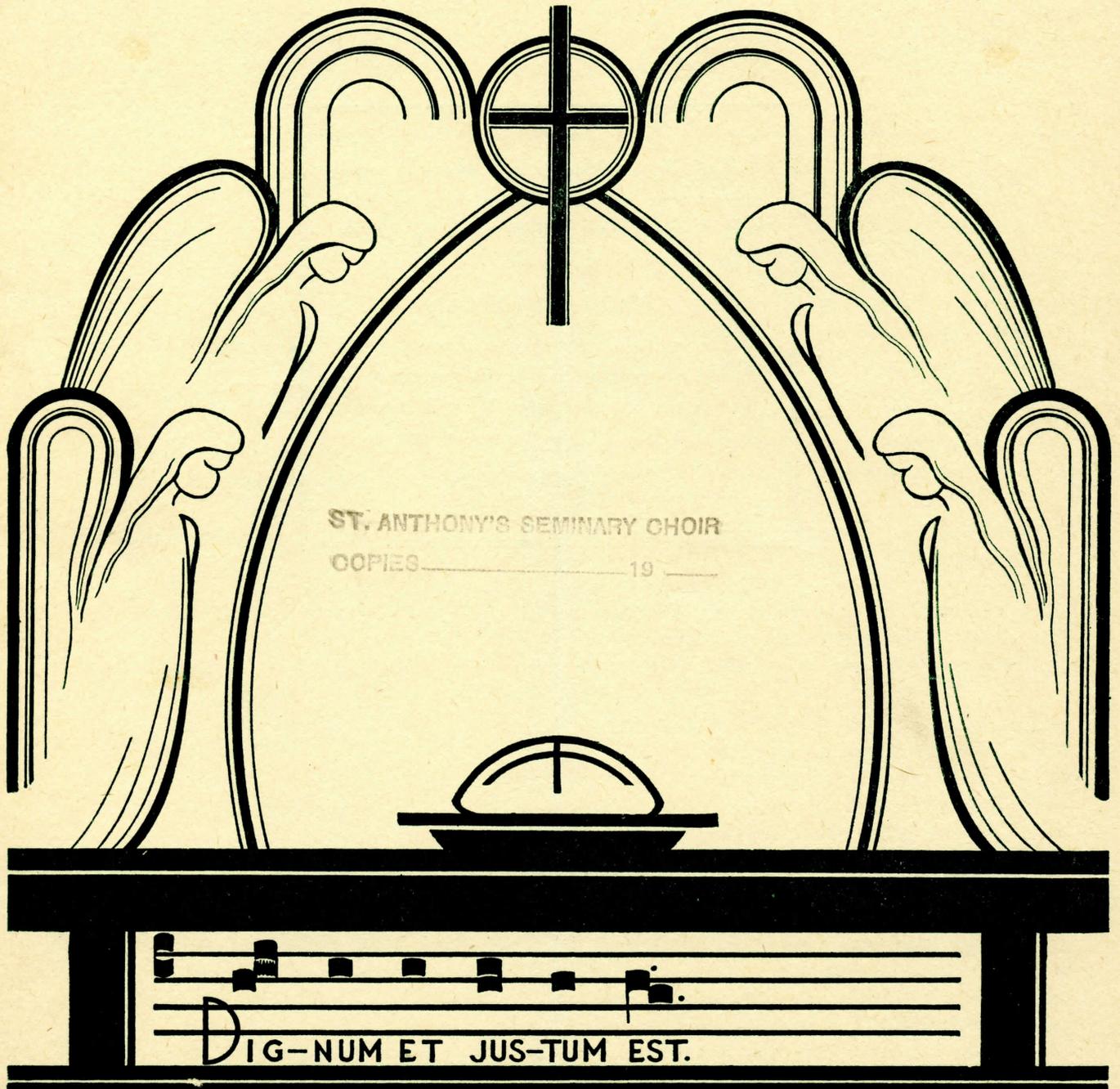


CAECILIA



A REVIEW OF LITURGICAL MUSIC Vol. 71. No. 2
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The Chanted Mass is, as it were, the sacramental way for christians on earth to unite with the permanent canticle which the Angels chant before the throne of

CHRIST IMMORTAL.

The participation in the chanted Mass throughout America is *Caecilia's* program for the present liturgical year. That it succeeds or that it fails shall be the test of our

WAR-DEVOTION.

CAECILIA A REVIEW OF + LITURGICAL MUSIC

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CONTRIBUTORS TO THIS ISSUE

REVEREND FATHER CHARLES P. SCHMITT, chaplain at the Motherhouse of the Sisters of the Most Precious Blood at O'Fallon, Missouri, presents the homage of *Caecilia* to Pius X in terms which state with uncanny accuracy the real problem of sacred music.

DOM PATRICK CUMMINS, O. S. B., of Conception Abbey, Missouri, seems to draw from an inexhaustible vein the brightly translations which we recommend more and more to the attentive reading of all. For their poetical riches bring the gregorian melodies much closer to us.

REVEREND FATHER BERNARD LAUKEMPER, pastor of the Church of St. Aloysius at Chicago, Illinois, who gave in the last issue such a timely lesson about what it should be, tells now what he did about it to be the first in gathering the fruits of his own preaching. It is honest, true, inspiring, and as everything which he does, very direct.

REVEREND C. J. MCNASPY, S. J., now completing his theological studies at St. Mary's College, Kansas, is one of the most promising young clerics for the cause of liturgical music. He blends in himself with a seemingly easy harmony a very fine musical taste with a clear perception of musical values. Above all, he deeply loves the music that we have inherited from our past.

FERDINAND DUNKLEY, our friend, continues to enlighten us with his imaginative discoveries in regard to voice-training. It will be interesting to have choirs trying out his suggestions and reporting to *Caecilia* their experimental findings.

INSTAURARE OMNIA IN CHRISTO

By Charles P. Schmitt

FORTY YEARS AGO, ON THE FEAST OF St. Caecilia, Pope Pius X gave to the world his *Motu Proprio* on Sacred Music. He was here appealing for a restoration of the Chant, venerable by its long use in the Church, and legislating concerning all music to be used in divine worship. The effect of this papal document might at first seem to us very strange: Pius wrote a document on Sacred Music and it started a Liturgical Movement. True enough in the introduction of the *Motu Proprio* the saintly Pius had some mighty important things to say about liturgy and participation in liturgy; and we hear again and again his words of authority quoted in support of all work done for a liturgical restoration. But there is even a more profound reason for the revived interest in the Church's Liturgy rising from the *Motu Proprio* on Sacred Music. It tells us of the intimate relation between sacred song and the spiritual life. Now this relation is not one of conflict but one of mutual dependence. Music cannot survive without the spirit; the spirit needs music as the means of its deepest expression. Many of the Saints and spiritual writers have struggled with the apparent conflict between music and the spiritual life. Could they admit an absorbing interest in the arts, and above all, in music? Was there not present here too much an appeal to the senses with its consequent dangers? Was there not the touching and the proud stirring of the emotions? Would it not be dangerous even to admit any of the fine arts into the Church and Divine Worship? It's an old conflict. The great St. Augustine faced it, troubled in mind and soul. In his *Confessions* he speaks of his experience in Milan: "How did I weep at Thy hymns and canticles, touched to the quick by the voices of Thy sweet attuned church? The voices flowed into mine ears, and Thy truth distilled into my heart, whence the affection of my devotion overflowed, and tears ran down and happy was I therein." Later he questions the usefulness of that deep emotion that he then felt, fearing that here is a temptation of the pleasures of the ear drawing him and holding him tenaciously. Yet he acknowledges, "When I hear those airs, in which your words breathe life, sung with sweet and measured voice, I do, I admit, find a certain satisfaction in them." When I remember the tears I shed, moved by the songs of the Church

in the early days of my new faith . . . I recognize once more the usefulness of this practice.

A GLANCE AT THE INSPIRED WORD of God will recall to mind that, in accord with God's plan for His own worship, man was to sing His praises. David, God's servant, the greatest of Israel's kings, went before the ark playing and singing hymns; canticles were sung on the occasion of glorious interventions of divine love; sung prayer in the form of psalms became an integral part of God's worship. In the New Testament, the Testament of love, there is all the more reason to sing God's praises. In the Apocalypse the Church is described as descending from heaven. She is the new Jerusalem, the Bride that comes down, bearing the same characteristics as the heavenly Jerusalem. Now the Liturgy of heaven is revealed in the terms of song: there is the song of the angels, Holy, Holy, Holy; there is the canticle of the ancients; there is the canticle of the redeemed. If therefore our liturgy is to be a true copy of the heavenly liturgy, it must be a sung liturgy. And this is in keeping with our nature. God gave to us an immortal soul, capable of rising to the knowledge and love of the infinite Truth and Goodness and Beauty. But He gave us also a body, wherewith to express the inner thoughts, the highest aspirations, the deepest emotions. That expression is found in song. Even as poetry is above prose, and the spoken word more powerful than the written word, so is the sung word the most complete expression of the whole man. For song clothes the thought of man with the garment of the mysterious emotions of the human heart. That is important for the spiritual life. The spiritual life is not a matter of cold truth and hard duty. It is truth in all its beauty and goodness. It is truth to be felt and felt deeply. It is love that enflames. Sacred music enables us to feel and to give vent to our feeling.

Is it then so surprising that the saintly Pius, intent upon restoring all things in Christ, should have begun with the restoration of sacred music? For the holy words of God's truth, sung to the melodies of sacred chant, would be "distilled into the hearts" of the faithful, the affection of their devotion would overflow, they would find joy and enthusiasm as they drank from the primary source of the true christian spirit.

SACRED TEXTS SACRED SONGS

By Patrick Cummins, O. S. B.



The latin liturgical books mention the first processional song of the Eucharist with the words "Ad Introitum"; a verbal evidence to the fact that the Introit (as we call it very awkwardly) is to be sung while the clergy makes his way to the Altar. It is therefore the Introit which deserves first

the study of processional texts, that its processional function may reconquer our understanding and revive in the Eucharist of our day. Because present-day choirs have ceased both to realize the significance of the Introit and to participate in the forsaken procession, the Introit appears to them as a thing of the past; and it is but reluctantly that they submit to psalmody cursively the words of the solemn introduction. The contact has been broken for a long time; and the road is rather long which leads back to the days when the Introit was not only a beautiful song, but a striving experience. It is on the road towards the past however that singers will again find an incentive to sing the Introit; and it is on this path that we shall first wander. Let us go back even to the early days, the days when the Introit was a liturgical initiative and, as it were, a spiritual experiment of the Church. They will tell us what the liturgical pioneers meant for the Introit to be right at the outset of the eucharistic gathering. Those were days not of sentimental mysticism but of tragic realism; and we can trust that the epoch deeply moved by the age of martyrdom was interested not in liturgical display but rather in liturgical life. Thus the study of the Introit should be divided in two parts: The historical development of the Introit, and its liturgical and musical characteristics. The first section is worth the length of the present article, if we are to deduct the musical aesthetics of the Introit from the solid background of facts and not from pious imagination.

As in everything concerned with liturgical origins, there is some confusion with the origin of the Introit;

a confusion born of the lack of complete documentary witnesses and of the broad variety of experiences freely made in the distant christian centers. However, liturgical scholars of the past century have sufficiently cleared the path of the layman that he may obtain a clear and safe view of the Introit in early days. We share their conclusions with the reader, without pretense to any originality; only do we hope to present the facts cleared up of local variations or hypothetical presumptions. As they are, they suggest many conclusions for the restoration of the Introit-processional; and the latter is our main interest.

I. EARLY PROCESSIONAL PSALMODY.

The fundamental fact in all that pertains to the participation of the faithful to the sacred liturgy is that this participation was suggested and accomplished through psalmody. The psalter was the first and universal hymn-book of the Church, in which the full gamut of popular expression was found. The Church took great care to have all christians well-grounded in the knowledge and the practice of the psalms; and it is from this inexhaustible fund that she constantly drew the expression of corporate worship. Thus, all participation by the christian community was using the voice of the psalm to manifest itself. There would be nothing unusual if, in the early days, psalmody was joined with the entrance of the clergy for the celebration of the Eucharist; and it would be rather strange if this were not done. Did the Church prescribe it? We do not know exactly when and how she did it; but we see the Introit clearly appear at a certain time. We can hardly visualize the early Church welcoming the priest at the altar of the Sacrifice, while the voice of the people remains silent. It should be presumed as reasonable and logical that some psalmody accompanied very early the entrance for the Mass, in which by the way the whole community was vitally interested. Whatever the far-away origins may be, Introit-psalmody seems to have been well established at Rome in the fifth century, thanks perhaps to the initiative of Pope Celestine I. The tradition is therefore most venerable, and is a substantial part of the history of the Eucharist.

2. PSALMODY AND PSALMODY. The Introit can be well understood only if we have a clear idea of what psalmody was in the midst of the christian community in those days. To our singers who do no longer pray the psalms, it is a strange form of prayer; let it be explained lest the present setting of the Introit should remain inaccessible to the mind of our choirs. The psalmody was first organized in the Eastern Church in an antiphonal way, which means by two choirs singing alternately. The original idea of the antiphon is that of an answering voice; it was a primitive experiment in corporate (we would say today congregational) singing. According to this manner of psalmody, a singer would psalmody the various verses and the people would repeat after each, as a refrain, the same verse selected for this purpose. It is important to note that we have here, in its most primitive form, the opposition of choirs responding to each other, and also the opposition of elements of prayer, one of variation, the other of repetition. This is the nucleus from which most of the forms of Gregorian chant will later grow to their actual development, even though it is not always obvious at first glance. At any rate, the Church had from the beginning a marked preference for the antiphonal character of sacred music. It is believed that St. Ambrose of Milan was most instrumental in importing Eastern psalmody into the Roman area, as we may infer from the testimony of St. Augustine in the book of his confessions: "It was about a year since Justine was persecuting Your servant Ambrose in the interest of her own heresy: for she had been seduced by the Arians. The devoted people had stayed day and night in the church, ready to die with their bishop. It was at this time that the practice was instituted of singing hymns and psalms after the manner of the eastern churches, to keep the people from being altogether worn out with anxiety and want of sleep. The custom has been retained from that day to this, and has been imitated by many, indeed in almost all congregations throughout the world." But the Roman genius impressed upon the psalmody a transformation of the antiphonal characteristic, mainly by developing the antiphon into a more independent and elaborate structure. So that as the antiphon grew, it became an introduction and a conclusion to the psalm rather than a constantly repeated refrain.

3. THE INTROIT AT MASS. It is one of the achieved results of psalmodic adaptation in the Roman

Church. The psalmody of the Introit, in the fifth century referred to, appears in the following form: An elaborate antiphon, a psalm ending with a doxology, that is, a verse in the honor of the Blessed Trinity, and the repetition of the Antiphon. There is no need to remark that the Antiphon is taking a prominent place in the set-up, by the very fact of its literary and musical development, though the psalmody is retained. It is now, as it were, a framed-up psalmody, a psalmody absorbed by a greater element. The Introit is now a true processional adorned with psalmody; and soon the first roman directory (*Ordo romanus*) mentions that, as the procession reaches the altar, the celebrant makes a sign to the choirmaster to leave out the rest of the psalm. Thus the number of verses sung is decided upon by the time which the procession requires. Did the procession lose gradually the esteem it enjoyed in earlier times, or did the circumstances not permit to display a more solemn access to the Altar? It would be interesting to inquire into this matter which is of actual interest to our efforts in restoring the initial procession of the Mass. We know by the tenth roman Directory (*Ordo romanus*), probably in the eleventh century, that the psalm of the Introit is now reduced to one verse and the doxology. It has remained so until our day, if we presume that there remains an Introit at all. We are far indeed from the glorious days of the papal chapel; and what a sad spectacle this coming out of the clergy from the sacristy rushing at the altar while an uninformed congregation is not aroused to take her part in the drama now beginning.

4. THE INTROIT AND ITS VARIATIONS. While the Eastern Church remained steadfast in her custom of using liturgical texts without change, the Roman Church liked to vary the texts according to the feasts or the mysteries celebrated. It is difficult to throw a clear light on the obscure origins of this tendency; it is preferable to take a glance at the calendar. In the early Antiphonaries, we find a rich variety of Introits, each one being assigned to a particular day; and they constitute in themselves an elaborate liturgical literature. One should not expect to find in the choice of texts applied to a definite calendar a logic which is never at fault. The early liturgists were less interested in theological forms than in selecting at random from an inexhaustible biblical background those texts which lent themselves to an appropriate

(Continued on page 83)

Feast of the Nativity

FIRST MASS

Dominus
dixit ad me:
Filius meus
es tu:
Ego hodie
genui te.
V Quare fremuerunt gentes!
et populi
meditati sunt inania.

Introit

The one true God
speaks thus to me:
My one true Son
art Thou:
in endless Today
I bring Thee forth.
What hope they
these raging nations:
these plotting peoples,
what wasted toil!

There could be no better way to proclaim such an overwhelming mystery in the most simple musical terms. The compact design of this recitative has more power than any flourished melody. But the musical diction must needs to be perfect.

Offertory

Laetentur coeli
et exsultet terra
ante faciem Domini:
quoniam venit.

Let Heaven laugh on,
and Earth still dance,
to welcome their Lord:
'tis truly He who is come.

Heaven and earth are both called to exult before the radiant Face of the One who came down. The melody in which they join has the radiant power from above and at the same time the longing accents which rise from below.

Communio

In splendoribus sanctorum ex utero
ante luciferum
genui te.

Amid Heavenly splendors,
out of My own womb and substance,
before the first morning-star,
I, God, begot Thee, O God.

It seems that, while prostrated in adoration, this melody hardly dares to give but a passing accent to its fervor. It charmingly remains within the bounds of a loving awe.

SECOND MASS

Lux fulgebit hodie super nos;
quia natus est nobis Dominus:
et vocabitur
Admirabilis, Deus;
Princeps pacis;
Pater futuri saeculi:
Cujus regni non erit finis.

Introit

Light falls bright upon us this day:
born unto us is the infant Lord:
these are His names:
the Wondrous One, the Divine One;
the Prince of Peace;
the Father of all ages yet to come:
King whose kingdom knows no end.

No melody surpasses this song in keeping close to its glorious text. Not very attractive from the first, it gradually appears as a magnificent design expressing with achieved dignity and with an enthusiasm in no way disguised the great Message of the Birth of Christ.

Offertory

Deus enim
firmavit
orbem terrae
qui non commovebitur:
parata sedes tua, Deus,
ex tunc
a saeculo tu es.

'Tis God Himself
who built so firm
this great round earth,
unshaken from its place:
'tis throne for Thee, O God,
throne built everlasting,
for Thee, everlasting God.

The text calls for a manly praise. This song gives it in an affirmative way; and as it unfolds itself, it gains in brightness. There is little or no place in it for sentiment, but much for devotion.

Communio

Exsulta, filia Sion,
lauda, filia Jerusalem:
Ecce rex tuus venit,
sanctus,
et Salvator mundi.

Leap with joy, O Sion,
My daughter, sing songs of praise,
O Jerusalem: behold thy King approaching,
One high and holy,
the Savior of the world.

It takes more than a superficial approach to appreciate the qualities of this song. One must go often around the graceful contours of the melody to discover at last that it is really filled with holy exultation, and that the way of this exultation is truly eucharistic and christmaslike.

THIRD MASS

Introit

Puer
natus est nobis,
et filius
datus est nobis:
cujus imperium
super humerum ejus:
et vocabitur
nomen ejus
magni consilii Angelus.

An infant Boy
is born to us,
an infant Son
is given to us:
omnipotent mantle
wraps baby shoulders:
on Babe is laid
mysterious name:
Angel and Fulfiller
of Lord's great plan.

The text greets at once a Child who is a Prince; the melody is a true classic which admirably succeeds in presenting such a contrast both with an unbounded fervor and with a delicate joy. All that in a unique design which is as tender as it becomes commanding.

Offertory

Tui sunt coeli
et tua est terra:
orbem terrarum
et plenitudinem ejus
tu fundasti:
Justitia
et judicium.
preparatio sedis tuae.

To Thee belong the heavens,
to Thee belongs the earth:
the wide-circling world,
home of creatures great and small,
Thou sustainest as Thy Throne:
Eternal Plan,
eternal Fulfilment,
are foundation of this Throne.

The redemption is a universal event; and the melody is pouring out intense accents which soar one after the other to make up a strong proclamation of the One who is born for all.

Communio

Viderunt
omnes fines terrae
salutare Dei nostri.

Earth from its utmost bounds
beholds astounded
the liberating Deed
which God has wrought.

This song is more concerned with the beauty which the birth of Christ brings among us rather than with the extension of His Kingdom. The melodic line is born of enthusiasm which manifests itself clearly through a certain radiating glow.

Sunday Within the Octave

Introit

Dum medium silentium
tenerent omnia
et nox in suo cursu
medium iter haberet:
Omnipotens sermo tuus,
Domine,
de coelis,
a regalibus sedibus
venit.

When under midnight silence
all creatures bow in awe
when Night unbroken circling,
surmounts her midmost point:
then comes Thy Word Almighty
from Heaven's height, O Lord:
to earth from Royal mansion,
almighty Infant comes.

As the text visions the sounding forth of the Word amid the profound silence of the night, the melody clothes the deep sentence with a form which is the most adequate which could be conceived; blending to perfection the necessary restraint with a broad expanse of design.

V Dominus regnavit,
decorem indutus est:
indutus est Dominus
fortitudinem,
et praecinxit se.

Mighty Lord is He on high,
mantled with majesty:
mightier Lord is He on earth,
mantled with lowliness,
girded with humanity.

To illustrate this tender historical jotting, a simple antiphon follows with an evident warmth of line the melancholic return of the Child brought back to His native land.

Feast of Epiphany

Introit

Ecce advenit
 Dominator Dominus:
 et regnum
 in manu ejus
 et potestas
 et imperium.

Behold Him now revealed
 our all-ruling Lord and God:
 all royal power
 lies in His hand,
 and world-wide sway,
 imperial majesty.

The Lord and King is announced to all who belong to His empire; and this requires a melody of angular lines. So is this processional song made up, as it were, of compact and repeated strokes, moulded into an excellent form.

Offertory:

Offertory

Reges Tharsis
 et insulae
 munera offerent:
 Reges Arabum
 et Saba
 dona adducent:
 et adorabunt eum
 omnes reges terrae:
 Omnes gentes
 servient ei.

The kings of far-off Tharsis,
 the isles of the western sea,
 now offer richest gifts:
 the kings of the East,
 from Araby and Saba,
 bring presents bountiful:
 see bow before Him
 all kings of earth,
 see how all nations
 proclaim Him King.

The spiritual fairy of the Magi with their symbolic gifts is a text which the Chant-melody meets with success. Going for once somewhat out of ordinary bounds, it makes a bid for an effervescent lyricism and even unto some descriptive images.

Communio

Vidimus
 stellam ejus
 in Oriente:
 et venimus
 cum muneribus
 adorare Dominum.

Yea, we have seen
 His shining star
 in that far East:
 and we are come,
 with our best gifts,
 to worship Him, our Lord.

The narrative of the apparition of the star, and the sincere adoration of the Magi are blended into a most fluent and delicate eucharistic song. In this melody, history is gracefully changed into a happy but reverent devotion.

THE EDITOR WRITES



The incomparable Bossuet, preaching to the French Court on the day of the Nativity of our Lord, brought to light the greatest lesson of Christmas: that the ultimate significance of the mystery of Incarnation is the restoration of humility into the world. Indeed, in the very birth of Christ, Man finds again his real place, namely what he is by nature, what he became by sin, what he is restored to by the Savior. All fallacies, all deceptions, all distortions crumble before the astonishing simplicity of God who has become also a Man; and henceforth one thing only is true, the humble surrender of ourselves to the God-Man. Man is great only in the measure God absorbs him into His own life; and everything that Man accomplishes is valuable only if serving to that inner restoration. To make himself thus completely subservient to God as Christ did in His own cradle, that is for man to be humble. That is also to make his life beautiful and happy.

This universal lesson of humility embraces all phases of life, for life is one. Thus Sacred Music, a practical phase of christian life as old as the Church herself, cannot be true unless it reflects in its own way the spirit of humility emanating from the crib of Jesus. Humility in Sacred Music is nothing else than the surrender of all musical values to the supreme aim of expressing the greatness of God. No sincere christian, no intelligent church-musician would contest the truth of this. But the vicissitudes of music in the history of the Church, and still more the losses suffered in modern times force us once again to question ourselves, and to ask: Is sacred music today in the Church an expression of loving humility? Is there between sacred music among us and the birth of Christ amid simple shepherds and in the silence of the night an offending discrepancy or an appeasing similarity?

I. WE DARE NOT GIVE A DEFINITE verdict; we point to a few signs of pride which are

ugly, before the pure light of the Nativity: Musical pride betrays itself in the music which we use, it often comes to the fore in the attitude of the choir, and it poisons more than once the soul of the musician. It is one of our many sins to have turned into a self-centered parody that art which should be consecrated to God; and yet we have done this for so many centuries now, that in the mind of many catholics it has come to be the only sacred music acceptable.

1. THE MUSIC: a sharp examination of the bulk of masses and motets, hymns and songs, preludes and postludes which have been in popular demand, soon reveals their main weakness. It is music for display at the expense of sincere expression. Much of it is uninteresting melody, vulgar harmonizing, pre-primitive rhythm; and the whole makes up a very bad musical literature. Alas, it shows only too clearly a lack of profound sincerity. An artist can be forgiven for bad or inadequate expression of an honest artistic ideal; he cannot survive the usurpation of art to compose something which just goes well with the crowd. The christian crowd of the last two centuries at least wanted to hear in church, notwithstanding the rights of God and the good of their souls, a duplicate of sensate or unspiritual experiences made in worldly surroundings, and to entertain themselves with sentimental devotion (if that could be devotion) rather than to strengthen their faith and sanctify their love. Some music fell for that to the end, some tried to compromise and even attempted to purify that which no one could ever restore. Thus, a great amount of the music which has been dear to modern catholicism, nay a substantial amount of music sprinkled with holy water by the White List, is just vain pride. For it is pride that music destined to the service of God should be devoted, even in small measure, to the service of Man. Pride is always its own condemnation; and thus our music appears the more ludicrous once we give a glimpse backwards and we begin to look into our own musical sources. What a pity it is when this muddy music is brought face to face before the masterful polyphony of the centuries of the so-called renaissance; a polyphony which to all musicians today appears as the purest source of all music. Before the giant structure of this polyphony, our essays look as hopeless fancies

of a musical pretense. That is one of the main reasons why the Chant is relegated even before being submitted to a fair examination. For it is too humble, too absorbed into the liturgical experience, or as it were, into a worship wholly dedicated to God. We (I mean the universal catholic opinion of the twentieth century) are too engrossed either in material estimation or in soft sentimentalism to be able to measure the extraordinary achievement of the Chant, the only music in history which has succeeded to surrender itself completely to God and at the same time to preserve a genuine freedom of expression which has no parallel anywhere or at any time.

2. THE CHOIR: the pride of the ordinary catholic choir needs no accuser, for its actual decay is its condemnation. Considering the unparalleled musical opportunities of our age, there would be no problem of musical reform in christendom if christians would be humble enough to let the church tell them how to sing the praise of God. Shall we enumerate the repeated instances of vanity which are too well known by harassed choir-directors all over the land? First the ignorant susceptibility of choir-members, particularly of adult women, who having had little or no musical training, have decided without appeal what quality of voice they shall show forth, what sacred music should sound like, and what cooperation they shall give to the ensemble of the choir. Three symptoms of a pride which makes impossible any kind of choral organization and stops from the outset all chance of progress. Moreover, the modern choir, observed in the desecrated den of the choir-loft reminds one of the stout pharisee bragging before the Lord about his achievements and deprecating the humbleness of the publican. The choir today obviously does not belong to the congregation, nor is it an interpret of the faithful. The place which it has selected for itself, the irreligious behavior of the singers, the music which they perform, the style of performance, their inconsideration of the liturgical action, is the most impolite offense which our churches have to tolerate. And the choir knows it, warning the clergy from time to time of the possibility of "quitting" or going on a "sit-down strike." The faithful knows only of one way of revenge, and they take it up: silence. Hence the "abomination of desolation." Leaders, at times, have indirectly fostered the spirit of musical pride with the apparently innocuous, but truly detrimental encouragement given to so-called demonstrations. The desk of any Editor is periodically filled

with the glowing account of the singing of a Mass or other devotional service by huge groups; the larger, seemingly the better. The Eucharistic Congress of Chicago in 1926 launched the big idea: thirty thousand children under a single baton. Listen to the recording and judge for yourself. Since, we read regularly of mass-singing running into the thousand's figure. One would have no quarrel with this gathering of musical forces, if it would be the natural concentration of smaller groups regularly participating in the worship of their parish. The undeniable fact is that it is oftener an occasion of display coddling us along in the illusion that something is done, while we are conscious that so far these demonstrations have not led us a single step ahead. When the gathering is over, everyone goes home and the church remains as silent as ever. It is not the rare and big show which is going to save sacred music, but the humble and continuous participation in the modest church to which everyone belongs.

3. THE MUSICIAN: why should we deny that artistic ability is a danger to one's humility? All professions are a feeding ground for human pride; artistic profession adds to it a special incentive. Few among us resist stoutly to the fascination of being (or of thinking that we are) a genius, at least a little one. Whether we compose music lines as if they were revealing to an expectant world, whether we conduct in singing the mass of our fellow-men, we are prone to assert our personality at the expense of our function. Should even this personality be of a superior order, this asserting cannot be but a loss for the art. Art well understood is a service, and sacred music in particular is a dedication, dedication to God. He is to be all in the music of the church, we are to be His servants. For

Did you read about the Guild?

If you did not, resume the November issue, and read attentively the whole program. When we say "read," we mean of course "think seriously about it, then act at once by sending the pledge of enrollment, and cooperate actively."

having misunderstood this fundamental character of their mission, choir-directors and teachers as well have overemphasized musicianship as the most important element of their work. Even the highest musicianship divorced from the liturgy is a manifestation of pride which impairs the activities of the church-musician; while artistic humility is nothing else than centering all musical ability and all musical activity around the liturgical prayer. It is evident that such a personal attitude on the part of the choir-director has narrowed down, sometimes to a pitiful smallness, the scope of his personal work, and caused the failure of his best efforts in leading the choir. Instinctively, singers want to sense in their leader that surrender to musical beauty which he demands from them. The more conducting is centered towards self, the less effective it becomes; the more it is dedicated to God, the more beautiful the singing ultimately will be. The Church-musician, who, in the course of years, cherishes his artistic personality instead of consecrating to God its powers, builds around himself a tower of loneliness; and the day comes unexpectedly when he sees himself separated forever from the overflowing beauty which he could have poured out in the souls who lend their voices to his leadership. This loneliness, sometimes bitter or cynical, accounts for the lack of unity which manifests itself among church-musicians. Their petty jealousy or their narrow suspicion is a much to be regretted detriment to the desirable union of all catholic talents in the renovation of our musical life. How much more happy we would be to know our limitations, and just to serve God in song to the best of our ability.

II. TO THESE ILLS OF MUSICAL PRIDE the spirit of Christmas offers a welcome remedy; and their cure is assured if we humbly accept the lesson which the cradle of Christ teaches to all with such a tender vividness. For there will be no musical restoration in our liturgical services, unless it be guided by the humble self-dedication to God of which the baby Jesus gave the all-embracing example in His Nativity.

1. MUSICAL COMPOSITION destined to the church shall be humble, lest it be an intruder in the temple of God wherein all voices are to sing: "Holy, Holy, Holy! Benediction and Glory to Him forever and ever." Voice of Man, forget your impure accents or your human stuttering, and learn to sing from the Angels hovering over that Crib by men despised. Voice of Man, learn to adore in respectful awe and

to thank with tender love from the Shepherds who gathered around Mary. Angels and Shepherds are the living images of the Song worthy of God; let us learn again to sing it. This is a poetical way to suggest first a more obedient attitude towards the sacred Chant. There lies indeed a Way of Song which bears the imprint of the Cradle of Christ, whose loving humility irresistibly attracts docile souls; and the unmistakable sign of a return to humility in our musical life will be a more universal disposition to accept the Chant without ignorant questioning. As we once more celebrate Christmas, let us ask to all the witnesses of the Birth of Jesus, that through their intercession, parishes, convents and schools may pledge sincerely and once for all a fully convinced allegiance to the Chant, that hidden but golden treasure of christendom. This treasure not only does contain the most imperishable songs of christian faith; it is as well the source from which all other songs will flow. Historically, musical inspiration vanished from the catholic church as the Chant came gradually to be forsaken. This inspiration will return as the Chant comes back into our lives. The *Motu proprio* of 1903 is a standing witness to this bold prophecy; and we recall how Pius X vindicates for the Chant the privilege to be the "supreme model of sacred music." From the Chant, modern composition must learn three important elements that are missing in our music since the end of the seventeenth century: liturgical character, appropriate form, submissive devotion. It is one thing to write a Mass or a hymn which does not crudely offend the external dignity of the liturgy and thereby gains a ticket of admission into any kind of White List; it is another matter to write a composition which is actively liturgical. The first kind of music stays around the fence more or less innocuously, the other is born of the liturgical action itself. We mean thereby that liturgical composition is in great need of actual liturgical inspiration and guidance. More than that. It is an axiom of musical esthetics that any music destined to illustrate an object outside of itself must undergo a deep adaptation to that object, and yet keep intact its own qualities. A problem frowned with immense difficulties, with which operatic music has been tossing without full success for more than three centuries. The Chant had, long before, found an adequate solution. From the groping of musical experiences which preceded, it succeeded to develop a canon of tonality and especially of form which, in its flexible surrender to the text,

emerged with a glorious precision. Modern composition needs still more a thorough transformation of its forms than a purer inspiration, until it may become truly liturgical; and most modern composers, frankly speaking, should go back to school. When they come out of it with better tools to write with, they will do well to write with a real devotion. We do not recommend here the effeminate strains of sentimental piety, which marr so many compositions admitted to the church; we advocate an attitude of mind which impels a composer to submit entirely the outburst of his singing soul to the ineffable mysteries which he dares to express in terms of tone. There may be in a chant-melody such sentiment which brings tears to one's eyes, and yet makes the throbbing heart to rise stronger. But from our sentimental music one gets only a passing excitement; and when it is over, we remain estranged from the sacred mysteries. It appears evident that, through the three recommended qualities, sacred composition will regain that artistic humility which is to be the secret of its rejuvenation.

2. BECAUSE IT HAS BEEN OUR VAIN TENDENCY to spread out too much the thin layer of our musical resources, it should be now our resolve to center musical activity more locally. It is a good omen that some diocesan directors of music are gradually showing more reserve with abusive demonstrations, and encouraging the development of smaller musical cells. The ideal cell provided by the very constitution of the Church is the parish; and it is in the midst of the parish or any other local unit that sacred music will revive. The parish is more apt to be the "milieu" of restoration, because all its musical activity can have no other motivation than to enhance the sacred services. It is humble from the beginning, because it is dedicated to God. This natural dedication will preserve it quite easily from all the deformations which have made of our churches today a musical barren land. It has also within itself the spiritual energy necessary to direct into the proper channel all musical activities. If the parish adopts into its spiritual program of action, even music, the problem will consist only in promoting the christian spirit of the faithful to its logical end: to sing what they are living by. Now, the parish offers to musical expression an unexcelled opportunity: the chanted Mass. Christian musical life is all in the Eucharist. The music of the early Church which is still today our precious treasure, was the enthusiastic expression of eucharistic participation. To repossess

and to love this music, the modern parish must concentrate on one single effort, namely, to restore the sung Eucharist. This being done, the rest is assured. Therefore, we recommend once more to the conviction of our readers the St. Caecilia's Guild for promoting participation in the Chanted Mass, inaugurated in the last issue. If the subscribers of *Caecilia* are more than distracted readers pacing through the pages of a periodical, if they estimate themselves as the co-operators of an active movement for a definite spiritual purpose; then none of them will neglect to join this timely enterprise. We hopefully expect nothing less than the entire enlisting of the friends of *Caecilia* into the Guild, as their main contribution to the spiritual revival demanded by total war. From the restoration of the chanted Mass in the midst of the parish, sacred music will infallibly regain the humility it had lost. A continuous contact with the Eucharist can only inspire a eucharistic spirit. And what is the eucharistic spirit made of? It is our supreme dedication to God in the love of Christ. It breeds at once dynamic praise, enthusiastic gratitude, generous renouncement, unbounded confidence. And the music which is truly eucharistic thus becomes eminently sacred.

3. CHOIRS AND CHURCH-MUSICIANS who desire to cultivate the spirit of humility will find it in a four-fold practice. Let them regain first the full consciousness that theirs is a spiritual mission invested both with a high dignity and a real responsibility. It is not, as the still prevailing mentality would indicate, just an outlet for a personal musical urge or a means to livelihood; it is an integral part of all christian life. Thus, singers as well as directors must regard their work as a means of fullness of life, as a gift of sanctification, as a duty towards the mystical body of Christ in the

What is the Guild anyhow?

It is not a new society, but rather a spiritual association of all choirs and members of the faithful who want to celebrate six days a year the Eucharist with the utmost fullness: that is with one loving spirit, with one united program of song.

parish or the convent. The higher their christian estimate of music, the holier will be their personal life. On the other hand, the more spiritual their understanding, the more effective will be their musical mission. And yet, it is not sufficient. The spiritual attitude of a catholic singer or organist if charged with a serious responsibility towards the faithful. In this age of over-individualized religion, members of parish-choirs assume too readily a dilettante attitude which is somewhat sinful, because it is in flagrant contradiction with one of the fundamentals of the organized church. The time has come for them to understand that no one has the right to raise his voice in the house of God, unless he be invested for that function, and thereby accepts to fulfill his commission in the way the Church wants it. If directors and sinners thus realize their personal responsibility towards the large body of the faithful, a true catholic conscience will prompt them to forego their prejudices and to shed of their proud ignorance in favor of a sincere spirit of obedience. It is not so rare today to hear a layman confessing candidly that "if it is the way the Church wants it, then we should accept it and do it so." This is the beginning of a loyalty which could bear its fruits in due time; regular work will do the rest. The real crux of the whole matter resides in the latter: how to prompt our choirs into the routine of regular work. The drudgery of continuous practice will be more acceptable to singers who are motivated by this sense of christian loyalty. Christian loyalty, not purely artistic interest or ambi-

tion of a career will make the work of a parish effective. Lastly, let us adopt in the musical activities of the parish a choral spirit against the customary personal vanity. As another man put it some time ago to us: "When I sing a solo, I have come to realize that the people came not to hear me, but to pray to God." The regulations of the Motu proprio, so wise in many ways, are set against the abuse of solo singing; and all choir-masters recall as the worse of their recurrent experiences the havoc that the "solo" complex plays into the effectiveness and the beauty of their choir-performances. Pride will prevail in the choir as long as members can give vent to their personal vanity. On that point, it must be unrooted so thoroughly that no opportunity is given in the organization of the choir to personalities. Against that sinful spirit, let us lift up the ideals of the choral spirit, and commend in various ways the inner satisfaction which grows in the singers' hearts from the fact that they unite in the spiritual cohesion of song.

SUCH ARE THE MUSICAL LESSONS one may learn from kneeling down at the Crib of our dear Lord. While we extend our most hearty wishes to the readers of *Caecilia*, we pray that all members of our choirs may stop a few moments before the cradle wherein our redemption began. May the divine Infant grant that they return to their choir-lofts more humble.

D. E. V.

ORATE FRATRES

A Review Devoted to the Liturgical Apostolate

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His Eminence, Cardinal Gasparri

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LITURGICAL PRESS

COLLEGEVILLE • MINNESOTA

WHAT A PASTOR DID ABOUT CHANT

By Bernard Laukemper

IT IS ONE THING TO WRITE ABOUT the need for a return to the use of plain chant and quite another to do something about it. A stout heart is needed for the doing of things, when this means a change from old habits. The first question that is asked by all classes of pious people, ordained and not ordained is: how do the people like the chant or the liturgy? The answer is: they do not like it at first. This reminds me of grandfather's new chair. The solicitous members of the family had pity on him and replaced the old chair, which he had occupied for many years, with a brand new one, just the thing, soft, comfortable, just made for an aged man; but grandfather does not like it. He likes the old chair, not that the new one is not better, more comfortable, more restful, but because he is so used to the old one. Here the habits of years of use speak rather than the reality of values. Grandfather, however, cannot return to the old chair, it is gone, he must use the "new thing" and behold, after a while, if reluctantly, he admits that it is nice—he likes it now. We cannot expect a sudden change of likes and dislikes, particularly when it concerns such an unknown quantity as is the chant of the Church. But the constant and correct use of its does produce a love for it, it is grandfather's case repeated.

WE ARE LIVING IN A WORLD THAT IS filled with confusion, which is caused by the lack of proper anchorage. We Catholics, have to some extent, also let our anchor down in the human element, we have made our religion homo-centric, hence the question: how do the people like it? How was the attendance? Did you have a big crowd? We are worshipers of numbers and quantity which has become the one great criterion of the value of Divine Worship. If a pastor wants to return fully to the use of the chant and the participation of the people in the liturgy he needs the right anchor and the right place for the anchor, which is God. He must convince himself firmly of the following: 1) God is the object of Divine Worship (we know this very well in theory, but do we know it in practice?) 2) If only he and a few parishioners celebrate the Divine Mysteries and sing the praise of God, it is the worship of the parish. 3) To omit a service only because only a small number

of parishioners attends means to take the parish out of the choir of Divine Praise. (Our parishes are now silent on Sunday afternoon.) 4) Pastor and people must celebrate together, each in the proper place. 5) The choir has a place of leadership and must help the people to sing their parts. 6) Kyrie, Gloria, Credo, Sanctus and Agnus Dei, as well as the Responses belong to the people. 7) The choir is constituted to sing the more difficult Propers. 8) The choir is not there to entertain the people but to help in the singing of the praise of God. 9) We need no opera-singers, but sincere worshipers. Only when I had convinced myself firmly of the correctness of these points was it possible to work effectively for the rebuilding of the chant and the popular participation in the liturgy, and all temptations to abandon a difficult task were conquered. The next equally important step was to give to the people the same understanding; they, more than the priests, make Divine Worship merely a private matter with concern for themselves chiefly. They have lost the real sense of worship as they think of prayer of petition as being the prayer. It is, seemingly, the most difficult task to convince them that public worship is not the time for private prayer, and that a song of praise is prayer. The clearing of the road of obstacles and wrong practices is a very difficult task, but a necessary one.

IT IS COMMONLY ACCEPTED THAT THE start can best be made with the children, which we did. They learned first to read correctly and fluently, which is very important, and not any too easy, even where it concerns hymns and prayers in the vernacular. The Latin language is not the only difficulty which is to be conquered. Our schools could give more attention to proper enunciation and so spare also the voices of the children. We have almost overcome the habit of swallowing syllables and acquired the habit of observing the proper rhythm in reading. There is little need to say anything of the importance of freedom from haste and rush. The program of music, in the grade school, was changed to the teaching of chant, and we are convinced of the need of this in all Catholic Schools. The teaching of plain chant is basic for the teaching of modern music. Here we are reminded of

the interest in chant in secular institutions of higher learning; they have adopted the child that we have abandoned. The teachers should have some knowledge of chant to be able to support the work of the organist and music teacher. In smaller schools, the work must be done entirely by the teachers. It is now time to dispose of the old fallacy that the ability to sing is a gift and cannot be acquired, everybody can learn to sing if there is a will to do so and if the start is made in early childhood. The second fallacy is that music has very little importance in Divine Worship. But why is it fostered in the Army? Why do people sing when they are happy or even when they are sad? The strongest sentiments are expressed in song; a singing congregation is a deeply religious congregation. When we had learned to recite prayers and hymns well, we also learned to sing them with ease and joy. It was not difficult to learn some ten Masses of the Kyriale, and the older groups attempt most of the propers on Sundays and Holydays, because we strive for a fair training in sight reading.

WHAT BECAME OF THE CHOIR? WE don't know exactly, somehow it went out of existence. The older people found it too difficult to adjust themselves to the new ways and they were satisfied to give their place to the schools of the boys and young men. We learned that the place of the schola is not in the balcony in the rear of the Church, but near the Sanctuary. This makes them more effective as leaders, places them organically where they belong in Divine Worship and makes them conscious of their position in the holy work of Divine Worship. Our scholas are arranged in choir-fashion in the place of three front pews, where you also find the organ console. The scholas are real leaders and they inspire the entire congregation to join them in the chanting of God's praise. The arrangement of the people is as follows: The front section is occupied by the schola, next to them are the upper grades of the school, then Sodality groups and finally the rest of the people. The scholas and the sisters use the "Liber Usualis" the children sing both Mass and Vespers from the St. Andrew's Missal besides which we have also used the little Kyriale and other booklets which were printed for our own use only. Sunday Vespers are sung throughout the year, even during the months of July and August. When the congregation is small, we console ourselves with the thought that religious communities of only

three members recite the entire office in common. Our parish vesper choir was never that small, even on the hottest days. We think that the parish should not be silent even on one Sunday of the year.

THE SUNDAY HIGHMASS IS A SOLEMN Mass, celebrated by the pastor at 9:00 o'clock and called the parish Mass. The children attend this Mass and learn how the Sunday Mass should be celebrated. The senior schola sings the propers and the congregation the ordinary of the Mass. There are no spoken announcements and with the Gradual sung completely, a homily of 10-15 minutes and the majority receiving Communion, the Mass lasts about one hour and ten minutes. The other Masses are dialogue-masses with the exception of one. We have no children's Mass because we think that it is time to let the children participate in the full celebration of the Sunday, rather than a short Mass apart from the rest of the parish. The children's Mass has helped to educate a generation that is satisfied with a Low Mass on Sunday, which is finished in 30-40 minutes. You may now inquire of other devotions. There are evening devotions and a great variety of them, but all are modeled after the Divine Office, both to contents and form. We are, for instance, convinced that the Rosary is a form of lay participation in the Divine Office, where the Our Fathers and Hail Marys take the place of the psalms. The Mysteries take the place of the Antiphons, which we find in the Office of the feast of the Holy Rosary. We prefer to say—"Rejoice, O Virgin Mother, Christ has risen from the tomb" in place of: "the first Glorious Mystery: The Resurrection." We also love to say the Invitatory and the 94th Psalm and to sing the hymns of the Breviary. We seldom have a devotion without a psalm or two, and the attempt to sing them in English showed gratifying results. The parishioners have learned to sing the Responses to the Litanies in Latin; we prefer to sing the Litanies including that of All Saints.

(To be continued)

In order to comply with Post-Office regulations, we urge all readers to send us, with the immediate renewal of their subscription, the postal zone of their personal address.

THE ENGLISH PALESTRINA

By C. J. McNaspy, S. J.

IT HAS LATELY BECOME SOMETHING of a fashion, even among non-Catholic music lovers, to speak of Palestrina in terms of Bach, Mozart, and other acknowledged masters. No recital of choral music now pretends to be representative without at least one or other of his motets. In a recently compiled list of the world's dozen outstanding composers, in the opinion of America's leading musicologists, Palestrina's name appeared high among the great. All this is, of course, as it should be. Yet we regret that Palestrina is still largely but a name—even to us Catholics, whose acquaintance with him is frequently limited to *O Bone Jesu* (actually not by Palestrina at all!). Still, Palestrina is slowly coming to his own, perhaps partly because forty years ago Pope Pius X singled out his music as especially worthy of a place beside Gregorian chant. Vittoria and Lassus too have happily been associated with him, and their music is also enjoying a revival. Their names too are gradually becoming household words—still more spoken of than listened to, but at least spoken of. On the other hand, how many Catholic musicians in this country have not so much as heard of the English Palestrina, William Byrd. "After Shakespeare, Byrd is without doubt the most imposing figure of the English Renaissance, towering above all his contemporaries," asserts Lång in his *MUSIC IN WESTERN CIVILIZATION*. We can hardly allow this year, the four-hundredth anniversary of his birth, to close without some slight mention of his achievement and merit.

THE ANNIVERSARY HAS NOT GONE by unnoticed in England. The London Fleet Street Choir has perpetuated a superb rendition of Byrd's five-part mass, released by Decca in a commemorative album. Articles and notices have appeared in British periodicals. Noteworthy is Mellars' criticism in *SCRUTINY*, describing the five-part mass as one of western music's supreme creations. However, though Byrd's music has received increasing acclaim in Europe, such has not always been the case. A few decades ago he was scarcely known even in England. Sir Richard Terry wistfully recalls that when he tried to get Byrd's five-part mass published, it was turned down by every English publisher as offering "no market" and "of

purely antiquarian interest." Today, Byrd's compositions are sung in every English cathedral, Catholic as well as Anglican, and it is comforting to hear non-Catholic musicians vying with Catholics in naming Byrd "by common consent the greatest of English musicians." We are happy to read in *Caecilia* that several of our more enterprising and competent American choirs include Byrd masses in their polyphonic repertoire. Yet, when we think of the emphasis placed in our schools and reading on the English masters of prose and poetry, the contrast is accentuated; we Americans claim William Shakespeare as our own, as part of our heritage, but we neglect William Byrd, the Shakespeare of music. Like Shakespeare, his great contemporary, Byrd is known almost entirely in his art. The very year of his birth is uncertain, estimates varying between 1542 and 1543. He lived some eighty years, during which he became eminent even in an age of eminent men. At a time when it was perilous to proclaim oneself a Catholic, Byrd did so unambiguously and courageously. His masses and motets are vigorously Catholic. Perhaps the climax of his greatest Credo is the triumphant "Et unam sanctam Catholicam et Apostolicam Ecclesiam," his personal profession of faith. In his last will and testament he prays "that he may live and dye a true and perfect member of the Holy Catholike Churche withoute which I beleeve there is noe salvacon for me."

THE SHEER VOLUME OF BYRD'S MUSICAL output is staggering, much of it still lying in manuscript form. While primarily a liturgical musician, like Lassus he successfully cultivated secular vocal and instrumental music. His versatility amazes the student of his work. After the sublime heights of the masses, one hardly expects the exuberance and warm tone-coloring of his madrigals. If Byrd does not equal some of his rival madrigalists, like Weelkes and Wilbye, it was, someone has suggested, because "he was too much of a religious composer." His keyboard music is of a high order, and is praised for its fluency and lyrical idiom. His pieces for viol ensembles are among the most distinguished works of the Elizabethan period, "incomparable masterpieces neglected for no good reasons," to use Lång's complaint. Prunières has neatly

summed up the qualities of Byrd's music, particularly his choral work. It is "characterized by a combination of grace and power. There is grandeur in his work, he is fond of spacious contrapuntal patterns, but unlike many of his contemporaries, he is also tender and lyrical." The historian goes on to mention Byrd's "exquisite sweetness with flashes of virile passion," his "musing sensitive art reaching to the heavens in its tender fervour." These virtues are noted by every critic of Byrd's work. Another experienced musician states almost the same in other words: "dignity, beauty, grace, and expressiveness. . . . Tenderly human as he could be, his music seems to speak to us from a serene spiritual atmosphere whose unclouded calm was unbroken by echoes from that world at whose hands he had suffered much." This blend of the strong and sweet, the serene and impassioned, the straightforward and the subtle, cannot but be apparent to both the amateur and the seasoned scholar. In this sketchy survey of Byrd's accomplishment we have stressed the authority of noteworthy present-day critics. The reason must be obvious: when presenting the claims of a somewhat neglected master, what better can one do? After all, the only way to appreciate the quality of his work is to become familiar with it. And unless one has the word of competent authorities to stimulate him, it is unlikely that inertia will be overcome.

BUT HOW CAN AN AMERICAN MUSICIAN come into intimate contact with Byrd's music? Fortunately there are a number of excellent recordings

available. To mention a few: Columbia includes the great *Agnus Dei* and *Justorum Animae* in an album of XVI Century Songs; the *Ave Regina*, *Ave Verum*, and *Exsurge Domine* have been released by His Master's Voice. The printed music may be found in the comprehensive *Tudor Music*, edited by Sir Richard Terry and published by the Oxford Press. Individual compositions may be obtained from most music publishers. The three masses are published by Burns, Oates & Washbourne. The three-part mass is written for alto, tenor, and bass, and should not be beyond the capacity of choirs trained in easier polyphony. Mgr. Manzetti has rearranged this charming work for three equal voices, a successful and artistic production that deserves our gratitude. Cary has published several motets for four voices, of only moderate difficulty. Thus, we see that the music can be had for study. Among critical works, the recent volumes of F. S. Howes and E. H. Fellowes are especially recommended. This note on William Byrd makes no pretensions of being more than a pointer, perhaps even a goad. The writer hopes that we "Caecilians" may turn to a deeper, more appreciative study of the composer who should be, in a particular way, our own. The masterful five-part mass has been ranked with the St. Matthew Passion, the G Minor Symphony, and the Ninth; yet how few know that noble work. By no means let us neglect the Roman Palestrina, to praise whom would be an impertinence; nor let us overlook our own English-speaking Palestrina, that other "Prince of Music," William Byrd.

VERY IMPORTANT ANNOUNCEMENT

In order to simplify and to make more efficient the publication of *Caecilia*, McLaughlin & Reilly have decided, at a meeting of November 18, to centralize the whole administration of the Review in St. Louis, Missouri. Therefore, we inform all our readers that after January 1, 1944, all business transactions must be handled through the St. Louis Office. That means:

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CALENDAR OF THE SEASON



Some readers, accustomed to regard the Chant as an amorphous bulk of music with seemingly no variety, may question the insistence of *Caecilia* in presenting for the second year a season's calendar. Yet, in our mind, this calendar is perhaps the most timely

research towards a practical restoration of Gregorian chant. Choir-directors have to be shown that the Chant is a musical repertoire as varied as that of polyphonic music, and even more. To demonstrate this, melodies must be seen in their normal surroundings, that is within the confines of their liturgical function. All we seem to know when we speak of Chant is some Ordinary (usually not the best at that), but very little of the real masterpieces of gregorian art. Why? Because we have done away with the Proper of the Mass. A thorough appreciation of Chant demands that the melodies of the Proper be reinstated where they belong. And the sooner, the better. To place into the bolder relief of their liturgical environment melodies that the average choir-director would hardly comprehend otherwise, is both the esthetic and the liturgical economy of our Calendar. Nothing is more opportune, at this stage of the liturgical and musical restoration. Let the readers study this plan more comprehensively and let them use it with more effectiveness.

1. THE JUSTIFICATION OF A Calendar, whatever its contents, is proven by the fact that the plan begun in the preceding issue is still above the gregorian ability of many choirs. So true is this that a column B had to be juxtaposed to the normal column A, for the benefit of choirs willing to make an humble start. We therefore ask the question which should have been, twenty years ago, the first in the mind of the musical leaders: why should we look now for an absolute ideal, when we have not as yet made a general beginning?

Those who restored to the catholic world the melodies of the Chant were monks. Undoubtedly their reclusion was a boom to the intellectual acumen necessary for their gigantic work in preparing an authentic edition of Gregorian literature. It is no offense to their genial labors to remark however that they were not prepared to show the path whereby simple churches and convents could renew a lost acquaintance. They might give the ideal exemplification of the true atmosphere of the Chant; they might make others envious of their luxurious table; they might give out some of the secrets hidden in the beautiful melodies. We doubt that the orientation of their work had prepared them for measuring the dose of Chant for the parish-choir, and for drawing the practical order according which the sacred songs should be gradually introduced. The *Graduale Romanum*, the *Kyriale*, the *Liber Usualis*, are all library-products. As rich as they are, they lack the educational approach so necessary to a vital restoration. Not that one would regret their diffusion; indeed, we should like to see them sold by the thousands everywhere. The *Liber Usualis* in particular has put the Chant in the hands of the singers as no other book has done; and it is still now without a pair or a competent substitute. But it is clear that it must be complemented by an intelligent interpretation. We do not mean how to sing, but how to select what we shall sing and in what order. In other words, how to approach the Chant with a practical mind and a common sense. The Calendar tries to give a fair answer to this problem.

Sometimes, one happens to meet conscientious gregorianists who, once they are invested with a *Liber*, figure out that everybody should sing everything everywhere. Either they have never made the experience themselves, or they made it in such a way as to keep the illusion that the thing is done. We may now put up the second question: Supposing that the totality of the Chant is the true ideal (and this remains to be seen at some other time), was the ideal ever attained? Everything points to the contrary, both historical developments and actual conditions. The point in discussion here is not to argue on the fact that someone, here or there, has succeeded to drive his choir

Ky - ri - e - e - le - i - son. Ky - ri -
son. Ky - ri -
son. Ky - ri -

And. *più rall.*

e - e - le - i - son, e - le - i - son.
e - e - le - i - son, e - le - i - son.
e - e - le - i - son, e - le - i - son.

GLORIA

In free Rhythm *Allegro moderato*
Et in terra pax ho-mi-ni-bus bonae vo-lun-ta-tis. Lau - da - mus te. Be-ne-
Lau-da-mus te. Be-ne-
Lau-da-mus te. Be-ne-

In free Rhythm *Allegro moderato*
Man.

Meno mosso *fa tempo*

di - ci-mus te. A - do - ra - mus te. Glo-ri-fi - ca - mus te.

di - ci-mus te. A - do - ra - mus te. Glo-ri-fi - ca - mus te.

di - ci-mus te. A - do - ra - mus te. Glo-ri-fi - ca - mus te.

Meno mosso

Man. *Ped.* *Man.*

mf Gra - ti - as a - gi-mus ti - bi propter ma - gnam glo - ri-am tu -

mf Gra - ti - as a - gi-mus ti - bi propter ma - gnam glo - ri-am tu -

mf

f am. Do-mi-ne De - - us, Rex coe - le - stis, — De - us Pa - ter om -

f am. Do-mi-ne De - - us, Rex coe - le - stis, — De - us Pa - ter om -

f Do-mi-ne De - - us, Rex coe - le - stis, — De - us Pa - ter om -

ff

f *ff*

ni - po - tens. Do - mi - ne Fi - li u - ni -
ni - po - tens. Do - mi - ne Fi - li u - ni -
ni - po - tens. Do - mi - ne Fi - li u - ni -

ge - ni - te, Je - su Chri - ste. Do - mi - ne De -
ge - ni - te, Je - su Chri - ste. Do - mi - ne De -
ge - ni - te, Je - su Chri - ste. Do - mi - ne De -

us, A - gnus De - i, Fi - li - us Pa - tris.
us, A - gnus De - i, Fi - li - us Pa - tris.
us, A - gnus De - i, Fi - li - us Pa - tris.

f
f
f
Man.
p *Meno* *Red.* *mf a tempo*
p *mf*
p *Meno* *mf a tempo* *Man.* *Red.*
f
f
f

Andante

p Solo ad lib.

Qui

Qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis.

Qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis.

Andante

p

Man.

tol-lis pec-ca-ta mun-di, su-sci-pe de-pre-ca-ti-o-nem no-stram. Qui

f *ff*

su-sci-pe de-pre-ca-ti-o-nem no-stram. Qui

f *ff*

su-sci-pe de-pre-ca-ti-o-nem no-stram. Qui

f *ff*

And. ad lib. *più rit.*

se-des ad dex-te-ram Pa-tris, mi-se-re-re no-bis.

p *più rit.*

se-des ad dex-te-ram Pa-tris, mi-se-re-re no-bis.

p *più rit.*

se-des ad dex-te-ram Pa-tris, mi-se-re-re no-bis.

p *più rit.*

① Sing either high or low notes.
 ② Sing either high or low notes, or both, as Duett.

In free Rhythm
mf Quoniam tu solus sanctus. *mf* Tu solus Al-tis-si-mus, Jesu Christe.
mf Tu solus Do-mi-nus. *mf* Tu solus Al-tis-si-mus, Jesu Christe.
mf Tu solus Do-mi-nus. *mf* Tu solus Al-tis-si-mus, Jesu Christe.

In free Rhythm
Man.
Maestoso *mf* *Allegro modt.*
Cum San - eto Spi-ri - tu in glo-ri-a De - i
Cum Sancto Spi - ri-tu in glo-ri-a De - i
Cum Sancto Spi-ri - tu in glo-ri-a De - i
Allegro modt.

f *rit.* *Lento*
Pa - tris, in glo - ri - a De - i Pa - tris. A - - - men.
Pa - tris, in glo - ri - a De - i Pa - tris. A - - - men.
Pa - tris, in glo - ri - a De - i Pa - tris. A - - - men.
Lento

Laudate Dominum

J. SINGENBERGER

Unison

1. Lau - da - te Dominum om - nes gentes: laudate eum om - nes po - pu - li.
 2. Gloria Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto.

I-II

Quoniam confirmata est super nos miseri - cor - di - a e - ius:
 Sicut erat in principio et nunc et sem - per,

Org.

et veritas Domini ma - net in ae - ter - num.
 et in saecula sae - cu - lo - rum. A - men.

into attempting the impossible; the point is: did the catholic world at large ever realize this ideal? We are inclined to the negative. The actual books which contain the immense gregorian treasure are not testimonies to the universal musical life of all places in the Church, but only the encyclopedia of our art gathered from many sources. Moreover, more than one melody bears the evident marks of an inspiration and a structure born of the conditions of a cathedral or a monastery. The latter especially was very influential in the making of the gregorian process. We have no reason to believe that these conditions were general, no more in golden times than in our epoch. In fact, the conditions prevailing today are a staggering obstacle to a total restoration everywhere. Therefore, if we are to fulfill the practical ideals of the *Motu proprio*, we must needs make also a practical approach; an approach which gives due consideration to the difficulties faced by the average choir. It is to the latter that we want to bring the precious message of gregorian beauty. To that end, a calendar is an imperative. It will bring order, proportion, and taste; all for the benefit of the many choirs which are in need of re-education.

2. ONCE WE SHARE THIS PRACTICAL point of view, free from pretentious prejudices, it is easy to anticipate the advantages of a calendar: They are two-fold: personal and artistic. (a) In making the Calendar the personal needs of the choir are foremost. When we are to teach, we estimate the background of the pupil, so that he may grasp what he is to hear about. Thus, with an ordinary choir, we shall proceed stepwise, and give them only what we may wisely presume that they will understand. This is a musical application of the philosophical adage that the master shall always proceed from that which is known to that which is unknown. Now, among the melodies of the Sacred Chant, some captivate more readily than others the attention of the beginner or the uneducated; and these are the melodies to be presented first. As soon as they are mastered, other melodies will awaken a more rapid appreciation. There is therefore in the gregorian repertoire a variety of forms which cannot be mastered at once; intelligent planning must list them in a progressive order, that the singers may be gradually introduced to grasp both their particular designs and their rhythmic structure. In general, a clear and simple melodic line will be more appealing at first; and a less involved rhythmic movement will arouse more

readily the perception of the singer. Types of melodies in which form and rhythm blend perfectly and reinforce each other as those to be preferred for an elementary training. While official books were compiled primarily for liturgical worship and not for class-learning, a calendar should supplement this want with practical directions, and single out the songs which could make up, as it were, a gregorian primer.

The task would not be too arduous, if one could excerpt melodies one by one, and after comparative examination, classify them somewhat in the order of their difficulty. But a choir is not in all ways similar to a class. A class has not the immediate active purpose of a choir; but a choir, while learning with the methods of a class, assumes a practical function, that of interpreting worship. Thus, the selection of gregorian melodies cannot be decided exclusively upon their degree of difficulty; it may reckon with immediate liturgical action. The needs of the liturgy are not those of methodical initiation; both liturgy and initiation may occasionally be drawn into an unpleasant conflict. Thus the choir may be requested to sing presently a melody or several of them which are too advanced for their actual experience. This condition increases the difficulty of making a good calendar, because the latter must reach a satisfactory compromise between the fixity of liturgical life and the floating necessities of a non-professional choir. Yet, liturgical exigencies which seemingly are a constant source of difficulty to methodical planning, may be as well a help to more rapid advancement. The teaching of music does not submit itself so closely than other sciences to an absolute gradual order. The flexibility of musical art permits to give at times, even to a pupil still struggling along with the fundamentals, some work quite in advance

(Continued on page 86)

Is the Guild meant only for parishes?

It is meant to unite into one singing body and one singing soul Parishes, Seminaries, Monasteries, Convents, Mission-Chapels, and all Catholic Institutions. One aim to all, that is to unite in the chanted Mass; one program for all, that is to chant the same songs.

Feast of the Nativity

FIRST MASS	A	B	Group
*Processional of Introit: " <i>Dominus dixit ad me</i> "	Antiphon sung	Recited	Sectional: Baritones Boys Cantors
Song Group: Gradual: " <i>Tecum principium</i> "	Verse sung Responsory psalmodied Mode II	Sung Psalmodied with ending sung from "tuorum"	Cantors
	Verse possibly sung or psalmodied with ending sung from "tuorum"		Sectional: Tenors
*Alleluia: " <i>Dominus dixit</i> "	Jubilation from the third Mass		Boys
	Verse psalmodied Mode II		Cantors
Processional of Offertory: " <i>Laetentur caeli</i> "	Psalmodied Mode VI	Recited	Choir
*Processional of Communion: Antiphon: " <i>In splendoribus</i> " Psalm 97: " <i>Cantate Domino</i> "	Sung Eight verses, with the Antiphon repeated after each pair.		Boys Choir
THIRD MASS			
*Processional of Introit: " <i>Puer natus est</i> "	Antiphon Sung Verse sung	Recited Verse sung	Boys Cantors
Song Group: Gradual: " <i>Viderunt omnes</i> "	Psalmodied Mode II		Choir
*Alleluia: " <i>Dies sanctificatus</i> "	Jubilation sung	Jubilation sung	Boys
	Verse sung	Verse psalmodied Mode II	Sectional: Tenors
Processional of Offertory: " <i>Tui sunt caeli</i> "	Psalmodied Mode VI		Choir

	A	B	Group
Processional of Communion:			
Antiphon: " <i>Viderunt omnes</i> "	Antiphon sung	Recited	Choir
Psalm 97: " <i>Cantate Domino</i> "	Eight verses, with Antiphon repeated after each pair.		

S u n d a y W i t h i n t h e O c t a v e

Processional of Introit: " <i>Dum medium silentium</i> "	Antiphon of Magnificat of First Vespers sung	Antiphon recited	Choir
Song Group: Gradual: " <i>Speciosus</i> "	Verse sung Psalmodied Mode II ending sung from the word "scribentis"	Verse sung	Boys Choir
Alleluia: " <i>Dominus regnavit</i> "	Jubilation of 3rd Mass sung		Boys
Processional of Offertory: " <i>Deus firmavit</i> "	Psalmodied Mode VI		Choir
Processional of Communion: Antiphon: " <i>Tolle puerum</i> " Psalm 97: " <i>Cantate Domino</i> "	Antiphon sung	Antiphon recited	Sectional: Baritones
	Eight verses, with Antiphon repeated after each pair.		

F e a s t o f E p i p h a n y

*Processional of Introit: " <i>Ecce advenit</i> "	Antiphon sung	Antiphon recited Verse sung	Sectional: Baritones
Song Group: Gradual: " <i>Omnes de Saba</i> "	Psalmodied Mode II		Choir
Alleluia: " <i>Vidimus</i> "	Jubilation sung Verse sung	Jubilation sung Verse Psalmodied Mode II	Boys Sectional: Tenors
Processional of Offertory: " <i>Reges Tharsis</i> "	Psalmodied Mode VI		
*Processional of Communion: Antiphon: " <i>Vidimus</i> " Psalm 97: " <i>Cantate Domino</i> "	Antiphon sung	Antiphon recited	Boys
	Eight verses, with Antiphon repeated after each pair.		

BUOYANCY OF VOICE IN CHOIR SINGING

By Ferdinand Dunkley

IN MY FIRST ARTICLE I SAID, "VOICE is a *musical* product, is governed by controlling musical thought, and not by direct attempt to regulate its physical mechanism." And, "If limited range produces mediocre quality, and a longer range improves it, it is a natural inference that at some point, both up and down, we are likely to find a standard range condition." Again, "somewhere we shall strike both a high and low pitch whereat the voice comes under that control which gifted vocal geniuses unconsciously attain in their perfection of song or speech." That means then that buoyancy of voice is subject to *Correct Pitch-Control*. Elsewhere I have stated,* "Most of the faults of singers are due to habits of *wrong pitch-control*." So we have to impart a knowledge of *correct* pitch-control. It is universally conceded that there must be an open nasal passage, so that the voice may secure resonance in the nasal cavities. Some individuals possess sufficient *feeling* for good tone to unconsciously take on that condition of open nasal passage when they wish to sing, or for that matter, *speaking*—and I would have it understood that these practical lessons are as much applicable to Speech as to Singing—and therefore they have the first requisite for good tone. But in the process of their singing, or speaking, they are apt to lose it, have the nasal passage shut up on them. It is more than probable, though, that the rank and file of choir singers do not possess that intuition; so these lessons are particularly directed to them, but the intuitive ones may profit by learning the principles which govern their intuition.

TWO COORDINATED CONDITIONS are necessary to the voice: Strength, to produce it, and Relaxation, to give it freedom of movement. Both these conditions are secured by correct pitch-control. Mere physical strength and mere body relaxation are insufficient. There is a correct pitch-thought for Strength, and a correct pitch-thought for Relaxation. I always divide my instruction into two parts: I—PREPARATORY; II—THE FULL EQUIPMENT for Buoyancy. In the Full Equipment stage, there is a higher pitch-thought for Strength. As a matter of fact, one cannot jump from a state of passivity into the full pitch-controlled strength, any more than an automobile

can be started in high gear—you choke the engine, you choke the voice. So the Preparatory Strength must be secured first, incidentally the strength which opens the nasal passage. The pitch which controls that strength is—high G. (I shall infer always use of the Treble clef, so I mean G in the first space above the staff, the actual pitch for women's voices. Men's voices are of course an octave lower, and men understand this when singing from the Treble clef.) So we shall speak of G-strength as the requisite in the Preparatory stage.

Now, how to secure Preparatory G-strength. A few general observations first. You cannot exercise strength of any kind without Action. According to the action required so will be the strength called up. And, inversely, according to the pitch required, so the action. Strange as it may seem, there is another factor in the production of strength: activity of the *eyes*. Do not attempt to secure pitch-controlled strength without the accompanying correct *sighting* of the pitch; if you do, the effort is null and void. Nature's instant reaction to the thought of pitch is the sighting (when the intent is to vocally produce that pitch) of a spot (let us say, on a wall in front of us) belonging to that pitch. The eye is the first organ to respond to our thought and feeling; the voice may follow, but it is not first. In Voice then, this is the order: Thought of the pitch, which is instantly, we may say simultaneously, accompanied with correct eye action, necessarily calling up the required strength for this eye action and production of the sound. However, in the drilling exercises in Voice production it is well to employ certain physical gestures to supplement eye action, to be sure that there is actually the proper operation of the diaphragm, which is the organ responsible for muscular activity of any kind; but the gesture must be absolutely suitable, for a wrong gesture will defeat our purpose. These gestures will be explained as required.

For G-strength, it happens that throwing an arm *straight up*, when accompanied by pitch-thought and eye action, unfailingly produces the diaphragmatic support for this G-strength condition. When the arm is up straight the posture should resemble the Statue of Liberty. The choir director should have all the members of the choir make this gesture *together*, as the first Exercise toward buoyancy. The note G is first

sounded on the instrument (which must be at correct pitch); then, drawing the arm back a little, with the thought of this G in mind, associated with the vowel *e* (this is important), and with the eyes on the suitable spot for G-thought, swing the arm forward and upward until it is straight up above the head. Neither before nor after, but *simultaneously*, lightly sound the syllable *eem* on the G, prolonging the *m*. If this *m* prolongs, it is proof that the nasal passage is open. The director must check the pitch, seeing that everyone really produces the high G, and not the octave below. If any have trouble in locating that high note, first have them run up a part of the scale toward the note, so they understand which G is demanded; then they will be able to *think* the note, and the activities above explained should enable them to sound it without trouble. Remember, the arm must be straight up, no curved elbow, no leaning forward, and plenty of energy put into the throwing up of the arm. When the arm is lowered it must be with the intention of retaining the G-strength. The posture is comfortably erect, no stiffness, no strain.

NEXT WE MUST ATTEND TO PITCH-controlled Relaxation. It was difficult to name the spot to be looked at in making G-strength, it depending on where the Exercise is done; but in an average sized room, probably the picture rail would be the proper height. However, the eyes, under the direction of the pitch-thought may be depended on to find the right spot. For the C (third space) below that G, looking straight in front is the proper height; and then, for a feeling of complete *active* relaxation, the eyes dropped, but the body not in a slump, what pitch-thought? It will be interesting to have the individual members of the choir try to sound that pitch. Probably most of them will, without hesitation. It is low-C (first ledger line below the staff.) Nearly all my students have done that. A few have sounded a lower note, but that does not matter, except factually. The vocal organ, and the whole body, becomes completely relaxed at low-C; in that case, it cannot be any more relaxed at a lower note, and so if one thinks a lower note than C, the relaxation is the same. But if anyone gives a higher note than C for relaxation, the relaxation is not there; the body must have been tense before assuming the Statue of Liberty position. In such a case I recommend that before making the G-strength gesture a very droopy position be taken, with a very low pitch-thought

—low A or G (not to give away the low-C—before springing into the active position. Perhaps it is advisable to have the whole group do this before the G-strength is attempted.

I said that the syllable *eem* should be lightly sounded; there is a reason for this. G-strength is not sufficient for actual singing of high-G; the full buoyant strength coming from a certain higher pitch-thought is necessary for the singing of G. Vocalization at present must not be higher than F. When I say that G-strength is not sufficient for G, I do not mean that it cannot be sounded except in a light *eem*; it can be sung loudly on *ah*, but the condition is tight, and the nasal passage closes.

THE FURTHER I GO INTO THIS MATTER, the more I realize the difficulty of setting forth what should be set forth without practically reproducing my text book, which of course is impossible. Therefore I wish that before the next article appears my readers would secure a copy of "The Buoyant Voice" and use these articles as a guide to applying the principles therein to choir singing. I shall then be able to refer to page and paragraph. It will also save our Editor's valuable space.

*"The Buoyant Voice." (C. C. Birchard & Co.)

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HERE THERE EVERYWHERE



News of musical events and of musical activities remain scarce. The usual lull of the summer did not give place to a renewal of action; and the home front is lagging. A broad glance at the horizon reveals a contrast: on one side a pure light, on the opposite side a dull darkness. There are at present

only two kinds of musical activities in the church throughout the country. Where the light is shining, one finds a minority of zealous priests who have been convinced long ago that this business of sacred music is a vital element in the christian fullness of parish-life. With an admirable daring, they boldly instill into their flock the urge to participate to the Eucharist in song; and they are succeeding in various measures. Among them are found, here the pastor of a large urban congregation trying as a giant to awaken a dead faithful from a sophisticated apathy; there a shepherd of a small rural flock accepting gracefully the innate harshness of the voices of the sheep for the benefit of an active participation. The various sections of the country have the fortune of having one or the other; and everywhere they meet with the invariable cynism which welcomes such experiences in clerical circles. Gradually, their relative success and the new spiritual warmth injected into the audience wins a silent admiration, and even open approval. Thus grows the mustard seed. But if one turns his glance towards the greater number of churches, then it is pitchdark, even darker than it ever was. The boys are gone, they say; the choir is per force dispersed. That the activities of many choirs are much reduced is but true; but the leaving of the boys to the armed front is an acceptable excuse only for the male choirs which, as everyone knows, are proportionately few. To tell the truth, this situation is but the unmistakable reckoning for having had no faith for so long in the spiritual value of sacred music. The absence of our young men (most of them never singing in church anyhow) is not so much a cause as an

occasion. The mixed choir is depleted; and its accidental failure shows now that the whole business was fundamentally wrong. For the congregation remains, and with them, a large group of possible singers who were never trained or did not care in the days of showy music to be trained and to participate. May God grant that this real failure, at a time when we are supposed to stand, may at last open the eyes of blinded leaders and to prompt them to follow the liturgical pioneers. This is the time or never for christian people to learn to sing, while others are dying in order to preserve our songs. The clergy is not any longer welcome to scoff at liturgical singing; theirs is the urging responsibility to call their flock to join them in singing the praise of the God of mercy. Any other attitude is short of a crime against christendom.

Liturgical Demonstrations

FROM THE NEW WORLD OF CHICAGO we learn that "when the Chicago Archdiocese opened its centennial celebration on November 14 at 12 noon at Holy Name Cathedral, three choirs sang the Solemn Jubilee Mass. Rehearsing for the opening ceremony were the Cathedral Choristers under the direction of the Reverend Charles N. Meter, S. T. L., M. G. C., assisted by the Reverend Emmett Regan; the Quigley Plain Chant choir, under the direction of the Reverend Francis A. Chambers, and St. Mary of the Lake seminary choir, directed by the Reverend Joseph Kush." The three choirs mainly responsible for the liturgical standing of the Archdiocese thus united to atone for many musical sins committed in the long history of Chicago and to give an example not to be forgotten, especially by the boys who joined in the singing and will some day themselves, as priests, assume to lead their own flock in the praise of God. The professors put them wisely on the spot, and thus challenged them in the eyes of the great metropolis, to accept their mission with the artistic faith in which many of their elders are lamentably failing.

THE PRIESTS' CHOIR OF THE DIOCESE of Albany "was heard in a 'Holy Hour for Peace' on

the Feast of Christ the King, Sunday October 31, in the beautiful chapel of the Convent of the Good Shepherd in Troy. The Holy Hour was a devotional service for members of the armed forces. The Priests' Choir consists of a select group of the clergy under the direction of the Reverend John J. Gaffigan, Diocesan Director of Music. It has been heard regularly at the Tenebrae Services during Holy Week at the Cathedral, at the funeral Mass of fellow-priests and on other special occasions. A few years ago a public sacred concert presented at Chancellors Hall attracted wide notice among music lovers of this area. The Priests' Choir was supplemented by a special boys' chorus." Priests' Choirs, at least good ones, are not too many; but their good will is always most welcome. The Choir of the Diocese of Albany seems to possess more than good will, since their ability permitted them to make a public appearance much remarked. Encouraged by their success, we extend to the members best wishes for a more active propaganda by example in behalf of the reform of sacred chant. Suppose that a priests' choir in every large city of America would give once every other month the exemplary performance of a liturgical service, the appreciation of sacred Chant would spread as a forest-fire. Hello, confreres of Albany, here is the idea; why should you not be the first to take it up?

ON THE SAME DAY, AT BIRMINGHAM, Alabama, singers from all churches in the local district joined together to proclaim their allegiance to Christ. The idea was splendid, and we hope that the singing was good. But what were the singers to bring? Of all the forbidden fruits, imagine which: the St. Basil Hymnal. We know that some sincere people have tried to expurgate it; but not completely. For it would be just as well to put it on the shelf, just for retrospective information on the subject of bad music. We can hardly believe that these generous choirs are not highly capable to perform music of good quality. Whoever was responsible for this occasional gathering was mistaken by a lack of confidence in the natural good taste of people willing to sacrifice some free time to sing in a large body.

Programs

THE ONLY PREVIEW WE HAVE SO FAR of a Christmas-program comes from the Church of All Saints, Los Angeles, California, with Mr. Vincent

J. Barkume as director. Here are its particulars: "Proper Chant, High School Boys; Credo I, Girls; Ordinary, Mass in Honor of the Nativity of the Child Jesus (Upon traditional Christmas themes) by Rev. L. A. Dobbelsteen, O. Praem. Boys and Girls." There is nothing startling in this program, but something which arouses our fondest hopes. High School Boys and (if we understand correctly) Girls are in charge. That is good news. Maybe that the good boys, so neglected until now because of the deceiving transformation of their voice, will crack a few tones out of smooth control. But they begin to lend their participation; and once they do, the musical adjustment, however delicate, becomes possible. Must we augur from this example that the apostolate of Father Brennan among the high-schools is beginning to bear fruit? If it does, the spring is here; and we pray that the light from California may travel eastward for our benefit.

AN ORGAN RECITAL WAS GIVEN BY Pamphile Langlois at St. Anthony's Italian Church on Sunday, October 3. The program is herewith inserted:

Prelude & Fugue in G Major.....J. S. Bach
 Passepieds L. Delibes
 Ave Maria..... Enrico Bossi
 Ave Maria..... Gounod

Mildred Ciccarone

Prelude Gabriel Pierne
 Chorale Leon Boellmann
 Beautiful Savior..... Old Crusaders' Hymn

Choir

Fugue-Fanfare..... Jacques Lemmens
 Prelude to the Oratorio "The Deluge".....C. Saint-Saens
 Fountain Reverie..... J. Fletcher
 Angelus at Evening..... J. Bonnet
 Versicle on Adoro Te Devote..... Leon Boellmann

Benediction—Choir

Postlude-Toccata from Fifth Symphony...C. M. Widor

Shall we enroll as Members?

Yes, as long as the Guild shall need you, and you shall need the Guild. That will be for quite a few years, until the chanted Mass is fully restored. Your membership obliges you for one year only at a time, and you will be requested to renew it.

A glance reveals that the organist possesses a large repertoire of substantial organ-music, and his choice as well as the order denotes a real artistic taste. We have no reproach to make against this recital; we have but a suggestion. Catholic organists, even the topnotchers among them, are still following the plan accepted by non-catholic organists for the habitual recital. It is a mistake for two reasons: 1. If we give organ-recitals, it should be for the purpose of making the faithful conscious of the true mission of the organ in the catholic church. For the same pipes should whistle another tune, namely that the organ is in our Church a factor of coordination of all other musical elements. The usual type of recital is just another concert-form, even though we might conclude it with the Benediction of the Blessed Sacrament. 2. There is in our musical tradition a vein which we do not exploit to the full; nay, we hardly know its existence. If the organ is a coordinator, why not insert between the organ-selections substantial choral-selections, and select for the organ such numbers which both tonally and esthetically, enhance the values of vocal music. This kind of recital would be not only a splendid opportunity for the choir, but a progress for the musical development of the faithful. And the possibilities which it offers are many.

FROM THE CHURCH OF ST. CHARLES, Amherst, Nova Scotia, Father Melanson writes a modest letter which we take pleasure to present in full: "Knowing your wishes to be kept informed of musical happenings throughout the Americas, I herewith enclose the program notes of the Dedication of our new organ. Ours is a small church with a choir of thirty-two mixed voices. On Sundays, the last of the four Masses is always a High Mass. The Proper is usually done "recto tono," except on feast days, when the Gregorian Chant receives its due. Our repertoire of Gregorian hymns and motets is not, as yet, very extensive, but, "Deo providente," will become increasingly so with time. We are, at present, working on the Mass "cum jubilo." This brief sketch of our activities, I fear, may not prove very stimulative; nor is it even indicative of what is being done in many of our parishes. That we are still far from the ideal, which you so convincingly advocate and with which I whole-heartedly agree, is all too plain. But I am heartened by the knowledge that our organist and choir are animated by a deep religious and liturgical spirit, and that what they do is for the

glory of God." The zealous priest who writes these lines should have no fear that they are unimportant. The spirit which animates the modest efforts of his parish is an achievement in itself; for music has found its true place. Then comes the program performed to dedicate a new organ. It is rather elaborate for a small congregation; and this confident ambition is a testimony to the vision of the clergy in promoting the musical awakening of their people. Rev. P. J. Skinner, C. J. M., Ph. L., professor of sacred music at Holy Heart Seminary, Halifax, N. S., was the guest organist; Miss P. Audrey Patriquin, organist of the parish, accompanied the choral selections; and Father Melanson, curate, assumed the direction of the choir. The plan of the program deserves the same praise as also the same criticism as the one of Mr. Langlois mentioned above. We give it for reference:

Chorale from "Suite Gothique".....	Boellmann
Gesu Gambino.....	Yon
Prelude and Fugue in A Min. ("Cathedral").....	Bach
Pastoral from 1st Organ Sonata in D Min.....	Guilmant
Exultate	Kreckel
Choral Interlude:	
(a) Hymn to St. Cecilia.....	J. Singenberger
(b) Haec Dies.....	K. Ett
Prelude in G Maj.....	Bach
Prelude and Fugue in E Min.....	Bach
Veni Sancte Spiritus.....	Kreckel
Offertoire in A Maj.....	Guilmant
Choral Variations "Sei Gegrusset".....	Kreckel
Marche Religieuse in F Maj.....	Guilmant
Choral Interlude:	
Ave Maria.....	Arcadelt
Benediction of Blessed Sacrament	
(a) Ave Verum	Mozart
(b) Tantum Ergo (No. 4 "Solemniis").....	Montani
(c) Jubilate Deo.....	J. Singenberger
Recessional	
Grand Choeur in D Maj.....	Guilmant

Is the Guild opportune?

It undoubtedly is; for we have failed for many years to do justice to the chanted Mass on Sundays. War-time invites us to atone for our failings and to return to God. We never will as long as we do not unite to restore everywhere the chanted Mass. Today is the acceptable hour; are we going to fail? No, we shall join in the Guild.

Congregational Singing

HERE IS A SLICE OF ACTUALITY excerpted from a diocesan paper; it is worth reading: "If the boys in uniform on the front lines in the war zones should lie down on the job as those in the front pews at High Mass in Church last Sunday, the Allies would lose the war in no time at all. All around them on the seats lay the idle books containing the common of the Mass they were supposed to be singing. And from the choir, above their heads, rang out the voice of . . . , resonant, audible in every corner of the church, announcing the pages as the Mass progressed. Yet hundreds ignored this invitation to assist in making the High Mass what it originally was intended to be. Noticeable from the choir was the fact that the few voices which did rise from the congregation were predominantly male voices. And noticeable from the pews were the unopened books lying beside parishioners who were making no effort whatever to participate. The Pope has spoken. All over the country the movement to have the congregation sing the Mass is in progress. The sponsors refuse to be discouraged and those promoting the cause at . . . are no exceptions. Confident that the people here will take up this task and push forward until it is accomplished locally, the pastor and musicians of the church continue to urge and encourage and do all in their power to make easier the period of pioneering. "Sing," they say. "Take up the book in the seat beside you and sing. Ignore the fellow next to you and his opinion of your singing, and sing until you know the music and the words, and you will enjoy singing the Mass." The picture is vivid, and truly representative of what is happening everywhere. Underneath this jocose writing, a very serious indictment is pronounced against the apathy of the catholic faithful. This apathy looks uglier when that other picture of our men in the armed forces looms in the far away horizon. Do we believe or don't we that the home front has a spiritual mission to fulfill? Don't we see that our highest contribution to the effort of the war should be the full celebration of the Eucharist? If we do, what are we waiting for? Are we hoping that the faithful will rise from its musical sleep without a general movement of awakening led by a convinced priesthood? Our correspondent is right; there is time only to fight and to win. The boys are expecting that much from us at home.

FROM THE SAME SOURCE COMES another appeal; and it has the same sound. Listen: "There are three groups of Christians which may be called upon: A small group of remaining men, a large group of women, an immense group of young people in high school age." The statement is taken from an editorial appearing in the March issue of the magazine, "Caecilia," which is valiantly fighting for the return to the ancient custom of singing the Mass. The editorial makes it plain that St. . . . Church, which has lost practically all its male singers to the armed forces, is in no peculiar predicament, for the churches the country over are in the same position. It makes it plain also that it is the patriotic and religious duty of those left at home to do their part in singing the Mass. Weeks ago, when St. . . . introduced the practice of having the congregation sing the common parts of the High Mass, some of the male choir singers still were on the job and the sole reason for the innovation was the command of the late Holy Father that all churches should return to this ancient and correct manner of offering the Mass. Since then, the men have been called, one after another in rapid succession, until the choir has become one of treble voices."

Anniversaries

THE CHURCH OF THE BLESSED SACRAMENT, Sioux City, Iowa, commemorated the anniversary of the Motu Proprio with a solemn eucharistic function presided by the Most Reverend Edmond Heelan, bishop of the Diocese. It was a timely culmination of the remarkable work done by the pastor, Father Newman Flanagan, to bring his flock to participate in the Eucharist with song. The day developed almost naturally into a liturgical gathering, and under the leadership of Father Hugh Farrington, O. S. B., of Conception Abbey, Missouri, a meeting took place in

Who is responsible for the Guild?

The success of the Guild is in the hands first of the priest. We are asking the clergy: "Will you lead or hide?" It rests also on the laity. We are asking the faithful: "Will you keep on cheating Christ or will you respond?" Let both the priest and the faithful find each other close again through the Guild.

the afternoon for a joint discussion of the Clergy, the Religious, and the Laity. The singing of Compline was a fitting close. This kind anniversary is to be commended especially for being just the living experience which Pius X had dreamed of.

MARYWOOD COLLEGE TOOK ITS share of the anniversary with the "celebration of Solemn High Mass Coram Episcopo with His Excellency the Most Reverend William J. Hafey, D. D., presiding. Reverend Father Justin Mulcahy, C. P., of Dunkirk, N. Y., delivered the sermon on "The Encyclical on Sacred Music." The Proper of the Mass was sung by the Passionist Students of Saint Ann's Monastery, and the Ordinary of the Mass by the Student Body of Marywood College. Miss Jean Hyland, a senior in the Department of Music and organist of Saint Patrick's Church, West Scranton, conducted the Marywood College Students in the singing of the Mass. The program follows:

Organ Processional—Electa ut sol..... Dallier
Sacerdos et Pontifex..... Gregorian Chant
Ordinary of the Mass..... Gregorian Chant Mass III
Supplementary Offertory—Cantantibus Organis

Ravanello

(Three-part A Cappella Chorus)

Finale—Diffusa Est..... Bottazzo

(Three-part A Cappella Chorus)

Christus Vincit..... Montani

Organ Recessional—Ave Maris Stella..... Dupre

Another simple but well planned commemoration in which we notice with gladness the active participation of the Students. College-students have been until now the under-privileged in the matter of sacred music: a scant participation in liturgical life, and very little gregorian singing. But things will change, as College authorities will gradually realize that the cultural orientation of their students needs imperatively the liturgy and the chant to establish a christian balance in their development.

MARYWOOD SEMINARY HAD ITS OWN program, especially interesting for the united participation of the various stages of education. It contains simple gregorian selections, that are desirable for an initiation into the beauties of the Chant. A preparatory reading disposed the minds both of the singers and of the audience. There is no pretense in all this; there is evident devotion: "The Students of Marywood Sem-

inary presented a unique program of Gregorian Chant on the occasion of the Fortieth Anniversary of the Motu Proprio on Sacred Music by Pope Pius X. The program opened with a reading by Miss Elizabeth Loughran on the Encyclical on Sacred Music. This was followed by:

Our Queen.....	First and Second Grades
My Shepherd.....	First and Second Grades
God is Our Father.....	First and Second Grades
Puer Natus in Bethlehem.....	Mode I
Ecce Nomen Domini.....	Mode V
	Third and Fourth Grades
Adoro Te.....	Mode V
Ave Maria.....	Mode I
	Fifth and Sixth Grades
Kyrie—Mass X (Alma Pater).....	Mode I
	Junior High School
Sanctus, Benedictus, Agnus Dei—Mass X.....	Mode IV
	Senior High School
Christus Vincit.....	Acclamations
	Marywood Seminary Student Body

Instrumental Ensembles

ANY SERIOUS ATTEMPT TO INSTRUMENTAL music is to be commended among Catholics. It is true that vocal music, notwithstanding the universal trend, is to be the fundamental and also the highest type of music experience to us; it is true as well that the broadening which one may reasonably expect from instrumental music has been sadly lacking in catholic life. Let us mention two attempts which came to our notice. From Chicago we are told that "one of the most unusual aggregations ever assembled in Chicago is the nuns' band which was organized at the summer session at De Paul University. The band, directed by Dr. T. M. Justice of the university faculty, represented all manner of musical instruments: piano, brasses, woodwinds, percussion and stringed instruments. Representing a score of communities, the nuns came from many distant as well as adjacent towns and cities and all are music instructors." The spectacle of a Nuns' band is rather hilarious, a good hilarity, of course; and we presume that to see these summer-students blow into bassoons and trombones must have provided an innocent fun to the onlooker. And if these holy instrumentalists are going to donate us with orchestral classes in our schools, we thank them in advance. But we were just wondering why such en-

sembles for the learning of Chant with a finer swing and sacred polyphony with a superior cohesion have not been thought of so far. We need that first if choral progress is to be made among our young people. Dear Sisters, keep your trumpets and your clarinets; but why not spend the same breathing-energy on sacred melodies? You know how often it happens that a choir of nuns sounds almost inaudible.

FROM MILWAUKEE, THE ANNOUNCEMENT of a newly-organized Catholic Symphony Orchestra of fifty-three members. This is not enough to compete with Philadelphia or Boston, but plenty to build up a lovely instrumental group and thereby to develop a broad musical experience. We did not hear the ensemble; we trust that their public promise is not a publicity stunt but a determination to do fine work. At any rate, we read that "They gathered for their first fall rehearsal and enthusiastic sendoffs from Director Eugene Wilczewski and Father Stanley L. Bartnicki, their adviser. Many of the younger players were dropped this year in an effort to build the age level—no one under high school age was accepted. The results, according to Director Wilczewski, were worth it. Orchestra personnel seems to show the manpower shortage, most of the players this year are girls. Not without its unusual personalities is the orchestra, which Mr. Wilczewski calls "a good cross section of Milwaukee." Rehearsals for the fifty earnest young people are held weekly, on Mondays at the clubhouse, where fine music is taking shape, woven out of youthful skill and determination, and a great love for enchanting things like melody and harmony and rhythm.

Raissa Maritain wrote in the *Commonweal* some of her musical memories from Paris, in the days following the World War, when a new generation of musicians were groping for better ideals of art. The following excerpt throws a well-focused light on some of the modern tendencies; and the latter are worth observing by catholic musicians. Nay, more than observing, rather following. For where the young generation of artists failed in their return to "purity in art" is because of the lack of a true spiritual objective. We possess this objective, but our artistic taste, our artistic expression is not pure. Here is the excerpt:

"Those were the days of the search for "purity" in art. Of course this did not mean moral purity. This search, ever since Mallarmé, had been growing in precision and in rigorousness. The artistic conscience

was truly purifying itself, tending toward that "discovery of the spiritual in the sensible" which not only defines poetry but defines the soul of every art, painting as well as music and the theater. During those years, between 1916 and 1925, no music could evoke the idea of "pure music" to the same extent as that written by Erik Satie. And it was "pure music" which preoccupied the Six, with Satie at their head. A music purified or rhetoric, of literature, of hollow tricks, freed of all eloquence except that which springs from simplicity, but from the most knowing simplicity, the simplicity of a fresh stream of water flowing through the hidden arteries of a most knowing, a most meditative, a most pondered art. Such a purity is certainly that which characterizes Satie's best compositions. It has not always been the purity of his disciples. The stumbling block of such rigorousness is an impoverished simplicity and a dried up purity. This youthful music has not always known how to avoid its stumbling block. It has not always understood that purity, in art as in morals, is not a negative quality, but the qualification of a reality."

We request our readers to bear with us in patience the delays and restrictions which war-conditions are increasingly imposing upon publishing business. In particular: linotype-men are fewer and overburdened; engravers are still fewer and lacking material; paper-scarcity imposes undesired saving; post-offices have not the number of men necessary for a speedy mailing. The Office of *Caecilia* is working hard to maintain the most regular service; but if now and then it fails, may our friends sympathize with our own worries and be reasonable in their demands. It might be fair for them to realize that *Caecilia* is one of the few magazines which are today maintaining their high standard. Many others have diminished their reading value and substitute for it a higher rate of subscription. It will be only christian fairness that all subscribers help the Editorial Staff and the Publishers to carry through war-years with the less possible obstacles. We thank all for their devoted support.

The Editorial Staff and the Publishers of *Caecilia*

NAMES PEOPLE DOINGS



It will be a stunning surprise to most readers that the name of Stokowski should be presented in this review. Well, it will be both for our instruction and our shame. While visiting on a tour in Mexico City, the renowned orchestral leader found an immediate opportunity to conduct at

the Cathedral the performance of Palestrina's Mass of Pope Marcellus. We all have a natural suspicion that the maestro, often accused for his dynamic exaggeration and his love of the spectacular in music, may not have been deaf to the lure of the good neighbor policy and to some exploration into the mysterious catholic domain. It may be that his interpretation of Palestrina showed more distortions than those imputed to his baton in leading the orchestral classics. A stranger in our midst as he is, a pilgrim as he can only be into the land of the classic vocalists, he made a wonderful gesture which has all the marks of artistic sincerity; and so did Mexico towards him. Whatever his interpretation was like, we can only admire the elevation of his testimony in favor of our treasures; and we may be assured that when Stokowski directs, the performance can only be good. As far as *Caecilia* is concerned, we can only present Mr. Stokowski with the expression of our gratitude. He the torchbearer of dynamism in music, declared by his gesture that Palestrina was the greatest of all; and his recognition is an epochal testimony in favor of classic polyphony. How long will it be before we recognize the latter's value ourselves? Here is the account from Mexico City: "In the Guadalupan Basilica, and for the benefit of the restoration of the Metropolitan Cathedral, Leopold Stokowski conducted a choir of 150 voices singing Palestrina's Mass of Pope Marcellus. "I am very happy to be able to contribute to the restoration of the Cathedral," he said. "I thank His Excellency the Archbishop for the satisfaction of being able to co-operate directly in the preservation of this magnificent temple. The solemnity

of the presence of the Mexican prelates impressed me profoundly. And the Mass of Pope Marcellus which I directed there, in itself so solemn and religious, has a feeling of sublimity which is never manifested with such intensity as in the nave of a church. This pure, flexible music, of absolute polyphonic perfection, is as profound and spontaneous as a thought before prayer. The choir responded well in their efforts towards this impression which I felt like a pulse as I conducted within the austerity of the Basilica." The words of Stokowski himself emphasize three points which, while they seem evident to him, are far from being clear in the mind of many catholic choirmasters: his testimony of Palestrina leaves no doubt as to what sacred music truly is; then he, the musician, considered his conducting of the Mass as an homage; and the religious atmosphere of any performance was to him essential. Let us remember these lessons taught by a friend.

SEVERAL ORGANISTS HAVE BEEN CELEBRATING their jubilees of service; and this column wants to extend to them most sincere congratulations. There is first J. ALFRED SCHEHL, who, according the Catholic Telegraph Register is choirmaster and organist of St. Lawrence's church, Price Hill, Cincinnati. Before coming to St. Lawrence's in 1912, Mr. Schehl was organist of Holy Trinity church, Cincinnati, and St. John the Baptist's church, Cincinnati. Mr. Schehl was a violinist in the Cincinnati Symphony orchestra for 10 years and also served as assistant director of the Cincinnati May Festival chorus. His compositions, including several Masses, are widely known. In addition to his duties as organist in the Price Hill Church, Mr. Schehl also directs the Glee club of Elder high school, Cincinnati, and gives instructions on the organ in the Archdiocesan Teachers' college. Mr. Schehl has four sons in the armed services: Cpl. John A. Schehl and Pvt. Gerard Schehl, both in Iran, and Pvt. Lawrence Schehl and Pfc. Robert Schehl, both in the South Pacific. The labors of Mr. Schehl extend over a period of forty-five years; and we know that these labors were the expression of a great talent entirely dedicated to the service of the Church. May God preserve him in these trying times, and give him the joys that he has merited by his loyal service.

There is also JOHN STEINFELDT, dean of Texas pianists, whose musical career began when he was 5 and has continued through 72 years to the present. A native of Bissendorf, Germany, he came to the U. S. in 1876 and for a time studied for the Franciscan order, but soon decided that music was his vocation. He has won prizes for his musical compositions 16 times and took first in 15 Texas competitions. Mr. Steinfeldt has been soloist with the Chicago, Cincinnati, and San Antonio symphony orchestras. Mr. Steinfeldt celebrated his jubilee of fifty years of service as organist of St. Mary's Church in San Antonio. "In recognition of a half century of service, Professor John M. Steinfeldt, has received the special Apostolic Benediction of His Holiness Pope Pius XII. In commemoration of his golden jubilee a solemn Mass was celebrated at which a 30-voice choir sang one of the jubilarian's compositions, "Mass in Honor of St. Thomas," which he wrote for the dedication of the church. May the papal blessing bring to the jubilarian years of repose and joyful peace."

FROM THE GREGORIAN INSTITUTE AT Pittsburgh, Pa., Clifford Bennett writes: "Indicative of the rapid growth and expansion of the Catholic Choirmasters Correspondence Course is the formation of an Advisory Board of liturgical music experts who will assist the editor, Dr. Clifford A. Bennett and his eminent faculty of authors in guiding the future policies of the course. The Board consists of Dr. Charles M. Courboin, organist and director at St. Patrick's Cathedral, New York City; Dom Gregory Hugle, O. S. B., Gregorian authority from Conception Abbey, Missouri; Prof. Nicola A. Montani, K. C. S. S., Diocesan director of music for the Archdiocese of Newark, and professor of Gregorian Chant at Darlington Seminary, N. J.; John Fehring, Mus. D., director of music for the Archdiocese of Cincinnati. A recently released bulletin listing the charter members of the CCCC revealed an enrollment embracing over a hundred religious communities of sisters, priests, and laity whose activities are located in every state, several of the provinces of Canada, and among several choir directors and organists and chaplains in the United States and overseas." We welcome this growth as a sign that health is coming into our musical life. Not only in centers where many musical opportunities are offered, but in remote places where the Correspondence course is a God-sent gift.

SACRED TEXTS—SACRED SONGS

(Continued from page 48)

atmosphere for the day. This human initiative was not at all times perfectly successful; it was most of the time. For all that, that erring instinct was much better than our lifeless religious reasoning. It is not as yet possible to determine the laws which the liturgical writers followed in their selections; but the anthology of Introits gives from its abundance sufficient indication that there was an order followed in the choice of texts: (a) The Antiphons of the Introit are for the most part, verses of psalms, which is the proof of the remaining influence of the psalmody over their composition. In a certain number of them, the psalmic verse may be the first of the original Introit-psalm or at least another verse of the same. In these, the original unity is more preserved. (b) Other antiphons are texts taken from other books of the Holy Scripture, which seemed more directly adapted to the celebration of the day. These are often texts of powerful significance, which had a deep symbolic relation with the mysteries of the New Testament or christian life in general. (c) A third class of antiphons is made up of biblical or psalmic adaptations, wherein the original text can be recognized despite the slight transformations imposed upon the authentic version. And in many instances, these liturgical literary audacities project a vivid light on the fundamental meaning which might have escaped us. (d) A few antiphons neglect completely the biblical sources; they are literary creations which thus became as liturgical classics. It is fortunate that, despite their attractive beauty, they remained an exception, and that the sacred texts are the major part of the inspiration in the Antiphons of Introit.

Such is at a glance the history of the Introit-processional. It was necessary to trace it with precision, lest the musical implications of this long evolution be not well understood. This history is filled with deductions of a musical character; and they project an unexpected light on the restoration of the Introit-procession. Both the musical characteristics and the liturgical way of singing the Introit are determined objectively by the historical conditions passed in review. Let the readers read this page of liturgical history with attention; and the next installment will reveal the musical lessons which it contains.

READERS + COMMENTS

"YOU WROTE TO ME LAST FEBRUARY, I am ashamed to say, asking me to give you a detailed report of our efforts towards congregational singing of the Mass. At that time we had been started only a few weeks and were experimenting with different ways and means. When I look back over the years, I see how little I realized that God was using me toward this end, for it was always my ideal to have the Congregation sing the Mass. But we had always had a Pastor who was not particularly interested. But when our present Pastor came here, he immediately began to help, first by having the entire school body learn to sing the week day High Mass at the school Mass. This is a big task and a continuous one, if the Mass is to be sung correctly and not broken at every incense mark by breaths. The next almost insurmountable barrier is the prejudice to Gregorian music both in the choir personnel and the congregation, which is generally kept alive by two or three people. Gradually I succeeded in getting the adult choir interested and so they sang the Masses of Advent and Lent in Gregorian. This cost me some good choir members, especially men, for they find the Gregorian hard to learn and wearing on the voice. I work with a volunteer choir of course. That is the main reason that I use the Proper of the Masses as arranged by La Bouré, for it is easier than others for the men to follow. When the army depleted my choir almost entirely of men, it seemed an opportune time to make a try at having the Congregation sing the Mass, since they have been singing evening services for a long time. I know that if I tried to get a group together from the different organizations to learn the Mass, we were going to meet that old prejudice to Gregorian too strong. So we decided to break right in by having a couple hundred high school pupils scatter through the Congregation for the first month. We bought 750 copies of the J. Fischer and Bro. 5610 and out of it we use the Cum Jubilo Kyrie, Sanctus and Agnus Dei, the Ambrosian Gloria, Credo III, and Asperges. At first our three assistants took turns announcing pages, asking all to sing and directing. They were not too interested, and I am glad that our Detroit Seminary is waking up to the music question so that our future young priests are going to help

in this problem. The last two months before the summer closing of High Mass, we had a loud speaker in the choir loft and a young lawyer with a good speaking voice asked them to sing and announced the pages and when to begin, and it worked much better. The choir sang the Propers and kept the Common of the Mass accurate. When we stopped, the Monsignor judged that one third of the Congregation were using the books and singing and we hope this year to end with fifty per cent singing. Do you think we can get more doing it? At first there were lots of complaints and very little praise for it, but Deo Gratias, we seldom hear a complaint any more, and a double Deo Gratias that it has been some time since I have had to defend my beloved Gregorian. Many do not want to give up their private prayers at Mass at first, but finally realize that they have time for that too. There were too few talks from the pulpit about it, but this year I believe we will get more help that way. But our parish paper was a great source of strength and I am mailing you some of them. You will see how we made use of the *Caecilia*. We use a choir of fifteen boys and girls to sing the Propers week day mornings. They also sing the Gradual, Tract, and Sequence, and Offertory of the Black Masses, which the school has not been taught yet. To me, these are the essential things for the children in Catholic schools to sing, but the Sisters seem to have to spend so much time in teaching choruses for big displays in competition with what the public schools do. A choir of big and little boys sing all processions and fifteen boys do the Palm Sunday very well, not parts of the Liturgy, but all of it. The boys and girls who do the week day Propers do the Good Friday and Holy Saturday Chants. There is no other experience so soul satisfying as that of hearing the Congregation taking part in the Mass, so it is worth the labor and the disappointments. The great task is trying to have it accurate. I can't see any excuse for breaking it up instead of that beautiful flow; and dwelling on the Ah of A-Men, and that is the task I hope the Adult Choir can keep before them. We look forward to October when we start High Mass with high hopes. We are a camp city with Fort Custer and the Army Kellogg Airport, and that means many

strangers in church each week, and many choir visitors. I have yet to have one come in who has experience in singing Gregorian and is in sympathy with what we are doing. Rather they are bored with us and not inclined to stay any length of time. But my choir boys who went to the West coast found much satisfaction in many choirs singing Gregorian. Those who come in from New York City, so far, have been the most intolerant, but it is not too discouraging, for the change of attitude in my own choir toward Gregorian music is most satisfying. We are looking forward to the Christmas Proper which we will do for first time in Gregorian. You are a constant back bone and source of inspiration. Thank you for more helps than I could tell you about."

Maude I. Russell
Battle Creek, Mich.

I AM NOT WANTING TO INTRODUCE vernacular into Church services—although I would not be alone in that opinion if I held it. My theory is: (1) that Church singers must first practice in the Mother tongue when this has been rightly prepared for them, and (2) that in another generation, sodalities and other out-side-of-church bodies of singers will have discarded "Like a strong and raging fi-yar" and its ilk in favor of the varied beauties of the seasonal forms of the Iam Lucis, the Nunc Sancte, the Te Lucis, and such uncomparable gems of sane Christian thought and perfect music; and at these lay meetings outside the locale of the Altar, the vernacular is an appropriate asset. There's nothing to hinder its all being sung in Latin, also, upon proper occasion or when this is elected.

Sister M. de P.
Kansas City, Mo.

I'VE BEEN WONDERING WHETHER your magazine is advertized anywhere. I have never seen a copy of it. A priest wrote back and gave me your address and added that it is an excellent magazine and he felt sure I'd enjoy it. Then I mentioned to our parish priest that I had cancelled a few subscriptions so that I could take the *Caecilia* and I asked whether he had ever heard of it and he said, "Oh, sure, I heard of that!" Do you ever advertize in such places as "The Sunday Visitor," Huntington, Ind.? I should imagine a number of organists would find your magazine just what they are looking for. I haven't

any doubt but that I'll enjoy it. I'm so glad to have finally found out about it.

Mrs. Gl. G.
Watertown, Wis.

I HAVE AN INDIVIDUAL SUBSCRIPTION to *Caecilia* now and enjoy it more than ever. God bless your courageous endeavors—they are bound to bear fruit.

Sister A., OSU
Toledo, Ohio

IT IS TRUE THAT MY CHIEF INTEREST aside from my home is the Church music; since I am a most grateful convert to the Church I am very glad to have some talent to offer Her, and each New Year's I make a pledge to God that I will give my best efforts during the year for His use. In His great goodness He has let me see results from my labors. The Choir *has* benefitted the Parish, and helped in certain individual cases. But look at the other side of the coin, it is doing me a great deal of good to work with these people. It has provided me with a most fascinating interest in the same line I have always cared for the most, but in a larger field than I had ever suspected. It is a great thing to know that I am needed here, to know that I am able to help. Living here in this arid, windy country with its great heat and its dust storms, so remote from friends of yester-year, and from cultural opportunities, and encountering strongly anti-Catholic prejudice, is sometimes quite difficult. With my Church music has come a contentment I should not otherwise have known, nor could I have adjusted myself to our needs as I did. You see, I have benefitted beyond measure. It is in giving that we receive, and in giving my efforts to the cause of Church Music I have received most abundantly. Your work as editor of *Caecilia* is truly an inspiration and all who have high ideals in music must find hope in your writings and an incentive to work to that end.

Bl. D.
Midland, Texas

YOU THROW UP YOUR HANDS IN horror over such things as, "Dood night thweet Jethus," but it certainly is being used. What could be more beautiful than such things as "O Lord, I am not Worthy" or "Holy God," well done? Or, for children's unison, Young's "My Soul Doth Long for

Thee?" Your statement in regard to music for children should take into account the interpretation given a simpleton's eenie-meenie, miene, moe; 1 and, 2 and, 3 and, 4 and, interpretation can ruin any simple, beautiful hymn, whereas a sincerely religious interpretation will make the same number a thing of beauty and a joy forever.

Edward Dwyer
Chicago, Ill.

"Several of my friends and I agree with what Fr. Laukemper writes in the current issue of *Caecilia*. But why the inconsistency of the latter? When one reflects that McLaughlin & Reilly publish among other forbidden music, the wish-washy sentimental "Good Night Sweet Jesus," conflicting thoughts of Commercialism vs. Idealism naturally arise. Which is to prevail? I would be glad to see your solution in "Readers' Comments." We have for our friendly correspondent a ready answer which we have all reasons to believe Mr. Reilly would sign himself: 1. *Caecilia* is not inconsistent, because McLaughlin & Reilly do not expect that their sponsoring the review is a claim to justify all their publications. But the minimum *Caecilia* can do to show its appreciation for their necessary and welcome backing, is a gentleman's courtesy even to the publisher's shortcomings. 2. McLaughlin & Reilly are the first to acknowledge that their publications did not always meet in the past the highest liturgical requirements. They have for quite a time turned a new page in their diary; and their efforts to support and to lead worthy publications put them today at the head of the line. 3. Of course, McLaughlin & Reilly, as so many other publishers, are ready to throw in the pile all publications of inferior standing, and to publish the best there is in sacred music. Provided, of course, that they get from the buying public a support sufficient to avoid bankruptcy. Do not forget that they have to live. At times they have lived on your musical sins; but they will amend at once if you are yourself amending.

What is the cost, if any?

You will never repay *Caecilia* for the work connected with launching the Guild. But, you are asked to give, once for all, (and no matter how long your membership will last), a contribution of two dollars, in return for start the work of the Guild.

CALENDAR OF THE SEASON

(Continued from page 71)

over his present achievement. Intuition and feeling play a major part in the process of musical learning, nay in the learning of the Chant. It is likely that a difficult melody, well located in its natural liturgical orbit, will be mastered by a choir who appreciates its liturgical meaning. The main task of the calendar, and its main problem also are to preserve all the way through, in the methodical approach, the liturgical education of the choir. Undoubtedly, this is a delicate task. It will be successful, if it follows simultaneously three directions which are convergent. The first is that the unity of the Eucharist should appear through the sequence of selected melodies. It is not an Introit or a Communion which we want, but a full Eucharist in action; it must have a beginning and it must have an end. Then, comes the choice of the melodies which enhance more strikingly the liturgical action; and those will differ from day to day. An accurate analysis will show forth their relative liturgical fittingness. At this point, comes the decision to insert them into the calendar, or to reserve them for a later choice, or even to eliminate them entirely. Sympathy and understanding for the needs, the taste, the receptivity of the ordinary choir will be the deciding factors.

Such are the guiding principles used in the making of the Calendar of the Season. No one can vouch a priori that a plan of this kind may be at once perfect. That is the reason for which it was only sketched last year. We would not pretend that the presentation of this year is the last word in planning the gregorian program of our choirs; we believe however that it has reached enough precision to serve for many years to come the needs of liturgical participation by most choirs. When the latter will be able, year after year, to render this program with fluent accuracy, the restoration will have reached, if not a summit, at least, a high altitude where the landscape is brighter and the air much purer.

Do you want to cooperate?

Then write us and ask for a copy of the full program and for the pledge which will be mailed to you just for the asking. After reading it, join yourself or with your choir. Do more: spread the idea and bring others to join also. We have to get down to business of an apostolic spirit.

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And theirs is a courteous and rapid service.

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ASK FOR SAMPLE COPIES.**

When this issue reaches you, you will be thinking of your friends and shopping around for the gifts which you want to present them with at the feast of Christmas. Do not forget that we need today more than ever the gifts of the spirit. Therefore, we suggest to you that you present someone with a year's subscription to *Caecilia*. *Caecilia* is now campaigning for the restoration of the chanted Mass; let thus your friend know about it and join in this most necessary apostolate. Here is for your convenience a subscription-blank. Mail it at once, and we will do the rest immediately.

For the love of Him who became a Child for us, I request you to send *Caecilia* for a year to the following address:

NAME.....

ADDRESS.....

Signed.....

NAME.....

ADDRESS.....

SAINT CAECILIA'S GUILD

For Promoting the Restoration of the Chanted Mass

We (or I).....
(Write name of choir or individual in full)

Address.....
(Street and postal district)

.....
(City and State)

desire to be, for a year, members of Saint Caecilia's Guild, and thus to promote the restoration of the chanted Mass throughout the country. We fully agree with the spirit of the Guild, and we understand fully that the honor and the obligation of complying with the musical program rests on us. Find enclosed herewith two dollars as our contribution to the cause and a compensation for the various items acknowledging our membership.

Kindly give the following information:

1. Name of Choir.....

2. Kind of Choir:
(Check which)

- | | | |
|-----------|--------------------------|----------------|
| Male: | <input type="checkbox"/> | Seminarians |
| | <input type="checkbox"/> | Men |
| | <input type="checkbox"/> | Men and Boys |
| | <input type="checkbox"/> | Students |
| Female: | <input type="checkbox"/> | Nuns |
| | <input type="checkbox"/> | Women |
| | <input type="checkbox"/> | Students |
| Mixed: | <input type="checkbox"/> | Men and Women |
| Children: | <input type="checkbox"/> | Boy Choir |
| | <input type="checkbox"/> | Boys and Girls |
| | <input type="checkbox"/> | Girls |

3. Approximate number of Singers:.....

4. Director of Choir:.....

The Pastor or Superior:.....
(Signature)

DETACH THIS BLANK AND MAIL

THE EDITORIAL OFFICE OF CAECILIA

3401 ARSENAL STREET

ST. LOUIS 18, MO.

ON THE occasion of Christmas and of the New Year, the Editorial Staff wishes to acknowledge the unstinted devotion of the publishers, McLaughlin & Reilly, to the welfare of *Caecilia*. If the latter has, during the past two years, made a definite progress and is winning daily many friends, this happy result is due to the broadmindedness and the true catholic spirit which animates the esteemed firm of our sponsors. We ask Christ the Child to bestow upon them the blessing of a fair prosperity that again, through their generosity, *Caecilia* may cooperate more and more to the restoration of all things in Christ, and that in the restoration of the chanted Mass.

You, friends and readers of *Caecilia*, a progressive musical brotherhood scattered throughout dear America, remember McLaughlin & Reilly, and help them to help you by your confidence and your loyalty. We happen to know, that, with your cooperation, they will strive to become the clearing-house of sacred music in the country. In a spirit of full cooperation with *Caecilia*, they intend to provide you, as soon as conditions permit, with the best musical material you might wish. Their progress will warrant your success. Join *Caecilia* in wishing them well.

THE EDITOR.

Caecilia has in store for you, during the year 1944, the most interesting and illuminating articles. To the Editorial Office, war-time may mean rationing of paper; but it means progress of the cause which we serve. If your subscription is expiring, please renew it at once; and do not let forgetfulness deprive you even temporarily of the benefits of the Review.

If this is the time,
Renew your subscription today.

