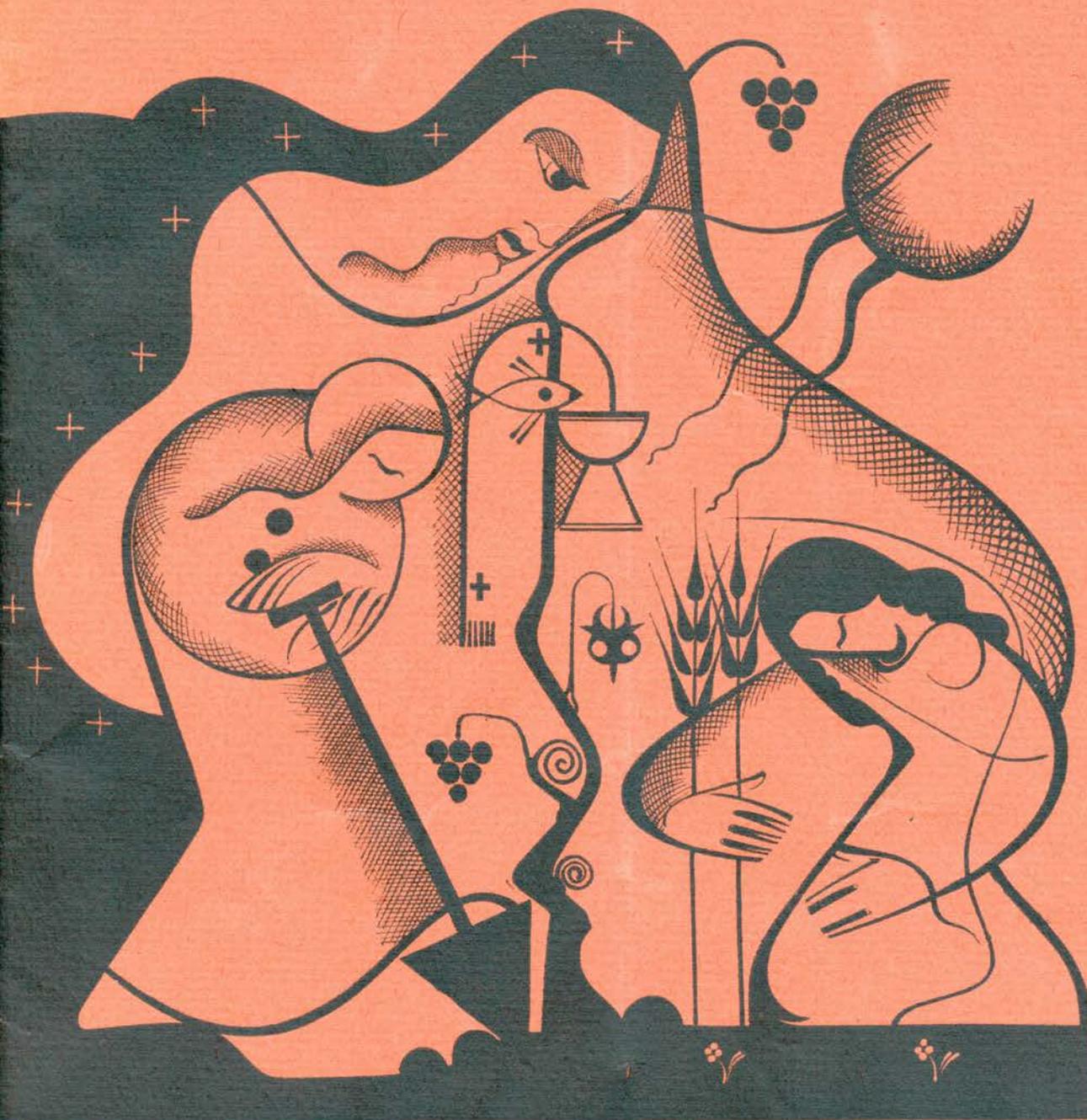


CAECILIA



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CAECILIA A REVIEW OF + LITURGICAL MUSIC

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TABLE OF CONTENTS

Sacred Texts Sacred Songs	150
<i>Dom Patrick Cummins, O. S. B.</i>	
Sacred Music in the Paschal Ending	154
Calendar of the Season	156
Time of War, Time of Sowing	158
<i>Paul Callens, S. J.</i>	
Confidential About the Supplement	160
The Editor Writes	161
Names People Doings	164
A Priest: Father Edgar Boyle	
A Woman: Blanche Roush Dansby	
A Man: Professor Bernard Miller	
A Choir: Helena, Montana	
The Two Fronts of Sacred Music	
At Camp Beale, California	171
<i>Cpl. Paul Bentley</i>	
In the Yukon Territory	172
<i>Pvt. 1st Cl. Nicolas A. Marrone</i>	
Readers Comments	176
Music for the Mathematical Class	178
<i>Cyril Bates, C. M. F.</i>	
Did Rome Impose the Rhythmic Signs?	179
<i>Dom Gregory Hugle, O. S. B.</i>	
Questions and Answers	182
<i>Dom Gregory Hugle, O. S. B.</i>	
Music Copyright	184
Jottings About National Campaign	184
Appreciations	184

CONTRIBUTORS TO THIS ISSUE

DOM GREGORY HUGLE and DOM PATRICK CUMMINS, both of Conception-Abbey, Mo., are still favoring Caecilia with comments and translations.

REVEREND FATHER PAUL CALLENS, S. J., is known to our readers. He deserves to be known the more as a real apostle of sacred music in New Orleans, Louisiana.

CORPORAL PAUL BENTLEY was heretofore the organist and choirmaster of the Cathedral of Portland, Oregon. His enthusiastic conviction, served by a sound knowledge of sacred music, and characteristic of some of the younger catholic musicians, had helped him to organize in a short time an excellent liturgical choir. Then the war broke out, and took him temporarily away from the two things on earth he loved best: his wife and his child, and his boys of Portland. With God's protection, he will come back with a new musical fervor, gained on the field wherein music is so longed for.

PRIVATE FIRST CLASS NICHOLAS A. MARRONE was an interested student of sacred music and gregorian chant, as member of St. Stephen's Choir at Pittsburgh, Pa. Alert and proficient in his work, he was selected as one of the two Cantors, and served in that capacity until he was inducted into the armed forces. In him also, is found the loving conviction that sacred music is indispensable in the development of the true christian spirit. And this conviction found a touching accent in the wilderness along the Alaskan Highway, to the completion of which he is now working.

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SACRED TEXTS SACRED SONGS

By Patrick Cummins, O. S. B.



The Antiphons of the main feasts of the year are always a charming poetry. Those of the feasts of Ascension and Pentecost are particularly welcome at the end of the overpowering paschal season. Since the Sunday of the Palms, we have lived in an intense spiritual atmosphere, alternately

moving between the two mysteries of Death and Life, and their solution in Christ's Resurrection. Now we conclude with the two feasts, no lesser indeed, of Christ's triumph in heaven and the advent of the Spirit of sanctification into the Church. It is delightful to trace back those mysteries to the events from which they sprang; and to this effect, we should read, meditate upon, and sing heartily those small refrains which frame up the psalmody of Vespers on the days of Ascension and Pentecost. In them are found no comments, but just the discreet relation of the events themselves; and their soberness is sufficient to bring out the portentous mysteries which they conceal. A singing heart has no difficulty to penetrate them; and to this singing the delightful Antiphons will lead you.

CHRIST ASCENDS INTO HIS GLORY.

1. Men are there, real and simple men, the most reliable kind of witnesses. They gaze, and that is all they can do. That is all we should do ourselves; an astounding miracle takes Christ away from human surroundings which no longer fit His immortality, and brings Him back into the ever-expanding bosom of His Father. But as He goeth, so He will return. The Ascension of the Master is not a departure; it is an advance. 2. The eyes of these men were fastened on Him as He disappeared, and an Angel came to make them conscious again of their own surroundings. Thus should the vision of our souls be fastened unto Him; for it is the only acceptable vision of our own life. And in this enthralling glance, let us cry at all times: Alleluia. 3. They came down the mountain with a

blessing. As it were, He brought down Heaven on them; and this blessing is an assurance of His divine presence among them, as well as a mark on their own future. May Christ bless us today and tomorrow, now and at all times; may His invisible Hand be hovering upon us, and thus may our life be as an expectation of His return. 4. At this hour, Christ is crowned as the King of Heaven. Our imagination, though aroused by His powerful ascending, is unable to imagine the heavenly celebration of His taking possession of the Throne. The angelical symphony rings as a new apotheose of divine praise, while men are descending into the valley—the valley of tears. And yet, we may on this Day join the heavenly pomp, while this humble antiphon exalts the King of Kings. 5. Their eyes remained fixed on Him. Through the human ebb and flow of apostolic events, their souls will guard intact the precious imprint of the One who went and who will return. And this inner vision will guide them unto their own consummation. May Christ grant us the grace to live with our gaze on Him, and on Him only.

Two Antiphons of greater breadth surround the Magnificat at the first and the second Vespers. They are as daring as the preceding ones were discreet; and they express with directness the power emanating from Christ's Ascension. At the first Vespers, the liturgy borrows with audacity the prayer of Christ Himself, on the threshold of His Passion. That prayer of eternal implication, which unites the whole life and the mission of Jesus in the consummation now achieved: "To Thee I come—and I pray for these same men." Is not His ascending the beginning of an enduring prayer for us all, that we some day may come to Him? At the second Vespers, it is the prayer of the Church which is sung; and the manly insistence of the text is matched only by the sweep of the classic melody of the second gregorian mode: "Leave us not orphans—send the Spirit of Truth." Does not this Day close with a supreme assurance that He will come? What a joy in our short and struggling days!

THE SPIRIT FILLS THE WORLD. 1. It is a definite historical fact, surrounded by the most ordi-

nary human circumstances. The same men are the witnesses again; only the place and their attitude has changed. A private dwelling, a non-public gathering, a group of silent friends are waiting. Everything from now on is reversed. The work of God, the redemption of man is an inner process. Let us join those who retire to wait. 2. The Spirit descendeth upon these men, that were gathered so far from public attention. The same Spirit who, in the beginnings, radiated through all the phases of the creative work of God. Now, He seems to substitute such universal expansion for the penetration of the souls of a few men in a special and visible manner. And this is an evident sign that something new is afoot in the designs of the Father: a work of the Spirit totally different from the one accomplished in all created beings. While the Spirit delighted His infinite energy in the endless diversity of the things which made up the original world, He now concentrates on the soul of man wherein a divine dwelling is to be erected. 3. These men are filled to the brim of their souls. Their whole being is transformed by an irresistible stroke, in which the power of the Spirit is evident. They are, as it were, universalized, equally able to interpret all languages of men, and to proclaim forcefully a new message of life. The world which the Spirit had created beautiful and which sin had deteriorated will now be directed anew towards its natural destiny. The life of man, sullied and weakened, will now be rejuvenated. Everything today takes on a new significance; for the Spirit of Christ will reanimate man, the center of creation. 4. The deep of the ocean itself responds to the canticle which rises again from the earth. Let us join the whole creation in recognizing the Spirit as the moving Force of life. May our hearts, through this praise, surrender to His action. Thus will true life be reborn in us, that renaissance brought by Christ, and imparted to us through the mysterious action of the Spirit. 5. The manifestations of the Spirit in the Apostles first, then in the life of the Church, and in the inner recesses of christian souls are a constant miracle. The gift of tongues, the irresistible eloquence of the Apostles, their invincible courage, are nothing different from the wonders accomplished in the new world of divine life. To this life we are all consecrated; to promote it both in ourselves and in our brethren we are committed. May the grace of Pentecost make us deeper christians and more devoted apostles. For that which the Spirit accomplishes in us

is but a living cell of His new irradiation into the world.

Again, the two Antiphons for the Magnificat are resplendent. On the Eve of the feast, the promise of our Lord is recalled in tender words, which can only awake a fervent desire that it might be fulfilled. Let us repeat these words again and again to ourselves as the hour of the Spirit is nearer. At the second Vespers, the Day ends on a proclamation of the incredible wonders begun on the morning of the Pentecost. The flashing of the Spirit into the souls of the Apostles was but the first flame of a fire never to be extinguished: the gift of life divine received in the baptism unto salvation. A gift which shall be dispersed everywhere where souls are born, breathe, and die; a gift which is ours. Are we fully conscious of being new men?

To arouse in ourselves a fuller appreciation, let us read and pray the dynamic sequence which is sung during the week of Pentecost. To balance the necessities of our human life, its devout petitions know only of one source of vitality: the grace of the Spirit. Following the example of the Apostles, we shall pray that we may receive it.

Thanks to several readers who are doers, quite a few new subscriptions have been coming in. It appears that, despite war-conditions and war-apathy, *Caecilia* is on the way. It is a proof that the idea of collaboration with the Review is spreading. What about yourself, dear reader, who did not as yet work for the welfare of the magazine which has helped you in the fulfillment of your mission?

Shall we hear from you?

Will you not win a reader to *Caecilia*?

Selected Antiphons

ASCENSION:

1. Ye men of Galilee,
why gaze ye into Heaven?
This Jesus
who has been taken
from you into Heaven:
so shall He come again, Alleluia.
2. While their eyes were fastened
on Heaven-scaling Savior,
they cried out: Alleluia.
3. With high-uplifted hands
He gave them farewell-blessing;
and then was borne on high,
up into Heaven.
Alleluia.
4. Lift on high this King of kings:
sing to God a hymn divine.
Alleluia.
5. While their eyes were fixed on Him,
He was raised above the earth,
the obedient cloud
carried Him aloft
up into Heaven.
Alleluia.

First Magnificat:

Father, Thy name
I have made known
unto those men
whom Thou didst give Me:
and now I pray
for these same men,
not for the world:
for to Thee I come.
Alleluia.

Second Magnificat:

Eternal King of glory,
Lord of Heaven's hosts,
who today triumphant
high beyond all heavens
didst climb by Thy own power:

leave not us here orphans,
but send down
Him whom the Father promised:
send down upon us
the Spirit of Truth.
Alleluia.

PENTECOST:

1. When fifty times had risen
the Resurrection sun,
gathered were they together
all in the selfsame place.
Alleluia.
2. The Spirit of the Lord has filled
world's widest-circling bound.
Alleluia.
3. Filled were one and all
with Holy Spirit's might:
in that Spirit's power
all began to speak.
Alleluia, alleluia.
4. Ye fountains,
and all ye living creatures
that move in ocean-deeps,
sing to God a hymn divine.
Alleluia.
5. Crying aloud
in world-wide tongues,
the apostles proclaimed
the wonders of God.
Alleluia.

First Magnificat:

I will not leave you
as orphans here,
alleluia:
I go now indeed,
but I shall return to you,
alleluia:
and then shall rejoice
your heart now sad,
alleluia.

Second Magnificat:

On this day rose
for fiftieth time
the Resurrection sun,
alleluia:
on this day flashed
the Spirit Holy
in form of fire
into disciples' eyes:
and to them gave
His gifts of life:
He sent them forth
to ends of world,
to proclaim to men,
and to bear witness:
He that shall believe,
and be baptized,
he shall be saved.
Alleluia.

Mass-Sequence:

Come, O Spirit Thou of love,
pour on us from Heaven above
Thy creative ray of light:
Come, Thou Father of the poor,
come with gifts that e'er endure,

come and make our dark hearts bright.
Giver Thou of joy and rest,
Thou the soul's all-welcome guest,
come with sweet and soothful might:
Rest in labor Thee we greet,
cooling hand in summer's heat,
solace in our weeping night.
O most blessed Light divine,
fill our heart's most inner shrine,
faith and love in one unite:
When burns not Thy flame divine,
naught to man can we assign,
naught but deeds that sear and blight.
Wash from us our mire and moil,
water parched and arid soil,
heal us bleeding in the fight:
Soften what is stiff and old,
warm our hearts now dull and cold,
guide us straight at left and right.
Grant to faithful children all,
who in trust upon Thee call,
gift of sevenfold delight:
Grant good life as glory's pledge,
grant us mercy at life's edge,
grant eternal joy and light.
Amen. Alleluia.

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." Secondarily it also considers the liturgy in its literary, artistic, musical, social, educational and historical aspects.

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."

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SACRED MUSIC IN THE PASCHAL ENDING

SACRED MUSIC FOR THE FEASTS OF both Ascension and Pentecost is better understood if one realizes that these solemnities are the logical ending of the whole paschal season. Or is it logical? Maybe it would be better to speak of a vital necessity. It is true that historical events of supreme importance determine a date for their celebration; but it is not less true that they follow the paschal solemnities as a conclusion follows the premises. The music of these feasts, as a whole, should be the expression of a mystery reaching the end of its course. No one who has followed step by step the mystery of redemption since Advent, will have any doubt that the Ascension is its achievement. There is a chance however that Pentecost will not at first appear as a paschal conclusion. And yet, it is a completion. Does not St. Luke express this idea when he begins the history of Pentecost with these words: "Cum complerentur dies Pentecostes"; "the days of Pentecost were completed?" An achievement indeed, and the supreme one; that achievement which inaugurates a beginning. The beginning and the spreading of that life which Christ consummated in Himself, through the action of the Holy Spirit.

WE SHOULD UNITE INTO ONE THE mysteries of Ascension and Pentecost; yet we may distinguish between them particular characteristics. And we shall say that Ascension is the achievement of Christ, while Pentecost is the initiation of the Church. Let us get a clear idea of what these aspects contain, and how they form the basis of musical aesthetics at this time. How is the Ascension an achievement? The very fact that Christ ascends is the testimony that everything has been completed; for He would not leave the human scene which He loved unto death, unless the mission He imposed to Himself would be fulfilled. Beyond the achievement itself, there are symptoms which mark the soul of Christ as He goes up to heaven; and they give to His triumph a unique character. Christ ascends because He can stay no longer; human surroundings are no longer adapted to a human being whom the rising from death has spiritualized to perfection even unto His body. The Son of Man belongs now to another world, whence at one time He came. It is the world where God is all, and all are in God. In this world wherein Christ ascends, there is nothing but peace, absolute, complete, radiant.

Towards this pure atmosphere, He is now attracted; and His reaching the throne of God makes it infinitely desirable for us to follow Him. Such is at a glance the beauty of the Ascension; to us it is the cumulation in the beloved person of Christ of all the qualities which henceforth shall be looked upon as the supreme desire of man. Awesome but not strange appears now the New Man, entirely free even unto His immortal Body from all the things in which human nature has put alas her glorification. In Him we see Man wholly spiritual, other-worldly, and radiating from His whole being peace absolute.

PENTECOST BRINGS US BACK ON THE earthly scene; for the Spirit descends on the whole world as He once put in motion all created things. The pentecostal event creates its own atmosphere, an atmosphere wholly dynamic. Not the energy of a physical force, but the expansion flowing harmoniously from a spiritual center. The soul has become the quiet dwelling of God; and from this new den, God radiates, God acts, God goes forward. Another type of man is now spreading into all nations; and one is not long to recognize in Him the like of Whom ascendeth into heaven. This sublime transformation, all in the realm of the spirit, is the fulfillment of the promise. The fascination of a young world at the time of creation is in no way comparable with the beauty of the christian world. And all this beauty is invisible, even mingled with all the deformations which remain in mankind. But through the mist and sometimes the darkness of it all, it is all all-embracing, all-transforming, it is ever-expanding, ever-conquering. And on the accumulated ruins of the world of sin, arises the world of grace.

TO DETERMINE THE CHARACTERISTICS of sacred music in the feasts of Ascension and Pentecost, we need only to repeat these words with which their atmosphere was depicted: immortality, perfection, other-worldliness, peace; also inner dynamism, spiritual energy, invisible expansion, inner beauty. It is clear that there is a common factor between Ascension and Pentecost which shall be expressed in music in an identical manner; we would like to call it "innerness." Yet, this innerness will present in each feast some individual nuances, because in Christ ascending this innerness is supremely achieved, and in

the christian receiving the Spirit it is only initiated and gradually expanded. We may expect from sacred music an ardent lyricism as the common note of these feasts. That a lyric expression is demanded by the spiritual intensity of the mysteries is wholly evident; that it should be ardent is a legitimate concession to our longings for Christ, and to the impulses of christian life in us. Thus liturgical music in those days expresses in a single form the duality of events and of mysteries; and passing from the ascending Christ to the invading Spirit, this music grows in breadth and in intensity.

A GLANCE AT THE CHANT WILL MAKE these observations obvious; for sacred Chant at Ascension and Pentecost is truly glorious, endowed with a glow of light which makes it entralling. At no other time in the liturgical year perhaps is the formal elaboration of the Chant more imposing. So imposing indeed, that it would be utter presumption to deny to it the qualities which mark great music. It is great and yet unpretentious; it has breadth and it remains fresh; it has solid form but it retains flexibility; it is most original in design, while in keeping with its usual restraint. One after the other, the sacred melodies are masterpieces so thoroughly genuine as to defy any preference; and from the fund of tradition, they spring as new musical creations perfectly incorporated into their respective texts. So perfectly incorporated they are indeed, that they deserve from the devoted church-musician an individual study. Maybe the following outline will guide his steps into this inquiry. Three proper chants, in the Eucharist of these feasts, create their atmosphere: atmosphere partly common to both, partly special to each one. They are: the Introit, the Offertory, the Communion, the songs of the three early processions, the landmarks of the participation to the Eucharist: introduction to the devotional service, to the Offering, to the Banquet. The juxtaposition of the texts will throw light on their function:

ASCENSION	PENTECOST
Introit: Viri Galilaei	Spiritus Domini
Offertory: Ascendit Deus	Confirma hoc Deus
Communion: Psallite Domine	Factus est repente sonus

IT IS CLEAR THAT IN THE FORMATION of the atmosphere of "innerness," which we previously mentioned as the general characteristic, Ascension and

Pentecost follow a different order. For the Ascension, the Introit joins the disciples at the rising feet of their Master; the Offertory follows Him amid the heavenly jubilations; the Communion sums up everything in a eucharistic praise. For Pentecost, the Introit contemplates the Spirit who spreads through a rejuvenated world; the Offertory prays for the Church and the souls in whom the Spirit delves; the Communion brings back our devotion to the Cenacle. The order is obviously reversed; and this reversal of procedure establishes a contrast between the two feasts which the melodies will reflect, creating a wonderful musical variety of expression. While the "Viri Galilaei" expresses with unequalled freshness the enthusiastic gaze of the Apostles, "the "Spiritus Domini" arouses a manly admiration for the all-pervading Spirit. While the "Ascendit Deus" is a grandiose translation of the heavenly choirs, the "Confirma hoc Deus" confines its accents to the fervor of souls in a prayer for the coming of the Spirit. While the "Psallite Domino" is an elated canticle of thanksgiving, the "Factus est repente" translates in very alert terms the event which stupefied the expectant disciples. Through very individual characterizations as well as through a sort of dual plan, the six chants contribute to the unique atmosphere of those feasts: they all spring from within, and tell in no doubtful ways how, through Christ glorified as well as through the Spirit of grace, the christian souls are now the sacred place wherein God is dwelling. To the study of these melodies, one should add a careful observation of the Alleluia of Pentecost. Those of Ascension deserve no special mention, borrowed as they are to sources used in many other occasions; therefore, they are rather secondary as characterization. The same is not true of the second Alleluia of Pentecost which embodies the respectful fervor of the feast into a vocalise of supreme perfection. It contains every quality demanded of a melodic gem: striking originality of design, tonal definition, solidity and clarity of form, vital expression. So perfect it is that it exhausts all possibilities of being duplicated elsewhere. The Sequence of the same feast should not be overlooked. As Sequences go, the present one does not compare in restrained purity with the "Victimae paschali" of Easter. It is more external, and has here and there a touch of sentimentality, though it remains a remarkable melody.

(Continued on page 163)

CALENDAR OF THE SEASON



The feast of Easter certainly demanded from the Choir intensive work; therefore it is reasonable to limit the preparation of Ascension and Pentecost to discreet proportions. For this calendar keeps in view not a choir of mature experience, but rather the choir of average ability desirous to

enter more closely into the spirit of the liturgy. A shorter program will thus be a reposing conclusion to the cycle of music designed since Advent. And when one looks back at the whole, he will realize that the choir which has completed the requirements of the calendar, acquired in not a negligible manner a wholesome experience of true liturgical music.

THE ANTIPHONS OF THE TWO FEASTS should be considered as a particularly good foundation for their appreciation, because of the power which they possess to evoke the atmosphere corresponding to these mysteries, one of the other world, the other of the realm of the soul. It is true that present conditions of catholicism prevent most of the choirs from enjoying these melodic gems; for Vespers is no longer a customary close to the celebration of Christian solemnities. This misfortune should not let the choirmaster indifferent to their beauty. He needs himself a very fine inspiration in order to "lift up" the choir to that disposition which enables the singer to sing from within. In practice, the mysteries of Ascension and Pentecost can be well sung only when singing hearts are elated by that poetry which takes them away from worldly cares and transports them where God dwells. The choirmaster can do much to bring up the choir to that level; and his own inspiration will be a compensating lever to the pervading vanity of our day. Therefore, let him sit quietly and sing for himself these Antiphons. He will be delighted to find in them the illuminating sense of the other melodies which he will teach for the solemn services of those two days.

NOW, WHAT SIMPLE PROGRAM shall we plan for the coming feasts, so close to each other? It will translate briefly all that was explained in regard to the characteristic of sacred music at this time: achievement and initiation. Achievement in Christ, initiation in the christian. Of all gregorian melodies, none will express this better than the respective Intros of Ascension and Pentecost. They are supreme songs, because they penetrate the mysteries as close as music can be conceived to do. And if any choir had neither ability nor time to achieve more, these Intros would be sufficient to impart a definite character to the whole celebration. Their originality, their contrast, their power will be their own recommendation; and very prejudiced or ignorant will be the choir which can resist to their lyric magnificence. The festivity will find of course its natural complement in the two Communios. These melodies are very different in construction and in spirit from the two Intros; they are also a contrast to each other.

THAT OF ASCENSION IS INTROSPECTIVE; by which we mean that it is not so much concerned with the event itself than with the reaction which it evokes in the soul. And the most immediate sentiment worthy of this feast is a desire to join the phalange of the Angels in a heartfelt praise. On the contrary, that of Pentecost is expansive; by which again we mean that it is the expression of a devout curiosity, grown enthusiastic by the extraordinary bubbling of life which marks the infusion of the Spirit in the Apostles. It follows in holy excitement the "blowing" which began inside the walls of the Cenacle and spreads so rapidly all over the world. One cannot promise that learning these two Communios is a matter of easy sailing. In fact, each one is difficult to sing well: that of Ascension in order to avoid pomposity, that of Pentecost in order to avoid a jocose vocalizing. If the choir is patient enough to vocalize them for a while with a light flow of breath, somewhat lighter for the melody of Pentecost; and then if the diction of the words is attended to with clearness, an acceptable performance can be anticipated even from an average choir. For the melodies themselves are attractive enough to help the singers to like them.

THERE IS AN ALLELUIA, THE SECOND of Pentecost which every choir should learn and should know. Among all the Alleluias of the year, it is truly a classic. Not only is it a perfect melodic design, but it is truly pentecostal, we should say filled with the fervor of devotion which welcomes the Holy Spirit into the Church. Both the melodic line and the lyric ardor are so obvious, even to singers not fully versed in sacred chant, that they command an immediate response. Fortunately, an ordinary choir will not need a great amount of time to get acquainted fairly well with the vocalise of this Alleluia. The verse, a broad amplification of the latter, requires more work; presently, it can be recited, and left to another year. Frankly, the choice of Alleluias for the feast of Ascension does not seem a happy one. Both are types, excellent in themselves, found in quite a few other occasions during the course of the liturgical year. But it is quite difficult to find in them anything which recommends them as the selection of this day. In fact, we would much prefer the Alleluia of the following Sunday as an appropriate melody for the feast. It has a powerful concision, a way of singing a great thing in a few tones; and that is rare. And the sentiment it suggests brings up one very easily on the mountain whereupon Christ is bidding farewell to His Apostles. Try it, and you will like it as one likes something delightfully expressive. Should time be too short to learn the Alleluia of both Ascension and Pentecost, rather omit the one of Ascension, but recite it with dignity.

THE CHOICE OF A FITTING ORDINARY demands some consideration. The time of preparation is short, and the paschal season is not closed. Perhaps a new mass would require an excess of study, and using the same mass might preserve better the unity of the liturgical period. For those who want to enhance the celebration by a change and thereby to underline the individuality of the concluding feasts, we propose herewith another gregorian Ordinary; the others can resume either the Mass no. I (*Lux et origo*) or any other in sacred Chant which was sung at Easter. At any rate, we would not advise a polyphonic Mass for the feast of Ascension. It is against good taste and sense of proportions to have, at such a short distance, the singing of a heavy Ordinary. In this case, have first a light-footed gregorian one; and reserve the heavier solemnity of polyphonic music for Pentecost. The one which was possibly performed on Easter

Sunday will do, and will conclude the paschal season with the same accents with which it was begun.

After these remarks, the synopsis of the Calendar will be self-explanatory:

ASCENSION

Introit entirely sung

Alleluia from the following Sunday sung both as first and as second, with the two verses respectively psalmodied on the first mode, ending D.

Offertory recited with solemn diction.

Communio possibly sung; if not, then psalmodied on the first mode, ending D.

PENTECOST

Introit entirely sung.

Alleluia (the second) used both as first and second, with the first verse psalmodied on the second mode, and the other either sung (not probably) or psalmodied again in the manner of the first.

Sequence, desirably sung; certainly recited by alternate groups.

Offertory recited with solemn diction.

Communio, possibly sung; if not, psalmodied on the second mode.

ORDINARY

Choosing among the following:

1. Kyrie No. 13. Gloria No. 13. Sanctus No. 4. Agnus No. 4.
2. The gregorian paschal Mass No. 1.
3. Any other gregorian Mass sung at Easter.
4. Resuming the polyphonic Mass sung at Easter.

In agreement with the soberness of the calendar, you will find in our music supplement a single motet, but a very good one. Indeed, one which is a definite departure from the hackneyed so-called liturgical composition. The extreme suppleness which blends a flowing and even bold melodic line with a close-fitting harmony is truly new and remarkable. It will require a choir wherein purity of intonation is a law, fluency is an habit, restraint of expression is a delight. That is exactly what a liturgical choir should be to reach artistic beauty.

We say to the clergy: Go to the people, be one of them, and take hold of their musical instinct. There is in the people a certain fiber, the secret of which the clergy alone possesses. This secret, alas! the clergy has lost; and there is the tragedy.

TIME OF WAR, TIME OF SOWING

By Paul Callens, S. J.

ON THE SURFACE, WAR IS DESTRUCTION; and modern war is total destruction. In the depth, it is a human tragedy which God often uses as an instrument of restoration; the restoration of things which we in turn destroy in time of peace. It is not such a daring paradox to assert that, even in time of war, there is some good sowing done by the good Sower. Were one to claim that sacred music has at times enjoyed a rebirth in the turmoil of battles and invasions, he would record a matter of history. Two outstanding experiences are worth remembering, now that we ourselves are going through an upheaval which seems to have no equal in ugliness: the return of the Jewish people from captivity, and the age of martyrdom in the christian era. Both in the Old and the New Testament, there are hardly any other events which had on religious experience a more profound influence. Captivity purified Jewish observance and strengthened the chosen people in their allegiance in preparation for the coming of redemption; Martyrdom was the agent of fertility in the sowing of the faith in Christ and the building up of His unassailable Church. Yet, in those two instances, there is a marked tendency to emphasize worship imbued with a musical spirit. The psalm "Super flumina Babylonis" is a lyric but authentic testimony of the sad consciousness of the Jews when they had lost the liberty and the surroundings favourable to the singing of the sacred Canticles. They missed them greatly amid the pagan splendor of the conquering East; as today our boys in the armed forces show more than once a genuine appreciation of whatever sacred music they may retain or express in the midst of modern war. When the Jewish captives returned to their desolated land, their first and foremost care was to restore the service of the temple, and to resume sacred music in the forms which they knew, and for which they had longed. The Acts of the Martyrs make no mention of the early musical activity of the Church amid the repeated roaring of the beasts and the crushing of death. Perhaps the testimony of the early Chant itself is a better witness than any factual writing. We know that the stern and simple Roman liturgy of the early days was not only the rallying center but the well of Christian life and of heroic courage for the Christians. It hardly matters to know when and how the Chant grew to what later centuries recorded. But knowing on the one

hand that an intense liturgy inspired and prompted the martyrs to heroism, and listening on the other hand to the primitive melodies transmitted to us, we can have no doubt that the sacred songs were born from that heroic age. There is in them something transcending musical analysis, that intense mysticism which succeeded to free itself from any romanticism. That kind of musical expression is born only when men are real and utterly dedicated to spiritual and corporate ideals. It was the music sown in the catacombs, the houses, the cemeteries.

THE SAME NEED OF MUSIC IN THE same experience of war may be noticed today. The radio, the newspaper, the magazine are trying to encourage musical associations of all sorts to maintain a healthy morale in the nation through the uplifting action of music. One must be grateful for this to the American spirit; and at the same time, one must regret that the Catholic Church in America has not as yet become conscious that sacred music in time of war has the power to cooperate in the work of Christian restoration. On this point, Catholics lack the musical faith shown by their American fellow-citizens. Maybe the example of France after the World War I will arouse some interest and encourage a new conviction. France has known more than one turmoil; she is now prostrated in disaster; but she has also known a spiritual renaissance which cannot be overlooked. Such was her rebirth in liturgical music. It was timed with the social attempts which followed the Armistice.

TOURCOING, A MEDIUM-SIZED INDUSTRIAL city of Northern France, is probably one of the most colorless and uninteresting cities in existence. The statement, coming from the pen of one who was born and raised there, will, no doubt, appear disloyal; but, as far as I can remember, the Chamber of Commerce never advertised the city as beautiful and attractive. How could there be beauty amid hundreds of smokestacks spouting dark smoke into the greyish, rain-laden skies? A citizen of Tourcoing has, it would seem, fulfilled his duty of loyalty to the city by not denying that he was born there; for he sings:

"Vive Tourcoing!

Vive ce petit coin!

Non, non, je ne nie point

Que je suis de Tourcoing!

The last two lines are repeated three times with swelling emphasis. A rather negative way, you will admit, of proclaiming allegiance to the place of one's birth. The city has a few claims to distinction. It is the birthplace of Albert Roussel, the composer of *Ladmâvatî* and *Evocations*. It boasts of several imposing churches, one of which, the church of St. Christopher, has the proportions of a cathedral. Another distinction is that one of the first Congresses of Sacred Music assembled since the promulgation of the *Motu Proprio* was held in the city of Tourcoing. In 1919, less than one year after the signing of the armistice, seventeen bishops, the cream of the clergy and of the laity, musicians from all parts of France and some from distant Italy, gathered to discuss the reform of Church Music and the means of carrying out the regulations imposed on the whole Church by His Holiness, Pope Pius X. The choice of Tourcoing as site of this Congress was in itself remarkable. Here was a city struggling to readjust itself after four years of German occupation, a city in which a great part of the working classes had become embittered, neglectful of their religious duties; a city in which there was a crying need of social reform for the betterment of the workman's lot. And seventeen bishops were gathered here to discuss music! Surely it would seem that their efforts could have been directed to a worthier cause.

HAVING HAD THE PRIVILEGE OF knowing personally some of the promoters of this Congress, I do not find it difficult to appreciate their viewpoint on this matter. They were men intensely devoted to the Supreme Head of the Church and in complete sympathy with his plan of restoring all things in Christ, "instaurare omnia in Christo." Whatever may have been their feelings concerning the wisdom and opportuneness of the "Motu Proprio," they gladly submitted their minds to the Vicar of Christ, who, they knew, receives special guidance from the Holy Spirit in matters pertaining to the government of the Church. If the Pope was convinced that a reform of sacred music and a return to the traditional melodies would help to bring about a renewal of the Christian spirit, a greater love for the Holy Eucharist and a more fruitful participation of the Christian people in the Sacrifice of the Mass; if he thought that the traditional singing of the Church would certainly foster a deeper understanding of liturgy, which so forcefully

impresses on the Christian people the common bonds by which they are united to Christ, these men were not only willing but anxious to carry out his orders. These zealous promoters of the Congress evidently had a very broad, a very complete and sane view, the Pope's own view. To them Catholic action and the liturgical movement were too necessarily connected phases of the one social reconstruction in Christ; and Sacred Music would be both their corporate expression and the bond of their unity. Subsequent events show that those were the outstanding leaders of the social movement who had at the same time sponsored the Congress of sacred music, while they learned social justice at its real source.

Who has not heard of Cardinal Liénart and of his marvelous success in bringing about a spirit of cooperation and mutual understanding between workers and their employers? Before his elevation to the episcopal See of Lille, Cardinal Liénart was pastor of the Church of St. Christopher in Tourcoing. He saw the reform of music progressing slowly but satisfactorily in his own and in the neighboring churches; he witnessed a renewal of fervor especially among the young, who, having come to understand better their Christian solidarity, their dignity as members of the Mystical Body, gave beautiful examples of personal holiness and of zeal in the cause of Catholic Action. Strikes were frequent among the workers in textile industries, and Mgr. Liénart, siding with the working man, obtained for him important concessions and reforms from the employers.

A letter, written in 1929, by the Sacred Congregation of the Council, praises the Christian Employers' Federation of the North, a federation of Catholic employers ready to make Catholic social principles a living force in the world of industry. The letter also commends the Bishops of the Northern district for having confided to zealous and competent priests the duty of assisting the directors and members of the associations in spiritual matters as well as in questions involving the principles of morality; it expresses the

Catholic education has neglected the help offered by the liturgy in the fulfillment of its mission; but in trying times, liturgy will be avenged, because liturgy alone will save the Christian education of our children in the inviolable refuge of the sanctuary.

wish that in other industrial districts the Bishops should nominate priests to be "Missionaries of Labor" as they are called, whose apostolate, besides protecting the people against the evil of religious indifference and the Socialist and Communistic peril, would also be a witness to the maternal solicitude with which the Church embraces the workers.

THE EXAMPLE OF TOURCOING SEEMS to show that nothing is lost by accepting the full program of social reconstruction as outlined by our modern Popes. The same Pius XI, who wrote so beautifully and so learnedly on Christian marriage and on the rights of the working man, also makes the following statements on the subject of Liturgical chant which so many of the clergy still regard as unimportant: "Liturgical chant played no small part in converting many barbarians to Christianity and civilization." (Apostolic Constitution "Divini Cultus Sanctitatem.") And again, "Wherever the regulations on this subject (sacred music) have been carefully observed, a new life has been given to this delightful art, and the spirit of religion has prospered; the faithful have gained a deeper understanding of the Sacred Liturgy, and have taken part with greater zest in the ceremonies of the Mass, in the singing of

psalms and in public prayers."

We still have pagans in our midst whom we should endeavor to attract into our churches. Experience shows that the kind of unliturgical singing which prevails in many places fails to impress them. They hear better performances in their concert and university halls. Why not give the true music of the Church a chance to prove its value? In our efforts to teach religion to the people, do we not rely too exclusively on means of our own choice, forgetting those which the Church has used with so much success in the past, and to which she commands us to return? Again it is Pius XI who makes the following startling statement: "It was in the churches where practically the whole city formed a great joint choir, that the workers, builders, artists, sculptors and writers gained from the liturgy that *deep knowledge of theology* which is so apparent in the monuments of the Middle Ages."

May the example of Tourcoing open our eyes to the opportunity which sacred music offers to the Church in America in time of war. In the heat of the battlefield as well as behind the screen of war-production imminent social problems are hiding. The songs of the Church are her voice; it is the propitious time to learn them, that they may unite those whom the coming days may bring apart.

Confidential About the Supplement

Incidentally some subscribers to *Caecilia* did not agree with the part of our war plan, whereby we did not promise a musical supplement in each issue. The Editor, even though he may be opposed to musical supplements, has no intention at this time to forego this old privilege which undoubtedly brings to some a real benefit. He just feels that he cannot ask from the publishers more sacrifices than should be reasonably expected. The truth in the matter is that all those who contribute in any way to the publishing of *Caecilia* are doing fully their part without human retribution. Our desk is filled with musical magazines whose the head or the tail has been pitifully cut out. *Caecilia* is one of the rare reviews which has improved its status since the war. We asked our subscribers one sacrifice only: that they may bear with equanimity the less frequent appearance of the musical supplement. It is very little indeed; and everyone should be ready to give that much of a boost to the cause for which

Caecilia is fighting the battle of its life. After all, the real value of a review is not in a few scattered pages of music but in the ideas that it propagates. These are the ones which will win at the end. But if some subscribers prefer to listen to good arithmetic rather than to pep talk, let us make a fair bargain. Dear brother, who are weeping so much on missing possibly now and then a supplement, would you be willing to help us to maintain it? The price of yearly subscription hardly equals the amount of music which you receive through the review; therefore, the latter is really a gift. Well, repay us for it by bringing in a new subscriber. Business will be better and fairer. Better because a wide circulation is our only problem, and fairer because you will be doing something for all of us who are working for you and—the glory of Christ.

Sincerely devoted to your best musical interest,

Your Brother, The Editor

THE EDITOR WRITES



Some of the remarks coined by Father Kush in the last issue concerning the musical education of the seminarian should not pass unnoticed. We quote them again as the theme of the present editorial. Here they are: "No progress will be made in Sacred Music among priests engaged in the active ministry, unless Sacred Music is part of the education of the Seminarian . . . his education lacks an *integral* and *integrating element* if Sacred Music plays no formal part throughout. Sacred Music must penetrate the whole synthesis of knowledge and training which the priestly office requires . . . Sacred Music is not part of our priestly lives as it should be. We have but a faint notion of how great a difference this makes to the Church today. We find it mystifying to witness that the priesthood is so widely dissociated in people's minds from our chief function in God's Providence, namely, *Sacrifice*. It is equally stunning to think that chant could be conceived by priests as unrelated to and detachable from sacrificial praise . . . Seminarians must see our Priesthood *and* that of the laity praising together with Christ Our Head in the one Mystical Body."

IF THESE WORDS ARE TRUE AND IF THE principles which they proclaim are solidly established, we can only conclude that Sacred Music is a primary element necessary in the formation to the Priesthood and in the qualifications of the priestly ministry. That which is *integral* and *integrating* is undoubtedly fundamental. Our trouble has been, until today, to circumscribe the musical formation of the priest as only a secondary element of his make-up; hence all the musical misfortunes which we deplore in our parishes. Therefore, the first condition to any restoration must be the practical acceptance of this principle by all those who are responsible for the education of the priest. The truth is so clearly imperative; but one may ask

if really this forsaken part of our theological outlook is being definitely reestablished in the seminaries? The whole future of Sacred Music will stand or fall on this revival. This is no prophecy; it is only a necessary conclusion.

THIS CONCLUSION LEADS US FARTHER. The formation of the priest is not primarily an enterprise of individual perfection, but a work of incorporation to a sacred function. However desirable it may be that he himself receives first the spiritual fruits of the sacramental unction, it is still more desirable that he be adapted to the dispensation for which he is actually ordained. Thus, when we admit Sacred Music as an integral element of the priesthood, we presume the fact that Sacred Music is a part of his priestly dispensation. That means again that Sacred Music is a spiritual message; and though musical in nature, it is spiritual in its aims and its function. What is this message which the priest, because he is a priest, is called to bring to the christian people in musical terms, and which moreover he is to share with his flock? It is that which primes everything else in christianism, namely, the homage, corporate and solemn, of thanksgiving to God through Christ. If this is not done properly in the Church, little or nothing is done; and both the corporate and the solemn character are embodied in the musical language of the Church. In the singing of this homage, the priest is to lead and to interpret; the faithful responds and shares with devotion. But the homage is well nigh impossible if a passive faithful is abandoned to their whims by a priesthood which remains unconscious of its function. And this homage, the very rhythm of christian life, is an essential element in the vitality of christendom.

THUS, A LOGICAL APPLICATION OF the theology of the priesthood unexpectedly forces us back to the *Motu Proprio* of Pius X. It was he who, as early as 1903, proclaimed to a somewhat cynical catholic opinion that liturgical music is an integral part of christian life for all, because it is the authentic vehicle of the true christian spirit. Musical considera-

tions give way here to spiritual principles; and it is in the promotion of this christian spirit that the whole musical question must be viewed. The view (and how important!) must begin in the priest and radiate from him; otherwise, there will be no one to assume the musical *dispensation* in the Church. This vision cleared the horizon forty years ago; but it was soon beclouded by the spirit which infected the world, nay even the catholic world. These were the so-called years of prosperity and progress. Rapidly developing inventions gave to all an opportunity of an undreamed of comfort; the multiplication of material needs made everyone believe in the illusion of unbound luxury. Still worse: scientific accumulations aroused to folly the native pride of man; and it appeared that the age of limitless wisdom was now at hand. This double error grew by leaps and bounds, and it bore within the body catholic as an ulcer. Were not these the great years which witnessed in amazement the building up of all our institutions, the unfolding of our innumerable societies? And following the very trend of the world around us, did we not flatter ourselves, accompanied by the loud voice of publicity, for all our achievements? Meanwhile, Sacred Music, the corporate message of christian thanksgiving, could not survive in this wholly unspiritual atmosphere. It had been on the way out for quite a long time; and the voice of the great Pius could not bring it back into its own, for the air was too heavy. Oh, we spoke about the *Motu Proprio*; we even wrote about a restoration. Here and there pioneers, firm in faith and clear in vision, rose up to begin a reform. Everyone is convinced that it has been a failure, and that the meritorious efforts increasingly made to this end do not as yet give us the right to say that Sacred Music has been reborn in the life of the Church at large. The message of Sacred Music is still waiting for an hearing.

MAYBE THE CHANCE IS THERE IN OUR present day; and this writer is quite sure of it. The early years of this famous twentieth century, so rich and so enlightened, so mad for pleasure and so blindly proud, so progressive even in stupidity, these early years are passed. For a torrent is wiping them all; and thanks for that if nothing of it should remain. The current is so rapid that we find it very hard to anchor ourselves on the battered shores. In simple words, the whole business is cracking, down to the organization of which we catholics were indeed so satisfied and so proud. They call this a total war; and

rightly so. Of course it means that everyone is per force involved in the world-wide struggle, and that its outcome depends upon universal cooperation. It means much more: whether we think of it or whether we are trying to forget it, the spirit which animated the years which have preceded us is incapable to solve the spiritual problems of a total war. This means in particular that in the face of the turmoil which is engulfing all of us, catholic organization as we have known it will not save christianism. This means still more: that the message of christian life as expressed through Sacred Music is the primary and indispensable means by which christendom will be able to survive the present crisis. These are not the thoughts of the writer, but the very words of Pius X. They were pronounced forty years too early; and the christian world needed the terrible shaking of its foundations to become conscious of their actuality. That it is going to be so is not difficult to foresee with some degree of reasonableness. As long as things material progress with such increasing speed and timing as they did in recent years, men are apt to believe and confide in them; and we did believe, all of us, in universal prosperity, in the infallible progress, in the new education. Total war slapped them in the face; and they are no more. At this hour of emptiness, men return into their hearts, to find God. From this depth the canticle of thanksgiving ascends anew. And if the voice of Christ, His message of loving praise, is still heard in the Church, souls are apt to grasp it to recapture happiness. This is a practical reality, as can be seen by observing what is happening among the armed forces. The message of Sacred Music is heard there, even though under very adverse conditions; and compared to the fold who remained at home, American soldiers are giving an example which puts us to shame. Catholic young men who in the days of a fallacious peace, had little or no concern for that thing that some call Sacred Music, are now positively longing for the Songs of Sion. Gone are the good times, gone the easy sailing on the waters of a mechanized existence; gone the dear home wherein few were really living, gone even the parish-church so beautifully organized to support whatever religion remained in their lives. All these things now appear futile, and they do not give an answer to the anguish which suddenly oppressed the souls in the face of total war. To get away from the atrocious vision of a slaughter caused in a great measure by our complacency, to find

the courage in order to be a victim of its cruelty, to remain just human in an inhuman experience, the catholic boys of the army are rediscovering the great message of Sacred Music, which is the message of christian life. Their minds are now close to the mind of Pius; and his prophetic utterance receives today in them a vital hearing. Total war made it appear as the way towards total peace. All the while, we at home are not as yet in the spirit of total war. Before the convincing example of our catholic soldiers, we dare to remain apathetic, and even to complain about our diminished musical resources. Go into any church on a Sunday, and see for yourself. What are those crowds of worshippers? Children and youth, men and women of adult age. The first may learn, the others may learn again. If they would be in the total war as the boys are, there would be no question about musical resources; there would be the new consciousness that something has been terribly missing in our lives, and for a long time. There would rise from all ranks of the faithful an irresistible urge to thank God in song in Christ's Eucharist. The difference between the soldiers and ourselves is that they are in total war spiritually by the force of events; we can only enter it by the force of a willful conviction. If the daily news of our musical front sound the true pitch, we are still far from that conviction.

WHO WILL BRING BACK TO IT AN apathetic christendom? He only whom God has ordained for the proclamation of his message: the priest. Thus we are returning at the initial point of this writing. It is so clear, so irrefutable, that one would be embarrassed to insist again on the urging necessity of a return of the clergy to deliver his musical message. But if this is total war, it is total war for the priest. Has not the faithful the right to expect from their priests in those eventful days the spiritual orientation which will save them? Is it disrespectful for us all to summon them, and to demand from them the message of Sacred Music? Will the clergy at large continue, in the fateful spirit of the early twenties, to bestow upon Sacred Music a cynical smile or to play safe protected by the easy excuse of ignorance? Or is the message of Sacred Music going to become immediately a matter of serious pastoral concern? Are they going to devise ways and means to teach to the people how to sing the Eucharist, and lead the way even, if that must be, with an

uncouth voice? Are they going to make the restoration of the parochial High Mass, the fully celebrated Eucharist, the main objective of their pastoral activity right now? If the priesthood leads the flock in the total war, the answer is obvious. We all hold our breath, knowing fully well that this leadership alone will win the total spiritual war. D. E. V.

SACRED MUSIC in the PASCHAL ENDING

(Continued from page 154)

ANY KIND OF POLYPHONY IS PUT TO a severe test, when in the company of the Gregorian melodies of these two solemnities. They require power in order to illustrate two mysteries which are overpowering. No danger is greater for musical expression. Everyone has some time or other observed how even a great talent will succeed to express adequately intimate objects, who fails utterly to translate forcefully objects of wider scope. The catalogs of contemporary music do not contain a comprehensive list of music responding to the exigencies of these feasts. The artistic standard demanded by the liturgy is missing from most compositions. We can only indicate what should be avoided in planning the music of those days. In the glorification of Christ ascending into heaven, no pompous accents can possibly be conceivable, nor any translation of an external apotheose; for it would ruin the very expression of the mystery itself, in which all is aetherial, heavenly, spiritual and peaceful. In the initial expansion of christianism, no noisy praise, no superficial acclamation, nor any human self-assurance are admissible. It would be a travesty of the mystery of life in God. To maintain in polyphony this spiritual element so imperatively demanded is no easy matter; and not even the classic polyphonists succeed consistently in this delicate task. Much less the composers of sacred music from the eighteenth century on; they range from the dull to the grotesque. While we choose polyphonic motets for Ascension and Pentecost, let us be guided by two criteria: on the one hand they must contain a substantial amount of ardent lyricism, but a lyricism kept under guard and reduced to measure by a very spiritual quality of design and of rhythm. On the other hand, the particular character of each feast must be preserved: the polyphony of Ascension must be one of elation (going up as it were), that of Pentecost

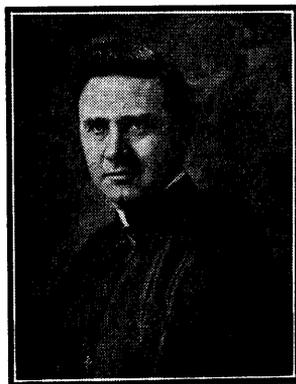
(Continued on page 184)

NAMES PEOPLE DOINGS



Editorial Office and the Publishers of *Caecilia* estimate that the prestige of the good servants of liturgical music can only promote a stronger movement towards its appreciation. Mr. Paul Goelzer of Philadelphia was the first chosen for this distinction last fall. At this time, it is the pleasure of *Caecilia* to elect as members of the Guild persons and institutions who have merited their membership into the Guild through their uncompromising faith in sacred music and an artistic devotion above human praise in their work. The conditions of their apostolate were very different, even opposed, but their loyalty was one, that of true catholic action. The new members are: a priest, a woman, a man, and a choir.

A PRIEST: FATHER EDGAR BOYLE. There is hardly anyone who does not know the Director of Music in the Archdiocese of San Francisco.



Not only did he sow sacred music in the days when the soil was very barren and far from being irrigated properly, but the breadth of his work has been all-embracing to a greater degree perhaps than in other dioceses of the country. It is always imprudent and somewhat futile, in appraisals of this sort, to lavish superlatives on the head

of those whom we want to commend. But fairness and the interest of the cause demand that we recognize in all its objective fullness the contribution made by Father Boyle to the restoration of sacred music in the American scene. He had his so-called "European opportunities" in his good-time; and he took advantage of them as a keen and level-headed observer. When he came home and was put in charge of music in the archdiocese, he had the good practical sense to realize that this is America. Not in the way of postponing a cultural movement under the excuse that after all this is a new world where things of a cultural nature are not and could not be ripe. But he attached the problem with the arguments which most likely would win his compatriots. Two qualities distinguish his work. First, he realized that American sentiment, even though ready to obey the dictates of the law, is won better to a cause through the sense of cooperation in the common work of his fellowmen. Thus the major part of his activity has been to teach, and to teach again everyone disposed to give him a hearing. With an extraordinary profusion, he covered the Archdiocese with courses, lectures, demonstrations. And if (as he himself declares) after seventeen years, the Archdiocese knows just one Mass, at least they know one. And it has become evident that on the whole good will has remarkably responded to his efforts. Secondly, Father Boyle is a great believer and an inimitable practitioner of humor. Nothing better than humor could make American ears listen to sacred music. At times, a casual observer might wonder if Father Boyle is really serious about sacred music. A closer contact reveals that he is truly serious about humor; and he has made the proof that humor in sacred music is really a holy thing. We let others the liberty to form on his work a lasting criticism; *Caecilia* bestows upon him with a glad consciousness the membership of its Guild of Honor.

We must demand that the sacred liturgy and the sacred chant be given their place in Christian education, as well as in all groups of parochial action.

JESU BENIGNE

For 3 voices

ROBERT HERNRIED

Slow (♩ = M.M. 76)

molto p *poco cresc.*

I
Jé - su be - ní - gne, A cú - jus í - gne

II
Jé - su be - ní - gne, A cú - jus í - gne

III
molto p *poco cresc.*
(b) Jé - su be - ní - gne, A cú - jus

Slow

For rehearsal only *molto p* *poco cresc.*

cresc. più *mf*

Óp - to fla - grá - re Et te a - má - re.

cresc. più *mf*

Óp - to fla - grá - re Et te a - má - re.

cresc. più *mf*

(b) í - gne Óp - to fla - grá - re Et te a -

cresc. più *mf*

molto f *poco dim.*

Jé - su be - ní - gne, A cú - jus í - gne

molto f *poco dim.*

Jé - su be - ní - gne, A cú - jus í - gne

molto f *poco dim.*

má - re. Jé - su be - ní - gne, A - cú jus

molto f *poco dim.*

mf sotto voce *cresc.*

Ó - pto fla - grá - re Et te a - má - re:

mf sotto voce *cresc.*

Ó - pto fla - grá - re 'Et te a - má - re:

mf sotto voce *cresc.*

í - gne Ó - pto fla - grá - re Et te a -

mf sotto voce *cresc.*

Poco più vivo (♩: M. M. 80)

Cur non fla - grá - vi? Cur non a - má - vi

Cur non fla - grá - vi? Cur non a - má - vi

má - - re: Cur non fla - grá - vi? Cur non a -

ff *dim.*

Tempo 10

Te Jé - su Chrí - ste? O frí - gus trí - ste.

Te Jé - su Chrí - ste? O frí - gus trí - ste.

má - vi Te Jé - su Chrí - ste? O frí - gus trí - ste.

p *poco a poco rall.* *molto dim.* *(long)* *ppp*

p *poco a poco rall.* *molto dim.* *ppp(long)*

p *poco a poco rall.* *molto dim.* *ppp(long)*

p *poco a poco rall.* *molto dim.* *(long)* *ppp*

Adoro Te

For Two or Three Equal Voices
(a cappella)

RICHARD KEYS BIGGS

Andante

SOPR. I-II

ALTO

p

1. A - dó - ro Te de - vó - te, la - tens Dé - i - tas,
2. Vi - sus, ta - ctus, gus - tus in Te fá - li - tur,

cresc.

dim.

Quae sub his fi - gú - ris ve - re lá - ti - tas:
Sed au - dí - tu so - lo tu - to cré - di - tur:

cresc.

dim.

Ti - bi se cor me - um to - tum sú - ji - cit, Qui - a Te con -
Cre - do quid - quid di - xit De - i Fí - li - us: Nil hoc Ve - ri -

tém - plans to - tum dé - fi - cit. A - - - men.
tá - tis ver - bo vé - ri - us.

A MAN: PROFESSOR BERNARD MILLER. We hardly know of any outstanding musician who has escaped so humbly the public eye because of his



professed loyalty to the task of his life. Bernard Miller, who has now reached the maturity of age and the wisdom of experience is organist and choir director at the Cathedral of Belleville, Illinois. The latter, the see of a rural diocese, is no musical center to speak about; and al-

though the Church is great everywhere, the town was apparently no place to bury the talents of young Miller. But his ambitions were so guided by true evaluation, that he preferred to devote himself in more humble surroundings, hoping that his work would have an efficiency that easy recognition seldom reaches. Bernard Miller is a thorough musician. His technical training is second to none and of the virtuoso brand. Early opportunities gave him the chance to appear in promising recitals or in cooperation with symphony orchestras; but his love was not there; the choir loft and the school had for him more attraction. The country at large may have lost to his choice; but Belleville gained immensely. For twenty-five years he has worked with courage and consistency to the formation of a male choir which is a model of its kind. This is all he had wanted; and the cathedral of the provincial city has nothing to envy to the larger metropolis. Mr. Miller (they call him Professor Miller) is a man of complete culture; and the classics which he knows and teaches so well have made of him a much better musi-

cian. Talent in him is served by a wonderfully balanced mind. From the choir loft and the school the Professor goes home, a tender Christian home, where sacred music itself is at home. And thus, in the house of God as in his family, he finds the complete music of his dreams. *Caecilia* has for some time waited for the opportunity of giving to him the membership of its Guild of Honor. The recent elevation of Bernard Miller to the Knighthood of St. Gregory has made this election the more imperative.

A WOMAN: BLANCHE ROUSH DANSBY. Although women have not birthright in the sanctuary, the Church welcomes their services in



the restoration of sacred music as co-workers. To this humble cooperation, they may eventually bring a devotion akin to spiritual motherhood which can become so commanding that, under definite conditions, their efficiency can surpass that of men. Blanche Roush Dansby is undoubtedly one of

those rare women; the greater because she was satisfied to spend her ability amid surroundings which were but a great handicap to any success. The cause was her ambition, not glory. In this practical humility is the profound reason of the magnificent work that she did and that she still does. The account of her accomplishment was given with the accent of its sincerity in the issue of February. Read it a second time, and the merits of Blanche Roush Dansby appear so evident, that they can no longer remain under the bushel. Blanche Dansby is a convert to the church; and she came, as so many others, the hard way; the way which commands a definite appreciation of what the Church is. For sure, she had a good musical equipment; she even was upon a time a music-teacher. But we will vouch that her musicianship was not the deep reason of her success in the direst conditions; it is rather the hard won spiritual conviction with which she imbued her musical experience and her work as choir directress. This is most evident in her choice of the music to be sung, in her way of approaching her choir, in her unerring sense of opportunity, in her simple humility, in her love for the music of the

Caecilia's Guild of Honor

Membership in the Guild of Honor is bestowed by Caecilia upon those who contribute in some outstanding manner to the restoration of Sacred Music.

Church, that no obstacle can ever diminish in the constant renewal of her energy; and lastly in the joy that she reaps in her task, no matter how dark the horizon of sacred music may at times look around her. *Caecilia* feels a special gladness to bestow the membership of its Guild of Honor upon this apostle of sacred music. May Christ pour abundantly upon her home the blessings that her fidelity to the House of God deserves.

A CHOIR: HELENA, MONTANA. A year ago, *Caecilia* had some hints that something was afoot at the Cathedral of Helena; and the inquiry proved



worthwhile. It convinced the Editorial Office that there was a choir the organization of which was a solid contribution to that which every choir should reach: the promotion of Christian life. It took nine years, and no less, to mould this local organization into a model which all choirs will do well to emulate. We are not in New York, surrounded or served by all the resources and facilities which the metropolis of metropolis can afford; we are west where people live on cattle raising, on wheat growing, and where far away mountains are the only thing which rises above the apparent monotony of the plain. People are fewer, opportunities are lesser; and nature is the only compensation for the absence of human intercourse. Seemingly, this did not limit the vision of the young choir; it did create a genuine response to the ideals of sacred music. Today the cathedral of Montana possesses a male choir of boys and men, the size of which would be the envy of many larger churches. It surpasses many better known choirs in the methodical plan of the work, in the liturgical spirit which animates its activities, in the loyalty which attaches its members to the organization. Noth-

ing is forgotten, nothing remains undone of all things which promote efficiency in a choir; and everything contributes to one aim: the formation of singers who sing in a christian spirit. We are still amazed at the repertoire which the choir has learned and sung since its inception; we marvel at the fact that they found time to grow into a semi-civic affair which gives regular concerts of choral music for the artistic growth of the home-folks. And there are in the many particularities of their work, items of genuine practical sense which we have never seen in any choir. The one behind the scene who plows and who reaps is Father Weber, the son of a musician certainly, but not a professional musician himself. Just a music lover who, having learned by study what contribution sacred music might make to his priestly apostolate, put all his zeal in gathering the "precious gems" and gave everything he had in himself to make a "treasure." He is a spiritual son of the Seminary of St. John's Abbey, at Collegeville; there his life of music was directed into the liturgical channel. Thus did he develop into the choirmaster he is today. *Caecilia* is extremely happy to elect Father Weber and his choir for the membership in the Guild of Honor. May their example inspire many other choirs to overcome the never missing obstacles and to become beacons of sacred music throughout the country.

We Apologize

For the first time, *Caecilia* has felt the restraining effect of the war. When the last issue came off press, the printers were working on a rush Government order. The employee who has been trimming our review for a whole year was so tired that his memory failed for a moment. The gauge of the cutter was advanced too far, and the hair of *Caecilia* got a cut unfortunately too short. We apologize and we assure the readers that this was in no way an attempt to rationing.

The Restoration of Catholicism will be parochial or it will not be. Thus the musical reforms will be established through the participation of all the groups of the parish, or it will be but a bonfire.

THE TWO FRONTS OF SACRED MUSIC

The two following accounts concerning sacred music in the army camps are forthright and simple; but their simplicity hides very striking lessons, namely:

1. that the boys in the army do not mind to rehearse even three nights a week to prepare the liturgical services.
2. that if their gregorian education is lacking, they are willing to learn the Chant by rote as children would.
3. that local stores do not provide the necessary music in order to help the propagation of true sacred music.
4. that the Chant of the Church is definitely an element of consciousness of one's faith and of Christian unity.

The Editor.

At Camp Beale, California

By Cpl. Paul Bentley

LOOKING OVER ONE OF THE WIDELY separated fields whereupon sacred music is trying to survive the turmoil of war, namely the armed front, one feels encouraged. The camps of the army are no longer a musical wilderness. The government has promoted among soldiers concerts and recitals given by generous artists, the best among them. Chaplains in turn, aroused by the zeal of some of the privates, have organized or patronized singing groups who not rarely perform the music for the sacred services. The inconveniences of the hour, the lack of books or equipment are not to the boys an unsurmountable obstacle; and quite frequently they sing the Mass in the utmost musical poverty. On the home front, alas! we hear that things are not progressing. The leaving of the younger men is seemingly used as an excuse for the lack of zeal; but the example of the soldiers should bear witness against such indifference. For, amid circumstances which in themselves are the best excuse, they have felt deeply the need to release their soul to God in the form of music. It may be that we can sing only the "Missa de Angelis," or just some hymns; but we definitely want to worship in song.

THE MUSICAL EXPERIENCE IN THE midst of the army is better than the best lesson; and it should some day be recorded as one of the most vivid pages in the annals of sacred music in America. There is no theory to learn here, no method to propagate, no organization to lean on. There is just life in the rough, deprived of all religious incentive. It is then that the soul is longing for song. Hear ye at home how the boys in the army sing.

Experience has shown that the musically inclined

soldier was quite interested in singing in his spare time. This was noticed especially when the camp was new and there were very few facilities for entertainment. In the evenings after their work was done, various soldiers were interested to assemble in one of the day rooms and to practice part singing of secular and religious music. In this manner the Singing-Pill-Rollers (male chorus) was organized at the Station Hospital last September. Some men who could not sing enjoyed sitting in the day room and listening during the two hour rehearsals which were conducted on two evenings each week. All of the singers were very interested in learning a mass to sing at the Post Chapel when a catholic chaplain would be assigned there. We had about a dozen non-catholic singers in this group. When at last a priest came to say a weekly mass at the hospital, the singers practiced three and four nights a week for a while so that we could have a midnight mass at Christmas time. At first we had no printed music other than a Liber Usualis that I had brought to camp with me and the men learned to sing the Gregorian Missa "Orbis Factor" by rote. After one week of this, we did secure four copies of the Kyriale in Gregorian notation from the convent in Marysville. The men did the best that they could with them and we were able to have a high mass at Christmas. The common and proper parts were sung completely according to the Gregorian melodies. The whole camp was amazed at the outcome and thus the first high mass in Camp Beale was sung at midnight Christmas. Chaplain Killilea of the 45th Armored Regiment was the celebrant. The Commanding General John Wogan, a catholic, was very pleased and

ordered that high mass be sung each week henceforth. It has been a very hard thing to get music. The chaplain wrote to Fischer Bros. for kyriales and I have written to stores in Portland and San Francisco. The stores usually do not have the basic music that we asked for and had to order it from the publishers. In a month's time we would receive just part of our original orders. The army chaplains have a very limited fund for the purchase of music. The soldiers who sing in the chapel choirs are those who have been singers in their parish choirs. Most of my singers are from states of Pennsylvania and New York. A few of them have had a little training in Gregorian chant

in the parochial schools. The others had none at all. They have shown an interest in church music as an escape from the harsh realities of their daily lives which include the running of obstacle courses, road marches, bivouacs, etc., in addition to their regular classes and drilling. In some of my little spare time this week, I shall assist Chaplain Noury, an Oblate of Mary, Immaculate, who desires to organize a choir of his men of the First Filipino Infantry Regiment, so that they may sing high masses on Sundays. His congregation sings Benediction. This tireless chaplain accompanies his men on all their daily skirmishes and road marches.

In The Yukon Territory

By Pvt. 1st Cl. Nicolas A. Marrone

ONE SUNDAY MORNING, AFTER BEING in the wild, rugged country for almost two months and fighting against the cold, snow, forest trees and underbrush to help build the Alaska highway, I was in a truck which was taking some of my buddies of the 18th Combat Engineers into the flourishing town of Whitehorse to hear mass. The church was small and almost filled by the congregation but I was able to find a seat near the door while other soldiers crowded into the choir loft. Having not been here before, I was surprised to hear the opening sentence of the Kyrie from the Missa de Angelis. The rector of the cathedral was the celebrant of the mass and because the volume of the choir was weak, he also sang the common of the mass. Had I only known that there was to be a high mass, I would have been very pleased to sing with the choir which consisted of three of the men from my detachment. They were accompanied by a woman of French descent, who played on the small harmonium. Of course the proper placing of an ictus, according to the Solesmes theories, was of no concern to the people of Whitehorse though it did annoy one certain private, first class. Since my company was still stationed in that camp the following week, I looked for a seat in the choir loft the next Sunday. The choir for the occasion consisted of two of my buddies and myself. We were to sing for the pontifical mass and there was no music. The Missa de Angelis was sung from memory, but many times the Most Reverend Bishop and I were singing alone for we were the only ones who remembered the music

in its entirety. While the army truck was jogging along the rough road back to camp, I was still thrilled with my experience at mass. It reminded me of the liturgical altar of St. Stephen's Church, appalled albs, choirboys with stiff collars and black ties, the alto boys getting their pitch from a passage sung by the sopranos, the blending of voices in a polyphonic mass, the grand tone of the organ and the choir processions. I had come to appreciate my religion most realistically, and as never before. What a real joy it is to participate in the liturgical public prayers of Holy Mother, the Church! I was many thousands of miles from home and yet how well acquainted I was with the prayers, ceremonies and music of these people in the Yukon Territory. Now I know fully the meaning of the words "et in unam, sanctam, catholicam et apostolicam ecclesiam."

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THE NATIONAL CAMPAIGN

By the time this issue will reach our readers, the day of the National Campaign will be at hand. As the aims of this campaign was first an attempt to spiritual unity it will encourage those who have joined it to know each other and thus to celebrate High Mass on Low Sunday as one united expression of divine charity. In this spirit, we mention herewith the various expressions of encouragement which have come to *Caecilia* from the kind pen of ecclesiastical authorities. We also publish, as exactly as our records have it, the list of the pledges which were sent to the Editorial Office. Those who work in the latter consider that the campaign was visibly blessed by God. Although

a first glance at the list might suggest that the number is relatively small, the spiritual enthusiasm manifested in a large correspondence from many quarters is an assurance that the idea has penetrated the soil, and that the field is being prepared. This is so certain that the nucleus of a much better project has been suggested; and we hope to be able to announce it in one of the forthcoming issues. Meanwhile, let all the campaigners thank God with a joyful Alleluia on Low Sunday, and unite themselves with the holy Eucharist which will be celebrated at their intention on May 2 in the Chapel of the Motherhouse of the Sisters of the Most Precious Blood, at O'Fallon, Missouri.

Testimonials

Archdiocese of Los Angeles, California

His Excellency is taking the matter of your recent request up with the Director of Music of the Archdiocese, Doctor Brennan, and will be glad to cooperate with your program.

REV. TIMOTHY MANNING
Secretary

Diocese of Sioux City, Iowa

I commend you highly for your efforts to restore the High Mass to the place it should have throughout the country. Your campaign for this purpose has my full approval and blessing. May success crown your efforts!

MOST REV. EDMOND HEELAN
Bishop of Sioux City

Diocese of Wichita, Kansas

Unhesitatingly I approve of the suggestion and pray that your endeavor will be most successful. I appreciate your noble endeavor to promote the liturgical chant in conformity with the wishes of Pius X of blessed memory.

MOST REV. C. H. WINKELMANN
Bishop of Wichita

St. Benedict's Abbey, Mt. Angel, Oregon

I have been instructed by Father Abbot to say that he heartily endorses your program and wishes you every success in it. I wish you every success in it. I wish you every success personally.

MARTIN POLLARD, O. S. B.

Archdiocese of Dubuque, Iowa

His Excellency directed me to tell you that the Archdiocese of Dubuque will officially go on record as supporting the campaign to have a Highmass in every church wherever at all possible on Low Sunday, May 2, 1943.

D. V. FOLEY, *Chancellor*

Diocese of Indianapolis, Indiana

Sufficient time has elapsed since the receipt of your letter to make still further study of your most excellent and timely campaign encouraging the singing of the Mass, and promoting the restoration of the High Mass throughout the country, as a contribution to the spiritual effort of our nation in wartime. I am deeply interested in promoting as far as possible all such worthy efforts to restore the spiritual life of our people through participation of the faithful in the Holy Sacrifice. And your plan happily affords an opportunity to further the cause in a special manner during these trying times. You may be fully assured of my approval of your efforts, and of my desire to see widespread observance of your laudable plan. Our Diocesan Clergy will be informed on this matter through the Commission on Church Music and there is every reason to anticipate a heartening response.

MOST REV. JOSEPH E. RITTER
Bishop of Indianapolis

St. Joseph's Abbey, St. Benedict, Louisiana

The plan for the nation-wide High Mass on Low Sunday is to be highly recommended. St. Joseph's Abbey, St. Benedict, Louisiana, will participate, and along with it St. Gertrude's Convent, Ramsay, Louisiana, and St. Scholastica's Convent, Covington, Louisiana. I sincerely hope that God may bless you abundantly for the zeal you are showing.

COLUMBAN THUIS, O. S. B.
Abbot

Diocese of Fargo, North Dakota

His Excellency directs me to say that he will bring this matter to the attention of his priests in his next

monthly letter to all the priests of the Diocese. Due to dislocations of families in this area because of the war effort our choral organizations have become somewhat disorganized but we hope, with you, that your appeal will bring fruitful results.

HOWARD SMITH
Secretary

St. Meinrad's Abbey, St. Meinrad, Indiana

I received your plan and I am right willing to cooperate. Yes, you can put us down as pledging to help you in this fine program.

RT. REV. IGNATIUS ESSER, O.S.B.
Abbot

List of Pledges

ARIZONA

Tucson, Benedictine Srs. of Perpetual Adoration

ARKANSAS

Jonesboro, Srs. of St. Benedict, Mother M. Walburga, O. S. B.

CALIFORNIA

Los Angeles, Vincent J. Barkume

San Jose, Sr. M. Gregoria, O. P.

San Jose, St. Mary of the Palms, Sr. M. Beata, O. P.

Santa Barbara, Rev. Martial Luebke, O. F. M.

San Francisco, Father Edgar Boyle

South Pasadena, Raymond Hill

CANADA

Mother House of Srs. of St. Martha, St. Mary Helene, C. S. M.

COLORADO

Boulder, Sr. M. Augustina, O. S. B.

DISTRICT OF COLUMBIA

Brookland, St. Anselm's Priory, Thomas V. Moore, Prior

Washington, Augustinian College, Rev. Norbert Whitley, O. S. A.

Washington, Trinity College, Sr. Marie Louis

FLORIDA

San Antonio, Holy Name Convent, Mother Mary Grace, O. S. B.

HAWAII

Honolulu, Maryknoll Convent, Sr. Mary Mildred

KANSAS

Atchison, Benedictine Abbey, Rev. Martin Veth, O. S. B.

Atchison, Mount St. Scholastica, Sr. M. Edith, O. S. B.

Beloit, Sr. M. Roselita

Wichita, St. John's Academy, Mother M. Aloysia

KENTUCKY

Louisville, Presentation Academy, Sr. Cecelia, S. C. N.

Louisville, Sts. Mary & Elizabeth Hospital, Sr. Mary Seraphia

Maple Mount, Mt. St. Joseph Convent, Sr. M. Marguerite

ILLINOIS

Beardstown, Alta Mae Eisch

Breese, George Hentschel

Champaign, St. John's Catholic Chapel of the Newman Foundation

at the University of Illinois, Rev. Roger Schoenbechler, O. S. B.

Chicago, Bessie McNeill

Chicago, Sr. Mary Wilhelmina

Chicago, Mundelein College, Sr. Mary Rafael, B. V. M.

Chicago, Sr. M. Estelle, O. S. B.

Chicago, St. Xavier's Convent, Fr. Isidore Fosselman, O. F. M.

Chicago, Sr. M. Gracilia

Chicago Heights, Sr. M. Paulita

Lponorp, Rev. Peter E. Arensberg

Mt. Sterling, Rev. Ernest Burtle

Mundelein, Benedictine Convent of Perpetual Adoration

Quincy, Notre Dame High School, Sr. Mary Angela

Rock Island, St. Joseph Church, Rt. Rev. Msgr. P. H. Durkin, V. H.

Rock Island, Villa de Chantal, Mother M. de Sales Gillen, V. H. M.

Spokie, Sr. Mary Bertha, O. S. F.

Techny, Holy Ghost Convent, Sr. Fabiola, S. Sp. S.

Techny, St. Ann's Home, Sr. Irenaea, S. Sp. S.

Utica, Sr. Mary Paschal, C. PP. S.

Wilmette, Maria Immaculate Convent, Sr. Leonette, S. C. C.

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Ferdinand, Benedictine Convent, Sr. M. Cyrilla, O. S. B.

Fort Wayne, St. Joseph Hospital, Sr. M. Florentine, P. H. J. C.

Holy Cross, St. Mary's College, Sr. Marie Cecile, C. S. C.

Reusselaer, St. Joseph's College, Paul Tonner

St. Meinrad, St. Meinrad's Abbey

IOWA

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Dubuque, Motherhouse of Srs. of Charity, B. V. M., Rev. Father

Wm. Schulte

Fort Dodge, Miss Ursula Ryan

Sioux City, Briar Cliff College, Sr. M. Jeannette

Sioux City, Convent of the Good Shepherd, Sr. M. of Our Lady of the Sacred Heart

Sioux City, St. Vincent's Hospital, Fr. Dominic Lavan, O. S. B.

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New Orleans, Notre Dame Seminary, Rev. R. J. Stahl, S. M.

Ramsay, St. Gertrude Convent, Mother Stanislaus, O. S. B.

St. Benedict, St. Joseph's Abbey, Rt. Rev. Columban Thuis, O. S. B.

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MASSACHUSETTS

West Roxbury, Joseph A. Trongone

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Pittsburgh, Mount Saint Mary Convent, Sr. M. Aurelia, O. S. B.

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SOUTH DAKOTA

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Nashville, Church of Christ the King, Joseph C. Leppert

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San Antonio, St. Scholastica Convent, Mother M. Theresa, O. S. B.

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Superior, St. Francis Hospital, Sr. M. Agnella

READERS + COMMENTS



Well over a year has elapsed since the publishers of *Caecilia* tried to make the venerable review a more articulate organ of the restoration of sacred music. Such policy implies that *Caecilia* does not regard itself as the literary expression of a musical movement which has reached its normal level, but rather the mouthpiece of the various attempts made all over the land to restore liturgical music to its rightful place. It is indirectly a confession, a needed confession, that not everything is well with us in regard to sacred music. And this justifies the critical attitude which the review often takes when reviewing events as well as when commenting on ideas. This attitude is (so we do think) right, as long as we remain constructive. If the writers contribute to spread the true principles and to awaken a catholic musical consciousness, then *Caecilia* will be a healthy contribution to the cause of sacred music. This column is the democratic opportunity for all readers to feel that *Caecilia* is theirs, and to express in perfect freedom their personal opinion, as long as they preserve the spirit of sincere allegiance to the *Motu proprio*. The Editorial Office has received in the course of the past year a large number of comments; it will welcome many more, even of the most radical kind. The exchange and even the clash of ideas, made with the glove of charity, will develop among us consciousness and strength.

We have tried recently to capt and to crystallize the current of expressed ideas and the mentality of the commentators. The readers might be interested in our findings. As could be expected, there is a medley of strong and weak reactions among those who are, as it were, the audience of *Caecilia*. The general impression which the Editorial Office derived from reading its correspondents is rather one of encouragement; even though it should be confessed that things look at times very dreary in the businesses of sacred music.

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1. THE VARIOUS GROUPS OF READERS.

Our readers have been in general very kind; and they were rather considerate in the knocks reserved to every Editor. The latter feels therefore justified in extending to everyone the public expression of his gratitude, which is truly sincere. There is a French proverb which he learned as a little boy: "On ne peut contenter tout le monde et son pere"—"No one can hope to satisfy everybody and his father at the same time." To attempt such impossible goal is akin to renounce to any strong publication. We did not attempt to do it either; and we will abandon such policy still more in the future. *Caecilia* touches many vital points more or less directly related to sacred music; and they aroused very opposite reactions according to the personal mind of the readers. a. The cover, among all, has been the most thorny item of our publication. While many in increasing numbers (this is a good sign) manifested an appreciation which has grown into a deep liking, others just cannot admit such a bold dress in a dignified publication. This is nothing more than the lack of unity in the understanding of what catholic art really is. The Editorial Office professes that the time has come to reject from our artistic creations both sentimentalism and conventionalism which have been for so long a cause of anemia. As bold as the drawings of our cover may appear at first glance, as related also they will show to be, on further examination, with early christian art. Their lines seek for direct symbolical expression, freed from all reproducing conventionalism. And this directness must be true; for the most enthusiastic sympathizers with them were usually people without artistic initiation (or shall we say, prejudice). b. The liturgical orientation of *Caecilia* is now more direct than formerly. Readers did respond diversely to this direction. The greatest number are grateful to *Caecilia* for its replacing constantly sacred music in the liturgical sur-

Because of the National Campaign, we are forced to postpone to the next issue the review of events as well as the notice of Easter programs. But it will be remembered in due time.

roundings; a few others saw in this a nonsense. We confess that it will remain a nonsense as long as church-musicians will conceive sacred music as an art lending itself to liturgy, instead of being born of liturgy. The tragedy of the separation between liturgy and music is still too close to us, to let us forget how much we ourselves are suffering from the evil. It was an error in artistic conception as much as it was an offense against religion; and music will never see a new Spring in the Church as long as it will remain divorced from a deep liturgical experience. c. Explanations on sacred Chant have been requested now and then by readers of no mean knowledge. It would indicate that the abundance of books and methods on gregorian chant have left unexplored a whole field, and that their scientific apparatus was ineffectual in reaching practical results. There is no doubt that the advancement of gregorian science is at discrepancy with the appreciation and the practice of the Chant. Business statisticians would blame gregorian scholars for not having succeeded to sell the Chant to the immense mass of prospective customers, namely the catholic community. There is evidence, and more than one, that the blame does not rest entirely with the stubborn christian community, but as well with the narrow pride and the lack of embracing artistic vision not rarely found among the scholars of the Chant. The request of quite a few readers justifies this accusation; and we should take notice of it. d. The musical supplement is a feature liked by the majority of readers; and some go as far as to make it a condition of their subscribing to the review. This is the most obvious disagreement with the mind of the Editor, who persists to see no real advantage to this popular fancy. But being Editor to serve, he has resigned himself to continue the supplement as regularly as war-conditions permit, and also with whatever musical materials are found available. To find suitable material, by the way, is not so easy. May this concession to the wishes of many readers increase their active devotion to the welfare of *Caecilia*. e. The music review has been found both frank and charitable; and nothing could be more a compliment. It is very easy to be frank; if one is sincere in his outlook towards the subject of his writing; and if a reviewer is christian, he should always harbor the spirit of genuine charity. But it is not so easy to combine a frank judgment with a charitable tone in actual criticism. The more joy do we feel that *Caecilia* has succeeded in this art

in which everything is in the nuance. The more grateful we are, because *Caecilia* cherishes above all the idea of a musical restoration in an atmosphere of charity. d. Composers have at times written in *Caecilia*. Whether rightly or wrongly, they are often accused of an exaggerated susceptibility. It is a pleasure to mention their courtesy during the past year; it is a greater pleasure to acknowledge their sincere desire of improving their work. They are definitely conscious that the composition of liturgical music requires much more than a successful course of musical composition; that the true polyphonic tradition has to be found again; and that liturgical composition needs a far-seeing orientation amid the innovations which have enriched the musical idiom in modern times. Therefore, their willingness to cooperate is a sign of hope for the quality of their work.

2. WHERE READERS ARE FAILING. The comments of many readers of *Caecilia* bring out the shortcomings which affect most of them, and give an estimate of what could be called the general complex of the entire group. The mail coming day by day is, as it were, a constant pulse the sound of which becomes gradually clear. Today, we know its pitch perfectly well. All this to say that the readers of *Caecilia*, unknown as many are to the Editorial Office, betray more than once their prejudices either by what they write and even by not writing at all. Although we appreciate sincerely the friendliness of the readers of *Caecilia*, we cannot help feeling the shortcomings which are the greatest handicap to the progress of the review. a. Readers, seen from the Editorial Office, often look as so many individuals interested in the services which the magazine has to offer, not as members of a group forming gradually ties with other fellowmen through the organ of their review. The lack of a corporate spirit is evident; and there is hardly anything we would like better than to promote it. A catholic magazine, musical as well as any other, cannot reach the fullness of its mission, unless it expresses the spirit of unity. And this holds more true when the review is attempting to express a movement. Every reader should read *Caecilia* with the consciousness of being a member of a universal restoration which is much broader than his own musical interests. To unite together spiritually and organically the mind and the activity of the readers is the greatest contribution *Caecilia* can ever make to the restoration of sacred

music. It is to promote this spiritual union and to develop a corporate attitude in the work of sacred music that *Caecilia* has inaugurated recently a Guild of Honor whose membership is bestowed upon worthy individuals and deserving choirs. b. We are no more articulate than we are united; for one derives from the other. Of course, all the readers with whom the Editorial Office has come in contact were animated with the desire to promote the cause. But the great majority remained expressionless. There is no danger as yet to have anything as the heap of fan-mail; and one has very little or no idea at all of the small response which invitations, requests, suggestions receive. A few examples will illustrate the point. Suppose that many readers would send their programs for publication or acknowledgment; and you have right there a valuable source of information and of discrimination which would expand greatly the national restoration of music and encourage the work of all. But not even the promise of a reward or an occasional gift will arouse choirmasters from their local apathy; and it becomes a universal loss. Suppose that our request for an expression of opinion in regard to the recording of the Mass of the national Campaign would have found a wide echo, it would have been possible to present especially ordinary choirs with a perfect example to emulate. The campaign would have gained in intensity; but very few manifested any interest in the project. Suppose that every reader who confesses to gain from the reading of *Caecilia* a new incentive in the fulfillment of his musical apostolate would heed generously to the invitation of obtaining

another subscriber, *Caecilia* would become rapidly an outstanding organ of musical literature. But too many of us are content to be readers rather than doers. These examples are sufficient to point out where our weakness lies; and it is to overcome it that all readers are again invited. Let us once for all abandon the individualistic attitude which is impairing catholic action in so many ways; let us not compromise the restoration of sacred music by our indifference to the general progress. *Caecilia* is a review, it is true; but to be a good review, it must be the pulse of a living corporation. An Editor is a host and a servant at the crossroads where all workers meet; and *Caecilia* is the meeting-place. Meeting-place for the interplay of ideas, the intercommunication of initiatives, the cooperative service for the benefit of musical activities, the orientation of the musical reform, the development of musical publications. And this is the work of all in a proportionate measure. It can be said with no after thought of vanity that the entire editorial staff, the publishing agents, the various contributors of *Caecilia* are sincerely dedicated to those ideals. It can also be said that the readers' comments of the past year indicate clearly a desire, even a longing for a general progress in liturgical music, for a more corporate movement, for a spiritual orientation of musical endeavors. Those are a not to be doubted omen of the blessing of God. But in order that it may bear abundant fruit, the whole body of readers must become more articulate; and each in their way, become "commentators."

MUSIC FOR THE MATHEMATICAL CLASS

By Cyril Bates, C. M. F.

Though it hardly seems possible that men will ever come to use a diatonic scale with much smaller intervals than those now established as minima, it is interesting to speculate as to what intervals a race with much more acute hearing might find useful. Approaching the analysis of our existing tone system from the viewpoint of the individual interval between two tones, we find that the ratios involved between tones of the major scale, and therefore presumably the ratios which our ears naturally appreciate, can be expressed by numbers involving no prime greater than five, and involving not even the second power of five.

Suppose that no scales have been invented, and

that we have set ourselves the task of forming a scale mathematically from the knowledge of the numbers involved in ratios corresponding to the intervals naturally appreciable by our ears. We might reason thus: The product of all primes less than seven is thirty. Let us find a number such that the harmonic mean between it and its double (its octave) is equal to thirty. It happens that 30 is the harmonic mean between $22\frac{1}{2}$ and 45. Now let us list the integers within these limits, cancelling any integer containing a prime factor greater than five or containing five more than once as a factor. The result will be: 24, 27, 30, 32, 36, 40, 45 . . . the seven tones of the major scale.

To apply this method to the invention of a scale of a higher degree of complexity we might allow the use of intervals involving the first power of seven and the second power of five. We might then take 210, the product of all primes less than eleven as the harmonic mean between the extremes of our range of selection. Now 210 is the harmonic mean between $157\frac{1}{2}$ and 315. If we reject all integers in this range containing five more than twice as a factor, containing seven more than once as a factor, or containing as a factor any prime higher than seven, we obtain a new scale of twenty tones, as follows: 160, 162, 168, 175, 180, 189, 200, 210, 216, 224, 225, 240, 243, 252, 256, 270, 280, 288, 300, 315.

The reader may well inquire as to which of these twenty tones would be the tonic. As far as an immediate mathematical examination will help, we may reply at once that the number 240 should represent the tonic in this scale. Moreover, considering that two as a factor may be ignored in musical calculations, if we double the numbers of our series less than 240 we obtain the equivalent series (but not in the same order): 240, 243, 252, 256, 270, 280, 288, 300, 315, 320, 324, 336, 350, 360, 378, 400, 420, 432, 448, 450. It will appear that in this latter arrangement there are seven numbers such that each has a corresponding

number of one tenth its value in the series of the second paragraph of this article. Nevertheless the intermediate tones are not to be considered as possible accidentals. To be truly analogous to our present major scale, this new scale must be such that each tone is thought of as essential. This hardly seems feasible for men as we know them. Besides, when we recall the long history of the modes, it seems probable that it would take centuries to work out the musical values of the proposed twenty tones.

In conclusion, I would like to point out that the considerations herein presented seem to weigh against the opinion sometimes put forth that our traditional scale is purely arbitrary and that any other combination of intervals would do as well if only men had habituated themselves to hearing such intervals. If even the emotional connotation of a word cannot be purely arbitrary, much less can the effects of various intervals be utterly indifferent in themselves. We know that *morning* is a beautiful word in itself, but if *squidgins* were given the same definition, it would never have the full liquid sound of *morning*. So in music, it is incredible that the augmented fourth should ever produce on a healthy mind the same beautiful impression as that produced by the minor sixth.

DID ROME IMPOSE THE RHYTHMIC SIGNS?

By Gregory Hogle, O. S. B.

Quite recently the writer of these lines has been requested to publish in *Caecilia* an account of the rhythmic signs as introduced into the chant books by the Father of Solesmes. The name of "Solesmes" has proved a bugbear to English readers, even to the extent that many have considered "Solesmes-chant" and "solemn chant" to be one and the same thing. It is for the latter that we mention that Solesmes is the name of a Benedictine monastery in Department of Sarthe, near Sablé, France. It was founded A. D. 1010 and suppressed in 1791; it was restored in 1833, as you will find in the Catholic Encyclopedia.

BRIEF ORIENTATION. Dom Gueranger was made first Abbot of Solesmes. He was a man of great learning and under his guidance the monks of Solesmes became famous for their remarkable erudi-

tion. Of all the various studies carried on at Solesmes perhaps the most valuable has been their research concerning liturgical music. In their studies the monks sought to recover the Gregorian chants in their original, and also to discover the manner in which they were first intended to be sung. These studies were started under Dom Gueranger, and carried on by Dom Pothier and Dom Mocquereau.

Whoever heard the monks of Solesmes singing the Gregorian chants, found their interpretation profoundly beautiful and devotional; it was a revelation; numerous friends and visitors, especially music directors and superiors of schools and seminaries begged the Fathers of Solesmes to indicate in some visible manner how to go about the interpretation of the ancient melodies.

THE STORY OF THE RHYTHMIC SIGNS.

Solesmes had been dissolved by the French Government no less than four times. In 1880, 1882, and 1883 the monks were ejected by force but, receiving hospitality in the neighborhood, succeeded each time in re-entering their abbey. At the final expulsion in 1903 they were, like all other religious of France, obliged to leave the country. The four printing presses of the monastery were sold by the government, but Divine Providence came to the rescue of the monks. It was the Society of St. John the Evangelist, owned by Desclee & Co., Tournay, Belgium, which from 1903 to the present day volunteered to take care of their musical printing.

In 1903 the first attempts at rhythmic signs were made. We have seen the *Kyriale (Solesmes Edition)* in modern notation. Unfortunately the ictus-signs were represented by dots above the notes and neums; it could not be helped that almost anybody gave the syllables underneath a *staccato* interpretation. In order to prevent disaster, the monks discarded the dots and employed short vertical lines which were attached to the notes.

Thus in 1905 the Vatican *Kyriale* appeared with rhythmic signs and the following legend: "Praesens exemplar, rhythmicis signis a Solesmensibus monachis ornatum, typicae Vaticanae editioni de caetero plane conforme repertum est." (This copy, provided with rhythmic signs by the monks of Solesmes, completely agrees in every other respect with the Vatican original.)

This wording was merely the approval of a particular (*private*) edition; it had no official character of any kind.

THE OPPOSITION. At this time the opposition became embittered and made a supreme attempt against the rhythmic editions by urging their condemnation on the very principle of rhythmic signs. They said, the monks of Solesmes transgress the ruling of the Sacred Congregation which says that reproductions of the Vatican Edition "must neither add nor subtract nor change anything, but must be conformable in every detail with the Vatican original." This accusation was urgent and Rome had to make an official pronouncement.

On the other hand, the position for the Benedictines was favorable; they enjoyed the personal encouragement of His Holiness, Pope Pius X. For, when

they turned over to the Holy See the right of ownership of all their chant-work, *without recompense whatever*, the Holy Father guaranteed to them the monopoly of the rhythmic signs "as an attestation of gratitude towards the monastery in recognition of their generous abandon."

The campaign undertaken against Solesmes came to a standstill by the Decree of February 14, 1906, which reiterated the statement "that other chant editions must preserve the identical notes and neums as contained in the Vatican original, and that the signs which with the permission of the Ordinary may be attached, must by no means affect the shape of the notes nor the manner in which they are linked with each other."

By this time the form of the rhythmic signs had obtained an elastic finish; they no longer were *attached to* any note or neum, nor were they *too far removed* from them; they did excellent service without disturbing the physiology of the note-groups.

PEACEFUL STATUS. The rhythmic editions are neither condemned nor approved, but they are officially recognized provided that they comply with the following conditions: the Ordinary permits their insertion, and the signs affect neither the shape of notes nor the manner in which they are joined together. Up to 1906 the rhythmic signs had been ignored, from there on they are authentically recognized.

The bishops are empowered in their own diocese to declare as official rhythmic editions which comply with the aforesaid conditions, and in a certain measure to make them exclusive if in their prudent judgment they find it necessary "to insure uniform and artistic interpretation of the chant."

The wisdom of Rome had baffled the expectations of the adversaries, and from the tussle the rhythmic signs came forth not approved but tolerated, that is to say "legalized" and officially accepted under the guarantees mentioned above.

The Benedictines, with good grace, submitted to the requirements of the Decrees, and henceforward placed the rhythmic episema no longer at the side, but above or below the note-head. Far from imposing their rhythmic tenets on anyone, they will give you the uniform answer: we prepared the editions with rhythmic signs for those who were unable to grasp and apply the basic theory governing the oratorical (or free) rhythm. These basic principles are explained

in the preface to the Vatican Gradual; the chant books with signs resemble illustrated readers or picture books for children. When certain advanced church musicians first saw editions with rhythmic signs, they turned away with disgust, saying: we don't want any caraway seeds scattered over the chant melodies; we are able to grasp and apply the rhythmic theory contained in the official books.

Relative to the status of the rhythmic signs Dom Mocquereau (in 1922) said with a smile: "We were asked by our friends to disclose to them our manner of singing the ancient melodies. We published editions with signs; at the same time we told our friends: if you can do better, by all means follow your own lights." This answer is worthy of the mind of a genuine master who is far from imposing his tenets on another.

ORATORICAL RHYTHM. It was in 1910 that by order of Pope Pius X Cardinal Martinelli, Prefect of the Congregation of Rites, sent a letter to Monsignor Francis Xavier Haberl, Domestic Prelate and President of the Association of St. Cecilia in Germany, Ratisbon, Bavaria. Purpose of this letter was an authentic interpretation regarding the rhythm of the Liturgical Chant according to the Vatican Edition.—Complete text of this letter is found in the "White List of the Society of St. Gregory of America," Page 23.

His Holiness sets forth that all the Vatican chant books have been arranged "according to the system of the so-called free rhythm, for which also the prin-

ciple rules of execution are laid down and inculcated in the preface to the Roman Gradual, in order that all may abide by them and that that chant of the Church be executed uniformly in every respect."

"The Approbation which the Sacred Congregation of Rites bestowed upon the Roman Gradual by order of the Holy Father, extends not only to all the particular rules by which the Vatican edition has been made up, but includes also the rhythmical form of the melodies, which, consequently, is inseparable from the edition itself. Therefore, in the present Gregorian reform it has always been and still is absolutely foreign to the mind of the Holy Father and of the Sacred Congregation of Rites to leave to the discretion of the individuals such an important and essential element as the rhythm of the melodies of the Church Is."

It is hardly possible to conceive clearer and stronger language that is embodied in the above lines.

WHAT RELATION IS THERE between oratorical rhythm which is so strongly inculcated by the Holy Father and the rhythmic signs? The two things are one and the same, but under different aspects; the Holy Father gives the theory (or philosophy) of rhythm, the rhythmic signs give us a picture-view. The purpose is always the same, viz., to bring out clearly the Latin words, for the Chant ought not to weaken but to improve the sense of the words. Saint Jerome puts it this way: "Let the servant of God sing in such manner that the words of the text rather than the voice of the singer cause delight."

We emphasize again the fact that good results will never be realized unless an earnest effort is made by the Clergy to support and promote such activity to the fullest of their capacity.

Willingness on the part of the Reverend Pastors to provide adequately for the expense of equipping the choir with all necessary music and other needed materials is imperative.

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QUESTIONS AND ANSWERS

By Gregory Hugle, O. S. B.



“May an organ recital be given in church?”

A. With the Bishop’s permission an organ recital may be given in church. The music to be played must be worthy of the House of God, i.e. not profane or spectacular. There is no objection to the playing of music composed by non-

Catholics, as long as the style of the music is churchly.

Things are different when a sacred concert is given with vocal selections, such as Cantatas, Oratorios, Religious songs, etc. In that event the text to be sung must be submitted to the Bishop for approval. The Diocesan Commission of sacred music is responsible that the vocal selections be in harmony with Catholic doctrine.

“Is there any time when the *O salutaris* before Benediction cannot be replaced by another Sacramental hymn or motet?”

A. The *O salutaris* has at no time been prescribed as an opening number of Sacramental Benediction. By some kind of popular consensus, however, it has been considered a most ideal form of greeting; but with equal right you may choose from the Office of *Corpus Christi* any antiphon, responsory or hymn.

“Is it permissible to chant the *Gloria* and *Credo* ‘recto tono’ in order not to keep the priest waiting?”

A. It is permissible in the *Gloria* to chant ‘recto tono’ every other sentence, but the *Credo* must always be sung in its entirety. The *Credo*-melodies are quite simple; Pope Pius X in his *Motu Proprio* suggested that the *Credo* be always sung in the Gregorian Chant.—At no time is it permissible to sing a short English or Latin hymn instead of the *Gloria*.

“Is there any rule that says that the Priest should not be made to wait at all during High Mass?”

A. No; the rule says “the Priest should not be

made to wait unduly, i.e. beyond a rational measure of time. At the *Gloria* and *Credo* the Celebrant is supposed to sit down after he has recited the sacred words; he is obliged to give the singers all the time they need to render the sacred music without being rushed.—But it is within the Priest’s power to forbid all church music which has been composed at great length, with repetitions and solos, no matter how greatly choir and parish may be attached to it.—Time was when the Celebrant was made to wait from fifteen to twenty minutes (*and more*) until the choir had finished *Gloria* or *Credo*. This happened before the days of Pope Pius X who in the *Motu Proprio* severely censured and forbade the abuse. It would be a serious misinterpretation if perhaps a priest who is always in a hurry would jump to the other extreme and begrudge the singers of the few extra minutes which they need to perform a simple Mass-composition.

“Is it permissible to omit the singing of the *Litany* on Holy Saturday?”

A. The *Litany* on Holy Saturday can never be omitted. The Rubrics say: “If there are no chanters to give out the *Litany*, the Priest himself, kneeling, recites the *Litany*; the Clerics (*or Altar-boys*) answer, repeating everything said by the Celebrant.”

“Please tell us the correct way of singing ‘*Amen*’ after the *Oremus*; *Deus qui nobis* before Benediction. For many years we sang the *Amen* over the semitone F#—G. All at once we were told that this was all wrong; that we must sing the two syllables over the same tone G—G.”

A. In the *Liber Usualis* you find on page 98 a division entitled “*The Common Tones of the Mass.*” Under number one the “*Festal Tone*” of prayers is treated, and under number two, the “*Ferial Tone*” is explained. The *Ferial Tone* is split into A) which is sung *recto tono* from beginning to end, B) which is the same as A), except that, at the end of the Prayer at the end of the conclusion, the voice is lowered a minor third. This second form B) is prescribed for the *Asperges*, the Prayers after the Blessed Virgin Anthems, and the *Oremus: Deus qui nobis*.

The fact that not a syllable is mentioned about the Amen is equivalent to saying: "Don't change anything; leave the Amen as straight as it is in version A)."

"Is it permissible to sing the *BENEDICTUS* before the elevation?"

A. On December 16th, 1909, the Sacred Congregation of Rites decided that the *Benedictus* was to be sung after the Elevation, as prescribed in the *Caeremoniale Episcoporum*, Book 2, Chapter 8.

Subsequently liturgists of authority supported the view that this decision refers only to polyphonic music, and that it is permissible to sing the Gregorian *Benedictus* before the Consecration, immediately after the *Sanctus*. The Vatican Graduale would seem to hold this view, for 1) the rubrics say nothing about the *Benedictus* to be sung after the Consecration; 2) the double bar which formerly appeared in all editions between the *Sanctus* and *Benedictus* has been suppressed; 3) there is not the slightest indication as to how much of the *Benedictus* is to be intoned.

Meanwhile a number of Roman decisions have insisted on the observance of the answer given December 16th, 1909. In order to remove all doubts the Sacred Congregation of Rites has quite recently ordered that in all future editions of the Roman Gradual the following Rubric be inserted:

No. 7. "When the Preface is finished, the choir goes on with the *Sanctus*, etc., but exclusive of the *Benedictus Qui Venit*. Then only is the Elevation of the Blessed Sacrament. Meanwhile the choir is silent and adores with the rest. After the Elevation the choir sings *Benedictus Qui Venit*. This Rubric is to be observed in solemn High Mass and in the Missa cantata, irrespective of the kind of music, Gregorian or polyphonic; the Requiem Masses are likewise included in this Rubric."

"Can you give any reason for this renewed precisation?"

A. The principal reason for this detailed precisation, no doubt, is uniformity in the observance of the Mass-liturgy. Anciently the *Benedictus* was sung immediately after the *Sanctus*. The Celebrant was not

kept waiting, because that music was always short. But there came a big change. When polyphone music was admitted into the celebration of the Holy Sacrifice, there were introduced with it also a number of lawful repetitions. These repetitions are essential to the development of the polyphonic art. It soon appeared that the festive music interfered with the progress of the sacrificial action. The question was now either to reject polyphone music or to separate the *Benedictus* from the *Sanctus*; Rome decided in favor of the latter.

"Can you adduce another reason?"

A. In our estimation there is still another reason which has induced Rome to insist on the observance of the legislation laid down in the Ceremonial of Bishops; we have reference to adverse criticism.

Today people attend services in different churches, owing to travel and ever varying social conditions. They take notice that in one church the *Benedictus* is sung before the Elevation, in another church (only a few blocks away) it is sung after the Elevation. Nothing is more natural than the question: "Does Rome no longer insist on uniformity? Who has given permission to change things around that way? Did Rome actually say: 'I don't care, do as you please; let the pastor or the organist settle the question?'"

From harmless observations there is a small step to strictures of a more serious nature. "Rome must be getting old and forgetful (some will say); she used to be such a stickler in small things and now, behold, right in the center of the Mass she lets people have their own way!"

Modern mentality is inclined to utter criticism and to find fault; the co-existence of two different traditions has laid the Church open to a shadow of arbitrariness; hence we cannot help to welcome the precisation. The clarified attitude will also help to satisfy our separated brethren. It is a fact that malevolent non-Catholics resorted to various sinister interpretations. "The Catholics are putting up a fight in the middle of the Mass (some used to say); the Pope has to reach down the big stick to teach them manners, and show them whether St. Malachy's or St. Patrick's choir is right."

Gossip gets a hold of a soap bubble, and quickly transforms it into a threatening war cloud.

Music Copyright

The National Music Council contends that the illegal copying and arranging of copyright music in schools, colleges, universities and conservatories, as well as by private teachers, is increasing. And a musician of our acquaintance, a composer and teacher in her own right in a Catholic college nearby, adds with some vehemence that *Catholic schools are becoming among the worst offenders in this matter, that her sister-Sisters among the music teachers are party to the unethical practice.* Having dabbled a little in the do-re-mi quavers himself, the writer knows something of the very real temptation to save a few shekels by copying a piece instead of buying a handful of printed copies for the boys in the gas-house gang who like to warble now and then. Any choir, or orchestra, or band which wishes manfully to sound bearable and respectable in public appearance must number anywhere from eight or twelve to twenty-four or forty-eight voices. These figures, times two-bits a copy, times the number of numbers wanted in the repertoire, say, for a scholastic year, add up to a sizeable dent in the budget assigned to the music department. So, the director, or teacher, or whatever, has the class make their own copies, with the added inducement that the money saved will make good picnickings, while the composer who is unprotected by the popular song-writers' ASCAP organization—and many of them are not—ignites a slow burn in righteous indignation.

The Copyright Act gives the copyright owner, generally the publisher but sometimes the composer, the sole right to print, sell, arrange and adapt his or her compositions according to the terms of signed contract. It provides for minimum damages of not less than \$250 for each infringement of copyright. Legal steps to collect on infringements are rightly in order, but naturally unseemly where ladies of the cloth are liable. Copying by teachers is as reprehensible as the copying by students—a practice frowned upon, we're sure, in every school.

The Apostolat of Sacred Music was never more urging than it is today.

Take your place among those whom the war prompts to study, to read and to work.

Jottings About National Campaign

In regard to the National Campaign, I wish to express my heartiest congratulations. It certainly is a grand idea. May God bless your great undertaking. When I became aware of your splendid plan, I resolved at once to give you my full cooperation. The reason of my belated answer is this; I was very uncertain how I could meet your requirements in regard to the outlined program, since some of my best choir-members were called to the army, and some more will be going in the nearest future. A very small group of singers is left, mostly farmers. The gas rationing is another obstacle to get them together for rehearsals.

S. M. A.

Your National Campaign for the Restoration of the High Mass is very opportune. You have our prayers and sympathy in this great work, and we will do all we can to assist you.

S. U.

That God may bless your undertaking and efforts in this National Campaign and bring it about that it may be a great success for His greater honor and glory and of His Church, and that He may bless also you and encourage you in this trying work of God is the sincere wish of your co-worker in Christ. S. M. M.

Appreciations

With best wishes and continued success in your splendid work you have done in the restoration of liturgical music in this country, congratulations, and may God bless your work.

A. A.

May I express my appreciation for the very great help and inspiration which your magazine has provided. I look forward to each issue and never fail to find enlightening and useful suggestions. I am sure that many others, who like me are striving in their small way to carry out the wishes of Our Holy Father, are grateful for your assistance.

S. M. D.

SACRED MUSIC in the PASCHAL ENDING

(Continued from page 163)

one of introspection (going in as it were). To find suitable music will demand patient research; but it is worth doing, in order not to impair the beauty of the gregorian melodies or (still worse) to counterfeit entirely the esthetics of these beautiful feasts. But let a discriminating plan to enhance the grandeur of both, and thus to complete the musical cycle begun on the first Sunday of Advent.

The GUILD *of* HONOR
of CHOIRMASTERS *and* ORGANISTS

Established Under the Auspices of Caecilia,
the National Magazine of Liturgical Music,



Desiring to acknowledge the unstinted devotion and the outstanding services of

*in the restoration of sacred music, we hereby bestow the honor and the privilege
of membership in The Guild of Honor.*

For The Caecilia.

