

TERIBLES THIS PLACE IT'S THE

O LORD GOD IN THE

SIMPLICITY & MY HEART I HAVE

JOYFULLY OFFERED

ALL THESE THINGS

THEY DID

EAT

AND

WERE

FILLED

EXCEEDINGLY

FOCUS OF GOD

CAECILIA

A CATHOLIC REVIEW OF MUSICAL ART

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The next coming date of Saint Caecilia's Guild will be the

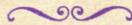
First Sunday of Lent

on March 10

Let all the members of this spiritual association celebrate with a new zeal the musical program fixed by the Guild and unite themselves with all other choirs throughout the land in one spirit of

Eucharistic song;

that some day, through their apostolate, all may be of one voice in the chanting of the Sunday Mass.



The membership of the Guild is slowly but surely growing; and the joy manifested by all choirs which are enrolled is a sign of the soundness of the plan of this association.

We request all members who did not as yet renew their membership for 1946 to do it without delay, that we may send them their dodger. There is no further fee for this annual service.

We urge again all readers of CAECILIA to get acquainted with the Guild. Whether they belong to an experienced choir which is in no need of help, or whether they are still beginners or handicapped in some way or other, enroll

not for practical advantages
but to be united with others

in the promoting of the chanted Mass.

Ask for free leaflet of information.

CAECILIA A CATHOLIC REVIEW + MUSICAL ART

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TABLE OF CONTENTS

Sacred Texts—Sacred Songs	
<i>Translations by Patrick Cummins, O.S.B.</i>	
<i>Comments by Michael A. Mathis, C.S.C.</i>	
Psalm for Septuagesime: Ps. 59	82
To Teach	83
Psalm for Lent: Ps. 90	84
Courage in Temptation	85
Gregorian Highlights	
<i>by Oriscus</i>	
Septuagesimal Season	86
Lenten Season	88
On Wedding Music	94
<i>by Thomas G. McCarthy</i>	
The Editor Writes	96
Men of Sacred Polyphony	104
<i>by Francis Guentner, S. J.</i>	
Here-There-Everywhere	
Bright Spot	106
Other Programs	106
Sacred Chant	107
Various Concerts	108
Personalities	109
Apostolate	109
The Low Mass and Its Liturgical Possibilities	110
<i>by Sister Mary de Paul, B.V.M.</i>	
Music in Education	
Christmas Programs	112
Recitals	114
Miscellaneous	114

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NOTE: Mr. McCarthy will be pleased to receive inquiries regarding proper wedding music, and to discuss by mail the pro and con of the matter discussed in his article.

SACRED TEXTS SACRED SONGS

By Patrick Cummins, O. S. B.

By Michael Mathis, C. S. C.

EUCHARISTIC PSALM FOR SEPTUAGESIME : Ps 59

Deus, repulisti nos, et destruxisti nos:
iratus es, et misertus es nobis.

Commovisti terram, et conturbasti eam:
sana contritiones ejus, quia commota est.

Ostendisti populo tuo dura:
potasti nos vino compunctionis.

Dedisti metuentibus te significationem:
ut fugiant a facie arcus.

Ut liberentur dilecti tui:
salvum fac dextera tua, et exaudi me.

Deus locutus est in sancto suo:
Laetabor, et partibor Sichimam:
et convallem tabernaculorum metibor.

Meus est Galaad, et meus est Manasses:
et Ephraim fortitudo capitis mei.

Juda rex meus:
Moab olla spei meae.

In Idumaeam extendam calceamentum meum:
mihi alienigenae subditi sunt.

Quis deducet me in civitatem munitam?
quis deducet me usque in Idumaeam?

Nonne tu, Deus, qui repulisti nos,
et non egredieris, Deus, in virtutibus nostris?

Da nobis auxilium de tribulatione:
quia vana salus hominis.

In Deo faciemus virtutem:
et ipse ad nihilum deducet tribulantes nos.

Thou who hast spurned us and broken us,
turn now, O God, Thy wrath into com-
miseration:

Thou who hast shaken the earth and rent it,
heal now its wounds and quaking perturbation.

Thou who on Thy people didst lay yoke of
affliction,

who with bitter wine didst set them reeling:

Raise now for those who seek Thee a standard,
round which from arrow-wounds to find their
healing:

From slavery to liberate Thy loved ones,
answer with lifted arm our cry appealing.

Speaks from His lofty shrine the Lord all holy:

"Sichem will I divide with gladness,
the Valley of Tents with gladness I will
measure:

Galaad is mine, and mine is Manasses,
Ephraim is of my head defense and treasure:

Juda is my royal leader,
Moab is the foot-pan of my longing:

My foot I stretch forth against Edom,
Philistia to defeat is thronging."

Who will lead me into the fortified city,
lead me into Edom's fortified resources?

Willst not Thou, O God, Thou who hast
spurned us,

willst not Thou guide now our forces?

Grant the aid we need in tribulation,
vain all help that is but human:

Through God-with-us we shall be men of battle,
through Him tread down our enemies inhuman.

To Teach

"As the historical part of this psalm is clear," says St. Athanasius, "Since it is expressly stated in the Book II of Kings (8, 3 foll.; 10, 7 foll.), so we shall take from it a practical application in which the person of David prefigures the person of the Lord who survives the change and restoration of all things at the end, and who also slays the alien peoples, i.e., alien in the spiritual sense. For this reason the title of the psalm points out to us the words, 'to teach.' We are also taught that at the time when He, who according to the flesh was of the seed of David, slayed the enemies, and when the people of Israel bring the Gentiles under their power, the Jews themselves, feeling a presentiment of the punishment that awaits them by reason of Christ, will be converted and pray that they likewise made be made worthy of grace through Jesus.

"Hence, the Jewish people bewail first of all that catastrophe they suffered by reason of their godlessness to Christ. For this reason they say:"

3. *Thou who hast spurned us and broken us, turn now, O God, Thy wrath into commiseration:*

God shook the earth and rent it, when the Romans destroyed Jerusalem and terminated its temple service.

4. *Thou who hast shaken the earth and rent it, heal now its wounds and quaking perturbation.*

He visited the Jews with corrective punishment for their cruel treatment of Jesus; the prophetic announcement of this fact which they read, and the fulfillment which they witnessed, now trouble their conscience like a draft of strong wine.

5. *Thou who on Thy people didst lay yoke of affliction, who with bitter wine didst set them reeling:*

The "standard" is the enlightenment by which man may distinguish between good and evil spirits, thus fleeing from the evil.

6. *Raise now for those who seek Thee a standard, round which from arrow-wounds to find their healing:*

The "slavery" of the Jews is their punishment for having rejected Christ, whose "standard" is the blood of the Lamb, which will now free them, as was foreshadowed by the blood on the doorposts by which their forefathers were miraculously liberated from the Egyptian captivity.

7. *From slavery to liberate Thy loved ones, answer with lifted arm our cry appealing.*

God the Father speaks in His holy One (Christ), saying, "I will divide Israel, in which lay Sichem, among Gentiles who believe in Me, and the whole valley will I fill ('measure') with churches ('tents')."

8. *Speaks from His lofty shrine the Lord all holy: "Sichem will I divide with gladness, the Valley of Tents with gladness I will measure:*

"At my coming, the Jews, personified not only by Galaad and Manasses, but also by the two kingdoms of Israel and Juda, will first hear My Gospel ('are Mine')."

9. *Galaad is mine, and mine is Manasses, Ephraim is of my head defence and treasure: Juda is my royal leader,*

"Because what was formerly godless Moab hoped in Me, and for the reason that I shall go to evangelize heathen Edom, the Gentiles ('Philistia') also shall become subject to Me."

10. *Moab is the foot-pan of my longing: My foot I stretch forth against Edom, Philistia to defeat is thronging."*

"Who will lead me," says the Jew who, having rejected Christ, now wants to come to Him, "into the fortified city which is the Church," here called Edom because it is composed of converted Gentiles?

11. *Who will lead me into the fortified city, lead me into Edom's fortified resources?*

"Who else will 'guide our forces now,'" say the Jews, "into this fortified city, except Thou who hast expelled us from Thy dwelling by reason of our evil deeds?"

12. *Whilst not Thou, O God, Thou who hast spurned us, whilst not Thou guide now our forces?*

"In our 'tribulation' for having rejected Thee, only Thou, O Christ, canst aid us, for vain is all merely human help."

13. *Grant the aid we need in tribulation, vain all help that is but human:*

"Hence, our strength to battle successfully our enemies who stand between us and this fortress is divine aid."

14. *Through God-with-us we shall be men of battle, through Him tread down our enemies inhuman.*

EUCCHARISTIC PSALM FOR LENT: Ps. 90

Qui habitat in adjutorio Altissimi
 in protectione Dei caeli commorabitur.
 Dicit Domino: Susceptor meus es tu, et refugium
 meum:
 Deus meus sperabo in eum.
 Scapulis suis obumbrabit tibi:
 et sub pennis ejus sperabis.
 A sagitta volante in die, a negotio perambulante
 in tenebris:
 ab incursu, et daemone meridiano.
 Cadent a latere tuo mille, et decem millia a
 dextris tuis:
 ad te autem non appropinquabit.
 Verumtamen oculis tuis considerabis:
 et retributionem peccatorum videbis.
 Quoniam Angelis suis mandavit de te:
 ut custodiant te in omnibus viis tuis.
 In manibus portabunt te:
 ne forte offendas ad lapidem pedem tuum.
 Super aspidem, et basiliscum ambulabis:
 et conculcabis leonem et draconem.
 Quoniam in me speravit, liberabo eum:
 protegam eum, quoniam cognovit nomen meum.
 Clamabit ad me, et ego exaudiam eum: cum ipso
 sum in tribulatione:
 eripiam eum et glorificabo eum.
 Longitudine dierum replebo eum:
 et ostendam illi salutare meum.

The man who lives in God's high castle,
 Who 'neath God's roof finds home and
 dwelling—
 He calls our God his mountain-refuge,
 His trust in God is ever welling.
 His shoulders round thee cast their shadow,
 Thou findest rest beneath His pinions:
 Thou fearest not the shining arrow,
 Not pestilence that stalks in darkness,
 Not midday demon, nor his minions.
 Though thousand thou see fall beside thee,
 Though at thy right fall tens of thousands,
 No piercing shaft shall ever reach thee:
 Lift now thine eyes and gaze around thee,
 God's hand upon thy foes shall teach thee.
 Upon His angels He has laid commandment,
 Ever on all thy ways to guard thee:
 On roughest road their arms uplift thee,
 From tripping, stumbling stone to ward thee.
 Tread safe on basilisk and viper,
 On lion and on dragon thou shalt trample:
 Him who in Me has hope I will deliver,
 Of knowing Me him will I make example.
 He cries to me, I to him listen,
 With him I stand in tribulation,
 Freedom I give and glorification:
 Long life I give amid his nation,
 I let him see the day of my salvation.

You will do us a much appreciated favor by sending a copy of your Holy Week and Easter programs *as soon as they are planned*. The Editorial Staff wishes to make a comprehensive survey that will be beneficial to all. It does not matter how simple or elaborate the program may be; for, we are interested in obtaining a general view of Easter music throughout the country.

Please take an envelope and mail your program.

Courage In Temptation

"This Psalm is that from which the devil dared to tempt our Lord Jesus Christ: let us therefore attend to it, that thus armed, we may be enabled to resist the tempter, not presuming in ourselves, but confiding in Him who before us was tempted, that we might not be overcome when tempted," writes St. Augustine.

Those dwell in the shelter or secret hiding-place of the Most High, who confidently look to Jesus, and not to themselves, for their defense in temptation. Only these can truly call Him the "mountain-Refuge" in whom they trust.

1. *The man who lives in God's high castle,
Who 'neath God's roof finds home and dwelling—*
2. *He calls our God his mountain-refuge,
His trust in God is ever welling.*

Next follow the reasons upon which this trust in Jesus is grounded: He extricates from nets set by the devil along the Christian path, the feet of His followers, when they are scared off the true road and fall into the snares of Satan by the roaring calumny of persecutors (verse 3); like a mother-hen, Jesus fulfills His own expressed desire to protect His confiding chicks under His wings (verse 4);

4. *His shoulders round thee cast their shadow, Thou
findest rest beneath His pinions:*

God's truth is a shield to those who trust in Christ, and not in themselves (verse 5); hence, only such fear neither temptations to sins of ignorance ("not pestilence that stalks in darkness"), nor allurments to sins of deliberation and consent ("not mid-day demon, nor his minions") (verse 6);

6. *Thou fearest not the shining arrow, Not pestilence
that stalks in darkness,*

For in these two latter temptations, even though a thousand Christians succumb around you now, as was the case of old when persecutors demanded only decapitation of Christ's followers, or, when tortures were added, ten thousand fell, your soul, like a martyr's, will be unscathed;

7. *Though thousand thou see fall beside thee,
Though at thy right fall tens of thousands, No
piercing shaft shall ever reach thee:*

Rather, like him in similar trials today, you will be pondering upon the eternal fire meted out to persecutors and fallen Christians alike by Jesus on the last day.

8. *Lift now thine eyes and gaze around thee, God's
hand upon thy foes shall teach thee.*

The one who trusts in Christ as his Refuge in temptation now reflects upon the power whereby he was rescued: his Hope is the glorified Jesus in His Mystical Body, the Church, whose Head is exalted in heaven, and whose feet are pilgrimaging on earth (verse 9); no evil can touch this Body, and His weary feet, which carry His message to the ends of the earth, will not stumble in fear, for His angels will bear them up (verses 10-12);

11. *Upon His angels He has laid commandment,
Ever on all thy ways to guard thee:*
12. *On roughest road their arms uplift thee, From
tripping, stumbling stone to ward thee.*

These feet shall tread upon the king of demons ("basilisk and viper"), and they shall crush Satan, whether he rages publicly in persecution ("Lion"), or secretly in heresy ("dragon").

13. *Tread safe on basilisk and viper, On lion and on
dragon thou shalt trample:*

Finally, Jesus Himself has His say: "Whoever trusts his defense to Me in temptation, I will deliver him, and protect him, and give him endless days, and show him My face at last."

14. *Him who in Me has hope I will deliver, of know-
ing Me him will I make example.*
15. *He cries to me, I to him listen, with him I stand
in tribulation, freedom I give and glorification:*
16. *Long life I give amid his nation, I let him see
the day of my salvation.*

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GREGORIAN HIGHLIGHTS

By *Oriscus*

1. **Septuagesimal season.** The texts of the Communios of the three Sundays, when compared to each other, make up a delicate sequence of eucharistic songs. While singing them, we become conscious that the struggle of christian life is a challenge to our spiritual energy. These songs face the challenge with a contagious optimism, which is expressed in three ways: a. the christian soul puts her trust in being deeply united with Christ her Leader; b. she centers her activity around the sacrificial Banquet; c. while she eats the Bread of Life, she nourishes and constantly rejuvenates her activity into the full satisfaction of her innermost desires. The melodies also which adorn these texts are a remarkable triptych, while preserving a very contrasty individuality.

Septuagesime: "Illumina faciem tuam." To fully appreciate this little melodic masterpiece, one must first follow its entire line. Vocalise it then as you would do when looking over a song which you have just bought; that is, with the confident desire of discovering something which you are hoping for. Here is what your heart will discover: a melody composed of three continuous phrases A-B-C, with its center right in the middle, at B. The whole form is tightly knit; and there is a pervading note of mysticism rising from the successive phrases. This unity both of form and expression does not originate in some trick of composition, but in a perfect sense of continuity. Hence, a line of utmost purity, with a blending of noble reserve and of expansive tenderness.

A closer observation of the elements which form the melody will now make its inherent qualities very clear. The phrase A, as a whole, is but an amplified recitative. Its very limited line is purposely contained within the limits of the cell RE-FA. As the line flows along, the cell is reversed into fa-re, and towards the end is expanded into a conclusive Re-fa-mi-re. Around this short range of tones, the text is woven, with a fluidity which is short of miraculous, into a semi-spoken invocation of intense spiritual longing. And its purity is matched only by its aristocratic elegance. On this solid foundation, the phrase B ascends in two incises: One is the melodic definition of the initial cell re-fa, which now progresses as fa-so-LA, imparting

to the melody on the move a vigorous impulse; two is a long and flexible expansion built upon the impulse thus received from one. It uses again a series of ascending thirds FA-LA and LA-DO, thus converting the initial minor chord RE-LA into an open major chord FA-LA-DO. Sternness is thus transformed into brightness. From that point, the design relaxes at length on descending thirds do-la and so-mi, with a major ending. Do not fail to notice that this melody of the first mode does not ascend all the way into the upper part of its modal register, avoiding thus an excess of strength in order to remain within the bounds of a loving supplication. The phrase C resumes at first some of the elements of the second part of B, in the same spirit of intense prayer. It gradually falls with an obviously joyful gratefulness into its ending which brings back the elements of the initial cell of A. Thus is made up a perfect song of spiritual confidence.

Sexagesime: "Introibo ad altare." From a song of great emotive power we now pass to another of a rather formal beauty. The chant excels in making that kind of melody, avoiding at the same time a pretentious pompousness or an inexpressive dryness. The Communio of this Sunday is manly, short, almost tense; yet it succeeds in remaining gracious. In the same manner as you prepared the antiphon of Septuagesime, vocalise it fluently. You will at once notice its being divided into two phrases A and B, both entirely built upon the hackneyed intonation SO-DO currently met with in the psalmody of the eighth mode. This intonation has many possibilities; and the composer found several variations of it: So-la-Do; So-la-si-Do; So-la-so-la-si-Do. These variations gradually expand, as they succeed each other; and their sequence causes the initial interval to grow each time into a larger and fuller meaning.

The phrase A begins with a melodic statement of the intonation, ascending in a straight direction and descending in an amplified form. There is thus in (1) a bright introduction to the eucharistic banquet, while the intonation culminates three times on do: so-do; do-la; do-so; (2) introduces the first variation through a gradual and forceful progression upwards. The intonation So-Do, already amplified as So-la-Do-si, grows

is both more emphatic, and yet more interior with an evident note of joy. For spiritual security logically arouses joy in the christian soul.

The phrase C returns by contrast to a recitative form in the incise (1). Its melodic pattern is a repetition of the one found in incise (2) of phrase A. This is a normal way to secure formal unity, and to make the general spiritual idea of the song prevail throughout. In this contracted form, the incise (1) of phrase C is stronger than the incise (2) of phrase A; for a repetition, to be worthwhile, must be firmer than the initial statement. The words "non sunt fraudati" possess a flawless plasticity in both melodic and rhythmic definition. They are followed by the concluding incise (2), made up of another florid line which is reminiscent of the incise (1) of phrase A. With this clever difference however that the melodic pattern is delayed by an initial tone-group emphasizing the final of the mode and then gradually brought to its ending instead of remaining suspended. It is delightfully surprising to notice how a melodic line of assertive emphasis can be thus converted into a fully reposing design. The final incise (2) is in that respect a transformation of unforgettable beauty.

2. **The Lenten season.** The Communios of this period vie with those of the preceding one for excellence.

First Sunday: "Scapulis suis." The first striking characteristic of this Communio is an apparent monotony. It is only apparent. We do not find in its general layout, it is true, a structural development of the kind which is met with in many other eucharistic Antiphons. The explanation is that, in the interpretation of the text, the composer preferred, for good reasons, to follow a procedure of parallelism. Read the text over: it is made up, as so many psalmic texts, of two sentences presenting the same idea with a slightly different aspect. The idea is that of the "spiritual hovering" of God over christian souls, especially during Lent. The two aspects of its action are symbolized by the images of "wings" and "shield." The composer chose to permeate the entire melody with the sense of hovering, not descriptively but structurally, using one musical idea only, and giving to it a diversified turn each time that it is repeated. The outline of the Antiphon is worth noticing: three phrases A-A2-A3, each one modifying the initial pattern. A and A2 are more related to each other as

the expression of the image of the "wings"; A3 is a sort of conclusion expressing the image of the "shield." But each one of the three phrases has a particular shade which can be thus approximately described:

A initial impulse	luminosity
A2 sustained tension	strength
A3 reposing relaxation	sweetness

A first singing of the whole melody makes this outline quite evident; and one is made to feel at once its unbreakable unity. Let us now analyze each phrase in turn.

THE PHRASE A CLEARLY EXPOSES THE two elements which are the basis of the whole melody. It begins at (1) with the pattern So-La-Do. Do not make the mistake of seeing in it the reminiscence of an intonation found in a thousand ways among gregorian melodies. Such intonation, in its relation both to the modality of the Antiphon and to the form in which it is here presented, is definitely characteristic. Melodies of the third mode do not usually begin, as the present one does, right in the center of the modal range. Then, one discovers its particular and radiant meaning in the complement do-si-la, which makes of "scapulis suis" a most original musical word. Our imagination needs no over-extension to sense in this whole pattern a characteristic of calm under God's light. The afterphrase (2) contains the second basic element FA-SO-LA-SO. As the first element, it also ascends but stepwise, and in the lower range of the mode. It is less bright, but it is calmer; thus the opposition of the pattern of the forephrase to that of the afterphrase completes the musical symbolism of "protection." For the latter comes directly from a higher into a lower level. Or, if you wish, the melodic line passes from an active into a passive expression. Trust in God includes both.

THE PHRASE A2 RESUMES THE INITIAL intonation, but without the intermediate tone LA. Its brightness and its impulsive strength are thereby considerably increased. The repetition assumes an immediate directness which does not want in daring. And one cannot escape the descriptive implication of the word "pennis." The descriptive procedure is not generally acceptable to the Chant. Somehow, it finds here a natural outlet in the linear development of the melody, which continues its flow without a break. This continuity is achieved through the descending progres-

sion Do-so and LA-mi which, with the enlarged intonation, make up the clear line So-Do-so-la-mi. The symbolism of the "hovering" of God's grace has now reached its most radiant expression. The afterphrase (2) uses the same melodic sequence as it did in the phrase A, and with the same purpose. But it ascends one degree higher. This is amply sufficient to impart to it a stronger accentuation demanded by the enlarged proportions of the forephrase. Sing again the two phrases A and A2, and the variety realized in the treatment of a unique melodic line will be apparent. Both are wonderfully balanced.

The phrase A3 begins with the word "scuto," hanging again around the initial Do, thus maintaining the thematic unity. But the melodic treatment of this intonation repeated for a third time originates from the word "sperabis," just concluding the phrase A2. This is readily seen by juxtaposing the two lines:

sperabis scuto
fa-so-la-sib-so la-so-la-so-sib-la

The expressive intention is evident, namely, the symbolism of confidence in the form of a reposing and elongated melody. Then, it is hardly necessary to mention the identity of the word "circumdabit" with "sperabis." It uses again the melodic pattern of the afterphrase with a slight but sufficiently marked expansion on the passing final Fa, and in keeping with the same expansion found in the forephrase (1). Through its gradual and stepwise widening, the entire phrase is definitely suggesting the symbolism of repose which is the result of God's protection.

To sum up, the juxtaposed outline of the entire Antiphon will clearly show the perfect unity which characterizes this remarkable melody:

Forephrase	Afterphrase	Ending
A SO-LA-DO Do-si-la	Fa-so-la-so	mi-so-fa-mi
A2 SO-DO So-la-mi	Fa-so-la-sib-so	mi-so-fa-mi
A3 la-Do-la so-sib-la	fa-la-so-fa-mi-fa	mi-so-fa-mi

Second Sunday: "Intellige clamorem." The general plan of the Communio of this day is most original; and its unusual proportions are a potent factor of the expression of the whole melody. Of the three phrases of unequal length A, B, and C, the second is the center. It does not only contain the full development of the musical idea; it also attracts to

itself the two other phrases. Thus the continuity of the form is most favorable to the unfolding of the spiritual meaning of the text. Here is the outline of the Antiphon in the form of a summary:

- A _____ introduction a crying invocation
- B _____ development an ardent supplication
- C _____ conclusion a calm prayer

The meaning of this eucharistic song is one of prayer, growing in fervor, then resolving itself into a sentiment of trust. It begins in the throbs of the human heart, and it ends in the praise of God. It rises with action, and it reposes into contemplation.

The phrase A immediately bounces with the word "intellige." The melodic motive is built upon the modal chord FA-LA-DO, and ascends one degree higher than the dominant before the accent of the recitation returns to the Do and delves upon it. This motive is obviously and intentionally tense, almost bare. It is soon completed by the descending group DO-si-la, with a prolongation on the central tone si. Hence, both the motive itself and its concluding pattern are definitely assertive. The Communion of the first Sunday is built upon identical grouping of tones; and yet, it strikingly differs from the motive of this Sunday. This difference originates from the use of secondary tones and from a displacement of accented

(Continued on next page)

Sacred singing is not a form of religious dilettantism, but an essential function in the sacred liturgy. This function is hierarchic, that is, it unites various groups of the christian assembly, but at various levels. The function radiates from the priest, who is, as it were, the musical center in the liturgical services. And all sacred singing is but an echoing or an expansion of the sung praise initiated, commanded, or suggested by the celebrant. The responsibility of the priest's musical function is so great, that his part can only be sung in the gregorian form. To the latter belongs exclusively the privilege of being the purest expression of prayer in song ever known.

With the exception of the melodies proper to the celebrant at the altar and to the ministers, which must be always sung in Gregorian Chant, and without accompaniment of the organ,

(Continued on Page 91)

tonal points. This can be seen in the following scheme :

	Motive	Recitation	Release
1st Sunday—	So-la-do	Do	Do-si-la
2nd Sunday—	Fa-la-si-do-re	Do	Do-si-la

The intonation of the first Sunday is bright and light, the one of the second Sunday is drawn through the underlined secondary tones si-re. The release of the first instance accentuates the Do, the one of the second Sunday emphasizes the si. And that changes entirely the expressive meaning. The text "Intellige clamorem meam" demands a musical cry; and it is provided by the tenseness introduced into a melodic pattern otherwise harmonious. Thus, the melody ascends at once with a dramatic tone, the indestructible bloc of a human cry.

The phrase B absorbs from the start the phrase A into its own movement; so well, indeed, that you might be tempted to consider it as the afterphrase of A. The motive of the intonation is different from the initial pattern of the phrase A. Yet, both are very similar in their general characteristic, which is one of rude tenseness. Let us juxtapose them :

Phrase A	FA-la-si-do-re-Do
Phrase B	la-so-si-so-Do

After comparing them, sing them both until their individuality is clearly grasped; and notice again how the tension is created by the use and accentuation of secondary tones. In the phrase B, particularly, the strength arises from the underlined third so-si-so, as it arose from the pattern si-do-re in the phrase A. Now, the melodic line falls to satisfy a needed relaxation on the words "orationis meae." As is often the case, the relaxation is provided for with a line proceeding stepwise. This is the more necessary after the numerous and daring accents repeated on the sequence "intellige - - - - clamorem - - - - intende voci - - - - ." And the individual line of "orationis meae" is a model of classic design, adapted to perfection to the sense of these words. One welcomes its absolute serenity after the restless outbursts which have preceded. Then the afterphrase (2) follows again closely linked and without the slightest break with the forephrase (1). Its motive, visibly patterned after the motive of A, resumes abruptly the movement of tense supplication which seemingly has not yet exhausted its momentum. It is shorter than was found in A, using only the descending group Do-si-la. Thence comes a descending melodic progression which is one of the pearls of lyric expression in gregorian literature. The first inter-

val Do-la will gradually spend itself into si-so and finally la-fa. But each interval will have a melodic turn of its own; and the three turns juxtaposed make up a melodic line beautifully proportioned. Here it is in its skeleton :

Do-si-la Si-do-si-so La-do-la-so-fa

And you can see that, this time, the trend of the melody is definitely one of relaxation. Tenseness is completely spent; and the need of repose is clearly confessed in the mentioned progression. Prayer ceases being a cry; it gradually becomes a repose in God: "Rex meus - - - - Deus meus." The singing soul is imposing silence to the outbursts of the heart; she now looks into her God and King.

This intimate vision soon manifests its effect upon prayer in the concluding phrase C. The latter introduces an entirely new line, although the latter begins as the prolongation of the preceding progression in the phrase B. It might be designed thus :

Phrase B \longrightarrow Phrase C

The line of the phrase C is a long and revolving ascension from the low RE to the high Do. To divide it into its smaller components would destroy its indivisible frame. We must look at it first and form a mental image. Then, let one vocalise it repeatedly until the power of its ascensional movement becomes almost haunting as the irresistible sweep of an orchestral crescendo. But whereas the orchestra, in order to reach this summit, needs the compenetration of many harmonies and a great number of instruments, the words "quoniam ad te orabo" needed but a simple melodic thread. The phrase C ends with the procedure used by the phrase B: a similar descending progression made up of three consecutive intervals la-do, so-si \flat , fa la. The final word "Domine" includes them all into a single pattern which expresses in a conclusive manner the sentiment of a reposing prayer.

Third Sunday: "Passer invenit" This Communio is strange, and its execution is by no means easy. On the other hand, one can hardly save himself from being tantalized by its all-out lyricism. This is obviously a melody, the like of it is not met with in the whole repertoire of gregorian chant; and it is evident from the first that its avowed aim is to illustrate the text in a programmatic musical language. But, even if we admit that the Antiphon "Passer invenit" succeeds in partly reaching its goal, we would hardly desire a Chant entirely formed according to the

esthetic principles evidenced in the Communion of this day. This melody is lacking in the perfect balance which one is accustomed to in dealing with sacred Chant. As we sing it, we do not feel the secure satisfaction which comes from a logical development of the melodic line as is found in so many melodies. We even regret an absence of discretion in guiding our religious sentiment towards God. Expression is by no means wanting in this exceptional melody of the third Sunday, even deeply religious expression; but somehow it is imposed upon us too much as the result of the vivid experience of one person, but not enough as emanating from a corporate experience. And yet, we passingly welcome this song for the invigorating impulse it gives to our eucharistic devotion. Despite its real shortcomings, it nevertheless remains sincere; and its distinctive musical qualities give it a rightful place among gregorian treasures. We accept it as the work of a "radical" among gregorianists, of a richly endowed composer moved by a quest for free expression, and inclined to shake off the laws of a rigid modality.

For this reason, it is hardly possible to analyze the Communion "Passer" according to the modal principles adopted for the writing of the Gregorian highlights. We are forced to meet the composer on his own grounds, that is, to recognize the musical elements which were the accepted basis of his composition. Whether they be good or bad, what are they? It is evident that the writer of this Communion put little reliance on following the traditional canon both of melodic patterns and of modal form. Melody and form are freely submitted to the transformation demanded by a close and immediate expression of the words. This is renouncing from the start to writing a melody expressing the text through the general layout of its flowing line. Expression of this Communion-Antiphon will necessarily remain fragmentary, moving from sentence to sentence, from word to word. Seen in this light, the Antiphon reflects the following characteristics: 1. A semi-descriptive melodic line. This is marked in the very first phrase, wherein birds seemingly are fluttering around a warm nest. It is evident also in the affected pomposity of the second phrase, with its reference to the altar as a glorious center of official religion. And the release of happiness in the third phrase is playing with a somewhat artificial ease on bouncing tone patterns. 2. An irregular form. The three phrases A, B, and C are each concerned primarily

with themselves, and show very little interdependence. And because each one is fully developed for its own sake, there is relatively no inner growth in the melody, but rather the juxtaposition of three sections which assume too much exhausting themselves rather than finding their completion in each of the sister-phrases. This would have been a great defect, but for the genuine inspiration from which the melody arose. For there can be no doubt that the whole Antiphon is a deeply original song. And, whether one finds fault with its construction or not, one is also forced to recognize in its melodic line a vitality which is beyond the common range.

Insofar as the Communion "Passer" makes an analysis possible, the latter may be outlined according to the three phrases already mentioned. In spite of its peculiar construction, each phrase is solidly built and compact, and of equal length with the others. This external symmetry compensates in some happy measure for the lack of internal structure. The listener does at least gain the feeling of fundamental proportion, the lack of which makes any song unsatisfactory. Moreover, the phrases develop in their succession a gradual crescendo which, even though superficially, link them together. To express dynamically is their aim; and

(Continued on next page)

The functional character of the choir is that of participating in the musical function of the priest himself. What the priest, engaged in the sacred action, can only initiate or suggest in discreet, the choir is called to continue and to expand. Such a high function is definitely a sacramental, sharing in part the dignity and the privileges of the holy priesthood. Thus understood, a well-trained and thoroughly religious choir is absolutely necessary in every church, in order that the function of the priest himself be fully achieved.

all the rest of the liturgical chant belongs to the choir of levites, and, therefore, singers in church, even when they are laymen, are really taking the place of the ecclesiastical choir. Hence the music rendered by them must, at least for the greater part, retain the character of choral music.

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they reach this aim through moving with more tension.

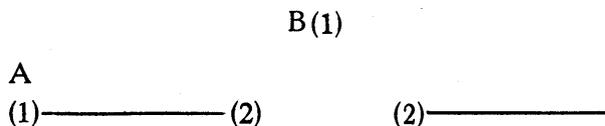
We should single out the qualities of originality which, in the various sections, will endear the Communion to our religious and musical taste: a. The descriptive content of the incise (1) in phrase A is an instance of lively musical imagination, which even modern music has not improved upon. The incise begins with a light skip of an immediate fourth, which is then kept rebounding on descending seconds with a delicate elegance; and the musical diction of the whole affords no small charm in a very simple way. With the incise (2) the melodic flow widens instantly in order to convey another descriptive ideal, the one of repose. The long sustaining of "reponat" deeply falls on "pullos suos." b: One may imagine in the phrase B a procession to the altar with the sentiment of a great protocole accomplished. The words "altaria" and "virtutum" are particularly active; and the tone-groups of "Rex" and "Deus" are consciously solemn. Yet, this whole phrase is moved by a powerful sweep, somewhat romantic, it is true; but it soars without strain towards luminous heights, and from them descends again without stumbling. And, if its expression does not succeed being wholly spiritual, it is nevertheless deeply reverential. c. The sweep noticed in the phrase B reaches in phrase C still greater proportions. Here is true religious lyricism, unrestrained but self-controlled. That is evident in the remarkable proportion of the succession of elementary rhythms over which the melodic sweep is consistently riding. It is a happy coincidence that the spontaneous melodic patterns were thus moulded into a firm rhythmic motion. They thus become great music, thanks to their rhythm.

The Communion of the third Sunday should be learned in a true lyric spirit, thus giving to the melody a full opportunity to unfold its qualities of originality and freedom. It should be learned also with due attention to the steadiness of the rhythmic movement, that its qualities of form may not suffer from an interpretation exclusively emotional.

Fourth Sunday: "Jerusalem" If the somewhat critical analysis of the Communion of the preceding Sunday should need a justification, it is offered by the Antiphon of the fourth Sunday. We find in the latter a similar attempt to a soaring lyricism. With the difference, however, that, whereas the Communion "Passer" was resorting to a semi-descriptive procedure, the Communion "Jerusalem" strictly adheres to the

modal structure of the selected scale, namely, the fourth. Strangely enough, while in the first instance the excessive liberty impairs the melodic continuity, in the second instance subservience to a traditional form gives birth to a masterpiece. For the Antiphon of this Sunday is on all counts a highlight in the realm of gregorian art. All the qualities which make a perfect religious song are found here in a superlative degree: originality of melodic patterns, natural growth of the melodic line, perfect integration of the musical diction, freshness of movement, refinement of rhythm, unbounded expression.

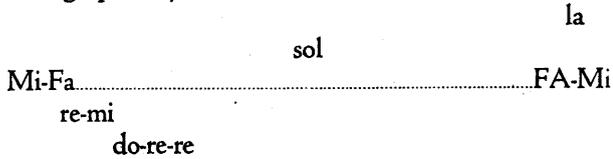
The whole melody is contained within two phrases A and B, both of extended length. The very expansion of the line imparts to each phrase a definite graciousness, at once expressive of spiritual serenity. Hence, forephrase and afterphrase, in each section, are not only juxtaposed, even as logically as it might be. They flow into each other with such spontaneous continuity that they are not only inseparable, but almost indistinguishable. And they must be sung in that spirit of uninterrupted fluency. Moreover, the movement of the melodic line through the modal range is supremely expressive of the "spiritual ascension" symbolized by the procession of the chosen people to the city of God. The following scheme will give a fair idea of the construction:



The straight line can hardly be a fair representation of the many fluctuations which are one of the main charms of this melody. We must now look closer, and scrutinize its melodic secrets.

The phrase A asserts at once the soaring intentions of the composer in the typical motive of the word "Jerusalem." It begins with the small group Mi-FA, a daily occurrence in melodies of the fourth mode. It is well to notice that, fundamentally, this interval of a semi-tone in the low modal range, and rhythmized as a long and breve, is a foreboding of spiritual effort. The writer of the present Antiphon exhausted all its possibilities by extending it into a progressive series and completing it with wider skip only to return to the initial interval, this time reversed. Thus is created a

melodic motive of extraordinary vigor, which can be thus graphically outlined:

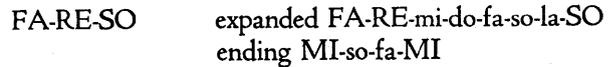


The motive possesses a sufficient inner strength to stand a prolongation. Hence, the remainder of the incise (1) on the words "quae edificatur ut civitas" is but a floating recitation contained within the limits of the intervals of the initial motive. The whole incise, thus begun with a concise and immediate soaring is echoing itself into a fluttering rhythm. The melodic line, now well established on a solid basis, is fully prepared for its development. The latter occurs at the incise (2) with a rapid and self-assured stroke. There is no hesitation in the designing of the growing melodic line, which is supported by the succession of the two tone-groups re-fa-mi-so and so-la-do. This is a characteristic and perfect symmetry, rising again from the smaller intervals into wider skips. And without a long warning, the melody reaches with incomparable ease the summit of the dominant Do of the mode, but returning by a still shorter way to the final Mi from which it rose. The juxtaposition of the ascending and descending parts of the line reveals the fine proportion

of the whole incise:



The soaring power is far from being exhausted. It will spend itself in the incise (1) of phrase B. Without unnecessary preparation, the melody at once reascends to the dominant Do. It is first insisted upon both by tone repetition and through elongated time-value; from this point well secured, it rises and expands into the tone-group si-re-DO-si, wherein the DO remains the unchallenged pitch. As it were, the melodic line has reached the static heights of a vision; and it will descend only after a last insistence on the DO at the words "tribus." There is nothing left for the melody to do but gradually fall into repose. The incise (2) partly resumes, but with a new concentration, the tone-groups of the initial motive. Then it expands with reserve those same intervals, leading them to the classical ending of the mode. Here is the outline:



Such a eucharistic song on the Sunday which celebrates the redemptive value of the Eucharist, is a reflection of the beauty of God in the midst of the struggle of Lent.

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LITURGICAL PRESS

COLLEGEVILLE, MINNESOTA

ON WEDDING MUSIC

By Thomas G. McCarthy

From time to time, we receive communications about this everlasting thorn in the garden of sacred music. The following complaint comes from a layman whose musical and christian conscience is disturbed by the clerical cowardice which does not dare, until now, to bring the offense to an end. The musical hodge-podge of our wedding celebrations is a crying disgrace. No amount of sympathy for the "day of the bride" will justify her introducing the "saeculum" into the temple of God. Can we hope that a concerted decision of the reverend pastors will free our churches from this ridiculous comedy?

The Editor.



POSSIBLY THE GREATEST BLEMISH contributing to the general disfigurement of the face of the Liturgy in the various Catholic dioceses of the nation is the music rendered at weddings. No other service is subjected to the "musical abuse" that the pastors permit at the nuptial ceremony. Here one invariably finds the most sinful and disedifying compositions performed with apparently no regard for the rules of correct liturgical function, or for the solemnity of the sacrament. Even in those places where the rubrics that pertain to Church music are scrupulously observed in other ways, the bride is permitted to introduce into her wedding ceremony the vile corruption of some of our most obscene operatic, stage, and screen productions on the grounds that "it is the bride's day, and it doesn't hurt anyone."

In order to properly refute this erroneous and ridiculous attitude, let us draw a few parallel illustrations. If it is permissible to introduce unbecoming music to the wedding scene on the premise that it is a harmless gesture, why not sanction the introduction of non-Christian names at Baptism? Surely this is equally harmless. And why not allow melodies like "Because," and "Ah Sweet Mystery of Life" to be sung at the Holy Sacrifice of the Mass, surely they are no more harmful at that time than at other times.

If a bride were to ask a priest to offer her nuptial Mass in a red chasuble on a day when the ordo prescribed a white one, the priest would rebel,—shocked. Yet, this is no more a violation of rubrics than is the substitution of forbidden music for correct music.

The practice is harmful. It is a direct affront to Almighty God and the dignity of His worship. To use suggestive music, music that is hardly conducive to prayer and recollection, is to mirror the bride in

a reflector of theatrical filth in the presence of the Blessed Sacrament.

IN THE FOLLOWING PARAGRAPHS are noted but a few of the "most requested illegitimate wedding numbers." To each is ascribed sound reasons for excluding these numbers from the Catholic service, reasons based on religious incompatibility, unsatisfactory derivation, or sheer musical pomposity. All of the compositions listed are taken from written requests from brides and are available in the writer's personal files. All are commonly rendered in the Catholic Church, a fact easily attested by programs of wedding music clipped from various periodicals published throughout the United States.

"Ave Maria," by Bach-Gounod: The chief basis for criticism that may be leveled at this work lies in its failure to adhere to the sacred text. In the second half the omission of the "Mater Dei" is notable. Moreover, the setting by Bach originally was not composed for the Church and was merely adapted for our use by Charles Gounod.

"Ave Maria," by Schubert: This work may best have its undesirability explained by translating some of the text. "Hail Mary, full of grace, Mary full of of grace, Mary full of grace; Hail, Hail, the Lord is, the Lord is with thee. Blessed art thou amongst women, and blessed is the fruit of thy womb, Jesus. Hail Mary... Hail Mary, Mother of God..." This stuttering, stammering, repetitious arrangement is hardly compatible with the spirit of the Liturgy since it places the music first and distorts the sense of the text. Only by an enormous stretch of the imagination could it be called correct, or even slightly satisfactory.

Meditation from "Thais:" A simple review of the plot of "Thais" will convince any one of the distasteful origin of the work. If this hideous opera is not considered suitable entertainment for the members of

the Church, (it is the story of a renegade priest,) then its music should be banned from the Church's services. No one can hear the "Meditation" without visualizing the semi-clad Thais, or the entreaty of the faithless priest as he pleads with her to join him in a return to sin.

The so-called "traditional" wedding marches are undesirable for the same reasons. They revive the spirit of their source. Persons who have witnessed a performance of the opera "Lohengrin" can not hear the "Bridal Chorus" without expecting a string of horse-drawn chariots and jesters to start prancing flamboyantly down the center aisle.

MOST PASTORS DO NOT CARE WHAT music is played at weddings and usually leave the matter to the discrimination of the organist. This, in all probability, marks the beginning of the trouble. When one organist resolves to adhere to the 'letter-of-the-law' he is confronted with the statement, "Oh! Miss So-and-So at the church of Saint Such-and-Such plays it." At such times the organist may do one of two things. He may either give in and play the request, or refer the matter to the pastor, who, considering the bride's reference to the other church, usually takes the attitude, "Oh well, if Father "Smith" permits it, I can, too." In most cases Father "Smith" has not committed himself one way or the other, unless on the dubious grounds that silence gives consent.

There should be an 'over-all' official directive issued from every chancery forbidding the use of improper wedding music in the Church. It would reduce the "competition" between organists, yes between pastors, too. It would do away with the comeback on the part of brides regarding what is done in other churches. It would make certain, once and for all time that the music of the Liturgy is not corrupted by distracting and obscene selections from varied sources.

THERE ARE ANY NUMBER OF APPROVED collections of wedding music. J. Fischer and Bro. have three volumes of processional, recessional, settings for the proper and ordinary, motets, preludes, interludes, and postludes. The Society of Saint Gregory in America has been publishing a 'white-list' of liturgical music for many years. Its contents are examined and passed by an aggregation of our leading

musicians and the list is available to every organist and rector upon request.

Much has been done in many of our dioceses, but in general, the country is exceedingly lax in this regard. It is a matter that deserves the attention of everyone charged with the preservation of the Liturgy in any way. It is a matter that remains debased and static despite tremendous advances in allied phases of the work. It is a matter that patiently awaits the hands of "authority" to raise it from its shameful state that the nuptial ceremony may be enhanced by music prescribed by the Church as appropriate and befitting the administration of so great a sacrament.

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THE EDITOR WRITES



WHEN I WAS recalling at Christmas that both the Angels and the Shepherds were the exemplar of the christian choir, I was not following a poetical fancy. On the contrary, I was making the most realistic statement about the role of music in the life of christendom. That is to say,

that the mystery of redemption, as lived by the society of men, demands a musical expression. Hence the life of the Church cannot rightly be conceived without music. But how does it happen that, twenty centuries after a glorious musical initiation at the Manger, the life of christians today, and especially in America, is both individually and corporately, devoid of musical articulation? Here is a question, practical and imperative, that one is forced to ask himself whenever he is brought face to face with the liturgical past of the Church. The historical origins are glorious, the universal tradition is evident, the liturgical background is unassailable, and the musical treasures are the envy of the artistic world. Whence have come our apathy and our decadence? What are the real obstacles to our being rejuvenated in the fullness of a christian worship musically expressed? Now that the festival of Christmas is over, let us for a time take leave of the Angels and the Shepherds, and think again of the liturgy of the "Sunday"; and seeing once more with dismay that it remains a dead organism, let us consider the causes which retard its being revived in our own time. I can see but four reasons for our musical misery; and they themselves indicate their respective remedies. Hence I suggest to all an humble examination; for unless we make our conscience the responsible party in the musical crisis, the latter cannot be remedied.

1. We are not fully convinced. It would be difficult for anyone, in the face of accumulated theological and esthetical evidence, to discard the musical

problem of the Church as being unimportant. But the opposition to a solid restoration, with a discrediting smile, is satisfied that music shall be relegated among the secondary interests of religion, especially in regard to the solution of the impending world crisis. Such a complacent attitude is but too frequently found in religious circles. It is unknowingly infesting the mentality of busy and hardpressed pastors or the illusions of activity-minded assistants. It has made whole religious communities ostracizing as it were music as incompatible with the heights of spiritual life, and almost apologizing for their attempts to reintroduce sacred music as an element of their corporate life of perfection. Moreover, there is hardly anything more narrow-minded than the prevalent superiority-complex of many professors in seminaries and of teachers in Catholic schools whose highly standardized education did never succeed to comprehend that music is a primary element of Catholic culture. These accusations against the clerical mentality have been made at various times in this column, though in a less bluntly formulated sequence. I repeat them today as an afterthought suggested by the feast of Christmas, but not with the uncharitable intention of throwing the sword. I do this as the sincere observer of a warning which I receive through the correspondence brought daily to the Editorial office. I cannot possibly overlook the undeniable fact that an increasing number among the laity resents either the absence or the deterioration of sacred music in Catholic life. In this growing party of opposition, one counts parishioners of the rank and file, loyal christians having no voice in the organization of divine services, but who long to find in them the spiritual incentive of which music alone possesses the secret. There are also men and women of culture who, growing more conscious of all the spiritual values contained in the sacred liturgy, have learned to dislike the "abomination" of some parish-services or parish-entertainments. There is a rising generation of religious for whom sentimental devotion or religious ethicalism is an empty substitute for the healthy spiritual emotions which the Church's devotion provides in her musical praise. There are also the far-

SEPTUAGESIMA : "Show Thy face."

Il- lu- mi- na fa- ci- em tu- am su- per servum tu- um
et sal- vum me fac
in tu- a mi- se- ri- cor- di- a :
Do- mi- ne non con- fun- dar
quo- ni- am in- vo- ca- vi te.

The musical score for Septuagesima consists of five staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the first line of text. The second staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C), providing a harmonic accompaniment. The third staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C), continuing the melody. The fourth staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C), continuing the accompaniment. The fifth staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C), providing a final melodic line. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

SEXAGESIMA : "I will go to the altar."

In- tro- i bo ad al- ta- re De- i,
ad De- um qui lae- ti- fi- cat
ju- ven- tu- tem me - am.

The musical score for Sexagesima consists of three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the first line of text. The second staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C), providing a harmonic accompaniment. The third staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C), continuing the melody. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

QUINQUAGESIMA: "They did eat and were filled."

A(1)
Man-du-ca-ve-runt, et sa-tu-ra-ti sunt ni-mis,

B(1)
et de-si-de-ri-um e-o-rum

(2)
at-tu-lit e-is Do-mi-nus

C(1)
non sunt frau-da-ti a desi-de-ri-o su-o.

1st SUNDAY OF LENT: "The Lord will overshadow thee."

A(1)
Sca-pu-lis su-is obum-bra-bit ti-bi,

A₂(1)
et sub pen-nis e-jus spe-ra-bis:

A₃(1)
scu-to cir-cum-da-bit te

ve-ri-tas e-jus.

2nd SUNDAY OF LENT: "Understand my cry."

A musical score for the 2nd Sunday of Lent. It consists of four staves of music, each with a treble clef and a key signature of one flat (B-flat). The lyrics are in Latin. The first staff is marked with a large 'A' and contains the lyrics 'In-tel-li-ge cla-mo-rem me-um :'. The second staff is marked with a large 'B(1)' and contains the lyrics 'in-ten-de vo- ci o-ra-ti- o- nis me- ae ,'. The third staff is marked with a large '(2)' and contains the lyrics 'Rex me- us, et De- us me- us :'. The fourth staff is marked with a large 'C' and contains the lyrics 'quo-ni-am ad te o- ra- bo Do- mi- ne.'.

In-tel-li-ge cla-mo-rem me-um :

B(1)
in-ten-de vo- ci o-ra-ti- o- nis me- ae ,

(2)
Rex me- us, et De- us me- us :

C
quo-ni-am ad te o- ra- bo Do- mi- ne.

4th SUNDAY OF LENT: "Jerusalem, the City."

A musical score for the 4th Sunday of Lent. It consists of four staves of music, each with a treble clef and a key signature of one flat (B-flat). The lyrics are in Latin. The first staff is marked with a large 'A(1)' and contains the lyrics 'Je- ru- sa- lem quae ae- di- fi- ca- tur ut ci- vi- tas,'. The second staff is marked with a large '(2)' and contains the lyrics 'cu- jus par- ti- ci- pa- ti- o e- jus in id- ip- sum'. The third staff is marked with a large 'B(1)' and contains the lyrics 'illuc e- nim ascende- runt tri- bus, tri- bus Do- mi- ni,'. The fourth staff is marked with a large '(2)' and contains the lyrics 'ad confi- ten- dum no- mi- ni tu- o Do- mi- ne.'.

A(1)
Je- ru- sa- lem quae ae- di- fi- ca- tur ut ci- vi- tas,

(2)
cu- jus par- ti- ci- pa- ti- o e- jus in id- ip- sum

B(1)
illuc e- nim ascende- runt tri- bus, tri- bus Do- mi- ni,

(2)
ad confi- ten- dum no- mi- ni tu- o Do- mi- ne.

3rd SUNDAY OF LENT: "The sparrow hath found."

transposed.

The musical score is written on a single treble clef staff. It consists of three systems, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. The first system is marked 'A', the second 'B', and the third 'C'. The piano accompaniment is indicated by a piano (p) dynamic marking at the beginning of the first system.

A

Pas-ser in-ve-nit si-bi do-mum et tur-tur ni-dum,
u-bi re-po-nat pul-los su-os:

B

al-ta-ri-a tu-a Do-mi-ne vir-tu-tum,
Rex me-us, et De-us me-us:

C

be-a-ti qui ha-bi-tant in do-mo tu-a
in sae-cu-lum sae-cu-li lau-da-bunt te.

seeing educators whom a grinding experience has convinced that a christian education not complemented by musical experience is becoming a shallow organism in the preparation of a fully Catholic mind. Lastly, there are the most sympathetic group of children and young people, deprived of an emotional outlet in their religious development, who wonder how we have nothing in the expression of Christ's love which compares with the last popular hit.

SHOULD THE GROUP OF THOSE DIS-senters grow to larger proportions (and it will eventually), their justified dissatisfaction will become a danger. For the whole life of the Church is hierarchic; and it is abnormal that leadership, in any of its manifestations, should arise from the lower strata. It is imperative that the priesthood and the religious Orders resume at once in the musical restoration, the place which they have notoriously forsaken. Sacred music originates at the altar and in the choir-stalls, not in the nave. Therefore, the clergy and the religious who show such intelligent and generous cooperation in all other phases of Catholic action or Catholic education can no longer dismiss or neglect liturgical music. It is the "primary source" of the "christian spirit" and by the same token it must be one of the primary endeavors of all priestly and religious zeal.

To that end, the clergy and the religious Orders need more immediately the strengthening of their liturgical conviction than an invitation to the technique of sacred music. Unless one shuts off his mind from glaring evidence, this evidence is compelling. The whole history of worship, from the beginning, is an irrefutable witness to the spiritual vitality of sacred music. And we know only too well that the spiritual desintegration which today appears as a doom, began at the very epoch of our musical distress. The Motu Proprio is nothing but a providential stroke of the light of God shining upon four centuries of darkness, and re-establishing among us the "lost chord" of christian song. To all priests conscious of their sacramental responsibilities, to all religious desirous of providing the ideal pattern of christian life, I advise again not to read passingly but to meditate at length upon the Motu Proprio. It is the "document" of our time, and the suggested remedy in the crisis of christendom. From the meditation of its admirable pages, a musical conviction and a musical consciousness will arise anew among those who are the "salt" and the "light" of

the world. That day may be reckoned as the dawn of a permanent restoration. The priesthood and the religious of the twentieth century will have rejoined the Angels and the Shepherds.

2. **Depreciating one's heritage.** The continuity of one generation perpetuating its achievement unto the following generation is one of the main factors contributing to the stability of human society. Chesterton writes somewhere that one of the great pitities of the modern world is its purposely forsaking its past. Following the earlier illusion of what la Bedoyere calls "dawnism," the world of today pins its hopes on anything provided that it be new. It is only a few weeks ago that, on the intermission-program of the weekly Philharmonic broadcast, the lecturer hailed the advent of an engine of destruction as the atomic age, just as the Nazis used to salute with the "Heil Hitler." We ourselves are prone to scorn this error when it comes to matters theological, moral, or sociological. But we are falling into the same abyss in regard to our musical past. The Chant, in the mind of many, is but an obsolete expression of primitive musical stuttering, good at the very best for the mourning of a funeral. There is not as yet a century since a few penetrating scholars rediscovered that Gregorian art, as a whole, is the purest monodic melody which has

(Continued on next page)

If the musical function in divine services is wholly corporate, the music also which is called to express it must be corporate, that is, of a choral character. But as the actual function begins with the authoritative solo of its leader, namely, the priest, so an incidental solo-form is acceptable in the singing of the choir, provided that such solo-singing is but an occasional means used to express more fully the union of all singers into one spiritual body. To that end, solo-singing must remain at all times discreet, never out-doing the prominence of the singing of the celebrant.

By this it is not to be understood that solos are entirely excluded. But solo singing should never predominate to such an extent as to have the greater part of the liturgical chant executed in that manner;

(Continued on page 109)

ever been known. As far as I can see, the Catholic world around me still keeps jealously as its treasure the execrable "wedding march" of Lohengrin and the candy-smelling "On This Day, O Beautiful Mother," forever unaware that such gems as, let us say, the "Puer natus est" or the sequence "Victimae paschali" have fortunately survived our throwing them to the swine. Palestrina, Anerio, di Lasso, Vittoria, and their long line are but "old fogies" who were wasting their immature musical knowledge with writing complex and mathematical formulas of counterpoint. Of course, we the moderns have our Bach, Beethoven, Schuman, Stravinsky, and even Shostakovitch. I have even read, not so long ago, an article written by a Nun stating that, as far as counterpoint is concerned, its future in regard to sacred music rests on progressing along the lines of Bach, not along those of the school of the sixteenth century. She also was unaware that the counterpoint of Bach was not a progress, but a retrogression. Our Marzo, Wiegand, and many of their contemporary successors in liturgical composition are the unhappy victims of this fatal confusion. Whatever genuine recognition has been given to Catholic masters comes not from our own midst, but from secular musical circles. This is a disgrace for which it will be ever so difficult to atone.

OPEN ANY BOOK OF MUSICOLOGY which pretends to have a scholarly value in any degree; and you will be amazed at the respect which musicians of all ranks profess for the musical tradition of the Catholic Church. And, whereas their actual appreciation of its treasures is still confused because of the lack of experiential acquaintance, they apologize with awe for their shortcomings. Secular schools of music, Universities, choral organizations are desperately trying to discover the secret of the entrancing beauty of sacred music, knowing well that it conceals some of the greatest musical heights ever reached by man and that it is a source of supreme inspiration. It is no longer a mark of provincialism to praise in glowing terms the esthetic qualities of both the Chant and the classical polyphony; for even when compared with the masterpieces of the modern era, their excellence appears unimpaired. Of course, in order to justify such a statement, one must know of the Chant something more than a few melodies of the Ordinary of the Mass or some minor motets of the classical masters. There are countless gregorian melodies which,

for the average Catholic musician, remain buried in the official books, and have never been the cause of a thrilling artistic experience. Maybe Beethoven gave to the world nine symphonies, seventeen quatuors, thirty-two piano sonatas, etc., in all some 134 Opus. So did Haydn, Mozart, and a few others. That is still very short of the two thousand Masses and Motets, of, let us say, Orlando di Lasso. And when Bach ever hardly succeeded writing a few pages in eight voices, compositions of unsurpassed choral structure using five, six, eight voices, are common in the school of the sixteenth century. But who, in our age, is able to read them, still less to perform them? Far from being a factor in the universal musical experience, they are but the privilege of a small cast of scholars. Now, after we have enumerated all the titles to artistic excellence which accredit Catholic tradition to the respect of the musical world, we have not yet acknowledged its greatest claim to musical supremacy. It would be relatively unimportant that sacred music be recognized as a successful rival of all the music that has been born since the 17th century, unless we understand its unchallenged position as the expression of religious thought and religious sentiment. A grave responsibility rests upon Catholics to fully realize how extremely difficult it is for man to translate into an adequate musical medium his relationship to God. This indeed is the crucial test of music. Yet, it is possible today to contend, without the fear of any substantiated contradiction, that the Church alone succeeded in solving this problem and in presenting a solution acceptable to the demands of both art and theology. Truly, Catholic music once knew how to praise God, to bless and to thank Him, to implore and to love. In her artistic synthesis, we find the summit of the purest classicism and at the same time of the richest romanticism. The reconciliation of these seemingly opposing aspects happened only once in the history of Music; and it remains the unchallenged glory of Catholic art. One comes to appreciate the more the musical security offered by the Catholic Church, when he compares it with the desperate confusion in which music has fallen in our day. I have had for many years the privilege of being an observer of the musical scene. I have seen the giants of a passing hour (and the classicists are in some measure counted among them) ascend the pinnacle of glory, only to fall later into relative or absolute obscurity under the merciless criticism of a new "dawn" in the evolution of art. But, as I have pro-

gressed with the years, I have seen the glow of Catholic music constantly enlarged on the horizon. Many of the renowned masterworks have vanished into a shadow from which I am now unable to recall them, while the pure line of the gregorian melodies and the transparent structure of the classical motets keeps haunting me. Catholic music is radiating from intangible heights, that is, from the iridescence of God Himself.

TO REGAIN A LOST HERITAGE ALWAYS presents no small difficulty. Thinking of that, I unconsciously recall to mind the castles of Europe wherein for a long time culture was kept alive. Today, some are empty, others are in ruins. I also think of families wherein lived for many generations the sparkle of a tradition. Social circumstances, and with them the tradition disappeared never to rise again. The "nouveau riche" came. He sat in the castles, and played the comedy of luxury; but he never grew into the culture. The "nouveau riche" is partly the jazz-age, to which, alas! Catholics have succumbed in a wholesale massacre. Shall we rise again and reconquer our musical heritage? I profess to hope for a restoration. It will come; and it will be the long awaited fruit of the far-reaching visions of the Motu Proprio. But it will demand from us an artistic humility which accepts the "law of Catholic musical heredity." We must recognize that we know little or nothing of our treasures, and therefore, that we must restore in our mind the appreciation of our tradition. I have no patience with the boasting which is so frequent with us in musical matters. Too many Catholics (I mean leaders and teachers) make of their music a subject for pleasant apologetics; and the pleasantness is the greater when they notice that the outsiders are lavishing on our music admirative praises. The same Catholics never make an attempt in order to personally appreciate the precious gems of their own art. I would like to mention two glaring examples of this attitude. An occasional visit among the clergy will reveal that there is an increasing number of priests who possess a phonograph. If you glance at their recorded library, you will be surprised counting among their albums a proportion of classical music, even of modern or contemporary works. Should you engage in a conversation about music, they will profess an appalling indifference towards Catholic art, and at times will adopt an attitude similar to the self-complacency of the "nouveau riche." Obviously, their acquaintance with music does not go into the "beyond" of spiritual art.

Catholic Colleges, Universities, and partly also the Seminaries, are the victims of the same contradiction. Many of them, and for many years, indeed, have been printing in their annual catalogues, an impressive program of studies for their musical department. They go to the limit of expenses and equipment in order that they may rightly compete with secular education in providing a musical background. Hence, the piano-student will plunge early into, let us say, the concerto in B flat of Tschaikowsky; another in vocal training will try to trill an operatic aria; the student in composition will juggle with harmonic developments. You may try to justify this policy on the grounds of necessary competition and social exigencies. Yet, you are wrong, and you are committing a fatal musical suicide. So did think the master of all, Vincent d'Indy. He had against him the whole clique of the Paris Conservatory, when he decided that, at the Schola Cantorum which he founded, Catholic tradition would be the basic foundation and the crowning of a program of musical studies. And the Schola became the universally recognized center of musical education. I have no grudge against Catholic institutions for aiming at the highest musical achievements; but I resent their turning upside-down the Catholic order of learning music.

Again, we find in our incomprehensible loss the wanted remedy. We must return all the way to the conquest of our musical heritage. That is, we must study our music as the basis of evaluation of all music. Without such total conversion, we cannot be sincere or intelligent musicians. For, no music of the last three centuries will compensate for the loss of a Gregorian responsory. To the repossession of our musical heritage, I invite all and everyone among the readers of CAECILIA.

D. E. V.

(To be continued)

The Editorial Staff most heartily thanks its many friends who gave Christmas gift-subscriptions to the CAECILIA. This was both edifying and encouraging. We are sorry if we could not begin all these subscriptions with the December issue; but our supply was exhausted. Those who were disappointed will receive the issue of February as their first copy.

MEN OF SACRED POLYPHONY

By Francis Guentner, S. J.

The first series written by Father C. J. McNaspy, S. J., is now followed by another one concerned with the polyphonic era. We have been left in such darkness about the causes which gave rise to the evolution from the Chant to Polyphony that it is necessary that monographies of individual composers be prefaced with a survey of the polyphonic beginnings and of its characteristics.

The Editor.



AUTHOR'S Introduction: The 15th and 16th century schools of musical composition have proved to be an extraordinarily fertile field for research scholars of the past generation. The giant publications of polyphony that were issued during the 19th and early 20th centuries, the first-class performances of these works by many European choirs, the *Motu Proprio* of Pius X, the wealth of information brought forward in the first two volumes of the *Oxford History of Music* by H. E. Wooldridge together with his penetrating observations—these and other almost uncounted impetuses made the musical world aware of the importance of an age of music that had all but been forgotten.

Perfection of the polyphonic form and style was not attained overnight. Only through the common consent of several generations of composers were the agreeable and significant developments retained and the weak and undesirable eliminated. On the continent as well as in England there grew up a healthy spirit of rivalry which tended toward constant invention and perfection of forms and styles. And a continual communication of ideas between the outstanding musical centres made the most recent developments common property.

Before we begin the sketches of some of the more important men of that era, it would be well to give a little space to the fundamental ideas that underlie the theory of 16th century polyphony, for the logical consummation of all the preceding experiments was reached in the artistic creations of that era. Throughout the series of articles reference shall be made to these basic principles, and for this reason the reader is advised to keep them at hand.

16th Century Polyphony versus "Polyphony" and Homophony. Polyphony is conceived by

the composer according to the rules which govern counterpoint. In the beginning of its history, counterpoint (*contra punctum*) was the placing of a newly designed melody against a chosen existing melody, e.g. a hymn, or a secular tune. This newly added melody acted as a sort of accompaniment and gave variety to the piece. Gradually two melodies were written against the original—and it is interesting to observe in this connection that the early experimenters in counterpoint (during the late medieval era) took long and harsh dissonances as much for granted as consonances. Soon additional lines running parallel to the originally chosen melody were added, and by the sixteenth century, pieces of twelve parts were not at all rare. And the procedure of finding a melody around which to construct the composition became optional. Often enough the polyphonists composed their own themes and used them as melodies around which to weave the other lines, or treated them as sources of imitation. The counterpoint of the age of Palestrina differs essentially from the counterpoint of the age of Bach and most of the composers following him to our own day: in the former the harmony was really considered secondary and was determined by the individual musical lines which composed the piece; in the latter the lines themselves were born out of a previously conceived harmony and consequently had to "fit in" to this harmonic basis, rigid though it may have been.—In homophony the composer regards his work from a vertical point of view. There is only one melody, usually placed in the top voice; the other instruments or voices provide the harmony for this melody as their primary function. If in so doing they form a melody, this is accidental.

Modal Tonality. The purest polyphony of the Golden Age was written according to the modal scales, of which there were twelve. To the student of Plainchant this will mean much, for besides the ordinary

authentic and plagal modes on D, E, F, and G, the polyphonic masters also had the use of modes beginning on A, and C. Only in the seventeenth century did the major-minor tonality take complete control. And this change, incidentally, also helped along the change to the harmonic basis for counterpoint.

16th Century Concept of Contrapuntal Harmony. As Professor A. T. Merritt notes: "The composers of the sixteenth century had a sophisticated taste in harmony within the frame of the modes." And it is an endless source of wonder that their compositions are as varied and beautiful as they are, for the harmonic scheme was extraordinarily strict. Not only were chromaticisms and enharmonic modulations and the like taboo—people didn't talk about such things in polite circles!—but the liberties allowed to the composer even within the mode were few. Books have been written on this subject, and so we could in no way exhaust its treatment here. Instead let us look at the rock bottom rules which an authority, Mr. R. O. Morris, defines. In every piece each part must make correct two-part harmony with every other part. Correct two-part harmony makes the following demands: a) intervals of seconds and sevenths are dissonant (unless they are passing notes) and require preparation and resolution. b) Intervals of a fourth (unless in passing) are likewise dissonant when they are found between the bass and any upper part, and therefore need resolution. c) Other intervals are consonant and need no preparation, but consecutive fifths and octaves are prohibited. Mr. Morris encourages students of counterpoint to school themselves in the polyphonic method, and quite aptly remarks: "He will find that where he was formerly chastised with whips, he is now chastised with scorpions . . . It requires far less exertion to produce a ream of scholastic counterpoint than a single page in the vein of Mr. Thomas Morley."

The Freedom of Polyphonic Rhythm. Here we must try to unravel the astounding and complex system of contrapuntal rhythm according to which the polyphonic composers conceived their work. First, if you look at an individual line of a 16th century example of counterpoint written in C, and forget all about the bar marks (which are usually found in modern editions to aid the singers), you will see that the melody has no regular system of strong and weak

beats at all. It is somewhat similar to what a line of measured Gregorian chant would be. The rhythmic stresses in the melody are naturally determined by such phenomena as the following:

- a note's being held longer than its immediate neighbors:
- a note at the top of a group of ascending notes;
- a note falling on the accent of a word; and other similar signs of natural accent.

If you placed a bar line before each of these stresses or accents, you would see that the lengths of the bars varied greatly. Now each of the lines of the composition possesses this rhythmic pliability. Yet the stresses do not occur at the same time in all the voices (though, of course, at times they may); rather they offset or contrast with each other. For this reason Mr. Morris has well said: "Above all, (the composers of the sixteenth century) loved to make the rhythmical accents of each part cross and clash with those of every other part. This constant rhythmical conflict is the most vital and suggestive feature in the whole of the sixteenth-century technique." And for this reason polyphony is said to be composed in free rhythm.—However, when we look at all the lines of a piece together, as forming one integral composition, we will see that the work falls neatly into bars of four counts, and that the time signature, C, actually seems to require four counts to the measure! Evidently some attention has been paid to metrical rhythm in the piece. How are we to reconcile free rhythm with the definite metre in each bar? We must remember that if the polyphonist wrote in C, he was limited in some way to four counts in a measure, a strong, a weak, a strong, and a weak beat. Quite definitely—but it was the harmonic structure, the vertical point of view, that made him pay attention to metre. His suspensions, dissonances, internal and final cadences, and other purely conventional melodic figures had to be worked out according to measured time. Take the dissonance for example: the preparatory note was sounded on a weak beat, the dissonant note came to meet the preparatory note on a strong beat, and the resolution followed on a weak.—In fine: regarding each voice singly, one seems to find no signs of measured music; the measured pattern is a construction which exists when all the voices are taken simultaneously—and is made necessary by the relations these voices have with one another.

(Continued on page 116)

HERE THERE EVERYWHERE



FOR THE PAST four years, it has been a custom to present in this column at this time an approximate survey of Christmas programs throughout the country. Comments and criticism were added with the hope that they might stimulate choirs in making up programs gradually more in

harmony with the true characteristics of the feast of the Nativity. It cannot be said that this hope has materialized in any way. The general situation is perhaps no worse; it is no better either. Of course there are many humble parish and convent choirs who loyally endeavor to follow on the occasion of this traditional holiday the spirit of the *Motu Proprio*. But, there are countless others who just do not realize that their exaggerated insistence on pre-Mass caroling and their attachment to noisy Masses are detrimental to a worthy celebration of Noel. We can only wait for the day when the growing influence of truly Catholic Choirs will glaringly show the ridicule of inflicting upon Christmas the low sentimentalism which is an offense to the Incarnation of the Son of God.

Bright Spot »« We find it at the CHURCH OF ST. BERNARD, DETROIT, MICHIGAN where the pastor Father William J. O'Rourke has for a long time valued the benefits of sacred music for the development of the spiritual life among his flock. His stand in matters of music is firm and paternal; and J. F. Callaghan, the choir-master is the devoted and competent interpreter of his pastor's musical devotion. You may be surprised at our mentioning that the Mass of both the Night and the Day of Christmas was entirely set up to gregorian chant. It was rendered by the two groups of the male choir, respectively 19 men and 27 boys. This is not said in order to criticize choirs which include in their program a proportionate part of

polyphony. But, we contend that the policy pursued by many choirs in lowering their level on the occasion of Christmas for the sake of making the High Mass popular is misplaced. In fact, a gregorian Midnight Mass at St. Bernard's is so popular that parishioners have to secure in advance their tickets of admission, lest they be stranded on the side walk. This lesson is worth learning; it shows a way out of our Christmas rut.

Other Programs »« Those herewith inserted are gratifying for their good taste and the wide range of their expression. The CHURCH OF THE BLESSED SACRAMENT, HOLLYWOOD, CALIFORNIA, wherein Mr. Richard Keys Biggs has labored for a long time presented the following:

- Five o'Clock High Mass: Blessed Sacrament Girls' Choir
- Mass of St. Anthony.....R. K. Biggs
- Eleven O'Clock Mass: The Ladies' Choir
- Traditional Carols
 - Puer Natus in Bethlehem.....Gregorian
 - A Babe in Bethlehem Manger Laid.....Old English
 - Coventry Carol
 - Angels We Have Heard on High.....Old French
- Twelve O'Clock High Mass and Benediction: Combined Choirs:
 - Prelude — Improvisation.....Titcomb
 - Introit—Puer Natus Est.....Gregorian
 - Mass in Honor of St. Paul.....Biggs
 - Offertory—Hodie Christus Natus Est.....Biggs
 - Adeste Fideles.....Traditional
 - Postlude—Break Forth O Beauteous
 - Heavenly Light.....Bach
 - O Salutaris Hostia
 - Tantum Ergo Sacramentum
 - Adeste Fideles

»« Another program was performed at the IMMACULATE CONCEPTION CATHEDRAL, PORTLAND, OREGON, under the direction of Paul Bentley:

- Christmas Carols:
 - Silent Night.....Gruber

Coventry Carol.....	Old English
Shepherds, Shake Off Your Drowsy Sleep.....	Traditional
Solemn Mass at 6:00 a. m.:	
Proper of the Mass.....	Gregorian
Missa Christus Sacerdos.....	Father Austin Johnson
Offertory Motet: Adeste Fideles.....	Traditional
Communion Motet: Anima Christi.....	Thielen
Solemn Mass at 11:00 a. m.:	
Processional: Angels we have heard on high.....	Old French
Vesting: Organ Prelude on "Puer Natus Est".....	Titcomb
Proper of the Mass.....	Gregorian
Common of the Mass: Missa Orbis Factor.....	Rossini
Gloria in excelsis:.....	Gregorian Mode IV
Credo III.....	Gregorian Mode V
Offertory Motet: Adeste Fideles.....	Traditional
Communion Motet: Anima Christi.....	Thielen
Recessional: In Dulci Jubilo.....	XIVth Century

»« The male choir of ST. CATHERINE'S CHURCH, DETROIT, MICHIGAN, also presented a simple program in which the Introit and the Communion Antiphons were sung according to their full gregorian version, the rest of the Proper in psalmody. For the Ordinary, the Mass "Regina Angelorum" of Joseph McGrath was the choice. Thus music was obtained within a light atmosphere very fitting to the feast:

Midnight Mass:

Introit—Dominus dixit.....	Mode 2
Kyrie—Missa Regina Angelorum.....	McGrath
Gloria—Missa Regina Angelorum.....	McGrath
Gradual—Tecum principium.....	Second Psalm Tone
Credo—Chant No. 3.....	Mode 5
Offertory Proper— Laetentur Coeli.....	Seventh Psalm Tone
Supplementary—Adeste Fidelis.....	Montani Arr.
Sanctus—Missa Regina Angelorum.....	McGrath
Benedictus—Missa Regina Angelorum.....	McGrath
Agnus Dei—Missa Regina Angelorum.....	McGrath
Communion Motet—Jesu Redemptor Omnium.....	Yon
Communion—In Splendoribus.....	Mode 6
Recessional—Angels We Have Heard on High.....	Traditional

Sacret Chant The COLLEGE OF MT. ST. SCHOLASTICA, ATCHISON, KANSAS, has grown into the experience of the Chant

to a point where the celebration of the High Mass on Sundays and Feasts receives a varied expression. The Proper is sung in its entirety by the alternate Choir of the Novitiate; and several Ordinaries are well known by the Community. The calendar of December-January for the ordinary will serve as an example:

Feast of the Nativity of our Lord.....	Mass II, Credo VI
Feast of St. Stephen.....	Mass IV, Credo I
Feast of St. John.....	Mass IX, Credo VI
Feast of Holy Innocents.....	Mass VIII, Credo III
Sunday within the Octave.....	Mass X, Credo I
Feast of the Circumcision.....	Mass of Profession
Feast of the Holy Name.....	Mass IX, Credo III
Feast of the Epiphany.....	Mass II, Credo VI

»« The MONTE CASSINO ACADEMY AT TULSA, OKLAHOMA sponsored on December 14, 1945, another Gregorian concert, thus continuing a project inaugurated several years ago. This institution, in charge of Benedictine Nuns, is following a course of action, both in its educational work and its liturgical apostolate at large, which will eventually be reckoned with as a landmark in the restoration of liturgical music. Surrounded by religious prejudice, these Nuns profess an absolute faith in the value of monastic apostolate. They are satisfied that the sacred Chant, consistently presented as the expression of a loving faith, must perforce reconquer souls for Christ. The following program is the annual translation of the conviction of Monte Cassino. It unites the Chant-choirs of five Churches and the Academy-Choir in a fraternal performance of the sacred melodies. A speaker usually explains the spiritual meaning of each melody to the audience; this year, this role was entrusted to Dom Gerard Nathe, O.S.B., of St. Gregory's Abbey, Shawnee, Oklahoma. The program is selected with a refined taste, and the accompanying booklet is a model of discreet printing:

Canticle to the Sun, Choral Reading.....	St. Joseph's Academy
Rorate Caeli.....	Advent Hymn
Dominus Dixit.....	Introit, Midnight Mass of Xmas
Sanctus.....	Mass IX
Puer Natus, Hymn.....	Boys Choirs
Hodie Christus Natus Est.....	Mag. Antiphon, Christmas
Magnificat, Choral Reading.....	Monte Cassino
Puer Natus.....	Introit, Third Mass of Christmas
Alleluia.....	Feast of the Assumption

Alma Redemptoris Mater.....	Advent Hymn
Communio.....	Midnight Mass of Christmas
Laetatus sum.....	Psalm 121
Christus Vincit.....	

Various Concerts The Diapason, in a recent issue, comments with profuse encouragements on the performance of the Christmas portion of the MESSIAH BY A COMBINED CHOIR FROM FORTY CHURCHES AT RICHMOND, VA. Maybe the Messiah has become a sort of Christmas-routine with Protestant churches and institutions. But, every time we read about it, we cannot help envying them and hoping that Catholic choirs could develop the spirit which makes such concerts possible. And, we would have something better to offer than the much overrated Messiah, if we would only know our treasures. The first step in this direction should be a fraternal union of all choirs of a certain city recurring at regular times.

»« We are not yet plagued with organ recitals. Therefore, programs of this sort are welcome. Incidentally, organ-concerts well-planned (and they are popular among Protestants), might make Catholic people more organ-minded, and thereby more inclined to generously subscribe to a drive for a substantial organ in their parish church. Three recitals have recently been called to our attention. RICHARD KEYS BIGGS played on January 7 for the Los Angeles Chapter of the American Guild of Organists; and his selections were interspersed with choral numbers, among which the Chant obtained the prominent place:

1. Improvisation.....Titcomb
2. Puer Natus est Nobis.....VII Mode. Gregorian
3. Puer Natus in Bethlehem.....I Mode. Gregorian
4. Puer Natus
Nascitur.....David Scheidemann (1570-1625)
5. Ave Maria.....I Mode. Gregorian
6. Saraband.....Bach
7. Lo, How a Rose.....arranged by Ralph Maryott
8. O Mary, pure and holy.....Dutch Carol, Rontgen
9. Il est ne le divin Enfant.....Traditional French
10. Coventry Carol
11. Besancon Carol
12. In dulci júbilo.....Dupre
13. Noel.....McKay

»« MARIO SALVADOR OF THE CATHEDRAL OF ST. LOUIS, MISSOURI tried to help the morale of the

Italians, while in service, with organ recitals at Santa Croce, Firenze. They were sponsored by the University center of the Army. As usual, Mr. Salvador likes to explore wide and far, in his programs, the whole field of organ literature:
On October 8, 1945:

I	
Allegro Vivace (6th Symphony).....	Widor
Invocation (second Sonata).....	Reger
Fantasy and Fugue in G Minor.....	Bach
Nostalgia.....	Torres
Choral in B Minor.....	Franck
Salve Regina (Concert Study).....	Manari

II	
Soul of the Lake.....	Karg-Elert
Tu es Petrus.....	Mulet
Scherzo.....	Salvador
Clair de Lune.....	Debussy
Toccata.....	Widor

On November 9, 1945:

Introduzione e fuga, ad nos, ad salutarem undam.....	Liszt
Canzone.....	Reger
Toccata: Adagio e fuga in Do maggiore.....	Bach
Scherzo in Sol minore.....	Bossi
Terzo corale (La minore).....	Franck
Preludio e fuga in Sol minore.....	Dupre
Voci della notte.....	Karg-Elert
Terzo tempo (dall'ottava Sinfonia).....	Widor
Carillon.....	Sowerby
Finale (dalla Prima Sinfonia).....	Vierne

»« DOM ADELARD BOUVILLIERS, O.S.B., is well known for uniting in an enthusiastic personality his wide musicianship and his zeal for the music of the Church. Both have been instrumental in his accomplishing a great deal for the restoration of sacred music. The experienced organist recently gave a recital at the CHURCH OF ST. MATTHEW, CENTRAL FALLS, R. I., with the gracious collaboration of local choirs:
Iere Partie:

Les Cloches D'Arcadie.....	F. Couperin
Soeur Monique.....	F. Couperin
Le Coucou.....	Claude d'Aquin
Toccatte Sur Le Jeu Du Coucou.....	Bernado Pasquini
L'Alouette Des Champs.....	P. Tschaikovsky
Ramages Des Pies-Grieques.....	Edouard Lemaigre
Grande Fugue sur le nom de Bach.....	J. S. Bach

Pieces Vocales:

O Jesu Christe (XVIe S.).....	Jachet Van Berchem
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Ave Maria.....	Fr. A. M. Portelance, O.F.M.
2eme Partie :	
Caprice, Op. 20, No. 3.....	A. Guilmant
Op. 10, No. 4, Pour Germaine.....	Dom Adelard, O.S.B.
Op. 14, No. 1, Chorale De	
St. Mathieu.....	Dom Adelard, O.S.B.
Op. 43, No. 2., Defile processionnel et Fugue	
sur la Prose de l'adoro Te.....	Dom Adelard, O.S.B.
Chanson D'Automne.....	E. H. Lemare
Le Vol Du Bourdon.....	N. Rimsky-Korsakov
Le Carillon de Westminster, Op. 54, No. 6.....	L. Vierne
Improperia.....	Palestrina
Disons le Chapelet.....	Deems Taylor
3eme Partie :	
La Cloche Du Couvent.....	Alexis Chauvet
Matines A L'Abbaye.....	Alexis Chauvet
Ronde Francaise, Op. 37, Mode	
Mixo-Lydien.....	Leon Boellmann
Andantino, Op. 27, No. 2.....	Leon Boellmann
Pieces Vocales :	
Motet au Sacre-Soeur Suavi	
Jogo Tuo.....	A. Bernier, S. J.
O Jesu Christe (XVIe S.).....	Jachet Van Berchem
Salut Du Tres Saint Sacrament :	
Cor Jesu.....	A Capella
O Bone Jesu.....	Palestrina
Tantum Ergo.....	Portnianski
Laudate Dominum.....	A Capella
Sixieme Symphonie.....	L. Vierne

Personalities You will like to become acquainted with MR. JOHN H. WHITE, who celebrated his 90th birthday as an active member of the choir of the CHURCH OF ST. PAUL AT WORTHINGTON, IOWA. We would vouch that his voice is not any longer in its prime, but that his devotion to sacred music remains young. Examples of such perseverance are rare nowadays, for the reason that men no longer deem it important to join the choir of their parish. To the expression of gratitude of his co-parishioners, CAECILIA adds its token, by extending to this staunch pioneer membership in the Guild of Honor. »« PAUL BENTLEY has returned to his post of organist and choirmaster of the Cathedral of Portland, Oregon, after three and a half years in the Army. »« We present MISSES ANN AND MARGARET KIRK, OF DAYTON, OHIO. In addition to playing in the orchestra of their city respectively as harpist and cellist, they devote a tireless zeal and a precious time to organize and direct children-choirs.

We like the idea of lay-musicians, thorough Catholics as well as thorough musicians who, through their apostolate, contribute to reconcile Catholic life with an estranged musical world. »« The ADVISORY BOARD OF THE GREGORIAN INSTITUTE, now completed, includes the following members: Elmer A. Steffen, director of music for the Archdiocese of Indianapolis, recently elected; Rev. Robert E. Brennan, Los Angeles; Dr. Charles Courboin, New York; Dr. John Fehring, Cincinnati; Dom Gregory Hugle, O.S.B., Conception Abbey, Conception Missouri; Prof. Nicola Montani, Philadelphia; and Rev. Robert Stahl, Notre Dame seminary, New Orleans, La.

Apostolate We hear from Portland, Oregon, that "Representatives from thirteen choirs in the city met to organize an Archdiocesan Catholic Choir guild. Under the direction of the Most Reverend Archbishop, who is the honorary president, the following officers were appointed: Moderator, Rev. Austin Johnson, Archdiocesan director of music; president, Mr. Paul Bentley, choir director of St. Mary's cathedral; vice-president Mrs. Marian Hoff, organist of St. Francis church; secretary, Mrs. Patrick Sage, choir director of All Saint's church; treasurer, Mr. C. Cunningham, choir director of St. Stephen's church. The purpose of the guild is to promote correct church music, to foster a spirit of fellowship and to give choir members an opportunity to become familiar with a repertoire of appropriate church music. From time to time demonstration programs will be given by various choirs.

The form of all solo-singing in liturgical services demands a delicate treatment. Negatively, it can never appear as a musical part detached from the composition or the melody into which it was inserted, and thereby sufficient unto itself. Positively, it must be wrought into the flow of a choral form, first rising from its very ground and then realizing with it a perfect fusion. This is a very difficult thing to do; and all modern music has so far failed to conceive a solo of corporate qualification.

the solo phrase should have the character or hint of a melodic projection (*spunto*), and be strictly bound up with the rest of the choral composition.

(Continued on page 111)

THE LOW MASS AND ITS LITURGICAL POSSIBILITIES

By Sister Mary de Paul, B. V. M.

We sincerely believe that this article is the most practical communication sent to CAECILIA in recent years. The misfortune of the liturgical movement in America is that it has done much to promote the Missa Recitata, but very little to restore the High Mass. We have no grudge against the blessings of the dialogued Mass, even though it seems at times to fall into a rut. But we contend that the Missa Recitata will not reach its own aims, unless it leads the faithful to a fuller participation in the sung Eucharist. Presently, there is no connection between these two forms of celebration. Our correspondent gives us the benefit of a very original thinking about the matter; and we wish that her suggestions would stir up the reactions of our readers to the point of a lively discussion. The columns of CAECILIA are widely open.

The Editor.



WHEN THE ST. CECILIA GUILD was founded, dedicated to a widespread celebration of High Mass, questions began to come forth here and there as to why it is the High Mass that is stressed; as to why the stress is not placed upon participation in the Low Mass. One wonders if the questioners are quite ready for answers. When a child speaks of his father, he understands that he is man, but he is speaking of him as father. Does any one seriously suppose, when High Mass is the point of challenge, that it is not *Mass* that is being stressed?

Meanwhile, the thoughts set forth in this article are centered in a consideration of the celebration of Low Mass. By universal custom, it is, here and now, Low Mass that we have, and High Mass that we have not. Through a grasp of what is to be deemed right and good in a celebration of Low Mass, one may come toward an estimate of what is good—and what is possible in congregations variously circumstanced—in a celebration of High Mass.

In looking over today's liturgical prospects, one reflects that it is to little purpose to expect a prompt realization of a universal practice of the daily or even Sunday celebration of High Mass: a most praiseworthy goal. But a question to be brought forward is can we not, at Low Mass, make a point of germination for the seed that can develop into the rich fruits of the High Mass? May there not be—and promptly—at every Low Mass a few procedures which would make participation less negative, less deaf and mute, and furthermore serve as introductory experience toward participating in High Mass?

What procedures are immediately available? Fire was struck from flint in *Gregorian Highlights*: the "Responses in the Mass"—"the natural incentives to corporate participation." (*Caecilia*: issue of August, 1945), and Oriscus made clear the vital activity that could be in singing congregationally those responses which vibrate through the Mass. First things first! These ancient bits are akin to that swing down the ages sharing by priest with people the expiatory sacrifice and the total prayer-offering of the Mass: they are close to the very essence of participation. Articulate responses to the priest's devotional intoning are a first means of establishing full participation in the celebration of Mass; and a second suggestion is an intelligible hearing of the Proper. Can any one say that it is the Mind of the Church not to chant the responses and the Proper, except at High Mass? Since in the rubrics it is definitely permitted to sing hymns even in the vernacular, at specified times during a Low Mass, one asks are not Latin responses and the Proper of the Mass well within the scope of what is included in the general term, hymnology? And as much as this of singing at Low Mass could be rightly and well done, without extending the time period beyond that half hour to which thousands are determined upon limiting the Mass, sermon and announcements and Communion. If there were at every Low Mass singing of this type, the service would, upon occasion, grow naturally into a practice of attending High Mass; whereas it is clear that High Mass will not be well received by congregations that have had no experience in what would normally lead to it. "Figs cannot be grown from thistles." Finding themselves at home with the little responsibilities of chanting the responses and

of carefully hearing the Proper at every Mass, they would come to willingly undertake the little labor of learning one or more of the ordinaries, while choirs would begin to aspire toward changing the straight-toned or the psalmic intonation of the Proper into some of its richly lovely gregorian melodies. We would thus move wholesomely from the present custom into a better custom: that is to say, into that participation in the Mass which Christ Himself, living in His liturgy, sets forth for us in the Mass of each day, the year through, different with every day. For a thousand years, the Christian world entered into such participation.

AS TO WAYS AND MEANS, ARE THERE not many priests who could readily voice in Latin, in either recto tono or in psalmic arrangement, each element of the Proper near the time when it is read by the celebrant? And cannot a choir member be trained by the choir director to follow this Latin rendition with one in the vernacular? The preparation needed for such chanting is small and would be notably less if a vocabulary drawn from Mass and Office were taught in our Catholic schools in addition to, or instead of, the vocabulary of pagan literature.

In favor of a fully intelligible chanting of the Proper of each day's Mass, there is much to be urged. It is true that many have assisted at Mass devoutly without knowing much, if anything of the Proper which makes each Mass a different entity from every other Mass. It is true that holy Mass has phases that are essential, integral with its very existence, fundamental, unchangeable, in general, and these, entered into will effect a good participation in Mass. But it is true also that Mass has phases that are specific inasmuch as they set forth each festival, Sunday, vigil or other feria; and surely a participation will do well to include—within limitations occasioned by time or circumstance—all that is the Mass. The mind is not made so that it can think all the time of the great fundamental concepts of the expiatory sacrifice; nor is the Mass made in that manner; but rather, it includes parts that refresh the mind, buoy the will, uplift the spirit. And all that is the Mass will lead the souls that participate actively in it to come into a realization of what it is to live with Christ in the Mass and its Eucharistic Banquet.

The setting forth of each day's liturgical experience is certainly intrinsically in every celebration of divine

service, and it is precisely the Proper of the Mass which brings to us this setting forth: (a) the Proper, clothed in text and music, in the Introit, Gradual and Alleluia Versicles, or else the Tract, and the Offertory and the Communion; and (b) the Proper clothed in the text without music, namely the collects, prefaces, epistles, gospels—and one must add, the sermons. When these latter revolve primarily and in one sense, exclusively around what will bring the people into a full participation in all that is that day's Mass, the hard labors of consecrated priests will bear more abundant fruits. The custom of giving homilies on the liturgy of the day will bring beautiful dividends in a spiritual growth that will render parishioners responsive to the prayers, the example, and the labors of their priests.

An articulate participation, in part through music, at every celebration of Mass would give to the participants viewpoints and experiential concepts by reason of which some questions that are asked will not need to be asked; and if at times a question is presented, the answers will be understood. A vital participation in every Low Mass readily blossoms into an adequate celebration of High Mass. But also, the harvest is in the seed. Alterations only minor and readily attainable, would make a decisive and complete improvement

(Continued on page 116)

According to the unwavering tradition of the Church which prevails in all matters related to the sacred liturgy, christian women are not admitted to membership in the "levitical" choir. Even the endless difficulties caused by the male-female choir provide a constant proof of its unspiritual character. It does not solve the problem; it only delays it hopelessly. But women are invited by the Church to take their place among a loving faithful, and there to give, to the christian community, in congregational form, the benefits of their never lacking spiritual generosity.

On the same principle it follows that singers in church have a real liturgical office, and that therefore women, being incapable of exercising such office, cannot be admitted to form part of the choir.

(Continued on Page 113)

MUSIC IN EDUCATION



THE COMING NATIONAL MEETING OF THE NCMEA at Cleveland, next March, is no longer news. We mention it, urging the readers of CAECILIA to be present, and to promote its success by their sincere cooperation. The newborn Association has assumed the responsibility of guiding Catholic schools on their way to music; and all members should realize that, in the impending spiritual crisis, our attitude towards music will decide more than one issue. No doubt the organizing committees are working hard to make meetings inspiring and demonstrations useful; and they deserve our anticipated gratitude. But the ultimate success of the National Convention will not be measured by the musical features, however good they may be. Our being able to make ourselves fully conscious and definitely articulate in regard to our Catholic outlook in musical education shall be the decisive proof that we are progressing. Since the first meeting held in St. Louis two years ago, Catholic schools throughout the country have had ample time to decide their musical policy and to make a first musical attempt. It will be most interesting to observe what positive contribution the members of the Convention will be able to offer for the promotion of the Catholic ideals of music. Among the various questions which are related to our musical goal, that of holding the meetings of the NCMEA in connection with those of the National Conference of Music Educators is a very important and debatable one. We do not know to what extent the National Committee is committed to the idea or the expediency of this connection; and we should give to its members the credit of an honest compromise. But this compromise is far from satisfying a number of teachers whose loyalty to the NCMEA cannot be suspected. If this question should be brought up for consideration or for discussion, we hope that, far from being hushed, it will receive from official headquarters the fair consideration to which it is entitled. The opinion of CAECILIA in regard to this may be surmised. But rather than opening a discussion, we prefer to suggest at once a constructive plan which might eventually reconcile the two adverse opinions. Here it is in the form of an outline:

1. Biennial State Meetings.

2. National meeting of the NCMEA every four years only, absolutely apart from any other organization, for the purpose of studying exclusively Catholic problems of music.

3. Opportunity offered to those who desire to benefit from the experiences of the National Conference of Music Educators, of attending their biennial convention, every two or four years ad libitum. May we suggest the project on a calendar basis:

1946, National meeting of the Catholic Conference
1947, State meetings

1948, National convention of the National Conference (ad libitum)

1949, National meeting of the Catholic Conference

Christmas Programs It is a pleasure to publish in extenso four caroling programs given in various Institutions. The idea of presenting carols in a preparatory program should gradually prevail on the general but questionable custom of crowding liturgical services with music which is primarily the expression of Christmas-joy in the home, not necessarily in the Church. The programs herewith listed follow a different line; but they are all well-planned. Comparing them provides a lesson in program-making:

I. THE CHILDREN OF ST. MARY'S SCHOOL, Newark, N. J., Sunday, December 23, 1945, over Station WAAT.

1. "Make broad the path." Advent hymn. Dorian Mode pr. XIII. cent.
2. "O come, O come Emmanuel" Chant Motet
3. "Jesus Redeemer of the world" Vesper hymn d. Advent, N. mode.
4. "Hail Holy Night" (18. century)
5. "Mary on the mountain" Christmas ballad from Silesia. 18. Century.
6. "Shepherds awake," Christmas Yodler from Tyrol, Austria.
7. Westminster Carol, French Noel.
8. Silent Night.

Speaker: Rev. Thomas S. Long, O.S.B., St. Benedict's Prep. School.

Organist: Rev. Joseph Muset (organist of Cathedral at Barcelona).

Choirmaster: Rev. Sigmund Toenig, O.S.B., choir-
master of St. Mary's.

II. THE GLEE CLUB OF THE SACRED HEART
CHURCH, Harrisburgh, Pa.

Guest Conductor, Mrs. W. A. Alexander

December 9, 1945

French Carols

Bring a Torch, Jeannette, Isabella!

Sleep of the Child Jesus

Lay Down Your Staffs

Touro-Louro-Louro

Yon.....	Jesu Bambino
17th Century Carol.....	Christmas Hymn
Praetorius.....	O Lovely Night
Dickinson.....	Shepherd's Christmas Song
Gruender.....	Laetentur Coeli
Gounod.....	Nazareth
McLemore.....	Noel
Kountz.....	Carol of the Sheep Bells
Kramer.....	Before the Paling of the Stars
French Carol.....	Sleep, Little Dove
Warren.....	Christmas Lullaby
Reger.....	Virgin's Lullaby
Newman.....	Sicilian Lullaby
Singenberger.....	Jubilee Song (words adapted)
Adam.....	O Holy Night

Traditional Carols Sung by the Congregation

III. FONTBONNE COLLEGE GLEE CLUB, ST.
LOUIS, MO.

December 9, 1945

Procession—Traditional Carols:

Adeste Fideles, Silen Night, Angels We Have
Heard on High

Ecce Nomen Domini.....Gregorian Chant

A Christmas Motet.....Orlando Lasso

Hark! in the Darkness.....Polish Carol

Hark! Bethlehem.....Polish Carol

In Dulci Jubilo.....J. S. Bach

Little Noel.....Emile Louis

Sleep, Holy Babe.....Gerald Rean

Shepherds, Shepherdesses.....French Noel from the
province of Anjou

Noel! Alleluia!.....Dorothy McLemore

As It Fell Upon a Night.....English Carol

Remember Now, O Virgin Mary.....Jules Massenet

IV. SAINT FRANCIS COLLEGE, FORT WAYNE,
INDIANA.

Christmas Concert, December 17, 1945

(broadcast December 24 over Station WOWO)

First Part: Christmas Celebration

I. Four Traditional Christmas Carols

1. Silent Night.....Franz Gruber

2. O Come All Ye Faithful.....Traditional

3. O Little Town of Bethlehem.....L. H. Redner

4. The First Noel.....Traditional

The St. Francis Chorus

Prof. Robert Hernried, Director

II. Jesus Lies in the Cradle.....Robert Hernried

Soprano: Agnes Marcotte

Piano: The Composer

III. Three Christmas Choruses for Women's Voices
A Cappella

1. On Christmas.....

2. On High From

the Mountain.....

} Robert Hernried

3. Shepherds, Awake!.....Katherine K. Davis

IV. Four Traditional Christmas Carols

(Introduction and transitions composed by

Robert Hernried)

1. It Came Upon The Midnight Clear..S. Willis

2. Hark! The Herald

Angels Sing.....Felix Mendelssohn

3. Joy To The World.....G. F. Handel

4. Silent Night (Last Stanza).....Franz Gruber

The St. Francis Chorus

(Continued on next page)

According to the same time-proved tradition, the functional choir includes both men and young boys, uniting man's leadership in its total development. Functional singing in the church is not just a jealously guarded privilege; it is a responsibility of all christian manhood. Such responsibility cannot be assumed by Catholic men and boys in our day, unless the clergy promptly realizes that sacred singing is an essential element in the education of man, and especially of a christian.

Whenever, then, it is desired to employ the acute voices of sopranos and contraltos, these parts must be taken by boys, according to the most ancient usage of the Church.

(Continued on page 115)

Second Part: Recital

- V. Sonata in A Minor, Opus 42..... Franz Schubert
First and Third Movement—Moderato and
Scherzo
Sister M. Constance (Piano)
- VI. Three Solo Songs
1. New Love..... Felix Mendelssohn
2. Solvejg's Song..... Edvard Grieg
3. Serenade..... Johannes Brahms
Agnes Marcotte (Soprano)
- VII. Four Choruses for Women's Voices
1. Echo Song (a cappella)..... Paul Bliss
2. The Bridal Wreath (from the opera
"Der Freischuetz")..... C. M. von Weber
3. In The Boat..... Edvard Grieg
4. My Johann..... Edvard Grieg

Recitals The CONSERVATORY OF THE COL-
LEGE OF NOTRE DAME, BELMONT,
CALIFORNIA, presented a series of piano and voice
recitals, which denote an assertive ambition to initiate
the student-body in the enjoyment of real music. We
list some of these programs, that they may serve as
an illustration for teachers always in search of suitable
material.

I. RICHARD NOERA, PIANIST:

I.

- Chorus from the 30th Cantata..... Bach, Saint Saens
Sonata B flat minor..... Chopin
Grave—Doppio Movimento
Scherzo
Funeral March
Presto

II.

- Rhapsody in G minor..... Brahms
Rondo Capriccioso..... Mendelssohn
Three Preludes..... Gershwin
Allegro Ben Ritmato e Deciso
Andante con moto e poco rubato
Allegro ben ritmato e deciso
Hungarian Rhapsody No. 10..... Liszt

II. EVA GARCIA, PIANIST:

I.

- "Guatemala" Serie de
Impresiones..... Ricardo Castillo
En el Atrio de la Vieja Iglesia
Ealida de la Cofradia
La Procesion
La Fiesta

II.

- Malaguena.....
La Comparsa.....
Danza Lucumi.....
Lola Esta de Fiesta.....
} Lecuona

III.

- Leyenda..... Albeniz
Serenata Mexicana..... Ponce
The Little Paper Doll..... Villa Lobos
Ritual Fire Dance..... de Falla

III. SISTER CECILIA ANN, AND ELSIE COOK LARAIA,
IN PIANO RECITAL:

- I. Lodron Concerto..... Mozart

Allegro

Rondo—In Modio di Minuetto

- II. Fantasia in D Minor..... Mozart
Adagio from "Funf Klavierstucke"..... Schubert
Elves..... Matthey
Habanera..... Chabrier
Rhapsody in F# Minor..... Dohnanyi

III. Portraiture..... Sr. Rita Dolores

A Symphonic Poem for full orchestra

IV. Toccata and Fugue in D Minor..... Bach-Taussig

V. Concerto in A Minor..... Grieg

Adagio

Allegro Marcato

IV. PEGGY ENGEL, LYRIC SOPRANO:

I.

- Ouvre Ton Coeur..... Bizet
Sing a Song of Sixpence..... Malotte
Rain..... Pearl Curran
Sweethearts..... Victor Herbert

II.

- Chinese Lullaby..... Bowers
Three Chinese Mother
Goose Rhymes..... Bainbridge Crist
Two Drolleries from an
Oriental Doll's House..... Bainbridge Crist
Hop-Li, the Richsaw Man..... R. K. Manning

III.

- Gavotte from "Manon"..... Massenet
Two Bergerettes..... Weckerlin
Lesson with a Fan..... d'Hardelot
Les Belles Manueres..... Deems Taylor
Bonjour Ma Belle..... A. H. Behund

Miscellaneous The ACADEMY OF MONTE
CASSINO, TULSA, OKLA-
HOMA, whose work is highly recommended elsewhere

in this issue, neglects no opportunity in the apostolate of sacred music. Their last initiative is thus related in the school paper:

"This year, for the first time in the nineteen years since Monte Cassino was founded, a new organization known as St. Gregory's Schola Cantorum has been founded. The 46 members of the new group, in order to prepare a better setting for which the Mass is the jewel, are going to sing vespers on first and second class feast days of the Church.

In the last three years, the regular chant classes have made progress in interpreting the propers for Sunday and the great feast days of the liturgical year and also in singing many Gregorian Masses.

For the greater honor and glory of God the students will continue to carry on their apostolate of divine praise, not only through school days but also through life. God will surely bless their efforts and grant them peace."

That is not all. The student body was faced with a dilemma presented in the form of a lecture: what do ye think of the Chant? It is interesting indeed to know the mind of youth towards the music of the Church. We might learn from their reactions a more vital and less stilted method of teaching it. We like very much the positive approach of the speaker which is thus summarized in the school publication:

"Why Chant?" was the subject of an interesting address by Rev. Stephen R. Fogarty, O.S.A., to the M. C. students and faculty on September 14. "There are three main reasons for the use of Gregorian Chant in Mass," asserted Father Fogarty. It makes one think of God and the things of God; it enables everyone present at Mass to take a vital part in the Holy Sacrifice; it helps one to gain a better understanding of the Scriptures and the liturgical ceremony of the Mass. Moreover the Holy Father desires that this official music of Mother Church be more universally used.

Father Fogarty declared that the Chant is studied chiefly for its place in the liturgical ceremonies and not merely for its musical value. He gave a brief history of the development of the liturgical music, from the early melodies borrowed from the Hebrews, down to the present Masses, mentioning Saint Gregory the Great, who revised and collected the chants, as one of the most important contributors to the Church music of today. Father also stated that the Benedictine Order has done much to improve the Chant and to propagate its use.

Father concluded his talk with a few simple illustrations of the Gregorian Chant, sung in English for better understanding of the connection between the words and the music."

»« Houston, Texas, sent the relation of an experiment in school music. The readers will enjoy the healthy ambition of its program which was organized by Sister M. Bernard, O. P., a graduate of the Gregorian Institute. The local paper writes: "PIUS X SCHOLA OF ST. AGNES ACADEMY, HOUSTON, TEXAS, held contests in Diction, Solfege Conducting, and Creative work. The Parents of the girls were present for the occasion. Mr. Hubert Roussel of the Houston Post graciously consented to be Judge for the Diction, and Mr. Karcher, St. Agnes Orchestra director made decisions in regards to it. The girls themselves voted on their best conductor in Gregorian Chant. Between the Contest features, beautiful carols were sung, and at the conclusion refreshments were served in the Social Room of the main building." Then Sister M. Bernard thus summarizes the program:

1. Conducting: Advent hymns — Conditor Alme Siderum; Rorate

(Continued on next page)

A spiritual function carries within itself spiritual implications. Thus, being a member of the functional choir in the sacred liturgy requires from the singers spiritual qualifications, which are both an aim and an incentive to their zeal. The importance of the function and the good of the singers themselves demand that they seek these qualities. They are: a. a christian dignity evidenced in the obvious character of their personal life; b. a liturgical behaviour in the accomplishment of their musical duties which bears out edification for the listening faithful. The choir is therefore the highest religious association of the Catholic parish.

Finally, only men of known piety and probity of life are to be admitted to form part of the choir of a church, and these men should by their modest and devout bearing during the liturgical functions show that they are worthy of the holy office they exercise.

2. English Diction: Joyce Kilmer's "Christmas King"
 3. Creating: Sixteen measure melody to be written on black board, then sung in numbers; sung again in Solfege.
 4. Ear Training: From melody played, they take down in numbers
 5. Ear Training: From melody played they put down in square notes on four line staff.
 6. Latin Diction: on Rorate
 7. Change Numbers into square notes; change square notes into numbers. Selections given: Salve Regina, and Regina Coeli; three minutes allowed
 8. Sight Reading: singing Gregorian selections
- Prizes were given for each successful winner in each of the Eight Contests.

The Low Mass

(Continued from page 111)

in our participation, and very specially so by the Mass's setting forth of each day's liturgical mystery. Who will give to the laity the privilege of joining the priest at every Mass in a devotional rendition of the ancient greetings and responses, and the enlightenment and spiritual uplift of hearing very clearly and intelligibly, every day, the glories of each day's Proper of the Mass?

MISSA RECITATA MADE A GENTLE and partially effective beginning, and many have profited by its suggestions; but not enough stress, in this method of participation, has been placed upon the spiritual values of taking firm hold on the Proper. Will someone like to try out an experiment upon himself? Try this: Read an Introit, in Latin; in English. Now chant it—straight voice or psalmody, in Latin. Now chant again, fitting the English of the same ideas into the rhythm of the chant. What is happening to your concepts? They redouble, as to clarity and vigor, each time. Now, try a bit of pure gregorian melody in that same Introit. I am sure you have come to see that one sentence in music (and by music I mean the chant of the legitimate music of the ritual) has more power than a thousand of them that are merely recited. Let us bring this spiritual grasp and power into our participation in every Mass: and may a benign Providence hasten the time when we shall know that the fire of this inspiration is glowing throughout the assembly at every celebration of Holy Mass.

Men of Polyphony

(Continued from page 105)

When, Where, and by Whom? WHEN: Roughly from the middle of the 15th to the close of the 16th century. Towards the close of the 1400's, the composers, quite delighted by their newly found art, spent a good deal of time (not to say energy) in working out all the mathematical possibilities they could discover inherent in the polyphonic method. The height of artistic creation was achieved in the 16th century.

WHERE AND BY WHOM: Three schools were outstanding, the Flemish, the English, and the Italian. Of these, the Flemish and English contributed most to the development of the method. And in the spread of the technique the Flemish schools were quite clearly the most influential; to them the Spanish and Venetian schools owed their beginning. The Flemish school found its epitome of perfection in Josquin des Pres and Orlando di Lasso. The English school was, until the past generation, almost neglected. Its greatness is now undoubted, but it is likewise clear that the violent interruption provided by the Reformation of Henry VIII and Elizabeth prevented the English as a school from reaching the heights of perfection to which they were undoubtedly tending. Wm. Byrd, Fayrfax, and Taverner are among its chief representatives. The Italian school ranks with the preceding two because of the great facility its members achieved in the composition of all forms of sacred and secular counterpoint. They were particularly notable for obtaining beauty of melody and expression in their work. Main representatives are Palestrina, Anerio, Animuccia, Soriano.—The fertility of the 16th century composers was extraordinary. For every master of that period whose works have been published in our time, there are perhaps twenty-five other masters of only a little less genius, whose works exist in manuscript or ancient printed editions. And uncounted works have been destroyed,—for example in England, the land of the ravaged monasteries.

Paul Henry Lang somewhere makes mention of the *eternal mystery* of classical Latin polyphony—and to speak truthfully, perhaps the distinctiveness of polyphony lies in this mystery. The chasteness of modal harmony, the ever fresh combinations of rhythm, the melodious expression of the words—such constitute the mystery of its never fading beauty.

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