

CAECILIA



A MONTHLY REVIEW of LITURGICAL MUSIC VOL. 70. No. 3
FEBRUARY, 1943

SYMBOLISM OF COVER DESIGN

A childlike soul is harvesting with joy
The wheat which will become
The Bread of Life.

A laboring soul is growing with ardour
The vine which will become
The Blood of the Covenant.

All human labor and life
are transformed and transfigured
in the Holy Eucharist.

Christ, the eternal Highpriest,
consummates all into
His Immortality.

Such is the great Canticle of liturgical music,
united to the Choir of the Angels.

Sine fine dicentes.

CAECILIA A REVIEW OF + LITURGICAL MUSIC

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Consulting Editor: Reverend Gregory Hugle, O. S. B., St. Francis Hospital, Maryville, Missouri

Editor: Dom Ermin Vitry, O. S. B., St. Mary's Institute, O'Fallon, Missouri

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CONTRIBUTORS TO THIS ISSUE

DOM PATRICK CUMMINS, O. S. B., DOM GREGORY HUGLE, O. S. B., both of Conception Abbey, Mo., are now too well known to need introduction. During the past year, they have enriched the pages of *Caecilia*, the latter with charming wisdom of his old age, the former with the penetration of his mentality. They will continue to accompany *Caecilia* in its ventures; and they are worthy of an enthusiastic following.

THE EDITOR should stay behind the scenes to do his job well. But to calm the anxiety of an amiable correspondent who was fearing that the cartoon inserted in "the Editor writes" might be symbolical of an unwanted corpulency, let the readers know that he needs no reduction in space, and that he feels younger at the beginning of his second year of editorship.

CLARE HAMPTON is the same writer who gave to *Caecilia* a delicate sketch in the issue dedicated last year to the Archdiocese of St. Louis. The flowing quality of the historical essay herewith presented makes it a practical and easy reading, not without valuable lessons.

MRS. BLANCHE DANSBY is a school-teacher who found in her conversion to the Catholic Church the fulfillment of her artistic aspirations. We should deeply rejoice that such a sincere mind and such a delicate and yet clever artistry are now in the service of Sacred Music.

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SACRED TEXTS SACRED SONGS

By Patrick Cummins, O. S. B.



The superabundance of liturgical texts in this period of sanctification imposes a strict limit to our choice. But whatever texts may be selected, a single thread is found as the reason of their being set to music. This thread is particularly visible during the time of Septuagesime; and one little Antiphon at Vespers, on a Sunday, shows it, while the words of our Lord himself are repeated; those very words by which Jesus forced the attention of His disciples on one single thing: the Mystery. What mystery? The mystery which sums up everything and should occupy everyone, particularly at this time of the year: the Kingdom of God. We are pressed to get closer, in the course of these sacred days, to the unfolding of the new Order, the order brought to all by Christ Himself. His words are authoritative, His manner is urging; for the Mystery of the Kingdom is a privilege, a vocation. The appreciation of such privilege should be uppermost in the mind of Christians during Lent; and Christ Himself extends to all the discreet invitation.

1. We enter into the Mystery as a spiritual body of men on Ash-Wednesday, as the second Antiphon of the blessing of ashes indicates. We are not alone in this spiritual enterprise; we are invited to share it with others, members of a single Order. The priesthood leads, the faithful follows; all together united prostrate their lives at the foot of the altar, and plead for the initial mercy which is necessary to our sanctification. The Church weeps with her sons; the Church appeals to the Lord who loves His people.

2. Contrary to human expectation, those are days of spiritual opportunity, as the Antiphon for the Magnificat of the first Sunday proclaims. There is abundance of God's favor, permeating the very experiences of human life with divine grace and dignity. The Mystery is at work whether we restrain, whether

we work, and in all social intercourse. Patience and love accomplish the transformation. A wonderful program of action indeed!

3. The Mystery leads men higher still. Of this we have a sudden view in the Transfiguration of Christ Himself, sung at the Magnificat of the second Sunday. The apostolic witnesses are there, just to symbolize our presence. Transfiguration of man into God; a mystery revealed only while we are still at work; but a mystery to be unfolded some day into eternal glory. As it was for Christ, so it will be for us. The veil was drawn for an instant; the certitude remains and grows during the labors of Lent.

4. Mary may seem, to our eyes as to the eyes of the woman who complimented Jesus upon His Mother, to have reached more fully than any other the Mystery. And she did so. But the Antiphon of the Magnificat of the third Sunday, borrowing the words of Christ again, assures us that there is no limit imposed to our ascending into it. For the supreme blessing was not even that of being to Christ a mother, but rather a disciple: hearing His word, and doing it to the end.

5. The multitude of men (Christ knew it well) is unequal to the Mystery; she needs help lest she weakens on the way. Thus, the Antiphon of the Magnificat of the fourth Sunday shows Jesus sitting with the disciples, but on the mountain. A symbol of the condescendence which never fails to sympathize with human inadequacy while it forces us to ascend, and to ascend again. Very encouraging to us all trying to reach a Mystery seemingly so remote from our deficiency.

Thus, every Sunday of Lent, the concluding song of Vespers refreshes our willingness to go all the way, and to enter the Kingdom of God, our own Kingdom.

Speaking of Church music, it is less a question of which is the finest music, than a question of which is the fittest.

**Music of the Roman Rite—Page 14
Richard Terry**

Selected Antiphons

SEX. MAGNIFICAT

Vobis datum est
nosse mysterium
regni Dei:
ceteris autem in parabolis,
dixit Jesus
discipulis suis.

To you it is granted
to know the mystery
of God's kingdom:
but unto others 'tis given in parables:
thus spoke Jesus
to His disciples.

ASH WED. (SPRINKLING WITH ASHES)

Inter vestibulum et altare
plorabunt sacerdotes,
ministri Domini,
et dicent:
Parce, Domine,
parce populo tuo:
et ne claudas
ora canentium te,
Domine

'Twixt porch and altar
lie weeping the priests,
the Lord's servants:
weeping they cry:
Spare, O Lord,
spare Thy people:
do not Thou close
the mouths of those
who sing to Thee:
to Thee, O Lord.

I SU. MAGNIFICAT

Ecce nunc
tempus acceptabile
ecce nunc
dies salutis;
in his ergo diebus
exhibeamus nosmetipsos
sicut Dei ministros:
in multa patientia,
in jejuniis
in vigiliis
et in caritate non ficta.

Behold now at hand
the time of God's favor:
behold now at hand
the days of salvation:
in these days therefore
let us stand forward
as servants of God:
in patience unbroken,
in fastings,
in watchings,
in love without guile.

II SU. MAGNIFICAT

Visionem
quam vidistis
nemini dixeritis:
donec a mortuis resurgat
Filius hominis.

That wondrous vision
which you have seen,
tell it to no man:
till from the dead be risen
the Son of man.

III SU. MAGNIFICAT

Extollens vocem
 quaedam mulier
 de turba dixit:
 Beatus venter
 qui Te portavit:
 et ubera
 quae suxisti.
 At Jesus ait illi:
 Quinimo beati
 qui audiunt verbum Dei
 et custodiunt illud.

Lifting up her voice,
 a certain woman
 cried out from the crowd:
 How blessed that womb
 which gave Thee birth:
 how blessed those breasts
 which gave Thee milk.
 But Jesus spoke to her thus:
 Yea, still more blessed those,
 who hear God's word,
 and do it.

IV SU. MAGNIFICAT

Subiit ergo
 in montem Jesus:
 et ibi sedebat
 cum discipulis suis.

Jesus therefore
 ascended the mountain:
 and there He sat down
 among His disciples.

SACRED MUSIC IN SEPTUAGESIME AND LENT

1. AWAY FROM SENTIMENTALITY. Sacred Music during this season cannot be well understood, if we remain attached to the excessive sentimentality which prevails in many of our programs. The excess is in the early anticipation of the Passion of Christ and in the pessimistic accentuation of the depression of Man. The usual program brings up too early in Lent music dramatizing at random on the sacred Passion; it also sings in very oppressive strains the fall of Man. And because divine services are more numerous and more intensified in these days, the distortion is more serious, with a chance that it will affect badly the devotion of the faithful. This is but the natural consequence of having once more abandoned the leadership of the liturgy as the only authorized guide to determine the musical characteristics of this season as well as of all others. Let us return to the real source and we shall find therein the musical meaning of Septuagesime and Lent.

2. THERE IS A PROGRESSION. The most important element of this season is the fact that it progresses in a way more definite than any other season. Most seasons begin with an all-absorbing mystery; this season ends with it. Therefore the whole preceding

period is in the fullest measure a preparation. It is in the very nature of a preparation to progress until its object is at hand. Clearly, the Passion of Christ is a glorious, a blessed crowning, the achievement of achievements. And the greater the achievement, the longer the stage leading to it. This is the reason for Septuagesime and for Lent before the fortnight of the Passion. The liturgical proportion is six weeks to two weeks. Unless this proportion is given due recognition, we cannot see the great liturgical season in its true perspective. It is just as evident that all musical planning must follow identical lines; it should express the progressive phases of the work of preparation undertaken by the Church, and later, but only then, sing its achievement in the victory of the Cross.

3. THE CONQUEST OF LIFE. Glancing at the whole period of Septuagesime and Lent, we find in it the source of a manifold musical inspiration. Obviously this is a time calling for a constructive energy, or perhaps for a reconstruction, that of a well-balanced spiritual life. It centers around a real struggle, against all causes which destroy the well-being of the christian soul, in order that life, Christian life, may expand more freely. The spiritual militia of Lent is not only con-

structive but alert, because it is supremely confident of the final success. Starting with the sincere acknowledgment of personal and universal downfall, it accepts with determination the conditions imposed to our efforts. Then it rises gradually, assured by the Church of the infinite force of Christ, the invincible conqueror. Day by day, the faithful is strengthened by prayer, by abstinence, and by generous action as well.

4. IT HAS AESTHETICS OF ITS OWN.

The musical characteristics of Septuagesime and Lent are thus easily defined. We should exclude from the first all purely human dramatization of a combat which is holy; for we would return to the fallacy of self-centeredness, self-conceit, self-satisfaction. We know that Lent stands for anything but an expression limited to that of self-love. We should exclude as well all expression of pessimism, which is not reckoning with the assurance and the joy of our hope founded in Christ; or again a passive acceptance contrary to the redeeming experience of a Christian revival. The musical aesthetics of this season imply an expression blending the various elements which we have mentioned as being the foundation of a true devotion in Lent. Such musical expression will convey the sincerity of our humble labor in winning the spiritual combat, and the growing assurance that our spiritual vitality is restored. A music of labor and certitude.

5. FOLLOWING THE LITURGICAL TEXTS.

They exemplify the two parallel aspects of struggle and hope in a masterful way. This can be seen at a simple glance of their sequence in the holy Eucharist on Sundays. We present here a liturgical birdview: Septuagesime:

| | |
|---------------------|-----------------------|
| Circumdede- runt | trying consciousness, |
| Invocavi | surging power, |
| Exaudivit | certitude of victory. |

Sexagesime:

| | |
|---------------------|-----------------------|
| Exsurge ne repellas | overwhelming odds, |
| Adhaesit in terra | laying in the depths, |
| Adjuva | instant prayer. |

Quinquagesime:

| | |
|--------------------------|--------------------|
| Esto in protectorem | the shield of God, |
| Firmamentum, refugium | our fortress; |
| Dux eris | God the leader. |

1st Sunday:

| | |
|---------------------|--------------------|
| Invocabit-exaudiam | the final conquest |
| Eripiam | ascertained; |
| Longitudine replebo | Life in Christ. |

2nd Sunday:

| | |
|--------------------------|---------------------------------|
| Reminiscere | God's mercy, |
| Ne dominantur inimici | Man's helplessness, |
| Libera nos | Liberation of the Christian. |

3rd Sunday:

| | |
|-----------------------------------|---|
| Oculi ad Dominum | Confidence and assurance; |
| Evellet de laqueo Miserere mei | Mercy will free us from our soul-barrenness. |

4th Sunday:

| | |
|-------------------|-------------------|
| Laetare Jerusalem | Final joy. |
| Exsultetis | Abundant life |
| Satiemini | in the Eucharist. |

These Introits pass before our minds as the epic of the spiritual conquest wherein Christ is at all times the leader. And there you have the most perfect and flexible scheme of what music should express during the penitential season.

6. SELECTING MUSIC ACCORDINGLY.

It is evident that to express fully the atmosphere of this season, a sufficient number of proper Chants of the Mass should be rendered; for they alone penetrate adequately this atmosphere. The selection shall be made according to the ability of the choir and to other local circumstances. Numerous melodies may be taken at random as they fit actual possibilities. At least let one be performed as the unexcelled type of our singing in Lent. It will repay in fuller understanding of unsuspected spiritual beauties. The choice of the Ordinary of the Mass is most important; for in many instances, it will be the main vehicle of musical expression at Mass. Avoid at all costs florid masses, lacking in sternness and restraint, or again artificially dramatic. Give preference to straight and direct music which conveys the message at once as an imprint. And if fortunately, the Ordinary is excerpted from the sacred Chant, select appropriate modes, namely those which translate more readily a reserved but fervent devotion.

THE PROPER OF THE MASS

The creation of an educated public taste can only be achieved by individual efforts on the part of individual choirmasters. Let your particular church, at least, be an object lesson in all that is best in ecclesiastical music.

Music of the Roman Rite—Page 55
Richard Terry

CALENDAR OF THE SEASON



1. Since they carry so intensely the spiritual atmosphere of the season, it is important to make a selection of Chants which all choirs may reasonably attempt to render. Such selection is not easy. While many of the Chants are truly remarkable melodies, it is not likely that anyone in particular expresses in its fullness the spirit of this season. The latter, as it was previously explained, is a continuous progress; and we can only show it in its successive stages. Therefore, because the calendar is set for the use of as many choirs as possible, the wisest course is to select fewer melodies striking enough to arouse the interest of the average choir. The choice covers both Septuagesime and Lent: one Introit and one Communion for each ought to be sufficient, the remainder being psalmodied according to a definite plan. In such elementary calendar, definite psalmodic formulas corresponding to the spirit of the season are desirable.

The Introits of Sexagesime and of the first Sunday deserve to be chosen, the first for its extraordinary lyric power, the other for the assertive spirit it enhances. Both are very representative of the season to which they belong, and compared to other Introits, relatively easy to learn, if their directness is brought up clearly by the choir-director in the work of preparation. If a more advanced choir has time and ability, let him add to this elementary fare the Introit of the third Sunday, the lovely distinction of which counterbalances the apparent sturdiness of those suggested in first place. The Communions of Septuagesime and of the fourth Sunday represent the very best in relation with the inner devotion of the season, the first being rather intimate, the other brighter. The phrasing of both is just exquisite; but it will demand from the singers the finest diction. The remainder of the proper Chants will be performed with the help of two psalmodic formulas: that of the first mode, soft in line and devout in expression, for the Introits, Offertories and Communions which are not sung; that of the eighth mode

as the basis throughout for the Graduals and the Tracts. A glance at the latter will show how psalmodic they are, and how desirable it is to use them as a compensation for the loss of the Alleluia. Although two psalmodic types are used in the Tracts, the eighth mode is the prevalent one, and it is the choice of our calendar. While few or no choirs could undertake to sing them in full, all can psalmody them and complete the last verse with what we call the final ending, which is always the same. This sort of final refrain adds a more melodic touch to the psalmody; and it will do for the season of Septuagesime-Lent, but in another way, what the jubilation of the Alleluia does at other times of the year. The ending is found at the end of the Tract of Septuagesime; the psalmody of the last verse must be kept on the tenor (recitative tone *do*) and blend naturally into the ending proper. This adjustment is most easy. On one or the other Sunday, the calendar suggests that one verse of the Tract be sung. The verse selected is short and relatively easy; but it should be attempted only by choirs more advanced in gregorian experience than our general plan presupposes. Here is the calendar suggested:

SEPTUAGESIME:

| | |
|------------|--|
| Introit: | psalmody 1st mode |
| Gradual: | recited on 8th mode tonic |
| Tract: | 1st verse sung; for the others, psalmody 8th mode, with final ending sung. |
| Offertory: | psalmody 1st mode |
| Communion: | sung |

SEXAGESIME:

| | |
|------------|---|
| Introit: | sung |
| Gradual: | recited on 8th mode tonic |
| Tract: | psalmody 8th mode, with the final ending sung psalmody |
| Offertory: | 1st mode |
| Communion: | psalmody 1st mode |

QUINQUAGESIME:

| | |
|------------|---|
| Introit: | psalmody 1st mode |
| Gradual: | recited on 8th mode tonic |
| Tract: | 1st verse possibly sung; for the others, psalmody 8th mode with final ending sung |
| Offertory: | psalmody 1st mode |
| Communion: | psalmody 1st mode |

FIRST SUNDAY:

Introit: sung
 Gradual: recited on 8th mode tonic
 Tract: psalmody 8th mode with final ending sung
 Offertory: psalmody 1st mode
 Communion: psalmody 1st mode

SECOND SUNDAY:

Introit: psalmody 1st mode
 Gradual: recited on 8th mode tonic
 Tract: psalmody 8th mode with final ending sung
 Offertory: psalmody 1st mode
 Communion: psalmody 1st mode

THIRD SUNDAY:

Introit: psalmody 1st mode or sung
 Gradual: recited on 8th mode tonic
 Tract: psalmody 8th mode; last verse entirely sung
 Offertory: psalmody 1st mode
 Communion: psalmody 1st mode

FOURTH SUNDAY:

Introit: psalmody 1st mode
 Gradual: recited on 8th mode tonic or 1st part sung
 Tract: psalmody 8th mode with final ending sung
 Offertory: psalmody 1st mode
 Communion: psalmody 1st mode

2. Especially for the Choirs unable to undertake much of the Proper, even with the simplified plan of the calendar, the choice of the Ordinary will decide in what measure the atmosphere of the season will pervade the services. With this in mind, a modification of the usual custom may be in order. The Kyriale lists the Mass No. 17 under the title "for the Sundays of Advent and Lent." As all are well aware, this is hardly a suggestion, much less an obligation (read to this effect the preface of the Roman Gradual.) Glancing over this Ordinary, one realizes the striking discrepancy of the three melodies which make up the Mass; and it can hardly be said that the Sanctus and the Agnus in particular express adequately the spirit of this season. Following the indication given by the Kyrie of the first mode, one could arrange the following Mass as an attempt to a closer adaptation:

Kyrie No. 11 (Appendix), Sanctus No. 12, Agnus No. 12. The Kyrie is the same as the No. 17, but without a doubt a more condensed and much purer

version. The two other melodies are examples of a stern 2nd mode, but with very warm hues. In all, it is a unified, restrained, prayerful Ordinary. It is worth trying, and will repay fully the effort devoted to its study.

If an Ordinary in modern music is actually preferred, keep away (as we mentioned heretofore) from florid music. Let the choir learn on this occasion that there is positively artistic greatness in restraint. It is a question to have the music fit to that which it is supposed to express. We do not know of a simple Mass ideally suiting the spirit of Lent; we are contented to mention one or the other which might prove suitable.

No. 508—M. DORE, *Easy Mass in G., S. A.* Restrained in form and rather simple to read in a short time. To be sung smoothly and slowly in order to enhance a design lacking in broad line.

No. 448—J. SINGENBERGER, *Missa in honorem S. Antonii, S. A.* Very simple, very short, hymnlike. The humble wisdom of workmanship makes it perhaps the most acceptable in our search for convenient material.

No. 447—J. SINGENBERGER, *Mass of St. Francis of Assisi, S. A.* Quite similar to the preceding one, and left to the choice of individual taste; though we would perhaps prefer the No. 448. As the latter, this Mass is entirely built on one single motive.

No. 1104—C. G. L. BLOOM, *Mass in honor of St. Michael, Unison.* If one is in quest of a unison mass of a "minor" tonality for the season, he may try this one, besides others reviewed in *Caecilia* last year. It could have been something most acceptable, if the author would not have spoiled his melodic line with unsavory chromatics which become ridiculous and annoying. If you are to use it, get rid of them by all means.

Of course, remember that other very appropriate Masses could be reviewed here, if wartime conditions did not advise us to limit the suggestions of the calendar to compositions for equal voices. Also, the Masses suggested for Advent could be repeated to advantage.

3. After establishing the true principles of sacred music in Lent, one finds it extremely difficult to make a list of appropriate motets, especially when limited as we are at this time. There has been such an ignorance as to the mind of the Church that many motets just do not get the idea. All in all, the calendar remains

incomplete and unsatisfactory. Here are a series which can be used if inserted in the divine services at the proper time (which is essential). The choir-director may select them for Offertory or for introduction at the evening-devotions. They are listed in a progressive liturgical order, rather than in order of musical difficulty.

Inasmuch as the calendar is principally planned to meet the needs of the average choir, very few classical motets can be mentioned. Despite these limitations, there are a few commendable selections which may give a good polyphonic seasoning to the music of the season. Motets directly related to the Cross are purposely omitted, for the reasons previously advocated.

NO. 697 ALLEGRI-MANZETTI-PS. 50 *Miserere mei Deus*, T. T. B.—Here is an excellent setting for three men's parts, which will sound as well with female voices (S.S.A.) as a trilogy: one verse in gregorian psalmody, the two others in polyphony. And the trilogy is repeated throughout the whole psalm. It is pure and simple, with a prayerful rhythmic flow. Any choir will find it worthwhile studying and a permanent acquisition to its repertoire. It may be spread along the successive Sundays as an offertory, taking each time a group of three different verses.

NO. 1129-C. ETT-PS. 50 *Miserere mei Deus*, T. T. B.—Another complete setting of the same psalm, and a good example of the Caecilian school. It has by no means the originality and the power of the preceding one; but it has character and definition. The polyphony is rather easy, because the movement of the

parts is mostly simultaneous. The composer tried to give to each verse an individual expression, which at times is artificial, though always dignified. One regrets through the whole a lack of cohesion and development which would have been necessary in a setting of this type.

NO. 690-PIEL P. O *Bone Jesu*, S. S. A.—For once, the composer avoids in this short sketch the excessive melodic sweetness too often found in his work. The polyphony is straight, compact, and strong. Not perhaps extremely original, but well-inspired. The phrasing is clear, and the harmony is not lacking in movement. The expression is discreet, and reaches at times freedom of accent. It is recommended to all as a semi-classic motet, fitting well in the spirit of Lent.

NO. 980 McGRATH JOSEPH J.—*Confitebor tibi*, S. A. T. B.—Not finding another motet of the same type in the class of equal voices, this one is offered to the remaining mixed choirs. Although it was published in honor of the Holy Name, it can be used to advantage during this season. The text is one of respectful praise, the like of it is found so often in the liturgy of Septuagesime and Lent. The composer has written much better music, the present motet being actually too conventional. But it retains the qualities of fluent and balanced harmony which Mr. McGrath puts in all his work. And it will have a good devotional effect, if the choir avoids to emphasize the excessive regularity of the rhythm. Of course, the Alleluia, at the ending, has no place here. One may substitute very easily for it a double Amen.

ORATE FRATRES

A Review Devoted to the Liturgical Apostolate

ITS first purpose is to foster an intelligent and whole-hearted participation in the liturgical life of the Church, which Pius X has called "the primary and indispensable source of the true Christian spirit." Secondly it also considers the liturgy in its literary, artistic, musical, social, educational and historical aspects.

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From a Letter Signed by

His Eminence, Cardinal Gasparri

"The Holy Father is greatly pleased that St. John's Abbey is continuing the glorious tradition, and that there is emanating from this abbey an inspiration that tends to elevate the piety of the faithful by leading them back to the pure fountain of the sacred liturgy."

THE EDITOR WRITES



THE DAY AFTER the national celebration of Thanksgiving, I was returning home after having delivered a series of lectures on music and catholic education. It is no vanity to confess that I was rather elated at the thought that I had impressed a select audience on a subject dear to my

heart and deeply rooted in my conviction. The train was rolling back to St. Louis crowded with men and women worn and weary after the hustle and bustle of work. I observed some business officials delving over future prospects or contentedly recalling the deals of the day; others anticipating the satisfaction and flattery of a social triumph for the evening. Two angles of the same picture: contemporary life expressed either in the harshness of a greedy materialism, or in the no less hard pride in quest of the things of the world. My own little elation in remembering the given lectures turned into a doubt. Here before me was real life, the glaring picture of what most of my fellowmen live for all over the land; and here was my own self, playfully toying with musical lectures. Where they living really, and was I deceived in my own dream? At any rate, there was no contact whatsoever between their way of living and mine, inasmuch as music is concerned. Certain expressions of my lecturing were pressing back to mind: "Music a higher form for man to express his soul—Music paramount in the growth of young people—Music the blooming of Eucharistic fervor for all Christians." I began to laugh at myself, and wondered at my own folly; for all the companions of my journey seemed to laugh at my illusions. It chilled my soul, and in my discomfort, I posed to my disturbed spirits a question which as yet never forced itself upon me with such a crude transparency: What of sacred music? Is it really worth the conviction I have acquired and my pledged devotion? One thing was certain: either my fellowmen were living in utter darkness, or I was engrossed in self-deception. It was worthwhile inquiring, lest my whole musical apostolate prove an

abysmal delusion. Such inquiry is the subject of my ramblings in this issue.

THE EXPERIENCE BEARS WITNESS TO a fact: sacred music as we all unfortunately know it is far removed from the life of the average people. Not only are they indifferent to having it or not having it, but they do not even suspect that it might have something to do with life. Let no one object that the picture was drawn from non-religious or simply secular surroundings. The train returning to St. Louis was indeed quite a true picture of what our churches are today. This is no longer to be denied, notwithstanding the progress realized in some quarters (the only hope in a possible restoration to come.) No less evident than the picture is the fact that no restoration of sacred music will come, unless we bear in mind the situation from which we are to rise. To blame the people is no solution, no more than to wail about their musical decay. How much are they to be blamed? No one could point an accusing finger at them. To blame ourselves would be closer to a real judgment; but to recognize our failure in leadership is no planning for reconstruction. All attempt to a definite restoration of sacred music in catholic life demands first of all an exact measurement of the distance which separates the faithful from it; and while measuring the gap, making blue-prints for a bridge of proper strength and dimensions. We need first of all a bridge to transfer the goods to their destination.

UNFORTUNATELY, AS UNTHINKING children, we have been playing with a toy-bridge when we thought that devotionism would create a bond with the people and satisfy their higher longings. Please, distinguish devotion from devotionism. The latter, from a musical standpoint, consists in feeding the people for a very long time with ineffective music: a music lacking so much in quality that it never could contain an answer to the religious problem of man or carry a christian message into the hearts of the faithful. Let us be specific. Who would pretend today that sacred music as we practice it can ever be a counterpart to the hard realities of a business-minded world or to be sophisticated vanities of a bourgeois civilization? Who can think of relieving the strain of

the man struggling against matter or purifying the sentiments of our society with the musical message offered sparingly in our churches? The next movie-house has much more art to dispense than our bad singing of bad music, if we have music at all. And thus the church and the world remain apart, despite a very definite legislation in and about the mission of sacred music. The bridge has not been built, for musical devotionism will never do in the world as we know it to be today.

WHEN A BRIDGE IS BUILT, THE ground on both sides of the gap must be carefully prepared. This is appropriately called the approaches. Approaches are much needed in the restoration of liturgical music; and it is perhaps this very part of the preliminary work which is often overlooked by otherwise well-intentioned workers. There is still some instinctive longing and even some genuine appreciation of music in the world. Why don't we recognize it in order to build upon it the return to real sacred music? How can we do this, as long as the catholic atmosphere remains in general apathetic and sometimes even opposed to music. We are no longer living in the same conditions as did the early christians. To them, living witnesses of the birth and the evolution of sacred chant, it was natural to find at this source their musical release. To us, sacred chant is an heritage which we have to discover through the music which expanded gradually from it. This is saying that an attitude of appreciation and a sufficient experience of all music will be the first approach (if nothing else) to the re-discovery of Chant in the catholic world. In this, many an ecclesiastical leader may have to revise a narrow artistic scope which has been the result of a zeal nourished by a view incompletely illuminated.

OTHER APPROACHES HAVE BEEN made without corresponding success, namely the interpretation of sacred music and the methods advocated for its diffusion. It is well-bred in some circles to consider sacred music, the Chant in particular, as expressionless, deriving its particular value from an absence of all the elements which are and can be called truly human. It might be called and it is really dehumanized music. Besides the fact that such a theory cannot be justified on theological, liturgical or aesthetic grounds, it is just as bad as extreme romanticism. If sacred music is to face the world of today and meet its

crying spiritual distress, it must be the song of men. No more successful is the overemphasis on methods which has gained such popularity. While systematic study should by all means be a matter of concern to all teachers and leaders, it is wrong to assume that the approach to sacred music of a world harrassed by material occupations or dissipated by stupid vanities can be made directly and primarily through the channel of methods. We would do well to forego them for the greater part at this early period and to present the music itself for its whole value as a spiritual response.

HOW TO PRESENT THUS SACRED music is the most actual problem in our work; it is the building of a solid approach to the bridge. While riding on the train, we felt a terrifying contrast between ourselves and the travelers. This indicates the way of approach: solving a contrast by another contrast. Make this lot of unfortunate humanity wonder also at our belief in sacred music, and shake up their apathy by the lightning spectacle of what sacred music can be in the life of all. More practically still, it may be summed up in the re-creation of a spiritual atmosphere so intense, so conquering that the world must stop to notice it, and some will fall under its spell. This was in many respects the incredible power of the early Church; this is the evident weakness of the Church in our day. Where, tell me, can you go on regular Sundays, as an ordinary layman saturated by secular life, and find such spiritual atmosphere in our religious services? Do not point out a few hidden monasteries and a few humble churches which are trying with such edification to show where the light is. These are oases in an immense desert. Speaking of spiritual atmosphere, we should embrace all visible, audible, and active symbolism established so wisely by the Church to conquer the average human heart. A musical review is concerned chiefly with the audible symbolism, namely music. That music must be a spiritual agent: let it be in contrast with any kind of music filling the lives of people; but let it be real music, the one that the Church, that mistress of arts, has either created or sanctioned. So contrasting it will be that it will invite the multitude, that herded multitude, to stop and to listen. And the sure if not immediate effect will be to soften all from hard or vain materialism, and to give them both a vista and a feeling for the things of God, so absent from their daily conditions, and so ever-present in the flow of sacred music.

THEREFORE, THE MOST PRACTICAL approach would be the creation and the opening of centers where true sacred music can be heard regularly by the people who have lost the chance to hear it. One thinks at once of natural centers such as the Cathedrals, monasteries and convents, and in a certain measure churches for transients. The Cathedral always has been and remains the mother-church in the Diocese. All look naturally to her as their inspiration for the complete realization which cannot always be attained in other churches. Cathedrals should be the first natural center of sacred music. It cannot be said that they always are. On the contrary, they more than once present a musical hodge-podge which is made possible by their large resources, and which is an hindrance to the establishment of a musical approach in the diocese. But let all cathedrals assume this important part of their mission (they always possess at least the moral resources), and see what an effect it will have on the general level of music in the Diocese. By a spirit of a healthy spiritual competition, all churches will want to duplicate this main center of spiritual music for the benefit of their flock. Natural musical centers sometimes exist, but they are rarely opened. This refers to convent-churches which have restored in their own midst the spiritual atmosphere of music. Let no rule or custom prevail against the ever-pressing need of building the bridge between sacred music and the world. Religious churches and chapels, fortunate in this regard much more than the struggling parochial churches, should extend a permanent invitation to all for the next fifty years, and offer to thirsty souls the comfort of true sacred music. Let sodalities and groups of people, be drawn occasionally in contact with their musical experience. Bring them to share the musical service not from behind as strangers, but from within as guests. One can imagine without falling into a dream what a repeated contact will do to bring out into the world an unexpected thirst for the music which souls could not taste until now. At last, churches especially open to take care of the transients inseparable from the conditions of modern life should make a special effort to be the third natural musical center. More than anyone, the catholic coming off a train on a Sunday-morning needs the vision of sacred music to reach the vision of the Eucharist. What untold good would be done if our travelers, instead of being presented with the shortest and dryest kind of low Mass, would be privileged to fall under the pervading strains

of the songs of God? It is even desirable that a dignified publicity of good musical services be advertised in railroad stations and in neighboring hotels.

THERE IS NO DOUBT THAT DESPITE THE immense gap separating the world from sacred music, an unbreakable approach will be built when those natural centers will have gained the consciousness of their special mission. We would even go so far as challenging the would-be Thomases that, from their irradiant activity, the restoration of liturgical music would loom bright and large and make rapid progress everywhere. Of course, the most natural center of approach is the church of the parish, at least for the flock who belong to its precincts. But parochial conditions deserve a study all their own, which should be reserved to future ramblings.

Today, let us pray that the cathedrals of the land and the religious houses may resound to the world the praise of Christ, in the very musical language which impels the souls to listen and to pray. D. E. V.

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EARLY CHRISTIAN MUSIC

By Clare Hampton

Here a simple historical sketch the implications of which however should not pass unnoticed with our readers. A glance at the musical activity of the Church in the early days bears out three important points:

- 1) music was from the very outset incorporated to the very life of the Church. So vital was this incorporation,
- 2) that the Church was successful in creating her own art. And to spread it, she manifested a marvelous sense of organization.
- 3) The restoration of sacred music in our times will take hint from those facts. If well understood, they would definitely promote among us the sole attitude which will ever bring success to our enterprise, a true religious faith in what sacred music is. They would also indicate how important it is to develop in our midst a sense of appreciation, the lack of which will always spell failure. Lastly, we are taught that an educational and practical sense are both necessary to devise the proper means to attain our aims.

The Editor

The formative period of early Christian music was extraordinarily brief, after the bitter persecutions of the Roman state came to an end. Soon after the Edict of Milan, a Song-school for the training of choir singers was formed in Rome—the Schola Cantorum, which preserved its identity and organization unbroken for almost eight hundred years. Its aim was to sustain a group of ecclesiastical musicians capable of producing, improving and singing the very devotional and beautiful music of the liturgy, and supporting or aiding schools to train a continuous supply of singers who would understand and interpret this music correctly.

The period of experiment, assimilation and codification ended finally with the establishment by Pope St. Gregory the Great, of the first complete corpus of fully artistic music which the world had ever known, in which the enduring principles of relationship between Church Music and Catholic Worship were perfectly and permanently set forth. Christianity began in a Jewish environment, in the midst of a Graeco-Roman culture, therefore it was inevitable that the music of the early Christian Church should reflect all of these types, but it was not until St. Gregory the Great put his hand to work, that the Hebrew, Greek and Roman elements were fused into a new embodiment of artistic expression, the like of which has never been known

before or since.

The Christians in Jerusalem undoubtedly continued attending the Temple worship until at least about 60 A.D., for we read in Acts XX:16 that St. Paul was anxious to be in Jerusalem with thousands of other Pilgrim Jews, for the feast of Pentecost—the celebration of the giving of the Law. Psalmody, then, we know, was taken over by the Christians from the Jews, and along with the Psalms and biblical canticles, they created new hymns, to be used at their services. When the Christian Church became victorious, in the year 323, emerging from its long period of persecution, its jubilation rang out in the Alleulia song—taken from the “Allel” Psalms of the “Mishnah,” which were sung in the Jewish Temple on festivals.

Christian Plainsong derived from Jewish Bible song many enduring features, such as, the basic principle of monotonic recitation with cadences, or chanting; the principle of inflected monotone, corresponding accurately to the various rhetorical pauses of prose; congregational refrains in the singing of the Psalms—the precursors of the Antiphon and the Response; elaborate festal jubiliations of many notes at the end of some phrases—for instance, the brilliant melodic exfoliations of the vowel “a” in the Alleluias of the Propers; a certain number of definite melodies, and a musical style of noble and grave dignity, sharply distinguished from secular or domestic song—a fit vehicle for the inspired words of the liturgy.

In the Graeco-Roman world in which Christianity developed, it is evident that the Greek language was pre-eminently the language of culture. The Hellenizing of both East and West profoundly affected not only Judaism but Christianity as well; for three hundred years Greek was the language of the youthful Church, and not until the middle of the third century did the use of Greek begin to die out in Italy, Gaul and Africa. The classic Greek mind, which had perfected so marvelous a vehicle of thought as the Greek tongue, was also the first national mind to apply itself to the problems of music. They devised varying modes, and varying scales within those modes, and there is no question but that the general diatonic scale system, out of which the Gregorian modes were eventually formed, is Greek. But Christianity rejected the chromatic and

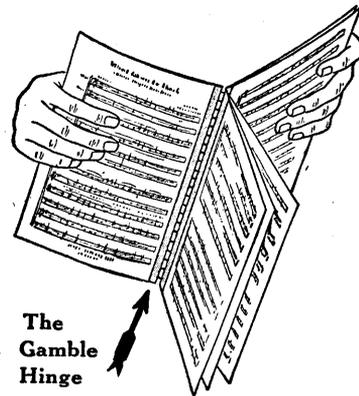
enharmonic modes of the Greeks, which contained not only half-tones, but quarter-tones.

The great medium which blended into homogeneity the various elements of Christian song was the Latin tongue as it developed from the close of the third century to that of the sixth. The majestic language of Cicero and Caesar, of Horace and Virgil, had carried on, in another medium, the tradition of Greek culture, but as time went on, classical Latin became more and more flowing and graceful, and a more flexible Latin became the language of the people. In this new Latin were made the first translations of the Bible from the Greek, and the old "Itala" version, which was to supply the vast majority of texts for the Gregorian music.

Gregorian music, as embodied in the repertory of the year 600 A.D., was sung to the glory and praise of God, and not to man, except in the parts where the celebrant and the congregation carried on a lofty discussion, as at the Sursum Corda. The music was an integral part of each service, not a decorative addition. The song was not individualistic prayer, but the voice of the whole Church. No slightest change was made in the liturgical words for musical reasons. The music was subordinate to the text; no phrase or word might be repeated unless the Liturgy itself called for the repetition for devotional reasons, as in the Kyrie eleison and Christe eleison.

The ninefold Kyrie offered wonderful opportunities in the development of fascinating musical form, and with the increased elaboration of the melodies of the Ordinary, came a movement that went to amazing lengths in the amplification of the original text. For instance, in the Kyrie fons bonitatis, the words "fons bonitatis, Pater ingenite, a quo bona cuncta procedunt" were introduced between the words "Kyrie" and "eleison," sung one syllable to a note; it will be noted that the various Gregorian Masses in our Kyriales are designated by these "Tropes" as they were called, as "Kyrie Deus sempiterna," "Cunctipotens Genitor Deus," "Kyrie Rex Genitor," "De Angelis," "Orbis Factor," etc.

The practice became a serious liturgical abuse, and was later eliminated, but the titles remained. Hence we have the Kyries with many notes on one syllable; the music remained after the Tropes were eliminated, thus forming the flowing, ethereal legato which is the chief charm of Gregorian music.



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CATHOLIC ACTION IN THE CHOIR

By *Blanche Roush Dansby*

The directress of a rural choir in a parish of the vast West relates her experiences in trying to solve the problem of sacred music. Local conditions were at the lowest ebb; therefore, the more astonishing is to our eyes the solution found. These pages are the very best one could read on the subject, and undoubtedly one of the most useful articles which have appeared in *Caecilia*. The present account is so truly sincere, that it contains marvelous lessons of faith, of charity, without discounting the clever and flexible ability at work of the writer. And these are the things which will restore sacred music, no matter where we are struggling. At any rate, no one who reads these pages has any longer the right to doubt. The Editor

To the orderly mind the tenets of *Motu Proprio* and the recommendations of the White List cannot help but be an inspiration for they insist upon "suitability" which is certainly the priceless ingredient in Church music and the first premise of good taste in all things.

Given a choir willing to be trained according to the Church's exacting requirements, a good organ and organist, the privilege of ample additions to the music library, and most important of all, a congregation sufficiently musical to appreciate the Choir plan, well, this would spell a bit of Heaven for the ambitious, competent Director. His enthusiasm would grow "by what it fed on;" Gregorian Chant would flourish; Propers would assume their proper importance (no pun intended); High Mass would be sung with an intelligent appreciation of the great privilege of making vocal a large part of the Liturgy. But these conditions are attainable in few city parishes at best, and in country parishes not at all. Today, nothing is certain except—change, and the Draft Board is no respecter of choirs, but the Director must carry on nevertheless.

In the country choir, the Director is often handicapped by few or irregular singers, "Sunday singers," if you please, who omit rehearsals feeling small need of knowing the interpretative mechanics of a composition and to whom phrasing and breathing are unimportant details; or perhaps he both directs and plays the organ in which case his attention is divided to the detriment of the whole; above all, he prepares music

for a congregation which is largely indiscriminating and sometimes for a Pastor who has given scant thought to music of any kind. A rural Director rarely receives any pay for his work if we except that reward which we are assured, is the complement of virtue. A Director must have patience and a sense of humor and, like Sentimental Tommy, he must "know a way" when confronted with the difficult or impossible.

Let us go on in the first person, (sometimes editorially) plural. After years of piano teaching and a long period of inactivity in music, we found ourselves transplanted into a small, poor parish, where the Choir had few singers and no direction and showed scant interest. We were invited to come into the choir loft and help although we do not sing. Being a convert to the Church and having had no experience in Her music we felt very reluctant at first, but reading and study beget enthusiasm, and qualms were overcome by an urge to experiment. Gradually out of mental chaos emerged a sketchy knowledge of the mind of the Church regarding Her music. We received generous information, suggestions and manuscripts from Sisters and friendly choir directors to whom we appealed; (how that Sister whom we asked to tell us about Psalm-tones must have smiled at the naive request!) We studied texts on choir-directing, and on Gregorian Chant; we attacked the "Liber Usualis" which for a time steadily defied us and we have never been quite the same since. We cajoled and scolded our choir members and we prayed that our work would bear fruit, and it did. In these two and a half years we have based our work so far as possible upon the rules governing the Dubuque (Iowa) Diocese, and we have profited thereby. Our parish is a small one in the West Texas oil country and the population rather transient. Formerly, the choir sang everything in unison with alto ad lib. and the music except for Easter and Christmas consisted entirely of hymns. Since sometime last year we have been singing High Mass complete with Proper on special feasts and on the last Sunday of each month except during summer vacation. The work has been arduous but we now have a membership of some eighteen singers, mostly young married people, who do very fair

To my pupil
Rev. George A. Gleason, S.S.

Miserere Mei, Deus

UNO TRIUM AEQUALIUM VOCUM CHORO
ACCOMMODATUM

PSÁLMUS 50

ALLEGRI-MANZETTI

2 1. Mi-se-ré - re méi Dé - us: * secúndum mágnam misericórdiam tú - am.

I 2. Et secúndum multítudinem miserati - ó - num tu - - - á - -
II 2. Et secúndum multítudinem miserati - ó - num tu - - - á - -
III 2. Et secúndum multítudinem miserati - ó - num tu - - - á - -

- - - rum: * déle iniquitátem mé - am, in - i - qui - tá - -
- - - rum: * déle iniquitátem mé - am, in - i - qui -
- - - rum: * déle iniquitátem mé - am,

tem, in - i - qui - tá - tem mé - - - - - am.
tá - - - - - tem mé - - - - - am
in - i - qui - tá - tem mé - - - - - am.
Bassi divisi

3. Am-pli-us lá-va me ab i-ni-qui-tá-te mé-a: * et a pec-cá-to mé-o mún-da me.

4. Quó-ni-am i-ni-qui-tá-tem mé-am é-go co-

4. Quó-ni-am i-ni-qui-tá-tem mé-am é-go co-

4. Quó-ni-am i-ni-qui-tá-tem mé-am é-go co-

gnós - - - co: * et pec-cá-tum mé-um cón-tra

gnós - - - co: * et pec-cá-tum mé-um cón-tra

gnós - - - co: * et pec-cá-tum mé-um cón-tra

me est, cón-tra me est sém - - per.

me est, cón-tra me est sém - - per.

me est, cón-tra me est sém - - per.

Bassi divisi

5. Tibi sóli peccávi et málum córam te fé-ci: * ut justificéris in sermónibus tuis et
vínkas cum ju-di-cá-ris.

6. Ecce énim in iniqui-tá-ti-bus con - - cép - tus

6. Ecce énim in iniqui-tá-ti-bus con - - cép - tus

6. Ecce énim in iniqui-tá-ti-bus con - - cép - tus

sum: * Et in peccáti con - cé - pit me má - - ter mé - -

sum: * Et in peccáti con - cé - pit me má - - ter

sum: * Et in peccáti con - cé - pit me

a, má - ter mé - a, má - - ter mé - - a.

mé - - a, má - - ter mé - - a

má - ter mé - a, má - ter mé - - a

Bassi divisi

7. Ecce enim veritatem dilexisti: * incerta et occulta sapientiae tuae manifestasti mihi.

8. Aspérget me hys - só - po et mundá - - bor: *

8. Aspérget me hys - só - po et mun - dá - - bor: *

Aspérget me hys - só - po et mun - dá - - bor: *

lavabis me et super ní - vem, ní - vem de - al - bá - bor.

lavabis me et super ní - vem, ní - vem de - al - bá - bor.

lavabis me et super ní - vem, ní - vem de - al - bá - bor.

Bassi divisi



9. Audí-tui méo dá-bis gáudium et lae-ti - ti - am: * et exsultábunt óssa humili - á - ta.



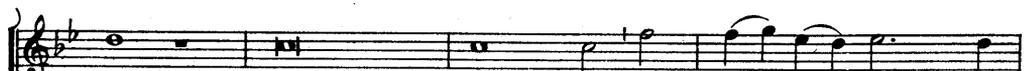
10. Avérte fáciem túam a pec - cá - tis mé - - - - -



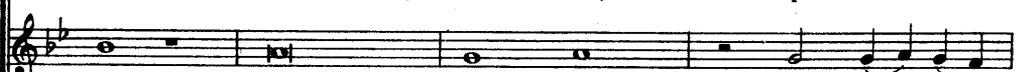
10. Avérte fáciem túam a pec - cá - tis mé - - - - -



10. Avérte fáciem túam a pec - cá - tis mé - - - - -



is: * et ómnes iniqui - tá - tes, in - i - qui - tá - -



is: * et ómnes iniqui - tá - tes, in - i - qui -



is: * et ómnes iniqui - tá - tes,



tes, in - i - qui - tá - tes mé - - - as dé - - - le.

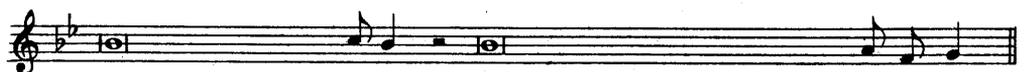
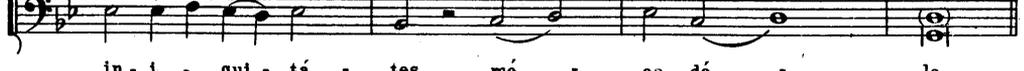


tá - - - tes mé - - - as dé - - - le.



in - i - qui - tá - tes mé - - - as dé - - - le.

Bassi divisi



11. Cor mundum créa in me, Dé-us: * et spíritum réctum innova in viscéri-bus mé - is.

CAECILIA

GENERAL INDEX FOR THE YEAR 1941 - 1942

There are various ways to compose an index. The one herewith presented is in some ways unorthodox; and yet we hope that the readers will prefer it. It is not the purpose of the index to make just a list, but to present a vivid picture of abundant and varied material, from which clear directives may be drawn for the restoration of sacred music. If a review is good, it should not be shelved when the time of publication has vanished. It should rather prompt the readers to a second reading, often so necessary to get the full significance of written ideas; and also to provide ample information for future plans and programs, as well as a permanent record of musical criticism. For these reasons, the index follows a musical order in preference to an alphabetical one. In this way, it will be easier to see the unity and the progress of musical thought, to develop a progressive musical mind. An exception is made in favor of composers, so that those in quest of their compositions may find them also under their names.

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By Gregory Hugle, O. S. B.

It is the earnest desire of Messrs. McLaughlin and Reilly, the publishers of *Caecilia*, to contribute by their publications to the restoration of liturgical music in America. To this end, they will spare no effort in order to offer the finest repertoire of sacred music.

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No rectory, no convent, no institution of learning should be without *Caecilia*. Priests, religious, and teachers are vitally interested in its diffusion.

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When you give notice of your work and of your programs to the Editorial Office, you are helping to "put up the light in the house."

12. Ne projicias me a fá-ci-e tú - - - a: *

12. Ne projicias me a fá-ci-e tú - - - a: *

12. Ne projicias me a fá-ci-e tú - - - a: *

et Spiritum Sántum tú - um ne áu-fe-ras a - - - me.

et Spiritum Sántum tú - um ne áu-fe-ras a - - - me.

et Spiritum Sántum tú - um ne áu-fe-ras a - - - me.

Bassi divisi

13. Rédde míhi laetitiam salutáris tú-1: et spírítu princípáli con-fír-ma me.

14. Docébo iníquos ví - as tú - - -

14. Docébo iníquos ví - as tú - - -

14. Docébo iníquos ví - as tú - - -

as: * et ímpii ad te con - - ver - tén - -

as: * et ímpii ad te con - - ver -

as: * et ímpii ad te

tur, con-ver-tén-tur, con-ver-tén-tur.

tén-tur, con-ver-tén-tur.

Bassi divisi
con-ver-tén-tur, con-ver-tén-tur.

15. Libera me de sanguinibus, Deus, et exsultabit lingua mea justitiam tu-am.
Deus salutis meae: *

16. Domine, labia mea aperies: *

16. Domine, labia mea aperies: *

16. Domine, labia mea aperies: *

et os meum annuntiabit laudem tuam.

et os meum annuntiabit laudem tuam.

Bassi divisi
et os meum annuntiabit laudem tuam.

17. Quoniam si voluisses sacrificium holocaustis non delectaberis.
dedissem utique: *

18. Sacrificium Dēo spī-ri-tus con - tri - bu - lá - - -

18 Sacrificium Dēo spī-ri-tus con - tri - bu - lá - - -

18. Sacrificium Dēo spī-ri-tus con - tri - bu - lá - - -

tus: * cor contritum et humiliatum, Dē - us, non de - spī - ci -

tus: * cor contritum et humiliatum, Dē - us, non de -

tus: * cor contritum et humiliatum, Dē - us,

es, non de - spī - ci - es, non de - spī - ci - es.

spī - ci - es, non de - spī - ci - es.

non de - spī - ci - es, non de - spī - ci - es.

Bassi divisi

19. Benigne fac, Dōmine, in bōna voluntate tua Sī-on: * ut aedificentur mūri Je - rú - sa - lem.

20. Tunc acceptābis sacrificium iustitiae, oblati - ó - nes et ho - lo -

20. Tunc acceptābis sacrificium iustitiae, oblati - ó - nes et ho - lo -

20. Tunc acceptābis sacrificium iustitiae, oblati - ó - nes et ho - lo - -

cáu - - sta: * tunc impónent súper altáre tú - um

cáu - - sta: * tunc impónent súper altáre tú - um

cáu - - sta: * tunc impónent súper altáre tú - um

ví - tu - los, ví - - - tu - - - los.

ví - tu - los, ví - - - tu - los. *Bassi divisi*

ví - tu - los, ví - tu - - los.

Pro diversitate temporis

21. Glória Pátri et Fí - li - o: * et Spirítui Sán - cto.
 21. Réquiem ae - tér - nam: * dóna é - i Dó - mi - ne.

22. Sicut érat in princípío et nunc et sém - per: * et in saecula saeculórum. A men.
 22. Et lux per - - - pé - tu - a: * lúce - - - at é - is.

polyphonic work; they read acceptably and attend rehearsals reasonably well.

How did we accomplish this? By stressing each one's importance to the whole; by placing responsibility upon the various sections; by requiring detailed study of the scores, pencil in hand; by training them to enjoy the changing harmonies created by their moving voices; by pointing out bits of superior writing; by private rehearsals for solo parts and for lame readers; by providing typed programs for each High Mass with cues for the Proper; and by assuring them all, new and old, that a group of singers none of whom have had voice training can often produce a tonal texture superior to a mixture of voices that are unequally trained. We invited newcomers to join the choir and we encouraged group picnics and family parties to which the children were welcome.

We did not attempt High Mass at first, but stressed special numbers for Low Mass. Our first official act was to throw out Curry's "Good Night, Sweet Jesus" explaining that its drippy sentimentality was unworthy of the Church's dignity. We chose the good Hymns from our indifferent hymn-books and sang them intelligently as to phrasing, meaning and tempo. We studied Latin pronunciation from the book published by St. Gregory Press. We encouraged an extra weekly practice among the women and a double trio grew from this, which presents frequent S.S.A. numbers and has prepared charming secular things for parish social activities. The writer is not satisfied with anything less than the best the choir (and the Director) can do. Numbers that do not reach a certain degree of sureness and finish are laid aside to "ripen" and are taken up later on. The choir members appreciate the feeling of security that results from adequate practice and all are delighted with a smooth, well-balanced performance.

Our first Easter Mass (1941) was an indication of "things to be hoped for, an evidence of things not seen)," but we did not sing the Proper nor the Sequence and the Ordinary was one of the better unapproved ones. The Ordinary of our second Easter Mass (1942) was from the White List, "Missa Brevis in hon. of St. Anthony of Padua" by Wilkens, so direct and unadorned in style that it required a nice skill to do it well; all responses were a capella; the men chanted the Proper, recto tono, harmonized and given to us by the Sisters of Alverno College, Milwaukee. Since then, we harmonize our own recto tono Propers or employ the Laboure setting. The

Wilkens Mass is for two equal voices but by dividing it antiphonally among men and women it developed excellent variety, and we used mixed voices on tutti passages with good effect. (Whenever it is possible we place the burden of any "Agnus Dei" upon men's voices adding Women's voices toward the end. The heavier quality of the male voices seems to add to the dignity and substance of the composition.) We shall repeat the Wilkens Mass this coming Christmas because preparing a new Mass for Christmas means so much extra work at the very busiest time of year. We shall supplement the Laboure Proper with the Gradual (Tecum Principium) for two equal voices by Alban Lipp and for Offertory Motet use the Novello "Adeste Fidelis" for S.A.T.B., new to this choir. We plan to prepare Marsh's *Missa Regina Coeli*, for Easter '43 in whatever voice combination the Draft Board allows.

We have encountered both criticism and praise during our growth. When we first introduced new settings of "O Salutaris" and "Tantum Ergo" we heard "Why do they want to sing such new-fangled things?" Shades of Ett and Werner! We discontinued hymns that were sugary or had a revival-meeting flavor and used frequent Latin hymns. Cautiously we sang a Gregorian hymn at times though our group does not greatly enjoy unison work since they have learned to sing parts.

The writer feels that hymns at Low Mass, while worthy in style should be sufficiently obvious to be easily grasped by the uncultivated ear. Many hymns in the recommended books today fail to "click" because though good technically, to the people in the pews they sound laboured and uneasy. Especially is this true in new settings of time-honored words. After some of our best efforts we had the comment "Your music was fine, this morning but, do you know, I like 'O Lord, I am not worthy' best of all hymns." Well, we sang it often and we tried to find other settings than the hackneyed one but none was acceptable. It seemed like trying "America" to a new tune. Finally, we arranged the old favorite in this fashion: at Communion time the organist plays a quiet, devotional prelude in key (No. 85 or No. 87 from Rossini's *Liturgical Organist*, Vol. III) which extends itself into a short introduction to the hymn. A tenor voice softly takes up the petition "O Lord, I am not worthy." The last two phrases of the stanza are repeated as a refrain with alto added. Without interruption a soprano continues "Then humbly I'll receive Him" and the two-phrase refrain is by S.S.A. By this time

probably all the communicants have returned to their pews and with an interlude the prayer of petition becomes a prayer of praise as a baritone sings the third stanza in full voice "O Sacrament most holy" and the refrain is voiced by double male quartette, broadly: "All praise and all thanksgiving be every moment Thine." All this is done so devotionally that the solos are not emphasized as such, and the increase in volume is logical. With changes, this device has been applied successfully to other time-worn favorites. Our very understanding Altar Society buys all necessary music for us which is truly a "high" in co-operation, and is a suggestion for other forward-looking parishes.

Congregations can be trained to hear just as choirs can be trained to sing but it is a discouraging process. The average hearer is musically indiscriminating and slightly on the defensive when his taste is questioned. We remember that in 1941 the American public purchased three hundred and fifty thousand records of Bing Crosby's "Adeste Fideles." What can be gained by pointing out that this record is essentially "hammy" and cheapened by distorted rhythm, when the average owner would acclaim it his favorite "religious" song?

Apropos of records, we have available "The Ordinary of the Mass" recorded by the Pius X choir, consisting of the "Kyrie" and the "Deo Gratias" from "Alme Pater" and the remainder from "Cum Jubilo" in PLAIN CHANT. This has proved most inspirational and the standards of Gregorian Chant thus acquired are applied to the plain chant we now know including Credo III, Asperges Me, Victime Paschali, etc. Until recently we have combined plain chant with parts of other ORDINARIES but this coming spring we shall have in our repertoire an entire plain chant mass and we expect the parish to like it. We have been working to this end by degrees for two years; in this endeavor the fluid rhythm and getting the singers NOT to lean upon the organ but to sing as one voice, independent of an instrument, have been our chief problems. Our women's voices have achieved a light touch in Gregorian music but our men still shine with "laboured sparkle."

Now, if our music were the sum total of what we accomplish, its value might be questioned, but some of our members have a very "long view" in our choir plan. In these far flung communities there are few Catholic churches, and in the choir loft there is room for very definite CATHOLIC ACTION. Here, mixed marriages are numerous and consequently there are often

careless Catholic husbands and wives and unbaptized offspring. If, through love of music some of these can be kept closer to the church as choir members, these problems will often solve themselves. This choir has flourished because of the enthusiastic cooperation of its members. They applaud each other's efforts wholeheartedly, and the parish as a whole praises our work. Our members prepare stunts of various kinds for parish entertainments and our Easter and Christmas Masses attract non-catholics until our small church fairly bulges, it is so crowded. In the last analysis it may justly be added that among us are several who have a gift for discreet advertising.

Our children's choir did well last year and started work on the Dress-Gruber Unison Mass. Due to war and oil business families have left the parish and tire rationing adds difficulties but we hope to continue in spite of handicaps. A children's choir is very useful where there is no parochial school, for through it they learn a clearer meaning of the mass and the church calendar and, whether they sing well or badly, by giving their own efforts the church becomes a more vital centre in their lives.

In these country parishes we must do all that we can with the few instruments at hand, and we cannot take time out for self-commiseration. Like the courageous but disillusioned "CHANTICLER" who comes to the footlights at the end of Rostand's play of that name,—Remember?

"We must sing the song we can,
Sing the song God gave us,
Sing though we know another song
Is more believed than ours."

THE PROPER OF THE MASS

Now it is, of course, desirable that the variable chants, the propers as they are called, should be rendered as they are found in the liturgical books. Anyone who has heard the Gregorian melodies rendered by a competent choir must admit that there is no substitute to compare with them for sheer beauty. This will be our ideal, our ultimate aim. We can try to practice these at least for the greater feasts of the year, for Christmas and Easter and Whitsunday.

Guild Notes
St. Louis, Mo.

LOOKING BACK OVER 76 YEARS

By Gregory Hugle, O. S. B.

A venerable monk continues his memoirs in the same gleeful spirit which is their charm and makes them so inspiring to all. And as these pages run along the course of advancing years, it appears more clearly that sacred music was the beautifying force which gradually unified the monastic life and the benedictine apostolate of this universally esteemed pioneer.

The Editor

THE HIGHWAY ROBBER.—My faithful aunt Agatha and myself had just finished another pilgrimage to Maria Einsiedeln and, crossing the Lake-of-the-four Cantons, we had come as far as the ancient city of Stans, in the Canton of Unterwalden. Early next morning (*October 4, 1880*) we attended services in the church of the Capuchin Fathers; it was a Solemn Low Mass with Deacon and Subdeacon and incense, but without any music; it seemed to be quite a peculiar celebration in honor of their Holy Father Saint Francis.

A six-hour-walk was ahead of us from Stans to Engelberg. High mountains to the right and left of the narrow valley kept us from missing the road. A mixture of fog and clouds revealed irregular peaks. More than once we stopped people that came our way asking them whether those irregular forms were clouds or mountains. "Mountain-peaks, of course," was the uniform answer.—We had walked a few hours; all was still and mysterious; the road seemed to get longer all the time. Suddenly we heard determined steps, coming, as it seemed, from heavy, nailed mountain shoes. The effect on our minds was disastrous. We carried money with us; it was that foolish money which stirred up fear. Automatically the thought rushed upon us that the highway robber had watched us as we left Stans; that he had timed his chance to make the attack when we were in solitude and fog. Our hearts began to beat faster as the steps re-echoed louder and more aggressive; we crowded to the left side of the road, expecting the murderous attack any moment. But what happened? A rather young man emerged out of the fog; he minded his mountain step with unrelenting precision; he paid no attention to us; he kept to the other side of the road, nay, he even turned his face from us. A few more minutes—and he had

disappeared in the fog. There we stood; thanking the merciful Lord for His gracious protection.

VALLEY AND ABBEY.—You will have to travel a long way to find a valley more picturesque than the valley of Engelberg. For nine hundred years the peaceful monastery had been resting on the sunny side, against an alpine slope, over-topped by a series of rocky heights. The mountain on which, according to legend the Angels were heard singing, is covered with some kind of shrubbery almost to the top; the chamois consider it their paradise. Most of the other mountains are covered with snow and ice. The valley is one mile long and less than a mile wide. It is a mountain fastness especially designed by the Creator for contemplative souls.

THE MONASTERY BELLS.—The monastery bells have been the liturgical messengers for all the people in the valley and especially for those who have to stay with their herds on the alpine heights. For hundreds of years the Sons of Saint Benedict had instructed the people that whenever the bells would ring it would be an invitation to them to join in spirit the monks in the *Opus Dei*, *i.e.*, the official and solemn daily prayer of Holy Mother Church. The Christian people were truly happy to be daily reminded of heavenly things by the sound of consecrated bells. Their simple lives were thus in constant union with the Liturgical Seasons, with the feasts of the day, and the outstanding commemorations of each week, *viz.* with the bell of the Agony every Thursday evening, with

By way of anticipation permit me to make a disclosure. The suspected highway robber, Alfred Etlin by name, proved to be a peaceful fellow-student (1880 to 1885), and a saintly confrere in America, Father Lucas Etlin by name (1886 till 1927).

the bells of Our Lord's Death every Friday noon, and with the festive chorus of all the eight bells every Saturday evening, in honor of Our Lord's Resurrection.

From the ringing of the bells the town people could tell at once whether the monks were celebrating an Abbot's-Feast, a Prior's-Feast, or a Subprior's-Feast. A feast of highest rank, popularly classified as "Abbot's Feast," was announced at First Vespers by a chorus of all the bells. What this means cannot be described, it must be heard; you actually think that heaven is bursting open and that a chorus of Angels is filling the valley with heavenly music from one end to the other. After a few minutes the chorus of eight bells breaks off into groups of two and two, beginning from the smallest. When bells seven and eight are ringing the time has come for the full chorus to be ready. When the clock strikes the solemn moment has come for the big organ to pour forth its festive prelude to announce the pontifical escort as it enters the choir. The peal of bells dies away as all kneel down to silent prayer.

Prior to the year 1850 the Vesper Bells would ring half an hour, with a full chorus at the beginning, at the middle, and at the end. After that time the ringing of Matin-and Vesper Bells was reduced to fifteen minutes for every day of the year. The sign for the daily High Mass was given by a chorus of bells in keeping with the rank of the feast.

And who did this bell-ringing? It was the good, humble lay-brothers. They gave cheer and joy to young and old, comfort to the well and the sick, and a message of benediction to those who were watching their herds on the mountain sides.

THE MUSIC WITHIN.—The music within the church was of the highest order. In those early years daily High Mass was sung in Cecilian style; I was lined up with the Alto-singers. On Sun-and Feast days the singers assembled in the west-end gallery where the big organ stood and where on high feasts the orchestra joined the singers. For the upkeep of so extensive a musical program daily drill was required for the juniors, and general rehearsals at least once a week.—I have no recollection of any chant rehearsals; indeed it would have been rather complicated to carry the heavy folio volumes into the music room; no doubt the Fathers and Clerics had rehearsals of their own. For the Mass Propers the Medicean books were used of which only the Kyriale was given into our hands. We sang only a few chant Masses in those early days, when the abbreviated *Requiem* was still in vogue.

According to an old tradition inherited from the time when Engelberg still belonged to the Diocese of Constance, the clash between service for the parishioners and the Conventual High Mass of the monastery was solved by a compromise. The *Requiem* was sung as far as the Offertory on a side altar; then the parishioners started the ancient Offertory-Procession; at this juncture High Mass was begun in the monastic choir and the *Requiem* was finished as a Low Mass. This tradition of old was discontinued during my college days.

Solemn Compline during *Corpus Christi* octave belonged to the high lights of the liturgical year; monastery, college and parish vied with each other in showing love and gratitude to the Eucharistic King.—Every first Sunday of the month, before Vespers, procession was held in church; the Litany of Loretto was sung and the response coming from the crowded church was most inspiring.—On Holy Saturday, at the Offertory, the large organ with its 58 speaking stops, gave out a jubilant Easter-theme. The hundred year old choir organ responded to it. Again the big organ continued and was answered by the old instrument, and this continued until both organs joined in a victorious climax. Needless to say that our hearts were thrilled.

Speaking of the old organ a peculiar feature must be mentioned. At a certain time of the year the sun sends his rays through the upper window directly on the front pipes. These pipes warm up and rise half a tone in pitch, so that they cannot be played with the rest of the organ. Luckily this happens during the noon hours; by Vesper time they have cooled off and render again normal service.

SWIM OR DROWN!—The story of the dog thrown into the river was held up to me when all on a sudden I was made assistant organist. Father Eugene, the principal bass singer, met his sudden death on a mountain tour; Father Dominic had to replace him, and to my great surprise I was requested to act as substitute. Father Adalbert, over seventy years old, began to teach me how to harmonize the Gregorian melodies. The venerable teacher based his instruction on practical demonstration. "Look here," he would say, "that's the way I do it; you may do as you please." We began with the sixth mode, and gradually went on to the first and the rest of them. Books on chant harmonization were scarce in those days. A year later young Father Ambrose, who mean-

while had returned from his studies, took me in hand. Quite frequently he would stop me saying: "No, no, you may not do it that way; that is Adalbertian."

SOLESMES AND RATISBON.—It was in 1883 that I for the first time got a hold of Dom Pothier's Gradual, based on the ancient manuscripts. At the same time the echoes of various discussions between Ratisbon and Solesmes entered our peaceful valley. Two problems occupied the minds, (1) that the Monks of Solesmes had actually succeeded in restoring the original chant melodies, and (2) that they sang these melodies in a wonderful manner. Of course, all were wondering how they accomplished this double miracle, since the general impression had been that Gregorian chant had no rhythm of its own. The bulk of the Fathers were great lovers of polyphone music; there were a few who enthusiastically welcomed the good news concerning the ancient chant; among them was Father Arnold. Probably it was in 1884 that after a strenuous carnival performance he addressed me quite abruptly: "No doubt you are fagged out by the endless rehearsals and performances; may I give you a piece of sound advice? You better go to our newly founded monastery in America and devote yourself to the Apostolate of Gregorian Chant." I only smiled; I had no answer to offer.

WESTWARD MY BOY!—One day I went to the Prefect to buy an Italian grammar. "Don't you know that the time of your organ lesson clashes with the hour when Italian is taught?—Here, take this and get out of here." So saying Father Leodegar gave me an English grammar. Some fellow students that were in the habit of hearing grass grow said in a whisper: "When are you going to America?" "Oh, never mind," I said.

The Council of Baltimore closed its Sessions in December 1884. Abbot Frowin Conrad did not return to his Abbey New-Engelberg, in the State of Missouri (now called *Conception Abbey*), but crossing the Atlantic, came straight to Engelberg Abbey, his motherhouse, which he had left in 1873. His arrival was a gala day for the entire valley. The parishioners turned out in their best to welcome their beloved pastor who eleven years before had left them so abruptly. The Confreres kneeling kissed the ring of the young Prelate, and we students bowed low as he passed through our midst.

The *Te Deum* was sung and the Pontifical Blessing given. To the joyous surprise of all the entire ceremony wended its way to the choir entrance from where he greeted the parishioners, the community and the students.

From Engelberg Abbot Frowin hastened to Rome, to see the Holy Father, Pope Leo XIII; he also approached Emperor Francis Joseph of Austria and King Ludwig of Bavaria for financial support; he invited through the Catholic Press students and laymen to join him in building up the American foundation. He approached Abbot Anselm of the Mother-Abbey to give him a priest or cleric as organist. Being short of organists Abbot Anselm offered humble apologies, 'but there is a student at the college (*he said*) who possibly might volunteer to help out,' and so it was. Naturally there was hesitation at the parental home, but good aunt Agatha again won out.

THE VOYAGE.—A caravan of 28 sailed from Antwerp, August 15, 1885, on the small steamer Rhineland. It took us 14 days to reach New York. We were four students, eight laybrother candidates, four Sisters wearing the habit, and twelve girls for various convents.—As good luck would have it, rivalries were going on between the railways; passengers were carried to any point of the United States for a nominal fee; thus our caravan traveled from New York to St. Louis for a dollar apiece. The remaining 305 miles on the Wabash railway to Conception were charged the regular fee.

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NAMES PEOPLE DOINGS

PAUL BENTLEY, who serves now in the army, remains there the youthful apostle which he was while organizing and directing the choristers of the Cathedral of Portland, Oregon. As the war threw him far from the loveliness of his young sopranos, he brought among soldiers brothers the same spirit of joy in his work. Here is the latest account of his original initiatives. To us, left behind, they are a lesson of optimism in our work surrounded also by "war rationing":

"Corporal Paul Bentley, now assigned to the Station Hospital administration at Camp Beale, California has been most active in musical affairs in what little spare time he could find. Soon after arriving at the camp from Ft. Lewis, Wash., he organized and trained a chorus of the men of the Medical Section so that they could entertain their buddies at camp and in Marysville, Calif. This group took the appropriate name of "Singing Pill-Rollers." They have become well known in the Sacramento valley.

Cpl. Bentley was the first director and organist to start a series of broadcasts over station KMYC with the Military Vespers conducted at the First Presbyterian Church of Marysville. On one occasion with Pvt. Thomas Coad, another "pill-roller," he played Clifford Demorest's "Rhapsody," written for piano and organ.

In addition to his regular duties as chief clerk at the hospital, Cpl. Bentley has trained a choir of some of the men of the 45th armored battalion to sing for the chapel. Christmas midnight was the occasion of the first high mass sung at Camp Beale. The music was taken completely from the repertoire of Gregorian Chant. Even the full Gregorian Propers were sung. The chapel was filled with an overflow crowd of enlisted men, officers and nurses to hear this first High Mass, celebrated by Chaplain Kallilea of the 13th Armored Division. This chapel choir will continue its study and shall soon be singing masses and motets of the polyphonic school. It is expected that High Masses shall be sung at least one evening each week."

Assuming that it is our bounden duty to offer Almighty God only of our best, it is nothing short of a sacrilege to offer Him of our second best, to say nothing of our downright worst.

Music of the Roman Rite—Page 50 Richard Terry

TWO PASSINGS INTO ETERNAL reward have come to our knowledge; and we recommend to the pious remembrance of our readers the souls of two pioneer-organists. Let their example remain with us, while their "works have followed them." Both were most commendable for their loyalty in the musical service of the Church. They may have known less perhaps than some of us do; but their outlook in the fulfillment of their profession was more religious. And it is a salutary thought for choirmasters and organists, while their recall a departed brother or sister, to realize that the ultimate purpose of our sacred profession is to reach God forever. May the spirit of those whose passing we mourn animate more the coming generation of the musical servants of Mother Church:

A Blind Organist, Miss Margaret Mary McCarthy, who furnished the music at St. Lawrence Church, Carlsbad Springs, Ont., for over fifty years, is dead at the age of eighty-six. Miss McCarthy presided at the church organ for the last time less than three weeks before she died. She had been blind since early childhood.

Miss Mary Ursula Doyle, well known in New York as a church organist and teacher of music, died in Jersey City on Thursday, December 10, at the age of sixty-nine. Miss Doyle had conducted singing classes and had charge of the Catholic Daughters Glee Club, the National Council of Catholic Women Glee Club and several other organizations in Jersey City. She was born in Springfield, Mass., on July 15, 1873. Early in life she took a great interest in music and was prominent in many parish productions and entertainments. She later appeared on the musical stage and made several tours. After retiring from the stage she taught music, voice and piano, and began her church music career.

QUESTIONS AND ANSWERS

By Gregory Hugle, O. S. B.

"I understand that there is a special Decree which permits the singing of anything during a Low Mass which would be sung at a *Missa Cantata*, *Proper* or *Ordinary*, provided it be sung at the correct time during Mass, e. g. *Gloria* at *Gloria*, etc.—Could you quote the Decree for us?"

A. In the collection of Authentic Answers, sent by the Sacred Congregation of Rites to the various dioceses of the Catholic World, there is contained Decree No. 3537 to the Bishop of Leavenworth, dated February 27, 1882, which states that parts of the Ordinary or Proper of High Mass may be sung as "preces" at a Low Mass.

A later Decree (No. 4235) states that the above "preces" may not be sung in the vernacular, but in the liturgical language, which is *Latin*.

There is no mention made in either Decree that the parts selected from High Mass to be sung at a Low Mass must coincide with the place which they occupy in High Mass; in fact, this would be impossible, as can be seen from the Regulations given out in 1912.

"*Music Regulations for the Province of Rome allow the singing of motets at Low Mass, "but singing must stop when the Celebrant prays in a loud voice." Does this loud praying correspond with the celebrant's singing at High Mass or does it also include those parts sung by the choir, viz. Introit, Gloria, etc.?"*

A. According to the Rubrics the celebrant prays in a loud voice those parts which in a High Mass are sung by the celebrant, the sacred ministers and the choir, namely: *Introit*, *Gradual*, *Offertory*, *Communio*, and in addition: the beginning of the Mass, viz. *Ps. Judica* etc., and the end, viz. the Blessing and the Last Gospel.

What is it that constitutes fitness?

Summed up briefly, it is the interpretation of the Church's Liturgy in the Church's spirit.

Music of the Roman Rite—Page 15
Richard Terry

The purpose of employing the loud voice is "that the faithful may understand what the priest is reading." It will readily be seen that little time remains for singing.

"*The Roman Regulation (of 1912) also allow singing at Low Mass "during the priest's preparation and thanksgiving."—Does this mean within the Mass itself or only before and after Mass?—Today, priest's preparatory prayers are at the foot of the altar, while those preceding the Mass are his mediate or secondary prayers. The same applies for the prayers of thanksgiving.*

A. In order to avoid all misunderstanding the "Regulations for the Province of Rome" (1912) give the following interpretation:

"Music may be heard during the following times: from the Offertory to the Preface; from the *Sanctus* to the *Pater noster*, and from the *Agnus Dei* to the Post Communion. During the Communion of the people, however, the music must stop for the recitation of the *Confiteor* and the *Ecce Agnus Dei*."

From this authentic interpretation it is evident that the celebrant (*like a bishop*) is supposed to say the preliminary prayers (*before vesting*) in view of the congregation, and likewise to make his thanksgiving on his special kneeling bench after Mass.

To call the prayers at the foot of the altar "preparatory prayers" sounds misleading; these prayers form now a solid liturgical part of the Holy Sacrifice; no longer subject to any change.

"*Why did the Sacred Congregation of Rites use the term 'preces' when speaking of selections drawn from the Ordinary or Proper of the Mass to be sung at a Low Mass?"*

A. The term "preces" (i.e. prayer of adoration, praise, etc.) has been aptly chosen. Whatever is sung during High Mass has the nature of a prayer; thus the *Kyrie* may be considered as an act of reparation, since it follows the public confession (*Confiteor*); the *Gloria* is a song of praise; the *Sanctus* a hymn of adoration; the *Agnus Dei* a petition for peace.

When any parts of the Ordinary or Proper Chants are sung at a Low Mass, they are transferred from their liturgical position in High Mass, and come under the wider category as prayers; accordingly any of these parts may be sung before or after or in the middle of the Low Mass.—We are aware that this is done quite seldom; but the Roman decrees have sanctioned the use.

“Are we allowed to adopt the practice of many European Dioceses and sing so-called Lieder-Messen?”

A. By Lieder-Messen are designed sets of hymns which completely ignore the regulations of 1912. Such grouped Mass-Hymns are found in the diocesan hymnals of Austria, Germany, Switzerland, Hungary, etc. Each hymnal carries the *Imprimatur* of the Bishop. These hymnals owe their origin to what is called “Josephinism.” Emperor Joseph II of Austria had the fixed idea that Latin must be banished from the churches; he conceived the plan to establish in his Catholic realm a national High-Church, in imitation of the Anglican High-Church.—For almost two hundred years his tyrannical encroachments in church affairs have brought about great disturbances.

Since our country has its own hierarchy and is

bound to follow the pure Roman traditions, it is not permissible to adopt local European traditions.—Catholic Action and the Liturgical Revival are great helps towards restoring the necessary light along that line.

“What is a struggling choirmaster to do, when he has a hard time to gather and hold together a volunteer church-choir?”

A. A choirmaster in our present wartime conditions is to procure more than ever the co-operation of the clergy. If the Pastor and his Assistants will take a lively interest, by frequent attendance at rehearsals, by telling the members of the parish that it is a desirable privilege to join the choir, to employ time and talent upon promoting God’s external glory by worthy church music, the choirmaster will receive a decided help.

It may also be opportune to discuss the advisability of dropping High Mass occasionally, when conditions point in that direction, and of singing a few hymns instead. In particular we would advise to give the faithful a taste of real Gregorian music, in order that they might find out what a great help comes to them from these time-hallowed melodies.

We urge all our subscribers to send in their complete program of

HOLY WEEK AND EASTER

as soon as they have decided upon it



It is a matter of great interest to us, and we would like to give our readers the benefit of a **broad view in regard to the celebration of these solemnities throughout the country.**

We thank all heartily for this service. Do not delay taking your pen and send at once a post-card with your program to the Editorial Office.

While sending in your program, mention clearly the following:

1. **the parts of Sacred Chant sung, and in what manner.**
2. **the Ordinary of the Mass selected.**
3. **the various Motets used and in what part of the services.**

READERS + COMMENTS

1. SHARP CRITICISM OF PRESENT STATUS. Here two opinions contradictory to the extreme: the first laments on abuses detrimental to any healthy reform; the other is opposed to the most obvious reform. Both have a sincere accent, but in opposite direction. It gives ample proof of the immense need of enlightening Catholic opinion by all means at hand. We must abandon gradually that attitude of mutual distrust and help each other in furthering the cause: reviews, courses, guilds, conventions, it should be all one; one in mind, one in action.

"Before telling you how much I enjoy the magazine under your leadership I want you to know that I am doing my share in propagating the magazine. I have given three subscriptions as Christmas presents to friends of mine and I am sending next pay day a check for another one as a gift to a Priest here in . . . For me, as an organist, the magazine in its new form not only is a great help, but is becoming indispensable. I find the translations of the texts from sacred songs by Dom Patrick Cummins a great help to make the Choir understand better the singing of the Proper. As a matter of fact there is nothing I can think of right now that does not help me with my daily work and I hope and pray that you will be able to continue for a long time at the head of the magazine. The following will be of some interest to you. Ours is the largest parish in . . . and liturgically it is quite an interesting problem. We are two organists (with a number of substitutes). Mr. . . . is in charge of the Sunday High Mass and the Novena-services, and I myself carry the rest of the load. Now, whereas I try to do my work exactly to the letter of Holy Mother the Church (which with eight High Masses a day, 288 funerals and 156 weddings is not always easy) the other organist violates every rule of the Liturgy. The Proper is rarely sung and whenever it is sung it is advertised as being sung in Gregorian although it is only recited recto-tono. Masses and motets are usually sung from the Black-list only. They comprise compositions by Mr. Moos, Gounod, Marzo, Franck, and others. Easter Sunday, for instance, Mr. . . . decided to sing Vespers. This service consisted of the following: As a Processional: Mr. . . . played the Overture to

William Tell by Rossini, this was followed by the Vespers in honor of the Blessed Virgin (This was Easter Sunday), and was followed by the Magnificat by Broswig. *Haven't we got a lot of fun?* Church music in . . . is a sad affair. Of course there is Father L. . . . and Father L. . . . , who are doing everything to promote good music but their sphere of influence is not large enough. The Cathedral does not provide any leadership and what some of the other parishes are doing is, to say the least, very sad. For instance, at St. M. . . . , one of our larger parishes the choir sang, on the feast of Christ the King the Proper of the last Sunday after Pentecost recto-tono. The Sanctus, Benedictus and Agnus-Dei from the Requiem Mass by Yon. During Communion the organist played "Caro mio ben" by Giordano, and as a Postlude he played the March from Aida. At St. J. . . . the choir stopped singing the Credo after the words: *passus et sepultus est*. I could go on like this for hours but don't want to bother you. I do hope that your magazine will be able to stop these abuses and wherever I can I shall see to it that your magazine will reach, in a diplomatic form, the organist who so carelessly disregard the precepts of Holy Mother the Church. Hoping that these lines will reach you in the best state of health, I beg to remain in caritate D. N. J. Chr."

An Organist

"The *Caecilia*, a fine monthly review of Liturgical Music has been introduced to me and I now receive it

THE PROPER OF THE MASS

The rendering of the proper in Gregorian chant is the ideal. But obviously such a program is well-nigh impossible in parish churches constituted as ours are, with amateur volunteer choral groups. To provide for this the church has made certain concessions, tho it always insists that the proper may not be omitted altogether.

Guild Notes
St. Louis, Mo.

regularly. After reading its many interesting articles, I was very much disappointed in some of its editorial view-points. It hurts me, a good Catholic or should I say faithful, to have to say that your expressions toward great composers of music that I prefer to call good even for the Church, were most uncharitable in character. These composers who did much toward Church Music interest, and have gained many Catholic friends purely by their Catholic Compositions that are used throughout the Catholic World today, should not be left on the shelf, nor should they be exclusively reserved for the concert platform. I use these works by Gruber, Haydn, Mozart, Gounod, Handel. Too bad Dubois had to be among them for his popularity well earned from his masterly "Seven Last Words of Christ." I use them without the slightest feeling of offending the Church or its Holy Liturgy, and have received great response, and encouragement from both religious and the laity. This music is good, and expresses the same internal soul feelings as well as the Liturgical Music. However, I do not frown upon the Liturgical settings, because they are truly beautiful and of the highest religious character. But in the same breath I say that a Mass such as one of Gounod's possesses nearly the same written in a different style. To me all sacred music glorifies God, and His Church. Therefore, none should be degraded. The composers' God-given talent should be reason enough." R. A. F.

Now comes a sarcastic and severe criticism against abuses in which the organist is the main offender. We have no time to comment at length on this matter. We know that more than one organist will rise in defense, and thus we provoke an argument. It remains certain however that the problem of the organist in his formation, in his taste, in his handling of the instrument in the divine services is still very troublesome. The ideal of the *Catholic organist* or the organist fully Catholic is (some think) very far from being attained. And if this is true, there is some justice to the complaint of our correspondent: "There is an "invader" that has a very detrimental effect upon the progress of sacred music, a menace more difficult to remove. We are speaking of that well intentional but uninformed organist who occupies the organ "seat" on the strength of (a) long service, (b) popularity amongst fellow parishioners, (c) is "related" to someone; any qualification except musicianship or skill at the instrument.

Last spring, we took a free Sunday as an opportunity to visit one of the larger churches of this diocese, the occasion being the singing of his first Mass by a newly ordained priest. Rumors had reached us that the pastor of the parish was liturgically minded and progressive in everything he did.

Therefore, we were not surprised to hear a vested boys choir whose singing was acceptable nor were we surprised to hear them sing the common of the Mass in Gregorian Chant, but we were surprised to hear sounds emanating from the organ chamber that closely resembles those noises we used to hear in a second rate movie house.

Without actually seeing the stops used we thought we recognized the Vox Humana, with the tremulo motor pumping away for all it was worth, we definitely identified a too reedy oboe stop again adorned with the effects of the tremulo.

These bits of evidence indicate definitely a complete lack of knowledge of the organ or instruction received from a teacher whose limited knowledge was equaled by his bad taste.

However, we were not to be stunted by the evidence offered to prove the inadequacy of this organist. The Offertory and Communion Hymns were sung by a male soloist. Okay. But his efforts would have been far more successful if the organ had been silent. Even the accompaniment to the Gounod's "Ave Maria" (which incidently is blacklisted by the St. Gregory Guild) was miserably hashed up and there does not seem much excuse for that.

But here's the pay-off. The young priest, for the first time a celebrant, must have finally reached the end of his patience for it required his "interrupting" an organ coda to the "Ave Maria," in order to permit the Mass to progress.

THE PROPER OF THE MASS

A fine expediency is to put the propers to simple psalm tunes. Any organist can, with a little experimentation, hit on the right way to do this. Or you can avail yourself of some of the fine publications wherein the propers are so set to common psalm formulae.

Guild Notes
St. Louis, Mo.

A fair reaction to this situation would be—change organist. But there is the problem. For some reason other than ability, the removal of this person would cause a parochial upheaval to the extent that even the Rector does not dare take the step.

A great step forward in true liturgical worship would be gained if each organist holding this position in a Catholic Church would become a self critic and either prepare to correct the obvious deficiencies or resign and allow a more ardent and sincere musician take his place.

Pius X recognized a possibility of some such a situation as this, for he says: "It is vain to hope that the blessing of heaven will descend abundantly upon us, (the church musician), when our homage to the Most High, instead of ascending in the odor of sweetness, puts into the hand of the Lord the scourges wherewith of old the Divine Redeemer drove the unworthy profaners from the Temple."

2. ENCOURAGING THOUGHTS. But the skies are still blue somewhere and sometimes, as the following excerpts testify: May I commend you on the tremendous improvement in your periodical since it has been under the able guidance of Dom Vitry. It is a magazine of which we Catholic choirmasters may be justly proud and from which we may draw infinite aid and inspiration. May it have the support which it so greatly deserves." G. A. G.

The voice of a seminarian is heard from Mexico City; what a sympathetic tone it has! "I am studying sacred Music in this Seminary of Mexico. Though all students we must take a course of Gregorian Chant however I give a special attention to the Sacred Music. This reason moved me to ask you information about your Review. Sincerely, it is excellent. The meaning of *Caecilia* is Catholic and liturgical cent per cent. Here in the Seminary it has been welcomed as a proof of the Christian spirit of the United States. Articles are interesting; printing is good and the supplement too. Information useful for us. All my friends like it. I want to give you an outline of the works in sacred music of this seminary.

All students we must take every year, during all the career, a course of Gregorian Chant and Solfeggio. There are different groups for different grades.

Our courses are according the principles of Solesmes. Our teacher studied in Rome and Solesmes. Our "Liber Usualis" comes from there and we sing

taught by the monks because frequently we hear their records with the Liber in the hand.

There are courses of organ and a special group studies harmony and composition. All these courses are not a detriment of the Latin, Philosophy and Theology. The selected choir sings in the Cathedral.

On Sundays and holy days, solemn high Mass and Vespers. Three times or five times a year Matines with special permission for Mass of midnight. At these services all the students sing the Proper and Ordinary. On holy days the Mass is with polyphony (otherwise plainsong). On Christmas night all the seminary sang in the Cathedral the "Missa Choralis" by Refice. I hope all these news will be interesting for you.

Our ideal is the complete restoration of the Liturgical Sacred Music in our beloved country. The best way is the preparing of the seminarians who in the future will work in the parish. May God bless these works. I hope you will obtain your ideal too, in your own country." C. F.

It makes the heart jump when one reads the excerpt of a letter written confidentially by a priest who is choir-director. And all readers have the right to be put into the secret. Here it is: "We Choristers here started humbly and we are continuing in the same spirit during our ninth year. Publicity and fanfare has been purposely avoided. Ours has not been "paper" but real progress; it has been a labor of love done without ostentation but for our eternal reward. Much is yet to be done; much has been accomplished with meager facilities and advantages. Perhaps our daring and courage will prompt others to action, for surely if we can do it here, anyone else can duplicate the work elsewhere. Remember the director and choristers are "amateurs" with no degrees in music nor claim to worldly fame." F. W.

It is ludicrous to see the light-hearted way in which some little mission choirs will attack heavy and difficult Masses. They must be taught that it is folly to attempt music beyond their powers and that it is a mistake to despise all but difficult compositions.

**Music of the Roman Rite—Page 53
Richard Terry**

As the expression of a personal conviction, you can hardly beat the following letter: "I am a great believer in doing the thing next at hand. Also, while I sometimes do violence to my own tastes, I think that others who have not had similar training may enjoy things that I do not. I sometimes fear, too, that my training and taste in Music in general have made me hypercritical, and that extreme is just as bad as its opposite.

Our choir has helped very definitely in building the parish up at a time when our wealthiest members moved away and finances were difficult. I feel that the choir has been a real help in parish activities. Through the Children's Choir and programs, parents have been reached, and we are reaching non-Catholic husbands, wives and friends as a direct result of Choir interest. My husband says, "One never gives to the Church in time or money, without getting it all back and more!"

B. D.

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Music of the Roman Rite—Page 51
Richard Terry

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THE MASS OF THE NATIONAL CAMPAIGN

★ War conditions would not permit to the publishers to risk the cost of printing the entire Mass. But the great majority of choirs, if not all, have at hand the books of Chant from which this Mass is excerpted. Here are the various sources available:

For the Ordinary: **The Parish Kyriale**

Liturgical Press, Collegeville, Minn.

Plain Song for Schools, Part I

McLaughlin & Reilly Co., Boston, Mass.

The Kyriale, No. 1000A

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The Proper set to psalmodic formulas for the Offertory, either Rev. Carlo Rossini, Fischer and Bros., New York, or Rev. Campbell, St. Anthony's Press, Philadelphia, Pa.

