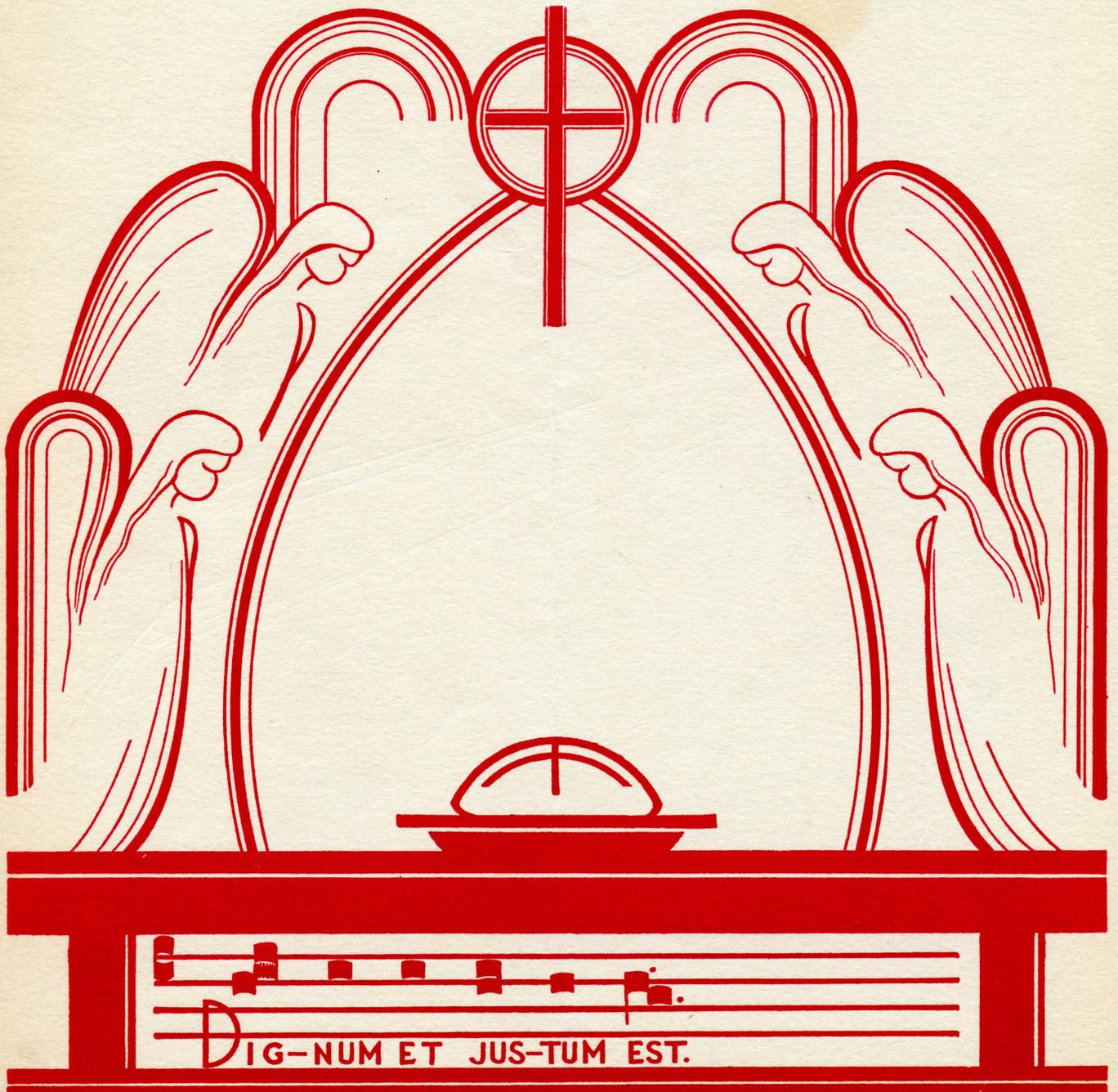


CAECILIA

J. C. ...



A REVIEW OF LITURGICAL MUSIC Vol. 71. No. 5
MAY, 1944

The next day of the St. Caecilia's Guild is the

Feast of Pentecost

on May 28

There is no greater day urging Catholic choirs to sing a
unique song with

Mother Church

May the Holy Spirit abide with all the choirs who
are united through the Guild.

May the Holy Spirit inspire many other choirs to
join soon the Guild and thus affirm true Catholic
unity.

May the Holy Spirit bestow His gifts on us all,
thanks to the canticle of praise which rises from the
choirs united in the Guild.

CAECILIA A REVIEW OF + LITURGICAL MUSIC

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TABLE OF CONTENTS

Sacred Texts—Sacred Songs	170
<i>Dom Patrick Cummins, O. S. B.</i>	
Calendar of the Season	175
The Editor Writes	180
Men of Sacred Music: St. Ambrose	183
<i>C. J. McNaspy, S. J.</i>	
Bouyancy of Voice in Choir Singing	185
<i>Ferdinand Dunkley</i>	
Here - There - Everywhere	
Liturgical Demonstrations	187
Activities in Schools	190
Miscellaneous	192
Names - Peoples - Doings	194
Music Review	197
<i>Dom Ermin Vitry, O. S. B.</i>	

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CONTRIBUTORS TO THIS ISSUE

DOM PATRICK CUMMINS, O. S. B., whose essays one must read and compare with ordinary translations to realize how they enhance the vitality of sacred texts.

REV. C. J. MCNASPY, S. J., begins his promised series about Men of Sacred Music with a no less promising liveliness. Do not miss reading the first installment, for it is as refreshing as it is simple.

FERDINAND DUNKLEY whose lessons on vocal training choir-directors should try on their singers. If they did, they must have noticed a rapid transformation from the usual vocal dullness of many Catholic choirs.

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.

SACRED TEXTS SACRED SONGS

By Patrick Cummins, O. S. B.



A close study of the history as well as of the musical characteristics of the Introit does not permit any longer our apathy or our ignorance to leave it in the background wherein it had been relegated for a long time. To reestablish the singing of this processional song is the first step towards re-

storing the Holy Eucharist in its fullness. Yet, it often happens that things of impelling evidence are left unattended because of the dissipation of the human mind. And we wonder if, in the midst of the universal turmoil which accompanies times of war, our churches and convents will find it worthwhile to give their attention to this seemingly unimportant matter. We therefore reduce our suggestions in regard to the Introit to fewer hints which, if they are yielded to, will undoubtedly prompt us to a definite action, and bring us closer to the full restoration of this introductory song.

THAT THE PROCESSION IS A COMMON interest of the faithful is now clear; henceforth, the faithful should have some part in the singing of the Introit. How shall we begin, in the average church, to lead the faithful back to the Introit-procession? This is our primary concern at present. To find the way, let us approach differently the three groups which make up the christian community: The choir, the people, the children. We presume the choir to be the most musical element to take part in the initial procession of the Mass. But knowing that ordinary choirs often show a poor ability to appreciate the Chant, we do not venture to propose as yet the singing of the Introit every Sunday. We advise catholic singers to become aware that one never appreciates who is not willing to learn; and therefore we urge them to set aside a definite time of their rehearsal in order to learn just a few of the Introit-Antiphons during the year. The congregation is called, as we have seen, to take their part in the

psalm of the Introit. The obstacle to this lies not, as we might think, in the difficulty to do it, but in the fact that it has never been done anywhere in our time. A psalm-verse is the simplest of all melodic forms, a sort of recitative modulation on the liturgical text. Moreover, its tone-design is so striking that it has all the qualifications to become at once popular. It can even bear a somewhat rough treatment at the hands of an unmusical mass of people without losing too much of its spiritual strain. We realize that no enthusiast may reasonably expect that the faithful will master at once the verse of the Introit for every Sunday. But is it an illusion to believe that a well-instructed faithful (which is rare because of defaultive leaders) might learn at least a few of them, and thus gradually gain the habit of taking part in the procession which inaugurates the solemn Eucharist? The children (at least the older ones) are the group on whom we may rely for a further advance towards the full reestablishment of the Introit. We can, if we so desire (which is still very doubtful), make the weekly Introit-verse a part of our regular course of religious as well as of musical instruction. The verse of the psalm has all the qualifications we today require from things educational. It is real and poetical, short and vivid. Musically, it is simpler than a folk-song. We would rather see our children thus incorporating their singing to the Mass itself than to have them linger on the lame hymns which impose upon youngsters painful and uninterested preparation, and which have not brought them one single step closer to the eucharistic celebration. The children would join the faithful and, on other Sundays, precede them until the singing of the psalm-verse will have become a parochial habit.

ST. CAECILIA'S GUILD IS THE SPIRITUAL association which adequately responds to the present need in the introduction of the Introit-processional. With the full knowledge of the obstacles of our day, with the clear consciousness that it is not wise to suggest too much at a time, the Guild invites the choir and the faithful of all churches and convents to unite their singing six days a year. We suggest that choirs

(Continued on page 179)

Feast of the Ascension

INTROIT:

Viri Galilaei, quid admiramini
aspicientes in coelum? Alleluia:
quemadmodum vidistis eum
ascendentem in coelum,
ita veniet. All., all., all.

Ps. Omnes gentes, plaudite manibus:
jubilate Deo in voce exultationis.

Ye men of Galilee, why so amazed?
why thus your eyes on Heaven fixed? All.:
as you have seen Him now,
ascending into Heaven,
so shall He come again. All., all., all.
Ps. Come all ye nations, clap your hands;
sing with loud resounding voice.

As He goes, so He will come. With these words does the Angel challenge the Disciples while they gaze at their Master ascending into His glory. The thought of His last coming should suffice to sustain them in their mission throughout the world. The melody of this challenge is one of triumph, wherein the purity of design perfectly matches the fervor of the mystery.

OFFERTORY:

Ascendit Deus
in jubilatione,
et Dominus
in voce tubae,
Alleluia

Still higher, higher still
mounts our song-surrounded God:
mounts to Throne on high
mid song and trumpet-sound,
Alleluia, alleluia.

The ineffable scene of Christ acclaimed by the jubilation resounding through all the heavens is in our minds as we humbly offer our gift of allegiance. A song of magnificent proportions joins the celestial praise, unexcelled for its spiritual elation and the breath of its line.

COMMUNIO:

Psallite Domino,
qui ascendit
super coelos coelorum
ad Orientem. Alleluia

Sing to the Lord,
sing to Him who rises:
who above the highest heaven
enters Heaven's eastern gate. Alleluia.

What else can we do on this day, while we receive Him in the great Memorial Banquet, but to add the praise which bursts from our hearts with that which resounds amid the clamor of the Angels. A respectful but fervent song joins our eucharistic devotion with the angelical jubilation.

Sunday Within the Octave

INTROIT:

Exaudi, Domine,
vocem meam,
qua clamavi
ad te, alleluia:
tibi dixit cor meum,

Listen, Lord triumphant,
listen to my prayer:
hear as loud I cry,
loud, to Thee, alleluia:
to Thee cries out my inmost heart,

quaesivi vultum tuum,
vultum tuum, Domine
requiram:
ne avertas
faciem tuam a me,
alleluia, alleluia.
Ps. Dominus
illuminatio mea,
et salus meo:
quem timebo,

my soul, which seeks Thy face:
Thy face, O Lord,
Thy face I ever seek:
turn ne'er away in wrath
Thy face from me,
Alleluia, alleluia.
Ps. The Lord enthroned
sheds round me cloud of light,
shields me in war:
what foe shall I fear?

Those who truly live in spirit with Christ ascended into heaven, cannot help but seek Him in the Eucharist. The introductory song of today is a spiritual longing of intense manliness and yet of delicate sentiment.

OFFERTORY:

Ascendit Deus
in jubilatione,
et Dominus
in voce tubae,
Alleluia

Still higher, higher still
mounts our song-surrounded God:
mounts to Throne on high
mid song and trumpet-sound,
Alleluia, alleluia.

We repeat again, as on the Day of Ascension, the triumphant praise which was but timidly echoing the jubilation of the celestial choirs. This musical reenacting of the heavenly scene receives a fuller significance while it accompanies the offering of the sacrificial gifts.

COMMUNIO:

Pater,
cum essem cum eis,
ego servabam eos,
quos dedisti mihi,
alleluia:
nunc autem
ad te venio:
non rogo,
ut tollas eos de mundo,
sed ut serves
eos a malo,
Alleluia

Father mine,
what time I lived with them,
I guarded from all ill,
those Thou didst give me,
alleluia:
but now 'tis time
to come to Thee:
I ask not of Thee
to take them from the world:
but I ask of Thee
to guard them from evil,
Alleluia, alleluia.

What a motive for confidence this prayer of Christ for His disciples, while passing the gates of heaven in His glorified body. But we know that Christ repeats it again and again while filling our souls in the Eucharist. The song follows the text with a respectful dynamism; and its accents are of the utmost purity.

Feast of Pentecost

INTROIT:

Spiritus Domini replevit
orbem terrarum, all.:
et hoc quod continet omnia,
scientiam habet vocis. All., all., all.
Ps. Exsurgat Deus,
et dissipentur inimici ejus:
et fugiant, qui oderunt eum,
a facie ejus.

The spirit of the Lord hath filled
world's widest-circling bound, all.:
this world-embracing Spirit
makes inmost world-voice shout. All., all., all.
When God arises,
His foes melt away:
They who hate Him
flee from His face.

With the advent of the Holy Spirit, the fullness of God permeates again the world; for Christ lives in the Church. There is a sense of self-possession in the clear-sounding Introit of this day: a brilliant intonation softened by graceful contours.

OFFERTORY:

Confirma hoc, Deus,
quod operatus es in nobis;
a templo tuo,
quod est in Jerusalem,
tibi offerent
reges munera. Alleluia

Give rock-like strength, O God,
to deed Thou now hast wrought:
unto Thy hold Temple,
Jerusalem within,
kings shall offer gladly
gifts to Thee. Alleluia

The eucharistic offering is the source of our spiritual strength. That we may thus obtain this gift of the Holy Spirit, a song rises as an insisting petition, made as it were of holding accents, moulded in a stern but elegant form.

COMMUNIO:

Factus est repente de coelo sonus,
tamquam advenientis spiritus vehementis,
ubi erant sedentes, alleluia:
et repleti sunt omnes Spiritu Sancto,
loquentes magnalia Dei. Alleluia, alleluia

Came sudden sound from Heaven,
like roar of rushing storm,
on those who sat within, alleluia:
filled one and all by Spirit's might,
each sang God's wondrous deeds. All., all.

The coming of the Spirit compared to a mighty wind must have been a most entrancing event. So is the coming of the Lord into our souls in the Eucharist. Wishing us to experience the same enthusiasm as the apostles, the Church whispers a song which is somewhat descriptive, and certainly suggestive of the mysterious action of God. The design is original and elegant, the rhythm precise and free; and it follows the text with an unsurpassed ease.

Feast of the Blessed Trinity

INTROIT:

Benedicta sit
 sancta Trinitas,
 atque indivisa unitas:
 confitebimur ei,
 quia fecit nobiscum
 misericordiam suam.

Ps. Domine,
 Dominus noster,
 quam admirabile est
 nomen tuum
 in universa terra!

Blessed in world-wide song
 thrice-hallowed Trinity,
 and thrice-unbroken Unity:
 that Three and One we sing,
 who chose us for His mercies,
 mercies everlasting.
 Lord, Three in One,
 and One in Three,
 how wonder-working shines
 Thy Triune name
 unto earth's utmost bounds.

OFFERTORY:

Benedictus sit
 Deus Pater,
 unigenitusque
 Dei Filius,
 Sanctus quoque Spiritus:
 quia fecit nobiscum
 misericordiam suam.

Blessed in world-wide song
 the Father unbegotten,
 and the Only-begotten
 Son of God the Father,
 and the All-holy Spirit:
 who chose us for His mercies
 mercies everlasting.

COMMUNIO:

Benedicimus
 Deum caeli,
 et coram omnibus viventibus
 confitebimur ei,
 quia fecit nobiscum
 misericordiam suam.

Loud we sound in song
 the God of Heaven:
 with creatures all who live,
 that Three and One we sing,
 who chose us for His mercies,
 mercies everlasting.

The three processional chants of this day are using very similar texts. This lack of variety is not a help to the musical setting; and the melodies are somewhat lacking of spontaneity. Of the three, the Introit and the Communio are the more acceptable: the Introit borrows quite happily some of the distinctive intonations of the Introit of the first Sunday of Lent; and the Communio attempts to recapture some of the mystical turns usual in melodies of the third mode. Sing the Introit with a firm accentuation, the Communio with a light fluency.

CALENDAR OF THE SEASON



Reading the Calendar of the Season only to obtain information would be a serious mistake. The calendar is not just a practical outline but a plan whereby the musical unity of the Holy Eucharist may be expressed for the benefit of the ordinary choir. As the plan is entirely based on sacred

Chant, one can readily see that it will not be understood, unless singers make a sympathetic acquaintance with the gregorian melodies themselves. The calendar should be interpreted through the melodies which it suggests; and the latter must be appreciated for their respective fittingness in the liturgical service. It is therefore imperative that the choir, in order to benefit from the calendar, be shown how the selected melodies are adequate to eucharistic devotion on the various days.

1. A FIRST GLANCE. There is no denying that, because of a long oblivion, gregorian melodies are not obviously charming to the average person today. There are very few even among people more or less acquainted with the Chant, who are capable to grasp the uncanny originality of its melodies. Certainly, the choirmaster who intends to follow our calendar of the season should not expect from his singers an immediate appreciation of its value. There is a long way of patient introduction to go, until the members of the choir will truly be moved by the beauty of the melodies which they perform. The better approach to this problem is a general glance at the gregorian melodies. The qualities which make them outstanding melodies are not obvious to the casual listener, and are even contrary to those qualities which people associate today with melody. Let the choirmaster point out very informally to the general qualifications of gregorian chant. Those are: the gregorian melody proceeds by close intervals, and skips only discreetly; it is rather made of a continuous thread of successive tones grace-

fully moving in ascending and descending waves. Then the rhythm on which the melody rides, as it were, avoids a mechanical symmetry and prefers a smooth freedom. This glance, if well directed, should be sufficient to make the singers aware that fluency of design and smoothness of movement are something new, something fresh in musical experience. They are now aware that there is a definite musical idiom in the chant; and they are ready to observe it, and soon to enjoy it. As the choir grows into this general consciousness of the Chant, the time will come when the choirmaster may explain more in detail what are the characteristics which this fluency imparts to gregorian melodies. Without going into a scholarly study, he may open somewhat wider the view of the first glance. Can we expect from seemingly monotonous smoothness of tone-groups a truly living expression? If one lends a more attentive ear to the sacred melodies, he will not be long in recognizing melodic inflections, definitely original, not heard elsewhere, yet very graceful and marked by a deep accent of sincerity. If one were to compare the ensemble of all the melodies suggested in the calendar, he would hear perhaps the richest repertoire of melodic motives. Then, if one listens with the heart, the general expression rising from the infinitely varied inflections of the Chant is one of unexcelled gracefulness which links them together into a continuous pattern of haunting beauty. There is never any attempt to an artificial stirring or to a superficial boasting; but there is an ever-present sense of repose which induces one to inner joy. At this point, the singers will realize that melodies endowed with such qualifications as were revealed by a first glance, should be the songs most naturally fitted to express true christian devotion. We need not go further at present; for the choir is ready to appreciate the beauty of the calendar.

2. USING THE CALENDAR. The calendar is useful only if it brings forth the spiritual vitality of an ensemble of melodies chosen for the devout celebration of the holy Eucharist. Both the Director and the choir will use it to great musical and liturgical advantage, but in different ways. To the master the calendar

is a plan of leadership; to the singers it is an illuminating guidance. Let us see how each one will follow its suggestions. The choir-director should use it first as a frame, wherein all melodies are inserted and also inter-related, and thus plan accordingly the actual program of the service. Furthermore, he should find in it especially a plan of study. After giving to the singers a first glance at the characteristic beauty of the sacred melodies he will compare them to each other and show more clearly the particular beauty of each in contrast to the others. Through this illustration, all the melodies of the liturgical service will shine in a new light, and the singing of the Eucharist will appear as an intense musical action. This presupposes that the director makes a detailed and thorough study of each section of the calendar. We believe that our explanations given for each period of the year are a sufficient help to an earnest musician. They are not meant to dispense him from personal study; they induce him to take up one after one the suggested melodies, to read them at ease, to make a sort of simple analysis, to sing them for himself. In other words, his intelligent and appreciative experience will precede that of the choir. His own penetration of the sacred melodies will open to the singers a first and interested glance. With the help of the choirmaster, singers should then gain a fair understanding of the artistic (we mean liturgical) background of the selected melodies. Each one has an appointed place and a definite function in the general plan of the Eucharist; and its musical characteristics should express that part of the service into which they are inserted, especially on that particular day. Thus glancing eagerly at the melodies, singers will learn from the master how to enhance them by an appropriate singing; and the latter will be transformed into an intelligent rendering, without which the Chant could never mean anything to an ordinary choir. Glancing at the melodies under the guidance of convinced master will bring not only understanding but feeling. And this is the ultimate benefit to be derived from using the calendar. Let the director lead directly the singers to the Eucharist; for every melody is but one of the many paths leading to the great sacrament. To singers who are only able to glance at the melodies and have no further knowledge, the master will always present sacred songs in a ray of light and with a vivid stimulus. It is likely that there will be in each melody just a motive, or a melodic turn, or a general rhythmic pattern, clear enough to stir up the imagination and the

sentiment of the average singer. Let these elements become truly suggestive to the choir. Gradually, the glance stimulates genuine feeling; and the calendar is indirectly teaching to an ordinary choir to perform the eucharistic music as he would take part in a glorious but vital program.

THE PASCHAL SEASON IS CONCLUDED.

It is quite logical to consider as a sequence of its own both the feast of Ascension and the feast of Pentecost. They have a natural relationship which projects a particular light on the characteristic qualities of their respective music: Ascension is the living promise of Pentecost, while the latter is the fulfillment of the first. Ascension is a glorious achievement: Christ ascends from the instability of human life which He shared for our redemption, into the eternal stability of His sitting at the right hand of the Father. In this achievement, everything breathes radiating light and irrepressible joy. Pentecost is a beginning: The Holy Spirit sent in His stead by Christ glorified, descends and initiates the spiritual body within which the redemption of Christ will be perpetuated on earth unto the end of time. In this beginning, everything breathes fresh energy and the power of divine action.

TWO ADDITIONAL FEASTS. The feast of the most Blessed Trinity and of the most Blessed Sacrament can also be considered as a short cycle of their own, though more artificial. They are the result of an acquired consciousness about the two mysteries which are the key to all supernatural life, and which pervade the whole movement of the liturgical cycle. The Blessed Trinity is the all-around foundation of our worship and the universal motive of our daily praise; and the Church on this day tries to make us more aware of a mystery which is as vital to the spiritual rhythm of our life as it is inscrutable to our reasoning minds. The devotion to the Eucharist seems to simplify all matters in practice; for it is the constantly rejuvenated source wherein we get as truly close to God as we possibly can in this life. On the other hand, the familiarity which the sacrament invites us to deserves that we may be conscious of the wonderful condescension of Christ.

PARTICULAR REMARKS. Besides the rules which have been consistently applied in the calendar

(Continued on page 186)

Feast of the Ascension

<p>Introit-Processional "<i>Viri Galilaei</i>" Antiphon Sung Verse sung on 7th mode</p>	<p>————— First Antiphon of Vespers sung</p>	<p>Tenors or Boys Choir</p>
<p>Alleluia-Group: Jubilation of the 1st Alleluia Alternate Psalmody of the two verses on 4th mode ending E</p>	<p>————— Recited</p>	<p>Boys Cantors</p>
<p>Offertory-Processional "<i>Ascendit Deus</i>" Possibly sung by a very advanced choir</p>	<p>————— Psalmodied on 7th mode, ending C²</p>	<p>Cantors</p>
<p>Communion-Processional "<i>Psallite Domino</i>" Antiphon sung Psalm No. 95 "<i>Cantate Domino</i>" sung on 1st mode ending F, in pairs of verses with Anti- phon repeated after each pair</p>	<p>————— Recited</p>	<p>Tenors Congregational</p>

Sunday Within the Octave

<p>Introit-Processional "<i>Exaudi Domine</i>" Antiphon recited Verse sung on first mode</p>	<p>————— —————</p>	<p>Cantors Choir</p>
<p>Alleluia-Group: First jubilation of Ascension Day Alternate psalmody of two verses on 4th mode, ending E</p>	<p>————— Recited</p>	<p>Boys Cantors</p>
<p>Offertory-Processional "<i>Ascendit Deus</i>" Short Responsory as at Terce: L. U. Page 846</p>	<p>————— Psalmodied on 7th mode, ending C²</p>	<p>Cantors</p>
<p>Communion-Processional Antiphon recited Psalm No. 95 "<i>Cantate Domino</i>" sung on 1st mode ending F, in pairs of verses with Antiphon repeated after each pair</p>	<p>————— —————</p>	<p>Cantors Congregational</p>

Feast of Pentecost

Introit-Processional " <i>Spiritus Domini</i> " Antiphon sung	Short responsory of Terce: L. U. Page 878	Choir
Verse sung on 8th mode	—	Boys or Cantors
Alleluia-Group: Jubilation No. 2 sung	—	Boys
Psalmody of first verse on 2nd mode	—	Cantors
Second verse possibly sung	Psalmodied	Tenors
Sequence " <i>Veni Sancte Spiritus</i> " Entirely sung	Alternately, one verse sung, the other recited	Cantors and Choirs
Offertory-Processional Antiphon as at Matins, L. U., page 869	Psalmodied on 2nd mode	Cantors
Communio-Processional Antiphon sung	Recited	Tenors or Boys
Psalm No. 95 " <i>Cantate Domino</i> " sung on 7th mode ending C ² , in pairs of verses with antiphon repeated after each pair	—	Congregational

Feast of the Blessed Trinity

Introit-Processional " <i>Benedicta sit</i> " Antiphon sung as on H. Thursday L. U., page 663	Recited	Cantors
Verse sung on 8th mode as appointed for the day	—	Choirs
Song-Group: 1. Gradual " <i>Benedictus es</i> " Recited	—	Cantors
2. Alleluia " <i>Benedictus es</i> " Jubilation of Feast of Corpus Christi	—	Boys or Choir
Verse psalmodied on 4th mode ending A ²	—	Cantors
Offertory-Processional " <i>Benedictus sit</i> " Psalmodied on 8th mode ending G	—	Cantors
Communio-Processional " <i>Benedicimus Deum coeli</i> " Antiphon recited	—	Cantors
Psalm No. 33 sung on 8th mode ending G with antiphon repeated after each pair of verses	—	Congregational

Feast of the Blessed Sacrament

<p>Introit-Processional "<i>Cibavit eos</i>" Antiphon sung Verse sung on 2nd mode</p>	Recited ———	Choir or Baritones Choir
<p>Song-Group: 1. Gradual "<i>Oculi omnium</i>" Recited</p>	———	Cantors
<p>2. Alleluia "<i>Caro mea</i>" Jubilation sung Verse recited</p>	——— ———	Choir or Boys Cantors
<p>3. Sequence "<i>Lauda Sion</i>" Entirely sung</p>	Alternately one verse sung, the other recited	Cantors and Choir
<p>Offertory-Processional "<i>Sacerdotes Domini</i>" Psalmody on 8th mode ending G</p>	———	Cantors
<p>Communio-Processional "<i>Quotiescumque manducabitis</i>" Antiphon possibly sung Psalm No. 33 sung on 7th mode ending C² with Antiphon repeated after each pair of verses</p>	Recited ———	Tenors or Boys Congregational

SACRED TEXTS — SACRED SONGS

(Continued from page 170)

and faithful join in the singing of the Introit-verse on the six days appointed in the plan of the Guild. If any church desires to go further, well and good; but let that much be done throughout the entire nation. One may visualize the great spiritual benefits which would be derived from this initiative, just by reading the text of the Introit-verses of the six days selected by the Guild; they are worth our devout attention here. *First Sunday of Advent*: Show me, O Lord, Thy ways: and teach me Thy paths. *First Sunday of Lent*: He that dwelleth in the aid of the most High shall abide under the protection of the God of Heaven. *Low Sunday*: Rejoice to God our helper: sing aloud to the God of Jacob. *Pentecost*: Let God arise, and let His enemies be scattered: and let them that hate Him flee from before His face. *All Saints*: Rejoice in the Lord, ye just: praise becometh the upright.

We do not know that it would be possible to reestablish the singing of the Introit-processional in a simpler way for the christian people. But we know that this return, even in discreet manner, to the singing

of the psalm, would do wonders for the eucharistic devotion of the faithful. Even with a simple verse, inspired by God and selected by the Church, Christians will be spiritually lead into the sanctuary where their supreme religious experience is to take place every Sunday.

To make a start with the Introit-processional,

1. reestablish the procession itself.
2. let the choir learn the Antiphon.
3. let the faithful sing the Verse of the psalm.

On the six annual days of St. Caecilia's Guild.

THE EDITOR WRITES



This column has been consistently devoted to the promotion of the immediate restoration of the High Mass throughout the country. We like to sum up at this time the vital questions which were exposed in preceding issues, that the reader may have a clear understanding of their actual importance:

a. Wartime, in spite of its dreadful miseries, is a definite opportunity for promoting the singing of the Holy Eucharist. We may rightly believe that it is an opportune time willed by the Providence of God. The history of wars clearly shows that while such turmoils are an indirect chastisement of the sins of nations as well as of christians, the mercy of the Lord prompts us to restore that which had been wholly or partly destroyed. b. The opportunity of the present war is most imperative. Who will deny that between the baffling momentum of modern life and the celebration of the Eucharist in the Church, a contradiction exists which is profoundly disturbing to the christian conscience? c. We profess that, if modern society is to be saved from a downfall, a widespread return to the full celebration of the Mass is the primary object of catholic action. For we are told that the Eucharist is the all-embracing sacrament of christian living. How can we conceive then that the source of all living be deprived of the natural expression of its dynamism? d. The celebration of the Eucharist in its traditional fullness can be restored only through the leadership of the priesthood and also through the example of the religious orders. This is self-evident; but *Caecilia* has felt that it should be respectfully reminded to both the clergy and to members of all religious orders. The sinful depths of the war are tearing apart before our very eyes the complacency in which many of us have fallen; and the parish-church as well as the convent-chapel has often looked desolate and silent while the eucharistic sacrifice is offered. Therefore, this Review

is pleading with all to shed their apathy and to accept the fraternal challenge of this apostolate.

IT IS NO LONGER ADMISSIBLE TO PUT the blame on our lack of resources; for it has been recently demonstrated that resources are at hand. But they have to be put to work. Vague willingness or indefinite policies are hopeless in this gigantic enterprise; firm conviction and practical organization will assure a lasting success. We have made three suggestions: a. The High Mass can be restored only through the understanding of the christian community. It is the latter which shall be brought again to realize that the Eucharist is a common legacy, and that its celebration is to be corporate both in action and in song. b. Notwithstanding all excuses to the contrary, we have demonstrated that potential singers remain at home in sufficient numbers to restore the chanted Mass. It is a mistake to dump on a choir of a few volunteers the musical mission in the Eucharistic celebration. There are other groups among the faithful who must join with the choir in various ways, so that the christian community may truly participate to the fullness of the Eucharist. We have already indicated how these groups could be formed among the existing societies and what could be reasonably expected from their cooperation. c. But let us not expect from them an effective musical participation unless we adopt a definite policy in organizing them. A definite policy is not enough perhaps; a radical departure from our inarticulate musical activity is necessary. There must be in particular in the formation of parochial musical groups an emphasis on the value of singing as an expression of eucharistic devotion; and then sacred melodies should be taught methodically, so that ordinary singers may feel that through their singing they are truly growing into a better appreciation of what the Mass really is.

AS WE THUS SUMMARIZE THE WHOLE question, we are wondering if it will receive an immediate solution, that solution for which the spiritual conditions of wartime suffer no further delay. Is the fervent cry of *Caecilia* during the past year being heard? We may presume it is. Is it receiving active

response? Daily observation seems to suggest a serious doubt, which many symptoms authorize. The present war is striking at the very roots of our faith in humanity. To this inner struggle may be traced a general listless attitude and a fatigue resulting therefrom. So many things are failing of late, that christians may doubt whether or not anything is worth the effort which will bring success. The quest for life deviates towards secondary or earthly interests, and clear courage on the homefront is not the main virtue. The restoration of the High Mass as a primary spiritual need is not enlisting the greater number of christian communities; and in some places, the situation is appalling. Just a few days ago, we were informed that in a city of more than two-hundred thousand inhabitants and the seat of a diocese, no catholic church hardly ever celebrates a High Mass. Seemingly, the clergy does not worry about this; and we were amazed when recently a member of the clergy candidly doubted that there was any need for promoting the High Mass in America. From the watchtower of *Caecilia*, very little movement can be seen if any. Fervent pioneers keep on asserting their faith in this restoration; but conversions are few and far between. Yet, we do not seem to have lost our confidence in all sorts of organizations, if one must make his opinion from the reading of the catholic press. The illusion that the christian world will be restored by multiple activities and demonstrations goes unabated. But can one explain to us why the unexcelled organization and the supreme activity of the eucharistic sacrifice offered corporately under the leadership of Christ with one heart and one voice as well is thought of as obsolete and is arousing no interest? We would suggest two explanations: Among the clergy and the religious orders as well, there remains an undercurrent of suspicion which sees in the chanted Mass but an external, even though beautiful, expression of eucharistic devotion. We have heard ourselves this objection formulated more than once in recent months. It is evident that, as long as the priesthood will function with this prejudice, no restoration is to be expected among the faithful. Another striking fact is the lack of active fellowship; we do not mean of fellowship as expressed by the rolls of societies but by the bond of a living charity. This obstacle to the restoration of the chanted Mass is immeasurably greater than our musical ignorance. As bad as the latter is, it could be easily overcome if catholics still felt the consolation of being one; for to

those who love each other and who live in one spirit, it is most natural to sing with one voice.

AS WE SURVEY THE DESOLATE FIELD of our eucharistic liturgy, we can only take refuge in prayer. At this time, we could do no better thing than to open wide the Book of Jeremiah, and to earnestly meditate on his previews of the exile and of the captivity. There is a common origin to the downfall of the chosen people and to the christian failure: apostasy. It is an apostasy from the faith in the Last Supper that christians, after twenty centuries of civilization, should have abandoned the joy of singing the holy Eucharist. And in that apostasy, all of us share: the clergy, the religious, the schools, the societies, the faithful at large. Worse than the absence of the chanted Mass is our indifference to restore it. Let us pray, dear brethren of *Caecilia*, before even attempting to resume our musical toil. To borrow the devotional language, let us put the restoration of the chanted Mass among the very first of our prayer-intentions. May we suggest in particular that in religious orders who in some or other measure still hold the privilege of the divine office, the latter may be chanted for this intention with the utmost fervor. Whether the community is performing the entire office every day, whether it uses the shortened form of the office of the Blessed Virgin Mary, let both become more and more the beacon-light of the entire church in our beloved country. Let the office receive the preference of the better hours; let it be chanted more than recited; let it be the fervent voice of the entire mystical body more interested even in giving loving praise to God with Christ than in providing a means of personal sanctification. May some day, from that continuous prayer, arise throughout the land, a new desire to surround again the eucharistic altar with united voices. To the priests in particular, may we suggest that they learn to appreciate more not so much the artistic beauty of the High Mass, but the prayerful value of eucharistic song which makes the sacrificial homage so complete and so dynamic. From their teaching and from their example can we hope to witness a revival of liturgical piety in the sacred mysteries. May they gain that appreciation from a devout recitation of the divine office, wherein psalms, versicles, hymns, readings, responsories, infallibly bring to mind that the fullness of the praise of God demands the fullness of the Eucharistic celebration. May then the Lord bless their silent prayer with a resurgence of song among the faithful.

ARMED WITH PRAYER, LET US GO TO work. The time seems definitely passed when one could excuse blind indifference towards sacred music or sympathize with the feeling of hopelessness which actual conditions may cause. The harvest is great. There is an immense task ahead of us, namely a eucharistic restoration which will be the true barometer of catholic fervor. Maybe that the second part of the saying of the Lord explains why the work has been so slow on the field: the workers are few. Musicians imbued of the liturgical spirit may be wanting; true apostles are still fewer. There are many, especially among the priesthood, who would be capable of lending an apostolic hand to the musical restoration, once they would realize how close this restoration is to the very life of the Church. To all the would-be apostles, we tend an urging appeal to accept their task with an enthusiastic faith in the spiritual value of sacred music. In order to serve the most immediate needs of liturgical music, we have recently reduced the means of action to a few: just using the smallest opportunities which every parish-church possesses, but which have been so far neglected. It is but a beginning; maybe it is all we can reasonably expect at present. But if this beginning is made, it will some day (probably long after we all have departed) bring up the real harvest which has not grown up for centuries passed. Such hope presupposes the united action of the priests and the choirmaster; the priest imparting the necessary spiritual directives, the choirmaster teaching the art of properly singing the songs of God. And once the work is begun, workers should be consistent with it; for a permanent success will be the reward only of a staunch perseverance.

THE SUREST ASSET OF SACRED MUSIC is in the sense of christian fellowship. We have repeated so often that the restoration of liturgical music is centered in the practical restoration of the High Mass. And the Mass is the supreme act of fellowship in Christ. Thus, as we develop this sense of fellowship, the more naturally we make music its necessary complement. It is therefore extremely important that our whole work be arched on that anchor. One can easily see that this is not in itself an exclusively liturgical element, but a fundamental catholic principle. Hence, the appeal made to existing catholic societies to share in liturgical singing is in perfect agreement both with the aims of these societies and with the growing trend of catholic action. As we close this column, we make

another appeal for membership in St. Caecilia's Guild. The latter has no better aim than to assert eucharistic fellowship through united singing. And we are more and more convinced, as we look over the scene of sacred music, that it is not only a good idea, but the very idea which will bring in the years to come a universal movement of restoration. For it emphasizes those principles which eventually will make musical participation a true expression of christian life: the necessity of celebrating the Eucharist in its fullness, the universality of the music of the Church, and the consciousness of all being one in singing Christ's oblation. The readers of *Caecilia* are many; they constitute a group large enough to get a hearing throughout the country, provided that they be united. The Guild is the promise of this desired union; let all readers enter into its spirit. At the risk of repeating ourselves too often, we urge again all readers to take their place in the Guild. If they do so, we have no doubt that the sung Eucharist will be restored in America.

D. E. V.

Read over attentively the whole program of the Guild explained in the issue of November 1943.

Ask us for supplementary copies and distribute them to your friends.

Do not delay sending your application for membership.

You have no other obligation than joining co-members six times a year, singing the Eucharist in your church or chapel according to the gregorian programs of the Guild.

You will thus give a wonderful example, and you will receive the blessings which Christ has promised to those who praise together the Father in His name.

MEN OF SACRED MUSIC: St. Ambrose (339-397)

By C. J. McNaspy, S. J.

The influence of S. Ambrose on the early developments of sacred music derives from his personality. A true bishop was he, outstanding both by his power of organization and the intense spirituality radiating from his life. Through these harmonious qualities, he gave to the liturgical set-up of his time a musical inspiration and an active impetus; and to him belongs the first vision of congregational singing. The latter under his guidance, found a double outlet in antiphonal psalmody and in metric hymnody. And this is a precious hint to us who are often paddling helplessly in futile attempts toward community singing.

THE EDITOR.

ASK ONE OF YOUR CLEVERER CHOIR-boys who St. Ambrose was, and the chances are that he will repeat the exciting story: "There was a bad king, a sort of Hitler, who killed seven thousand innocent people. St. Ambrose was so brave that he stood right up to that bad king, and told him he wouldn't let him go to communion until he had done a whole lot of penance in public, and had let the whole country know that he was really sorry for his sin." Ambrose appeals to the average boy, chorister or not, as a hero of God, a man's man too, who couldn't be frightened by Emperor Theodosius or anyone else, for that matter. The theologian will tell you that St. Ambrose is a reverend Father and Doctor of the Church, in fact, one of the four greatest of the West. The historian thinks of him as a bulwark against Arianism and champion of the Church's rights against dictatorial arrogance and aggression, much like his great successor as bishop of Milan — later Pope Pius the Eleventh. Invoked by musicians as heavenly patron, alongside Sts. Caecilia and Gregory, surely St. Ambrose merits a high place among the founders of our church music. And no apology is needed for his being sketched first in this series, "Men of Sacred Music." If the series were to be an outline of the history of sacred music, or even of sacred music in the West, it could not start with St. Ambrose. For church music existed at least as far back as the year 115, when Pliny the Younger wrote his famed letter to Emperor Trajan describing Christians of his day as "singing hymns to Christ as God." Toward the end of that century Clement of Alexandria and Tertullian assure us that both East and West commonly used music in church. The great eastern fathers, Basil, Ephraem, Athanasius, have much to say on the proper liturgical use of music, and St. John Chrysostom, taking church music for granted, explains that God wished to make the psalms palatable for men by adding "melody to the Prophet's

words, in order that everybody might be delighted by the music and sing hymns to God with great joy." But we are not surveying the rise of church music, nor shall we meet even these great men of eastern sacred music.

BEFORE AMBROSE'S DAY MUSIC IN THE West seems to have been rather haphazard and largely the task of skilled cantors. The chant was difficult and unmelodious and not at all suited to congregational singing. St. Ambrose it was who infused life into it, variety and melody, and who urged the congregation to take its fitting, active part. The story of how he achieved this is well known from an eye-witness account of St. Augustine, his young friend and convert: "Justina, the mother of the boy-Emperor Valentinian, was persecuting Ambrose in the interest of her Arian heresy. The pious people of Milan kept watch in the church, ready to die with their Bishop. My mother was there too, watching and praying, while I, not yet a convert, was deeply impressed by the way the whole city reacted. Then it was that the custom arose of singing hymns and psalms, in the manner of the eastern churches, so that the people might not become exhausted and waste away in their sadness. Further, this custom has been imitated by almost all Christian congregations throughout the world since that day." St. Ambrose was naturally delighted with the favorable results of his innovation. With this antiphonal singing, every one now could take part in a "tuneful confession of the faith." Even women joined in the congregation, he tells us half apologetically (for St. Paul had ordered them to be silent in church), since "they sing the psalms so well!" Old and young, even children could learn psalms this new way; they loved them and forgot their quarrels and pranks when catechism was made attractive by being set to music. He writes enthusiastically on hearing the entire congregation sing with joy and obvious pleasure. A singing congregation he

compares to a many-stringed instrument played by the Holy Ghost Himself with such sweetness and charm that the hardest hearts cannot resist it. "From the singing of men, women, young boys and girls, and children there results a harmonious volume of tone, like that of ocean waves." As was to be expected, the party of the opposition, the Arians, whined that Ambrose had won over the common people by his music. He replied undaunted: "Of course! I don't deny the charge. This is sublime, powerful music. What could be more powerful than praising the Trinity, as the whole congregation does in song?"

THIS INTRODUCTION OF CONGREGATIONAL psalm singing was one of St. Ambrose's major contributions to our musical tradition. Another was the hymns which he composed to be sung in addition to the psalms. In this too he was promoter rather than an originator, for St. Hilary of Poitiers some time before had written Latin hymns in imitation of those sung in the East. But Hilary's hymns were elaborate, hard to understand, and harder to sing, and the people never took to them. How many hymns St. Ambrose actually wrote, and whether or not he personally composed the music for them, is not known. St. Augustine informs us, and all scholars take his word for it, that four of the many hymns attributed to him are really his. Of the others, it is not certain how many were written by St. Ambrose himself and how many by imitators. But the four of which we are sure so perfectly fulfill everything that hymns ought to be, that it is no wonder they have been imitated again and again, and have become the finest models of all hymnody. They are simple, yet artistically satisfying; clear, direct, meaty. No trace of sentimentality or rapture mars them; all is restrained, classic, almost austere strength. In the words of Archbishop Trench: "The great objects of faith in their simplest expression are felt by him so sufficient to stir all the deepest affections of the heart, that any attempt to dress them up, to array them in moving language, were merely superfluous." These great hymns are among the first of Christian classics, both in time and in value. Only a close study can bring out their worth. In the course of centuries the music used in the church of Milan came to be known as Ambrosian Chant, after the great bishop who had done much to put it on a steady basis. Ambrosian Chant certainly influenced the later Gregorian, but it kept its own individuality too, and for many years the two systems

grew side by side. Every choirmaster knows the Ambrosian Mass in our *Liber Usualis*, and the later (though truly Ambrosian) Acclamations, "Christus Vincit," are becoming better known and appreciated from year to year. Yet in general Ambrosian Chant never reached the wide popularity of Gregorian: perhaps because the "Roman way" gradually became identified with the "Catholic way;" perhaps because though beautiful and strong, the Ambrosian chants never achieved that polished, structural mastery of the later form.

IN THIS SURFACE GLANCE AT ST. Ambrose's pioneer work we have had regrettably little to say of the individual behind it all. Some saints and musicians we think of in terms of their achievements rather than of their personalities—Thomas Aquinas, for instance, or César Franck. But in St. Ambrose's case the man himself is even more impressive than his accomplishments, however vast and striking they may be. We are fortunate in having the impressions of several contemporaries. St. Jerome's brief notice (in his *Lives of Famous Men*) is at least humorous in its ambiguity: "Ambrose, Bishop of Milan, writes at the present day. Since he is alive I shall reserve my judgment of him, lest I be blamed either for flattery or for speaking the truth." What St. Jerome (always notoriously hard to please) had in mind is impossible to say. Often in his *Confessions* and letters St. Augustine writes gratefully of the noble bishop, his spiritual father. The legend that the two saints spontaneously composed the *Te Deum* in alternate verses when Augustine was being baptized is, while charming, not established. We do know that Augustine persuaded Paulinus, Ambrose's confidential secretary, to write his life, and in this valuable account we are reminded of his natural kindness, deep attachment toward his

(Continued on page 186)

You can hardly appreciate the significance of the Guild unless you read attentively the symposium published in the issue of November 1943. Then it will be evident to you that the Guild deserves to be on the first line of Catholic Action.

BUOYANCY OF VOICE IN CHOIR SINGING

By Ferdinand Dunkley

YOU CANNOT SING ABOVE THE PITCH-controlled breath-compression level. (Under B-flat Buoyancy, the normal, C, level is the only compression level not controlled by direct thought; the chest simply settles to that level, and no lower, automatically.) When a higher note is thought, with intention to sing it, the thought of it instantly raises the chest and the degree of breath compression, and we are able to sing the note. But with each degree that the compression level is raised by pitch-thought, the tone becomes, as was said before, more and more vibrant. In legitimate Church music we have no occasion to make use of the high controls, either in Emotion or Tone. F should be the Emotional-Level, and F or G the Tone-Level. Why so high a Tone-Level? some will say: We are not going to Chant up to F or G. Here comes in another important factor in good tone-production: The voice should not be used up to its Breath-Compression Level. There should be a margin of reserve at least a minor third above any note actually sung. This constitutes a "ceiling" above the tone, and we must never bump into that ceiling! So if D is the highest note to be sung, the "ceiling" Tone-Level must be at least F; if E is to be sung, there must be a G "ceiling." And so it may happen that the Emotional Level and the "ceiling" are the same; but the "ceiling" may be higher than the Emotional Level. The latter is a level of general *feeling*; the "ceiling" is a technical property. One thing is certain: the *sung* note must not be higher than the Emotional Level, or it would be an anomaly. This matter of "ceiling" is touched upon in the footnote to paragraph 119; but the book was already in type, and only a footnote could be added. It is one of vastly greater importance than that footnote would seem to indicate.

BREATHING MUST NOW CLAIM OUR attention. While I would like to be able to state that correct breathing is automatic under Buoyant B-flat set-up, unfortunately I cannot. Former *habits* are only too apt to play a destructive part. Those habits developed by the non-buoyant "register" controlled voice were a *necessity* for that kind of singing, but they can play no part in the Buoyant voice; if they do inject themselves, the buoyancy is immediately destroyed. Let us examine the fundamental difference between

"register" and "buoyant" voices. The "register" voice is pitch-controlled, but the pitch-control is wrong. Usually a singer feels his voice has a "middle register" from first-space F up to the E above. Then he either ducks into his "head" register or gets into trouble with any notes higher than E. To produce the higher notes of his middle register he takes a big breath by heaving up his chest; immediately the note is attacked, the chest drops, to be heaved up again the next time breath is wanted. I say this kind of breathing is necessary for "register" singers; but applied to the "buoyant" voice it is fatal, for out goes the buoyancy when the chest drops. In the Buoyant voice, the height of the chest is dictated by the Tone-Level under B-flat set-up. It *stays* at that level. The breath used is from the lower part of the lungs, taken in by expansion of the diaphragm. But it will take perhaps a lot of practice to be able to maintain a steady chest while freely exercising the diaphragm. In obstinate cases, read Appendix C, page 77.

IN THE BUOYANT OPERATION OF THE voice the diaphragm has two distinct movements; one that supports a higher note, and one that supports a lower note. It will be well to induce these actions of the diaphragm by gestures that compel them respectively. In preparing to move the voice to a higher note the diaphragm must develop the additional supporting strength (under "ceiling" limit). This is induced by raising the arm with the back of the hand uppermost. Release and re-support are explained in 93. The action of the diaphragm for a lower note is induced by a falling motion of the arm leading to a "batting" gesture of the hand. These gestures are somewhat akin to the

You and your Choir should join the Guild before the feast of Pentecost. This is the next date of the Guild-Calendar; and there is hardly any more fitting day for taking your place in this most worthy association, the aim of which is nothing less than the restoration in its fullness of the "Fractio panis" of the Apostles.

chironomy used in conducting Chant, especially the higher note gesture to the *arsis* gesture. Pure Latin vowel pronunciation is made relatively easy under the Buoyant set up. Much of the bad vowel sounds we hear in choirs is due to the tight condition of the voices. With all rigidity removed, the organs of speech are free to respond to the mental conception of the sound desired. But that is a point which cannot be too much impressed on the singers: they must first hear *mentally* what they wish to produce. That applies not only to the individual sounds, but to each phrase of the music, and to character and quality of the composition as a whole. The choir must sing with Imagination.

TO SUM UP: THE SINGERS MUST BE taught to secure B-flat Buoyancy; to breathe diaphragmatically; to maintain a "ceiling" pitch; to acquire as habits the supports for higher and lower tones which the indicated gestures will induce; mentally prepare the tone and pronunciation before producing with the voice; and give heed to the ecclesiastical Emotional Level. When all these conditions are carried out and the resultant tone is applied to a sensitive rhythm, we shall reach ideal singing of our great musical heritage—the Chant.

CALENDAR OF THE SEASON

(Continued from page 176)

throughout the various seasons, the following should be mentioned:

1. In the singing of the double Alleluia at Ascension and Pentecost, we follow the same procedure as on all Sundays after Easter, namely, using one jubilation only for the two verses. In order to simplify the preparation of the choir and to unify the two short cycles in the same musical atmosphere, the Alleluia selected for Ascension is sung until Pentecost, and that of the feast of Blessed Sacrament is also used for the Trinity-Sunday.

2. In a few instances, we have substituted to the authentic melodies some others more simple. These substitutions are either short antiphons from the office of Vespers, or short responsories from the Day-Hours. Both will be found very expedient by less experienced choirs; for even though these simpler melodies cannot fully take the place of the authentic settings, they provide a true gregorian background preferable to the recitation of the text.

3. The Communion-psalm for the Feasts of Ascension and Pentecost will be the same as the one selected for the whole paschal season, namely, No. 95 "Cantate Domino canticum novum." Those glorious feasts have their own appropriate psalms; but it may be presently advisable to let them aside. Let the choir get thoroughly acquainted for the time being with one single psalm, and find in it the true source of eucharistic devotion at the end of the paschal season.

MEN OF SACRED MUSIC

(Continued from page 184)

many friends, tact with penitents, and consideration for all, even for his own secretary. Ambrose was a man of action and inexhaustible energy—an organizer, administrator, statesman, and man of affairs. Yet the whole of his activity was livened by an intense spirituality, a warmth of personal affection for Christ that anticipates St. Bernard and the medieval mystics. His broad humanism and versatility led him to write on all subjects, from the Trinity to the use of garlic and the riddance of mosquitoes. A non-Catholic historian asserts that he occupies a "unique position among his contemporaries." And here we must not forget that this was a day of giants. "He was the outstanding figure of his time—respected, consulted, and obeyed, as no bishop of the period was respected, consulted and obeyed." Though not a Roman by birth, one might almost say that he was the noblest of them all: a man of energy, discipline, steadiness, persevering practicality. These same Roman virtues stand out in his musical achievements. If we cannot call him the father of our sacred music, at least let us call him the foster father. (*The untechnical character of this series would make notes and bibliography out of place. Yet, a few helpful indications should be added: For the entire series, Láng, Reese, and Prunières provide the general music history. Individual monographs on each musician will be mentioned as the series proceeds. On St. Ambrose, the last word is provided by Homes Dudden, in THE LIFE AND TIMES OF ST. AMBROSE, published by the Oxford University Press, 1935; two volumes of deep, yet readable, scholarship.*)

The review of Easter Programs and the Meeting of the National Catholic Music Educators Association will appear in the issue of June 15.

HERE THERE EVERYWHERE



We have mentioned before that news from the musical front is not symptomatic of a vigorous musical life. This is true of all musical activities throughout the country; and even the most solidly established professional organizations are not free from serious worries. Only two days ago, did we

learn from the pen of a prominent music critic, that the artistic level of the Metropolitan Opera of New York was mediocre. What is the matter with all of us? It may be suspected that there is rampant a current of spiritual fatigue brought by war-conditions. And yet, there are still some spring-flowers growing here and there, which are the promise of a bright summer. We have culled a few from various gardens for the enjoyment of our readers.

Liturgical Demonstrations

AT BISMARCK, N. DAK., A GROUP OF nurses went forth from their hospital of St. Alexius in charge of Benedictine nuns in order to bring to the local Thursday Music Club the message of sacred Chant. We admire both their zeal and the ambition of their gregorian program; and we wish that other groups (especially from our Colleges) which enjoy much more leisure time than over-burdened nurses would follow their admirable spirit. Here is the program:

INTROITS:

Pentecost, "Spiritus Domini," 8th mode
Sacred Heart, "Cogitationes," 5th mode

OFFERTORY:

Third Sunday after Epiphany, "Dextera," 2nd mode

ALLELUIAS:

All Saints, 8th mode
Epiphany, 2nd mode
Holy Angels, 4th mode
Sacred Heart, 3rd mode

COMMUNIOS:

Second Sunday after Epiphany, "Dicit Dominus," 6th mode
Holy Innocents, "Vox in Rama," 7th mode
Christmas, "In splendoribus," 6th mode

KYRIES:

Mass XVIII, 4th mode
Mass XI, 1st mode

VARIOUS:

"Dies Irae," Mass sequence, 1st mode
"Attende," Lenten hymn, 5th mode
"Rorate Caeli," Advent hymn, 1st mode
"Stabat Mater," hymn, 6th mode
"O Filii," Easter hymn, 2nd mode
"Deo Gratias," Solemn, 5th mode

Missals were given the audience for the translations. And in the last group, they were given the square notation to follow.

THE FIELD OF SACRED MUSIC OFFERS an opportunity of apostolate both to modest efforts as the one just mentioned and to ambitious demonstrations. New Orleans and Los Angeles have recently heard two magnificent programs which we print in full. Having not had the privilege to be present in the audience, we can only comment on the programs themselves; and the latter is the main interest to our readers.

It is not the first time that Father Robert J. Stahl, S. M., led his choir from the precincts of the seminary to the civic Auditorium of New Orleans; and his concerts are becoming an annual affair. The plan of the program of this year, given Sunday March 5, is a model of variety and balance, especially in the repeated contrast of gregorian and polyphonic selections. We let the commentator, Mr. G. T. Barrett, present it in full:

"Sacred music is simply prayer that is sung. The Schola Cantorum presents today the two forms of Sacred music characteristic of the Catholic Church, Gregorian Chant and Sacred Polyphony.

Gregorian Chant is the official music of the Church. It is simple, reverent, and unworldly. Today, musicians and non-musicians alike are realizing its inherent

beauty. One is amazed at the freshness and spontaneity that have survived the centuries and come to us today like a second spring-time. In every essential, Gregorian Chant is distinct from modern music, its rhythm being free, its tonality quite different. A certain simplicity, a characteristic of all great art, makes it admirable for congregational singing and delightful on the voices of children.

Church music is not art for art's sake, but it is art set to a higher purpose. Holy Mother Church, in her use of music at divine service, does not allow the choir to turn the Mass into a concert, nor does she look for symphonic effects—these latter she leaves to their proper place, the concert hall. Since a church is a house of prayer, we expect there a type of music that will pray with us, or will allow us to pray, or at least not hinder our praying. Hence, music in the church must be at once prayerful and beautiful; it must be music that will not carry us in fancy to the concert hall or the operatic stage, but rather lead us to the altar.

The composers of the Chants are for the most part unknown, as are the builders of the great cathedrals of Europe, and like them too, they have preserved for us the freshness and vigor of the first days of the Church. Such a type of music is Gregorian Chant!"

Group I: Gregorian Chant

1. Kyrie Eleison Mass IX
2. Sanctus Mass III
3. Agnus Dei Mass VIII
4. Da Pacem Introit: 18th Sun. after Pentecost
5. Ave Maria Offertory: 4th Sun. of Advent
6. Christus Factus
Est Gradual: Holy Thursday

"Along with Gregorian Chant, Sacred Polyphony, especially that of the 16th and 17th century masters, holds a place of distinction in Church music. Polyphony is a type of choral music in which many voices simultaneously sing independent melodies, usually four. These four independent melodies, governed by the laws of harmony and counterpoint, are arranged by the composer into a complete, complex and satisfying piece of music. Polyphony sounds difficult and involved at first hearing. Actually, it is fairly easy, and can be taught along with Gregorian Chant to the children in the upper grades if their musical training has been thorough in the lower grades. We recommend this form of music to supplant much that is cheap and sentimental. The polyphonic works of the ancient masters have stood the test of time, and today are as

fresh and inspiring as the day they were set on paper."

Group II

1. Tibi Soli Peccavi (Psalm 50,
verse 6).....Orlandus Lassus
2. Veni, O Sapientia (Advent
Hymn)Composer Unknown
3. Adoramus Te, Christe.....Franz Roselli
4. Ave Mundi Spes Marie.....Composer Unknown
5. Kyrie and Sanctus
(Missa Brevis).....I. Mitterer

"It is not only the ardent wish, but the law, of Holy Mother Church, that we get back to the traditional music of the Church, Gregorian Chant. The restoration of Church music, and especially Gregorian Chant, lies principally with the children in the schools. Music is a language! If children are taught Gregorian Chant slowly and systematically, they gradually assimilate it and learn it like a language. In the course of a child's schooling, much fine music can be learned. Today's children are tomorrow's adults; eventually it will be possible to achieve the final step in the restoration of Church music—congregational singing. With the people singing the common parts of the High Mass, they will be taking a real and active part in the Holy Sacrifice.

"In the next group you will hear selections with which most of you are already familiar—parts of the Requiem Mass, a simple setting of the Kyrie and the Sanctus, all of which can easily be sung by an entire congregation if we prepare the congregation in its youth to do so."

Group III: Gregorian Chant

1. Kyrie Mass II
2. Lux Aeterna Communion: Requiem Mass

As the "Fractio panis" was the very center of Catholic Action in the early days, so the restoration of the High Mass in a spirit of complete unity is the indispensable means for the renewal of the christian spirit in our country. You will collaborate to this great work by joining St. Caecilia's Guild.

3. Introit and Kyrie Requiem Mass
 4. Salve Regina
 5. Gaudeamus Introit: Assumption of our Lady
 6. Sanctus Mass IX

In Church music as in other things we must be guided by the principle—*everything in its proper place*. Music that belongs to the operatic stage, music that is part and parcel of the theatre and places of amusement, has no place in the church. There is much music that is excluded by law from the church; it is excluded, not because it is bad music—for much of it is very wonderful—but because it belongs somewhere else, the radio, the concert stage or the screen. Since we go to church principally to participate in the Holy Sacrifice of the Mass, at other times to pray and commune with God, it seems logical that we should leave the outside world outside the church. In this fourth and final group, you will hear first van Berchem's *O Jesu Christe*, an example of the polyphonic writing characteristic of the Flemish school. The *Popule Meus* of Palestrina is a great poignant cry of Almighty God at the ingratitude of His people.

Group IV

1. O Jesu Christe.....J. Van Berchem
 2. Vexilla Regis (Hymn for Vespers: Passion Sunday)D. Pfyl
 3. Popule Meus (Response: Adoration of the Cross)Palestrina
 4. O Gloriosa Virginum.....Composer Unknown
 5. O Domine Jesu Christe.....Palestrina
 6. Victoria (Salute to the Risen Christ).....Robert J. Stahl
 The Organist was Mr. James P. Clement.

THE OTHER PROGRAM WAS GIVEN on Sunday, March 11, by the Choirs of St. Vibiana's Cathedral at Los Angeles, under the direction of Father Michael J. Ryan, and with Dr. Juan Aguilar, Organist. It follows approximately the same lines, though not so consistently. If we judge by the list of prominent patrons, it must have been an encouraging event for all our friends in California, and a consolation to the Diocesan Director of music, Dr. Robert Brennan.

I.

1. O Bone Jesu (4 Mixed Voices a cappella).....G. P. da Palestrina

2. Kyrie Eleison (4 Mixed Voices a cappella).....G. P. da Palestrina
 (From "Missa Papae Marcelli")
 3. In Pace in Idipsum (3 Voices a cappella).....Orlando di Lasso
 (Evening Hymn—Psalm IV: 9, 10)
 4. Gloria in Excelsis Deo (4 Mixed Voices a cappella).....G. P. da Palestrina
 (From "Missa Papae Marcelli")
 5. Accende Lumen Sensibus (3 Voices a cappella).....T. L. da Vittoria
 (From Hymn "Veni Creator Spiritus")
 6. Ave Maria (4 Mixed Voices a cappella).....Jacob Arcadelt
 7. Hodie Apparuit in Israel (3 Equal Voices a cappella).....Orlando di Lasso
 (A Christmas Motet in the transposed Ionian Mode)
 8. Adoramus Te Christe (4 Mixed Voices a cappella).....Th. Dubois
 (A Motet for Passiontide)

II.

9. Puer Natus Est—Mode VII (Boys' Voices)
 (Introit of the Third Mass of Christmas)
 10. Viderunt Omnes—Mode I (Boys' Voices)
 (Communion Verse of the Third Mass of Christmas)
 11. Salve Regina—Mode V—(Men's Voices)
 (Anthem to the Blessed Virgin)
 12. Ave Regina Coelorum—Mode VI (Boys' Voices)
 (Anthem to the Blessed Virgin)
 13. Attende Domine—Mode V (Boys and Men alternating)
 (A Hymn for Lent)
 14. Hosanna Filio David—Mode VII (Boys' Voices)
 (Antiphon sung before Blessing of Palms on Palm Sunday)
 15. Gloria, Laus et Honor—Mode I (Boys and Men alternating)
 (Hymn sung during Procession on Palm Sunday)

When the Chanted Mass will be sung throughout all America six times a year by choirs united in spirit, we may rightly believe that we have made a most decisive step toward a true christian reconstruction.

16. *Christus Factus Est*—Mode V (Men's Voices)
(Gradual of the Mass for Holy Thursday)
17. *Jesu Dulcis Memoria*—Mode I (Boys' Voices)
(Hymn for Vespers of the Feast of the Holy Name)
18. *In Manus Tuas Domine*—Mode VI (Boys
and Men alternating)
(Short Responsory sung during Compline)
19. *Victimae Paschali*—Mode I (Men's Voices)
(Sequence of the Mass for Easter Sunday)
20. *Salve Mater Misericordiae*—Mode V
(Boys' Voices)
(Ancient Hymn of the Carmelites)
21. *Kyrie Eleison*—Mode I (Boys and Men
alternating)
(From "Missa Orbis Factor")

III.

22. *Alleluia, Benedictus* (4 Mixed Voices with
Organ).....Rev. W. J. Finn
23. *Sanctus* (4 Mixed Voices
a cappella).....G. P. da Palestrina
(From "Missa Papae Marcelli")
24. *Confitemini Domino* (3 Equal Voices
a cappella).....A. Constantini (XVI Cent.)
25. *Benedictus Qui Venit* (4 Mixed Voices
a cappella).....G. P. da Palestrina
(From "Missa Papae Marcelli")
26. *Tota Pulchra es Maria* (4 Mixed Voices with
Organ).....Juan Aguilar
(From the Gradual of the Feast of the
Immaculate Conception)
27. *Agnus Dei* (4 Mixed Voices
a cappella).....G. P. da Palestrina
(From "Missa Papae Marcelli")
28. *Credo in Unum Deum* (4 Mixed Voices with
Organ).....Juan Aguilar
(From "Missa Rex Pacifus")
29. *Jesu Rex Admirabilis* (3 Equal Voices
a cappella).....G. P. da Palestrina
(Evening Hymn—Transposed Dorian Mode)
30. *Sanctus*
Benedictus Unison—Boys' Voices.....R. C. Smith
(From "Missa Maria Mater Dei")
Agnus Dei
31. *Assumpta Est Maria* (3 Equal Voices
a cappella).....Gregor Aichinger
(Offertory verse of the Feast of the Assumption)
32. *He Hath Given All* (4 Mixed Voices with
Organ).....Ancient Irish

Activities In Schools

It is in the schools perhaps that the musical movement is more accentuated; and this fact is better hope for the future.

OUR LADY OF CINCINNATI COLLEGE, at Cincinnati, Ohio, made an original contribution with a gregorian program during the Ohio Latin week in March. If, and as long as, Latin is to stay with us, we cannot make a more intelligent gesture than to relate Latin and the Chant as one integrated whole. Both departments will greatly benefit of this union. Thus, the choral club "presented a half-hour program of Gregorian chant over WKRC on Tuesday, March 14, at 7:30 p. m. The 80-voice choir was directed by John J. Fehring. Each number was preceded by a brief explanation of the Latin text, given by Miss M. Stautberg, president of the club. Included on the program were the Sanctus and Benedictus of the Requiem Mass; two sequences, the "Dies Irae" and "Victimae Paschali Laudes;" the "Alleluias" and "Laudate" of Holy Saturday, and the Hymn of St. Thomas Aquinas to the Blessed Sacrament, "Adoro Te."

MARYWOOD COLLEGE HAD AN excellent initiative of another kind: a recital to the Faculty and the Students. We read that "the works of the classic masters together with those of important contemporary composers were played and sung. A brief talk on the composition and the composer preceded each number. This was the fifth in a series of recitals. The entire program gave evidence of sound musicianship and the young singers and players re-

The Guild is but an association of all choirs, in order to make them conscious on certain appointed days, that in the full celebration of the Eucharist, we must be one, we are one. This we proclaim not only through singing together in spirit, but through singing the same sacred melodies which the Church has given us since the early days.

ceived enthusiastic applause from the appreciative audience." The idea of a joint musicale is to be commended, not only because it promotes a friendly union between teachers and pupils on the basis of artistic experience, but also because it brings forcibly home to each group the need of music for a cultural background. If students even in College show a lamentable ignorance in matter of music, it is not rare either that Teachers show a lack of appreciation. A united recital forces upon all a more sincere consciousness of music.

FOR THE SEVENTH YEAR, THE CHORAL Festival of high schools sponsored by the City House Alumnae of the Sacred Heart was held in St. Louis on March 18. Thanks to perseverance and the good sense of organization of the Committee as well as to the directing ability of Father F. Frunner, C. Ss. R., the Festival has definitely taken its rightful place in the school activities of the Archdiocese. The program was a sort of symposium of sacred hymns originating from the various nations and incorporated into a series of tableaux. The unity of the whole presentation was quite in evidence, even though the various parts were not on the same artistic level. It is always difficult to satisfy demanding artistic standards in a program of this kind. Frankly, some hymns were hardly worthy material for a choral festival; but we confess that it was a pleasure to get a glimpse and to compare so many types of catholic hymnody in recent times. The performance of the various schools is not expected to be even; after all, this is a festival, not a contest. In the whole, there is a vast improvement particularly in choral discipline and appreciation of the students themselves. Here is a summary of the program:

The National Anthem

1. French-Canadian Hymns
 Nous Voulons Dieu (arr. Kane)
 Ode A Marie (Dernier)
 Tableau: St. Anne
2. Polish Hymns
 Amidst the Silence
 The Greatness of God (Rudkowski)
 Tableau: St. Stanislaus of Cracow
3. Mexican Hymns
 Canticos A Corazon De Jesus
 Dia La Vere
 Tableau: Our Lady of Guadalupe

4. California Mission Music
 El Padre Nuestro (The Our Father)
 El Ave Maria (The Hail Mary)
 Trisagio (Holy, Holy, Holy)
 Tableau: Junipero Serra
5. German Hymns
 Beautiful Savior (Arr. Wasner)
 O Sacred Head Surrounded (arr. Bach)
 Tableau: St. Boniface
6. Hungarian Hymns
 Blessed Mary, Mother
 Where Art Thou Hid Away?
 Glorious Right Hand of St. Stephen
 Tableau: St. Elizabeth of Thuringia
7. French Hymns
 Je Suis L'Immaculee Conception
 Oui, Je Le Crois
 J'Irai La Voir Un Jour
 Tableau: Our Lady of Lourdes
8. English Hymns
 O Cruel Death (Tallis' canon)
 Ave Verum (Elgar)
 Tableau: St. George
9. Bohemian Hymns
 Holy Wenceslas
 Savior, Thou Art Risen
 Tableau: St. Wenceslas at Prayer
10. Italian Hymns
 Alta Trinita Beata
 Tu Scendi Dalle Stelle (Liguori)
 Tableau: St. Francis of Assisi
11. Irish Hymns
 St. Patrick's Breastplate
 The Lesser Joys of Mary
 Oh Breathe on Me, Breath of God
 Tableau: St. Patrick

We pray that, as time goes on and peace returns, the Guild may lead the Catholics of America to surround the sacred Altar with one voice and one song. Therein lies their real strength for the struggle to come; therein lies the certitude of spiritual victory.

12. Spanish Hymns
 A Miracle of the Virgin
 And The Angel Woke the Shepherds
 (Arr. Nin)

Tableau: St. Teresa of Avila (1515-1582)

AT ABOUT THE SAME TIME, ON MARCH 18, the Catholic High Schools of Chicago held their fifth annual Music Festival, sponsored by the Catholic Music Educators Association. Obviously, the scale of the festival is large: it includes an all-girl chorus, a mixed chorus, an orchestra, and a band. Each group is composed of a large number of students. We gladly reprint the entire program; but we regret that we cannot recommend it as an example of musical education based on catholic treasures. A choral outlook directed by names as Lecocq, Pitcher, Clokey, Rubbra, is hardly worthy of a metropolis overflowing with catholic opportunities. And we feel sure that our friends of Chicago are aiming towards finer selections as soon as circumstances will permit:

Rosamunde (The Magic Harp)	Franz Schubert
	Op. 26
The Rain	Bohm-Grill
	Festival Orchestra
Tomorrow	Richard Strauss
The Dairymaids	Frank La Forge
She Is So Innocent	Lecocq
The Bugle of Spring	Gladys Pitcher
	All-Girl Chorus
Ballet Suite	P. Tschaikowsky, Op 20
Marche des Petits Soldats de Plomb	Gabriel Pierne
	Festival Orchestra
Rhapsody in B Minor	Brahms
	Piano Solo
American Fantasie	Victor Herbert
	Festival Orchestra
The Star-Spangled Banner	
	Band, Chorus, Audience
Overture Phedre	Massenet
U. S. Field Artillery March	Sousa
	Festival Band
Prayer from "Stradella"	von Flotow-Gaines
The Musical Trust	Joseph Clokey
God Be in My Head	Henry W. Seitz
The Virgin's Cradle Hymn	Rubbra
	Mixed Chorus
The Clock and the Dresden Figures	Ketelbey
	Piano Solo

Miscellaneous

RICHARD KEYS BIGGS IS ALWAYS very active; he gave on March 13, at the Church of the Blessed Sacrament in Hollywood, another organ-recital which did not intend to be liturgical, but which is made of lighter selections accessible to a more general public:

Psalm 18	Marcello
Arioso	Bach
Trumpet Tune	Purcell
Chant de Noel	Pachelbel
Le Coucou	Daquin
The "Crucifixus" from the B Minor Mass by Johan Sebastian Bach	Liszt
Poeme	Boellmann
Lento	William Blanchard
Londonderry Air	Traditional
Prelude on the theme B-A-C-H	Biggs

BROADCASTING LITURGICAL SERVICES has sponsors and objectors as well. Two things are certain: that it should not be abused, lest it detract from the sacredness of our worship which is not to be thrown on the highway at all times; that it should be well done, lest non-catholics get the wrong idea about the music of the Catholic Church. We are especially interested in the latter, because we have been more than once disgusted with the musical quality of catholic broadcasts. We make bold to call the attention of all organizations interested in this type of work on their responsibility before public opinion. If all choirs prepare themselves very carefully, discreet broadcasting may gradually heighten our musical standing before the nation. These ramblings of ours are prompted by the regular third-Sunday-of-the-month broadcasts of Solemn High Masses from two churches: Immaculate Conception at Wilkes-Barre and St. Gabriel at Hazleton, both in Pennsylvania. At the first, the Boys-Choir conducted by the Sisters of Mercy performed the "Mass in honor of St. Catherine of Sienna" by N. A. Montani. We wish good success to our friends.

TWO TEEN AGE ORGANISTS have come to our attention: Twelve-year old John Vechow at St. Mark's Church, Altoona, Pa., and thirteen-year old Catherine Mayr at Holy Trinity Church, Dubuque, Iowa. We have no authorized information to say whether both are the prodigees of a local fancy (as it

often happens in catholic circles) or whether they evidence a solid promise of artistic future. Their picture makes them look rather spontaneous and intelligent, and augur well of their talent. We mention them as examples of many other talents found among our youngsters, but which never come to maturity. Two reasons: lack of serious training and no artistic surroundings. The great culprit: catholic indifference for the cultural development of our adolescents. The future of our choir-lofts depends greatly upon our developing real artists of our own, not organists and choirmasters who are the product of one or several summer sessions. A church musician, worthy of his mission, deserves the opportunity of a complete training.

A BOY CHOIR is such a sympathetic group that one does not like to miss the opportunity to commend it, whenever it comes. "The 35 members of SS. Peter and Paul's boys choir made their first appearance on short wave radio in the WMFM studios of Milwaukee's Radio City. In the absence of the regular director, Sister Mary Clare, S. S. N. D. of SS. Peter and Paul school, the choir was directed by Leo Muskatevc, St. Hedwig choir director and conductor of the Milwaukee Catholic chorus. The program was given before a studio audience. Miss June Ploetze, a freshman at Mount Mary College, was the accompanist. Well known in Milwaukee, the choir was organized two years ago by Father George Holzem, then assistant pastor of SS. Peter and Paul, now a captain with the U. S. Army in Australia. Father Holzem has been in service for 18 months. Father Alphonse Kohler is the choir's spiritual director at present." Broadcasting is a dangerous tool. One may hope that its power of publicity will force the public opinion in behalf of the musical restoration; another may fear that it will develop an exaggerated interest in "getting heard." Both views are to be reckoned with. As the public stands today, the radio is one of the necessary ways to reach him. However, too much ado about it may prompt in the young singers' mind a conceit very harmful to the main purpose of a boy-choir. It is not for the air that they should learn to sing, but to consecrate themselves to Christ in the Eucharist. Artificial vanity never helps this essential objective. The usefulness of the radio for the boys must be judged in practice by a serious minded choirmaster who knows better his boys, and whose personal influence will give the proper orientation to all their activities.

AT NELLORE, INDIA, young maidens have been studying gregorian chant under the direction of devoted missionaries. They increase the number of groups found in so called non-civilized countries which get acquainted with sacred chant more rapidly than we ourselves do. That reminded us of Dr. Hutchins, president of the University of Chicago, who, when asked at the end of a lecture what he thought of the idea of promoting all-over the postwar world American educational system, answered with another question: "What educational system?" It is time for us all to learn rather than to teach.

AT HAMILTON, OHIO, a song "God Bless You and Keep You, Beloved" has been published recently by C. Geis, organist and choir director of St. Ann's Church. The song is dedicated to the boys in the armed services. It was introduced Christmas eve over Cincinnati station WCKY as a gift to these lads, to whom 1,000 copies have been mailed to various corners of the world. The song had its inspiration from the prayer being recited daily in most Catholic churches, "Prayer for the boys in the service," and was prompted likewise by the idea of "That welcome letter from home." Do not smile at our mentioning this song. May be the song is not very good, may be it is. We are not so much concerned perhaps with the musical value of the song itself, as we are with the fact that some catholic artists are doing something positive to contribute to the large musical movement in the Armed Forces, which we have commented upon at length in another column of this issue.

FROM HONOLULU, it is announced that "A choir composed entirely of leper patients has been trained by the Rev. Peter d'Orgeval, pastor of St. Francis' Church, in the Kalaupapa Settlement of Molokai, to sing the classic Mass of Pope Marcellus, which was composed in 1565 by Giovanni Pierluigi da Palestrina. The patients were taught the full score, except the Gloria and Credo which they will sing in the traditional Gregorian Chant. Although 71, Father d'Orgeval, is well qualified for his role of choirmaster, since he has lost neither knowledge nor artistic touch which he acquired more than half a century ago at the Paris Conservatory of Music. He came to the Islands from Paris in 1926." This is about as startling news as one would expect. Palestrina never dreamed that

(Continued on page 199)

NAMES PEOPLE DOINGS



Elmer Andrew Steffen needs no introduction to anyone fairly well acquainted with musical life in America. Surely the citizens of Indianapolis, his home town, would rather scorn at any pretense to present one who has been for so many years and in so many ways one of them in the truest sense. We have no intention either to use *Caecilia* as an agent of publicity in his behalf; but we take the privilege to greet Mr. Steffen as a friend whom we deeply esteem. We should greet in him character and accomplishment, both devoted to the restoration of music in the Church. His career is similar in more than one way to that of many American pioneers. There is quite an amount of "self-making" in his artistic development. For him, it spelled not only success (which would not be so important in our cause) but it prompted the liberation of a true musical temperament. Thus, the career of Mr. Steffen is summed up quite relevantly in success and liberty submitted to devotion. For Elmer Steffen was originally a choir-boy as many, but infectiously confident and ambitious. At sixteen, (here comes the lovely tale of the self-made American) he could salvage massed choirs for a jubilee by his assuming to conduct their performance. Later he had lots of piano, singing, writing, as many an enthusiastic youngster would have; hardly on a consistent level according to his testimony. Thus he does not think of himself as more than a third-rate musician. We doubt however that he be so low, if our estimation is correct. Anyhow, here it is how he became a first-rate one: by a varied and prolonged contact with men well-versed in the science of sacred music. It started at the abbey of St. Meinrad where solid monks imbued him with the fundamental outlook of sacred music and initial knowledge; it continued in Rome in contact with men as Rella and Casimiri. That was enough to make a well-balanced

artist of a young man burning with a constructive ambition. A circumstance in itself not conducive to artistic development was instrumental to bring to maturity in him the gift of musical leadership which may be his very best. The World War I took him to Europe to drive trucks and to direct the singing of the boys at night. There he developed that wonderful ability to impart his own dynamism to others. The result is two folded: choir-conducting and diocesan administration. It appears to have been relatively easy for Elmer Steffen to organize his own liturgical choir at the Cathedral of Indianapolis, which is today exemplifying true sacred music in the Mother Church of the Diocese. But his contagious enthusiasm carried him further; and the Mendelssohn Choir first, then the Indianapolis Symphonic Choir have become almost synonymous of his own name. He is now identified with the musical pulse of his city; or rather it is he who marks the pulse. And yet Mr. Steffen, true christian as he is, has preferred to those artistic accomplishments which give some fame, the inner glory of a much more patient labor. The Bishop, quickly recognizing the universal quality of his work, appointed him Director of Music in the Diocese. You tell no secret to anyone when you murmur that this is no easy task. One has to deal with numerous churches, convents and schools wherein local authority is not naturally prone to submit to the authority of a layman; and Indianapolis shares with all dioceses the past misfortunes of our musical decline. Elmer Steffen took the job with the energy which made him drive the trucks twenty-five years ago and with the joy which he manifested in leading the songs of the boys in war. Everyone likes his practical sense and his conviction. And as he is a gentleman through and through, all have given him an unstinted cooperation. The results begin to show, for sacred music in the diocese of Indianapolis is definitely on the up-grade and an example of good organization. And yet, the most lovable Steffen should be seen at home. Those privileged friends who have passed the doors of this sanctuary are unanimous to declare that the Diocesan Director of Music of Indianapolis is a loving father and a delightful host.

Elmer Steffen has been on the job for more than twenty-five years; which is to say that he has known the days of hard plowing before enjoying the premises of the harvest which is now ripening. By a rare distinction, the Knighthood of St. Gregory has been bestowed upon him by His Holiness Pius XII. No one dares to add to this privilege any other. But we feel confident that Mr. Steffen will be happy to know that *Caecilia* deeply rejoices for the public recognition given by the Holy See to his loyal service. It is therefore with pleasure that we confer on him membership in the Guild of Honor of *Caecilia*.

WE EXCERPT FROM THE TELEGRAPH Register the following quotation on Mr. J. Meredith Tatton: "A convert from Anglicanism and a musical composer of distinction is J. Meredith Tatton of Victoria, Texas, whose latest Mass in honor of St. Catherine of Siena will be published soon. It is dedicated to Archbishop Robert E. Lucey, under whom Mr. Tatton serves as a member of the San Antonio archdiocesan commission on sacred music. A native of England and a graduate of Cambridge and London's Royal College of Music, he served from 1932 to 1936 as inspector of the English board of education, about one-sixth of England coming under his province. Mr. Tatton became a U. S. citizen in 1939." We have looked for quite some time for an opportunity to greet this devoted friend of *Caecilia* and to present him to our readers. We have two reasons for doing so. It is a joy always to know that some formerly separated brethren have joined the ranks of musicians in the catholic Church. More than their actual services, however great they may be, we appreciate the lesson of their example. We may presume that Mr. Meredith Tatton would have felt a great difficulty in joining the Church, should our music have failed to respond to his religious ideals. His conversion is thereby indirectly an apology in favor of the Chant; and it should prompt us all to a more genuine appreciation, we the native sons and daughters. "O tardi ad credendum." Are we not too slow to give our allegiance to sacred Chant? We know also that Meredith Tatton is a musician well-grounded by solid studies. As far as we have been able to ascertain, distinction and simplicity reverently devoted to God are the quality of his musical contribution. We can only wish that his influence may bring about a flourishing development of sacred music in the Archdiocese of San Antonio, wherein he now labors very efficiently.

JOSEPH A. BEJMA, ORGANIST OF St. Hedwig Church at Milwaukee, Wisconsin, passed away at the age of seventy-four. He served there for half a century until his retirement last September. Mr. Bejma was a native of Poland and came to that city as a boy. He studied the organ at the old Pio Nono high school in St. Francis. The readers will remember in their prayers this humble servant of our common cause.

YOUTH IS THE PROMISE OF THE future; and we should know our young musicians. Through the Telegraph Register we make the acquaintance of Daniel F. Stackpoole: "After seven years of study in the famed Juilliard School of Music in New York City, Daniel F. Stackpoole of St. Stephen's parish in Buffalo has abandoned his musical ambitions for the duration and joined three of his brothers in the service. Now only 18, he was well on his way toward accomplishing his high ambitions in the musical world when he volunteered for induction into the army. He

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was only 11 when he won a scholarship to the Juilliard school, and he spent most of seven years in intensive study there. But being a concert orchestra leader is his real desire." The grain of wheat is momentarily buried; and we pray that it may some day know the real Spring. May the Lord bring him back home safe; and may Pvt. Stackpoole fulfill the hopes which were placed in him before his induction.

DOM MOCQUEREAU, O. S. B., WAS PERHAPS the most brilliant personality in the history of gregorian restoration during the nineteenth century. It is not therefore surprising that his memory should be an incentive to writing more than that of other pioneers. We welcome the article published in the "Nuntius Aulæ" of January; this review of avid young theologians has shown quite often a remarkable interest for things musical. It is a hopeful sign for the future of the Chant amid the religious Orders. Our youthful correspondents will not resent our taking their essay as an example of an attitude too prevalent to be of any benefit to the cause of gregorian chant. The mentioned article repeats, presumably from other sources well read, appreciations of the man which do not project the proper light on his work, or rather on his definite place in the restoration of the musical text. To determine this place would not be possible as yet; the horizon is still too close. But we feel that a rightful homage can be given to his gigantic contribution, without leaving in the background of oblivion many others whom history may some day number among the geniuses of the movement. Everyone readily understands that to restore to its pristine purity a vast literature of music from which time and evolutions have completely separated us can hardly be the monopoly of even a genius. It will merit much more our secure confidence if it is the result of combined or accumulated experiences of many scholars. It is not giving service neither to the venerated memory of Dom Mocquereau nor to the solidity of the restoration of the Chant, to cumulate exclusively on him the contributions of gregorian science. It is a positive misfortune that men as Dom Gueranger, Dom Jausions, Dom Pothier, Dom Jeannin, to mention only the array of pioneers, have fallen into disrepute. Our appreciation of their scientific and artistic work would greatly help in widening our narrow gregorian aesthetics. It is time that the science of gregorian chant may pass from excessive emphasis on personalities to a stricter objec-

tive analysis. This is what Dom Mocquereau himself would advise should he be still living with us.

THE ESTABLISHMENT OF A DIOCESAN commission for the promotion of sacred music is always an event. It marks another advance towards a universal restoration; and a discreet use of authority should greatly help in attaining this much desired objective. We recently learned from Scranton, Pa., that "in the Office of the Chancellor, Rev. W. K. Dolan, S. T. D., the members of the newly appointed Diocesan Commission for Sacred Music met with the Most Rev. Wm. J. Hafey, to formulate plans for its work within the Diocese. At this meeting a Diocesan Institute of Sacred Music was established which consists of three main organizations: the Priests' Choir; St. Cecilia's Guild, a society of Religious Teaching Sisters, and the Catholic Choir Guild, a society of choirmasters and organists of all lay choirs of the parishes and missions throughout the entire Scranton Diocese. In attendance at the meeting were: Rev. J. P. McAndrew, chairman; His Excellency, Bishop Hafey, Dr. Dolan, Rev. E. F. Byrne, Rev. J. J. Ferrara, Rev. J. J. Gorman, and Rev. E. S. Manikowski." The plans of this commission are among the most ambitious we have known as yet. It proves that the leaders are inspired by great ideals and are moved by a generous spirit. We should welcome therein a promise and a hope. No matter what the obstacles will lay in the path of these workers, their enthusiastic faith is strong enough to build a solid foundation.

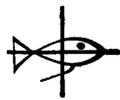
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MUSIC



REVIEW

By Ermin Vitry, O. S. B.

SAINT BENOIT DU LAC (BENEDICTINE MONKS
CHOIR)—*Gregorian Chant*
Recordings, 1943—McLaughlin & Reilly, Boston



The larger the recorded repertoire of Chant will grow, the more powerful will also become its opportunities of diffusion. Since the days of the early recordings of Solesmes, many others have appeared. The album of St. Benoit du Lac is the latest in date, and one of the very best. It is evident at first hearing that the monks undertook this as a true work of devotion; and in our opinion, it is of the utmost importance. In order that recorded gregorian melodies may be of service to the restoration, it is necessary that their performance reach at once the heart of the listener. Too long people have considered the Chant more as a liturgical protocole than an intensely living music. The present set of records is capable to immediately overcome this prejudice by the serene piety which emanates from the singing. A closer examination reveals three other qualities which are satisfying to the most critical analysis: a. the variety of selections is superior to many other series. Choirs who record the Chant often fall in some unconscious dilettantism; and they do not realize that presently it is less the supreme than the practical melodies which people need to hear. The market should be filled with sacred melodies which should be a part of the ordinary gregorian repertoire, and thus become familiar to our choirs through repeated hearing of exemplary singing. The present series satisfies a little more this crying need than the series which have preceded. b. A great deal of careful preparation was given to the recording. It is not just a monastic choir which is singing; it is a good choir. No detail was omitted which was important for a truly artistic phrasing; and there is in the performance an obvious solidity. c. Cohesion and blending, those two supreme achievements of choral

singing, are manifest to an excellent degree; and there would hardly be any exaggeration to speak of this choir as if of one voice. Perhaps the cohesion is superior to the blending itself, which is so seldom perfectly reached among singers. Lastly, the accoustical background provided for the recording had enough depth not to deprive the melodies of a desirable lusciousness; and the organ accompaniment is neat.

May we offer to our confreres a few well-meant criticisms which might be helpful when (as we do hope) they record another series? An attentive listening reveals a certain lack of freedom which is characteristic of all choirs scrupulously devoted to the rhythmic principles of Solesmes. There is a certain technical sameness which is at least most unnatural. It is indeed unnatural, in any musical performance, that the listener be from the first more conscious of a theoretical system than of the musical content. This is no reflection on Solesmes itself, but rather on a widespread tendency to outdo the ideals of Solesmes by a rhythmic exaggeration. Moreover, an over-consciousness prompted the choir now and then to pushed attacks which mar the smoothness of the phrases at their initial point, and to some "portamentos" or blurrings which are not logical with the fluency of the gregorian line. More exacting critics might go further and reproach a certain lack of variety both in the movement and in the shading. This is to be expected from any choir which is too intent on the technical elements of a melody; and the monks of St. Benoit du Lac were respectful to excess of the much vaunted law of "identity" in regard to gregorian melodies. They forgot here and there that there is a tremendous difference between the various chants, even though they all belong to a same technical background.

All in all, their album is a wonderful piece of gregorian apostolate. It should be in the hands of all choirs as a most living lesson. We hope that it is only the first of many to come.

THE USE OF RECORDED MUSIC IN LITURGICAL SERVICES

Few people know of a daring experiment made by a zealous pastor in a certain church of the East, in order to bring about congregational singing among his

flock. It is worth public attention. We would have preferred, before venturing any appreciation, to witness personally the singing. However, the survey sent to the Office of *Caecilia* is comprehensive enough to permit a few impressions. The writer of this survey is obviously under the influence of his enthusiasm; and the latter justifies a slight suspicion. Anyhow, what he saw and heard was worth relating even with excess of "gusto."

This experiment was prompted by war-conditions and the quest of a pastor without choir or organist trying desperately to maintain the High Mass and to gradually introduce his people into singing the Eucharist. His were the usual obstacles of surrounding ignorance and apathy, his were also the lack of leaders and properly trained singers. He decided to use recorded music as a "trainer." He set to record (mostly himself) the solo singing of the Ordinary of the Mass which he intended to have the people sing, with the responses and an incidental motet. All this at a great deal of personal work and expense. In the actual liturgical service, the records are played at the proper time, synchronized with the presentation of a film of the musical and literary texts which are sung, both in Latin and in English, and preceded by some practical comments. Thereby the people are able to see and to hear the music immediately in its actual liturgical setting. Hardly any regular rehearsal is given; the parishioners learn by ear and eye through multiplied repetition. Here is what the pastor answers himself to the question "How do the people like the idea and respond to it?": "About as they do to everything else in life and in a democracy: about 50-50. But that is not so important. The important thing is that if the results you witnessed this morning can be obtained in a year's time, in a parish which is the minimum in numbers, comprising people with absolutely no musical traditions, or enthusiasms, with less than the average, I'd say, musical background, I might even say (with the hope that they do not ever read it,) perfectly raw as far as musical training goes, if such results as you witnessed can be obtained on a 50-50 response, and with no rehearsals beyond listening to models from Sunday to Sunday at Mass, then it is my conviction that this method contains the germ of most unpredictable results for this country musically, if and whenever tried under more favorable circumstances and conditions." There are many things which can be said about this unusual experiment. The first thing to be said is

a word of sincere congratulations to a priest who is zealous enough to go out of bounds, that is, to try the untried in order to achieve something which he believes to be paramount, namely, the musical participation of the people to the Eucharist. His daring alone is a lesson to so many of us who disdain even to make an attempt. The second thing to be said is that recorded music and sound-film open unsuspected opportunities for the musical reeducation of the Catholic people. We say unsuspected, not so much because of possible technical developments which are probable, but because of the results we might anticipate from the already existing means of recording. We presuppose of course that this new field would find many interested pioneers, in the technical, artistic, as well as the liturgical field, to forego all sceptical prejudices, and to try on a larger scale the first endeavors of the pastor of a rural community of six hundred souls.

Of course, such a daring experiment brings to mind some questions: the legality of the procedure, the expense involved, the relationship to the choir, the real effectiveness on the faithful, the devotional aspects, the practicability of such mechanical means. It is indeed too early either to judge or to prophesize; but it is relevant to take notice of something which might speed up the musical conversion of the faithful. Personally, we are inclined to advise a great prudence in the use of any recorded music, both in the process of learning as well as in its liturgical (or unliturgical use.) Ultimately, it is the people themselves who are to sing; and mechanical means may, if used without wisdom, weaken the musical reactions of the pupils instead of stimulating their response. We like to visualize recorded music as a first stimulant and a help; then let it be discontinued and the singers be led by visual film unfolding the music and the words as they are sung. At any rate, a field is widely open to our spirit of liturgical adventure; and we hope that its cultivation will follow shortly. To those who are interested we are unable to give the accurate address of the pastor who made this first experiment, for all information was handed to us in anonymous form. Write to McLaughlin & Reilly who may be able to create the proper personal contact.

BRENNAN, ROBERT (DR.) *The Vespers of the Blessed Virgin Mary*. 1943. Schola Cantorum Press.

We have incidentally mentioned this booklet in relation with the activities of the Archdiocese of Los

Angeles; we now take pleasure to recommend its contents to all who are looking towards the restoration of Vespers. Despite their liturgical limitation, the Vespers of the Blessed Virgin will have an appeal for the Catholics of today who are very responsive to the devotion towards Mary. One could not begin the restoration of Vespers under better auspices. This, the native son of the City of the Queen of Angels, understood very well. Hence, his Vesper-booklet. Its originality consists mainly in this that it integrates four elements of Catholic worship: literary, musical, artistic, spiritual. We highly commend this effort, not only because it is the synthetic way to look at liturgy, but because the faithful are in dire need of such a broad outlook in their devotional practice. Dr. Brennan went to great pains in order that his attempt might reach its aims. It does; and the author of the booklet is visibly imbued with a thorough liturgical sense. It is probable that war-conditions and other obstacles always met in pioneering did not permit a printed-job as good as would be desirable. That should be no impediment for the booklet, a neat little job however, to find its way towards very large sales.

MELOCHE AMATUS, P. O. F. M. *Cantus Varii, quos ex libris liturgicis recenter editis et ex manuscriptis, compilavit, 1939, Tornaci, Desclée & Socii*

Publications of this kind are enriching the library of gregorian music, a necessary achievement if the Chant is to grow in our culture. Some people, even among leaders in the field, presume too easily than for one to have a *Liber Usualis* is about possessing a gregorian encyclopedia. Not quite. Gregorian literature is immense, spanning on the course of many centuries, a varied expression of a still developing liturgical tradition. Therefore, the formation of a deep taste for the Chant has much to gain by comparing the varied types of melodies which sprung all over christian Europe in the golden age. The present book is a solid contribution to gregorian literature; it contains many melodies which do not belong either to the *Graduale* or to the *Antiphonarium*, but were the offshoot of gregorian inspiration. Their interest is not only historical or scholarly; for many offer a liturgical repertoire which many a choir, especially in religious communities, would welcome. The author of this book gives accurate information as to the source wherefrom he borrowed each melody; and this is a considerable progress over similar publications in former years. We only regret that he did not go further on the way to complete

information. Historical data, analytic comments would have increased much the value of the collection. But as the book stands, it deserves to be added in the gregorian library of every higher Catholic institution.

HERE—THERE—EVERYWHERE

(Continued from page 193)

his masterpiece would be sung by lepers before it could find its way into the choir-loft of many of the largest churches of America. No one can deny the fact; let us take it as a lesson of humility. When everything is told (and the day is coming), it will be clearly seen that our main mistake has been to confuse material advancement with progressive culture. In the field of music, we substituted organizations and methodical equipment with inspiration and appreciation. This is the reason why lepers without any of our resources can sing Palestrina, and we are incapable of doing it.

AT ST. JOSEPH'S MOTHER HOUSE, CARONDELET, ST. LOUIS, MO. "Selections by the choir were recorded by the Very Rev. John S. Mix, C. R., president of St. John Cantius Seminary. These recordings are being used in the classwork and rehearsals of the Sisters as well as for their entertainment. The numbers recorded are these: Credo III, Antiphon, "Verbum Caro Factum Est", "Parvulus Filius", Haller, "Lo How a Rose", Praetorius, and "Tantum Ergo", Ravanello (a capella)." Recording apparatus are now recognized for one of the best benefits which can be derived from them, namely the progress of a music-class in quality of work. The Sisters of St. Joseph were aware of this advantage; we hope many religious communities will imitate this initiative.

The six posters promised to members of St. Caecilia's Guild are just off press. They are beautiful settings of liturgical texts in two colors; their size 17 in. x 22 in. and their type makes them very readable for use in the choirloft. They are now sent to all who are enrolled in the Guild; and we feel satisfied that they will like them.

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