of the Holy Scripture, give to them an uncontested right to this unique privilege. With an incomparable richness and an infallible consistency, they profess towards God the attitude which is fundamental to the soul in her relationship to His supreme dominion. While they approach the sanctuary of God's holiness, they put in motion the very heart of man. Thus we find in them that extraordinary balance between the objective realism of a deeply human experience and the lofty imagery of man's spiritual destinies.

CAN WE EXPECT CATHOLIC CHOIRS to sing with loving appreciation and a sincere devotion the melodies of the Chant, while they are kept in shameful ignorance of the unequalled lyrics of their texts? But can we hope that singers will some day return to this universal source of musical devotion? The answer depends upon the choirmaster's faith in the primary value of sacred psalmody. It is not so much the knowledge as the singing of the psalms that the translations found in *CAECILIA* are fostering. Of course, an intelligent psalmody presupposes that the psalmic texts are gradually made familiar to the minds of those who sing them. We may rightfully claim as well that the singing itself (as paradoxical as this may sound) will reveal the beauties of the psalms more than any theoretical explanations. As all lyric forms, the psalms are better appreciated through a lyric approach. Such approach is the actual singing. In the early days, the Church realized this and insisted on the psalmody as the main participation of the

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Eucharistic Psalm for Advent

Psalm 84

Benedixisti, Domine, terram tuam:
avertisti captivitatem Jacob.
Remisisti iniquitatem plebis tuae:
operuisti omnia peccata eorum.

Thy land, O Lord, o'erflows with blessings,
Our captivity is ended:
All our guilt Thou hast forgiven,
Thy mantle o'er our sins extended.

Converte nos, Deus, salutaris noster:
et averte iram tuam a nobis.
Numquid in aeternum irasceris nobis?
Aut extends iram tuam a generatione in generationem?

Come to us, our Lord and Savior,
Scatter clouds of indignation:
Must Thy wrath continue burning
Through each age and generation?

Deus, tu conversus vivificabis nos:
et plebs tua laetabitur in te.
Ostende nobis, Domine, misericordiam tuam:
et salutare tuum da nobis.

Come, restore our life and vigor,
Shine into our drooping sadness;
Make us monuments of mercy,
Till we overflow with gladness.

Audiam quid loquatur in me Dominus Deus:
quoniam loquetur pacem in plebem suam.
Et super sanctos suos:
et in eos, qui convertuntur ad cor.
Verumtamen prope timentes eum salutare ipsius:
ut inhabitet gloria in terra nostra.
Misericordia, et veritas obviaverunt sibi:
justitia, et pax osculatae sunt.
Veritas de terra orta est:
et justitia de caelo prospexit.
Etenim Dominus dabit benignitatem:
et terra nostra dabit fructum suum.

Let me hear angelic trumpet,
Sound of peace eternal bringing;
Let Thy holy people blessed
Hear that voice forever singing.
Near at hand is Thy salvation,
In our land Thy glory dwelling;
Mercy there and justice blended,
Story of their union telling.
See sprout from earth God's ancient promise,
In stars above his justice shining;
See God pour down from clouds His blessing,
Abundant fruit earth's furrows lining.

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E U C H A R I S T I N S O N G



THE Antiphon called "ad Communionem" is the third and the most important, from the practical point of view, of the processional Chants of the Mass. A glance at the Communio, as it stands today, gives no evidence of this, for there could hardly be any trace of a processional in the furtive singing of this short Antiphon at the modern High Mass. We must once more return to historical sources; they will reveal the far-reaching significance of a song which has lost for us all practical meaning.

I. WHERE DID THE COMMUNIO spring from? It arose from reasons both external and internal. The usual way of all liturgical experiences, as we know, is to accept realistic necessities and then to elevate them to spiritual heights which would otherwise remain unsuspected. Processional Chants are, in general, the musical accompaniment of processions. The latter were definitely organized when Divine services could be celebrated in an atmosphere of freedom. In the era of the Roman basilicas, a largely increased faithful suggested and even made necessary more solemn ceremonies. Thus sprang the Introit and the Offertory procession; thus sprang also the Communion procession. It is with the latter that a new series of articles is concerned; and we are of the opinion that this subject is a matter of great importance in the liturgical restoration at large, and a healthy orientation of eucharistic devotion.

THE CHURCHES OF THE EAST WERE the first to insert music into the eucharistic ceremony. This is to be expected, for they were the older communities. Their mentality, still under the influence of John the Apostle, predisposed them to emphasize in liturgical services, the more dynamic aspects. The distribution of the Eucharist to large groups of christians was to them a supreme incentive. Did not our Lord Himself feel the need of singing the Jewish hymn with His disciples, as a heartfelt thanksgiving to the Father after the institution of the Eucharistic Banquet? John, who reposed his head on the heart of the Master on this occasion, must have recom-

mended to the churches of Asia the full expression of love in the consummation of the holy sacrifice. And love is always best expressed in song. Thus arose throughout all eastern rites, the early and universal custom of singing a eucharistic song. Generally a psalm was used for this purpose; and soon, the psalm No. 33 "Benedicam Dominum in omni tempore" became the popular expression of eucharistic praise in antiquity. No doubt that the verse "Gustate et videte" that is, "Taste and see that the Lord is sweet" partly decided this choice. It is proven by the fact that the latter became a sort of refrain repeated at random by the communicants. However, so fervent was the eucharistic inspiration of these early times that, in some churches, original eucharistic hymns were substituted to the psalmic form. The text of some of these hymns reached a high degree of poetry in the field of devotional literature. Examples are found in the documents of the Armenian and the Greek Liturgy. Their theme is identical; their particular aspect varies. The hymn is here a glowing praise or a fervent eulogy of the Eucharistic sacrament, there a pressing invitation to approach the Banquet of life. Nevertheless, the word of God, always supreme in early christianity as the vehicle of prayer, retained a solid priority over all other expressions, and remained the general custom.

THE FIRST TRACE OF A SONG FOR Communion among the Western churches is found in Africa. It is mentioned by St. Augustine in a way which makes us surmise that this other dynamic leader was decisively responsible for its introduction. And we know that it had to endure the test of disapproval at first. It survived the first criticism; and it was not long before the whole West universally adopted this musical rite. Although the pattern followed was the psalmody imported from the East, it began to undergo a transformation in accord with the setting cherished in the West. It became more antiphonal, if we understand by this the alternation of psalmic verses with another verse now made more prominent as a melodic pattern of its own. Thus we find at this time a Psalm alternating with an Antiphon. The Church of Rome was mostly instrumental in this musical evolution; and

her decisive influence made the antiphonal form the final achievement of the eucharistic song. From now unto the twelfth century, the musical rite of the eucharistic Banquet will be observed with a perfect unity.

2. THE EUCHARISTIC SONG IS NOT only a processional inserted for the sake of filling up the time. Such an external procedure is contrary to the whole history of sacred liturgy. The Lord Himself indirectly suggested a dynamic expression in the reception of Holy Communion. And, as we have remarked, John the Apostle and Augustine the Bishop had this definitely in mind when they established the successive traditions which gave rise to the song presently found at the Communion. Thus, the role of the *Communio* is quite different from that of the two other processions, the *Introit* and the *Offertory*. The spiritual meaning of these two songs is certain and obvious; but it does not reach a power of effusion comparable to that of the *Communio*. The latter fully possesses that inner vitality which the sacramental action demands. Whereas the *Introit* has no other scope than preparing the minds of the faithful to the incumbent "Mystery of Faith," whereas the *Offertory* just leads the offerers to the Altar whereupon gifts will be consecrated or blessed, it behooves to the *Communio* to adequately express the sublime union of the High Priest and of His flock. It is a challenge to sincerity; for, at this supreme moment, one could hardly conceive a processional song which would be nothing more than a superficial adornment. It is imperative that it should be a suggestion of the love of Christ. The universal tradition, followed from the early days down to the twelfth century, attests that christendom accepted the challenge, and that the practice of antiphonal singing in the reception of the Eucharist was mainly an act of loving fervor. The Mozarabic liturgy, representative in this of the mentality of many others, mentions the *Communio* as the song "ad accedentes." It beautifully expresses the procession of a united faithful approaching the table of the sacred Banquet. The action is intense, for the goal is supreme. And all who march cannot but sing that to which they are marching. They draw near to the Table whereupon Life is nourished.

3. HOW DOES THE STORY END? WE find it hard to reconcile our piety with the sad fact

that the eucharistic song is, contrary to all expectations, the very one which suffered the greatest loss at the time of the liturgical decadence. From the twelfth century to our time, antiphonal singing gradually disappeared. We are now left with a deadly silent eucharistic reception; and a lovely antiphon is hardly heard any more at the conclusion of the sacred Banquet. Among various causes advocated as an explanation for this most strange happening, one is accepted by all historians as the factor which opened the way for a downward stride. They mention that around that time, the number of communicants at the sung Mass began to dwindle. This in turn may have been prompted by social as well as economic conditions. At any rate, the faithful grew less inclined to practice the long fast which resulted from the vigiliary celebrations which Rome had lavishly elaborated. The High Mass began to be looked upon, not so much as the supreme fulfillment of participation in the Eucharistic sacrifice, but rather as a solemn homage to God of which personal communion was not considered a necessary token. The musical setting of the Communion was to be deeply affected

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Anyone who is taking part in the restoration of liturgical music, whether he is a priest, a director, an organist, a teacher, or a social worker owes to himself to study thoroughly the *Motu Proprio*. For the latter is much more than a juridical document; it is the most perfect symposium of the ideals of the Church in the field of musical art.

In order to help the reader in this study, *Caecilia* is offering a second annual series of jottings which will complete the explanation of the entire text. During the past year, the general principles were commented upon; in the course of the coming year, the application of those principles in the various liturgical services will be determined.

The reader in search of a solid knowledge and a deep appreciation of sacred music will read these jottings first in each issue: yea, he will meditate upon them.

MUSICOS MEXICANOS

By John L. Yonkman

MOTHER'S DAY last year was for us a day of great significance because on that day our oldest boy received his first Holy Communion. Just a few days before I received from Guadalupe, Old Mexico, an *Ave Maria* composed by Mr. Julian Zuniga, organist at the basilica of Our Lady of Guadalupe. He had written this *Ave Maria* for a similar occasion in his family, the first Communion of his son Gonzala on Sabado 14 de Abril de 1928 in Coyocan, Mexico. He wrote, "Your boy's Holy Communion will make you safe through the war." Thus he sent a message of friendship and faith. Mr. Zuniga, like most Mexicans, is a man of great faith. That was our first impression of him when we, four Missourians, met him in the choir loft of the great basilica of Guadalupe. The kind canon had arranged for an usher to introduce us. Near the organ stood a typical Mexican tenor, who sang the Mass. For interludes Mr. Zuniga used the Gregorian themes of the twelfth Mass. Afterwards we had an interesting visit during which he showed us the entire musical set up of the church. The fact that he is regarded as the foremost organist in Mexico does not bother the Senor at all. He is an excellent musician and composer and very humble. The choir reminds one of a big family. One morning he gave us a concert on the great Wurlitzer organ in the main choir gallery. The choristers were very kind and considerate and eager for news about church music in the colossus of the North. We did our best to describe the desirable places and situations of our good country.

FROM THE RIO GRANDE TO GUATEMALA, Mexico is a musical country and the making of music religious and otherwise is serious business. Every village and city has a band. These range from small units to the very famous police band of Mexico City, which we heard in a Sunday morning concert amid the splendors of Chapultepec park. The world's greatest appear at the Palacio de Bellas Artes in the capital city. During our sojourn Jascha Heifetz, the violinist, and Alejandro Vilalta, the Spanish pianist, were billed for recitals. An interesting feature

is the printing of the complete program on the advertising bills. However the native musical touch is supplied best by the roaming bands of musical troubadours. These vie lustily for attention and public favor. One place in particular seemed to be the rendezvous of all the players for practices and meetings. A typical street orchestra consists of one clarinet, two valve trombones, a baritone, a helicon bass, one snare drum, a bass drum, one cornet and two trumpets. They play well. We did not hear much cheap music and practically no jazz. Our guide, for instance, a typical young man with very modern ideas, expressed frequently a sincere aversion to jazz. To us the general absence of our type of popular music was an indication of the Mexicans' liking for something better. There is of course popular Mexican music and it is this type of dance music we have adopted from them. The better orchestras from Latin America have presented native tunes and rhythms in appealing style. Rarely do these orchestras, even in this country, depart from the identities of their native music. They are wise enough to prevent absorption.

WHOEVER IS IN MEXICO CITY GOES to the Cathedral. It is a venerable edifice, which is an historic mirror reflecting the past of Mexico. The organ is of the old Spanish make, elaborately ornamented with trumpet-blowing angels and choir-minded cherubs. The choir and organ are located in the centre of the massive church. Bronze gates surround the instrument. These are splendid, so are the carved choir stalls, each one exquisitely depicting a saint or suggesting the spiritual value of church singing. I was disappointed in the console. The key action seemed to be hard. We did not hear this organ played. Near one of the chapels an old priest played a *Tantum Ergo* for Benediction on a movable organ. It was just a good size reed organ. The crowd was cross section of the metropolitan congregation. There were rich, and middle class, poor and beggars. A limping shoe shiner came in with his wooden shoe-shine box. He put it on the floor and knelt down beside it. Right next to him were richly dressed charros, ready for the ride later on Sunday morning. The *Tantum Ergo* was the familiar old tune known

to everybody. All sang. You feel very proud to be a Catholic in such a place. It brings home to you the universality of the Faith. Though you don't know one another personally, you are one.

This universal introduction is well illustrated by an interesting experience which occurred to some of our group. One day they motored to San Juan, Teatihuacan, to see the old monuments of the Toltec race. On the way they met three guitar playing musicos, who told them about the fiesta in a neighboring town. So they went there, eager to see one of the fiestas for which Mexico is so famous. On arrival they met the parish priest who upon learning that two of the party were American parish priests, Father Joseph Vogelweid of Jefferson City and Father Joseph Winkelmann of Rich Fountain, invited all to participate. They were to march in the procession behind the village band, which had a great many string instruments in it. Furthermore they had to wear some decorations around the neck. The whole affair was most amicable. The band members and our tourists became the best of friends. Much to the regret of the band leader, he could not open a little jug which he carried. His pastor had asked him not to open it until after the religious ceremony. Even though he liked the Americans, and temptations were frequent, he did not disobey his padre's wishes. Conscience triumphed over temptation. On the way home they took a native canoe ride at the Floating Gardens of Xochimileo. Here too music is an integral part of the business, for as Mexicans glide over the water highways through beautiful flower gardens, they sing and play.

THE COUNTRY SEEMS TO LIVE IN ITS music. The city of Puebla is like a big historic shop. Here is the famous hidden convent of St. Monica. It is now a museum open to the public. On the plaza is the famous cathedral, really beautiful. It was about eight o'clock in the evening when we entered the church. The services had begun. A priest was giving a sermon, seemingly about the Blessed Mother. None of us understood Spanish. We noticed that near the altar there were about a hundred young ladies dressed in white and wearing veils. Evidently they were sodality members. The organ was played by a collegiate looking young man dressed in sport clothes. Several singers stood around the console. Later we found out that they were the chanters who

intoned the Litany sung during a procession. The entire congregation answered. I recall specifically an old lady whose daughter was in the procession. Somewhat dissatisfied with her daughter's appearance, she broke the ranks and proceeded to readjust things, meanwhile all the time singing "Ora pro nobis." The whole ceremony was very relaxed and not conventionally stiff. What impressed us was the sincerity of the singing. The singers had neither notes nor words, but young and old knew what to do. The services ended with Benediction of the Most Blessed Sacrament. That singing is still ringing in our ears.

The municipal band, perched high in an old type circular band stand, played a concert under the stars. The little lads, who a few moments ago were in the procession, now sold us cookies and pastries. The moon shone brightly on the plaza. The players with their serapes made an unforgettable picture amid the tropical flora. Such concerts are rare treats, for one hears Indian themes, conventional Latin rhythms and airs, orchestrated and played in a brisk modern manner. Mexico's music is a combination of religious, historical and social culture. Wherever you hear the natives play their instruments or sing their songs, you feel that something from the past centuries is living again. The music is not less spectacular than the scenery. So when Mr. Zuniga sends an *Ave Maria* he does more than conveying a friendly gesture. He reminds us again of the land of the peon, the burros, the serapes and rebozos, the cathedrals and shrines. He resounds the song of Puebla, the invocation of his country. From his organ loft in Guadalupe he makes it ring, "Ave Maria, ora pro nobis."

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THE EDITOR WRITES



With the publication of this issue and also with the new season of Advent, I begin the fifth year of my editorship of *Caecilia*. This circumstance affords an opportunity for salutary reflection, as well as for an account of my stewardship. He would be a sadly mistaken Editor who would

live in a tower of aloofness, only expressing from time to time the personal views of a theoretical mind. Fortunately the daily mail and many personal contacts have preserved me, during the past four years, from this misorientation. I have endeavored to be a listener more than a writer. I feel satisfied that, at the beginning of this liturgical year, readers and friends will welcome an account of my observations, to which they obviously have a right. Whether one is a pessimist or an optimist depends upon his personal perspective while looking at the same object. It is the "thing" itself which I would like to bring into relief, I mean the business of sacred music throughout the country. Some workers may have met with considerable success; many others are perhaps plowing a hard ground. Personally, I am more interested in the overall picture substantiated by the facts of a national character; for it is the national trends which should dictate the policies for the future. At the outset of this fifth year, the national picture still looks dark; but the vastness of our national resources prompts me to irrepensible hopes. When will those hopes be materialized? I would not dare to forecast. But I may say that the harvest will rise, if we work more diligently in the spirit of a sincere christian unity.

The overall picture. This picture presents baffling contradictions. From a certain angle, it shows the evident signs of a vital movement; from another angle, the movement itself appears as reaching no definite goal. Let us listen in turn to both pessimists

and optimists; for both have some claims, the truth of which cannot be denied. Thus speaks the optimist: Liturgical music has been receiving in recent years an increasing impetus; and a large number of Bishops have given a positive approval, nay even an authoritative sanction, to the manifold efforts which have sprung in various Dioceses. Courses, especially during the summer, designed to prepare able teachers and choirmasters, are offered by outstanding Catholic Colleges; and their attendance grows every year. The musical organization of a few Dioceses is based on definite regulations, and helped by constructive supervision. One reads with a hopeful satisfaction of the improving quality of the programs sung by choirs whose achievement is a credit to their earnestness. Here and there, a zealous priest has truly succeeded in bringing back his flock to a musical participation in the divine services. Large demonstrations have been given on solemn occasions, the magnitude of which would easily lead one to believe that the musical life of the Church in America is resurging with unexpected alertness. Lastly, there can be no doubt that teachers are showing a growing desire of being initiated to the beauties of our musical treasures and to dispense them to our young people. Now along comes the pessimist. He remarks that most of the churches are far from yielding obedience or giving active cooperation to the directives of the Bishops or of their diocesan delegates. In most places which one happens to visit on Sundays, everything goes on as it ever did, and sometimes even worse. Notwithstanding their accepted usefulness, summer-courses are not making able teachers. They are often too theoretical, and always unconscious of the profound liturgical implications of all sacred music. If the students acquire some superficial knowledge of music, they usually forget to make of the latter a religious experience. It happens that religious communities who, year after year, have taken such courses, show little or no progress in liturgical life. Few are the choirs who can boast of a regular attendance, of an intelligent vocal training, and of an ordinary musical fare worthy of the ideals set up by the *Motu Proprio*. Many more are the choirs lagging behind with irregular and unreliable members, unable to read

by themselves even a simple do-mi-sol, and for whom the singing of trashy music inherited from a "Stupid Nineteenth Century" *is a great favor made to the Church. The timid whispering of a few scattered congregations can hardly be heard amid the dreary silence of the immense majority of those which persist in their passive refusal to sing. But the two worst symptoms of the wretchedness of our musical situation are: The High Mass in particular is not being generally restored to its rightful place, namely, the fullness of the Eucharistic participation for the faithful at large. Moreover, while many non-Catholic groups are becoming sincerely aware of the hidden beauty of the Chant, the body Catholic, as a whole, is steadfast in its dislike for that very music which is the purest expression of an enthusiastic faith in Christ.

The root of the whole matter. Should I weigh on the opposite sides of a scale those seemingly contradictory evaluations of the musical status, as they are ascertained by the correspondence and the contacts of the past four years, the pessimistic outlook would outweigh the optimistic illusions in a large measure. If I should make my own opinion on such findings, I confess that the horizon of my editorial work would appear quite cloudy and at times even dark. But I want to be neither pessimistic nor optimistic. The objective truth is not in either one. I prefer looking further and trying to discover the reasons of such a contradiction. On the threshold of the fifth year, they seem to me a glaring reality, which only unfounded illusion or unwarranted discouragement are unable to see. May I share my conviction with the readers of *Caecilia*?

Granting that both the pessimist and the optimist are right in their claim to representing facts, I believe that the contradiction which really exists is responsible to the following causes: 1. It has been and it is still our misfortune to reverse the fundamental order in the restoration of sacred music, for having glanced only superficially at the *Motu Proprio*. We have followed the trends of modern thought by disassociating in practice two things which are one, namely, sacred music and liturgical life. Candidly but not wisely, we directed our efforts exclusively towards music, leaving aside the sacred liturgy. A serious reading of the *Motu Proprio* clearly establishes the principle that sacred music is but the expansion of liturgical life. We shall hope in vain for the full

restoration of music, as long as the liturgical experience is not the foundation of our whole musical life. 2. Practical Catholic philosophy of life, as represented today by literary writing, educational manuals, devotional books, programs of action, reviews and pamphlets, is foregoing completely the spiritual function of music in the Church. The broadest concession made to music is that it occasionally beautifies and that it adds a consoling note to divine services which would otherwise become an unbearable boredom. This explains how the Clergy at large and even religious Orders adopt a haughty or detached attitude toward sacred music, as one would show for something which may be tolerated only as a very secondary element of christian life. It was Pius X who, in his inspired vision, had made it an indispensable manifestation of the christian spirit. Hence, priests as well as religious are responsible to a serious degree (enough to be worried about it) for the musical apathy which is truly characteristic of Catholicism in America. 3. Did it ever occur to us that, while Catholic action in all its forms, even the most indirect, is urged upon Catholic consciousness, the restoration of music is not formally considered as a part of this timely scope? This explains how otherwise very zealous leaders, both lay and clerical, not only take no spare time out in order to get acquainted with the critical reform of liturgical music, but devote their whole energy to external forms of Catholic life, leaving sacred music and liturgy in the realm of past traditions unfit for the age of action and progress.

Let us go onward. This command is imposed upon us by the clear consciousness of the fact that the cause of sacred music is inseparably linked with a full Catholic life—that the progress which we have made is a promise of a rising harvest—that our resources are immense, if only we should learn to use them. Being a realist, I therefore urge all readers of *Caecilia* to go onward. Not with the illusory sentimentality of those who like to believe against evidence that "all is well" and that "it can never happen here," but with the fortitude of those who accept the challenge of a serious crisis. No further justification is needed of the fact that, because of its extended organization, the Catholic Church in the United States hides immense musical possibilities. Let us only recall to mind a

* This is the title of a book of the French writer Daudet.

vast clergy, a number of religious and active communities both of men and women superior in number to similar groups in the rest of the world, an ever-enlarging organism of educational institutions, and lastly overcrowded congregations of Catholics in every State. There is no technical or educational, or even financial reason why such a prosperous mass of worshippers should not learn to sing, and to sing well the marvels of the Eucharist on Sundays. However, unity is the first requisite to the realization of a musical restoration among us. I do not mean here that excessive standardization which would artificially reduce every Diocese, every Community, every School or Parish to a single musical mould. That kind of unification has been tried in vain, and is becoming more and more a sterile method. The riches of Catholic music demand a unity of a more spiritual order, that is, the union of souls. Before attempting to organize or to unify, we must share a unique conviction in regard to the meaning of sacred music, and take in the restoration the place which our particular avocation designates. The very first thing which remains to be done is an educational campaign in order to promote a spirit of cooperation between the three groups which make up the musical life of the Church: the Clergy, the School, the Choirmasters. The priest's mission is to be a promoter, the work of the school is to form singing Catholics, and the task of the Church musician is to teach and to direct. There are indeed some true promoters among the priests, there are also some schools wherein liturgical singing is in honor, and there may be found capable choirmasters. But we shall be very short of our objectives as long as these interrelated groups will not be united in one conviction, and will not cooperate towards an identical goal.

The most pressing problem in the actual restoration is to bring out the musical usefulness of Catholic youth. The latter is our greatest potential; but it obviously remains inefficient for the greater part. I have repeatedly mentioned in this column that the young people are capable of securing in every church a choir sufficient for a worthy celebration of the High Mass. I have deplored as well that after so many years of a normally established educational system, we are consistently losing the immense majority of our young men and women as possible participants in the singing of the parish church. My suggestion is that, if the *Motu Proprio* of Pius X and the Apostolic

Constitution of Pius XI mean anything at all in practical education, the chanted participation in the High Mass in their parish church should be made an essential, nay a compulsory part of the adolescent and post-adolescent age. This recommendation may appear severe to those who always prefer the misuse of liberty at the expense of integral obligation. But I think that the organization of your youth on Sundays may be gradually brought about without a routine-like compulsion. We might put to better use the opportunities of forming a loving conviction which are a daily occurrence in school life. May I mention first a possible agreement between the pastor of the parish and the high school in order to form a parochial group of singers organized on the same lines as our Sodalities are formed? There is also the possibility of a junior choir similar to the group which, though without the organism of a school, the majority of protestant congregations successfully maintain. A program, unique and simple, adopted at the beginning in each city or town, and agreed upon by all schools, would solve the problem within a year. We cannot do too much in order to wipe out the misedifying spectacle of a Catholic youth, educated in a large measure at the expense of the Church, but assuming the liberty of staying away from the parochial High Mass. Notwithstanding all obstacles to the contrary (and we use them too often to excuse our apathy), we must unite in order to make the chanted Mass the most lovable experience of their youthful days.

We are in Advent again. There is no more opportune time for a sincere renewal of our musical life. This is the hour of salvation; it behooves us not to lay in sleep but to rise. The restoration of sacred music is a part of the redemption of the world, and a vital part of Catholic action in the twentieth century. There are in liturgical music unsuspected spiritual forces. Christ is the Head Cantor of the whole christendom; and we share in His salvation while we sing with Him the praise of the Father, and while we commune with Him in the eucharistic hymn. Can we make a more decisive step? Our lamentable past is no reason for delay; our resources are a token of the grace of our Saviour. The present crisis of the world searching in vain for peace makes the musical reform the more imperative. For in the sacred melodies resounds the authentic echo of the peace of

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MEN OF SACRED MUSIC

By Franklin Murray, S.J.



IF YOU were to ask an average group of people interested in sacred music to name a few of the great figures in music from the time of Gregory the Great down to the age of polyphony, I doubt seriously if many would think of more than Guido, the traditional inventor of the four line staff. The reason for this dearth of outstanding names is certainly not the musical unproductivity of the period. The very beginning of the Gregorian era saw the creation of a body of music unsurpassed for its artistry, spiritual force, and lasting qualities. And great melodies were still being written well down into the Silver Age of chant. Everyone knows that the times were unstable during much of this long shadowy period. Satisfactory means for writing down and spreading music were lacking. But above all, a remarkable devotion to anonymity flourished among creative artists. Perhaps the monks who composed thought it a mark of pride to sign names to their creations. For this reason the musical accomplishments of these ages were corporate rather than individualistic. Does the lack of great names mean then that we know nothing about the manner in which Gregorian music was written? Let us avoid the unpleasant connotation of the word "theory" by dividing our problem into two concrete questions. How did a system of notation for symbolizing chant develop? And how did the medieval modal system come into being?

WE ARE TOLD THAT IN THE BEGINNING of the Gregorian tradition melodies were transmitted orally without any system for symbolizing the music, just as folk ballads were handed down viva voce. This idea always seemed questionable to me until I had occasion to watch a group of hillbilly musicians perform in a radio studio daily for about a year. I couldn't help noticing that their repertoire seemed inexhaustible, yet they scarcely ever glanced at a score. An occasional addition to the group soon absorbed enough melody to play or sing his part blissfully free from all trammels of notation. For me these people were living proofs that an extensive oral tradition is possible. Is there any reason why

a musical tradition could not have been carried on in a similar fashion in a 7th Century monastery?

Obviously an oral tradition has serious limitations. Over a period of years errors could easily creep into less frequently used melodies, and details of rhythm could be forgotten. The composition of new melodies would be difficult because there was no way to record them. Widespread accurate diffusion of chants would be out of the question. An oral tradition simply couldn't go on for long, for the innate human tendency to record and picture ideas, observations, and, we may say, melodies was too strong to permit the art of music to remain in thin air. Some enterprising monk was sure to alight upon a method of symbolizing the rise and fall of melody.

Our first manuscripts having a sort of primitive notation on them date from the 9th Century. Already a melodic figuration called neums was fairly well developed, showing that it had been in use for some time. Some think that the first neums must have been known in the time of Gregory; otherwise how explain the codification of music attributed to him? Of several attempts to explain the origin of neums, the most plausible is the suggestion that they are an outgrowth of accent signs, grave, acute, and circumflex, and various combinations of them. You would hardly come to this conclusion by looking at the notation in the *Liber Usualis*, but the *Paléographie Musicale* might be more convincing.

THESE EARLY ATTEMPTS AT NOTATION were of value in recalling a familiar melody, but of no use for teaching new melodies. A monk named Huchbald first complained in writing of their failure to show accurate differences in intervals. And Huchbald got to work and did something about it. About the year 892 he organized a singing course in church schools in the neighborhood of Tournai. To help in the teaching he worked over the Latin letter system of notation described in Boethius' *De Institutione Musica*. Finding it unsatisfactory, he is believed to have invented the *Dazian* system of notation (supposing that he is the author of *Musica Enchiridialis*). This system made use of as many as eighteen symbols that could be placed at the beginning of a lined staff

to indicate intervals. The various syllables of the text were strung along on different lines of the staff, now up, now down, to visualize the rise and fall of melody. Not even our modern vocal music does that. But the obvious limitations of the system outweighed its good points and it never became popular.

Another stêp forward was made about 1050 by Hermannus Contractus, a product of an age so bluntly realistic that it named people for their physical defects. (Imagine us referring to Roosevelt the Cripple or George the Stammerer!) Born on the isle of Rachenau in Lake Constance, Herman the Cripple entered a monastery on the same island and ended his days there. He is credited with the composition of *Salve Regina* and *Alma Redemptoris Mater*, no mean feat in any age. In the field of theory he developed a set of letters like "s" for semitonium and "t" for tonus to denote intervals. Placed above a syllable, these signs indicated a corresponding rise in pitch unless a dot under them indicated a fall. Letters like "D" for diaetessaron (a fourth) signified other intervals. Herman's system was fine for scholars but not so good for the average chanter, for if he made one mistake, the rest of the chant would be out of tune. The biggest defect of the system was its failure to visualize the rise and fall of melody.

Some English and Italian contemporaries of Herman employed the new and simple device of an imaginary line above the text. Neums were grouped above or below this line to indicate large or small intervals. Soon someone asked the question: "What is wrong with a real line on the paper?" And the next step was a real line, in red, too, to indicate F. This was followed by a yellow or green line to show the position of C.

AND HERE IS WHERE THE FAMOUS Guido enters the scene. Now Guido could have got his idea for a four line staff from observing fingers on the parallel strings of a musical instrument, or he could have been inspired by noticing birds sitting on different levels of a crude rail fence around a medieval goat lot, but the chances are that he merely said to himself: "If two lines, why not more?" Four were enough to compass the average chant if notes were put on both spaces and lines.

Guido's life, like a melody on his staff, had its ups and downs. Born near Paris in 995, he was educated at the Abbey of St. Maur des Fossés, where

in the course of time he came to realize the confusion in the teaching and performance of chant. His ideas for improvement did not take well with his conservative brother monks. At a monastery in Pomposa, Italy, his luck was no better, for he was about as popular there as a modern choirmaster trying to introduce the ideals of the *Motu Proprio* in a choir whose repertoire includes most of the numbers on the "black list." With antiphony under his arm he set out for Arezzo (monks shifted about a good bit in those days), where he is supposed to have perfected the system of notation that brought such order and clarity into the teaching of music. Its excellence won over all opposition, and the reigning Pope, John XIX, sent for him to teach his method to the clergy of Rome.

It had indeed been a long slow climb from the obscure signs of the early centuries to the accurate symbolic visualization of the Guidonian staff. But even this system had its shortcomings. Had it achieved perfection, the long and bitter quarrel (by no means dead yet) over interpretation of chant rhythm would have been unnecessary. It may have been this defect that helped chant to fall into its long decline, which lasted until the appearance of Dom Mocquereau's *Le Nombre musical grégorien* at Solesmes towards the end of the last century.

SO FAR WE HAVE GLANCED AT SOME of the highlights in the evolution of notation from crude beginnings to a fairly satisfactory symbolism of medieval music. The next problem facing us is that of modality. Even a brief sketch of the development of this intricate phase of musical theory is beyond the scope of this article. But perhaps a few observations will throw a bit of light on the idea of modality as a characteristic of musical pattern.

Many musicians like to think of the eight Gregorian modes as eight scales or formulae, four authentic and four plagal, which served as the raw material out of which chant melodies were constructed. When a monk set out to compose a chant, he would select a mode that suited his mood, hum the various tones to himself, and work out a beautiful melody according to the rules. But things did not happen that way, at least in the beginning. Just as people spoke long before they worried about grammar, so monks composed melodies before they thought of

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GREGORIAN COMMUNIOS IN ADVENT

By Oriscus



THE COMMUNION ANTIPHONS will be the subject of our study in the coming year, and this study will cover nearly all melodies of the Sundays and the Feasts. There could be presently no better choice. While we fully evaluate the amplitude of the Introits and the Offertories, we feel that the Communios deserve a particular attention. Whereas the initial procession of the High Mass is universally sacrificed to the rapid sequence of Masses in the city parish and the collection of money is substituted to the traditional offering of the gifts, the Communion procession remains a necessity for the distribution of the holy Eucharist. Well prepared, the Communion song can enhance the devotion of the faithful; and the choir should use this opportunity to the fullest extent. The Choir director will find in these Antiphons attractive melodic settings because of their lovely tone patterns and their fluent simplicity. Having thus in mind the devotional advantages of the Communio, we will add to the adopted objective treatment which is an essential to sound analysis, discreet suggestions about the spiritual freshness which is the character of these fine gems of gregorian art. It will be a great step towards the restoration of the Chant in the parochial High Mass, if choirs succeed in learning within the present year all the Communios herewith presented. Many are quite simple; a few only are more elaborate. But all are within the grasp of responsive singers, if not too great a perfection is aimed at. Let the director use the procedure of a quasi-imitation and thus establish a eucharistic tradition. Technical progress should be postponed to another year. Our present objective is that every Sunday shall have its genuine eucharistic song.

THE COMMUNIOS OF THE ADVENT-Season. This initial season, otherwise so rich in priceless melodies, is no less favored with eucharistic songs. The Communios of the four Sundays are perfect melodies wherein a most original tunefulness admirably blends with a discreet restraint. Singers are urgently advised to make of all of them a global sight-reading, in order to sense at once their delicate variety. In the field of music, one song illuminates

the other through contrasting qualities. The contrasting approach will soon reveal the particular aspect of each Antiphon. The melody of the first Sunday proclaims with a remarkable ease and with a supreme elegance the fecundity of the renewal of life which is granted each year to us by God in the eucharistic sacrament. On the second Sunday, the melodic flow is more compact, almost strenuous, as the expression of a boundless resurgence of our souls in God. The Chant of the third Sunday is bathed in the sentiment of confidence and of spiritual security. That of the fourth Sunday delineates with respectful contours the living root of the mystery of our redemption in the heart of Mary. From an initial spontaneous reading, we learn that the four Communios are a sort of musical antithesis: those of the first and the fourth Sundays are light melodies; those of the second and the third Sundays are melodies of strength. This esthetic contrast corresponds to the spiritual duality of the season which, as we well know, unites into one the consciousness of the need of spiritual rejuvenation and a supremely confident

The law concerning the use of Latin exclusively in the liturgical services needs not to be interpreted as an absolute condemnation of the vernacular. The obligation extends only to the chanted Mass and to the canonical Office. One may readily surmise that Pius X was deeply concerned with the preservation of sacred melodies hardly salvaged from a loss of four centuries. Obviously, this was not the time for a radical change of the language in which they were composed. But, as the restoration gradually grows, the door remains open for a change in the legislation. This change may, some day, be made with an absolute respect for the sacred melodies.

The proper language of the Roman Church is Latin. It is therefore forbidden to sing anything whatever in the vernacular during solemn liturgical functions; much more is it forbidden to sing in the vernacular the parts, either proper or common, of the Mass and the Office.

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aspiration to Christ. We thus have a perfect adaptation of music to piety. After this cursive discovery, let us observe the form of each Communion one by one. To our delight, their respective qualities will appear the more obvious.

First Sunday: "Dominus dabit benignitatem." This Antiphon is made of two periods classic both in melodic content and in form: the phrases A and B of approximately equal length, using in various ways the same melodic elements. All things being equal, there is a fair chance that such a melody will be elegant, and by the same token will be light. The text demands it; and it forbids all attempts to long drawn developments. Take a glance at the design of the whole melody: a descending incise A1, completed by another ascending A2. The latter is the unique tension of the whole melody. The third incise B1 is another descending line, and the ending incise B2 remains within the same range. You could hardly wish more proportion in the construction of any melody; and this Communion possesses it to the finest degree. A close observation of the melodic elements shows the same sense of proportionate values. At first sight, the tonal patterns sound familiar. Sing them one after the other, and you will easily recall having heard them elsewhere. Not in this way, however. We mean not in the present order and especially with such elegant amplification. This will be better understood, if we reduce them to compact chordal groups. In the supplement, we put into brackets the tones which make them up. Here they are:

- | | | |
|---------------|-------------|----------------------|
| a) fa-la-sol | fa-re-do- | initial groups |
| b) sol-fa-re | la-do-re | corresponding groups |
| c) sol-la-sol | re-fa-re-do | variation |
| d) sol-mi-re | re-mi-re | tonal ending |

The handling of this melodic material is marked by its easy fluency. The four elements are linked together into a spontaneous song, in which the melodic line knows no flaw. The modal basis of the first mode is minor in character; but this Antiphon reverses the ordinary procedure and begins with a major chord clearly established by the interspersed sol and do of the two initial groups. Moreover, the incise A1 follows, not an ascending but a descending course. Both the major tonality and the relaxation of the line are intentional; they aim at producing from the start a definite peacefulness of expression. Moreover, this

structural device prepares the rapid ascension of the incise A2, which is built up on the very same interval of a fourth, one descending and the other ascending by reversion. From the stepwise fluency of A1, the melody has now moved into the skipwise elation of B2. And the result is a well-balanced total line.

The second phrase begins with the incise B1, in which one easily recognizes the repetition of the initial groups found in A1, with a slight variation however. The latter is sufficient to accentuate the major character, insisting as it does on the tone sol at the beginning, on the tone Do at the end, relegating into the background the elements fa and re, components of a minor third. For the rest, the whole line of the incise flows almost identical to its prototype; and unity is restated. The incise B2 resumes the element found in the group b., sol-fa-re, but without any ascending development, and with the introduction of a repeated mi, through which the ending character is made clear.

Second Sunday: "Jerusalem surge." Within a week, the inspiration prompted by the mystery of Advent undergoes a great change. One could not find two eucharistic songs more strikingly different one from the other than the Antiphons of the first and the Second Sunday. The strength of the latter is as assertive as the sweetness of the first is smooth. The repertoire of the season is rapidly enriched. Again, let us get a clear glance of the melodic elements:

- | | |
|----------------|----------|
| a) do-re-fa | sol |
| b) sol-mi-re | |
| c) do-mi-re-fa | mi |
| d) sol-mi-re | re-do-la |
| e) do-mi-sol | fa-re |

The general procedure used in this melody is just the opposite of the one observed in the Communion of the first Sunday. It remains steadfast on the minor basis of the second mode; and it uses sparingly passing accents on tones related to major chordal patterns. This is logical; for the minor elements which are the foundation of the mode lend themselves more readily to the general sternness of the melody. Let us see all this at closer range. The initial pattern a—do-re-fa, is classic in most of the melodies of the second mode. They seldom aim at a free originality; but the present one obviously does. The pattern is at once worked out on the word Jerusalem. It is as if

Missa "Emmanuel"

(for equal voices)

KYRIE

THEODORE MARIER

With simplicity

The musical score is written for equal voices and piano. It consists of three systems of music. The first system shows the vocal entries with lyrics "Ky - ri - e e - le - i - son." and "Ky - ri - e e - le - i -". The piano accompaniment includes markings for *mp*, *Sw.*, and *Gr.*. The second system continues the vocal lines with lyrics "son. Ky - ri - e e - le - i - son, e - le - i - son." and "son. Ky - ri - e e - le - i - son, e - le - i - son." The piano accompaniment includes markings for *Gr.*, *Sw.*, and *mp*, along with performance instructions "Gr. to Ped." and "off Gr. to Ped.". The third system begins with the tempo marking *f a tempo* and the lyrics "Chri - ste e - le - i - son." and "Chri - ste e -". The piano accompaniment includes markings for *rit.*, *ten.*, *a tempo*, and *Gr.*.

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

Gr. to Ped.

Sw.
man.

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are 'Chri - ste e - le - i - son. Chri - ste e - le - i - le - i - son. Chri - ste e - le - i -'. Performance markings include 'Gr. to Ped.' at the bottom, and 'Sw.' and 'man.' in the piano part.

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

mp

mf
Gr.

Detailed description: This system contains the second and third systems of the musical score. The vocal lines continue with the lyrics 'son. Ky - ri - e e - le - i - son. Ky - ri - son. Ky - ri - e e - le - i - son. Ky -'. The piano accompaniment includes a dynamic marking of 'mp' at the start and 'mf Gr.' later. The system concludes with a fermata over the final notes.

e e - le - i - son, e - le - i - son.
- ri - e e - le - i - son, e - le - i - son.

mf

Sw. rit. p

Gr. Ped. off Gr. to Ped.

Detailed description: This system contains the fourth and fifth systems of the musical score. The vocal lines continue with the lyrics 'e e - le - i - son, e - le - i - son. - ri - e e - le - i - son, e - le - i - son.'. The piano accompaniment includes a dynamic marking of 'mf' at the start, and 'Sw. rit. p' later. The system concludes with a fermata over the final notes and the instruction 'off Gr. to Ped.'.

SANCTUS

With solemnity

mp San - ctus, San - ctus, San - ctus,

Sw. p *mp*

no Pedal

mf ctus, San - ctus

San - ctus

ctus Do - mi - nus De - us Sa - ba - oth.

mf > Do - mi - nus De - us Sa - ba - oth.

Gr. Gr. to Ped.

f
 Ple-ni sunt coe-li et ter-ra — glo-ri-a tu - a.
 oth. Ple-ni sunt coe-li et ter-ra — glo-ri-a tu - a.

Slightly faster
f
 He - san - na in ex - cel - sis, ho - san -
 Ho - san - na in ex - cel - sis,

Gr. f

na — in ex - cel - sis. —
 ho - san - na in ex - cel - sis. —

ff

ff

Ped.

BENEDICTUS

Semi-chorus

Be - ne - di - ctus qui

ve - nit in no - mi -

ne Do - mi - ni.

Ch.

Sw. solo

Gr. mf accelerate gradually

mf Ho - san - na in ex - cel - sis,
mf Ho - san - na in ex -

mf
Gr.

ho - san - na in ex - cel -
cel - sis, ho - san - na in ex - cel -

ten. *rit. and*
ten. *rit. and*
f
ten. f *Sw. mp*

dim. *p*
sis. *p*
dim. *p*
sis. *p*
dim. *pp*

FIRST SUNDAY

A (a)
Do-mi-nus .
(b)
da-bit be-niq-ni-ta-tem:
(c)
et ter-ra no-stra da-bit
B (d)
fru-ctum su-um.

SECOND SUNDAY

A1 (a)
Je-ru-sa-lem sup-er, que,
A2 (b)
et sta in ex-cel-so:
B1 (c)
et vi-de ju-cun-di-ta-tem,
B2 (d)
quae ve-ni-et ti-bi
B3 (e)
a De-o tu-o.

THIRD SUNDAY

A₁
 Di- ci- te :
 pu- sil- la- ni- mes con- for- ta- mi- ni,
 A₂
 et no- li- te ti- me- re :
 B₁
 ec- ce De- us nos- ter ve- ni- et,
 B₂
 et sal- va- bit nos.

FOURTH SUNDAY

A₁ (a)
 Ec- ce Vir- go con- ci- pi- et,
 A₂ (b)
 et pa- ri- et fi- li- um :
 B₁ (c)
 et vo- ca- bi- tur no- men e- jus
 B₂ (d)
 Em- ma- nu- el.

the image of the holy City which is to rise again suggests another image, now of a musical order, in which we find a simple intonation amplified and strengthened. It is at once completed, not by an ending tone group, but by an immediate suspension on sol, which sounds at that point luminous and unexpected. We thus have the strong line of two seconds do-re-fa-sol. It is a call to rise. The incise A2 needs only to take advantage of the suspension of A1 on sol, and to delve on it with a visible profusion. This incise will end with a tonal group similar to that which sprang at the beginning of A1. Do-re-fa is reversed into sol-mi-re. Unity and completion are realized with a rising accent. The second phrase B is partly a repetition, partly a development. At B1 is resumed the fundamental design found at A1; but the repetition is wrought somewhat differently. The rising to the fa which was imparting its strength to the intonation is deferred through a lingering on the mi; the tonal shading is thus softened. Then the incise, while ending again on a suspension does not reach so high, and goes no further than mi. There is definitely a welcome relaxation in the assertion of power, so that the melodic line may adjust itself more adequately to the word "jucunditatem." In B2 a line similar to that found in A2 is built on two descending groups d, sol-mi-re; re-do-la, which together make a very ample progression towards the lower range of the mode. This direction of the melodic line downwards prepares well the ending incise B3, into which an enlarged phrase finds its completion. With the groups e, do-mi-sol; fa-re, strength resolves itself into brightness. The close of the melody is, in regard to change of expression, an achieved example of spontaneous inspiration.

Third Sunday: "Dicite pusillanimes." The strength of a melodic line may present two aspects: masculine energy, or feminine elation. The Communion of this Sunday is an example of the latter; and it thus completes the expression initiated in the Communion of the Second Sunday. In general, the melodic line is more continuous than on the two preceding Sundays. Its pulse grows rapidly to a brilliant climax, but in progressive steps. Then it gradually reposes into a relaxation which appears to be naturally flowing from the preceding ascension. A melodic movement crescendo-decrescendo can be easily artificial unless the melodic elements are interesting enough to

withstand this absolute symmetry. The Communion of the Third Sunday possesses a strong ascending power in the tone-patterns of the first phrase A1. They are: sol-la-sol; sol-do-re; re-fa-re. A great variety of intervals indeed which, knit together, form a continuous line of sheer power. Sing the following line: sol-la-sol-do-re-fa-re, and you will be at once impressed by the modernity (if we can thus call it) of its construction. Return now to the full text of the incise A1. See how the tonal-pattern expands through the interspersed embroidery which leads to a bright suspension on the word "confortamini." The latter is completed by the incise A2 which reposes on the si, half way between the dominant and the tonic. This suspension becomes a very happy starting point for the second phrase B. From there on the line completely changes in character; and yet it is linked directly to the first phrase through the mentioned suspension-tone si. The incise B1 sounds as a lovely vision in soft-hued tones, purposely maintained on the high range of the mode. It flows stepwise, first ascending, then descending. The incise B2 imparts a deepening effect of recollection to a melody which previously soared to great heights. The group fa-la-do is a new element, appearing only at this end. The whole antiphon was grounded on the chordal group sol-si-re. To thus introduce in a passing way that other chordal group fa-la-do is to transpose the major chord one tone below, that is, to deepen the modal effect before returning definitely to the brightness on which the whole melody began.

Fourth Sunday: "Ecce Virgo concipiet." This Communion brings us back to the lightness evidenced in the melody of the first Sunday. It is again written in the first mode; but the latter is used in a quite different way. More conventional in form, and less original in content, the melody still preserves a great measure of spontaneity. A master hand, well versed in musical writing designed it; and the result of the design is a delightful gem in honor of the Mother of God. Classical conciseness is its obvious quality, with a form made of two short phrases A and B, each one in turn composed of two incises A1-A2, and B1-B2. Although this Antiphon does not perhaps possess the originality of melodic patterns found in the preceding ones, it compensates for this weakness by the compactness of the rhythmic movement which is exceptionally well supported. Here is now a sketch

of the various tone-patterns:

- | | |
|-----------------|--------------|
| a) re-fa-sol-re | do-mi-sol |
| b) sol-la-do-re | |
| c) la do | la-si-la-sol |
| d) mi-re | fa-la-re |

What would one imagine as a most fitting theme to praise the Virgin Mother? Sweet or strong? The Chant has no hesitation; it shall be both at once. The incise A1 begins the prophecy with a tone-pattern a. re-fa-sol-re of definitely restrained contours; but it is immediately completed in a major chord luminously exposed: do-mi-sol, and ended with the initial minor interval. The beauty of this theme as a whole will be better realized by drawing a sketch of the whole: re-fa-mi-fa-sol-re Do-Mi-Sol sol-fa-mi-fa-re

We know of few examples of so elegant and expressive symmetry. The single musical formula is at once an homage of respect and of love worthy of Mary's virginal motherhood. The development begins with the incise B2 which reaches without apparent effort the proportion of a climax through the use of a large intonation b. sol-la-do-re. There is both in the widening of the melodic line and the sustaining power of the rhythm a luminous radiation. So luminous that one cannot but visualize in it the radiation of the Son of Mary entering the world as the giant of Redemption. The pious reserve of A1 has been transformed into the clear proclamation of A2. The melody will avoid growing further, as is demanded by the intimacy of the mystery announced. For a moment, it will sustain the brightness of the incise A2, but on a tone lower. While the emphasis was previously given to the high tonic re, it is now conceded to do; and the effect is a beginning of relaxation suspended on the la, with a modified repetition on the words *nomen eius*. The incise B2 is a short ending similar in many ways to the initial theme for its elegant reserve; and the melody comes to its repose with the modal restraint evidenced at the beginning.

If the choir adds to the singing of the Antiphons the psalmody of the seasonal psalm found elsewhere in this issue, and uses the Communion as a refrain, the eucharistic procession will be permeated with an atmosphere of consoling fervor.

Men of Sacred Music

(Continued from page 12)

modes. The very meaning of the word "mode" is vague through most of the Gregorian era. For Boethius "modus" was only a translation of the Greek "tonos." And certainly Alcuin never thought of mode as a scale confined to the compass of an octave.

One prominent scholar has suggested a possible course of the development of modality. After much listening to music men noticed that certain melodies had patterns in common. Gradually these recurring patterns came to be recognized as music with certain qualities or characteristics. Perhaps an "ethos" was attached to a given pattern, i.e., an association of joy, or sorrow, or solemnity. It is not likely that patterns were thought of as symbols for music until later. Then it is only natural that some analysis of melodies would be in order to show their intervallic relations. And finally various interval combinations in scalar order were codified and recognized as modes.

It is quite likely that in the search for systematization and simplification one of the biggest discoveries was made unconsciously. The attempt of the unknown authors of a medieval treatise called *Alia Musica* to revive Greek modal theory probably paved the way for the superimposition of a scalar modal system on the large body of existing chants. The codification mentioned above could have been brought about by merging set musical formulae and scales with the result that the concept of modality would be confined to the limits of a single scale. But even with the relation between modes and scales only partially determined, musicians went ahead and composed in such a way as to keep the modal character without too rigid an adherence to formulae.

Many of the details of various steps in the development of modality might be mentioned, such as, for example, the famous struggle of the medievals with B of the scale, which they came to call the *diabolus in musica*, but they would hardly serve a purpose in throwing much light on modality as a characteristic of musical pattern.

To sum up and conclude, we may say that the development of medieval music theory was a long and painful process. In the search for clearer and simpler ways of writing music many humble and unknown men played a great part; great men a small part. But no one may question the greatness of their achievement.

NAMES PEOPLE DOINGS



The field of liturgical music shows, at this time, some signs of insecurity. We are passing through a period of "reconversion" in every phase of life. After passing by the spiritual opportunities of the time of war, those most responsible for the status of sacred music in our churches are losing their

illusion of safety. They are quite aware that music is an actual problem in the Catholic Church; for, too many symptoms have forced them of late to rise from their apathy. They do not know what to do; meanwhile they do little or nothing. This is the time for all who have the musical apostolate at heart to unite and to work. Good news continues to spur us on in the pursuit of our task.

Golden Jubilee THE SERVANTS OF THE HOLY HEART OF MARY celebrated on August 8 the anniversary of the Foundation of Holy Family Academy at BEAVERVILLE, ILL., their Provincial House. Such jubilee deserves from CAECILIA a special commendation, marking as it obviously did the fruition of sincere and perseverant efforts towards a real liturgical integration. There is in the account which we gladly quote a refreshing note which will inspire many a community. From these lines it is quite evident that the Servants of the Holy Heart of Mary consider liturgical music as a part of their religious life, that they are eager thus to give incessant praise to God, and that they lovingly share the universal apostolate of the Church. We now quote from the letter: "This celebration on August 8 was a great landmark for us. It was a manifestation of the external accomplishments achieved through years of prayer, sacrifice and labor. The real extent of the good done is known only by God, it is true, but we also can be grateful for the evidence apparent to us. We who are younger members of the

Community are privileged to reap what has been sown by others. This is true particularly in regard to the Sacred Chant. I am sending you a program of how we expressed our joy and gratitude on that great day: Prelude: Selections in Eb Major from

.....	Liturgical Organist Book III
Proper: Votive Mass of the Holy Ghost.....	Gregorian
Ordinary: Mass XIII, Stelliferi Conditor orbis Gregorian
Credo	IV
Te Deum (Tonus simplex).....	Gregorian
Postlude: March Pontificale.....	Philip Kreckel
Our program for the Feast of the Assumption follows:	
Proper: Gaudeamus.....	Gregorian
Ordinary: Cum Jubilo.....	Gregorian
Credo	III

The Mass was offered in our Convent Chapel, but we repeated it at the High Mass in our Parish Church, with the exception of the Gradual, which we sang to a Psalm Tone. We were able to comply so fully with Liturgical regulations on these two occasions because our efforts are striving to become sustained and continuous at all times. Our greatest handicap is lack of choir members: we count on the Sisters, and (during the school year) on our Academy Students. Often there are only five or six for High Mass during vacations. We feel, though, that if we are persevering in sowing the seed, there will one day be a rich harvest. We believe, too, that the Sacred Chant will not fail to produce spiritual effects on the members of the laity who, for the most part, are indifferent and only passively exposed to its sublime beauty. We wish to profit by this opportunity to thank you, Father, for your enlightening messages through CAECILIA. It is an instrument of God worthy of its name, an inspiration and guide to all liturgical musicians. Your labors in the apostolate of Gregorian Chant will be fruitful, for all efforts made to advance the cause of Sacred music are efforts to procure the greater glory of the Blessed Trinity. Those who work for the Chant cannot work for self, since its purity and simplicity are directly opposed to all self-seeking."

Gregorian Institute

THE GREGORIAN INSTITUTE OF AMERICA, having patiently endured in the course of the last winter the most severe criticisms, has now won its right to full recognition by the remarkable success of its two summer sessions respectively held at MARYWOOD COLLEGE, SCRANTON, PA., and ST. CLARE'S COLLEGE, MILWAUKEE, WIS. The Students themselves are now able to say, after a convincing experience, if they were the victims of a "racket" or the beneficiaries of a solid "schooling." We hope that, through their intelligent contribution in the field of sacred music, they may become the messengers of a lasting understanding and of a sincere harmony among those who promote the music of the Church. We have received the enthusiastic account of one of the students, a priest of no small musical ability, who relates his impressions under the title "Second Spring in Sacred Music." He writes:

"Something quite out of the ordinary happened in the world of sacred music this past summer, truly unique. At two music centers in the East and Midwest more than two hundred and fifty professional musicians gathered to study, and discuss, and sing the music of the Church. So far so good. But what made the situation unique was that these musicians had done several hundred hours of direct preparation for this meeting. Some, indeed, had been working at it for more than three years. And when they got together there was no question of having to rehash the ABC's of sacred music—Gregorian or polyphony. These musicians had labored over the same texts, under guidance of an exceptional faculty; their problems, their points of discussion were by no means of an elementary cast. Another exceptional fact about these meetings was their motley personnel. Though trained by the same masters and in the same school, these musicians came from Oregon and Virginia, from Michigan and Mississippi. Most of the States of the Union were represented. More than 60 religious institutes, of men and women, had members in attendance. Truly were these sessions of "Catholic" music, and "Catholic" musicians. And the faculty? From Belgium, to Canada; from Baltimore, to Kansas; from New Hampshire to New Orleans. Benedictines, Sulpicians, Jesuits, diocesan priests, sisters, and a corps of laymen whose lives are dedicated to the cause of church music; these men and women taught or lectured. Most of them were doctors of

music or in fields closely allied to sacred music. All (the student-body agreed) were more than competent. Too good to be true? Well, ask anyone of the two hundred fifty possessors of the Catholic Choirmasters' Certificate (C.Ch.C.) his or her opinion, and I'll wager anything that it will be in agreement with this student's. Ask anyone who attended either the Milwaukee or the Scranton sessions of the Gregorian Institute of America. Ask the guests who attended the graduation exercises, or who heard them broadcast. Ask His Excellency, the Most Reverend William Hafey, Bishop of Scranton, to tell you what he saw and heard; ask him to repeat his glowing words about the "Second Spring" which America was now to enjoy in sacred music, as a result of the achievements of the Gregorian Institute.

This Gregorian Institute of America is an extraordinary phenomenon. Dr. Clifford Bennett, Ph.D., Mus.D., a layman, dreamed of it some years ago, and by dint of terrifying energy and determination has carried it through. He has actually garnered most of the high ranking talent in sacred music available on this side of the ocean, and even some from abroad. Their names are household in the world of Catholic music. Don Herbert Desroquette, O.S.B., leading light in the field of Gregorian chant; Dom Ermin Vitry, O.S.B., recognized authority in sacred polyphony and editor of *Caecilia*; Dr. Eugene Lapiere, Mus.D., head of the National Conservatory of Canada and of the Department of Music at Montreal University, expert in theory and practice of Gregorian accompaniment; Father Gerald Ellard, S.J., international authority on liturgical thought; Father Ethelbert Thibault, P.S.S., professor of chant in the famed Seminary of Montreal; Father John Selner, S.S., president of the Society of St. Gregory of America; Father Benedict Ehmann, editor of *Catholic Choirmaster*; and many others. All of these men, assisted by a staff of Dominican sisters, have prepared advanced lessons in various phases of sacred music. Some three or more hours of study, with questions to be answered and sent to a correcting bureau, are spent on each of the one hundred and ten lessons. Quarterly examinations are demanded under supervision. Dozens of illustrative recordings are studied in correlation with the written texts. Finally, the student, after completing all this preparation, is admitted to one of the two annual summer sessions. No wonder, with all this laborious preparation, the students of the Gregorian

Institute are ready for this unique gathering. And when we realize that almost all the famed professors mentioned above were to be their teachers in person, their guides, and in a true sense (as more than one student remarked this summer) "their friends"—again no wonder each of these students went home with enthusiasm for the new movement, this Second Spring of sacred music in America."

Loras Institute This organization, located at DUBUQUE, IOWA, needs no longer an introduction; it may welcome sincere congratulations. It is the outgrowth of the work of a few pioneers who believed in the value of local work, in a city of tradition, even though the latter might not present the easy glamor of the great urban centers. Thus believing in work rather than in glamor, they patiently plowed in the musical field, finding their way towards an integral program. Today, the Loras Institute is one of the most solidly organized establishments of collegiate music; and we congratulate them particularly for having reached, in their program, an harmonious balance between liturgy, sacred music, and secular music. The wide range of the appointments in the standing faculty is one of the reasons for this, as well as the foresighted attitude of the leaders. We quote from the roll of Officers for 1945-1946: "Mr. Joseph Kelly of Bavaria, Ill. will serve as president; Miss Mary Reinhard, Lake City, Minn., is first vice-president, and Miss Sarah Marquardt, Urbana, Ill., second vice-president. Miss Louise Florencourt, Carroll, Iowa, retiring president, has been chosen to act as secretary. Liturgist for the Institute is the Rev. Phil Weller, Dorchester, Wisc.; and the librarian, Mr. Michael Fabor, Dubuque. The executive board is comprised of the Rev. Wm. H. Schulte, Mt. Carmel, Dubuque; Prof. J. J. Dreher, Dubuque, and Rev. Emmet G. Kelly, Loras College, Dubuque. The following members were elected to the advisory board: the Rev. Cletus Madsen, Davenport, Iowa; Sr. M. St. Jane, B.V.M., Phoenix, Ariz.; Sr. M. Louise Ann, F.S.P.A., La Crosse, Wis.; Miss Marietta McGuire, Charlotte, Iowa; Mrs. Leo Howard, Sherburn, Minn.; Sr. M. Rose Therese, O.S.F., Clinton, Iowa; Miss Crescence Sobolik, Mason City, Iowa; Sr. M. Veronica, B.V.M., Davenport, Iowa. The Rev. George A. Stemm, Loras College, has been designated as business manager, and the Rev. Francis J. Houlahan, registrar." As a token of fraternal

recognition, we present the Loras Institute with the Certificate of Membership in the Guild of Honor of CAECILIA.

Junior Choir A junior choir, provided that it is really active, is always worth noticing, as a promise that Catholic youth will some day think of sacred music as the primary expression of Catholic action. From the information received, we like the idea of students of an Academy organizing into a parochial unit; and we certainly will follow the fortunes of this new group as one follows a beacon-light. Much good might come from it for the benefit of us all. We quote: "a new junior choir composed of girls attending Mt. St. Joseph Academy, West Hartford has been organized at ST. THOMAS THE APOSTLE parish, WEST HARTFORD, with the Rev. F. J. Lescoe as chaplain. The director of the

Texts set to melodies are fixed with utmost precision, both in regard to their choice and to the order in which they are to be sung. This indicates the primary value of the sacred text in liturgical music; a value much underrated in our day. It is not vain tones, but sacred words which we sing to God. Our sung praise must be real, intelligent, and fervent. For this reason, the Word of God which we thus sing must be used as it stands. Hence, three prescriptions: no omission, no substitution, not even a change of order. These evils would upset the true function of sacred music, and make the latter an end in itself. The time has come for all choirs to make the study of texts a part of their regular work.

Since the texts to be sung and the order in which they are to be sung are already determined for every liturgical service, it is not lawful to upset this order, or to substitute another text selected at will, or to leave anything out, either entirely or even in part, except in cases where the rubrics allow the organ alone to take the place of certain verses during the recitation of these verses by the choir.

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choir is Miss Mary Arico, organist. Officers are: President, Mary Roche; secretary, Alice McHardy; treasurer, Suzanne D'Arche; and librarian, Mary Murphy. Members of the choir are: Patricia Brewer, Mary Lee D'Arche, Marie Dungan, Theresa Gormley, Betty Healy, Ann Healy, Eleanor Leahy, Margaret Landry, Anne Lenard, Ruth Murphy, Mary Signmans, and Monica Rommen. The choir will sing Gregorian Mass and liturgical offertories at the 9 o'clock Mass each Sunday morning."

Papal Concerts They are no longer news; but their newness must be reminded again. HIS HOLINESS PIUS XII has renewed a tradition for a long time broken of having concerts given at the Palace of the Vatican. It may have been a gesture of kindness bringing to a people embittered by the disillusion of war the soothing consolations of music. But coming from such a high authority, this gesture also means that the Holy See considers the appreciation of music in general a part of a full Catholic life. The hint thus given by the Holy Father will no doubt arouse a new interest for musical expression among Catholics. We hope that all groups of Catholic action will now consider raising their musical activity (when they have anything at all worthy of that name) from the jazz complex to a truly artistic ambition.

Personalities A singer who has known the fleeting success of the concert stage is now going to devote his ability to the monastic choir. This will no doubt be a great benefit to the musical quality of the performance of the monks of St. Benoit du Lac; it is also an indirect defense of the supremacy of liturgical music over all other artistic expression. The humble example left to the world by the former professional who becomes a monk should make it very easy for the clergy to give a devoted consideration to the Chant in their pastoral ministry. We now quote: "OSCAR O'BRIEN, director for some 15 years of the famous Alouette Quartette, which is known in France, Canada and the United States, has entered the Benedictine Monastery at St. Benoit du Lac. An outstanding authority on Canadian folklore, he received the habit of the Benedictine Order from Rev. Georges Mercure, a noted authority on Gregorian music." »« Golden jubilees are indirect lessons of perseverance, the quality which is perhaps most lack-

ing among church musicians today. We start too often with an ephemeral enthusiasm; but we show little consistency at work. We fall for passing thrills more than we stand by the discipline of hardship. The generation which has just preceded us did not have the advantages of musical education that we ourselves have enjoyed; but their high ideals sustained them in their daily toil. We read that "A Pro Pontifice et Ecclesia medal awarded by His Holiness Pope Pius XII was presented by the most Rev. Wm. T. Mulloy, Bishop of Covington, to Prof. EDWARD STRUBEL, who has served for half a century at Mother of God Church here as organist. The medal is in recognition of Professor Strubel's contribution to the field of Church music. The presentation was made during a Solemn High Mass celebrated by Bishop Mulloy." »« There was also much gratification in a letter received from THEODORE TORBORG, Huntington, Indiana, who can boast of having been a subscriber of CAECILIA for over 50 years. During these long years, the Review has known the hardships of its glorious beginnings, and the misfortunes which befall some time or other on all periodicals. Today, CAECILIA is making a new bid for the confidence

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REVIEW

By Ermin Vitry, O.S.B.



MARIER, T. N.—*Missa Emmanuel for two equal voices*, McLaughlin & Reilly, 1943—80c »« It is possible that with this Mass conceived along the lines of a restrained simplicity, a new period of liturgical composition is dawning upon Catholic art. It is possible as well that many a critic will not

readily agree with this statement. He may argue, either that the polyphonic line of this composition is too loosely knit, or that its departure from accepted conventions is too radical. In our estimation, neither of these criticisms can stand the test of an objective study of the *Missa Emmanuel*. A machine-like agglomeration of notes does not necessarily make up a polyphonic line, but rather a neatly traced texture. As to the accepted canons in liturgical composition, it is great time that we investigate their authenticity. As far as we can see, the ordinary composition published today is nothing more than a pale repetition of the form of the choral, which is by no means the model for truly polyphonic composition. The authentic pattern is to be found in the sixteenth century, where freely designed melodies were outgrowing themselves into neighboring parts. Theodore Marier understood this with the instinctive insight of a true musician, but in a truly modern way. In the *Missa Emmanuel* there is not even an attempt to a patchwork of imitations without any vital significance. There is solid counterpoint however, as one can readily sense by the actual singing of the two interwoven parts. With this composition we are returning to real polyphonic style wherein everything lives and moves. The particular charm of the *Missa Emmanuel* resides in several qualities which deserve a rapid mention. The melodic patterns are built into a genuine modal line which is spontaneously asserted. The two parts strengthen each other while preserving their identity not only of range but of character. The accompani-

ment is not a superfluous addition to the vocal line, but a most delicate linking of their movement. The whole radiates a delightful atmosphere of mysticism which needs at no time overextend itself, but is satisfied with concision. Of course, a sharp critic will detect in the *Missa Emmanuel* some defects responsible to an immature experience. We are still dealing with the product of springtime; but the bud is vivacious. The modal frame for instance is at times lacking in solidity; some of the melodic lines do not grow to a final point clearly established. And the accompaniment would have gained in depth if the harmonic setting were more logical in its development. These are the expected weaknesses of a composer bold enough to throw off the shackles of routine and to express the spirit of the sixteenth century in a medium of the twentieth. As it stands, the *Missa Emmanuel* is an outstanding contribution to the future of liturgical composition. It will repay the work of any choir with a refreshing joy, provided that the singers are willing to enter its spirit.

BYRD, GULIELMO—*Mass for three unequal voices a cappella*, — McLaughlin & Reilly No. 1385 — 80c »« Here is a reprint of a patient work of transcription by Leo Manzetti. It is particularly welcome as an introduction into the polyphony of the Renaissance. There is such a gap between the culture of that period in choral music and our actual ignorance, that a bridge of reconciliation has to be built for the benefit of modern choirs. One is often at a loss while looking for truly polyphonic compositions which could be put in the hands of a choir of beginners or even the so-called average choir. This mass is one of those compositions. It has been arranged for three mixed voices; but the transcription is worked in such a way that, for the most part, it can be sung by equal voices. It is therefore accessible to most choirs. The prevailing tonality is C major, as it were; and few are the modulations, always limited in their compass. The weaving of the parts is closer to an harmonic style, offering no problem beyond successive entries in some passages. Singers fairly grounded in elementary read-

ing can perform the whole Mass with relative ease. The latter will be an excellent introduction to polyphony not only for practical, but for esthetic reasons. It occurs that the transcriber preserved in great measure the transparent lucidity of Byrd's style. Hence, singers will learn from the start that the true beauty of polyphony results not from dynamic indigestion but from purity in blending. A first glance at the score might arouse the suspicion that the composition is lacking in movement, and exposed to a certain dullness. On the contrary, it is a gem of contemplative expression and of formal distinction. And all that integrated in surprisingly short forms. This Mass is a must in the repertoire of polyphonic education.

Organ Music

The practical repertoire suitable to the average Catholic organist is still very far from being completed. We are gradually welcoming the various efforts made towards that very desirable objective. A glance at the production of recent years proves the increasing consciousness of the need, as well as the fact that we are still groping in the dark. We are still too much influenced by the prejudice that one can play decent organ music only with the giant Preludes and Fugues of Bach, and the over-extended symphonies of the moderns. As a matter of fact, very little of that music can find well adjusted place in the course of a liturgical service. But we begin to discover that the orientation of liturgical organ composition must turn to refinement rather than to display in order to realize its function. By the way, fine but simple music is not always so easy to play. Several compositions recently received are a credit to their composers and a promise for a brighter future.

MUELLER, CARL F. — *Choral Prelude on Now Thank We All Our God*, G. Schirmer, Inc., New York 40757C—50c »« The origin of the melody is not well ascertained, and it may have a Catholic ancestry. But its texture is definitely under the spell of the form gradually developed by the protestant reformation. If you like a choral above all other melodic type, you will like the simple ingenuity of this one; it has definitely a christian touch. But it is exposed, in ordinary hands, to a certain heaviness which Bach, at times but not always, succeeded to avoid. The prelude herewith mentioned is a well-knit sketch written by one whose harmonic back-

ground is solid. The chosen form of presentation is that of variation. Each variation follows the pattern of the original melody, and is neatly set. It lacks inner growth however, and reveals no exciting surprise. The whole is more respectful than spontaneously expansive; it is nevertheless a very commendable page of religious expression.

SCHEHL, J. ALFRED, *Op. 26—Six Chorals paraphrased for organ*, McLaughlin & Reilly, No. 1399—\$1.00. »« Here is an approach to the choral which is more free; it even aims at being a paraphrase, catching the spirit more than preserving the form. It is a return to freedom, the spirit of the old tradition of music since the Greeks. We rejoice in noticing that trend, without saying that the result is as yet perfect. The composer knows how to handle the organ with a musical ability; and we gladly repeat the comments which recently appeared in the *Diapason* as the proof that Mr. Schehl's work receives appreciation even outside of our immediate circle: "William Lester, prominent Chicago composer and critic, discussing New Music in the September issue of the *Diapason*, official journal of the American Guild of Organists, and of the Canadian College of Organists, has this to say of the two organ compositions of Prof. J. Alfred Schehl, Associate of the American Guild of Organists, and choirmaster and organist of St. Lawrence Church, Cincinnati, Ohio, recently published by McLaughlin & Reilly: 'The Prelude, Theme and Variations and Chorale-Finale is a cyclic work of considerable weight, closely knit structurally, of definite climax and cleverly controlled dramatic design. It is virtuoso music, vigorous, song-like, pulsating, gripping in changing sequence, a decidedly first-class addition to organ repertory. The six Chorales are simple, straight-forward treatments of familiar hymn-tunes, 'Veni, veni, Emmanuel,' 'Puer nobis natus est,' 'Herzliebster Jesu,' 'O Sacred Head,' 'Lobe den Herrn,' and 'Schnueckedich liebe Seele.' Mr. Schehl has elected to present these melodies in brief, simple fashion, reverently, without undue elaboration and extension. The first of these two compositions has been played from manuscript by such well known concert organists as Edwin Arthur Kraft, Claire Coci, Mario Salvador and the late Pietro Yon. Many favorable comments have been made of these compositions by other prominent musicians and organists."

YON, PIETRO A.—*Advent, first religious suite for Organ, McLaughlin & Reilly, No. 1365—\$1.00* »« The late organist of Saint Patrick's Cathedral at New York is one of the most beloved composers of Catholic Choirs. No one, with a sense of fairness would blame this marked preference on the low musical level of our singers. For it remains to the credit of Yon to have guided recalcitrant choirs from bad music towards better art. Usually, such attempts do not fully succeed, because they demand compromise. And when things reach a higher level, we look down upon the arbiters of reconciliation with a despising look. It would be unfair to treat in such a way the work of Pietro Yon. It is very likely that in the global history of modern church music, very little of his compositions will have a lasting value. But yesterday and even today in many places, his "facile" melodies, his conventional harmonies, his indulgence in easy pathos were and are a help toward harmonized music of a more acceptable quality for divine services. At times, that music is even very good. Thus, the organ suite for Advent should be judged in the same way. Everyone knows that Yon succumbed more than once to his extreme facility in writing. He obviously did when he wrote these pages. But they should be welcome by the organist playing under ordinary conditions. They recall with some gracefulness various Advent melodies. Of the several sketches making up this Suite, we would exclude the Introit on Veni Emmanuel, as being too poor a composition; and we would prefer the effortless simplicity of the Offertory Veni Domine. The final Toccata will make, for a recessional, an effect far beyond its real brilliancy. As the liturgical law forbids the use of the Organ in the liturgy of the season, the suite may be used for devotional services in the evening; it will enhance the atmosphere of Advent for the faithful.

CHERUBIM, SISTER MARY, O.S.F.—*The Organist's Companion, Vol. I, McLaughlin & Reilly Co., No. 1410—\$2.00* »« Sickness or age never have deterred this valiant Nun from making her contribution to sacred music. Patiently, she has gathered from various sources organ sketches which she now presents as a companion to the busy organist so often searching for incidental music in the liturgical services. This collection includes 101 compositions extending from one to three pages. Because the book is intended

to be primarily practical, it follows the tonal order with an average of five selections in each tonality. This was the plan adopted by Father Carlo Rossini in his volumes "The Liturgical Organist." It has proven sound, even though it does not solve for the organist the problem of liturgical adaptation of each piece. But many will still prefer the practical plan to the liturgical. Maybe successive editions of the Organist's Companion could draw two tables of contents: one tonal, the other liturgical. The collection of Sister Cherubim will fortunately not be a duplicate of Father Rossini's collection. The latter limited himself to the needs of the organist of small ability; Sister Cherubim thought of many progressing organists, for whom another fare is highly desirable. She has been judicious in her choice, but for a few numbers which have no longer a right to take place in our liturgy. Of course, one expects in such collections some straw lost in the wheat; but in general, the wheat is of good quality. Here and there, even of a superior quality. This addition to our organ literature should be welcomed by all progressive church organists. McLaughlin & Reilly have done with it an excellent printing.

Besides the official texts inserted in the eucharistic liturgy, called Proper of the Mass, supplementary texts may be added in two instances. Thus, a Motet is permissible both at the Offertory and after the Consecration. It is quite obvious that this is more a concession to longtime customs than a recommendation. Therefore, the use of the Motet "ad libitum" should never degenerate into an abuse. Discretion and discrimination are necessary in selecting appropriate music; for the Offertory and the Consecration demand a musical expression wholly different.

It is allowed, however, according to the custom of the Roman Church, to sing a motet in honor of the Blessed Sacrament after the Benedictus in a Solemn Mass. A short motet with words approved by the Church may also be added after the prescribed Offertory of the Mass has been sung.

(Continued on page 35)

Vocal Music

MONTANI, NICOLA—*The Rose and the Lily, the Madonna's Lullaby, Sacred Song for medium voice and Piano*, G. Schirmer, Inc.—50c »« A song, partly borrowed from a theme by Saint Saens, of delicate melodic frame, as one would like to see inserted in a school series. Nowadays, it is a recommendation for a song to be worthy of a child. We recommend this one to the enjoyment of young and old. Look for no novelty, but be satisfied with the real classicism of its form and the charm of the tune.

WRIGHT, RENEE, *A Babe Lies in His Cradle Warm, 17th century carol, for medium voice and piano. Freely arranged with English text*, G. Schirmer, Inc., No. 40384C—50c »« An Austrian melody with the rolling of enticing repetitions, and which the arranger adorned with a piano accompaniment. At the outset, the latter is pleasing in its fluttering; but its persistence without variation detracts something from the simplicity of the song. Another proof of the extreme difficulty found in arranging folk music. Nevertheless, the present attempt is neat and without pretense. Another song good for old and young at the approaching Christmas.

HERNRIED, ROBERT—*Jesus lies in the Cradle, for mixed voices or for women's voices, a capella*, Carl Fischer, New York, Nos. 6193 and 6194—15c »« We have mentioned in preceding reviews that Robert Herfried's compositions deserve the attention of discriminating lovers of music. Whatever he writes bears the mark of true craftsmanship. And he is the kind of writer who has musical ideas, original and distinguished. He ventures with prudence, and he usually succeeds to turn out a solid musical product. The Christmas number herewith recommended is just a small sketch but delicately wrought. The melodic line is genuine and flows amid simple harmonies the function of which is discreetly accentuated. It sounds so fresh that we ordered the selection for our own choral class.

WARNER, RICHARD—*Saint Francis Carol (Christmas), for three women's voices*, G. Schirmer, Inc., No. 9394—16c »« A musical legend of small proportions written in the style of a flexible choral. The fluency

of the melody is pleasant and balanced. The harmonization of the accompaniment is pure but somewhat monotonous because of its strict adherence to the choral type. And the transposition recurred to in the middle part is an uneffective trick, adding nothing to the whole. However, it is a good choral selection of a much purer style than is often encountered. A choir endowed with good diction will obtain from it an accent of sprightliness.

HAYDN, J. MICHAEL — *Quam olim Abrahae, Motet for four mixed voices a capella*, G. Schirmer, No. 9408—16c »« By the time the composer wrote this motet, the secrets of a living vocal counterpoint were lost. He by no means succeeded to revive them. The composition is typically conventional, the type which a good student of florid species would write. One looks in vain for the spark of inspiration; and the latter being absent, the imitations are just imitations. Awkwardness of treatment makes matters worse in several places; and when the end comes, comes also a sense of relief. For no amount of interpretation could succeed in bringing the thing to life. We do not see much benefit, for the restoration of choral music, to be derived from unearthing that which is dead because it was never alive.

Eucharist In Song

(Continued from page 5)

by this change of mind. What use was there of keeping a long psalmody where a short antiphon was sufficient "to fill the time"? It filled the time, it is true; but it does not any longer complete the eucharistic action. Today, the chanting of the Communion makes hardly any sense, and has met with the general apathy of all choirs. The Introit preserved at least a verse of the original psalmody; the Communion has lost everything. In the high Mass of our day, we deplore the paradox of the song of divine love devoid of all its warmth. The Requiem Mass only, for some odd reason, echoes in our time the original meaning of the Eucharistic song.

Such is the story of the mutilated Communion Antiphon. It was necessary that it should be told; for the suggestions which will be presented in following articles will find their justification in liturgical history.

(To be continued)

QUESTIONS AND ANSWERS



"WHAT SHALL I

Do? Thus far I tried to observe the regulations laid down in the *Papal Documents*, and today I receive the following Wedding-program in which I am to play the organ accompaniment to a lady violinist in the following numbers: "Believe me if all those Endearing Young Charms"; "Annie Laurie"; "Drink to me only with Thine Eyes."—After these instrumental numbers we are to accompany a vocal soloist in the number "Ah, Sweet Mystery of Life." The traditional Wedding Marches will be played during the Nuptial Low Mass. A gentleman and a lady will sing an *Ave Maria* to the melody "Dream" (by Bartlett), and the hymn "*Veni Jesu Amor Mi*." This program was prepared over my head: kindly advise me what to do." A.—Since the Parish Priest is your immediate Superior, you will have to submit the case to him.—In the first place ask the Pastor if permission has been obtained from the Bishop to play the violin in church. This permission is absolutely demanded, as stated in the *Papal Documents*.—Then proceed to explain that the first three numbers are profane (*worldly*) compositions which must never be played in Church. With regard to the *Ave Maria* you are entitled to object, because the sacred words are sung to a secular melody, and all similar arrangements come under the ban.

"SOME WOMEN IN OUR PARISH complain vociferously to the pastor, if they don't get what they want. They want Rosewig, and the hymns on the black list. We have been singing good Caecilian music, but they simply call it 'Chant.' They want me to change, or give up my post as organist." A.—The noblest way to take revenge will be to imitate our Savior and say with Him: "Father, forgive them, for they know not what they are doing." Your pastor is supposed to instruct those misguided women. At all events you need not worry; your good conscience is sufficient guarantee before God and man.

By Gregory Hugle, O.S.B.

"WE WERE HAVING HEATED DISCUSSIONS on Father Curry's 'Goodnight' song. Some said: Father Curry could teach this baby-song to his little tots in school, but he had no business to let them sing it in church. Others said: the words are an inspiration, and the music even more so: it's God's gift, and should be sung for God's glory, in school, at home and in church. What is your verdict in this matter?" A.—"Father Curry wrote about 100 poems and set them to music. From these 100 hymns the "Goodnight" hymn became immediately popular. It spread from the Holy Name parish (New York) to the neighboring parishes and finally from city to city. It has been translated into many languages . . . It appears to be a hymn which reaches the masses and they will not let it go voluntarily." (*From the Publisher's Notes: McLaughlin & Reilly Co.*)

To sum up impressions we beg to say: (1) "Good Night, Sweet Jesus" cannot be called a "hymn"; words and melody put it into a class by itself. You may call it sacred song or spiritual canticle; it seems to be a "first cousin" of a Christmas Carol; it has the gently rocking rhythm of a cradle and the words breathe a Christmas atmosphere.—A "hymn" fit for church use is austere and solemn, as befitting the Divine Majesty. It is never sentimental, personal, or dreamy. (2) No doubt, the poet-composer had the best intention when teaching the Goodnight song to the children in school, but he overstepped his limits when he had it sung in church. Thus it came to pass that a "kindergarten-ditty," behind the Bishop's back, and over the head of the Church-Music-Commission, stole its way into the organ loft. From a strictly liturgical standpoint the melody is even more objectionable than the words. The words are bad enough, since they bring Christ down to a human level, but the melody carries the imagination directly out of church, into a family gathering, or out under the magnolia tree. Little wonder that the masses will not let go this song voluntarily. But the masses must be educated; they do not know where to stop; they are fast driving towards a style of music which will be outright "*ecclesiastical jazz*."

(Continued on page 36)

READERS + COMMENTS

This very worthwhile communication of one prominent in circles of sacred music confirms the article written by the Editor last November about the plight of music publishers.

"This is a somewhat belated observation on your fine and varied viewpoint of the Catholic publisher in the November issue of last year. I know that you could have mentioned practically any publisher for they are all faced with the same problems today. This whole question of 'better' church music can be argued endlessly in vicious circles from the standpoint of the publisher, composer and the one selecting the music. Contacts of a varied music career has brought me close to the problems found in each of these fields and I have come to feel more and more emphatically that on the composer's shoulders rests a great deal of the responsibility. If the publisher were not presented with such unworthy manuscripts as sometimes appear in print, we would be spared these publications.

It seems that every student after a course in harmony and possibly some counterpoint thinks himself capable of producing, hymns, motets and even Masses, for publication. If we examine the hymns and other material sung in our churches, we shall find those of inferior quality to be in most cases the work of amateurs who thought they 'had a gift.' It may have been a 'gift' but it certainly was not one of discernment. One need only look through a pile of manuscripts in a publisher's office to see how large a portion is the work of the inexperienced musician. We are plagued today with hymns intentionally set to 'jazz' tunes and such examples as a recent announcement of a Mass on Negro Spirituals. You mention the 'Good Night Sweet Jesus' that fits perfectly into this category and I might add it has not as yet fallen into the hands of someone who could at least harmonize it in a presentable manner. The whole point here is that a little more humility would spare us such execrations and 'amateurs' would not try to rush into print as though their whole life depended upon it.

It is not at all hard to understand that the pub-

lisher must refuse many finer compositions. The market for these will always be a limited one, for only a small number of choirs are prepared for such material. The leaders of late years have felt that what we need most is a group of fine compositions, not too difficult, that will be within the limitations of most of our parish choirs. Such material is not easy to write for it presupposes the crystalization of many years of study and practical experience. Yet, some advance along these lines has been made as is evident from some of the material announced by publishers during the past few years.

Yet the sincere composer is not entirely at fault for he will find few if any organized courses in music schools that approach the study of composition with the viewpoint of church music as an end. He is generally obliged to turn his secular music knowledge into church music channels. A serious study of the polyphonic Masses of the 16th century composers as well as their motets would be most profitable even though he did not intend to write in that style. How many of our writers of church music I wonder, have seriously studied say twenty Masses of Palestrina and his contemporaries, or to add a little more, some fifty to a hundred motets. Copying these as a means of study was not beyond some of the musical geniuses of all time.

John Erskine in a recent book on music admonishes the composer to regard himself as a craftsman no matter in what manner others may speak of him. Fux in his 'Step to Parnassus' had some tried and true advice for the young composer who would try his wings before they had become sufficiently strong. This sagacious teacher advises the inexperienced not to be seduced in proceeding too soon into free composition for he would spend much useless time roving here and there without obtaining the mastery he sought.

Church Music is man's offering to God and too often it seems to be like that of Cain—that could not be turned to profit elsewhere."

Psalms and Sacred Music

(Continued from page 2)

faithful in actual worship. That the force of this method is incalculable, all who have at some time or other enjoyed the sung psalmody will bear witness. Saint Benedict knew that the daily rhythm of common psalmody was sufficient to establish the strongest system of spirituality in the monastic organism. In the Eucharistic celebration, the deepest experience of spiritual lyricism in the christian order, the faithful is called four times to participate in the sublime psalmody: at the Introit, at the Gradual and Alleluia, at the Offertory, at the Communio. In these four instances, the people of God and the Choir must be brought back to chant their part of the psalmody: the Choir through the elaborate Antiphons or Responsories, and the people with the verses or the jubilation. The return to the psalms, thus organized, is the first and vital step towards congregational singing.

IF WE LIMIT AT FIRST THE INTRODUCTION of psalmody to but a few well chosen ones, there is reason to believe that they will sooner become familiar to the choir. The Communion in particular is the most attractive moment of the Mass for the restoration of the psalmody. There is ample time to insert it into the ceremony, and the devotion of all the faithful united in the sublime sacrament suggests it. In fact, the Church made the selection of such psalms as would fit eucharistic devotion; and it is not difficult to compose a digest of those which express the spirit of each season of the year. Within the bounds of an imposed limitation, we hope to have succeeded in making up such a digest for the use of the choirs and also the faithful at the High Mass during the distribution of holy Communion. The translator has endeavored to adapt the English text as closely as possible to the rhythmic conditions of Gregorian psalmody. May this digest contribute to the restoration of the psalms among our congregations, that the spirit of eucharistic praise may flourish again in our churches.

The Editor Writes

(Continued from page 10)

Christ, as centuries of faith have handed it to us. I make no foolish claim to prophecy when I foresee that the restoration of the High Mass will be the infallible

test of a christian restoration. Common sense authorizes to say that christian restoration can only come through a deep participation to the central act of christian life, the Eucharistic sacrifice. On the other hand, a genuine appreciation of the Mass will tend to manifest itself through the fullness of participation. And what is, we pray, the latter, but the chanting of the High Mass? Dear reader, follow the fortune of the High Mass. And when it comes again into its own, you shall know that christian life is reascending to its pristine purity. Caecilia pledges itself again to hasten this great day.

D. E. V.

Names-Peoples-Doings

(Continued from page 28)

of its readers. We pray that all our friends may stand pat with us, fully realizing that a subscription is not a commercial bargain, but a personal contribution to an apostolic work. And we dare say, without undue pride, that the Editorial Staff deserves the trust of innumerable subscribers as loyal as Mr. Torborg.

By its own nature, polyphony is exposed to disregard the primacy of the text; it therefore requires a careful handling. The past of polyphony is not without blemish in this matter; and even the great masters of the Renaissance were more than once offenders against the respect due to the sacred texts. It is not so much the expansion of the text in the melodic flow which is obnoxious, but the incongruity of the music wrongly applied. Hence the very sensible rules: no change is permitted, for polyphony's sake, in words which the Holy Ghost Himself inspired—no tearing apart of the text under an over-complex texture. The ideal is found in simplicity and intelligibility, that the faithful may at least be attentive.

The liturgical text must be sung just as it stands in the authentic books, without changing or transposing the words, without undue repetition, without tearing the syllables apart, and always in a manner intelligible to the faithful who listen.

Questions and Answers

[Continued from page 33]

"BUT WHAT ABOUT PLAYING THE traditional 'Wedding Marches'?" A.—"Nobility and seriousness of style must characterize all music to be performed in holy places, whatever may be the occasion." (*Regulations published 1912 by order of Pope Pius X*). Secular music at a Wedding is a profanation of a Sacrament and an insult to our Lord in the Blessed Sacrament. Years ago organists had a hard time to discover suitable organ music for weddings, but today they are offered excellent material. J. Fischer & Bro. has published two volumes of excellent wedding music edited by the Rev. Carlo Rossini. "*The New Parish Organ Book*" by Philip G. Kreckel will likewise be found serviceable.

"DURING DISTRIBUTION OF HOLY Communion in High Mass we sing Latin Hymns. Some neighboring organists consider it wrong: what do you say?" A.—It is perfectly right to sing Latin Motets or Hymns while Holy Communion is dis-

tributed during High Mass. The Papal Instructions of 1912 however say: there must be neither singing nor organ playing when during the recitation of the *Confiteor* and the Absolution.—The Christians of the first centuries, and way down into the Middle Ages, sang Antiphons and Psalms during the Divine Banquet.—When Holy Communion is distributed during Low Mass, hymns may be sung in the vernacular.

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