

CAECILIA



A CATHOLIC REVIEW OF MUSICAL ART

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This issue is dedicated to the NCMEA on the occasion of its biennial meeting held in the City of Detroit, Michigan, in April, 1948.

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During these eventful days, the members of the National Catholic Music Educators Conference will exchange their views and study the manifold problems which confront their arduous task. Fully conscious of their responsibility before the Catholic youth of the country, they desire to bring into full light the aims of a musical education truly Catholic. They greatly hope that their fraternal discussions may help to formulate the musical message which they may bring home to our young people, on their return.

To this end, Caecilia presents to all its readers, and in particular to all the members of the National Conference, both the expression of its convictions and the result of its observations. The Editorial Staff extends to the National Conference fraternal greetings and sincere wishes for a most successful Convention.

CAECILIA A CATHOLIC REVIEW + MUSICAL ART

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We wish to ask our regular subscribers to pardon our disrupting the regular schedule of CAECILIA this month in favor of conforming its appearance with that of the national convention of Music Educators.

Printed in the U. S. A.

Third Biennial Convention of NCMEA

Detroit, Michigan,
April 16, 18, 1948

Rackham Educational Memorial Building
100 Farnsworth Street



Dr. Harry Seitz, who guided the destiny of the NCMEA since its foundation, and brought the Association to a most successful development within the six years of its existence.



Sister Xaveria, dean and director of Alverno College of Music, Milwaukee, Wisconsin, has served the Association as Vice-President since its foundation in 1942.

Sister Mary Luke, Sister of Charity, pioneer member of the National Catholic Music Educators Association. Appointed National Treasurer, February 15th, 1945, replacing Sister M. Antonine Goodchild, O.P., who resigned due to ill health. We regret that due to unavoidable circumstances Sister M. Luke's picture is not contained herein.



Sister Estelle is now completing a six-year service as National Secretary, during which time she published periodical informative Bulletins and two Books of Proceedings.

— GENERAL PROGRAM —

Friday, April 16, 1948

- 9 a. m. - 4 p. m. — Registration — Junior Room, Engineering Society, Rackham Building.
 9:00 a. m. — Registration — National Catholic High School Chorus.
 10:00 a. m. — Rehearsal, Sisters' Choir—Auditorium, Maccabees Building, 5057 Woodward Ave.
 Rev. Robert Stahl, Conductor, New Orleans, La.
 Sister Angus, S.S.J., Chairman.
 Sister Thomas Gertrude, O.P., Organist.
 10:00 a. m. — National High School Chorus Clinic, Engineering Society, Auditorium, Rackham Building.

Reverend Emmett Kelly, New Hampton, Iowa, Chairman.
 Sister Maureen, S.S.N.D., Detroit, Local Chairman.
 Dr. Harry Seitz, Director.
 Sister Theophane, O.S.F., Milwaukee, Wis., Accompanist.

- 1:15 - 2:15 p. m. — First General Session — Auditorium, Maccabees Building.
 Chairman, Dr. Harry Seitz.
 Address of Welcome, Rt. Rev. Msgr. Carroll F. Deady, Archdiocesan Superintendent of Schools, Detroit.
 Address of Welcome, His Honor Eugene I. Van Antwerp, Mayor of Detroit.
 Address, "Come Holy Spirit"—Rev. Francis X. Chammotta, M.S.C., Sacred Heart Seminary, Shelby, Ohio.

Music: Marygrove College Chorus.

PROGRAM

Assumpta est Maria.....Gregor Aichinger
 Crucifixus.....Antonio Lotti
 Break Forth O Beauteous
 Heavenly Light.....J. S. Bach
 The Nightingale.....Mario Castelnoovo-Tedesco
 The Snow Legend.....Joseph Clokey
 The Jubilant Song.....Norman Dello Joio
 Mr. William Koerper, Director

- 2:30 p. m. — Choral Clinic, Engineering Society Auditorium.

- 2:30 - 4:00 p. m. — Second General Session — Auditorium, Maccabees Building.

Panel Discussion: Desirability of the Publication of Attainment Levels in Gregorian Chant for Various Grades of the Parochial Schools.
 Chairman: Sister Dolores, R.S.M., Toledo, Ohio.
 Leader: Rev. Cletus Madsen, St. Ambrose College, Davenport, Iowa.
 Music: The Franciscan Cleric-Students of Duns Scotus College.

PROGRAM

Rorate Caeli—Introit for. 4th Sunday of Advent—Mode I.
 Meditabor—Offertory for 2nd Sunday of Lent—Mode II.

Christus Factus est—Gradual for Maundy Thursday—Mode V.

Dicit Dominus—Communion for 2nd Sunday after Epiphany—Mode VI.

Salve Regina—Final Antiphon of the Divine Office—Mode V.

Rev. Venantius Zink, Director

- 8:00 p. m. — Concert — 14th floor Ballroom, Tuller Hotel.

Rose Suzanne der Derian, Soprano.

Marshall Bruce, Basso Cantante.

John Sweeney, III, Pianist.

Margaret Mannebach, Accompanist.

Saturday, April 17, 1948

- 9:00 - 10:20 a. m. — Third General Session, Auditorium, Maccabees Building.

Piano Problems

Chairman: Sister Mary St. Clare, I.H.M., Pittsburgh, Pennsylvania.

Discussion Leader: Dr. Bernice Frost, Juilliard, New York.

- 9:00 a. m.—Choral Clinic, Engineering Society Auditorium.

- 10:30 - 11:45 a. m. — Fourth General Session, Large Auditorium, Rackham Building.

Panel Discussion: Music in the Catholic School Curriculum.

Chairman: Sister M. Xaveria, O.S.F., Alverno College of Music, Milwaukee, Wis.

Discussion Leader: Rev. Edmund Goebel, Supt. of Schools, Milwaukee, Wis.

Music: St. Anthony High School Carolyn Choral Group.

PROGRAM

Ho-La-Li.....Bavarian Folk Song
 My Soul Doth Magnify the Lord.....H. J. Stewart

Solo: Miss Palmina Lattanzio

The Wedding of a Marionette.....Domenico Savino

I Had a Dream Dear.....Barbershop Quartet

Sing, Oh Daughter of Sion.....H. J. Stewart

Sister Maureen, S.S.N.D., Director

- 12:00 Noon — National Luncheon, Banquet Room, Rackham Building.

Chairman: Sister Agnes Regina, I.H.M.

Toast Master: Rev. Carroll F. Deady.

Speaker: Dr. Karl Krueger, Director Detroit Symphony Orchestra.

Music: St. Mary's College Glee Club, Notre Dame

PROGRAM

Floods of Spring.....Rachmaninoff-Harris

Mission Bells.....Clokey

Yonder, Yonder.....Russian Folk Song—Gaines

O Sons and Daughters.....Trad.—arr. Runkel

Old McDonald's Farm.....arr. Howorth

Accompanist: Mary Terstegge

Director: Loretta Martin

(Continued on Page 77)

SACRED TEXTS SACRED SONGS

The Invitatory of Easter

By Patrick Cummins, O.S.B.



Sur-re-xit Do-mi-nus ve-re

al-le-lu-ia.

1. Praising the ever-living Master. The abysmal failure of Christ before a scorning world which the Church dares not only to commemorate, but even to worship during the Holy Week, seemingly left no hope for joy. Suddenly, on Easter morn, she intones a refrain of gladness whose sober brevity is equalled only by its assertiveness. Without delay or hesitancy, the introductory song to the Night-Vigil sends forth a challenging claim in favor of Christ's rising from death. Its main purpose is to acknowledge the historical fact with such assurance, that its veracity may become for all men a source of never-ending joy. Before the memory of the empty tomb and the rolled stone, the Church praises Him who heralded a new life, the life of immortality. She leads all christians into the paschal season, which will be entirely concerned with the figure of the risen Saviour. The theme of her uninterrupted praise will be the divine glory of a crucified Body, still showing the evidence of a previous death. For thus praising their ever-living Master is for Catholics the absolute security: that is, the certainty that their own soul is truly living, that life unfailingly ends in eternal salvation, and that, until the dawn of our own immortality, the resurrection of Christ is the token of peace of heart in this life. Speech alone is forever inadequate to express this glorious mystery; song is imperative in order that the accent of human praise may echo in feeble tones the radiant beauty of Jesus.

2. Praising through rejoicing. One will notice that, in the Invitatories of the feasts of the paschal season, the refrain does not end with an act of adoration, the usual "Venite adoremus," but with an outburst of joy, the long suspended "Alleluia." It is hard to believe that the substitution of rejoicing for adoring is the result of a haphazard. Is it not rather a suggestion of a change of aspect in the expression of our praise. In the Night of the Nativity, it was but becoming that human pride should prostrate at the Cradle of the Saviour. Following the example of the simple shepherds, we could not but abdicate, before the Manger, the sin which had caused the fall of all men, and welcome thus Him who, in the one stroke of His birth in poverty, despised all that men called greatness. To adore was the only admissible gesture of christian praise. And we lavished it upon the Newborn with a pent-up emotion. On Easter morn, the Master invites His followers to judge for themselves that He was right in His abdication of human folly, and that His accepted failure was but the prelude to everlasting victory. He asks not today the initial homage of fallen sinners, He challenges the testimony of friends. He does not command christians to kneel down before His humiliation; He prompts them to stand before the whole world and to proclaim that He is living. Living forever, living as the Life of all. If even our humble adoration murmured around His cradle a spontaneous song, what else but a full breathed song of jubilation could acclaim the rising of the Master whom we desire to follow?

3. **Henceforth christian praise shall be joy.** Before the empty tomb of their Friend, in the silence of a night which even the Angels did not dare to break, the holy women inaugurated the unending song of praise which the Church has not ceased to re-echo throughout the centuries. Every morning she rises with all her sons to present to Christ immortal the Alleluia which the first witnesses kept in their hearts. It is first the Alleluia of the redeemed who desire to chant thus their loyal friendship. It is also the incompressible testimony which they incessantly repeat in their struggle against the kingdom of evil. For once He has risen, Christ can no longer be denied. And all the frenzy of an incredulous world is impotent before the Alleluia which arises from the voice of Mother Church every night. Hence, the Alleluia which concludes the Invitatory of Easter is echoed

throughout the year, and becomes the ordinary expression of christian praise. Reverence has turned into joy.

Catholic choirs, who are the living voice of the Church, can you arouse yourselves to your supreme function? Will you, in this time of impending crisis, when the blasphemous vociferations of Satan are daily rising their shrilling pitch, restore to our silent churches the refrain of a perpetual Alleluia? Let then your souls silence all vain singing, that the Alleluia of the Marys' may be felt in you again. Once for all, banish from your loft the indifferent performance of your Masses, and make of the Eucharist a weekly message of joy to your brethren. Lastly, may your song of joy permeate the whole family of souls to which you yourselves belong, with a new joy of living; that joy which, from the Saviour's tomb, spread out to a darkened world.

CHANT AND ORDER

by John Glennon



REGORIAN CHANT HAS AN intellectual character and stature which simply surpasses that of any other type of music. That is its grandeur and misery in the highly emotional state society now has the misfortune to be in. When experience of God is defined by 'modern' Psychology as "asthenic affection, an excitement of the cheerful, expansive, dynamogenic order which, like any tonic, freshens our vital powers"* , when God is thus placed in the same category as a shower bath, we can hardly expect any great enthusiasm for any music so meditative as plainsong. Only when God is again raised to His rightful place as the Creator of water and of everything else will the exalted beauty and tender simplicity, the expression of the great contemplative creators of chant be received.

Gregorian Chant is the expression of deep spirituality and anyone who tries to sing it, soon comes to the conclusion that a deep spirituality is required to sing it well. The early Christian contemplatives who developed plainsong saw the true order in things: God first and foremost, and all things from Him and unto Him. "Sapientis est ordinare," and especially does this apply to those who have the Gift of Wisdom from the Holy Spirit. From their intimate union with

* Quoted in "God and Intelligence" by F. J. Sheen, p. 35.

God and their vital contact with the Holy Spirit they came to sing of God and the things of God in the simple, beautiful, expressive language of plainchant.

This concept of order developed so thoroughly and explained so profoundly by St. Thomas touches the very essence, and is at the heart of the excellence of Gregorian Chant. It is also at the very basis of the modern misunderstanding and under-rating of plainsong as a form of expression. In Chant a twofold order appears. First there is reason enlightened by Faith expressing the objective order in creation that it has contemplated: God, all things coming from God, and returning to God through Christ. Second there is reason strengthened by Grace controlling the subjective order in expression.

The first of these orders is apparent to all. The exalted thought and accompanying melody express admirably "the length and breadth and height and depth" of the things of God. But perhaps the second order needs further emphasis if we are to see clearly the great truth that the addition of Grace does not mean an un-natural, cold, stoical expression in music, but rather the perfection and elevation of true human feeling. The emotions have their place in Gregorian Chant; but it is their rightful place. To deny this is to risk the loss of the genuine human element in chant. Assisted by grace reason gives them true



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liberty by keeping them in their place, not allowing itself and the will to be dragged along after them.

THERE ARE MANY EXAMPLES OF THE excellence of this emotional quality. There is the beautiful Communion for March 19, described so well by Maurice Zundel in "Our Lady of Wisdom"* (p. 4-5). There is the beautiful, deeply expressive melody of the Vesper antiphon for St. Cecelia's Feast Nov. 22, which begins "Est secretum Valeriane." The melody conveys most convincingly that there is a secret, a precious, important, sacred secret, which she is about to reveal to him. The whole antiphon gives a very touching incident with a depth and reserve natural to those who are intimate with God. There is also the beautiful, haunting Invitatory for Christmas Matins, "Christus natus est nobis . . .", cold with the chill of the stable, yet somehow warm with love and sad with man's refusal to accept that love.

And now for a final example there is one which shows a rare depth of emotion combined with a sublime height of thought. It is the Gradual for Holy Thursday, St. Paul's words which begin like a funeral dirge

but end in a paean of triumph, "Christus factus est pro nobis . . ."

"Christus factus est pro nobis obediens usque ad mortem . . ." Softly, sorrowfully begins, reminding one of the words of the Invitatory for Christmas. Christ has been born to us on Christmas. Now Christ becomes for us obedient unto death. The melody dwells lovingly on each word until some small hint of the tremendous truth involved finds expression. The chant gathers force until the climax is found in the heart of Christ's obedience. And then the thought expires in a musical death with the mention of the word "mortem."

"... mortem autem crucis . . ." But the melody recovers and sweeps on eager to tell all, although it must break in sorrow while doing so. He has endured a terrible death, "even the death of the cross." And now the tragic part has been told, and the melody rests in contemplation at the foot of the Cross.

"Propter quod et Deus exaltavit illum . . ." But then the tragedy turns into a triumph. For because of all His suffering, and pain, and shame, God has raised Him up. And so He is raised up in the melody,

(Continued on Page 104)

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LISTENING TO RECORDED MUSIC

by Francis J. Burkley

PRENOTE: As announced in a preceding issue of CAECILIA, the department of Record Reviews will be confined in future to three appearances a year. It seems best, therefore, to consider principally those releases which have a direct and obvious bearing on the practical problems confronting Catholic church-musicians today. That a deep understanding of these problems can be achieved only through a broad musical culture, coupled with a supernatural viewpoint and apostolic zeal, is in general the thesis of this department. That recordings, judiciously chosen and intelligently used, can be an invaluable aid in developing the first aspect of this thesis—namely a broad musical culture—we have tried to make clear in previous reviews. Growth in the second aspect—namely a supernatural viewpoint and apostolic zeal—is something we must all strive to work out together with the aid, of course, of Divine Grace.

We therefore invite most warmly your suggestions and criticism of this Department. Any effort you may care to make in writing to us about it will add to our common fund of knowledge so that eventually we may form a reasonably unified group, insofar at least as principles are concerned. In this way we can act more effectively together to leaven the mass of secularized thinking which characterizes society as a whole today, even in the domain of musical art.

Our emphasis will consequently be directed to those recordings by means of which our ideals can best be illustrated and put into actual practice.

THERE IS A STEADILY INCREASING literature of secular reviews which describes, criticises and recommends new recordings from the standpoint of technical superiority. We will seek therefore to avoid duplication in this respect. Further, there is a growth of available reference works which explain accurately the qualities of interpretation in different pressings of the same work, so that a prudent choice may more easily be made by the prospective purchaser. The commercial blurbs, booklets and various other advertising devices keep the nation aware of new releases as they appear. Discrimination, both financial and musical, is therefore a key problem in making additions to one's record library.

So if we overlook Stokowski's umpteenth recording of the Bach d minor Toccata and Fugue and Heifetz's "stunt" version of the Concerto for Two Violins it is only because we think that the neglected Cantatas, two of which have recently been made available, are more important. Or again, if we underplay the latest re-recording of the well-worn Liszt E Flat Concerto it is because we believe it is worth resisting this and a few hackneyed singles in order to acquire the complete second book of Debussy Preludes. Individual considerations will of course determine "family" purchases, operatic "favorites" and various other items according to the capacity and appreciations of those for whom we buy them. What CAECILIA is here mainly in-

terested in is the corporate reaction of Catholics to music as a force and power-for-good in the lives of all, and more especially its rational use in the divine services to which in varying degrees our careers are dedicated. Instead, then, of attempting to survey all of the releases which have appeared since the last edition of this column, we shall offer for your consideration at this time a new (October) recording of a masterpiece of major importance in the history of music: Victor's version of the J. S. BACH *Mass in B Minor*—Robert Shaw, conducting the RCA Victor chorale and orchestra, Albums DM-1145 and DM-1146. Seventeen 12 inch Records, list price, \$18.70.

\$18.70 is still a good deal of money even in these days of inflationary threat, but such a sum would be well spent in acquiring this new recording of the Bach B Minor Mass. Mechanically it is excellent; interpretatively it hews to traditional lines without sacrificing the individuality which an exuberant conductor will inevitably bring to a master score. If the soloists are no better than they should be, the vitality of the entire performance more than compensates, and it is in any case the great-textured choruses in which the chief value of such a contribution as this recording lies. For performances of the B Minor Mass are at best an annual or semi-annual event, even in metropolitan centers. In the so-called hinterlands a full fledged hearing of the work is seldom experienced. Here, then, is



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the opportunity (in a recording far superior to the old HMV set) to *listen*, above all, to pages which have become familiar only from the armchair or at the keyboard—to hear translated into a reasonable tonal facsimile, the patterns which circumstance usually relegates to the inner ear.

But all these things could be said by the secular press. Has the B Minor Mass any special significance for CAECILIA's readers? We think it has.

FIRST OF ALL IT BRINGS TO THE FORE a question which must be considered, preferably by listening,—whether or not it can be definitively answered: “Is there such a thing as *Protestant* music?” (and by implication, is there a specifically and recognizably *Catholic* musical art?). Robert Shaw, the brilliant young conductor of the present recording said to us last year, as we admired together certain striking features of the score: “Ah!, here is a great passage, for example. I like it immensely—it's so damned Protestant!” And yet while he was aware of certain thematic influences from Gregorian Chant he had, if memory serves, overlooked the almost literal statement of Credo I which Bach hurls contrapuntally upon the unsuspecting denominations of his day and our own as well. Listen to the familiar, but now metrical statement of:



and the imitation of it by each of the succeeding voices in turn. Then decide whether or not you agree with an opinion which the English critic, W. J. Turner offered twenty years ago in his book “Beethoven: The Search For Reality”: “Next comes the CREDO—CREDO IN UNUM DEUM. Bach was a pious protestant, who, presumably, believed in these words. (sic!). But you would never know it from this CREDO which is not felt but contrived. There is no belief there, not the slightest; no, nor any imagination either. For a musical conception of the religious idea of God and for spiritual sublimity we shall have to go to the Beethoven Mass.”

It is obvious that anyone who speaks about “a musical conception of the idea of God” is talking through his hat. Whether such pseudo-philosophical eyewash invalidates Mr. Turner's comparison of the Bach and Beethoven Masses from the standpoint of

“spiritual sublimity” (whatever exactly that is) we leave you to decide! At any rate the great Palestrina masses clearly do not even figure in the discussion for this writer, though they certainly must for us. For as Robert Sencourt reminds us, the mass-form “offers the composer an opportunity which the greatest genius of Europe has accepted again and again, even when it is, as in the cases of Bach and Beethoven, outside the Catholic Church. But if we think of the triumphs here attained by Bach, or Beethoven, or Mozart, we must not the less acclaim the enterprise and genius of Palestrina, who endowed the themes with colour, complexity, and feeling at the same time as he kept intact the simplicity which he inherited” (From a recent book: “The Consecration of Genius”).

• Perhaps the happiest spirit in which to approach any comparison of these masterpieces is to think of Bach's B Minor Mass, with Dika Newlin, as one of “certain Catholic works written by Protestants.” The theologians may object as will, for different reasons, Mr. Robert Shaw, conductor of the performance which started this whole discussion! To both we would reply in the words of good old Johann Sebastian himself, who, close as he was in some respects to the Catholic Tradition, could write in a spirit of humility which has become exceedingly rare among composers of

[Continued on next page]

Do we admit the principle, upon which the whole Motu Proprio rests, that liturgical services without music, as excellent as they are in themselves, are not complete?

Are we convinced that liturgical services completed by music, are the act of divine worship which God demands from Christendom at large?

In what measure do the liturgical services held today in parish churches, seminaries and convents, comply with this expression of God's will?

Are you not worried by the continued apathy which seemingly causes Catholic worship to remain practically silent?

Do you clearly see how all attempts to restore sacred music without at the same time making music the direct expression of inner worship, are ultimately bound to fail?

Sacred music, being a complementary part of the solemn liturgy, participates in the general scope of the liturgy.

(Continued on page 81)

genius: "Music is an harmonious euphony to the glory of God." This is closer to the truth of the B Minor Mass, we think, than the Victor Company's paragraph on the jacket to Volume I of the present recording: "... we have an indication of what must have been Bach's attitude toward this work and his purpose in its writing. It is not simply that the Protestant musician writes a Catholic Mass, but that at the significant part in the Credo where the text speaks of "one baptism," Gregorian chant in direct quotation is united with Protestant Polyphony. It is not wishful thinking to sense that Bach conceived this Mass as a testament to and of one great universal faith.'

A brief quotation from the vocal score will reveal to the eye the full impact of this statement:

ing Mr. Shaw) in terms of "one great universal faith" (presumably Protestant), as quoted above. Just what constitutes the essence of the "Protestant Polyphony" which we are told surrounds the Gregorian theme is a little hard to discover. Surely it does not reside in the quasi-instrumental nature of the part writing; surely it does not reside, either, in the "5th species" rhythms of the "in remissionem peccatorum" which date back a good deal prior to the so-called Reformation; and surely the infectious spiritedness of such a section is no prerogative of Lutheranism. Has it not always been primarily the Catholic mystics who realized most fully that "Joy is the echo of God's life in us"?—and the Catholic masters who have reflected this truth most perfectly in tone? To find the expression of Christian joy in music one must proceed in fact not forward

SI
SII
A.
T.
B.

in re-mis-si-o-nem pec-ca-to-rum
(o-nem) pec-ca-to-rum con-fi-te-or
in re-mis-si-o-nem pec-ca-to-rum
CON-FI-TE-OR
(in re-)

The tenor still in augmentation continues to quote literally (almost) from the Gregorian:

u-num bap-tis-ma

carrying on through the:

in re-mis-si-o-nem pec-ca-to-rum

while the other parts develop the magnificent contrapuntal web of sound which Victor interprets (follow-

chronologically from the Catholics Haydn and Mozart, but back: back to the "Exultet"; and one will find the renascence of it today in Messiaen before one finds it in Shostakovitch, in Poulenc before Prokofieff.

Hence the arbitrariness of Victor's interpretative explanation of the "unum baptisma" is patent. One could of course develop from a different theological "bias" any number of extravagant alternatives. One

could contend for example that the Gregorian Cantus Firmus of the tenor is symbolic of the Catholic Church,

declaring and defending the truth of her position against the more agitated voices of Protestant heresy symbolized by the other four parts reiterating their need for "remission of sins"—which (Victor please note) would be very nice until the tenor gets to the "remissionem peccatorum" himself! All this type of thing is open to the danger of reading more into the passage than is there. What unequivocally IS there is glorious music, extremely well performed, for which we should be duly grateful, even though no recording can ever be a complete substitute for the "live" performance. (That Mr. Shaw has from choice produced these results with a comparatively small chorus should be encouraging to all directors whose resources are numerically limited).

BUT AGAIN, WHAT PLACE DOES THE B Minor Mass assume among the masterpieces of musical art? Is it the supreme expression of religious inspiration in tone, after (in deference to Mr. Turner and others) the *Missa Solemnis* of Beethoven? Is it an advance upon Palestrina? Many modern ears will no doubt answer at least the second question in the affirmative. For we are, since Mendelssohn's re-discovery of Johann Sebastian, fully at home in this idiom of musical speech; its accents are familiar to a nation of amateur pianists who may never have gone beyond the First "Invention"; and the tremendous popularity of such a Chorale Prelude as "Jesu, Joy of Man's Desiring" proclaims at least the potential appeal of the man Bach to those who, not knowing whereof they speak, continue to think of him as "dry" or "intellectual." The many organists among CAECILIA's readers will of course listen effortlessly to the more involved contrapuntal writing, with the genre of which they have become thoroughly familiar in the great Preludes and Fugues. Few will disagree, perhaps, with the dictum of a mid-west annotator who writes that "His (Bach's) art is the culmination of music before his time, and remains today the loftiest of all musical expression."

And yet in the year of Our Lord 1947 a Catholic composer and critic, Theodore Chanler, implicitly questions such a statement. (You can meet "Teddy" Chanler either in the pages of George Antheil's book about himself, "Bad Boy of Music," or down at Cambridge, Mass., a stone's throw from the Harvard campus, singing and playing songs he has set to words of the Jesuit poet, Father Leonard Feeney). We would

like to quote all of his delightful article, "Preludes to Music—I" in last September's Quarterly, "From the Housetops," but considerations of space limit us to the following excerpt: 'Music has made great strides since the Reformation. The towering figure of the Lutheran Sebastian Bach dominates the last two and a half centuries . . . But material progress is not always towards the light. Obvious gains are sometimes offset by less obvious losses. As far back as the 18th century, when music became so intensely progressive, something went from it. Bach's *Magnificat* is vulgar next to the beautiful polyphony that Josquin wrote for Our Lady in the 16th century.'

Is the B Minor Mass "vulgar," do you think, in comparison with, say, the Palestrina "*Missa Papae Marcelli*"? Or do you agree, to all *practical* purposes with the outrageous statement of Alfred Einstein who said in 1941 that: "Palestrina's greatness is largely a legend, which may be proved true only by a real history of sixteenth-century music"? If today we seldom if ever perform or listen to Palestrina except in such comparatively unrepresentative fragments as the "O Bone Jesu" etc., Einstein's statement is true in the sense in which he probably meant it, following as it does upon his observation that: "Guillaume Dufay and Josquin were great masters and tomorrow may be such again; but the popular Dictionary would have difficulty in explaining their greatness to its readers."

OF WHAT IMPORTANCE IS IT TO answer such questions as we have proposed in the light of this new recording? Just this: that the answers we ultimately give will sharpen the direction which our own work in Church music must inevitably take, following upon the quality of our own appreciation and corresponding hierarchy of values. For we cannot have too great a perspective on problems which confront us in the field of our own particular problems. The very labor of teaching and the very restrictions inherent in any program of organizing and directing Church music tend to narrow our vision and must therefore be counterbalanced by as much creative work and actual personal performance as time permits. Failing this, creative listening can be an unfailing inspiration—listening especially and always to what is significant in contemporary music, but not overlooking those masterpieces of the past which have so much to give us in themselves, and also as critical norms.

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GENERAL PROGRAM (Continued from page 67)

1:45-3:00 p. m. — Rehearsal for Sunday Mass, Cathedral of the Blessed Sacrament; Belmont and Woodward Avenues.

All who intend to participate should be present.

3:30 p. m. — Choral Clinic, Engineering Society Auditorium.

3:30 p. m. — Business Meeting — Auditorium, Macabees Building.

Chairman: Sister M. Estelle, O.S.B., National Secretary.

Election of Officers.

Report of Standing Committees.

Sunday, April 18, 1948

10:00 a. m. — Solmen High Mass, Cathedral of the Blessed Sacrament, 9844 Woodward Ave.

His Eminence, Edward Cardinal Mooney, presiding.

This Mass will be offered for the members of the Association, living and dead.

Music: Mass Lux et Origo, Sisters' Choir.

Propers, Seminarians, Sacred Heart Seminary.

Rev. Frank Flynn, Director

Offertory, National High School Chorus.

Dr. Harry Seitz, Director

Processional and Recessional: Sisters' Choir.

Organist: Choir, Sister Thomas Gertrude, O.P.

Chorus, Sister Theophane, O.S.F.

3:00 p. m. — National High School Chorus Concert, Auditorium of Music Hall, 350 Madison Avenue.

PROGRAM

Out of the Silence.....	Galbraith
Cantate Dominun.....	Hassler
Ave Maria.....	Vittoria
Haec Dies.....	Viadana
Regina Coeli.....	Lotti
Tu es Petrus.....	Palestrina
Ay Waukin O.....	Scottish Air
Australian Up Country Song.....	Grainger
The Irish Girl.....	Cowell
O Madam I Have Come a Courtin'.....	Kentucky Mt. Folk Song
I Beheld Her Beautiful as a Dove.....	Willan
Virgin's Cradle Hymn.....	Rubba
I Have a Mother in Heaven (White Spiritual).....	Bryan
Mary's Lullaby.....	Seitz
The Lost Chord.....	Sullivan

Sunday evening . . .

Broadcast with the Detroit Symphony Orchestra.

In conjunction with at least the vocal score of the Bach Mass, much valuable study can be accomplished by means of the present recording, and many incidental questions will suggest themselves to different individuals. One might, for example, compare the "Cum Sancto Spiritu" from the Bach Gloria with that of some "white-list" nineteenth century Mass, purely on the basis of technique. It will soon become apparent how pale, stereotyped, feeble and obvious are such corresponding efforts as we find in a work like the "Missa Reginae Pacis" of the late Pietro Yon. It then becomes easier to discover why, spiritually, these post-romantic anachronisms can never lead to a valid contemporary expression worthy of the time and effort involved in writing and performing them.

It may seem to the busy Catholic organist and choir director that little is to be gained in studying a work the performance of which is automatically forbidden in our churches. But this is just the point, especially in a day when fine choral traditions are all but unknown in many parts of the country. For we must seek not only to know *that* such and such a work is against the regulations of the Motu Proprio on Sacred Music, but also to understand *why* it happens to be against its spirit if indeed it is against the spirit at all. We must also discover why other works which obey the letter of the law are nevertheless a violation of its spirit. All too often it is presumed that a work which meets literally the liturgical requirements is in some mysterious way *better* than one which does not. What we must together find and promote are works which not only conform to the specifications but also achieve distinction as works of art. "We can only smile," writes Dika Newlin (in her new book, "Bruckner, Mahler and Schoenberg") "when Anton Walter, the devoted biographer of Witt, speaks of the 'fame and worth, the greatness and immortality' of his compositions, and further describes them as 'brilliant, dazzling, glittering—phenomena in the heaven of art'." She concludes, very sympathetically and correctly, that "the Cecelians may be forgiven for having produced no great composers . . . what they cannot be forgiven, however, is their setting up a false ideal of church music which still continues to befuddle historians and stands in the way of a true church art." What must therefore become clear with a crystalline clarity is first that Bach really IS immensely superior to Yon. After that we can worry about whether or not the B Minor Mass

is inferior spiritually and technically to the Beethoven Missa Solemnis, or the Palestrina Papae Marcelli, and if so why. All who are faced with practical problems in Catholic church-music, and therefore with attitudes, will realize from experience of one or another kind that we are not as far removed as we might wish from the situation amusingly described by Bruno Walter in his autobiography, "Theme and Variations": 'Music, too, was considered by my landlady to be displeasing to God's ear. When I played Bach's B-minor Mass in my room one holiday, singing to it lustily, as was my habit, she entered the room resolutely and demanded that I sanctify the holiday and cease desecrating it by music. To my modest retort that it was church music and that I had been singing a *Gloria*, she replied in Silesian dialect: "Nay, nay! No *Gloria* either. You'll have to stop—music is music." The fact that I remained in that abode of wretched bigotry was attributable less to my inertia or stoic indifference to unpleasant occurrences than to my sense of humor, which, after my momentary irritation had vanished, supplied me with long-lasting amusement at incidents of that kind which, like a waterproof coat, protected me against the inclemencies of the weather.'

By adding one word to the beginning of this quotation, and leaving one blank space to be filled in individually, our meaning becomes clear: "*Certain* music was considered by my to be displeasing to God's ear." If that *certain* music happened to be Gregorian Chant in your case, or Palestrina or Poulenc, you will have no difficulty in completing the paragraph to your own satisfaction! We hope that your sense of humor, like Mr. Walter's was equal to the occasion and we hope that your enthusiasm for the B Minor Mass may one day, if it does not already, equal his. We *know* that your militant Catholicism and apostolic zeal are superior to his "stoic indifference" and "inertia." Finally, we wish you many a pleasant evening with Victor's new Albums DM-1145 and DM-1146, and we ask your prayers, together with our own, for "the restoration of all things in Christ," including Church Music!



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SECULARISM IN MUSICAL EDUCATION

by *The Editor*

This address was given at the meeting of the unit of Missouri, at Kansas City, Mo., on April 25, 1947. The favorable welcome accorded to it on this occasion, encouraged the writer to reprint it as his personal contribution to the National movement toward a truly Catholic musical education.



IT WAS THE GREAT APOSTLE

James who, warning the early christians against self-deception, urged them to keep themselves "unspotted from this world": "immaculatum se custodire ab hoc saeculo." The whole literature of apostolic times, and the letters of St. Paul in particular, are filled with this recommendation. One of the main pre-occupations of the leaders of the young Church was to protect a nascent christianity against the inroads of the decaying civilizations which it was called to replace. And, they were fully conscious that, even though christians were to live in their midst, no reconciliation or compromise could be attempted between the new message of Christ and the spirit of the world. Today, we call this spirit secularism; and, as of yesterday, it stands again as the most insidious enemy of christendom in our own time. The more insidious it is, because it uses the very remnants of a civilization which formerly was entirely christian, in order to throw confusion both in Catholic thought and in Catholic action. It spares no phase of life, and music, because of its intangible nature, is more readily exposed to fall under its fascinating spell.

Let us, for a few moments, expose before a searching glance the general characteristics of secularism, that we may unerringly detect its musical symptoms. Secularism, first denounced by the apostles, is not necessarily an organization, or even a theory of life openly taught. It is rather a trend which infiltrates all human activity and, thereby, reaches the very depth of spiritual life. It is an influence which pollutes the stream of our living, and prevents crystalline waters from exercising their beneficial influence upon the soil in the midst of which they are meandering. It creates all-around a particular atmosphere so wisely diffused, that we may breathe it without even becoming conscious of its deadly effects. It is the greatest obstacle to a genuine christian life, to the flight of a creative christian spirit, to the growth and the preservation of

a spontaneous christian culture. To counteract this pernicious evil, James, the hero of sanctity, offers but one efficient remedy: to be on one's guard. Secularism cannot be successfully overcome, unless it is met with an uncompromising and irreconcilable christian mind.

WHAT IS THE GENERAL TREND OF secularism? It consists in making us believe that the kingdom of this world is the permanent city wherein man is to attain the full measure of himself. Hence, secularism holds that the main values of human life are material, visible, temporal. In the mildest form, it grants either an exclusive or an excessive importance to material and temporal achievements.

A comparison between christian culture and secularist culture will make this point extremely clear, and beyond discussion for every sincerely thinking christian. Christian culture offers to man two sets of values: supernatural and natural. While it respects their distinct identity and recognizes their separate spheres, it tends to unite into one living both the natural development of man and his supernatural growth. It holds before us the ideal of the natural man who at the same time has become supernatural. Christian culture achieves the unification of natural and supernatural values in man through a process of subordination. While it does no violence to the specific qualifications of each, it establishes between them an hierarchical order and a mutual interdependence. Thus, it leads all natural activities into the orbit of supernatural life, and directs all natural achievements to a supernatural end. It is not to be feared that such subordination might impair the spontaneous flow of our natural activities. For, in spite or rather because of the partial restrictions that it will impose on our fallen and therefore erratic nature, supernatural incentive and guidance results in heightening the scope of natural culture and in widening its sphere of action. The apostle Paul sums up such culture in the practical slogan which the rule of St. Benedict has long made

famous: "That in all things God's glory may be expressed through our being incorporated in Jesus Christ." "Ut in omnibus glorificetur Deus per Jesum Christum." This is the culture brought to the world by Christ; and since His coming, no other culture is true or acceptable. We cannot forfeit it and at the same time remain true christians.

SECULAR CULTURE BEGINS BY DISSOCIATING from each other natural and spiritual values. Not satisfied with recognizing them as distinct realities, it overemphasizes the difference of their aims and their qualifications. It claims that no unification is possible between these two spheres of human activity, and that the fullness of human development cannot be attained unless the respective spheres of natural and supernatural activity remain apart. Here is the root of a pernicious duality which, when accepted to the limit, will prevent man from ever realizing the inner unity of his being. Secular culture now makes a step further. It formulates no direct or open objection to the excellence of supernatural values over natural values, provided that the supernatural world does not intrude into the free movement of the natural world. That absolute freedom which it concedes to the supernatural in its own field, secular culture claims in equal measure for the benefit of natural realities. The natural world is now not only distinct and dissociated from the supernatural kingdom; it is in open though quiet revolt against it. While secular culture might still profess a pharisaical respect for supernatural life, it demands that no restrictive direction shall impede the uncontrolled development of natural powers. We know indeed where such spiritual revolution has led the world of today in all phases of life, from the economic to the artistic. It thus happens that secular culture which began as a liberal trend, ends in an irreligious atmosphere. And, to justify against evidence its lack of superior aims worthy of the whole man as well as its pitiable failures, it adopts an antagonistic attitude against all spiritual culture. This tragedy is the history of a trend which, at the outset, looked reasonable, even acceptable. Through the three steps just recorded, it has turned into a blasphemy, that of the practical denial of a supernatural life and culture. This is the culture taught by the spirit of the world throughout all history; it has brought us today to the brim of chaos. It should be to us a serious warning against the secularization of Catholic musical education.

PERHAPS THIS WARNING COMES TOO late. For, music in the Church has greatly suffered indeed from secularism. We can follow back the tortuous path along which in the last four centuries, a christian musical culture was gradually lost. Today, musical culture in the Catholic Church is but a glorious memory. Neither did she as yet succeed to repossess it, nor has she any influence on the musical current of our time. We are like unto the Jews in exile who suspended their lutes on the willows bordering the rivers of Babylon. That explains why our parish churches celebrate the Sunday Eucharist in apathetic silence; that throws also a sad light on a large number of religious orders which seem no longer to understand that the highest expression of devotion to Christ is found in sacred song. It explains as well how generations after generations of Catholics have become immune to the desire of any music, how we could ignore and despise our unexcelled treasures of music until those outside the flock reminded us that they are the well of all music. That explains lastly the sterility in creative musical composition or activity which still besets our re-awakening. Hence, it behooves us to seriously question ourselves, and to searchingly scrutinize the characteristics of secularism in music; for, we are in dire need not only of protection, but of a conversion.

(Continued on next page)

If it be true that music imparts fullness to divine worship, are we disposed to accept sacred singing as a normal expression for christians?

Does everyone of us, regardless of individual musical talent, consider that fullness of divine worship includes the participation of our whole being, soul and body, mind and voice?

Do we realize that sacred singing is a sacramental, whose particular power spurs the soul not to a partial but to a total giving of one's self through songs of spiritual beauty?

Can we truthfully say that musical studies and musical initiatives are guided by this thought among church musicians?

May we presently hope that the deep religious significance of sacred singing will soon permeate music in education, in parish life, in religious life, in Catholic action?

which is the glory of God and the sanctification and edification of the faithful.

(Continued on Page 83)

Secularism in the field of music bears the same marks as it does in all other fields. Let us follow the traces which its successive steps leave on the ground. We may see the first definite results of its dissociating influence at least in the 18th century. Until that time, people had always offered songs to God; they as well made merry at home and on the street. But, even though these two phases of music, namely the liturgical and the profane, were distinct in their expression, there existed between them a natural bond. Ultimately they were one; one in the impulse to glorify God. So true was this, that the manuscripts of the masters who were the pioneers in the secularist movement still attest the dedication of their work to the glory of God. At this point, the divergence between religious and secular music is gradually accentuated. Whereas christian culture maintained that religious music is a truly human experience using a natural medium to a supernatural end, and that profane music must be ultimately religious in its direction, secular culture gradually lead apart these two distinct expressions until the ideal of separation was admitted.

Being thus dissociated from religious music, secular art felt free to renounce its age-long allegiance to the former. The protagonists of secularism were, cynically

enough, called the classicists. To its wonderful bondage towards God, music substituted other ideals; for, without ideals, music cannot survive. The image of the man-hero, the superman, rises over the horizon. Humanity, wandering from the bonds of the mystical body of Christ, is called to establish a vague brotherhood. In the void left by the absence of God's love, the heart of man pours the expression of a longing without object. Day by day, music turns into an individualistic maelstrom, the center of which is the human "ego." Today, the break has been completed. Religious music has perished; secular music is raging as an uncontrollable fire, totally lacking in discipline, nay in morality. It is an end in itself. It has reached the end of the road.

WE CAN TRACE THE LAST STEP OF musical secularism in our own midst. Not satisfied with its own perdition, secular music has invaded the temple. Whether in writing, whether in musical activity, sacred music is discredited. It is no longer thought of as the highest expression of music, but as another form desirable only for those who still find in the faith an object for artistic inspiration. In the musical

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landscape, there is no mountain to be seen, but only the flat prairie with an impenetrable haze at the end. What is left of sacred music is thoroughly infected by the secularist poison. Is it necessary to prove it in the presence of innumerable witnesses especially since the 19th century? Not only are many of the celebrated oratorios fading away before a merciless criticism, but our watery hymns as well as our pompous Masses are provoking but a disgusting nausea. No one seems either to know or even to respect true religious values in music. That is why the Philharmonic of New York can deceive a gullible public every year with the performance of the Good Friday-spell of Parsifal in honor of the risen Christ at Easter. That is why the Catholic Hour could, until recently, exemplify sacred music with the blasting away of the gorgeous tones of operatic stars or with the perfumed strains of Mendelsohn. That is why Serge Koussevitzky could abuse a leadership to which he has no right by declaring at the Berkshire festival that the greatest artistic error of the Catholic Church was Gregorian Chant. That is why the half of the musical treasures of the world remain buried, while Catholics share in the general apathy of the musical world itself. Meanwhile, music goes around through the concert-hall, the radio, and lastly the juke-box, more abundant than ever, and also more perverted. And, in the universal perversion, one cannot say with certainty who is the more perverted: the cynical, pagan, repetitious concert hall, the radio who has sold music to money, or the juke-box which is an outlet for the repressed emotions of the teen-ager. The sanctuary of God remains silent; and in the christian home, no merriment is to be heard.

No effort of the imagination is necessary in order to realize that the musical scene upon which the NCMEA is called to labor is totally secularized. It is therefore imperative that the young association shall protect itself from this insidious trend, and counteract the deadly evil with a positive program of Catholic musical culture. Unless it fulfills its mission in this crucial hour, it would have been better that it should never have seen the day. We are but four years old. This is a propitious time to retrace our steps, and to become fully conscious of the role of music in Catholic education.

The unfortunate conditions which prevail in the musical life of today suggest that the time has come to outline a constructive program of musical educa-

tion entirely free from secularism. Such a program is a notable part of the integral christian restoration, visioned by Pius X in His Motu Proprio. The following recommendations may serve as a general basis for a more comprehensive planning.

1. Catholic music education must be a well integrated unit.

A. Aims are to be defined. The ultimate aim of music education is specifically religious. Lest it shall forfeit its mission towards the christian, music is but another incentive of immeasurable power through which the human spirit shall be urged to love God. This aim is realized to perfection in the liturgical experience. In the Eucharist in particular, the entire christian community shares in the holy Sacrifice through sacred song. To replace in the life of the young an inarticulate piety with a dynamic participation, and to make the Chanted Mass the normal musical experience of youth, is the most prime objective of a Catholic musical education for all youth, from the grammar school to the College or the University. The religious influence must be felt, to a certain degree even in music called secular, whether it be used for a social purpose, whether it accompanies a recreational diversion. A christian social expression of music may be diverting but not debasing, exhilarating but

(Continued on next page)

How do you explain that sacred music, in the mind of the majority of Catholics, is identified with a spectacular presentation, or a sentimental expression?

Is it not true that music, used as a purely external decorum, can touch only the surface of man, and is forever unable to reach the depths of his heart?

Do we understand that external decorum is only a means to bring out the inner decorum of sacred music, namely, the full uplifting of ourselves toward God?

What do we want to offer to the supreme beauty of God, but an homage in which the decorum of sacred song is the echo of souls in prayer?

For what we know, is not the fully decorative worship of the celestial court an indication that sacred music alone imparts to the Church's worship its inner splendor?

It contributes to the decorum and the splendor of the ecclesiastical ceremonies,

(Continued on page 91)

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not dissipating. This is indeed a most delicate problem which only a continuous integration of religious and secular music can successfully solve. One of the unexpected results of secularism in music has been our relegating sacred music into a sealed compartment, with no relation with healthy human emotion. We may learn again from the past epochs of a rich folklore, how religious experience itself became an object of secular music, thus keeping the latter under the salutary influence of christian ideals.

B. Teachers need a Catholic outlook in music. To keep alive the religious aim of all musical activity is the grave responsibility of all music teachers. No one can claim to be a Catholic music teacher, unless he has developed a clear Catholic outlook. Such outlook is nothing but the attitude of mind which the teacher adopts in regard to music, his way of looking at music. The Catholic teacher, untouched and unspotted by the falsehoods which call themselves "progress in art" is guided, not by current musical literature, not by the Histories of Music infested with gratuitous prejudices, not by the sum-

mer contacts with paganized schools, but only by the artistic tradition of the Church. This esthetic philosophy is unchangeable. It would seem at first that such religious outlook does not solve the practical problems confronting the teaching of music. Yet, it is the decisive factor in all practical issues which make up a course of music. It is through his musical outlook that the teacher exercises his fundamental power, namely, the influence of the person. Ultimately, the latter is the most vital asset of a teacher of art, especially if he be a religious. It will be apparent in the plan of courses, in the choice of materials, in the handling of methods, in the organization of musical events. But, it demands from the teacher the habit of personal thinking, the love of solitary reflection, a consistent study, and not least of all a continuous watch against artistic worldliness.

2. The Catholic Order of Musical Values.

A program of musical education must be well ordered. A Catholic order will recognize and emphasize the primacy of sacred music over secular music. To pay our respects to sacred music occasionally, or

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just to cherish it in our hearts may be an easy way, at times, to quiet a disturbed conscience for not teaching it; but, it is not the recognition which makes up an effective program. To recognize the primacy of sacred music implies several obligations. It means first that the Catholic school publicly shall regard liturgical song as the highest spiritual value in the initiation of all students to artistic experience. It means that, in the organization of a musical course or a musical department, sacred music shall be the core of the program, to be taught not sporadically but normally, not incidentally but regularly, not with a haphazard routine but with a methodical approach. I am disturbed at the thought that such a Catholic school remains today an unrealized dream; I personally feel guilty that I should have, in my own teaching, sacrificed so much time, so much energy in leading my pupils to secular music at the expense of the sacred melodies for which their christian souls were made.

A. Sacred Chant is first and foremost. The fundamental subject-matter of music learning for Catholic students is, without a doubt, the Chant. Before the direct affirmation of the Motu Proprio, it is no longer possible to deny that the Chant is sacred music "par excellence." If it be necessary, an array of scholars and critics have unanimously confirmed the principle of Pius X. However, we have not as yet accepted the Chant in our schools as the foundation of all approach to music, be it religious or secular. Our secularist prejudices have prevented us from regarding the Gregorian melody as the simple but accomplished exemplar of all that is essential in music. It is time that we abandon the boresome routine which is imposed upon Catholic youth in the name of the Chant, or the incidental and always incomplete experience of sparse melodies. It is time that we put our trust in Gregorian art as in the broadest and the finest source of musical inspiration and of musical technique. Then, let us turn asunder the spurious programs on which Catholic musical education has been so far starving. The Gregorian melodies, not the folk-song or any other song is the logical beginning for the initiation of the child to melody, to tonality, and even to rhythm. We might as well put on the shelf all music-series which we have adopted with such docility from the Public Schools and which we have, now and then, tried to purge. And if, because of our long neglect of original work, we have to use them

temporarily, let us not consider the Chant as an unwelcome supplement to what these series have to offer.

B. Sacred polyphony follows. When the time comes, Catholic pupils well at ease with the Chant will welcome that form of music which is but an expansion of the contracted Gregorian melody. Tonal and rhythmic problems will present new aspects; but they remain fundamentally the same. The modal and rhythmic freedom of the Chant is the logical introduction to classic polyphony. Provided, that we renounce to initiate our youngsters to what is usually called part singing. In that kind of singing, there is usually only one part. The rest is but filling matter, as uninteresting as it is unsingable by young voices. The harmonized approach, only seemingly easy, must give way to the polyphonic approach. The latter is the wide expanse for the kind of melodic line, not consumptive but expansive, which the Gregorian song has taught to the child. One cannot call polyphonic approach an incidental singing of "Now is the Month of May-ing," of Morley, or the "Ave Maria" of Arcadelt. As in the case of the Chant, when pupils learn to sing in parts, they must do it regularly, gradually, methodically.

C. Other subordinate phases. One of the most vicious influences of secularism in music has been to obliterate the primacy of vocal music and to emphasize beyond measure instrumental music. This deviation was greatly helped on the one hand by the fascinating progress of musical instruments in the

[Continued on next page]

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Western world, and on the other hand by a general disaffection for a creative musical experience. It went so far as to infest the school with a course of pretended appreciation of music which begins the study of a symphony in the fourth grade. It has resulted in the teen ager leaving the symphony for the delights of the juke box. The Church's musical tradition maintains that vocal experience is the supreme musical activity. Succeeding the Greek civilization which had known extensively the use of instruments, it returned, not by historical necessity, but by choice, to a purely vocal music. After a deluge of overwrought instrumental literature, the world of music is longing again for what is improperly called "a capella music"; for it finds therein the depth of human emotion that orchestral complexity is forever impotent to arouse. A Catholic musical education, freed from secularism, must give the undisputed right of way to choral music over all other forms, individual or collective, of instrumental training. The fear is borne by the facts that actually, Catholic institutions of all grades are falling as an easy prey to the onrush of the instrumental avalanche. Our instrumental departments risk to be

a serious hindrance against the progress of true Catholic musical culture, and to cause an irreparable damage to the restoration of our musical treasures. We do not minimize the value of a broadened instrumental curriculum in Catholic education; but we vindicate the inalienable rights of choral music, without which musical knowledge and experience remain short of achievement. It is not the choral department which must be made subservient to the instrumental department; it is the latter which is to learn from the former the concept of melody, the cohesion and freedom of rhythm, the sense of phrasing, the reality of living expression, the genuine religious sentiment. But the vocal department itself may, alas! be secularized, if vocal lessons are stereotyped on the standards of voice formation which prevail today in vocal teaching. The false and fatal operatic tone which is too often the objective of vocal teachers is the worst enemy of choral restoration and of Catholic vocal culture. It has ruined the choir loft in the past; it ruins today many potential singers among our youth. Not the opera, but the temple is the ideal guidance in tone quality.

(Continued on next page)

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D. Music, not methods or demonstrations.

The emphasis on methods has taken such a hold on the teaching, especially of elementary music, that he who does not put in them a whole reliance is easily suspected of being retrograde. We recognize that detailed procedures are a great help to the ordinary teacher who must teach music without the benefit of a real musical talent or of a thorough preparation. We are as well aware of the fact that any method is in itself a series of material means; and no stretch of wishful thinking can transform it into an artistic medium unless it be interpreted by a teacher who is a real musician. That is why we are positively opposed to any monopoly of excellence, both in regards to books and to procedures. Any attempt to monopoly brings down at once the artistic level of the course of music, and considerably narrows the path of musical discovery. It would be more Catholic to insist on the formation of a greater number of able teachers, and to subside somewhat the craze for new methods, often called quite pretentiously the "new" or "progressive

school of music." The same objection can be made against the abuse of public demonstrations. The parish and the school are the normal field not only of music learning but of musical experience. And, if at times a larger grouping of young musicians may be beneficial, it will be so only if the foundation-work is so solid that musical expression demands expansion.

HOW IN PRACTICE SHALL WE JUDGE that the musical education given in Catholic institutions, freed from secularism, is definitely christian? We do not need to look far in order to find the answer. When Catholic youth of all stages will sing intelligently and spiritually the chanted Mass every Sunday in their parish church, you shall know that musical education has come of age.

And, as I conclude this opening address, my mind recalls once more the words of St. James. Now, I like to use them as a final prayer, asking Christ that the Unit of Missouri may remain "unspotted from this world."

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BASIC MUSICAL VALUES

by John Yonkman

As in any other human enterprise, the ultimate success or the failure of musical education will depend upon the principles which are the basis of all its practical policies and its various activities. The writer of this article learned this to be true while fulfilling heretofore the duty of Secretary for the State of Missouri. Presently choir director at the Cathedral of Fort Wayne, Indiana, he is known as a man who blends in a modest personality and solid musicianship with a deep christian mind, and a mature experience which has enlarged his human sympathy.
The Editor.



THE AIM OF THE CATHOLIC elementary school is to provide the child with those experiences which are calculated to develop in him such knowledge, appreciation and habits as will yield a character equal to the contingencies of fundamental Christian living in American democratic society." So writes Dr. George Johnson in the National Catholic Education Association Bulletin, No. XII, of Nov. 1925 (458ff.)

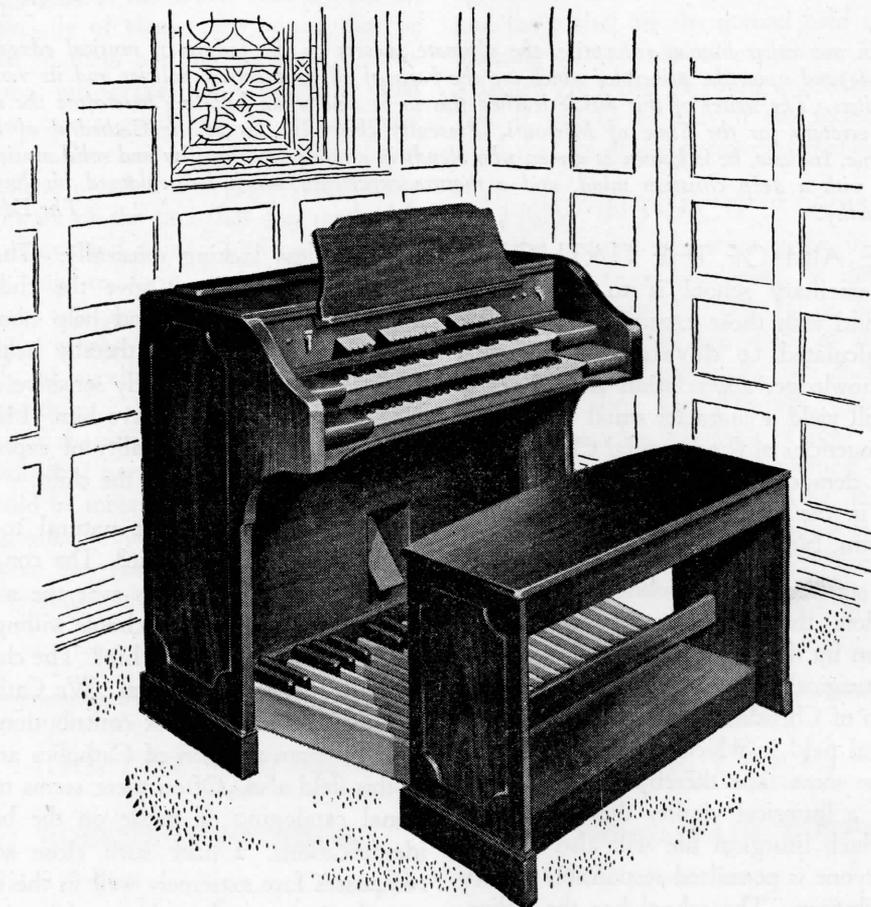
To apply this statement of Dr. Johnson's practically to music education, the first necessity becomes an active participation by the school in the liturgical life of the Church. Liturgical experiences are sound methods for the cultivation of Christian living. The music program is the logical field in which to root these experiences and at the same time thereby infuse into the entire school life a liturgical vitality that is planned and socialized. Such liturgical life will also be very democratic if everyone is permitted responsible participation and contribution. The school has the obligation to permit the child these experiences to which as a little human being dedicated to Christ he is rightfully entitled. This obligation is neither slight nor periodic, but continuous from the beginning of school throughout the higher levels. It grows with the progression of education constantly increasing the challenge. This does not mean a negation of other types of music. It does mean that the school music program must always know where its soul is.

From this we can see clearly that the basis for any good music curriculum in a Catholic school is a sound vocal program. Such a program lays the foundation for all future musical experiences. From a purely logical and psychological standpoint, vocal music is also educationally sound. Those who fail to develop singing as a thorough part of the elementary school program will always find their pupils later on to be

more or less lacking musically. The foundation of music education is to give the child something to express in his singing and help him express it. As music educators we are thereby helping him to use and master the wonderfully sensitive and far reaching mechanism which God gave him. His singing instrument is his entire personality of expression. It is not the voice that sings—it is the child.

Is it really not quite natural to associate vocal music with Catholic music? The congregational singing of the High Mass is ever the musical goal of a parish. Should not our schools willingly train for this musical activity of parish life? The chant, the church's own music, is entirely vocal. We Catholics are a singing people. The greatest contributions to the musical treasury from the pen of Catholics are predominately in this field also. Often there seems to be an unintentional cataloging of music on the basis of religious identifications. Under such close scrutiny Catholic composers fare extremely well in the vocal field. Our contributions to other phases of musical endeavor are by no means negligible, but not nearly as obvious.

IT WOULD INDEED BE DIFFICULT TO organize a well planned music program for a parochial school, elementary or secondary, around any activity other than singing. Nothing else fits in quite so well musically with the preparation for the Christian way of living. In a real sense, singing will make the school more a place of actually living such a life than a place of preparation for it. Catholic music educators are aware of this. In the elementary school, singing is generally the main musical activity, though not always planned and conscious of where it is going. At least there is something to start with. If we will but remember that God gave every child an instrument, we can easily realize that it becomes our duty as educators to teach him to use it correctly. Emphasis must be placed



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on the kind of music which contributes positively to the Christian way of life. We are no doubt in agreement on this. Pedagogically speaking, singing properly directed and planned teaches three great fundamentals necessary for all musical growth. These are: 1. phrase consciousness, which can be taught more easily with the voice than in any other manner. 2. a sense of rhythm, for before the child is ready for any organized instrumental music he should have a fairly good grasp of rhythm. 3. score mastery which is taught much more easily in the vocal field than in the instrumental. These quite general statements should have enough weight to convince us of the importance of the vocal basis in music education.

When such a basis has been firmly established, an expansion of the program to include instrumental ensemble work may be undertaken. The inspiration and the interest of the work in the elementary grades especially with a strong and central emphasis upon appreciation, should be a basic factor to attract pupils to this field of music. The prestige of bands and orchestras, too, is an important drawing power, although this is perhaps a minor cause for pupils' going into instrumental music. The pupil himself must have a real desire to learn to play his instrument. His singing ability will give us a fair idea of his musicality. If we can provide in our instrumental program a continuous musical growth of every student, we shall have justified its existence and at the same time corrected the greatest weakness from which instrumental school music is suffering in a great many places.

Bands, orchestras, and drum corps are the public relations department of a school. They are the good will representatives parading and strutting on a moment's notice in every kind of parade, often with considerable disturbance of the daily schedule and great sacrifice on the part of the participants. But what Catholic does not thrill to see a parish or parochial school band strike up the music in a civic celebration? The demand for this sort of thing can become so great that it throws the entire music program off balance. Schools then stress the instrumental to a detrimental degree. It becomes the all-consuming fire of musical energy. There is danger in this in that it bespeaks the absence of a sound musical philosophy. The glamour of bands and the glitter of drum corps possess great advertising value. If they, however, symbolize the entire music program of a Catholic school, there is something wrong. The quarrel is not with

instrumental music, its objectives and values. Our boys and girls are entitled to this training. The quarrel is with misplaced emphasis which causes high school students especially to plunge into instrumental activity to the exclusion of all other music. Where to lay the blame for such an unbalanced situation is not so easy. It is more or less a diagnosis of each individual case. We cannot hold the boys and girls responsible for our lack of leadership. An analysis of some school programs causes us to question their direction, balance and real purposes.

IT SEEMS THAT AS TEACHERS WE DO not always know what our students want, what really satisfies them. We are not meeting their challenge. Not knowing exactly what to do, we begin to please, and right then and there we throw leadership overboard. Well, what do students want? Some high school boys and girls said once, "Give us some music we can dig into." That is their language. They are asking for good music, religious music and a variable amount of the good secular variety. Youth is quite judicious in its artistic tastes. Young people are attracted to the better type of music if it is enthusiastically presented. The nasal compositions in the modernistic mood cannot compete on an equal basis with

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Do we accept the sacred text as the main element which gives to liturgical music its true expression?

Are we fully aware that music in the liturgy is but a means to emphasize the spiritual significance of the text?

Do we realize that music would miss its function in divine services, unless it helps the faithful to gain a better understanding of the text, or to take it closely to one's heart?

Do we study the sacred texts at all, as an integral part of our musical work itself?

Are we still practicing sacred music as a self-sufficient subject, without giving to the text the immediate attention which it deserves?

Are we trying, in our musical experience, to make the text the all-around center of our musical approach?

and since its principal office is to clothe with suitable melody the liturgical text proposed for the understanding of the faithful, its proper aim is to add greater efficacy to the text,

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better selections. Proof of this is an analysis of the type of music those school organizations present which enjoy that enthusiastic support which only students can give. We find that all their music is good, the larger portion of it sacred and much of it Catholic. This is even true in non-Catholic schools, which sometimes sing our music for us. Some spade and shovel work with our own music will give the boys and girls something which they can "dig into." Exposure to good music is vitally necessary if the tastes of our students are to improve. A well balanced relationship between vocal and instrumental music is a great asset to every school. At the convention of the National Catholic Music Educators Association in Cleveland, Ohio, the Catholic schools of that city demonstrated a very well balanced evaluation of the relationship of various types of music in the school program. The "Festival of Our Lady" centralized around the various national hymns to our universal Mother Mary, reflecting at the same time the happiness of Catholic culture in song and dance. An organ recital and band concert preceded the festival.

The general music program must also take recognition of individual instruction, but only after the musical welfare of the entire group has been taken care

of. A teacher subjected to the gruelling schedule of vocal, instrumental, and private teaching does not have enough time to do specialization in any particular field. When administrators realize the injustice of such a condition to both pupils and teachers, they will hasten to remedy it. Quite generally in a parish school the music teacher is permitted the conducting of a private studio as compensation for teaching music. This is unfair to music education and to the private teacher. A very profitable investment for a parish would be to engage a full-time music teacher to devote the entire day to the general music program and allow him proper compensation for it. Then let a private teacher be permitted to take care of the needs of individual students. A demand for such teachers will eventually effect a change in teacher training, leading to more specialized work to meet the needs of the parish schools. Vocal and instrumental groups should not be the outgrowth of private instruction. It is better to start the instrumental group as regular classes. Starting pupils too young does not seem profitable, judging from the high mortality rate of private students in the upper grades. Here is a phase of music education that indeed requires careful evaluation so as not to conflict with the fundamental emphasis in music education which is to reach all the boys and girls.

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STATE PROGRAMS REVIEWED



THE YEAR 1947 SAW A WIDE-spread activity among the units of the various States. Only an eye-witness could give a comprehensive view of the numerous meetings. However, the programs themselves speak in a silent way; and their testimony should not be lightly dismissed. The views of the organizers betray themselves naturally through the events; and it is the mission of a Review to bring them to the general attention. It is an encouragement for past efforts; it contains also a lesson for future endeavors. We should proceed with order.

1. **A digest of programs.** We could not possibly attempt in a limited space, to review all meetings, but only those with which we were fortunate to come in contact. These were in particular:

»» THE CATHOLIC SISTERS COLLEGE AT WASHINGTON, D. C. This meeting held at the Catholic University of America was formally called a liturgical Music Conference. Its scope was intentionally limited, and its program was a logical expression of the proposed aim. The program was an example of balance between experience in liturgical worship and practical demonstration.

»» In the far West, the EASTERN DIVISION OF OKLAHOMA held its meeting at Monte Cassino, Tulsa. There, three days were entirely devoted to the integration of music in the Mass. Addresses, rehearsals, activities, solemn worship concurred to the unique object of celebrating fully the Laetare Sunday, both in the chanted Eucharist and in the Vespers. »» NEW ORLEANS had perhaps the most embracing program of all. It ranged from solemn services to mass-demonstrations, from clinics to recitals, from choral ensembles to dancing, from addresses to discussion panels. It is worthy noticing how the organizers blended these manifold aspects with a clear mind, and preserved through the whole program a sense of balance without which such a broad venture might have fallen into a dissipation of energy. One should mention in particular that the address on the ideal teacher of music was given not by a musician, but by a pastor, and that our

friends in the South are believers in the educational value of folk-dancing. »» The unit of the STATE OF PENNSYLVANIA met at Scranton, Philadelphia, and Pittsburgh. Of all conventions, it enjoyed to a greater degree the presence and the encouragement of a very representative roster of musical personalities and some among them gave a practical collaboration to the enterprise. General vocal or choral music, as well as instrumental technique absorbed a large portion of the activities, while the Chant was not neglected. It should also be noted that, earlier in May, the same State had played host to an All-State liturgical Music project for all Catholic Institutions, namely, a Congregational High Mass exclusively in Gregorian Chant.

»» SPRINGFIELD, OHIO, was the seat of the meeting for that State. The plan of the various assemblies was mainly concerned with open forum or clinics about numerous techniques in the teaching of music. Moreover, the NCMEA combined many sessions with those of the OMEA in the study of the various psychological problems confronting musical education especially today.

2. **Variety of Trends.** One needs not go further in reporting about State programs in order to remark that the activity of our Young Association manifests a positive variety of tendencies and, in some respects, an opposition in their orientation. The mentioned programs are a good cross-section which gives a true picture of the movement throughout the country. We should now point out the trends according to the indications furnished by the programs: a) the integration of musical education into the primary goal of liturgical life was the main concern evidenced both at Washington, D. C., and at Tulsa, Oklahoma. With a different nuance however. Washington, D. C., brought forth especially the necessary unification in the two-fold objective of music in education, while Tulsa, Oklahoma, went out at once to realize that unity in a directly experimental way. b) liturgical initiative had two most happy results in the All-State congregational experience of Pennsylvania and the very interesting use of alternating choirs at Scranton.

(Continued on Page 104)

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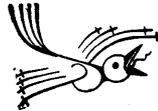
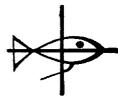
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REVIEW

By Ermin Vitry, O.S.B.



MOUNT MARY HYMNAL—(Compiled by Sr. M. Gisela, S.S.N.D.), for Equal Voices — McLaughlin & Reilly Co., 45 Franklin St., Boston 10, Mass., Singers' Edition, \$2.00, Accompaniment, \$5.00. »» The publishers deserve not only a special notice but an expression of gratitude when,

confronted with the mounting difficulties presently besetting all printing, they do not renounce to risk a new adventure. The Mount Mary Motet Book is such an adventure. Messrs. McLaughlin & Reilly have known for many years that the experience of Catholic choirs is generally very scant and that their taste is atrocious. And yet, they are now presenting in one volume a collection of 105 motets which they hope may fill the immense gap between the actual status of choirs and the ideals of sacred polyphony. Because this book is intended as an immediate help, you will find therein only a few examples of early polyphony. On the other hand, you will only have the difficulty of choosing from a large repertoire of compositions from the pen of the most conscientious composers who have tried to elevate harmonized music to the ideals of the Motu Proprio in America. Sister Mary Gisela, S.S.N.D., had made, in compiling this generous collection, a work of devotion for which I can only congratulate her. From the catalogue of McLaughlin & Reilly, she has patiently and discreetly gathered all that could be sung to God's glory by an ordinary choir of equal voices. A collection is necessarily a medley; it cannot be a succession of masterworks. And yet, the Mount Mary Motet Book remains on a constant level of high quality, which makes it a sure "buy." A choir in search of good and practical material will put this book on the first shelf of ready choral reference. There is hardly any season or feast, any devotion or service for which a well adapted motet would not be found. From the typographical standpoint, it marks

a great progress both in neatness and elegance among the publications of the progressive Bostonian firm. I wish for the book a widespread acceptance.

SINGENBERGER, JOHN B.—*Selected Motets (Volume II, Miscellaneous Motets)*, S.A.T.B., McLaughlin & Reilly Co., 45 Franklin St., Boston 10, Mass., No. 1490, 80c.

»» The compositions of Singenberger have been consistently recommended in these reviews. You should not conclude from this that his writings maintain themselves consistently on a high level. That would be demanding too much from any composer. But I find that there is generally in the conservative approach of the pioneer an assurance of dignity and reverence which is in itself a great quality. Here and there the limits are trespassed, and the composition loses its distinction; in many other places, a prayerful simplicity persists. You will detect in the Volume II of the *Selected Motets* the two characteristics mentioned. In the unavoidable inequality of a collection of this sort, there remains an abundance of effective choral material which our choirs should cherish as a tradition. The *Selected Motets* has a natural place in our choir lofts.

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PIZZOGLIO, REV. WM.—*Missa in Honorem "Sanctae Franciscae Xaveriae Cabrini," S.A.T.B. with Organ Accompaniment, No. 1485, 80c.*

SCHEHL, J. ALFRED—*Missa De Nativitate, D.N. I.C., S.A.B., S.T.B., or S.A.T.B. and Organ, No. 1548, 80c.*

ROWLANDS, REV. LEO—*Missa "Kyrie Fons Bonitatis," S.T.B., No. 1535, 80c.*

»« Here are three scores recently written and widely different in their concept of harmonized music for the Ordinary of the Mass. This being at variance in the character of the form to be chosen is a sign that composers feel a healthy uneasiness in regard to modern polyphony and are striving to find their way. It is too early to decide that the way has been found; but one can say with assurance that the essays are worthy of attention and generally promising. I do not expect the Mass "Fons bonitatis" of Father Rowlands to become popular with the choirs which are sensitive only to music of display. For at no time does the composer indulge in display. He has cultivated for too long the ideals of the Church to surrender his sincerity to such a temptation. As the name indicates, the Mass is an attempt to recapture the elated atmosphere of the Gregorian melody of the same name. Not without daring, the composer inserted here and there chant-phrases without further paraphrase. And, his harmonization definitely turns to modality. Moreover, there is a Gregorian delicacy and restraint both in the rhythmic movement and in the melodic line. Perhaps this quality is more evidenced in the detail than in the ensemble; and thereby the total structure is lacking in strength and continuity. I would like to see many choirs take up the study of this Mass. It will do much to elevate their taste and the purity of their singing. »« The Mass in honor of St. Francis Xavier Cabrini was also written under the influence of the Chant; and its general melodic line does not hide its Gregorian source. But the composer takes the Chant more as a source of inspiration than as a guidance for its form. I cannot help but like the freshness and the velvety smoothness with which the various parts stir up their own movement and meet each other. And, therefrom

results generally a definite breadth of choral writing. Those qualities are particularly noticeable in the Kyrie, even more in the Sanctus. I am somewhat afraid that the conventional devices used in the Gloria are an unhappy concession which mar the distinction of this part, reminding one as it were of the emphatic religious oratorio. In the whole, the Mass is an effort toward modal liberation, whose sweep merits a sincere welcome. »« The Mass "de Nativitate" of J. Alfred Schehl is a re-edition of the work of the composer based on various Christmas tunes now generally accepted as an expression of Catholic devotion. It is a dangerous thing to do for two reasons: first because the popularity of these tunes may leave the listener unaware of the higher values of the Mass; second because it is difficult to create unity between motives which were not destined to each other. Although composers seldom succeed in such type of composition, Alfred Schehl brought to it the strength of his academic training. The latter in him is a definite quality. Through his career, he has persisted in his loyalty to strict forms moulded from regular and symmetric sections. He does this well; and the choral result is a roundly sounding work wherein vitality is real. The present Mass possesses in surplus a concision which lightens the natural weight of the adopted form. There is, in the aforementioned Masses, a variety of expression which gives added opportunities to choirs of all classifications. Whatever your choice, each of these scores is worth studying.

[Continued on next page]

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in order that through it the faithful may be the more easily moved to devotion

(Continued on page 104)

Negro Spirituals, (Arr. by S. Lawrence), S.A.T.B., No. 1522, and No. 1523, 15c each. »« Spirituals are never to be passed by, because they are the expression of a definite, though primitive, musical culture. Some of them reach an astounding height of spiritual expression. If I should voice a preference, I would incline to cherish the marvelous, liturgical simplicity of "Let us Break Bread Together." (No. 1522). On the other hand, I am not fully satisfied with the harmonization or, for that matter, with the harmonization of any spiritual. Their spontaneity rebukes any modern treatment; and I would fear to tackle this very difficult job. In the case of the two mentioned, "Let us Break Bread" is too much framed up as a chorale, and "Roll Jordan" (No. 1523) is wildly spectacular. Yet, the craftsmanship of both favorably compares with what I have seen elsewhere. At any rate, sing the Spiritual above all with the flexible freedom of a Chant, and relegate the accompaniment to the background where it belongs.

»« Recently, MUSIC PRESS, INC., OF NEW YORK, has been prodigal in releasing examples of polyphony of the Renaissance. I would not venture to say that

the choice has been consistently judicious, no more than I would blame the Publishers for the inequality of the production. Now that the belated unearthing of this music brings us definitely out of a narrow track of appreciation, the publishing of polyphony faces two problems. I am well aware that our experience is too immature to qualify the real masterpieces; and musical life is presently so one-sided that it is very difficult for us to give to the polyphony of the past a living function in the social midst of today. Shall we say shortly that we know too little in order to decide what is the best in an unexplored world of art, and we still hesitate in deciding what one can do with it. Catholic musicians have another problem, infinitely more delicate, namely, that of adapting classic polyphony to the ideals of the Motu Proprio. Bearing in mind these manifold problems, no one expects to find in the numerous releases of recent months just a collection of authentic gems.

LASSUS, ORLANDUS—*Jubilate Deo, Motet for four mixed voices a cappella, MP 80, 25c.*

SCARLATTI, ALESSANDRO—*Exultate Deo, for 4 mixed voices a cappella, MP 71, 25c.*

[Continued on next page]



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MOUTON, JEAN—*Iocundare Ierusalem, Motet for four mixed voices a cappella, MP 91, 30c.*

»« These three motets are seen in a better perspective when compared with each other. The texts which they illustrate are similar in their meaning of praise in joy. There can hardly be any discussion as to which one is the best. In the contest, Lassus is an easy winner; and in this work, he surpasses himself. By this I mean he is more consistently a master of form. Too often, the inexhaustible facility of his inspiration and his mastery of contrapuntal devices causes him to lack in measure. You will find here no evidence of uncontrolled richness, but rather an achieved balance of structure. The thematic line is of a marvelous lucidity, and works its way through the polyphonic mesh without useless intricacy. Spiritual jubilation is expressed with a directness seldom excelled. Choirs looking for an occasional "Jubilate Deo" could make no better choice than to select this motet. It will work no hardship, for the rhythmic flow is simple. And, the experience will be most rewarding. »« The "Iocundare Ierusalem" of Mouton possesses special qualities of melodic fluency in the embroidery of the inner parts, with the unaffected freshness particular to the early polyphonists. On the other hand, it lacks in power; and the line needs too much expansion in order to reach a vital expression. I would say that the counterpoint is too visible and functional, not enough spontaneous and vital. The main interest of the composition lies perhaps in its being set for an alternate chorus of female and male voices. A thoroughly experienced choir will capitalize on this and establish corresponding levels of contrasting sonorities. But even then, the alternance is too obvious and somewhat repetitious. It adds but little to the music itself. This is not said in a derogative sense. It is only a warning that the motet, otherwise very luxuriant, will demand from the singers, if it is to be fully effective, a great elasticity in the continuous flow of alternating voices. »« By the time Scarlatti wrote his "Exultate Deo," the polyphonic style had greatly deteriorated and had become but a shadow of its radiating past. The composition bears at once the marks of one whose musical ideas are identified with the development of the secular chamber orchestra. It is definitely an instrumental conception. Even at that, Scarlatti was more successful when he openly wrote other things for the latter medium. I cannot find real distinction either in the melodic idea of the present motet, or in its rhythmic structure. More

than once it verges on the very common thing; and it reminds one of the style of similar motets for solemn circumstances poorly written in our time. However, it has in its favor a definite form which makes it fairly acceptable for occasional pomp.

DE LA RUE, PIERRE — *Sicut Cervus Desiderat, S.A.T.B., D.C.S. No. 36, 20c.*

BRUMEL, ANTOINE — *Sicut Liliun, S.A.T.B., D.C.S. No. 41, 10c.*

»« Speaking of these two short motets, we may call them gems, if by that word we mean the finesse of musical compositions rather than their formal strength. Both composers belong to the period of Josquin des Pres, and were undoubtedly influenced by the great master. But their personality is clear in their works. I

The passing of NICOLA MONTANI need no longer be announced; it is to be mourned with christian piety. The more so, because the regretted master saw his last ailing days darkened by public and unwarranted attacks by two members of the priesthood. It was not our privilege to share Mr. Montani's labors. Others (and there are many) will long cherish the memory of their acquaintance with his efforts to raise sacred music in this country from its lowest level. It was his avocation, it was as well his difficulty to labor at the worst time in our musical history. It matters little whether the St. Gregory Manual or any other of his writings will set the definitive standard of liturgical music. But, it is a matter of christian fairness to venerate in his passing the memory of one who was undoubtedly a gentleman and a sincere adept of the ideals of the Motu Proprio. For, Mr. Montani's struggles and misunderstandings are now over. He sees sacred music as it stands before the throne of the Lamb. The readers of CAECILIA ardently pray that he may eternally sing with the Angels the Alleluia about which there is no argument. His contribution to the restoration of liturgical music in America remains as the undaunted work of a pioneer who plowed the barren ground into which we ourselves can now put the good seed.

may predict that De la Rue, in particular, may some day overshadow the whole Madrigal school, when his imaginative originality will be better known. Sicut Cervus of De La Rue is constructed in two sections on three verses of the psalm 42. Verses 1-2 make up the first sections in two parts; the third verse is used for the second section for four mixed voices. The first section is a delicate embroidery inspired by the modal intonation of the Gregorian psalmodic formula; and the two parts are bound to each other in a most perfect duet. There is no hole in the melodic thread; there is no slackening in the rhythmic integration. It reaches a level of supreme loveliness. The section grows in structural solidity through the firm cohesion of the parts, while each moves on equally with the rhythmic freedom found in the first section. »« "Sicut Liliu" of Brumel is but one page of unassuming choral music; but the page is an achieved model of discretion and balance. Here again, the Soprano follows a continuous melodic line which, even detached from its polyphonic complement, would remain a song of supreme distinction. The other parts are content with developing around the melody an atmosphere of spiritual refinement, borrowing from the melody itself their respec-

tive melodic cells. Thus expression grows to stronger proportions and unity is attained. One notices in this minute motet a procedure not infrequently used by the early masters.

DE LA RUE, PIERRE—*Pourquoy Non (Oh, Why Not)*, S.A.T.B., D.C.S. No. 37, 20c.

DES PRES, JOSQUIN—*Coeurs Desolez*, S.A.T.B., D.C.S. No. 39, 20c.

COMPÈRE, LOYSET—*Le Renvoy*, S.A.B. (or T.), D.C.S. No. 42, 15c.

»« So far, choral societies have made hardly any acquaintance with the "Chansons" of the Renaissance. The probable reason is that the latter were written mostly on French texts; and the similarity of language created an easy preference in favor of the English Madrigal. I am grateful to Music Press for bringing gradually before the American public specimens of the literature of the Chansons. And, I feel confident that their discovery will soon debunk the prevalent idea of the unsurpassed qualities of the so-called Madrigal school. That English composers of the period succeeded in mastering a form of light polyphonic compo-

(Continued on next page)

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sition well adapted to the social life of the time is beyond doubt. It is equally true, though not universally recognized, that the school of the Netherlands retained in the secular Chanson the qualities of spiritual finesse so manifest in their religious works. They realized in this literature an unexcelled balance between human sympathy and spiritual self-control. Of this the three specimens recently published are good examples. "Coeurs desolez" of Josquin des Pres is perhaps the most achieved of the three. It seems to possess in greater measure the sweep of genuine melodic inspiration coupled with a most graceful handling of the contrapuntal logic. On the other hand, "Pourquoy Non" of de la Rue preserves a more lucid transparency which gives to it a greater charm. "Le Renvoy" of Compere affects a certain complexity which is not without a special interest. The composer felt the need, as it were, of trespassing the limits of a stricter polyphony, and of introducing in the parts a more direct dramatic motion. In this respect, the chanson attains a surging power which is an anticipation of the musical orientation of our own time. The three chansons should receive the particular attention from all those who

desire to see true choral music gradually take in glee clubs the place usurped by so much vulgar music.

DES PRES, JOSQUIN—*Salve Regina, A Five Part Motet, Edited for voices and instruments ad lib., MP No. 93, 25c.* »« As our knowledge of classic polyphony increases, the stature of Josquin considerably grows before our eyes. His belonging to an earlier period caused us to consider him as naive. We are surprised to discover that in him, the virtues often characteristic of a primitive period in art, attain their excellence. His genius succeeded, to the highest degree, to unite freshness of inspiration with unflinching resourcefulness of construction. And the primitive never lost from sight that spontaneous expression which alone vivifies logical construction. Of this early equilibrium the "Salve Regina" is a notable example. To Josquin, the traditional and very popular Gregorian melody was too genuine to be denatured, even slightly, through structural polyphony. He borrowed it as a whole, and entrusted it to the Soprano. Of course, polyphonic necessity and enrichment demanded some widening and some freer blossoming. However, one can always recognize in the

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new grafting the original accent. The melody has inspired a new growth. The four other parts will cast their lot entirely with the cantilena. The latter hovers over the polyphonic web without effort. For the web is knit with an amazing artistic finesse. It mainly consists of short fragments which are rightly compared with melodic casts found in the melody itself. In their obstinate repetition, they are tied into a polyphonic sequence which bounces from one part to the other without ever failing in its rhythmic pulsation. It would be of great interest to compare the procedure of "accompaniment" of Josquin with that of composers of a more recent date. Before the astounding versatility of Josquin, even the incomparable charm of Schubert would seem somewhat pale. The "Salve Regina" of Josquin is to be definitely classified among advanced polyphony. Because of its width, the melodic thread is not easy to read. The blending of the parts and the subordination of their fragmentary interest to the ever-recurring melody is a major problem which only a choir of great experience can solve in a satisfactory manner.

MOUTON, JEAN—"Ave Maria, S.A.T.B., D.C.S. No. 40, 15c.

DA VICTORIA, TOMAS LUIS—"Ave Maria, Four Mixed voices a cappella, MP No. 79, 20c.

»« A comparison between those two motets illustrating an identical text is an incidental proof of the lack of discrimination which brought to the knowledge of the public the motet of the Spanish master, and easily disregarded a similar one of the Netherlands composer. I can see very well why the tint of dramatism of Victoria would gain an immediate favor against the restraint of Mouton in an epoch where dynamic harmony is identified with choral expression. If the latter should regain purity, we may predict that the Motet of Mouton will quickly overshadow the replica of Victoria. The reason is obvious. From all aspects, Mouton's invention and structure keep closer to the essential meaning of the text. Whereas Victoria exerts himself in order to lift up a delicate poetry into a tense texture, Mouton is satisfied that a delicately wrought melodic line will ultimately express the spell of Mary's inner sanctity. The main thread remains in the soprano, audible and consistently clear. But it receives in the other parts the support of unassuming frag-

ments, the decorative character of which is unexcelled in discretion. And the tightening of the polyphonic structure is perfect. Victoria, on the contrary lacks here of melodic consistency and resorts, even from the start, to chromatic procedures which rather weaken the fundamental expressiveness of an "Ave Maria." Then, the harmonic regularity of the parts deprives the composition of the subtle fluency which Mary's sweetness would advise. Incidentally, I am delighted to notice that the Editor, Mr. Robert Hufstader, has taken out the measure-bars, a procedure inaugurated three years ago by the Gregorian Institute, and at that time, much criticized as being impractical. To sum up we should rejoice that the repertoire of "Ave Maria's" is now enriched with compositions closely approaching a devout expression worthy of Mary.

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Chant and Order

(Continued from Page 71)

exalted on the wings of song. The word "illum" is full of tenderness and joy that we should know Him dead and behold He lives, and He is ours to love and rejoice with for all eternity because He has died to save us and make us His. In this word the music soars for the peaks of song, the limits of human expression and beyond to say more than words can say in an ecstasy of adoration and thanksgiving to God. The music seems loathe to leave for another word, but finally ends in three lilting bursts of joyful love.

"...et dedit illi nomen, quod est super omne nomen. And now He is given a name above every name "so that at the name of Jesus every knee should bend of those in heaven, on earth and under the earth, and every tongue should confess that the Lord Jesus Christ is in the glory of God the Father." All of this is suggested admirably in the music at the mention of "name." His is a name we should have ever on our lips, a name to raise our minds and hearts to God, a name we have only to mention confidently before God to obtain whatever we ask for. And then calmly and majestically the melody glides to a stop, quietly concluding another masterful piece of praise for God.

Here is the emotional quality of Chant at its best. It is reasonable, refined, elevated certainly, but it is just as certainly very human, and very natural, lifted up but not impossible to appreciate. It would be a great help to the appreciation of chant if this point were properly emphasized so that in music as in all the Church's Liturgy, through things visible we may be drawn upward to love of things invisible.

State Programs Reviewed

(Continued from page 93)

c) a particular attention to methods and procedures was given both at Washington, D. C. and at New Orleans. With this difference, that the Sisters College of the former limited its presentation to the well-known work of Mrs. Justine Ward, while the organizers in Louisiana affected a predilection for a free experimentation of many methods, provided that they are well grounded. d) the confidence in uniting Catholic efforts with those of non-Catholic schools was tacitly expressed both at Scranton and at Philadelphia, either through joint meetings or by having those outside of our immediate circles in charge of addresses and

demonstrations, while other States appeared sensitive in reserving the leadership or the collaboration to their meetings to exclusively Catholic initiative.

3. **Suggested remarks.** More than one reader may be eager to know our opinion before the apparent conflict between these various trends. Presently, we have none to formulate. This is the task placed on the table of the National Conference. If the coming convention is attentive to the lessons suggested by the State-meetings of the past year, a fraternal exchange of views and a frank discussion of opposing aspects will clarify our aims and give a new impetus to the progress of the national Association. We may confide to our readers but a few impressions which imposed themselves upon us while we were scrutinizing the many programs placed on our desk. May we say that the apparent lack of unity is but a sign of youth. As long as we are firm in our essential objectives, it is but healthy. Our all-embracing energy needs but a more mature orientation. May we say further that, for a young organization, we show at times the hastiness of people who have been long standing backwards and reach for too much at once. Then, our relationship with the MENC, the sister-organization, appears to remain a delicate issue which will undoubtedly weigh on our own future, one way or the other. Lastly, we have embarked on an extensive program of instrumental music, while our Gregorian experience remains substantially inferior.

Do you know that our Lord Himself inaugurated sacred music while He concluded the institution of the Eucharist with a hymn?

Can you still accept the streamlined low Mass, on Sundays, as the regular setting of the Catholic Sunday; or do you feel that the High Mass is an urgent need?

Do you visualize how the sacred melodies carry to all Christians, throughout the year, the graces contained in the celebration of all the mysteries of Christ?

Is it not time that you and I, called to work in the musical vineyard of the Lord, bring back these melodies to millions of Christians who are today in great need of them?

and better disposed for the reception of the fruits of grace belonging to the celebration of the most holy mysteries.

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QUESTIONS AND ANSWERS

By Francis A. Brunner, C. Ss. R.

Q. IF, AT A SUNG Mass, the choir is unable to sing the Proper, even on a monotone, may it be omitted altogether, or may it be sung by the celebrant himself?



A. The directions regarding the Proper of the Mass grant such a great latitude to the choir that it is a wonder that the Proper is still so frequently dropped. There is hardly any excuse for such conduct.

There are several ways of rendering the Proper at a high (solemn) or a sung Mass, and surely one of these will be found suitable to the capacities of the choir of even the smallest church.

(1) The ideal way is to sing it exactly as the *Graduale* prints it; or, if one substitutes a harmonization for the beautiful planesong, to sing it in full to such a polyphonic or homophonic tune. This method can surely be followed in many places for the Introit and the Communion; and for the Offertory, if one prefers a harmonized setting, hundreds can be found in any music catalog.

(2) The *Ceremonial of Bishops* makes mention of another method which (happily, we think) is not common in this country: namely, the method of alternating chant and organ both for parts of the Ordinary and of the Proper. Judging from the number of such organ Masses (by Christian Ehrbach, Girolamo Frescobaldi, Francois Couperin and others), this method of performance was certainly very wide-spread in the sixteenth and seventeenth centuries. The directions for such a rendering are very clear: the portions "supplied" by the organ-figuration must at least be recited aloud by some member of the choir.

"It is to be noted that, whenever the organ plays in place of the singing or alternates in the hymns and canticles, someone from the choir shall pronounce in an understandable voice what is left out on account of the organ playing. And it would be praiseworthy if a chanter were to sing it aloud along with the organ." (CE, I, xxviii, 6)

It is quite plain from various responses of the Congregation of Sacred Rites that the text cannot be entirely omitted; it must be sung or said by someone in the choir, so that all can hear it (SRC 2994, 2; 3827, 2; and 4189, 1). And it must be observed that the practice is permitted only when there is an organ playing, and that the *Credo* may never be rendered in this way, but must be sung in its entirety (SRC 3108, as 14 and 15; and 3827, 2).

(3) It is more usual for at least one singer to chant the entire text to a psalm tone or to drone it in a monotone (*recto tono*)—a practice which appears to have the full approval of the Holy See (SRC 3590; 3697, ad 5; 3994, ad 2, and most fully in 4189, ad 1). Hence, while the organ accompanies or improvises, the text is slowly sung or recited aloud. And here again such a practice is tolerated only if the organ is used to accompany the chanting or reciting.

It is quite clear that under no circumstance is it ever permitted to leave out completely any of the texts that should normally be sung; each must at least be recited. Surely, no matter how small the parish, someone in the choir could learn to recite the Latin out loud; from this minimum there can be no excuse. The Church certainly makes liberal provision for the inabilities of smaller choirs and communities. But there is no justification for pushing these concessions still further, and permitting the celebrant himself to take the office of chanter at sung Mass. The rubrics for a sung Mass direct the priest to recite everything, except

the final blessing and last Gospel, in a low or subdued voice. If the assistance of the faithful is so meager that not even one person can be found able to read the Proper aloud, it seems to us that then the priest must be content with a low Mass.

- Q. AT A NUPTIAL HIGH MASS IS THE *Confirma Hoc Deus* to be sung before Mass, while the priest is saying it, or is it to be sung near the end, when the bridal pair go up to altar for the final blessing?
- A. The general rubrics do not prescribe anything for the choir or organist at the nuptial ceremonies; in fact, the rubrics do not seem to take notice of any choral or organ accompaniment to this rite which is held before High Mass. It would appear appropriate, however, that the music and singing should in no way interfere with the ceremonies nor interrupt the order of procedure. Unless the local law makes other provisions, it would seem to me better that the organ be silent while the couple are exchanging their marriage vows. How

instructive for all present to be able to hear the words of the ritual solemnly pronounced!

But it would not be out of place to sing the little antiphon *Confirma Hoc Deus* while the priest himself recites it; thus the choir would be joining with him in asking God to strengthen and solidify the contract just entered into. If the choir does sing the antiphon, the priest ought then to sing the versicles that immediately follow, to which the singers could respond. (There are really no directions covering this matter, but parallels can be drawn from other similar ceremonies.)

But it would not be in accordance with liturgical law to sing anything while the priest gives the final blessing and exhortation towards the close of Mass. For this is a part of the Nuptial Mass, and the rule of the *Motu proprio* is very clear: no text of any sort is to be superadded to what is prescribed (except at the offertory and after the *Benedictus*). If you prefer to sing the *Confirma hoc Deus* at the end of Mass—it really need not be sung at all!—you must wait until after the Last Gospel.

[Continued on next page]

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Q. EXACTLY HOW OFFICIAL IS THE "WHITE LIST" published by the Society of St. Gregory? Does it represent the mind of the American hierarchy?

A. The so-called "White List" is a compilation by representative organists and choirmasters who are members of the Society of St. Gregory of America. The Society itself is an approved church organization, devoted to the promotion of good ecclesiastical music. Its work is comparable to that of the famous *Cäcilienverein* founded by Father Franz Witt in Germany, and its *White List* is similar to the more exhaustive list published years ago by that European association. The *White List* represents the mind of earnest clerics and laymen interested in proper church music; it is a catalog of music that appears to be suitable to liturgical functions, according to the norms set down in the *Motu Proprio* of Pope Pius X and in the several decisions of the Congregation of Sacred Rites. It does not pretend to be either inclusive or exclusive; it is rather a suggestion, a recommendation.

However, this listing has some official sanction, too. It is approved in the dioceses of Rochester, Newark and Paterson, has been adopted in San Francisco, Los Angeles, Indianapolis, Fort Wayne and San Antonio, and by order of the archdiocesan authorities was distributed to all the choirmasters and organists in St. Paul. The St. Louis Catholic Organists' Guild is affiliated to the Society of St. Gregory and here, too, the list is followed, though not by episcopal order.

Certainly any organist who wishes to use only good music will find the listing of the *White List* very helpful. By following it you are sure of yourself, certain that conscientious musicians have found the works cataloged worthy of approval.

Q. IS THERE SUCH A THING AS A "CATHOLIC" text for the annually sung hymn Silent Night, as distinct from a "Protestant" text? I find that some of our Catholic hymnals, like the St. Gregory Hymnal, use a set of words different from the common "All is calm, all is bright." Why the difference?

A. The beautiful Christmas song, *Stille Nacht, Heilige Nacht*, was composed in 1818 at Oberndorf, near Salzburg, Austria. Young Father Josef

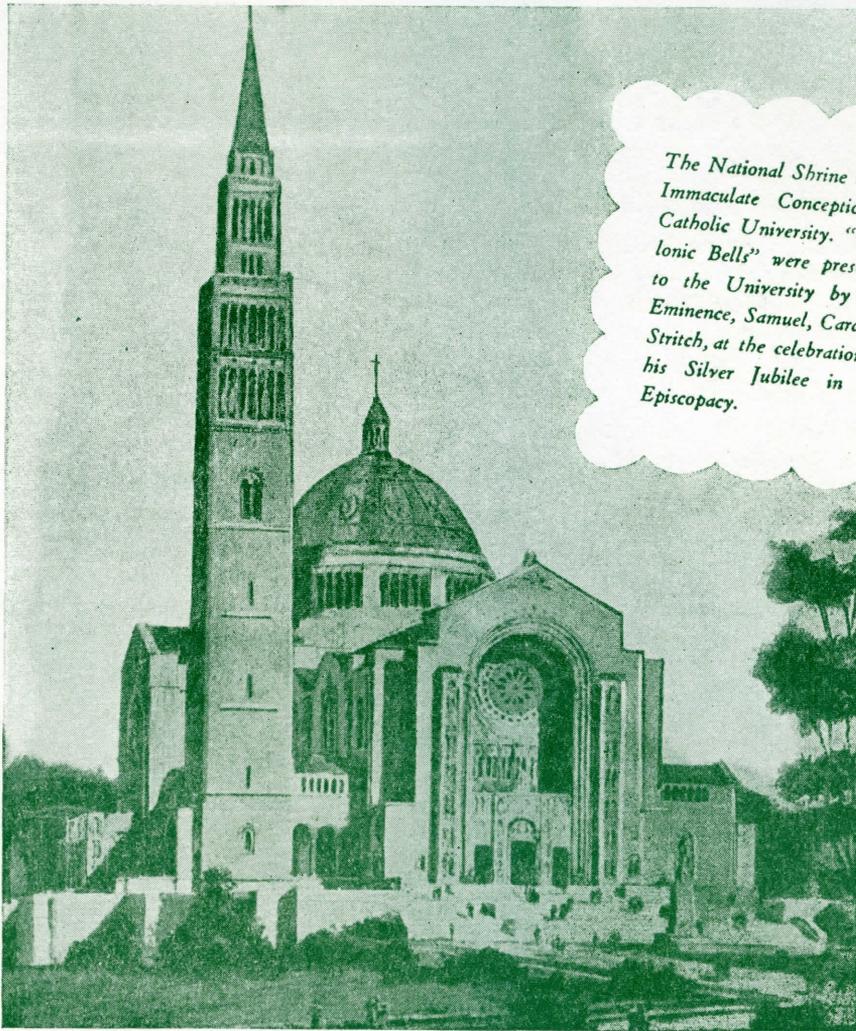
Mohr, *vikar* of the tiny Church of St. Nicholas wrote the poem, and its musical setting was the work of his friend, the schoolmaster-organist, Franz Gruber. It was heard by the villagers for the first time on Christmas of that year to the accompaniment of a guitar, for the organ had broken down.

I have not been able to ascertain who wrote the commonly-accepted English translation. But his was a worthy work, holding close to the *Volkslied* simplicity of the original German. The version found in the *St. Gregory Hymnal* appears also in the *American Catholic Hymnal* compiled by the Marist Brothers. No mention is made of the translator. This rendering is more coherent, perhaps, than the other, but it is also freer, less true to the German of Father Mohr. I see no reason against adopting either version; both are translations of a good Catholic song. (I might add that in German, too, there is to be found a version more labored and artificial than the naive work of the priest; some people, it seems, do not sense the beauty inherent in the modest original, a beauty so akin to the childlike spirit of the medieval carol.)

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