

# CAECILIA



A MONTHLY REVIEW of LITURGICAL MUSIC VOL. 69 No. 4  
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*The hand of the Sower is bestowing divine grace on the good ground whereupon the wheat is growing during the holy season of Lent:*

*1. Growing in the spirit of penance even though it bends under the forces of sin.*

*2. Growing unto union with God through purified prayer.*

*3. Growing while it pours out unto others the alms of brotherly love.*

Symbolism of cover design.

# Caecilia, a monthly review of Liturgical Music



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REVEREND FRANCIS J. GUETTNER, S. J., now resident at the University of Milwaukee, shows a versatile interest in matters of Sacred Music, the proof of which he gave in particular by a scholarly publication of polyphonic selections on the occasion of the Fourth Centenary of the Society of Jesus.

REVEREND CHARLES SCHMITT whose presentation of sacred texts to the choirs becomes more vivid with each issue. His message is increasingly appreciated by many readers.

IGNOTUS is a prominent liturgist who has requested that his name be withheld from public knowledge.

DOM GREGORY HUGLE, O. S. B., our advising Editor, who is following each step of *Caecilia* with a paternal interest.

DOM PATRICK CUMMINS, O. S. B., whose translations are showing a growing strength and a powerful realism.

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# The Editor Writes:

## *The Rebirth of Music and Catholics*

The object of this month's writing is to consider three facts of great importance in the musical movement of today. They could not possibly let the readers of *Caecilia* indifferent; for these facts are concerned in some way with the promotion of true Catholic life.

1. THERE EXISTS IN AMERICA A NATIONAL EFFORT towards the appreciation of music, which is unsurpassed in its extension and its intensity. It is opportune that we should get of it an adequate view. Let us mention first the organization known as the National Music Educators Conference, established some 35 years ago. It has a membership which counts into the ten thousand, under a permanent active committee, and holds both annual and biennial conventions. Through its influence the public school system has organized a methodical plan of musical education. It includes instrumental as well as vocal groups, small and large, orchestras and bands, lessons in appreciation, classes in theory and harmony, elective specialization for more talented students, yearly contests within the various States and between the States, annual summer camps for the study of music, children and students' concerts, city-wide festivals.

Everyone is more or less acquainted with the continuous increase in our national symphony orchestras. To the towering organisms of New York, Boston, Philadelphia, many smaller groups are adding their share in spreading through the land a sincere appreciation of orchestral masterpieces. Not satisfied with the regular series of winter concerts, they take to the road in spring tours, and they dispense to large crowds of people thirsty for *something more spiritual* the enchantment of music in popular concerts. Even in summer there are symphonies and operas under the stars or the chestnut tree, little symphonies, festivals free to the people. The radio does the rest, bringing in some way to those who cannot attend music of the air.

Around the orchestral seasons are the series, ever on the increase, of recitals and musicales, vocal groups on tour, great artists appearing individually, chamber music teams unveiling the fascinating charms of intimate music, lectures and master-courses, music schools of all kinds, foundations for gifted pupils. At last, one may observe the healthy sign of a growing national consciousness which makes the people of America take

into their hands their own musical development. We refer the reader to the Federation of Music Clubs, to the musical programs ever in demand at club meetings, to the very numerous choral societies organized by civic groups, and even among employes in stores and large offices, some outstanding college groups, the High School of Music and Art of New York City, the night schools for the teaching of music, the large number of music magazines (some of them of exceptional value), the opportunities offered by broadcasting stations, the widespread encouragement given to native talent.

The picture of such movement through the whole nation makes one dizzy. It does more; it comforts the observer as one of the most reassuring signs of our American life. It would be interesting to know the place that the body Catholic holds in its development; it would be beneficial to learn what is our *percentage*. No statistics to that effect have been made to authorize an absolute verdict. There are, however, the statistics provided informally but surely by the general experience in our midst. While in some isolated cases or in some particularly fortunate circumstances, generous initiative has made musical strides worthy of praise, even though some individual Catholic organizations have duly won national acclaim for their superior artistry, the general experience is that either we are lagging far behind, or we have not come by any means into our own. This general experience is expressed first by our *absentism* of much that is musical in our country; and it is no secret that our reputation in musical circles is not to be envied. The writer recalls (it was only a few months ago) a stage hand at the Civic Auditorium of one of our large cities confiding jokingly to him during the intermission of a musical program: "There are two kinds of programs which do not go over: those put on by the American Legion, and those organized by Catholics." We are not informed about the obstacles encountered by the American Legion; but we are (so we think anyhow) well informed, and for many years of the kind of esteem we enjoy in regard to musical appreciation and musical experience. To offset this accusation (we call it often prejudice), Catholic opinion from top to bottom recurs to excuses which at first seem plausible: the most obvious is the lack of financial support without

which musical growth is not very easy. Therefrom arises an inferiority complex discouraged at the thought of any competition. With relative poverty, comes lack of equipment and of broad opportunities. Then, Catholicism in America faced from its origin dire conditions which forced the Church to secure just its existence; and this in turn left us unaware and unable to follow up the search for artistic values. Anyhow (and this is heard now and then), such widespread interest in music is well-nigh unnecessary; the Church leads men to their supernatural destiny; and such excessive musical life is liberal or pagan in its tendency. *Porro unum est necessarium*; only one thing is necessary. It is not the purpose of these lines to refute one after the other erroneous distortions which seem to bear enough truth. The immense majority of priests, nuns, lay-teachers who have had interest in Sacred Music from a pastoral or practical standpoint, and who have put their hands at work, will testify that our record is far from being without blemish, and does not stand well among our citizens. Whatever credit one likes to give to the reasons for our failing, the fact remains that amid the profuse opportunities given to the American people for an appreciation of music, we have not the place which the twenty millions of us should hold. And that demands another explanation.

2. THE MUSICAL TREASURES OF THE CHURCH are now like unto a country newly open, the resources of which are hardly suspected. There was a time when the appreciation of musical values had fallen so low and was so distorted, that the musical contribution of the Church was denied not only by those who pretended to know what music should be, but by her own sons as well. That era has gone its way, the way of oblivion. It is almost a discredit for a musician today to ignore such things as the Chant or Classic Polyphony; and to appreciate them is almost a well-worn fashion. The Chant and Roman Polyphony are two successive links in the evolution of art, without which music as we know it would simply not exist. And whether we consider them as the originating cells of modern music or primitive experiences of art, it appears more clearly now that they are achievements sufficient to themselves, expressing their respective purposes with a perfection which is undoubtedly unsurpassed to this day.

The Chant is by no means an inelegant or awkward essaying at making melodies or religious mysticism which the modern mind can no longer accept; nor is

it a dragging remnant of older experiences at music. It is still less a pale shadow of timid expression unable to stand the glittering fluorescence of the music of our age. It is (and the most exacting critic bows today before this verdict) the finest type of enraptured melody that man has so far devised to express the spiritual purity of his relationship to God and his unsatiated longings towards his spiritual destiny. Nothing in music has so far put man closer to God, and God nearer to man. Maybe we should be grateful that this has been recognized mainly and emphatically by people who do not share our faith, and who consequently could never be suspected of defending a warped psychology.

The Chant, as we know it today, has been rediscovered and vindicated not much more than seventy-five years ago, by men of indisputable science and honest ability. The beauties which were lying under a crust of long neglect, have come to light as new-born and are fascinating more every day those who seek for unspoiled beauty. Restored to its pristine purity and entrusted anew to Christendom, it has received a haven in many places. Among them in particular are Anglican (or Episcopalian) churches, where one can hear today the authentic melodies of the Church from the mouth of her wandering children. It did not stop there; for schools of music have opened their doors that its beauties may be taught, and that through the renewed acquaintance with its exquisite qualities, musical taste may be heightened. It is public knowledge that the University of Louisiana in particular and the Carnegie Institute of Technology have manifested a practical interest in opening Gregorian classes of some kind or other. The symptoms point to a widening of this scholarly interest. Of course, the monks are taking definite steps to re-establish in their life that legacy of Benedict which is one of their great levers of Christian influence. Their doors open wider and wider to those who want to refresh their souls in the soothing accents of the Chant; and to those who have no access to their solitude, the radio brings from time to time the echoes of their sung prayer. The recognition given to the musical tradition of Gregory goes further. Following the example given by Vincent d'Indy, who based his course of composition on the Chant, some music schools in our country have opened courses of musical writing and musical analysis wherein the Chant is the basis. At last, the number, the width, the importance of publications

revealing the secrets of its beauty, are legion, both from Catholic and non-Catholic authors. No one has a right to a full understanding of Catholic culture who would discount the science of the Chant as a minor subject, because it is intimately interwoven with Christian life in time of best expansion.

What to say about the springing up of the polyphony of the fifteenth and sixteenth centuries? One word sums it up: splendour. Not the splendour of an empty brightness, but that splendour which is the unmistakable radiation of sheer beauty. Beauty unmarred by distortions, beauty built on the solid rock of a genial intuition served by uncanny science. One after the other, the great and the little masters of the epoch are unearthed from the incredible oblivion where our romantic ignorance had relegated them. The synthesis of their art begins to emerge as a monument with extraordinary lines. Their motets, masses, and madrigals sound to our re-educated ears like poems of tone. The firmness of their forms, the gracefulness of their designs, the continuous flow of their melodies, the freedom of their movement becomes a stunning surprise to the student and to the music-lover. And more than once, the insecure glittering of modern composition pales before the inevitable and living logic of their vocal masterpieces. It is Ernest Bloch who, in an interview given to the *New York Times* in 1940, proclaimed after 40 years of experience as a composer, that there is no worthwhile musical composition unless we learn at the school of the polyphonic masters of the Renaissance. It is Brockway and Weinstock in their book, *Men in Music*, who evaluate Palestrina as the genius who works as close to perfection as can be conceived. What a glorious line of Catholic masters now achieving recognition, when we call to mind the names of Vittoria, di Lasso, Josquin de Pres, Nanini, Croce, Franceschini, Philip del Monte, etc.

The impetus given in recent years to the evaluation of both the Chant and the Roman Polyphony did not succeed in reaching Catholic opinion in an appreciable measure. Making due allowance for the scattered exceptions which are just saving our face, it is but too true that these two unexcelled sources of musical art did not win general recognition in Catholic life or in Catholic education. No amount of excuse will conceal the fact that most publications of classic polyphony were and still are in the majority offered by non-Catholic publishers. And the latter are lamenting with reason that an investment in the polyphony of the

masters is close to a disaster.

How are we to justify the extraordinary situation of a religious body backed by a historical culture without precedent, strengthened by its marvelous traditions, condemning to oblivion two giant sources of its artistic experience? And when confronted with a revival surging from all sides, hardly making any apology for remaining indifferent? The fate of Sacred Chant is worse; Catholic opinion is still downright opposed to considering its restoration in Catholic worship. Rural choirs need no excuse for not attempting at once some forms of music which will partly remain above their ability. But one is surprised how true Catholic music has remained a stranger in so many of our churches and in our schools unto this day. Indifference itself is not the explanation.

3. THE REFORM OF LITURGICAL MUSIC was an epoch-marking event. The voice of Pius X rang through the Church in the document known as the *Motu proprio*, published in November, 1903. There are very few, if any, pronouncements in musical history which compare in far-reaching importance. There was at the time some stirring in regard to the boldness of the papal message. It fell like a bombshell on the sleepy Catholic world, for so long asleep in a decayed musical life. It was not long before the world at large caught the import of the musical symposium which was almost the first public directive given by the newly-elected Pope. It was no ordinary juridical comment on musical matters; it was a synthesis of Sacred Music unique in the long-lived course of Mother Church. Principles summarizing the tradition which Christendom had created and developed; penetrating analysis of what constitutes true Sacred Music; regulations marked by a luminous sense of propriety and human discretion; that is the *Motu proprio*. As Richard Terry observes in his excellent book, *The Music of the Roman Rite*, the *Motu proprio* is so closely and logically knit, so reasonable, as to preclude any attempt at opposition, as well as to command the most convinced adhesion. The vision of the saintly Pontiff was overpowering; Sacred Music could not help reviving. It did revive in places; centres began to rise in all lands as workshops of the restoration. However, such auspicious activity should not hide the view of a Christendom wherein music in the service of God is far from having regained its vitality. There was too much obliteration in the past to hope for a rapid transformation. After 39 years since the

promulgation of the movement, Sacred Music is one of the fields wherein Catholic life is still unconscious, unaware, and positively negligent. Is it presumption to say that disobedience to the command of the Church has been and still is a quite general attitude in the Christian world in regard to musical matters? And behind the partial efforts which were accomplished, an indifferent complacency hides the continuation of abuses overtly in contradiction to the ideals of the Church.

Guilt is quite general; and it would be difficult to spare even the leaders. With all due respect to the zeal of the clergy, it is not unfair to remark that the musical consciousness of the priests in general is not sufficient to be a real factor in the reform. We do not overlook a large number of prominent pastors and professors who contribute to the cause to the best of their ability. They too suffer when, surveying their surroundings, they feel that their conviction is rarely shared, that their attempts may be scorned, and that so few churches have anything which is near to an organized musical activity. Can it be said that the clergy, as a group of leaders, is practically convinced of the pastoral importance of liturgical music? Can we excuse, therefore, from disobedience an appointed group of men who had the benefit of a complete literary, philosophical, and theological education, for having remained indifferent to the reform prescribed by the *Motu proprio*?

Things do not look better in the religious orders, but for different reasons. While communities of men and women show forth a most commendable zeal in serving the most demanding interests of the Church, few of them have grown to becoming sanctuaries of complete Christian worship in beauty. There, customs and local conditions have prevailed against any definitive progress, notwithstanding scattered examples of perfect obedience. Again, can those who by vocation are in better circumstances to worship God and closely bound to give Him a beautiful homage, be excused from disobedience? When one compares the privileges of community life with the ebb and flow of the laity struggling in the midst of the world, can it be said that the faithful received the proper inspiration from those who were appointed to lead them to the Altar with the songs of Mother Church. The evidence of this collective disobedience is indeed a very disturbing factor. But again disobedience is not the total explanation.

When we consider as a whole the situation of Christendom in regard to music, whether it be a lagging interest in general musical culture, whether it be a total ignorance of our musical treasures, whether again it be thoughtless disobedience to the directions of the Church, we find a common root. And we hesitate to call it by its name: pride. Yes, there is pride in self-complacency, there is pride in denying one's heritage, there is pride in disobeying the law, when the latter is primary and emphatic. It is the kind of pride which has been the source of many evils in the course of the history of the Church. It is of this particular brand of pride that Jacques Maritain was thinking when, in his *Essays on Order*, he wrote that "history is filled with the opportunities which Catholics have lost." And because of all the sins pride is the greatest, it has left us where the eighteenth century had plunged us in the matter of liturgical music.

We are fully conscious that reviewing thus the situation of Sacred Music is a grievous accusation. Knowing how humiliating these statements are, we fear that they might cause some offense. And yet, it would be cowardice to remain in silence. A review of Sacred Music owes to its mission first of all truth, though it may hurt. *Caecilia* cannot hope to cast its lot with the restoration of the liturgy if it should leave its readers unaware that musical life in the Church has suffered an immense loss in the course of three centuries. From them we have inherited an unfortunate legacy against which the Editor feels his duty to labour and, with the collaboration of the readers, to win.

"If the ideas and principles insisted upon by the Church herself, as briefly and imperfectly expressed in this letter, be dutifully laid to heart by the clergy and the intelligent laity, it will be possible in God's good time to carry out such a reorganization of our church music as may make it what it ought to be—not a tawdry imitation of the music of the outside world, but an art of its own, inspired by the sacred liturgy, and conforming in all things to the 'pattern shown upon the mountain'."

Bishop Hedley, O. S. B.

The preceding pages may sound a note of pessimism, though they are written by an incorrigible optimist. To have thrown a piercing light on the dreary fields where Sacred Music finds it hard to grow, does not mean that the promise of the harvest is lacking. As much as we think that the time has come to denounce our pride in matters musical, so much also have we faith in the group of priests, of religious, of musicians, for whom Sacred Music is a Catholic question which demands today a solution. A coming legion will follow if, renouncing the sin which has caused our downfall, we begin to educate Catholic opinion to the appreciation of music, to an enthusiastic respect for the treasures of Catholic art, to a loving obedience to the *Motu proprio*.

The season of Lent is called after St. Paul, the *acceptable time*. It is not impossible that those stern pages may function as a meditation on the spiritual aspects of Sacred Music. Let us think the matter over seriously, and repent; for all of us have sinned. A collective humility at this providential time may be the needed stimulus for a new era in liturgical art. May every one of our readers, whatever his personal vocation may be, resolve that henceforth he will fulfill his musical mission to achievement with the grace of rejuvenation which Lent affords, and with the blessing of the saintly Pius X.

D. E. V.

## The Real Palestrina

by Francis J. Guentner, S. J.

*The following article, prompted by a biography of Palestrina, suggests some aspects of both the life and the career of the great master which are worth considering. The reader will readily conclude from this historical sketch that it is an error to relegate such men into a remote background, wherein they look devoid of true humanism, and making music out of the sky. We much prefer a Palestrina, a real man, whose characteristic is solidity and balance, submitted to express the artistic ideals of the Church. It is no wonder that his mastery of sacred composition should thus be supreme.*

(Editor's note.)

One of the most interesting contributions made to Musical Literature within recent years is the popular, yet none the less scholarly critique of Henry Coates, on the life and works of the great Roman polyphonist of the Renaissance, Giovannia Pierluigi da Palestrina. The book falls more or less conveniently into the treatment of two main topics: the first seven chapters are given to a critical inspection and interpretation of the facts of Palestrina's life, and the remaining five contain an accurate dissertation on the qualities and characteristics of the composer's style as exemplified in his more outstanding works.

In the section dealing with the life of Pierluigi, Mr. Coates has furnished us with practically every detail that has come to light up to the present time. To this end he availed himself of the outstanding research of such authorities as Cametti, Casimiri, and Haberl. But over and above a mere compilation of dates and events, Mr. Coates has given us a living picture of the man himself in the various circumstances and events of his life. He has captured the

spirit of Palestrina,—he has made us feel an almost immediate contact with, and understanding of the man.

In the course of time, many legends concerning the life of Palestrina have risen up. The episode of the Council of Trent and the *Missa Papae Marcelli*, for instance, begun (in all seriousness and honesty, I do not doubt,) by Abbe Baini over a century ago, has been exposed for some time, and perhaps its revelation took away for many much of the idealism from the composer's career.\* We had hitherto delighted in picturing him as the hero, emerging from obscurity, and rescuing single-handedly the music of the Church from so dire a plight. But besides this legend, many others have grown up, and Mr. Coates explains how the grounds which formerly supported them are now proven to be unsubstantial. Among such stories might be listed the supposed extreme poverty of Pierluigi, his excessive sadness on the death of his first wife, which sadness was said to have been

\* In his *Memorie storico-critiche* on Palestrina's life and works, Baini began the story that the composer was asked by the Council of Trent to write three Masses in contrapuntal style; an audition of these Masses was to be made by a chosen committee of Cardinals, and they were to judge by listening to the music whether the polyphonic style of the day was in accord with the spirit of the Liturgy. The *Missa Papae Marcelli* was supposed to have been one of these three Masses composed by Palestrina for the occasion, and also to have been the one which brought about a favorable decision on the part of the Cardinals. No authority whatsoever, besides the word of Baini, can be found to confirm the story.

## Sacred Chant and Christian Life

by *Ignotus*

"Man was created that he might praise, reverence and serve God" is the first principle learnt in the Catechism of our Elementary School. "Man was baptized that he might praise, reverence and serve God" enunciates the same principle in terms which emphasize the Redeemer's Work. The first statement does not exclude the Work of Redemption; the second statement merely lends more emphasis to it.

The Sacrament of Baptism marks the initiation of the Christian into the life stream of Christ Jesus. By the Sacrament of Baptism we not only receive the name of a Christian, but we actually are steeped in the very streams of Christ-life. From the moment the cleansing waters of the Sacrament of Regeneration flowed over us, we have taken our stand at the side of Christ. We freely accepted His injunction: "Thou shalt love the Lord thy God with thy whole heart and mind and with all thy strength . . . and thy neighbor as thyself." We embraced His standards and views and aims and purposes for the extension of the glory of God through the establishment of His Kingdom on earth: the Holy Church of God. We drew the line of separation from evil and the devil absolutely and without possibility of recall and recantation: I renounce Satan, his works, and pomps. We plunged ourselves deeply and wholeheartedly into the Christ-way of life. All our powers of soul and body, mind and will, the work of the hands and the word of the mouth, sight and hearing and taste and touch, all that can be called one's own, was to be dedicated, given over to, surrendered and devoted to—the Latin meaning of the word devoted to signifies to give over to someone else by vow. The complete and entire personality was to be consecrated and made holy through the sacrament of Baptism to the glory of the divine Majesty after the manner in which bread and wine, every particle, every drop, was to be made over to and consecrated to the glory of God in the Eucharistic Sacrifice of the Mass.

It is necessary to bring this sublime and holy ideal of a Christian life into the terms and practices of our present day. Turn whither we will, read what we may, see and look where we will, in almost all moments of life there appear those thoughts and suggestions and ideals of a material world which try by force of allurements to draw us away from our holy and sacred consecration to Christ. The thought and prayer of

the Third Sunday after Pentecost is much to the point: "Multiply thy mercies upon us, that having Thee for our ruler and our guide, we may in such manner make use of temporal goods, that we lose not those which are eternal."

Our ruler, our guide, in this sordid and unholy world is immaculate Bride of Christ, the Church of God. From the Church, from the Holy Spirit who rules and guides her, we receive instruction and inspiration, thought and counsel and direction for our pilgrimage to the land of peace and holiness eternal.

The Church not only gives counsel and suggests thought, not only does she communicate to us divine words in Holy Scripture and divine Life in the Sacraments; she places into our hearts and upon our lips and tongues the very chant and music which should be the pilgrim song through life. The chant of the Church is the voice of the Spouse and Bride; the chant has been described by someone as "the pulse-beat of the Sacred Heart of eternal High Priest."

Far be it from us to imply when speaking of the chant and the singing of the chant in the Church that we mean merely a routine rendition of the *Missa de Angelis*, the Mass of the Angels. If we restrict the notion of the Church's chant to the singing of *Missa de Angelis* little profit will be drawn from what is here set down. The chant of the Church includes all that is contained in the *Liber Usualis* and the Prayers and Blessings of the Roman Ritual. What is contained in these books would suffice for a Christian way of life which aims at fuller growth and development through the sacred function of singing the chant.

It is obvious that it is not the mind of the Church to cast aside with one word, with one gesture all that is good and noble and dignified and yet not found in the official texts of the Chant. Let us hold fast to what is in accordance with the spirit and mind of the Church; but let us also make an effort to try to bring about participation of the faithful in the singing at least of the responses at High Mass. Little practice is required for this. In a short time the *Gloria* and *Credo* can be learnt. Be satisfied with little and meagre results at the beginning. The Holy Spirit will add the increase and bring about perfection.

The sublime ideal of participation by the faithful in the sacred mysteries of the Church through the chant is sublime and very high. It is a life's work for

any parish. But any effort, any attempt, patience expended and prudence exercised will draw down upon pastor and parish blessings which cannot be described. Through the chant the thought of the Kyrie Eleison will sink deeper into the hearts of those who "must use temporal goods and may not lose eternal goods." The spirit of praise and glory to God will linger long in the hearts of the faithful who sing their own "Gloria in Excelsis" at their own High Mass on Sunday. The full meaning of reverence and holiness of God will come to a congregation which sings its "Credo" and its "Sanctus" and "Benedictus" and its "Agnus Dei."

Open the Missal at any place, for any day of the year, and try to imagine vividly and clearly for yourself what courage and strength and thoughts of peace and confidence in God, would spring forth in the souls of young and old, in priest and religious if the Introit, and Offertory and Communion anthems were sung to the music of the chant. What more blessed results would be obtained, what miracles of grace could be wrought in the faithful if they could participate in this chant and if the divine content of the

Proper were unfolded for them by priest and teacher!

The influence of the chant on Christian life in a parish or in the home is so tender that it can better be imagined than described. Divine things, great spiritual gifts, holy and sacred celebrations of the Mysteries of the Church, would almost be spoiled by human words. The interest in participation in the sacred mysteries of God, the return to the chant of the Church, the apostolate of some chosen souls who are devoting time and energy and talents to the end that the faithful may again share in the divine song of the Bride of Christ and live in union with "pulse-beat of the Heart of Jesus," all this I say is a sign that the Holy Spirit is pouring forth special graces upon our people. "Man was baptized that he may praise, reverence and serve God." He was not made, he was not born, he was not baptized to destroy, to make war, to spoil the products of the creative Hand of God in Himself or in others. He was made, man was baptized for this end that he may prolong for all eternity the hymn of Christmas Angels: "Glory to God in the Highest."

## *Singing Our Way to Fuller Life*

*By Charles Schmitt*

Mother Church has entered upon the Lenten renewal. All her children have been invited to unite in concerted action in the conflict with evil, in repentance, in a deepening of the Christian life. The choir will play an important role throughout the season, now rousing the faithful to repentance, now stirring up hope and instilling confidence, now announcing the coming joy.

### INVOCABIT ME

On the first Sunday a startling scene is presented to us: Christ being tempted by the devil. Is this to be our warfare? We have been warned that our struggle is not against flesh and blood but against principalities and powers, against the spiritual forces of wickedness on high. But let us not be afraid. Christ Himself is our Leader; He goes before us into the battle; He speaks to us words of assurance at the very outset of the conflict. "He shall cry to me, and I will hear him." He promises liberation from the oppressor, "I will deliver him"; the reward of victory will be a sharing in His Glory, "I will glorify him,"

a glory that shall be lasting, "I will fill him with length of days." It is the choir's privilege to speak in the name of Christ communicating to God's people this message of hope and definite assurance of victory at the very outset of the conflict.

In the Tract there is given us a battle song that sings of the protection the God of Hosts gives unto us. "Thou art my protector and my refuge: my God, in Him will I trust . . . He hath delivered me from the snare of the hunters"—indeed we have been pursued and hunted down by the evil one. "He will overshadow thee with His shoulders,"—God who is in all and above all shall cover us; He will be as a great shield to ward off all the fiery darts. Yea, He has even given His angels charge over us; in their hands they bear us up. With such help we will surely "trample under foot the lion and the dragon."

The Offertory and Communion verse draws upon this battle song. For it is in the Eucharist that we find our strength. There Christ takes us into Himself, there indeed are we encompassed by Him, covered with His wings, protected by His shoulders.

## REMINISCERE

The Mass of the second Sunday opens with an earnest appeal to the mercy and goodness of God. We have felt the first strain of the conflict, we felt ourselves "wholly destitute of strength" (Collect); at times it seemed that the enemy would rule over us. But now the Christian family again gathers about God's altar; you the choir must give voice to their prayer: "Remember, O Lord, Thy bowels of compassion . . . lest at any time our enemies rule over us: deliver us, O God of Israel" (Introit).

More profound is the distress and affliction of soul expressed in the Gradual: "The troubles of my heart are multiplied." We are grateful that the Church permits us to sing to God of the anguish of soul, a result of an inconstant, wavering heart. "See my abjection and my labor and forgive me all my sins" (Gradual). So humble a prayer will receive its answer. In the Tract the choir restores confidence, "Give glory to the Lord, for He is good . . . who shall declare the powers of the Lord: who shall set forth His praises?"

We sing this praise to Christ in view of the Transfiguration related in the Gospel. The vision of this glory sustained the apostles in the dark days of the passion. And so it is also for us a pledge and foretaste of victory, sustaining our hope in the midst of tribulation.

On Mount Tabor the apostles saw Moses with the tablets of the Law. This suggests the Offertory verse, "I will meditate on Thy commandments, which I have loved exceedingly." Our gift to God ought to be the effort to be faithful to His commandments. We might again be unfaithful; but we want to *love* the commandments; loving them will help us keep them.

And Peter said: "Lord, it is good for us to be here." It is good for us to be at the Table of the Lord. There is joy in the strength we receive there. Joyously, therefore, we greet the Savior, "O my King and my God! to Thee will I pray, O Lord."

## OCULI MEI

On this day, in the early Church, the scrutinies or examinations of candidates for Baptism were begun. Lent was to be for the catechumens an intensive preparation for the Christian Initiation. Therefore also do we find that much of the instruction of the Lenten Masses is directed to their needs. But likewise it is an instruction for us who renew the grace of

Baptism in the celebration of the Mystery of the Savior's Death and Resurrection.

The Introit might be understood as spoken by the catechumens longing for the moment of spiritual birth "when the Lord shall pluck their feet out of the snare" (Introit). Their eyes are ever towards the Lord awaiting His mercy. But the words might well be sung by us; for we being baptized have perhaps become darkness, perhaps we have been serving the idols of sin (Epistle).

To walk as the children of light we need strength. This is the grace implored in the earnest prayer of the Gradual "Arise, O Lord, let not man (the enemy) be strengthened." In the Gospel the Lord will show his power to turn back the enemy, casting out the devil. In such a One we put our trust: "To Thee have I lifted up my eyes, Who dwellest in heaven" (Tract). The psalm then presents a beautiful picture of trust and confidence. As the eyes of servants and handmaids are on the hands of master or mistress, awaiting the least sign of command, so we look to our Blessed Lord expecting the merciful gesture of forgiveness.

Our confidence is rewarded with true joy and happiness in our union with Christ in the Eucharist. There should be a loveliness, born of spiritual joy, in your singing of the Communion Verse. The psalmist envies the sparrow and the turtle dove that build their nests in the walls of the Temple—so close to God. But far more blessed are we that dwell in the house of God and are nourished at His Banquet Table.

## LAETARE

The coming glory of Easter fills with joy the chants of this day's Holy Mass. We are at mid-Lent; there is need of a temporary relaxation, so that, encouraged with a foretaste of Easter joy, we might persevere in our Lenten program.

You the choir will invite the faithful to rise from the weariness of the Lenten discipline to rejoice with Mother Church, the new Jerusalem. "Rejoice, O Jerusalem: and come together all you that love her." The penitents "who have been in sorrow," must likewise rejoice, for they too will exult in their reconciliation; and in the Eucharistic repast all the children will be filled with comfort and consolation from the nourishing breasts of the Mother.

Our Mother now looks forward to the release of many of her children kept captive by sin and anti-

pates the birth of many in the life-giving waters of Baptism. We the children of the free woman, rejoice with her; and as a happy family joyously sing: "I rejoiced at the things that were said to me" (Gradual). In the Tract the new Jerusalem is likened to a stronghold surrounded by protecting mountains. Strength shall be given us if, trusting in the Lord, we dwell in this citadel; peace will result from the strength we find in God, for we will be secure from all attacks: "Let peace be in Thy strength . . . he shall not be moved for ever that dwelleth in Jerusalem" (Tract).

The Gospel relates the miracle of the loaves and fishes. It is a manifestation of infinite power that is matched by infinite love and compassion in feeding the multitude; then with loaves and fishes, now with His own Flesh and Blood. Let the choir express the joy of a grateful multitude as we bring gifts of thanksgiving: "Praise ye the Lord, for He is good: sing ye to His name, for He is sweet" (Offertory). The Eucharist not only nourishes, It reflects unity; all tribes and nations meet in Christ and, in Him, become one. To the altar did the tribes go up, to praise Thy name O Lord, there they became as a city built up, which is compact together (Communion verse), one people of God, members of the one Body of Christ.

#### PASSION SUNDAY

As we enter Passion Tide, the mind and heart ought be filled with pious, reverent compassion for the Savior, who for love of us became obedient unto death to free us from sin. In the Introit, Gradual and Tract of the Holy Mass the choir has the sacred privilege of singing the prayer of Christ Himself and thereby inviting the faithful to enter into the very soul of Christ.

With reverence give voice to the first prayer: "Judge me, O God, and distinguish my cause from the nation that is not holy" (Introit). Jesus, the Innocent One, appeals to the divine tribunal against the sentence of death that wickedness has passed upon Him; He pleads for protection against the unjust and deceitful man. But the will of the Father will conduct Him and bring Him to the holy hill of sacrifice. We too pray with Christ; but burdened with guilt, we plead for mercy that shall flow from His sacred death.

Again the prayer is repeated in the Gradual: "Deliver me, O Lord from my enemies." The human nature of Jesus revolts against the frightful sufferings, but yet His will is in conformity with the will of the

Father. "Thy will be done," the prayer of Gethsemani, is expressed also here: "Teach me to do Thy will" (Gradual). Christ justly complains of the chosen people rejecting Him: "They fought against me from my youth (even Herod sought the life of the Child) . . . the wicked have wrought upon my back (the scourging, the carrying of the cross) . . . they have lengthened their iniquities (even to nailing Him to the cross). But they shall not prevail over me" (Tract). Through the cross He will come to the glory of the Resurrection.

We go to the altar, praising Christ our High Priest who by His own blood entered into the Holies, having obtained eternal redemption (Epistle). It is because of this sacrifice that we can sing "I shall live." Let us therefore praise Him with our whole hearts, keeping the word of His commandments, for thereby will we preserve in us the fruit of the cross (Offertory). With sacred reverence and grateful piety ought we approach the chant at the Communion. "This is My Body which shall be delivered for you." They are the words of the institution of the Eucharist that ever renews the Passion and Death. "As often as you shall eat this bread and drink the cup, you proclaim the death of the Lord, until he comes" (I Cor. XI, 26).

#### PALM SUNDAY

The Great Week opens with an enthusiastic, loyal acclaim of Christ, our Savior and King. Branches of palm and olive are blessed, that add a touch of historic realism to our marching with Christ in His triumphal entry into Jerusalem. In the Antiphons at the distribution of palms, the choir reminds us of the particular part the children played in this acclaim of Christ "The Hebrew children bearing branches of olives, went forth to meet the Lord" (1st Antiphon). We do well to emulate the joyousness, the sincere enthusiasm of the innocent children in singing our Hosannas.

Beautiful antiphons, recounting the historic event, provide an outlet for our joy in the triumphant procession. The "Occurrunt turbae" expresses the spirit that ought animate the choir "their voices rend the skies in the praise of Christ." The procession halts outside the doors of the church that have been closed. "Immediately there are heard voices within the holy place; they are singing the praises of Christ, our King and Savior. These cantors represent the holy angels in heaven, who are greeting the entry of Jesus into the eternal Jerusalem. Outside the church, there stands

the choir, re-echoing the hymn of triumph; but it is man celebrating the entry of the Son of David into the earthly Jerusalem. The two choirs are thus kept separated from each other, until at length the victorious cross throws open the door, which represents the gate of heaven, and unites the Church militant with the Church triumphant.”\*

The Holy Mass reflects nothing of this triumphant joy. To walk with Christ means to enter first upon the Passion and thence to Glory. The Introit speaks of the sufferings of the Savior as foreseen by the prophet and described in the psalm: “O Lord, keep not Thy help far from me.” Our Lord spoke this psalm from the cross revealing to us the inmost suffering of His soul: “O God, my God, why hast Thou forsaken me.”

The Tract is also drawn from this prophetic psalm. Interwoven with the description of His sufferings are the prayers of the Savior. The prayers of the fathers of Israel were heard, their hope in the

Lord was rewarded. But Christ is as a worm and no man, the reproach of men, laughed to scorn and derided. But the outcome will be victory for Christ and for us: “and the heavens shall show forth His justice, to a people that shall be born” (Tract).

In the Offertory verse the choir is voicing the complaint of Christ: “I looked for one that would grieve together with me, but there was none.” We at least will join the Savior in His sacrifice made present upon the altar; our gift will not be the gall and vinegar, but the bread and wine of our loving service.

The Communion verse recalls the prayer of Christ in the Garden of Olives. The Church is here reminding us that the Eucharist is possible only because Christ accepted from the Father the chalice of suffering. What a price was paid for this gift of love! With what loving gratitude we ought sing the Communion verse of every Holy Mass!

\* “The Liturgical Year” Gueranger, *Passiontide and Holy Week*, p. 215.

## Here .. There .. Everywhere

AN ACTUAL CONTRADICTION. An active and most trustworthy worker in the liturgical restoration sent in a communication comparing two experiences he had recently on the same Sunday morning. We quote:

“I had attended a High Mass in a downtown Church. None of the proper Chants were sung (and the director regretted that the members of his choir were unable to read them currently every Sunday); few of the congregation had any book, still less a Mass book. There was neither common prayer among the faithful nor participation, even simple, in the singing, nor sign of any contact with the priest at the altar. It was a great rush in the sanctuary amid the hushed silence of the congregation. At the Consecration in particular, the bell had already rung before the choir could complete a very short Gregorian *Sanctus*. The whole affair was over in about 38 minutes.

“On my return home, I turned on the radio and picked up a Protestant service. Intrigued, I tuned in and learned that it was to be a Lutheran service. My curiosity was aroused to the point of listening in, and perhaps making a comparison with the service which I had personally attended. It began with a stately organ prelude, while the congregation being present

was discreetly coughing. The minister raised his voice ‘In the name of the Father,’ and the congregation joined him. There was a first hymn, after which the minister led with these words, ‘Let us prepare for our morning worship.’ It was followed immediately by a public confession of sins by all and a prayer (akin to a collect) of the leader. He pursued, ‘Let us now begin our morning worship’; and the congregation burst forth in another hymn. After the completion of two verses, the minister announced and then read a lesson from the Epistles of St. Paul. A hymn again ratified his reading. Came the Gospel; after which the people professed their faith with the Apostles’ Creed. The minister spoke again: ‘Let us prepare for the morning’s message.’ The congregation sang an appropriate hymn, after which the choir *performed* a motet. Then came the spiritual address of the minister.

“I can vouch that the service sounded very dignified. Prayer was general, and distinctly pronounced; singing was shared in by all, for the voices of men and women, and even young folks could be clearly distinguished. There was at no time any rush; but things took their course at the pace that one would like to keep in a sincere spiritual experience. The soul, when she goes up to God, dislikes precipitation.

"The contrast between my own religious experience and the one I witnessed through the air was painful, even disturbing. I turned off the dial, and remained

One who was disgusted."

For the convenience of our readers, we would like to show how this Protestant worship was almost an exact replica of the Mass of the Catechumens and of its musical setting.

LUTHERAN	CATHOLIC
In the name of the Father	Chanting the Introit
Hymn	
Confession of sins	Prayers at the foot of the altar
Hymn	Gloria in excelsis
Lesson from St. Paul	Epistle
Hymn	Gradual and Alleluia
Reading from the Gospel	Chanting the Gospel of the day
Praying the Creed	Singing of the Credo

The difference, of course, is between the reality and the imitation. There is another difference, however: the Lutherans whom we repute as being estranged from the Mystical Body of Christ are still worshipping as members of a spiritual group. The Catholics who are truly the members of Christ are worshipping as being estranged from Him and from each other.

Some readers may resent the sarcasm. But the fact that quite a number of our churches are earnestly endeavoring to reform the liturgical and musical evils does not make this contrast less true. It still prevails in many places, even more than one would like to admit. And should we dislike the ugliness of the comparison, we have to forgive our correspondent for being, as he signs, disgusted.

THE CATHOLIC DIOCESAN CHORISTERS of Brooklyn, N. Y., gave their concert at the Academy of Music on Thursday, January 15. A most comprehensive and well-balanced programme in two parts: the first of religious motets, the second of madrigals. Having no direct information about the performance itself, we can only repeat that such organizations as the Diocesan Choristers, and such concerts as revealed by the programme handed to us, are milestones of a new consciousness awakening Catholic life from its musical lethargy. Especially so, when their musical offerings are largely gleaned from the treasures of Catholic art forsaken so long by the faithful.

KENRICK SEMINARY, in St. Louis, now plays host regularly to the priests who desire to make in a body at regular times a day of spiritual recollection. The exercises of the day have been brought definitely under the influence of the Sacred liturgy and some sacred song is presented to illustrate the subject of the liturgical instruction. An intelligent initiative which undoubtedly will grow and impress gradually the reverend retreatants of the inner bond between ministering to God and singing.

THE CHINESE HAVE THEIR CHANT, writes enthusiastically Father Basil Bauer from his mission in the Far East. "One of the sweetest joys I know is to kneel in the back of my little church in Yungshui and listen to the beautiful chant in which the Chinese sing their prayers. There is something about that chant. One hears it day in and day out, yet never tires of it. It is much akin to Gregorian Chant, always prayerful, always restful." Is it not strange that the Chinese Christians, having no plain chant, crave to make one of their own; we have the real one, and we do not want it. The difference is all in the religious spirit.

A CHORAL CLUB in the form of a mixed chorus exists in the parish of St. Francis de Sales, Walnut Hills, Cincinnati; it is complemented by a junior choral group which participates in the activities of the older group. Although the aim of this large organization is not directly to provide music for the liturgical services, it is an auspicious sign of the progress that music is making in Catholic social life. From singing for music's sake to singing for God, there is only one step. Most probably, the choral groups of Cincinnati have no difficulty to make it.

ANOTHER ATTEMPT AT COMMUNITY SINGING is reported at Portland, Oregon, at the Church of St. Philip. Compline was inaugurated as night prayer on Sunday, January 18. Hope was expressed that the particular beauty and even the brevity of the service would prove attractive to young folks, always in a hurry to go. Special mention should be made of the method used to induce the congregation to sing. It is hardly a method, but rather supreme common sense. The priests' choir of the city came along to initiate it by actually joining the faithful. Maybe therein lies the first step in making any attempt at congregational singing.

THE ORGANISTS' AND CHOIR GUILD OF SAN FRANCISCO had on January 18 a program which was very fittingly called a religious ceremony, and which may well serve as a model of its kind for other Guilds to follow. The mutual participation of the Clergy, the Religious Orders and the Laity was a characteristic of the occasion. The beneficial influence of such an understanding should be mentioned. Here is the entire program:

## I

Prelude.....Cesar Franck

Chorale in A Minor

Miss Theresa Antonacci, Organist and Choir Director  
Saint Patrick's Church, San Jose

## II

a - Puer Natus Est.....Melismatic Chant

b - Cibavit Eos.....Melismatic Chant

c - Ave Maria.....Thomas Vittoria (1540-1611)

d - Sub Tuum.....Pierluigi da Palestrina (1525-1594)

Saint Margaret Mary's Church Choir, Oakland

Director: Eda Scatena Lippi

Organ accompanist: Edward Mattos

## III

Compline.....Official Night Prayer of the Church

## CHOIRS

a - Archdiocesan Priests' Choir

b - Religious of the Archdiocese

c - Archdiocesan Guild

d - Saint Monica's Senior and Junior Choirs

e - Congregation

## IV

Blessing of Windows.....Installed by Mayer Bros., N. Y.

Father William Cantwell and Father James Barry

## V

Sermon....."Lay Participation in the Sacred Liturgy"

Father George O'Meara

Pastor of Saint Raphael's Church, San Rafael

## VI

Toccat and Fugue in

D Minor.....John Sebastian Bach (1685-1750)

## VII

BENEDICTION OF THE MOST BLESSED  
SACRAMENT

## VIII

Postlude.....Charles Widor (1845-1937)

Allegro vivace

Music has her place very near the altar; for it is music which is the setting and the adornment of some of the most beautiful and solemn prayers which precede or accompany the great Act of Sacrifice.

Bishop Hedley, O. S. B.

THE DISCUSSION at the monthly meeting of the Guild of Sacred Music, Pittsburgh, Pa., in January covered both a liturgical and a musical subject:

1. The origin of the Offertory at Mass.

2. The musical setting of the Introit for the second Sunday after Epiphany.

THE CYO OF MICHIGAN includes music in its plans of action. It is too early to foresee the results; but one may congratulate the leaders for having realized at least that a Choral Club has its rightful place in any organization which claims leadership among Catholic youth. It is downright blindness to ignore this fact.

THE 110-VOICE CHORAL SOCIETY of St. Ursula's Academy, Cincinnati, Ohio, broadcast a program to Latin America on January 15, under the direction of Professor John J. Fehring. Whether our young people sing to promote the good will of our neighbor or for some other purpose, by all means have them sing. It is high time that true choral activity be seriously considered in our secondary education.

**Just Published . . .**

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# Adoramus te Christe.

For 4 male voices.

G. METTENLEITER.

TEN. I.  
II.

BASS I.  
II.

*p* A - do - ra - mus te Chri - ste, et be - ne -  
*p* di - ci - mus ti - bi, qui - a per cru - cem  
*mf* tu - am re - de - mi - sti mun -  
*f* dum, re - de - mi - sti mun - dum.

## Adoramus te - qui passus es

Francesco Roselli?\*

(16th century)

Arranged by J. A. Reilly

A - do - ra - mus te, Chri - ste, et be - ne -

di - ci - mus ti - - bi: qui a per San - ctam  
ti - -

Cru - cem tu - am re - de mi - sti mun - - dum.

Qui pas - sus es pro no - - bis Do - mi - ne,

Do - mi - ne mi - se - re - re no - - bis.

\* Sometimes attributed to Palestrina.  
M. & R. Co. 925 (1043-8)

## II. Jesu, Salvator Mundi

(S.A.T.B.)

B. CORDANS  
(also attributed to Menegali)  
Arr. by Nino Borucchia

*Largo assai*

SOPRANO  
Je - su, Sal - va - tor mun - di, tu - is fa - mu - lis sub - ve - ni,

ALTO  
Je - su, Sal - va - tor mun - di, tu - is fa - mu - lis sub - ve - ni,

TENOR  
Je - su, Sal - va - tor mun - di, tu - is fa - mu - lis sub - ve - ni,

BASS  
Je - su, Sal - va - tor mun - di, tu - is fa - mu - lis sub - ve - ni,

*Largo assai*

for rehearsal only

*p cresc. mf rall.*  
quos pre - ti - o - so san - gui - ne, quos pre - ti - o - so san - gui - ne re - de - mi - sti.

*p cresc. mf rall.*  
quos pre - ti - o - so san - gui - ne, quos pre - ti - o - so san - gui - ne re - de - mi - sti.

*p cresc. mf rall.*  
quos pre - ti - o - so san - gui - ne, quos pre - ti - o - so san - gui - ne re - de - mi - sti.

*p cresc. mf rall.*  
quos pre - ti - o - so san - gui - ne, quos pre - ti - o - so san - gui - ne re - de - mi - sti.

*p cresc. mf rall.*

### III. Christus Factus Est

(S. A. T. B.)

JACOB HANDL (Gallus)  
 Edited by Nino Borucchia

*Lento*  
*pp*

① Chri - stus fa - ctus est pro no - bis o - be - di - ens us -  
*pp*

que ad mor - tem, ② mor - tem au - tem cru - cis.  
*pp*

Detailed description: This block contains the musical score for the third section, 'Christus Factus Est'. It is written for SATB voices and piano accompaniment. The tempo is marked 'Lento' and the dynamics are 'pp' (pianissimo). The score is in G major and 4/4 time. It consists of two systems of music. The first system shows the vocal line starting with a circled '1' and the piano accompaniment. The second system continues the vocal line with a circled '2' and the piano accompaniment. The lyrics are 'Christus factus est pro nobis obediens usque ad mortem, mortem autem crucis.' The piano part features a steady accompaniment with some melodic lines.

### IV. Jerusalem

(Unison or S.A.T.B.)

Gregorian Melody .  
 Harm. by Nino Borucchia

Not too slow

① Je - ru - sa - lem, Je - ru - sa - lem,  
*p*

con - ver - te - re ad Do - mi - num De - um tu - um.  
*rall.* *p*

Detailed description: This block contains the musical score for the fourth section, 'Jerusalem'. It is written for unison or SATB voices and piano accompaniment. The tempo is 'Not too slow'. The score is in G major and 4/4 time. It consists of two systems of music. The first system shows the vocal line starting with a circled '1' and the piano accompaniment. The second system continues the vocal line with a circled '2' and the piano accompaniment. The lyrics are 'Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.' The piano part features a steady accompaniment with some melodic lines. The dynamics are 'p' (piano) and 'rall.' (rallentando).

# O Jesu Christe

("O, Jesus Christ, have mercy on me, since I grow faint with sorrow. Lord, Thou art my hope. I have called unto Thee. Have mercy upon me.")

Arranged by  
Rev. LEO ROWLANDS, O.S.F.C.

J. VAN BERCHEM  
(16th Century)

SOPRANO

ALTO

TENOR

BASS

ACCOMP. (Rehearsal only)

O Je - su Chri - ste, mi - se - re - re

O Je - su Chri - ste, mi - se - re - re

O Je - su Chri - ste, mi - se - re - re

O Je - su Chri - ste, mi - se - re - re

ACCOMP. (Rehearsal only)

me - i, quum do-lo - re lan - gue - o,

me - i, mi - se - re - re, mi - se - re - re, quum

me - i, quum do-lo - re lan -

me - i, quum do-lo - re lan-gue-o,

me - i, quum do-lo - re lan-gue-o,

15 *meno f* *dim.* 20 *p*

quum do-lo-re lan-gue-o. quum do-lo-re lan-gue-o.  
do-lo-re lan-gue-o, do-lo-re lan-gue-o.  
-gue-o, quum do-lo-re lan-gue-o.  
quum do-lo-re lan-gue-o, lan-gue-o.

*Poco più mosso* *mf cresc.* 25 *f* *Allargando*

*p* *cresc.* *f*  
Do-mi-ne, Do-mi-ne, tu es spes me - -  
Do-mi-ne, Do-mi-ne, tu es spes me - -  
Do-mi-ne, Do-mi-ne, tu es spes me - -  
Do-mi-ne, Do-mi-ne, tu es spes me - -

30 *p* < *f* > *mf* < *ff*  $\wedge$  35 *p* *pp*  $\wedge$

a. Cla - ma - vi, cla - ma - vi ad \_\_\_\_\_ te. Mi - se - re -

a. Cla - ma - vi, cla - ma - vi ad \_\_\_\_\_ te. Mi - se - re -

a. Cla - ma - vi, cla - ma - vi ad \_\_\_\_\_ te. Mi - se - re -

a. Cla - ma - vi, cla - ma - vi ad \_\_\_\_\_ te. Mi - se - re -

*cresc.*  $\wedge$  40 *mf* *dim.* 45 *pp*

re, mi - se - re - re me - i, \_\_\_\_\_ me - - - i. \_\_\_\_\_

re, mi - se - re - re me - i, \_\_\_\_\_ mi - se - re - re me - i.

re, mi - se - re - re me - i, \_\_\_\_\_ mi - se - - - re - re me - i.

re, mi - se - re - re me - i, \_\_\_\_\_ mi - se - - - re - re me - i.

# MISERERE

As sung by  
St. John's Seminary  
Choir, Boston.

C. ETT

*pp*  
T. 1. Mi - se - re - re me - - i, De - us,  
T. 1. Mi - se - re - re me - - i, De - us,  
B. 1. Mi - se - re - re me - - i, De - us,

*p*  
mi - se - re - re me - i se - cun - dum  
mi - se - re - re me - i se - cun - dum ma - - -  
mi - se - re - re me - i

ma - - gnam, se - cun - dum ma - - gnam mi - -  
- - gnam, se - cun - dum ma - gnam mi - -  
se - cun - dum ma - gnam, se - cun - dum ma - gnam mi - -

*ppp*  
se - ri - cor - di - am tu - - - am.  
- - ri - cor - di - am tu - - - am.  
se - - ri - cor - - di - am tu - - - am.

# Names . . Peoples . . Doings

REVEREND BENEDICT EHMANN, professor of Sacred Music at the Diocesan Seminary of Rochester, N. Y., has been appointed Editor of the *Choirmaster*, official quarterly of the Society of St. Gregory in America. Nicola Montani having resigned by reason of declining health, the Board of Directors wisely brought its choice on Father Ehmann. He has an enviable record as a writer well versed in journalism. His timely columns in the Diocesan paper of Rochester are much appreciated for their originality, their fine perspective, and their practical value. They show a clear mind which has assimilated a wide scope of things, and an alert disposition, ready to grasp the value of an idea in the ebb of a movement. His musical training is solid and open-minded; his enthusiastic interest in the Chant communicative. At last, he is convinced to the utmost of the value of the liturgical movement, and the members of the first National Liturgical Conference in Chicago in 1940 will remember his remarkable symposium summing up the activities of the Convention on the last day. The *Choirmaster* is the official bearer of the principles of the Society of St. Gregory in this country. It is an honor; it is as well a responsibility to be its editor. Father Ehmann is the best standard-bearer whom the Society could have selected to maintain its mission; and we welcome him fraternally to his new mission. May Christ Whose Church he loves, bless his efforts.

BISHOP HEDLEY, O. S. B., wrote in his time, a pastoral letter on liturgical music which was then like a cry in the wilderness. It reads today as the repetition of hackneyed things. Hackneyed maybe, but not well appreciated throughout the Catholic world. Here, at random, are some thoughts for further reflection. They are expressed with a lovely reverence which those who have read the Retreat of the Reverend Bishop will recognize with pleasure.

"Its progressions, its rises and falls, its intonations and its endings, are not heard in the modern world—not heard in the theater, or the concert room, or the street. He who would use it must seek it apart, where the steps of men do not tread.

"When he comes to be familiar with it, he finds that it is a true art; that it has form, symmetry, variety, and beauty. He comes to love the turns of its stately

melody, to recognize its sequences, at first so strange, and to rest in its unhackneyed closes—to rest as the Christian heart should rest, with the consciousness that the end is not yet, and that the final close of all can only be sung in eternity.

"Every feast, every mystery connected with the holy liturgy grows to be associated with its proper and well-recognized musical phrase . . .

"But in order that the Church's chant may effectively lift their hearts, the Church's children must be able to follow the words which give it form and soul. No one can understand what that chant is unless he can, at least in some degree, follow the liturgical words. Is it not worth while for all of us to try to read them, at least in a translation, and so to understand what is sung?

QUITE A FEW OF OUR PRESIDENTS are supposed, on sufficiently reliable authority, to have evidenced interest in music. Jefferson owned a violin, and brought from France some orchestra players. Lincoln retained his love for simple songs. Wilson was an enthusiastic tenor in the Princeton Glee Club. After playing extensively in a band, Harding often visited the Marine Band rehearsals. Theodore Roosevelt encouraged the preservation of the Indian folklore. McKinley inaugurated a Sunday evening hymn at the White House. Coolidge relaxed at the piano with Mrs. Coolidge. If these anecdotes are to be believed, they give an indication of what a three-fold musical movement should be in a nation: music to the honor of God, music for the joy of home life, music expressing the tradition of the people. A survey of today's trends shows evidence that America is on the way; only do Catholics lag much behind all other social groups of the nation.

ASPRICIO PACELLI, an ancestor of our present Holy Father, recently attracted public notice when a research contained in a scientific pamphlet unearthed his musical career from the oblivion of the 16th century. His contribution to early classical polyphony seems to command more attention from the musical world than it had received heretofore. The pamphlet was written by Matthew Gliński, Polish musician, published by the Vatican Polyglot Printing Office, and presented to His Holiness.

REVEREND EDGAR BOYLE, Diocesan Director of Music in San Francisco, delivered a paper on liturgical music in the living parish, at the liturgical conference held in St. Paul, Minn., last October. One cannot resist reprinting a few of its witty paragraphs. The paper, of course, contains a larger percentage of serious thoughts. But the reader will relish the pleasure rarely afforded, of a little humor in the musical routine.

"The music in 1924 (in San Francisco) ranged from Mozart's 12th Mass to *O! Promise Me*, and now in 1941, we hope we have arrived at *The Last Round-Up*.

"Not being prepared for a radical change, time would have to be taken to instruct before the existing unliturgical music could be eradicated . . . I can say, not egotistically, that I am still a plough man.

"A music commission was formed since; and it does much more than merely take up space in the Official Catholic Directory."

May those excerpts give the readers a taste of the very enlightening information which may be gathered from the paper of Father Boyle in the book of proceedings of the liturgical conference, not yet off the press.



MR. RICHARD KEYS BIGGS hardly needs introduction to the readers of *Caecilia*. He has become known to many of them through the compositions of sacred polyphony which have found a happy welcome among our choirs. But they retain a legitimate curiosity about the career

of a man who is certainly one of the most prominent organists and choirmasters of the Church in America. It may not be generally known that Mr. Biggs had an unusual, in a certain sense, very valuable experience; for he was engaged in the musical service of both the Protestant and the Catholic Church. Born in Glendale, Ohio, on September 16, 1886, he studied first at the Cincinnati College of Music, then at the University of Michigan. Meanwhile, he occupied a musical position in some capacity or other in a number of churches: First Presbyterian at Glendale, First Congregational at Ann Arbor, Michigan, Westminster Presbyterian at Detroit, St. Paul's Episcopal at Cleveland, Ohio, St. Ann's Episcopal at Brooklyn, N. Y. The World War interrupted his meteoric ascension

and called him to duty, in France. The Divine Providence followed him there with the grace of conversion to Catholicism, and provided for him after the armistice new musical vistas at Angers, France. It is at this time that he met on his way his wife to be, a young and attractive maiden, imbued with all the strong traditions of faith and culture of old France. She followed him (and she must have helped him a great deal) on the second lap of his musical journey. Back home, Richard Keys Biggs was successively at Queen of All Saints Church in Brooklyn, at St. Patricks of Montreal, Canada. It is from there that he received the invitation to come to Hollywood to be organist and choir director at the Church of the Blessed Sacrament, in charge of the Jesuit Fathers, in 1928. Since that time, he and his wife have been intimately united not only in the fulfillment of their domestic mission, but also in the expansion of his musical talent. The Biggs family is the most sympathetic and lovely group of children one would like to meet, from Andre-George, the first, to Marie-Lucienne, the ninth. Family life at the Biggs' is real, healthy, and holy. Mrs. Biggs, herself a fine musician, especially well grounded in the Chant, has actively shared the liturgical orientation and the efforts of her husband to put forth in his work the ideals of Catholic art. Her hidden and delicate influence is felt in the characteristics of the inspiration of Mr. Biggs when he writes liturgical music.

Mr. Biggs is an organist of superior technical ability, through which his style of playing reaches a great brilliancy. His musical temperament is flaming and bursting with energy. His ideas, as one would expect from a man who has gone through a profound transformation in his artistic experience, are the result of convictions and always definite. His capacity for work is enormous. The world of American organists was not unappreciative. In the long series of brilliant recitals through the land, it gave without restraint to Mr. Biggs the recognition due to a remarkable artist. The National Guild crowned this recognition by electing him the Dean of the Chapter of Southern California. But to Richard Biggs, a true Catholic artist, his Casavant of seventy ranks of pipes, his choir boys, are the pride and the joy of his life. Day after day, he pours out the best of his now mature artistry in the Church dedicated to the Holy Eucharist of Our Lord. To us, it is a glorious feeling that his soul, conquered by Christ, is today a champion in the restoration of liturgical music.

# We Suggest for Lent

Suggesting at random, Masses, Motets, or Hymns for the heralded season of Lent would be most inadequate. It is common knowledge that the period of Lent is one into which the Church has poured with an unusual abundance the riches of her liturgy. The moral renewal which it leads us to is based upon a historical event of fundamental importance: the Christian initiation in the early centuries crowned by the memory of the Resurrection of Christ. This background permeates the season of Lent with an intensity which has no parallel in the rest of the year. Moreover, it is more directly and intimately connected with the spiritual rejuvenation of the faithful.

Therefore Christians, engaged in a warfare so filled with consequences, have a right to find in the worship of the Church an atmosphere appropriate to their needs. Far from hampering or distorting the sentiments of common prayer, music takes on a particular responsibility towards upholding the true characteristics of Lent. We infer from this principle that any suggestions about Lenten music ought to present a *setting*. We mean a plan of music in which every song suggested is a part of the religious experience of the people under the guidance of Mother Church.

This has not always been thought of, as can be seen in a glance at music catalogues. Composers, unaware of the basic significance of Lent, were stingy with real Lenten music, and over-emphasized too early and too exclusively the Passion of Our Lord. Most of the selections now profusely sung give to the season an emotional character at variance with the mind of the liturgy. A perfect musical setting is by no means easy, if one wants to blend in proper doses Sacred Chant and Polyphony. We only hope, for this year, to give a few directives and to recommend a few selections.

1. A GREGORIAN ORDINARY FOR THE MASS is most recommended. The mysticism which overflows from the Chant, its spiritual spontaneity will agree with the devotional attitude of Lent in a way which no polyphony ever can. It is musical fairness to recognize this fact at this very time. A simple melodic line will excel all the intricacies of the best counterpoint. Which one will we select? We have a decided preference for a particular setting; but for reasons of practicability, we will keep to a custom which caters to the No. 17 (Kyrie, 2nd version). This

Ordinary is not in our judgment the most expressive of the spirit of Lent. It has the advantage of being easy to learn, because of its short phrases, of its obvious repetitions, and of its closeness to the major scale. An ordinary choir can learn it in a very short time, if the director knows how to present its melodic characteristic, and how to obtain from his singers a fluidity in vocalizing which is very necessary in this case. There is no doubt that the selections of this Ordinary will appeal to the devotion of the people, if they are sung in a devout spirit. The more so, because it will be repeated during six Sundays; and the melody will gradually permeate the ears of the pious listeners. Even though our personal preference would go to another Ordinary, we gladly recognize that the one suggested expresses some of the aspects of the season. In particular, those melodies display a note of hope akin to joy, which should be a help to Christians engaged in their penitential task.

Choirs of sufficient ability to read and to grasp quickly a new song might attempt, in the impossibility to go farther this year, at least one Introit: the *Laetare Jerusalem* of the fourth Sunday. It comes in late enough to permit a sufficient time for preparation, not too late to burden the work of preparation for Easter. It is a grandiose song, one in which the chant, usually conservative, tends toward a freedom of expression which puts the Introit in a class of its own. However, the form is of a pure classicism; and while exploring more gleefully, it does not lose the dignity which is always the absolute principle of Gregorian composition. Let the Director get for himself a clear view of its two sections. Then have the singers vocalize fluently, and by a sense of lifting up sustain carefully the breath. Give energy to the ascending movements, and express the words with utmost clarity. If sung in this manner, it will be, in the very middle of Lent, a reassertion of the note of hope which is sounded every Sunday by the Ordinary which we suggested above.

2. IN GENERAL, POLYPHONY should show forth a definite sense of proportion during this season. One cannot just throw in any kind of motet which makes some reference to Lent, lest the very delicate balance be lost in the Divine services. If we recall that Lent is a period of intense inner work, of Christian reform, of spiritual renewal, a common struggle

to reach closer to Christ, it will be obvious that polyphony should mark its steps with restraint. Reserve, a recollected awe, a fervent prayerfulness, a manliness devoid of any theatrical lyricism; this is what polyphony should emphasize. For emphasis here is its definite mission. Ideal motets for Lent should be rather short, and not too elaborate. In this respect, even the great polyphonists, working in an epoch which had lost the true sense of the liturgy of Lent, did not always solve this problem. Some of their compositions usurp too much time and importance. On the other hand, unaccompanied polyphony finds a wonderful mission to fulfill at this time, now that organ-playing is suspended at all divine services. If appropriate, motets will establish a harmonious equilibrium, without ruining the simplicity required in Lent.

Our suggestions are by no means perfect. We are limited to recommending music suitable for as many choirs as possible, leaving time to average groups for an intensive preparation of the Easter music. Two motets would be sufficient; even one repeated on the four Sundays might inject a definite note in the general setting in company with the chant. Then, introduce a different one for the Passion Week, with a somewhat more intense lyricism; this is in agreement with the dramatic character of the liturgy evidenced in those days.

As we have mentioned, truly good motets emphasizing the true spirit of the liturgy during Lent are rather few. To stay as much as possible within the limits of easily accessible music for the average choir, the following choice is suggested:

FOR THE WEEKS OF LENT:

*O Jesu Christe*—*J. van Berchem* (16th century).  
*McLaughlin & Reilly Co. No. 1116.*

An extremely well conceived piece of pure vocal music, passing with ease from lyric to dramatic style, and stressing the meaning of the text very closely. Not exactly easy to learn; but it will repay any choir to study it both for its beauty and strength, as well as for the progress it will bring into the work of the singers. This motet is so significant as to warrant repetition every Sunday without apparent loss of variety; for it will sound clearer with each repetition.

*Jesu Salvator mundi*—*B. Cordans*. *McLaughlin & Reilly Co. No. 1252.*

A short form of just eleven measures constructed in the harmonic style, without any amplification of

phrases. Though it is not very original, it redeems the lack of depth by a clear dramatic effect; and the semi-chromatic progression of the second phrase is by no means lacking in true effectiveness. Very useful for choirs of minor experience, who could not consider attempting the preceding selection. It will not stand a weekly repetition so well as the *O Jesu Christe* of van Berchem.

FOR PASSION WEEK:

Motets here are superabundant, too much so indeed, because they throw off balance the whole season. In the prodigality of the repertoire, and following the same reasons of practical choice, we make up the following list of

*Adoramus te Christe*: *G. Mettenleiter*—*T. T. B. B. McLaughlin & Reilly Co. No. 1013.*

A worthy fruit of the Caecilian-Verein, a motet written with reserve of elements, tending primarily to set the text of adoration to stately but well-chosen harmonies. Phrasing excellent and cadences which give to the whole piece a sense of modulation which brings movement and color. Especially advised for male choirs, although solid women's quartets could still get a good sonority if singing with a well-sustained tone.

*Francesco Roselli*—*3 equal voices*. *McLaughlin & Reilly Co. No. 1043.*

A clear presentation of a simple hymn phrase. Contained within the limits of harmonic style, with those harmonic successions which give to the music of the 16th century such luminosity. Very accessible to average groups of 3 female or male voices, and recommended for easy study.

*Orlando di Lasso*—*3 equal voices*. *McLaughlin & Reilly Co. No. 1181.*

The well-known masterpiece of the Flemish composer, always fertile with ingenuity. Perhaps the peak of all to illustrate this text, and to imbue the music with the widest comprehension of its infinite meaning. But very difficult to do well. Just mentioned for finer groups who would like to attempt it. Attention to quality of soprano part which is very taxing.

*Palestrina*—*S. A. T. B.* *McLaughlin & Reilly Co. No. 1252.*

Known as well is the motet of Palestrina, and just as commendable, though not so adequately beautiful to our mind. It requires a very full and solid blending which the average choir does not possess. But some groups will gain much by presuming that they can

to reach closer to Christ, it will be obvious that polyphony should mark its steps with restraint. Reserve, a recollected awe, a fervent prayerfulness, a manliness devoid of any theatrical lyricism; this is what polyphony should emphasize. For emphasis here is its definite mission. Ideal motets for Lent should be rather short, and not too elaborate. In this respect, even the great polyphonists, working in an epoch which had lost the true sense of the liturgy of Lent, did not always solve this problem. Some of their compositions usurp too much time and importance. On the other hand, unaccompanied polyphony finds a wonderful mission to fulfill at this time, now that organ-playing is suspended at all divine services. If appropriate, motets will establish a harmonious equilibrium, without ruining the simplicity required in Lent.

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Known as well is the motet of Palestrina, and just as commendable, though not so adequately beautiful to our mind. It requires a very full and solid blending which the average choir does not possess. But some groups will gain much by presuming that they can

do it; and, therefore, are welcome to try. There is no complication of movement, the writing being quasi-harmonic. But there is work ahead to secure smooth and yet powerful phrasing.

We like to call the attention of the readers to two bits of polyphony which are not of the stature of the motets, but which would be of great help to many small ensembles:

*Christus factus est.* Jacob Handl—S. A. T. B. McLaughlin & Reilly Co. No. 1252.

*Jerusalem convertere.* Gregorian melody harmonized by Nino Borucchia—S. A. T. B. McLaughlin & Reilly Co. No. 1252.

Both selections of two lines each could be used effectively as motets, by inserting them (in the manner of falso bordone) between a few verses of a psalm. The repetition will give them the structural value of a refrain which they would not have otherwise. Much recommended to all choirs for their simple artistic setting.

*Miserere.* C. Ett—T. T. McLaughlin & Reilly Co. No. 1129.

At last, we mention the psalm, *Miserere*, of C. Ett. Composed of alternate verses between Chant and polyphony. It would be presumptuous to recommend

its entire setting to ordinary choirs. But a few verses could be selected at random, and a different verse sung each Sunday for variety's sake. Generally, it lacks in breadth and movement; at times, harmonization is pale and too static. But it retains always dignity, and a form without awkwardness. Besides, it is accessible to a good ordinary choir. If necessary, a women's group may attempt it, with some loss of sonority, however.

**EVENING SERVICES:**

They are an important part of the people's devotion during Lent; and choir directors should be alert to plan a good musical program. If it is unnecessary to provide elaborate music, it is desirable that the faithful be brought to a deep piety through the intense fervor of the singers. The motet sung at the Mass on Sunday can be repeated on this occasion. Also the choice of motets for the Benediction of the Blessed Sacrament should be marked by discretion. Have them simple, melodious; and do not forget to have an opportunity for congregational singing. To those who would be interested to explore outside the beaten path, we call attention to a new series of

*Six Lenten Hymns*—Bernard Ledington—Unison. McLaughlin & Reilly Co. No. 1253.

"Those who are privileged to sing in our churches should remember that they are, in a certain sense, ministers of the altar; for they perform an office which, in the early ages, was discharged by ordained ministers.

First then, dear children of Jesus Christ, let us recall to mind that there can be nothing greater, nothing nobler, among the external and visible occupations of man upon this earth than the worship of Almighty God.

Bishop Hedley, O. S. B.

**ORATE FRATRES**

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*From a Letter Signed by His Eminence, Cardinal Gasparri*

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# Sacred Texts for Sacred Songs

By Patrick Cummins, O. S. B.

## Ash Wednesday

### *Antiphon No. 2:*

Inter vestibulum et altare	'Tween porch and altar
plorabunt sacerdotes ministri Domini,	stand priests, the guards of the Lord,
et dicent:	singing and weeping:
Parce, Domine, parce populo tuo:	Spare us, O Lord, spare Thy people:
et ne claudas ora	close not the lips, O Lord,
canentium te, Domine.	of those that sing Thy glory.

### *Tract:*

Domine, non secundum peccata	Not as our deeds deserve
nostra, quae fecimus nos:	deal Thou, O Lord, with us:
neque secundum iniquitates	not as our guilt demands,
nostras retribuas nobis.	deal Thou with us.
V. Domine, ne memineris	V. Recall not, O Lord,
iniquitatum nostrarum antiquarum,	our guilt now ages old:
cito anticipent nos misericordiae	swift let Thy mercies
tuae: quia pauperes facit sumus	outstrip our miseries:
nimis.	for wretched are we
	beyond measure.
V. Adjuva nos, Deus salutaris	V. Come to our aid, O God,
noster: et propter gloriam	God of salvation:
nominis tui, Domine, libera nos:	for the glory of Thy name,
et propitius esto peccatis	O Lord, deliver us:
nostris, propter nomen tuum.	look on our sins in goodness,
	for the sake of Thy name.

## First Sunday

### *Introit:*

Invocabit me, et ego exaudiam eum:	He calls on me, I answer him:
eripiam eum, et glorificabo eum:	I deliver him, I honor him:
longitudine dierum adimplebo eum.	with long life I satiate him.

## Second Sunday

### *Introit:*

Reminiscere miserationum tuarum,	Remember, O Lord, Thine own good deeds,
Domine, et misericordiae tuae,	Thy mercies everlasting:
quae a saeculo sunt:	let never rise our foes
ne umquam dominantur nobis	to rule o'er us:
inimici nostri:	deliver us, Thou Israel's God,
libera nos, Deus Israel,	from all our distresses.
ex omnibus angustiis nostris.	

Meditabor in mandatis tuis,  
quae dilexi valde:  
et levabo manus meas ad mandata  
tua, quae dilexi.

*Offertory:*

Thy words I ponder  
and love beyond measure:  
to Thy words which I love  
I lift my hands.

**Third Sunday**

*Introit:*

Oculi mei semper ad Dominum,  
quia ipse evellet de laqueo pedes meos:  
respice in me, et miserere mei,  
quoniam unicus et pauper sum ego.

Mine eyes are fixed on the Lord,  
who plucks from snare my feet:  
look kindly on me, and pity me:  
lonely I am and poor.

*Communio:*

Passer invenit sibi domum, et turtur  
nidum, ubi reponat pullos suos:  
altaria tua, Domine virtutum,  
Rex meus, et Deus meus:  
beati qui habitant in domo tua,  
in saeculum saeculi laudabunt te.

Sparrow finds home, and dove a nest,  
to hide their little ones:  
Thine Altar my nest, O Lord of hosts,  
my King and my God:  
blessed who dwell in Thy Home,  
make Thee their eternal song.

**Fourth Sunday**

*Introit:*

Laetare, Jerusalem: et conventum  
facite omnes qui diligitis eam:  
gaudete cum laetitia,  
qui in tristitia fuistis;  
ut exultetis, et satiemini  
ab uberibus consolationis vestrae.

Sing and rejoice Jerusalem:  
crowd near, all ye who love her:  
with gladness sing and rejoice,  
ye who have lived in sadness:  
gurgle with joy and be sated,  
like babes at mother's dear breasts.

*Communio:*

Jerusalem, quae aedificatur ut  
civitas, cujus participatio ejus  
in idipsum: illuc enim ascenderunt  
tribus, tribus Domini, ad con-  
fitendum nomini tuo, Domine.

O Jerusalem, thou glorious city,  
unbroken circle of homes:  
behold the tribes coming, the tribes of the Lord,  
to proclaim Thy name, O Lord.

**Passion Sunday**

*Communio:*

Hoc corpus, quod pro vobis  
tradetur; hic calix novi testamenti  
est in meo sanguine,  
dicit Dominus:  
hoc facite, quotiescumque sumitis,  
in meam commemorationem.

This the Body given for you;  
this the Cup of Testament New,  
filled and fulfilled in My Blood,  
saith the Lord:  
this do, whenever you receive,  
in memory of Me.

# Your Questions - - Our Answers

By Gregory Hogle, O. S. B.

*"My choristers are anxious to know which melodies enjoy the greatest antiquity."*

A. It is commonly believed that the following melodic formulae belong to the most ancient stock of Christian music, used already in the days of the Catacombs:

(1) "*Oremus—Flectamus Genua—Levate*" (*Let us pray—Let us bend our knees—Arise!*) This introductory formula is well known to all of us from the Good Friday liturgy. In the first three hundred years of the Christian era, before the Introit-Procession was introduced, the sacred ministers would prostrate themselves before every High Mass to bring home to the faithful the great lesson of self-abasement before the infinite majesty of God. When the moment had come to offer up holy prayers, the Celebrant would raise his voice to the central tone La (A) and give out the challenge: "*Oremus.*" The Deacon would forthwith bend his knee and give out the second challenge: "*Flectamus Genua,*" lowering his voice to the pentachord: "*Mi-Sol-La-Ti-Sol.*" With him all the faithful would fall on their knees and remain in that position until the Subdeacon gave out the invitation: "*Levate,*" using the same melodic pattern which the Celebrant had used.

(2) "*Per omnia saecula saeculorum*"—sung by the Celebrant before the Preface and the *Pater noster*. In either case the priest emerged from the depth of mysterious dealings with God. In breaking his silence he alighted on the lowest tone of the Dorian tonality (La); from there he advanced by a minor third to Do—Re. In the newer Missals this symbolism has been spoiled (*for typographical reasons the notation has been raised one whole tone*), but our forefathers in the Middle Ages admired the melodic relation existing between the "*oratio secreta*" and the vocalized prayer.

(3) "*Sursum corda*" (*"Lift up your hearts"*). The melodic formula for these words marks the top-limit of the Preface. The priest raises his hands together with his voice to invite the faithful to raise their hearts heavenward and to give thanks to God.

*"Which seems to be the turning point from Lent to Easter-tide?"*

A. After the Baptismal water has been blessed on Holy Saturday, the Litany of the Saints is intoned and the procession wends its way to the sanctuary. The purple vestments are laid aside and the sacred

ministers prostrate themselves on the floor. This ceremony has a deep meaning: the Church Militant humbles herself to the very dust of the earth and implores the Church Triumphant for assistance. At the invocation "*Peccatores*" (*We sinners*), the sacred ministers arise, proceed to the sacristy and put on the white vestments. The Litany being ended, the chanters solemnly intone the Easter Kyrie while the sacred ministers proceed toward the altar. In a very short time a great transformation has taken place; a few minutes more and the Celebrant will intone the *Gloria*; the joyful sound of the cymbals mingles with the gorgeous strains of the organ and the tower-bells send the Easter-message far and wide out into the country.

*"Why has the place of honor in the Roman Kyriale been assigned to the Mass 'Lux et Origo'?"*

A. The Easter-Mass, "*Lux et Origo,*" is a melodic illumination of the Litany of the Saints; it is a triumphant paraphrase of the different invocations. The first Kyrie recalls the beginning of the Litany; the *Christe* reflects the main part of the invocations, while the last Kyries establish themselves on a higher level, transforming the last divisions of the Litany, from "*Peccatores*" to the end. This last melodic development furnishes the groundwork for *Gloria*, *Sanctus*, and *Agnus*. The "Easter-Lamb" (*Agnus Dei*) seems to receive a most glowing tribute of melodic illumination.

*"Why such a big contrast?"*

A. You ask, why there is so big a contrast between Catholic and Protestant service-music, and why Protestants have so much swell singing and elaborate organ playing. You must remember that Catholic services are centered upon Holy Mass, the unbloody renewal of the bloody sacrifice on the cross. The faithful are not mere spectators; in closest union with the priest they offer up the same sacrifice in atonement for their sins. The music which accompanies the sacrificial action must be holy and prayerful; the organ must assume the role of humble servitude. The founders of the Protestant churches had rejected Holy Mass; in consequence the crown jewel was broken out of their services and all that remained was preaching, singing, and organ-playing. Various kinds of ingenious music were gradually introduced: Cantatas, Oratorios, Solos, etc., to interest the church goers.

# Readers' Comments

Dear Editor:

While perusing the December 25th issue of the "Caecilia" I was quite puzzled with the symbolism of your cover design. Had it not been for the interpretation given by the fly-leaf verse, I would still be in a quandary. But not trusting my own judgment, I approached a priest, a scholar and a musician of orchestral fame, with the sole purpose of obtaining their impressions in regard to the artistic suggestion (if I may call it such), as expressed on the "Caecilia" cover. The scholar queried: "What is it? An octopus, or special geometric figure?" The maestro was baffled, and after a few minutes hesitation exclaimed: "Rubbish!" The priest alone (no doubt, due to his profound religious background), was keen enough to express: "It's a poor attempt of what is called 'modern religious symbolism.' Were it not for the triangle and hand, the idea of the most Blessed Trinity would be obscured completely. At best, instead of reasonably enlightening (even though the Blessed Trinity cannot be reasoned out), this atrocity only deepens the Triune mystery all the more."

With Rev. Huelsman in his contribution to this issue, I too must state: "If It's Beauty Should Be Understood"—moreover, if it is to be a religious symbol, an emblem, a representation, a visible sign of an idea, or a quality, or of another object; if it is to be anything that suggests an idea or a thing, as by resemblance to it or by association with it, let it not be camouflaged, as are so many truths today. But rather let us remember that truth isn't something novel. It is everlasting, and therefore should always be properly synchronized. Just as Rev. Huelsman states that singers themselves spoil the beauty of plain chant, so I feel safe to remark that Catholic men, those who should know better, cloud the beauty of truth by their metaphysical reasonings. When the artist associates images that do not spring from a common ground of emotion but are related only by accidental or external similarities, to me it seems to be an exercise of fancy rather than of imagination. Sometimes, in a person of not very quick sense of beauty and of intellectual rather than emotional temperament, this exercise of fancy gives us a profusion of those emotionally inapt similes and metaphors which, if it were expressed by a poet, the rhetorician would call "conceits." The so-called "Metaphysical Poets" and the Artists at the

beginning of the 17th century could furnish us with an abundance of examples. Suffice it to say that the symbolism of your cover seems to me a fancy rather than a daintiness. The associative imagination associates with an object, idea or emotion, images emotionally akin. Since such association is not based on emotional kinship, the process must be called fancy. If the perception of spiritual values is all that gives significance to most of our sensational experiences, then without it life would hardly be worth the living. Why then, should not qualified men of Catholic faith, through their interpretative imagination perceive spiritual value or significance, and, by all that's Good and Holy intelligibly render objects by presenting those parts or qualities in which spiritual value resides. Let us get away from the trend to make the Catholic religion a "mysterious cult," an unreasonable symbol of truth. Simple truths should not be expressed profoundly. Profound truths should be simply profound and not confound our intelligence.

As Catholics we have the right to ask then, of any work of symbolical art, however emotional in purpose, "What does it mean? What truth does it embody and enforce?" Thus, in the name of heaven our symbols would be understood—our appreciations heightened and our moral perceptions keener and more alert to truth, rather than error.

I offer my comments with reservations, trusting that words to the wise are sufficient, and that the aim of our Holy Mother Church to make the truth one and universal will be more of a practical rather than a theoretical understanding.

From an interested reader,  
P. B.

CHARLES HACKETT, Metropolitan Opera singer, passed away, and was buried amid a large gathering of friends from the Church of St. Anastasia, Douglaston, Queens, N. Y. Although he never ascended to the starry heights of public adulation, he was nevertheless a singer endowed both with a clear-ringing voice and a fine artistic temperament. It is a matter of satisfaction to know that his musical career never estranged him from the faith of his boyhood, and that he passed to eternal life as a true Catholic. May his memory remain as a conclusive proof that art and religion can be reconciled.

This letter is the first criticism received against the cover of *Caecilia*. It deserves to be inserted for its frankness, and also because it raises an artistic issue. We thank the anonymous correspondent for giving us an opportunity to explain our mind to the readers of *Caecilia*. We confess to being but a *layman* in matters artistic, trying only to bring into the judgment of any work of art the flexibility which we profess in music. Therefore, while we make no pretense to pass an opinion, we feel that calling the drawing of Christmas *rubbish*, or *octopus*, or an *atrocious*, is a slip of the tongue. It does matter really very little whether the critics were from the clergy, from scholars, and from musicians of orchestral fame. Of the latter species, we have met some lacking in any artistic sense. As to the members of the clergy and to scholars, we refer our correspondent to the book *Beauty Looks After Herself*, by Eric Gill, wherein their artistic case is much better stated than we ever could hope to do ourselves. But it does matter that the idea of symbolism be sound. We agree that symbolism should not be distorted by metaphysical pretense or even intent; we are not so sure that it should be emotional or associated with emotion. The latter excess is in no way to be preferred to the first; and both have done respectively their great share of harm to real art. Symbolism, both by definition and by a well-proven Catholic tradition, is to be realist, that is illustrating things by the suggestion of an image. As long as the thing is real, as long as the symbol is an image rooted in the reality it represents, the style of the image matters little or not.

A characteristic figure disappeared with the passing of Arthur Bienbar, 73, organist and choir-master in Los Angeles. Professor Bienbar was born at The Hague, Holland. He studied under J. Ver Shult and Perosi, and had acquired a broad musicianship. His last contribution to Sacred Music was his work in collaboration with Father Owen da Silva, O. F. M., in the publishing of *Mission Music in California*. As a token of their appreciation, the Santa Barbara Mission Chanters sang the funeral Mass in the Church of the Most Precious Blood where Mr. Bienbar had served so faithfully.

As a matter of fact, the cover condemned so sharply by the friends of our correspondent is positively much more in the line of Catholic tradition than the "intelligibly rendered objects" which have stilted in past centuries all genuine expression of symbolic imagination. A glance at the Cathedrals of the Middle Ages, at their sculptures, their glass windows, their books of miniature, will show this unmistakable evidence. We owe in fairness to the artist of our cover (who wants his name withheld from public knowledge) to say that he is gradually being recognized by some members of the clergy, by an increasing group of friends, as a foremost representative of decorative art. It would have been interesting to quote a few of the numerous expressions of approval sent to us about the cover. Let it suffice to mention a Benedictine Abbott who pinned it on the bulletin board of his monastery, hoping that it would be the best inspiration for a monastic Christmas. After him, nuns from various convents, rural choirmasters, many others, voiced the refreshing impression which the cover made on them. At last, rather than fuss in an argument, we looked again ourselves at the design: the hand of the eternal Father sends from a radiating sun His only-begotten Son to be King of the world. The earth, heretofore darkened by sin and strife, rejoices. Of this joy, the animal kingdom is the image. Open the Book of Psalms; and you will find this, thing and word, in the Psalm 93.

We thank our correspondent for having prompted this discussion. Though we respect his sincere opinion, we cannot renounce to the conviction that this rubbish should continue to appear in *Caecilia*. It is with us a matter of artistic vitality.

The Editor.



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## Adoramus te Christe

By

G. METTENLEITER

The motet is made of four phrases, the first three being equal, the last being amplified. This indicates how the proper expression should be attained: the three first phrases are but a preparation for the melodic development of the ending.

A. - B. - C. three even phrases to be sung with the sole inflection suggested by the stern melodic design. The whole coloring will depend upon: 1. the perfect intonation of the accidentals which mark the various chords; 2. the absolute cohesion of all parts in a parallel motion; 3. the keeping of dynamics within restrained limits.

D. The culminating phrase in two members, with an ending wherein harmonies are moving towards a point of suspension on the dominant chord, obtaining thus an effect of modulation rather than completion. Sing with greater sonority, but do not over-emphasize accentuation, in order to preserve the unity of a respectful adoration.

## O Jesu Christe

By

J. VAN BERCHEM

This motet possesses a powerful logic of development as it unfolds itself with the text.

A. *M.* 1-9. Exposition of the initial design, extremely simple, of imploration. It is made up of two members: m. 1-5, in ascending movement, with a widening movement provided by the tenor part amid the calm of the other voices; m. 6-9, in descending movement, more condensed, as a temporary repose of the melody, and with no prominent part in the harmonies.

B. *M.* 10-20. A phrase wherein the melodic design of the tenor in m. 4 is used in amplified line, and passes from the upper to the lower voices, creating a moving fullness. These imitations should be clearly intoned, but without harshness of attack; for this would spoil the prayerfulness of the motet. As can be seen at once, the phrase is repeated twice and falls down on a long suspension.

C. *M.* 21. This part changes the pace of the motet into a dramatic declamation. It begins at m. 20 with a very effective superposition of all parts on the word *Domine* and the soprano ascends into a melody of deep feeling. At m. 30 two straight chord-effects increase the intensity of expression. Sing with open tone, but not to the point of shouting.

D. At m. 37, the movement changes, and the initial melody is brought back with a different rhythm, and a drawn conclusion marked by serenity. There is at this point an imitation between the two upper voices which enlarge the melodic ending and should be made clear. Let the lower voices sustain well the harmonic foundation.

# Read It . . . Think It Over . . . Do Something About It

Dear subscriber of *Caecilia*:

At the beginning of the holy season of Lent, permit me to address to you this message as the request for collaboration in a truly Christian apostolate.

The liturgy of Lent invites us to prayer, to active reform, and to charity. I invite you likewise to lend to *Caecilia* the same benefits:

1. It would be a lovely token of unity among all of us if, during the present season of Lent, all subscribers unite in prayer for the growth and the progress of our review; that through its writings the interests of Sacred Music may be served.
2. Because you are in some way or other a co-worker in the much-desired reform (it is no less than a reform), I sincerely hope that, enkindled by a new zeal, you may resolve to do your utmost in the accomplishment of your task.
3. Show your charity in an effective way. Should every subscriber of *Caecilia* bring in another subscriber, the solidity of the publication, both from the musical and financial standpoint, would be definitely assured.

It is true that you expect from *Caecilia* that it provide for your work the highest inspiration, the widest information, the living contacts, a practical help, the clearing of your problems, the encouragement in your difficulties, the consolation of a Christian solidarity. But the review can only be adequate to your expectation, if it possesses the means to cover such a wide scope. It needs a representative list of prominent contributors, correspondents scattered all over the country to bring in useful information, artists of genuine talent to illustrate its pages, and all the means of a healthy publicity to reach a large following.

The younger *Caecilia* is hardly three months old. Without vain pride, I sincerely believe that it has brought to you in this short time more inspiration and help than can be expected from the two dollars and fifty cents which you have paid for your subscription.

Conscious of the mission that the review has to fulfill in the great cause which is yours as well as mine, show your loyalty by an effort in this apostolate: Bring in a new subscriber. Let every reader do the same thing during this season of Lent, in a spirit of Christian unity.

If you are a priest, enlighten a brother priest, about the contribution that *Caecilia* makes to pastoral experience in the matter of Sacred Music.

If you are a nun, write to a co-sister, and tell her about the happy tidings that *Caecilia* brings monthly to develop the proper atmosphere of convent life through an appropriate musical worship.

If you are a choirmaster, share with a discouraged or indifferent co-worker your enthusiasm about the added stimulus that *Caecilia* brings into your difficult task.

I hope from you all a hundred-per-cent response for Easter. The names of those who have obtained a new subscriber will be published in a special list in *Caecilia*. And they will receive as a token of appreciation a complete set of the beautiful liturgical card-souvenirs published by the Art Department of the Convent of the Most Precious Blood Sisters from O'Fallon, Mo.

Do not discard this letter. Read it a second time; and after thinking the matter over, go to work. It is to be one of your good deeds in the Lent of 1942.

Wishing you the choicest graces of the holy Season,

I remain fraternally in Christ,  
The Editor.

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