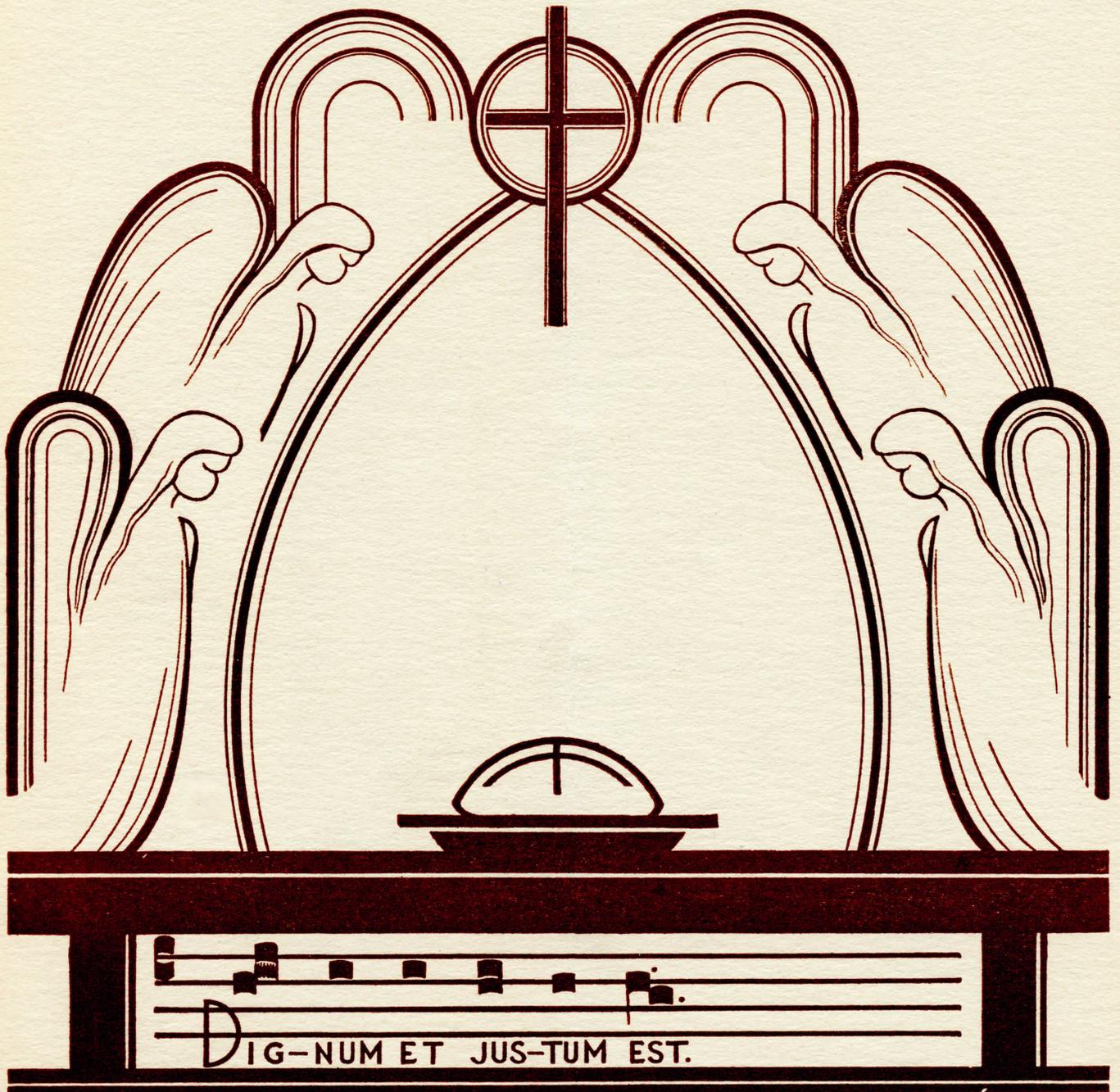


CAECILIA



A REVIEW OF LITURGICAL MUSIC

Vol. 71. No. 8
SEPTEMBER, 1944

... And there, uplifted, like a passing cloud
That pauses on a mountain summit high,
Monte Cassino's convent rears its proud
And venerable walls against the sky.

Well I remember how on foot I climbed
The stony pathway leading to its gate;
Above, the convent bells for vespers chimed,
Below, the darkening town grew desolate.

Well I remember the low arch and dark,
The court-yard with its well, the terrace wide,
From which, far down, the valley like a park
Veiled in the evening mists, was dim descried.

The day was dying, and with feeble hands
Caressed the mountain-tops; the vales between
Darkened; the river in the meadow-lands
Sheathed itself as a sword, and was not seen.

The silence of the place was like a sleep,
So full of rest it seemed; each passing tread
Was a reverberation from the deep
Recesses of the ages that are dead.

For more than thirteen centuries ago,
Benedict, fleeing from the gates of Rome,
A youth disgusted with its vice and woe,
Sought in these mountain solitudes a home.

He founded here his Convent and his Rule
Of prayer and work, and counted work as prayer;
The pen became a clarion, and his school
Flamed like a beacon in the midnight air ...
Longfellow.

CAECILIA A REVIEW OF + LITURGICAL MUSIC

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<i>Martin G. Kennedy</i>	

IN THIS ISSUE

The jottings, excerpted from various writings encountered throughout the year, have a sharp accent which is needed at times.

The account of their Gregorian experiences by a group of novices will be welcome in all its ingenuity, and will be useful to many young religious laboring under the same conditions.

The gleanings on sacred music were written in various publications by writers prominent in this field. Names as Lutkin, Dunham, Morton, are well known in musical circles, though they do not belong to our fold. Others are among our most esteemed brethren.

The tribute to Monte Cassino is an excerpt from the Address read in the House of Representatives last March. No one would object that the Editor, himself a son of Benedict, should thus render homage to a center of Christian culture in which liturgical singing received an impetus which was felt through the whole Church.

READ THIS FIRST — THEN ACT AT ONCE

With this issue, the Editorial Staff completes the third liturgical cycle of its publishing activities. To God who has visibly blessed our work, our humble thanksgiving; to the readers of *Caecilia*, who have shown a loyal interest, our sincere thanks.

With the issue of November 1, a new yearly cycle will begin. The words of our Lord come to mind, while He was seeing in spirit the field of redemption:

*The harvest is immense;
the workers are but a few.*

Whether you believe it or whether you doubt it, the restoration of liturgical music is a part of the Christian harvest. And three years of hard-working experience have convinced the Editorial Staff that active collaboration to the musical harvest is still deficient.

The contribution of *Caecilia* to the harvest depends as much on its subscribers as on its Editors. Reader, you the friend of our labors, accept with enthusiasm this apostolate, and help us to fulfill our mission. It is your duty, it is your privilege. Whoever you may be, work with us to boost the circulation of *Caecilia*.

Therefore, at the beginning of this new cycle, we ask you to bring into the fold at least

May not indifference deprive you of the merits of this good deed; let no obstacle interfere with your zeal. Speak or write; but do not stop short of a practical result.

Caecilia is without a doubt the all-embracing Review for all those who believe that musical culture is now an integral part of Catholic life. It can be read with the same advantages by scholars and pioneers, by the clergy and the religious, by teachers and students, by choirs and lay-folk.

Should a small token of our appreciation induce you to collaborate with us in this campaign for a larger circulation, we will gladly credit you, when your own subscription is up for renewal, and for the duration of one year, with a

20% discount

Readers and friends of *Caecilia*, do not sit in idleness or selfcomplacency; but go ye up into the vineyard with us. Together, let us spread all over the country the music of Mother Church.

Sincerely in Christ,

THE EDITORIAL STAFF.

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THE EDITOR WRITES



The present issue is mostly made up of odds and ends excerpted either from *Caecilia* itself or from various periodical sources. Subscribers of a Review, after the cursive reading of a current issue brought by the mail amid the hustle of their daily occupations, often confine it to the shelves before the

fullness of its contents can be fully absorbed. It may not be amiss to sum up into a sequence some of the subjects previously studied, and thus make them appear into bolder relief. Per chance we have access to a larger number of music periodicals than most readers; and it is interesting to note how the fundamental ideas of the restoration of sacred music are spreading everywhere.

Liturgical Music

WE ARE DEVOTING A CONSIDERABLE space of this issue to a series of "clippings" which we ourselves picked up throughout the year, led by our curiosity for all the manifestations of musical life, and armed with the usual pair of scissors. As they reposed for a long time in our file, it happened that they developed almost naturally into a symposium which we have thus called: "*Gleanings become a harvest.*" That such incidental gleanings may become a harvest for you, let me point out a few remarks which grew in my mind as I was putting them together.

1. *The numerous excerpts herein quoted* represent the ideas most expressed in the American press today in regard to the subject of sacred music. It is not so long ago that such a concern about music in its relation with worship was hardly existing. And if it existed, it was hardly noticeable, because it was inarticulate. Today, sacred music has become a major feature in many a Review; it is approached with a scientific spirit; and it has gained a definite assurance. Sacred music has truly come of age; and those who

write about it are less apologetic, and much more openly aggressive. When ideas are thus purported from one page of the press to the other, they take the proportions of a movement; and you better be on the watch: Whether you feel that you should protect yourself from their impulse or whether they corroborate your timid steps, it matters little. At this stage, they have become a movement, and one has to reckon with their significance and their practical influence. Read the gleanings which we have chosen; and you will be stared in the face by the force of a movement which marches onward to promote a radical change in our habits of worship.

2. *The sources from which we gathered* our gleanings are extremely varied, not only because periodicals were many but because the writers come from very sharply defined ways of life. The Catholic Commonweal is indeed very far in spirit from the protestant Diapason, and the New Music Review has not much in common with the Catholic Choirmaster. Think of a Nun writing on sacred music in the company of a minister, or a layman venting out his bold reactions in the face of the clergy, or again of a learned professor listening to what the worshippers have to whisper from the pew. The interesting result is that all these writers, accidentally meeting together for a round-table discussion, manifest a perfect agreement on all the important aspects of the problem of sacred music. Such agreement, coming as it were from minds so deeply divided on other vital questions, and without a concerted attitude, adds an incalculable force to their statements. Their meeting thus upon a common ground is a hint not to be neglected, that the restoration of sacred music is a movement which will impose itself to the recognition of all religious leaders. We cannot foresee the exact time of the conquest; but we know for sure that it will come some day.

3. *The significance of these musical gleanings* will appear the brighter when we observe the main ideas which they contain. Writers scorn at the thought that sacred music might still be considered as an entertaining help to a sentimental piety. They claim for it no less than the privilege of being an integral part of

worship and the necessary expression of a full Christian life. Thus sacred music, after having been considered only as an aesthetic question, takes its place again among theological and ascetical problems. Once the restoration is seen from a high spiritual level, the Chant of the Church discovers to gazing eyes the unsurpassed freshness of its melodies as well as the excellence of its forms. But writers also realize that in order to imbue the faithful with the spiritual meaning of sacred music and to make the Chant the natural expression of a loving devotion, leaders are needed. Hence an insistent plea for a comprehensive attitude from the part of the clergy, for a solid formation in seminaries, and for the thorough training of choirmasters. The lasting success of a rejuvenated sacred music is in their hands. It is time for them to know that there is a growing expectation from all sides that they shall not fail in their musical apostolate.

Music In Education

THIS ISSUE CONTAINS ANOTHER symposium made up of all the writings about musical education, as they recently appeared in *Caecilia*. With this difference, however, that, whereas the gleanings heretofore commented upon were textual quotations from lengthy articles, this second symposium is limited to an general outline made up of titles. Headlines are in vogue today; and many of us read newspapers and magazines in this hurried fashion. If headlines are comprehensive, they may provide a concentrated view of a whole subject. We have endeavored to do more, by putting them into an order which presents a logical sequence of the whole subject of musical education. According to the way one glances at it, this symposium will arouse his interest or leave him indifferent.

Caecilia has frequently taken exception with the general and alas! inveterate tendency of the whole educational system which, in spite of all its glaring failures, persists to put the cart in front of the horse. We mean to object more than ever to the blind vanity which substitutes to a thorough personal formation the superficial leadership of an organization or dangling with outrageously detailed methods. If you are one of those for whom dangling with details of a method or being a member of an organization takes the place of a thorough personal and broad formation, you will see little which is worthwhile in this outline. But if you believe that clear ideas and leading principles decide the

ultimate success of any teaching, then it is ideas that we all need; and our symposium is a comprehensive outline.

1. *That we are in dire need of such an outline* was made more evident to us this summer both by an interview given and by a letter received. In a certain State, wherein the National Conference is rightly organizing a unit, a certain Nun (a delightful and very religious character) endowed with a genuine musical appreciation, was requested to take the chairmanship of the High School Department. Sincere as she is, she was hesitant to accept. The reason: her view of musical education is still short, her experience of high-school is nil. We gave her credit for her honesty and we excused her for accepting for the sake of the cause and of her community. Some time previous to this incident, we received a lengthy letter of a person prominently responsible in the steering of the National Conference, confessing that he (or she) did not understand yet what a Catholic outlook in musical education could be. In regard to both examples (and they are legion indeed), we have only a single word of reply: Study, yes study. It is obvious that no one has any business to organize who does not know what it is all about. Yet, the fact that it happens is ample proof that for too many of us organization is often a substitute for knowledge. Our outline of musical education is a challenge to the illusion of organization for its own sake, and a contribution to essential knowledge.

2. *Let us say to the credit of teaching Nuns* that they are showing increasingly a very humble but eager desire to cooperate to the musical education of Catholic youth. Following an error long fostered but now abandoned, they were made to believe that it is child's play to teach music. Thus they rushed on all methods, giving their allegiance to the most promising. We have seen more than a failure; and musical starvation has followed the first genuine enthusiasm. This writer has never lost contact a single day with children since his ordination to the holy priesthood, and he thinks that he knows music a little. To all teachers we speak as a brother-teacher, and we say: Do not believe that one can successfully teach music in any capacity who has not received a fundamental training in music for himself, regardless of the class-room. If you are requested to teach music, demand that in all fairness to the cause an opportunity be given to you to be

(Continued on page 298)

GLEANINGS BECOME A HARVEST

During the course of the year, clippings accumulate on the editorial desk. They are gathered from various sources, and are kept for reference. Their admission into our files is not decided upon their novelty, for there is little or no new thought on the musical horizon. But, if they express in a vivid way some aspects of the restoration of sacred music which we are only too apt to forget, they deserve to be remembered at some or other time. The relative leisure of the summer afforded us the opportunity to look them over; and we were delighted to find out that they provided us with a quasi ready-made symposium covering the entire scope of liturgical music. It is our desire to share with our readers these gleanings. We shall quote them verbatim, presuming on ourselves only to bring into proper relief their full meaning. This period of the year is a favourable time for taking inventory of our musical mission; and we hope that the tone of so many voices speaking in so many places will strengthen us in our resolve to toil with an unflinching optimism and an undaunted perseverance as well.

The Editor.

The Motu Proprio of Pius X

It is hardly relevant to claim again, at the end of the fortieth anniversary year of its promulgation, that this document is the handy book from which every church-musician will obtain the vital directives necessary to his full development. It was the providential fortune of sacred music that, after the vicissitudes of a past as long as the history of the Church herself, it was at last codified in a masterly document. And we doubt that any department of Catholic life, safe for the faith itself, ever received such a definite sanction. From the incertitudes of the past, sacred music entered in 1903 a future guided by the most enlightened security. Do we appreciate fully this advantage? It would appear that relatively few among us possess even a fair knowledge of the contents of the Motu Proprio; and fewer still realize the portentous implications of its statements in relation with the inner life of Christians. A church-musician conscious of his mission owes to himself to read and to study the sublime pages wherein he will find the Christian significance of his artistic task.

"The Motu Proprio is a decree of the Pope concerning sacred music. This document should be the handbook of every Catholic organist and choirmaster. Like in everything else those musicians to whom this codex of Church laws would benefit the most remain ignorant of the fact that such a book exists. The writer has even talked to many a priest who had not even read it. This Motu Proprio, however, is most important to Catholic musicians as it is a sure guide in all that pertains to liturgical music. Needless to add that it should be in the library of every priest and nun, as it would erase the question mark that usually follows

liturgical music. Surely the Vicar of Christ leaves no doubt as to the meaning of his words. Read the following words of Pope Pius X in regards to his Motu Proprio: 'We do, therefore, publish a Motu Proprio, and with certain knowledge, our present instruction to which, as a juridical code of sacred music, we will with the fullness of our Apostolic authority that the force of law be given, and we do by our present handwriting impose its scrupulous observance on all.' And, as though this was not enough, he mentions in this same document: 'It is vain to hope that the blessing of heaven will descend abundantly upon us when our homage to the Most High instead of ascending in the odor of sweetness, puts into the hand of the Lord the scourges wherewith of old the Divine Redeemer drove the unworthy profaners from the Temple.'"

*Dr. Louis J. Allard
Erie, Pennsylvania*

Liturgy and The Chant

1. It has been and it still remains a grievous error of both liturgists and gregorianists (what pretentious titles indeed!) to live in separation, whereas it should be evident that the nature of the liturgy as well as of the chant demand that these be integrated to each other. For liturgical life and singing of the Chant are two forms of a single experience.

"The very nature of things is that the two forms, both liturgical and musical, are essentially and historically inseparable. With this fact clearly established and understood, it is necessary to have the ritual in mind to understand the intimate nature of a musical form.

Many problems of a musical character are explained by the liturgy. But it goes without saying that the two mentioned forms are really distinct from each other. There exists, therefore, an interference between the liturgical forms and the musical forms too often misunderstood by certain modern musicians and liturgists. So there is, consequently, the very evident fact that the liturgical musician must study both forms. If he ignores the liturgy, he is not, properly speaking, a liturgical musician, for the two forms, as we have already mentioned, are inseparable. But he can be an accomplished musician without understanding the liturgy, and *vice versa*."

Dr. Louis J. Allard
Erie, Pennsylvania

2. The full evaluation of the Chant can be attained only if an integrated approach is maintained at all times by the study of the liturgical history. Historically, Liturgy and Chant bear witness to each other.

"Gregorian Chant, then, belongs to two branches of scientific study, the history of the Liturgy, and that of music. Hitherto the treating of Gregorian Chant historically has been one-sided because it has confined itself almost exclusively to a statement of musical history, instead of taking into consideration at the same time the accompanying liturgical conditions. In a word, the history of the origin of music must be placed in the framework of the development of the Liturgy, the Mass and the Divine Office; for these are the two branches of her worship for which the Church has especially supplied the music."

Sister M. Lucretia, Mus. B.

3. Once Liturgy and Chant are viewed on the same plan, the Chant appears as a magnificent structure born of the liturgy as a true artistic creation. And in regard to their liturgical object, sacred melodies evidence both a supreme originality and a homogenous cohesion.

"In the music of the first period two equally important forces meet,—the liturgical—for it has grown out of the Liturgy, and with it attained strength and greatness; and the musical—since it shapes itself on the principle of unisonous melody. These do not hinder each other but enter into a harmonious league together. Thus the Gregorian Chant is the musical art product of the Church. None of the later developments of Church Music has succeeded in corresponding so closely with the Liturgy. This in itself should suffice to make the Gregorian Chant appear to church choirs

to be worthy of special honor, even though our musical apprehension, through being bound up with modern music, has some difficulty in becoming familiar with it in one respect or another. There is hardly a more interesting question in the whole history of music, for this chant is the basis of the whole magnificent structure of mediaeval church song, and, in a certain sense, of all modern music, and it can be traced back unbroken to the earliest years of the Christian Church, the most persistent and fruitful form of art that the modern world has known.

"If the history of music can show a more logical, consistent and homogenous idiomatic development and a more unified and unbroken spiritual tradition than any of the other arts, the reason is probably to be found in the fact that Western European music has been able to develop peacefully and autonomously along its own lines, uninfluenced by the tyrannic prestige of ancient precedents and undisturbed by the seductive glamor of exotic cultural traditions. As Cecil Gray in his 'History of Music' so well says, 'The arts which had been the characteristic means of expression for the old ideals lapsed into decadence or suffered temporary eclipse, while the despised and rejected of the pagan arts came at last into its own. Music, the Prometheus of the arts, bound to the rock of literature throughout the whole period of Greek and Roman cultural ascendancy, was liberated by Christianity and raised by it to the first place among them all—a striking fulfillment in the field of art of the promise made by its Founder that in His Kingdom the first should be last and the last should be first. Formerly a mere adjunct to literature, music becomes not merely an integral part of the liturgy, but its very core.'"

Sister M. Lucretia, Mus. B.

Objectives and Characteristics

A. The excellence of a musical art entirely born from a strictly religious experience is better understood if its objective is made clearer. The objective of the Chant can be expressed as a total submission to the Word of God, which it humbly assumes to illustrate in tone. This the Chant does in two ways:

1. Bringing out the sacredness of the word.

"What is more particularly the object of church music? Church music is so frequently taken to be an end in itself. To this wrong view are traceable all the other errors. The music of the Church, more than any

other style of music, is distinguished by its character of service just because it is artistic activity devoted to the representation of divine beauty. In particular, then, its object is threefold. In the first place, church music should set forth the liturgical text in 'intensified speech' as vividly, truthfully, and becomingly as possible, investing the dogmatic truths, moral reflections, and historical facts, as it were, with a garb of beauty, thus conveying them impressively to the minds of the faithful who listen."

2. Offering up the word as a ministration.

"Another feature of church music is what the Church calls *ministerium vocis*, the service of the voice, because the primary purpose of church music is to serve the glory of God."

B. Unexpectedly, such absolute submission to its object confers upon the Chant a spiritual power both on singers and listeners which has no equal in the whole history of western music until our times. Sacred Chant is a marvelous balancer of religious emotion and also of devotion:

1. Emotions dedicated to God.

"In recent times it is encouraging to note that there is a marked and increasing tendency to make the places of worship more dignified and churchly, their order of services more coherent and liturgical, their music more sincere and appropriate. The essential quality of music is its appeal to human emotions. Mothers croon their babies to sleep, children sing at their games, lovers serenade fair ladies in the hope that a wedding march may soon follow. Many entertainments cannot survive, without the aid of music. It is a social and domestic necessity. But it is as an aid to worship that music finds its great justification. Here is precisely where it functions at its highest value. All the gamut of religious emotions from deepest penitence to highest praise are made more vivid and real through the expressive power of music."

The late P. C. Lutkin in the Diapason.

2. Leading to a spiritual recovery.

"Let no one miss the fundamental thing that gives to sacred music its maximum meaning in this process of spiritual recovery of the people. It is not merely that good music satisfies the longing for the beautiful in us all—not merely that rhythm and harmony stimulate our sensibilities. That is music functioning at another level, where its power, so varied and strong, needs careful direction. There is an influence in music far deeper than words, to which all men respond.

Everywhere many millions in our land and millions elsewhere are reverently voicing in song their religious feeling and their faith in God through these hymns. Hymns with their simple melody, their sacred associations, their mystical aspirations and spiritual desires, rising out of a universal human experience of sin and sorrow and God's mercy and goodness, take hold of our spiritual natures at depths where our formal philosophy and theology cannot reach us and lift us to levels of genuine experience of the presence and reality of God as nothing else can do. Our people need at this time two things that hymn singing can produce as nothing else can produce them. If our people are to find their way up and out of a long mental depression and discover again that spiritual morale by which alone joy, peace and profitable living permanently will return to us, they must have within them a freshened sense of God's reality and a renewed feeling of spiritual oneness that universal hymn singing has always brought to men in generations of special spiritual need in the world."

William C. Covert, D. D., in the Diapason.

3. Lifting up the faithful in prayer.

"St. Justin holds that church music 'kindles in the soul an ardent desire for what is extolled in the hymns,' that 'it quells the rebellious impulses of the senses, gives courage amid vicissitudes to the one engaged in virtue's struggle, and proves a salutary aid to devotion.' According to Dante, music is the most immaterial and ethereally incorporeal of all the arts and hence most suited to assuage the torment of the senses and to strip worldly errors of their fascination in order to lead the soul through the various purifying stages of the Divinity. Palestrina's friend, St. Philip Neri, counts music among the most efficacious means by which to penetrate hearts that have become hardened by vulgar desires and worldly passions. Church music, this most spiritual of the arts, more than any

"*Cantare amantis est*" (St. Augustine)—It is the mark of a lover to sing. The Catholic church, as the bride of Jesus Christ, the Godman, must sing her love until her mission is fulfilled. Known as Gregorian Chant, this is religious music in its Baptismal innocence.

other art brings us in touch with the Divinity and gives expression in chastened form to our religious sentiments which are in themselves so vague, so restrained, and beclouded owing to the sensual element in our nature. Of this we need no proof; we feel it to be so. Next, church music should assist the faithful in their prayer, help them lay aside and forget things of a worldly nature, quiet, purify, and ennoble their minds, infuse into their hearts a spirit of devotion—in a word, lead them to God.”

M. Blaschitz in CAECILIA.

C. Sacred Chant possesses some genuine characteristics which enable a musical form to reach with uncanny assurance its high objectives. Being an dynamic illustration of the sacred word,

1. it tends to preach in tones.

“What happens in a singer’s heart is more moving than the spoken words from the pulpit, more convincing than its argument. It is as subtle and mystical as the voice of prayer, and more determinative in conduct and character than exhortations. As a preacher for forty years I am in no way depreciating the influence of the spoken word that reaches for the intellect, reason and conscience of hearers. But I am more interested than ever in getting at the dynamic source of spiritual power that must be released behind every idea or creed or abstract duty before it gets anywhere or does anything in the world. Sacred music calls out the spiritual reserves that lie in the soul by which the things we believe are vitalized and made real and our oughtness fortified. It is to the realms of feelings, impulses, emotions, moral motor power and spiritual passion that hymn singing and sacred music appeal. Unless we call to these sources of spiritual power and waken them to some kind of response the ritual of our chancels, the preaching of our pulpits, the programs of our parishes are futile efforts.”

Wm. C. Covert, D. D., in the Diapason.

2. it regulates its technique on the qualifications of the word.

“Sacred music is of a certain type. Marked rhythm is absent; rhythmic peculiarity is absent. Rhythm, as we all know, is the most sensuous element in music. Whenever the rhythm or rhythmic pulse obtrudes itself in the music the result is not appropriate for church worship. It is the absence of strong marked rhythm which makes the Gregorian Chants such a beautiful means of worship.”

R. Buchanan Morton in the New Music Review.

3. it admits no vulgarity, but requires deep training. “Until recently all church music has been in a bad condition. One of the reasons for this, the lack of definite and correct theories, I have already indicated. There are at least two other reasons: firstly, the quantity of bad music composed for church use. On the false theory that there is nothing easier to compose than church music, the market has been deluged with hymns and anthems so bad that it seems impossible that they should be taken seriously by any self-respecting musician. The thematic material is poor and cheap, the harmonies are trite and bad, and the total result is on a considerably lower plane than the cheapest of vaudeville songs. Secondly, the training given to church musicians is inadequate. The music in a church is directed either by an organist or by a church singer. The organist may have had a splendid training to fit himself to perform brilliantly on the organ. He may be, and often is, an excellent musician, with an excellent musical background, but he seldom knows anything about singing. He seldom knows anything about religion or religious experience. He seldom knows anything about fitting and devotional music for ecclesiastical use.”

R. Buchanan Morton in the New Music Review.

Reactions and Misconceptions

The opinions of the faithful towards sacred music are varied indeed, and in the whole not encouraging. Genuine expressions of appreciation are at variance with many more others which are openly unfavorable. Yet we do not feel that the widespread ignorance of the public is to be blamed on ill will. We prefer to argue that a very serious educational problem has not as yet been recognized for its worth in clerical circles. Let us listen to the voices here recorded, and then decide how we shall form the mind of the layman in regard to sacred music. Musical education can hardly be forced upon the faithful; but it should be made desirable. Surely, we could use to better advantage the existing nucleus of those who really appreciate sacred music to awaken from lethargy the great mass of worshippers who indeed do not.

1. Three misconceptions answered.

“Church music cannot function properly unless there is a theory or theories back of it. False theories and wrong conceptions of church music are what have delayed its development and falsified its values. Some

of them are wrong but are held by a great many earnest people. Church music is held to be a performance of a pretty and interesting character engaged in so that the congregation may be entertained. There is a certain type of Christian in our churches who likes to sit back in a pew well cushioned and be entertained. Then the human personality becomes exalted. Quartettes and soloists are out of place in a church service. The music ought to be led by a chorus because then there is less chance of a human personality getting between the worshipper and his God. Another misconception is that people come to church to get, not to give. Worship is essential giving, it is sacrifice, and what the worshipper gets is the result of and in proportion to what he gives. The minister and the choir are simply the vicars of the congregation in rendering worship. True worship is addressed to God and not addressed to man. Church music is held to be an inducement to a worshipful mood. This conception, while certainly a better one and held very generally, is just as wrong as the other two. This conception violates the whole meaning of worship. Worship is not something to make a man feel good. Worship is not a mood, nor is it a form of instruction. Church music is held to be worship. Church music is worship, the act of worship itself. When the hymns are sung or when the choir with deepest humility vicariously offers up the anthems to God as an acceptable sacrifice or even when the minister also with the deepest humility offers up the sermon, an offering of holy thoughts, then are we engaged in the very act of worship itself. If the truth of this conception in regard to the function of church music is accepted, it follows that all church music must be the very best of its kind and also that it must be offered in the best possible way."

R. Buchanan Morton in the New Music Review.

2. The actual mentality of the people met with.

"I shall take up for consideration some of the false views that are quite current at the present day. We hear it said that 'Church music ought to have regard for the tastes of the public.' Does the rest of the Liturgy cater to these tastes? Why then church music? 'The Liturgy is fixed and stable, but art is essentially progressive'—is another objection. Has the Church ever refused to avail herself of any innovation that suited her purpose? Think of Gregory's Monody, Hucbald's Organum, Guido's Diaphony, the Ars Nova of the 16th century, and the other innovations down to our time. Progress and development there was, but progress and develop-

ment in conformity with the Liturgy. The correct principle in this matter is not 'what is pleasing is permitted,' but 'what is becoming is permitted.' And if you wish to know what is becoming you are hereby referred to the *Motu Proprio*. Another very frequent assertion is 'the people come to church only for grand classical performances.' People who go to church solely to hear the music are looking for a sensual treat and derive no spiritual or religious benefit from such attendance. Again, we hear the following: 'We ought to be glad to have this classical church music and it is wrong to consign such works to the discard.'" Answer: The concert hall is the proper place in which to perform those works. It takes more than text and title to make music church music. 'Nevertheless,' the objection persists, 'most people desire this classical church music.' If the Church were to begin to do what most people desire, we would be forced to go out of existence. But beautiful music is beautiful everywhere if only we judge it from the objective musical point of view.' This is asking too much of us since the object of church music is not to concertize in church, but to serve God and the sacred functions, hence church music must be judged from an ecclesiastical point of view. By confining our judgment to purely musical criteria we shall soon find ourselves involved in the serious error of taking church music to be an end in itself; but church music is obliged to serve an idea, and only by the degree of perfection with which it serves this idea is its worth to be determined."

M. Blaschitz in CAECILIA.

3. Appreciative reactions from the pew.

"I have had a most interesting and profitable time sending letters to women asking for their answers to a set of questions on this subject. Here is a report on their replies:

"1. 'What do you like best in church music?'

"The outstanding thoughts on this first question were the spiritual uplift, the dignity and beauty found in motets and anthems, well-trained choirs, of the organ played, and songs sung reverentially, making one feel the presence of God and placing one in the spirit of worship.

"2. 'What do you like least in church music?'

"The outstanding points here were: All exhibitions of technique, organ gymnastics, vocal selections too long and elaborate, anything that detracts from the worshipful and is merely artistic, also poor solo work. Then, sentimental and poor selections.

"3. 'How relatively important in the church service is music?'"

All answers stated that it is very important, and one dared to say that it should be of the highest quality, because 'if the preaching did not inspire, the music could.' Another said: 'I believe that church music is so important that many people of tender feelings have been literally sung into the kingdom. It is worshipful as the reading of a Psalm or a devout prayer, and to give it a negligible place is to forget its sacred mission.'

"4. 'Do you enjoy participating in the music or do you prefer that the major part be by the choir? In other words, does congregational singing mean much to you?'"

"There was a hesitancy in response here. Though many said 'yes' emphatically, others enjoyed having the choir take the major part.

"5. 'What recollections or sentiments do church hymns bring to you?'"

The recollections noted were many and of a personal nature, which had wrought themselves into the very beings of lovers of hymns—that which made them sacred.

"Hymns do mean much to us, and we feel in their use the deeper and greater values in music, hence in life.

"6. 'What suggestions have you for music in the service?'"

"The suggestion of educating the choir members in music appreciation, for better rendition and enunciation, for better interpretation and diction. One wished to believe the singers were feeling what they were singing."

Mrs. Franklin D. Tappan in the Diapason.

The Restoration

Everyone admits today, whether he is a cleric, a religious, or a layman, that sacred music must be restored to a place of dignity in Catholic worship. Behind the affected indifference of many a cynic, there hides a true disgust of the bad musical taste prevalent in Catholic churches. It is about as far as we have gone. There remains the devastated field of our ordinary liturgical services; and the work of restoration still waits for indomitable pioneers. We should know better ourselves what we intend to do in order to promote a general reform of liturgical music. Here are suggestions

from three different sources:

1. In the spirit of optimism.

"The prevailing spirit should be one of optimism as regards the future of 'the Church's Song.' But human nature being the thing that it is, it is precisely at such moments that a timely word of warning is most needed. There is a danger that lurks behind success in any artistic effort, such as that of Church Music reform. The danger comes from the crank and the fadist, those twin entities who hover in the offing at any great movement, ready at any moment to belittle it with their cranks and fads if they are given half a chance. The more widespread the spirit of toleration, the greater the crank's opportunity. He has all the persistency that goes with the narrow mind, and it is only too often the case that his more tolerant brethren awake to find that he has not only captured the outlying forts but has also dug himself into the terrain so successfully that he cannot be dislodged until he has worked much mischief."

*The late Sir Richard Terry
in the London Universe.*

2. Establishing choir-schools.

These traditional scholas, now almost forsaken except in anglican churches, were the secret of the long era of prosperity in the history of sacred music. In reviving them as a part of integral Catholic action, we should organize these schools as decentralized centers for the diffusion of sacred music, and develop them along lines of high standards which can set up an example of achievement to less fortunate choirs.

"Would it not be more productive if, instead of preaching 'Plainsong only,' those truly interested in the reform of church music were to devote their energies to aiding in the foundation of good choirs to do the best in all music, choirs which would embrace in their programs the finest compositions of every age? We shall have choirs of this sort only when there have been established choral foundations of the type instituted by the Church in the middle ages and chiefly represented today by the choir schools of the English cathedrals and collegiate churches. Choir schools not only lessen the labor of those in charge of church music and insure the efficient and inspirational performance of the liturgy, but they foster the love of the arts in the young and promote culture among the laity on whom the effect of listening to good music is of greater spiritual importance than is often supposed. Choral organizations nursed on these foundations are

competent to embrace in their repertoires the best sacred music of all time. They are neither obliged, by lack of ability, to confine themselves to the simplest of the plainsong melodies, nor wont, because of lack of true taste, to devote all their efforts to what Pius X called the *stylis theatricalis*."

Alastair Quinan in the Commonweal

3. Establishing a home-front in time of war.

Many readers will recognize in the following quotation an echo of the campaign which *Caecilia* has led during the past two years in favor of the formation of a musical homefront. Let us hope that it will spring up before the end of war brings to indifferent worshippers an undeserved peace.

"... She said that every time she heard *God Bless America* she felt like screaming. A lot of people feel that way. A lot more don't. As for me, I'm neutral—up to a certain point, I like the music; I especially like the words; but I strenuously object to the lack of reason behind the words. What do I mean? Well do you seriously think that God will bless America if America shows no respect for God's honor and His commands? It just doesn't make sense. Let's be reasonable about this whole affair. First of all, I write not only as a Catholic priest but as an American citizen who is vitally interested in the well being, both spiritual and material, of my country. Oh, I know there is much to be said in favor of this country's treatment of God. At least we haven't started paying divine honors to a fire-eating Fuehrer. But we are, I believe, missing out on a very definite fundamental. Here it is: When our patriotism prompts us to cry out 'God Bless America,' don't you think we should first ask ourselves if we are blessing God? Do we? Not only in our private worship as individuals but, and especially, in our public, social worship which we owe Him as a people, and for which He set aside one day of the week? Let's see: Our public act of worship, as a Catholic people, is the Holy Sacrifice of the Mass—especially the Sunday Parochial High Mass—for which God Himself, through His Holy Church, has laid down liturgical rules and regulations. Well, let's enter a Catholic church on Sunday Morning during the Parochial High Mass. There are only a few people in the pews. Of course, three-quarters of an hour to attend High Mass on the Lord's Day is quite a long time for our busy generation. The twenty-minute Low Mass around 1:00 o'clock P. M. (soon after lunch) is much more convenient!... Let us, then, turn our eyes a moment

to the choir-loft. Up there are those who are supposed to sing the prescribed prayers and praises to Almighty God in behalf of the congregation whose duty has been reduced (against the teaching of the Church) to 'Sit, Look and Listen.'

"First of all: is the organist a good Catholic? Are the singers all practical Catholics as the Church requires? In some places they are not, especially in the larger churches where professional singers are engaged. How can they earnestly sing the 'Credo' which is nothing but a solemn confession and profession of the Catholic doctrine and Catholic faith? Can God be deceived? Secondly: God, through the authority of His Church commands that *all* of the prescribed parts of the Solemn Liturgy be sung by the choir, and each part *in its entirety*. Well, in many, many places the ordinary-parts of the Mass are sung, but the proper-parts (i.e. Introit, Gradual, Offertory and Communion) are either omitted altogether or cut down to a token, thus mutilating the most solemn Act of Worship. In other places, believe it or not, even some of the ordinary-parts are often omitted (e.g., 'Gloria' and 'Credo') or the 'Credo' is squeezed in by the choir while the celebrant proceeds with the Mass, thus making a 'mess' of the most sacred liturgy. Can we deceive Almighty God by cheating in the measure and the order of His divine praises? It is timely, therefore, that we ask ourselves: Do we intend to honor and worship the Lord in the way prescribed by Him, or do we wish to honor ourselves and worship our own ideas? 'God Bless America?' Don't be silly! God will not bless America unless America first blesses God and gives Him honor in the manner *He wants* to be blessed and honored."

There is not much danger of our over-emphasizing the vital character of Sacred Music in our Catholic educational system. If we reserve but a modicum of energy for the inculcation of Catholic ideas and ideals, in which might be included Liturgy and Chant, we are defeating most effectively the purpose of Catholic schools.

"A great Pope of the Church, Pius X of saintly memory, gave us a most solemn warning exactly forty years ago: 'It is vain,' he wrote in his first *Motu Proprio*, 'to hope that the blessing of heaven will descend upon us when our homage to the Most High, instead of ascending in an odor of sweetness, puts into the hand of the Lord the scourges wherewith of old the Divine Redeemer drove the unworthy profaners from the Temple.' Twenty-five years later Pope Pius XI repeated the same warning to the Catholic world in general and to the nations of Central Europe in particular, stating that 'the rule of our faith is indicated by the laws of our worship,' and pleading for a prompt, earnest observance of the same laws and regulations, 'all things to the contrary notwithstanding.' But, alas! Instead of yielding to the Popes' counsel we persisted in going our own way with the stubbornness of mules, until we forced the hand of God to take up the scourges once more. Let us hope that we will learn the lesson this time, for, most assuredly, the present crucifixion of the human race can not be merely a consequence of the lunacy of Hitler, or the stupidity of Chamberlain, or the blundering at Versailles, lest we forget that nothing can happen except by the will or the permission of God. For the sake of the thousands of our boys who are facing the many dangers of this war, let us earnestly pray that we may see the light through the darkness of these awful days, and do our best to disarm the right hand of God's justice by restoring the *decorum* of His House of Prayer and of His Divine Worship."

*Father Francis Wendel and
James Gillis, at random*

Leadership

A solid and permanent restoration needs intelligent and courageous leaders. Three groups of men are called to this mission; the first by ordination, the two others by avocation.

1. Preparing the clergy in the seminaries.

This is as vital as it was forcibly recommended to all Bishops in the practical dispositions of the *Motu Proprio*.

"There is a distinct improvement within the last few years in the quality of work being composed on this side of the Atlantic for the church and although there is still a disheartening amount of trash being turned out, the difference between suitable and unsuit-

able church music seems to be dawning in the minds of the more serious composers. There is still a very long road to be traveled before church music can be regarded as an acceptable sacrifice to God. Even if it is granted that there has been a temporary improvement within the last few years, I very much doubt if even this slight improvement can be retained unless we alter our whole idea regarding the subject. When clergymen obtain in the theological seminaries something more than a mere smattering of church music, and when the seminaries recognize the fact that the training of church musicians is part of their work, then I think we can look with more hope to the future. It is only by educating the public to a higher ideal in these matters that any improvement of a permanent nature can be effected. That can be accomplished only by educating clergymen and church musicians to finer musical ideals and finer musical methods."

R. Buchanan Morton in the New Music Review.

2. The spiritual ideals of the choirmasters.

The life of a Catholic choirmaster is more a religious avocation than a musical career. Therefore, he must be motivated by the highest objectives; and once he has understood them well, he must dedicate himself entirely to realize them among his brethren, as the musical interpretation of the priesthood of Christ. No training for such a beautiful mission can be too adequate.

"This is an appropriate time for our organists and their singers to renew and intensify in their hearts that love, devotion, and enthusiasm for their work, which is so indispensable to success in the church choir. How easily church music is made to sink to the level of commercialized or profane art! Money and vanity—these are the weights that drag church music down to earth; zeal and enthusiasm for the service and glory of God bear it aloft and keep it in its own sublime domain. If ever a mortal needed the buoyancy, the solace, the strength, and the stimulus of an ideal, it is the Catholic choirmaster. And this ideal is none other than a full and vivid consciousness of his grand calling, a calling that places him second in rank only to the priest at the altar in the sublime office of rendering praise and homage to God and of publicly glorifying Him at divine worship. Yes, our Catholic organists must be filled with an abiding zeal and enthusiasm for this, their only true ideal, else they will become like ships that have lost their rudders, and, sooner or later, they will be found tossed about helplessly on a sea of

bitter and unbearable disappointment and dissatisfaction. To acquire a technique in any musical field is in itself no mean task. Weakness in this basic tool of the craft may be due to inadequate instruction, inability to coordinate or unwillingness to undergo the routine of long hours of practice—in many cases laziness. Theoretical knowledge, we all agree, is an absolute necessity to artistic interpretation. The aspiring musician who cannot or will not master thoroughly harmony, counterpoint and form would far better turn his efforts toward some other vocation.”

*Rev. A. L. in CAECILIA and
Rowland W. Dunham in the Diapason.*

3. Progressive composers.

The following excerpts may displease to both the purists who advocate exclusively the Chant and to the growing number of liturgical composers in America. Nevertheless, we deem it useful to give them a hearing:

“Why spirituality and the prayerful attitude in musical composition should be assumed to have ceased after the close of a certain period in history, and why a man born in the twentieth century should be presumed thereby less capable of praising God in music than a man born in the eleventh, is something which not everyone understands. In a lecture given to undergraduates at Cambridge a quarter of a century ago it was said: ‘In theology we are invited to compose our differences by a common act of homage to the first six, or two, or fifteen centuries. But the epoch-makers themselves have known better. There are, unfortunately, those active in the field of ecclesiastical music who do not ‘know better,’ and who would arrest all progress in sacred music by having modern writers force their thoughts into the outgrown mold of an earlier age. ‘All that historical reversions can do,’ says W. Wallace, ‘is to suggest that in the onward movement something precious has been left behind which it were well to recover before going further.’ Recognition of this truth will hardly justify us if, in our enthusiasm, we shut our eyes and ears to precious things yet to be.”

Alastair Quinan in the Commonweal.

“An American School of Church Music, if there is one. Our best friends cannot but admit that until recently nothing of great value in sacred music has been produced in this country. The difficulty all along has been that the American composer has failed to catch the ecclesiastical atmosphere and simply turned

out pretty part songs set to sacred words and given religious titles.”

R. Buchanan Morton in the New Music Review.

Education

Youth is our fondest hope in regard to a permanent restoration of music in Catholic life. Provided that we are conscious of our responsibility and that we fill the souls of our young people with the expression of a singing faith. Music has recently gained its place in the Catholic school through the courageous assaults of the National Conference of Music Educators. Sacred music must be its ultimate goal; and those who want to reach it would do well to heed the following advices:

1. The Catholic child formed through the Chant. “School children of today are truly the heirs of all the ages. Modern schools have developed techniques for creative facility by which the moods and experiences of contemporary life find expression in the many-sided but correlated forms of art, including music. On the other hand, schools still conserve and revive for children the great art experiences of past ages. In recent years, there has been a growing appreciation of the beauty and the musical value of the ancient liturgical music called ‘plain song,’ or ‘Gregorian chant.’ It went with the Christians into the catacombs. It emerged with them into the splendor and glory of the Church freed at last from persecution and established securely under Constantine. This treasury of ancient music has come down to us intact. Today, as through the ages, these melodies captivate the heart of music lovers. A modern critic has said: ‘There is little need to insist on the aesthetic beauty of plain chant. Melodies that have outlived a thousand years need no apologies. With their undying freshness and spontaneous simplicity they were born of the gaiety and abnegation of the first Christians, and sung by the children of martyrs. Then men sang their prayers, quite as naturally as a child laughs when it is happy.’ School children are the hope of this revival. Too many generations of passive listening have robbed the adult congregation of the capacity to participate intelligently. So in the schools of the parishes, children today are once more entering into a treasure of past beauty long hidden from music lovers by the accumulations of later days. Out of a generation of children trained once more in this form of music, it

is hoped the custom of congregational singing will return to the churches, to strengthen the spiritual life of the people, and to give one more expression of that habit of democratic co-operation of whose value we are increasingly conscious today."

Irmagarde Richards in the CAECILIA.

2. Teachers should be qualified.

"One of the most subtle dangers in the promotion of any art is the presence of quacks. That the teaching of music and especially of Gregorian music has escaped this danger, no one in his right senses would dare for a moment to maintain. In fact, looking back on our own experience, we are forced to admit that Gregorian more than any other form of music has suffered mercilessly at the hands of unscrupulous quacks! The principal training ground of the faithful in these days is the *school*. In the school, therefore, the teaching of Gregorian music is of obligation. Thus it also becomes a matter of conscience that some teachers at least are trained to become qualified to teach it. The normal method of guarantee is by examination. If we want efficient teachers, we should see to it that they possess certificates of qualification to teach the subject which they attempt to teach, otherwise we are not helping education; we are hindering it, and we deserve all the failures we get in our schools. It is true that examinations are not an entirely satisfactory method of obtaining a guarantee of a teacher's efficiency, but it is the best method which has yet been devised and has much to be said for it and very little to be said against it."

Rev. Justin Field, O. P., in the Catholic Choirmaster.

3. The good example of singing Nuns.

This is a very timely suggestion; for it is customary among Nuns to fear that actual singing in Church with their pupils might be a step backwards into the world which they have derelicted.

"The class-teacher herself should join in. Children are natural imitators, and do what the teacher does. Indeed, what possible objection is there to the hearty singing of the hymns with the children, at the 9:00 o'clock Mass, by the Sisters? A child's natural feeling of awe and timidity, in church, often keeps him from joining the singing. This can be overcome, in part at least, by seeing and hearing his beloved teacher setting him an example."

Walter N. Waters.

4. Doing away with that loud singing.

"Years ago the writer sat in the topmost gallery seat of the Chicago Auditorium and listened to an oratorio. The tone of the soprano soloist floated up through the vast spaces in a beautiful effortless way. The bass tried it next and while he weighed nearly three times as much as the soprano, and it was very evident that he was making an enormous effort, only an occasional bull-like roar reached us. Though the writer was just in from the 'sticks' and this was his first chance to hear the music that went on in a large city, the yearning to know the why of this phenomenon struck him forcibly. Many years have passed since then and the yearning to know why has changed to a deep-seated wondering why more people do not know the answer and follow it. The acoustic fact that a tone which is steady, clear, correctly produced, and in tune with the other tones that are sounding will "carry" and be heard, no matter how large the auditorium, seems to be unknown to many singers. These same singers often wonder why the world does not acclaim them while others with far less voice are placed in the hall of fame. If a voice is naturally powerful it is a good voice so far. A weak voice may be made effective through training. If the vocal quality is poor, it is often looked upon as fate and nothing is done about it. The tone quality of any voice depends upon the size, shape and proportions of the various resonance cavities. Many of them are surrounded by muscles that can be trained and the shape of the resonance cavities made better in many ways. In the instrument this is all attended to by the maker. In the voice, pupil and teacher alike must work faithfully and carefully at this. But a queer thing often prohibits this study. The teacher often says that if a pupil studies muscular action he will get self conscious. Well, what of it? He had to be self conscious when he learned to walk and skate and any other physical work. So why not here too when it is so important? After the muscular habits are correctly formed he no longer has to think of them and they are his to use in artistic effort.

This study of muscles involves the whole vocal tract, and on the careful study of this depends the success or failure of the singer.

"Some years ago the writer trained a group of pupils from the seventh grades for a concert in the parks of Minneapolis. This chorus was carefully selected and numbered 450. As they rehearsed in the high school auditorium a number of people dropped

in and every one asked why they did not sing 'out loud' as they were going to sing out of doors. No attention was paid to these suggestions. The effect of the children's singing is best described by one of the principals next day. A large number of the singers were from her building. 'I had been very interested in the whole venture and had attended the rehearsals once or twice. I was suspicious that the children's voices would not be loud enough to be heard. So I just got up near the chorus so as to be sure to hear. I stayed through the first number of the chorus and then said to myself, 'It is a perfect failure. I cannot hear a thing. As they began their second selection I turned and started for home. I began to hear them when I got some little distance from the bleachers. When I got to the sidewalk at the edge of the park I stopped and stayed for the rest of the program. I heard every word and every part and it was perfectly beautiful.' This lady was fully four hundred feet from the singers. Some time ago Pierne's, 'Children's Crusade' was given in Minneapolis. The writer was asked to prepare the children's part of this wonderful piece of music. It was performed with an adult chorus of 300 voices. The children's chorus numbered 240. The Minneapolis Symphony Orchestra of 86 players accompanied. Every word and tone of the children were audible in the farthest seat. In the ensembles the children's voices were too powerful for the orchestra and the chorus. The leader had to tone them down and yet there was not a strained voice among them. It was the same easy quiet penetrating tone that the great singers use. It 'carried' as these clear, effortless tones always do if they are steady and in tune."

T. P. Giddings in CAECILIA.

The Trained Choir

In our zeal to promote the singing congregation, we are inclined to forget that the latter should not be an alibi to dispense with the need of well-trained choir. Only the singing of the Choir and the congregation is integrated singing.

1. Singing in the choir is a religious experience. Because of this, the members of a Catholic choir should be trained spiritually as well as musically, a phase of choir-activity still very neglected by choirmasters.

"The reason why many are unwilling to join the church choir is often to be sought in the circumstances that they prefer to engage in their own devotion in

private prayer, thinking that a true internal devotion is incompatible with singing in the choir, connected, as the latter is, with the attention to *notes, to the signs* of the director, etc. Yet, this is *not* the case. And it would seem as though this erroneous view of the matter is, in a large degree, the result of a misunderstanding with regard to the nature of 'devotion.' *Devotion* is nothing else than a *decided act of the will*, by means of which man surrenders himself to the service he owes to God. Hence it is evident that those who believe that devotion is more peculiar to the internal than to the external cult of God, that it can be found and preserved better in private than in common exercise of worship, are greatly mistaking the nature of devotion. Without considering the fact that true piety must move us to perform any act, internal or external, which promotes God's honor, it must be said that the outward worship of the Lord, performed by the singer who takes part in the liturgical chants, is *far preferable* to that which is purely internal. If the chorist, therefore, by his singing, takes part in the external adoration of God, this very act of his is much more meritorious and pleasing to the Lord than any private prayer of his, no matter how devout it might be. Hence the old and true adage: 'Qui bene cantat, bis orat'—who sings well (i.e. with attention and devotion) prays twice. St. Augustine asserted this when he said in his 'Confessions; 'The sacred words are more efficient toward disposing our minds to a fervent and ardent devotion if they are sung in a becoming manner than if they are simply recited."

The late Rev. Raphael Fuhr in CAECILIA.

2. The Eucharist, the supreme inspiration of the singer.

In the Eucharistic celebration, singers not only express the sentiments of the highest devotion, but they participate most actively to the redeeming sacrifice. Their singing thereby becomes dramatic in the most religious sense.

"If there exists in the Church of God a sacred and sublime moment it is certainly the one in which the Son of God renews His holy sacrifice on our altars

Music and the official prayer of the Church are combined in musical-prayer, the primary purpose of which is to raise minds and hearts to God—and not to the choir-loft.

for the remission of our sins and the distribution of His graces. When we stand united in God's temple, while the sublime 'drama of the love of God and the redemption of sinful men,' that was enacted on Calvary, is being reproduced in all its impressive sublimity, and raise our voices in liturgical prayer to honor that 'glorified victim' by our song, then the Lord dwells really among us; then we may expect the fulfillment of His promise that wherever two or three are gathered together in His name, He will be with them. What a sublime moment, what an incalculable grace."

Rev. Raphael Fuhr in CAECILIA.

3. The choir should be active.

"Frequently poor church choirs are caused by directors who lack either the technical or the physical attributes that must prevail to obtain successful results. The ideal tone quality is dependent upon the choir-master's realization of what tonal beauty is and an ability to secure such an objective. Perhaps the greatest choral sin is false intonation. For a group of singers to be constantly and distressingly out of tune only one reason can be ordinarily found—the director lacks an accurate ear. Correction of this fault is vital to any degree of accomplishment in such ensemble work. The repertoire of religious choral music is probably the richest in all musical literature. Among the various types in this field we might include the simplest of all Christian music—the plainchant (unaccompanied); music of early polyphonic composers up to 1600, exemplified by Palestrina; various motets and other sacred compositions in the seventeenth, eighteenth and nineteenth centuries in Europe; modern church music by first-class composers. The choice of appropriate and truly fine music for the church has been the subject of many thousands of words. Among recent books on the subject you will recall Dr. Davison's, the work of a purist, and the Anglicans Walford Davies and Harvey Grace in collaboration in "Music and Worship." No church musician should feel content with his ideal until he has read and thoughtfully meditated on these two volumes."

Rowland W. Dunham in the Diapason.

"It cannot be denied that the members of a church choir have often to contend with various difficulties. Think, for instance, of the attendance at an evening rehearsal when the weather is unpleasant and the streets and roads are in a bad condition. Think of the exertion, of the unwearied attention that must precede the production of those elevating anthems which increase

the devotion of the faithful in the temple of God when a proficient choir graces the divine service with its performance. But all this seems easy and pleasant for a singer whose heart is penetrated with his holy faith, for he knows that without sacrifice and care and exertion nothing beautiful can be accomplished on earth. He knows, moreover, that no sacrifice ought to be too great for him when the honor of our Savior, Who has sacrificed all and everything for us, is in question.

Rev. Raphael Fuhr in CAECILIA.

A Singing Congregation

Of all the problems confronting the restoration of sacred music, that of educating the faithful in the art of sacred song has proven so far to be the most thorny. There is however a growing consciousness that it must be faced and that eventually it should be solved.

1. Communal singing is a religious experience.

The first solution to our present difficulties is to rely on the power inherent in the external expression of Christian unity as well as on the promises of Christ in regard to united prayer.

"The ideally constituted service fails of its purpose if the worshippers are not conscious of its beauty, its fitness, and its lesson. By word of mouth and by the printed page churchgoers need instruction in worship, need a sharpening and prodding of their wits regarding religious matters, in order that they may better appreciate the great act of worship. Too many so-called Christians today are content with the husks of religion. They have a hazy mental attitude towards belief, with no warmhearted sense of spiritual values, no ardent desire to really offer thanks and praise. It is much easier to worship vicariously than to arouse ourselves to a full consciousness of our relations to a Supreme Being who holds our destinies in His hands."

P. C. Lutkin in the New Music Review.

2. The Choir and the Congregation.

An inveterate antagonism nourished by the choir is a great obstacle in the way of the singing of the community. It should be replaced by a spirit of helpfulness.

"Theoretically, a choir is not only to offer unto Almighty God, as a special act of worship, fine anthems, canticles, and responses sung with the necessary finish and appreciation, but it is to lead the communal vocal worship of the congregation as well. When this happens, well and good, but in many

(Continued on page 289)

CAECILIA

SUGGESTED PLAN OF MUSICAL EDUCATION

During the last two years, CAECILIA has made to the cause of musical education a contribution equalled by no other periodical. With a consistency which has been an occasion for offense in some quarters, we have refused to give unrestricted allegiance to methodical organization alone. With an objective boldness for which we offer no apology, we argue that our first need is the clarification of our aims and a positive Catholic orientation of our artistic principles. Schools are resuming at this time their regular activities; to all teachers it is an opportunity for straight thinking. To this end, we present in the manner of a continuous outline all that has appeared in our Review on the subject of musical education. Those who have been subscribers since 1942 can use the figures as references to the corresponding articles. But to all it will be evident that this Review has truly established a symposium of Catholic musical education.

The Editor.

Music and Catholic Education

1. The background

- a. Why we have failed for a long time..... 70. 7.239
- b. We were late realizing the spiritual advantages of music..... 69. 8.242
- c. We are now awakening to the necessity of music in education; but two elements are lacking in our first efforts:
 - the full consciousness of our objectives
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The first figure represents the Volume of *Caecilia*; the second represents the number of the issue, and the third represents the page.

Copies of this outline may be obtained from the Editorial Office, for 10c a copy.

Through centralized organism of the Sisters' College and the Series of the Catholic Music Hour: Cleveland.

In the form of a large experiment on a free basis: Los Angeles, Denver, Green Bay, San Antonio.

- b. the assets and the liabilities of our present status 69. 8.250
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The Course of Music

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 - a. A practical appreciation from the whole faculty of the school, and a search for soft and fluent quality of tone.
 - b. Regular lessons given at an appointed time.
 - c. The necessary equipment in books and also in instruments.
 - d. The constant observation of questioning teachers testing their own lessons.
 - e. Active union promoted among teachers by frequent discussions and evaluations.
 - f. Keeping a diary of one's daily experiences.

2. *Gradual development* 70. 7.227

This means more the inner growth than the expansion of our activities, and each expansion of the course of music is good only if the love of music grows accordingly.

 - a. Some additions to the minimum: growing in true appreciation, strengthening the efficiency of the lessons, acquiring possibly a fuller equipment.
 - b. A more definite emphasis will be brought upon a review of the fundamentals of music, and upon their true effectiveness in the class-room.
 - c. Preparing gradually a simple basic plan acceptable to all schools as a Catholic directive.

3. *The progress of the teachers*

It remains the key to real success.
To that end, they must never cease either thinking it over or doing further study.

A Fundamental Library

69. 8.259
69. 9.281
70. 7.235

Teachers are much in need of directed reading. The actual list of this library is temporary and deficient; but it is about the best obtainable until now. It covers the entire field of musical education, less that part which is directly concerned with sacred music.

1. *History*

- How Music Grew (Bauer, Marion and Peyser).
- The Listener's History of Music (Percy A. Scholes).
- The Oxford Companion of Music (Percy A. Scholes).
- A History of Music (Waldo Pratt).
- Survey of Contemporary Music (Cecil Gray).

With reservations in regard to a general neglect of the great periods of Catholic music.

2. *Appreciation*

- Common Sense in Music (Sigmund E. Spaeth).
- The Art of Enjoying Music (Sigmund E. Spaeth).
- Music for the Multitude (Sidney Harrison).
- Human Values in Musical Education (James L. Mursell).

3. Form

Symphonic Masterpieces (Olin Downes).
 Great Symphonies (Sigmund Spaeth).
 Victor Book of the Symphony (Charles O'Connell).
 From Song to Symphony (Daniel E. Mason).

4. View on all arts

The Arts (Hendrick Van Loon).

5. Technical Problems

Tests and Measurements (Jacob Kwalwasser).
 Music in the Grade School (Karl Gehrrens).
 New School Music Handbook (Peter Dykema).
 Problems in Public School Music (Jacob Kwalwasser).
 Music Integration in the Junior High School (Lilla Pitts).
 Psychology of School Music (Mabelle Glenn).
 With reservations dictated by the Catholic outlook.

6. School series

A fair estimate of their qualities and defects.

The National Conference

70. 7.225

71. 6.214

Its origin and its background.
 What should be its general objectives.
 Allegiance advised to all.
 The first national meeting in St. Louis.

ORATE FRATRES...

Orate Fratres and Caecilia are the leading reviews of the liturgical and the musical revival in the country. While their Staffs have no other relation than a brotherly understanding, they reach naturally a complete harmony in the service of a unique ideal "the restoration of all things in Christ." Caecilia is particularly grateful to Orate Fratres for having opened the path which lies now widely open to our musical efforts. Caecilia can only recommend Orate Fratres as a "must" to all readers. By all means, subscribe to

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LITURGICAL PRESS

COLLEGEVILLE, MINNESOTA

(Continued from page 284)

quarters the development of a good chorus choir tends to lassitude and indifference in congregational singing. The better the choir performs, the more the feeling grows that it is the business of the choir to do all the singing and that mass participating is neither needed nor wanted. Unless this tendency is vigorously combated, it will soon become a fixed attitude. I have no intention of belittling the function of choirs in divine worship. Theirs is a most glorious offering of praise, unique and unequalled when performed in the proper spirit and manner. True devotion may rise to great heights if a congregation silently participates in the refined musical offerings of a well-trained choir. But if the singers are listened to in the spirit of a concert audience, the essential function of the choir disappears. Happy indeed is the church where both choir and congregation join heartily and fervently in full-voiced accents of thanksgiving and praise to their Creator and King!"

P. C. Lutkin in the New Music Review.

3. Let us have a practical plan.

Congregational singing must abandon the hit and miss approach for a methodical plan. Here is one presented by one of the foremost pioneers of England in this particular field:

"The practice of the people taking an active and vocal part in the Mass, a practice enjoined by Pope Pius X and Pius XI as the 'chief source of piety,' has almost completely dropped out of our Catholic life. It will not be an easy task to restore it, and the question is to a large extent one of method. We are up against habit, timidity and prejudice. All these are psychological obstructions. An invitation to the whole congregation to give extra time and special trouble to the relearning of this necessary part of Catholic culture and worship may fail. And it is not advisable to court failure in this matter. A more successful method of achieving congregational singing of the Mass has gradually emerged, and it seems the best way of dealing with the problem. This is the method of the 'nucleus.' In a small parish there will be five or six, in large parish 20, or so, people who are willing and keen to give time and trouble to carrying out the Pope's wishes in this matter of congregational worship. They can be found and formed into a small group. It will be a help to the priest if a few such people meet together, get a clear idea of their aims, make practical plans about time and place for concerted practice, and then approach the priest with a definite scheme well within

their limits, for his approval and possible improvement. The approval of their pastor obtained, they then begin to meet and practice under a competent instructor. Let us say that they choose the Credo as the most suitable beginning for congregational use. They learn and sing this (Credo III, for example) until they know the words and melody by heart with unfaltering certainty without a conductor. Having achieved that (it will take six weeks or two months perhaps), let them practice it in church, standing not all together but scattered about. They should—this is all important—undertake to be all present in their places at every Sung Mass in their church. The next step is for the priest to fix a Sunday for the first congregational Credo. On the appointed Sunday the members of the "nucleus" will be in their places scattered about the church. When the Credo is to be sung let them sing as if they were personally responsible for its correct singing. At first they will probably be the only ones singing, and the volume of sound will be thin. No matter. As the Sundays go by, more and more of the congregation will join in with them, especially if the priest leaves cards with the words and notes of the Credo on every pew."

*Rev. B. McElligott, O. S. B.,
in the London Universe.*

Rural Choirs

It is in the rural parishes that the restoration of sacred music is surrounded with the greatest difficulties. Unfortunately, we have too often applied to the countryside the methods which hardly succeed in urban parishes. The following excerpts contain sound advices:

"In considering music for churches with small resources I have in mind the parish where the singers are few and not very musical, the voices of various descriptions, the parts incomplete or unbalanced, the organ uncertain, the congregational singing that of a self-conscious and persecuted minority, and money hard to get. By these specifications I intend to describe many of the average parish churches throughout the country, and most of the less than average ones, both urban and rural. These churches are important just because there are so many of them, and their music is important for the same reason. The whole subject of church music has been approached too often from the point of view of the English or American cathedral or great city parish church, and too little from that of

the much more numerous small churches. The little church has imitated the big one badly, and has lost sight of the real purpose and meaning of its own music in so doing. Choir music has come to be regarded as impossible without harmony in four parts, but at the same time it doesn't seem to matter much if one or two of the parts are missing. Chanting is done with the idea of giving the service an authentic sound, but with no sense of the beauty or meaning of the words. Showy settings, once learned, are kept in the repertory even though the show is a bad one. This is not intended to decry the musical practice of cathedrals and big churches. As long as they take into account the purpose of their services and the nature of the liturgy it is proper and desirable for them to give scope to the greater musical means at their disposal. While the little church may easily go wrong in borrowing the music of the big one, it is true that the big one would often do well to borrow some of the simple music and style proper to the little one. The singing of the simple music may be a real test of the quality of the fine choir, and it would teach the small choir a respect for the very kind of thing it should try to imitate.

"First, we shall consider unison singing, which may be taken to include singing in octaves. This is a limitation very often imposed by practical necessity. Most singers think of it simply as a limitation; so let us begin by talking about the advantages of it. If you have ever abolished part singing in your choir you may have been surprised to find how much progress you were then free to make with the singing of the words themselves, the articulation of consonants, the accentuation of the right syllables, the production and sustaining of the right vowel sounds, the bringing out of the main words and ideas, the beginning and ending of phrases, the blending of voices, the singing of the right intervals and the general faithfulness to pitch by one and all. Without the necessity of teaching and correcting parts you engage the attention of all the singers all the time on the same things. Denied the use of harmony as a means of musical effect, you turn to some of the neglected fundamental effects of melody and words. Singers have some of their faults brought to light which have been more or less covered up by harmony. The discovery is made that good unison singing has plenty of difficulties to challenge the best efforts of singers, even though it is easier than part singing in the respect that it is easier for all singers united to follow one melody."

2. Simple but elegant music.

"I would suggest that the first steps toward conversion be undertaken in connection with introduction of new music and that interesting tunes of sound construction and good wearing qualities be chosen. If the singers are to be denied the interest there is in singing in parts, they must be given tunes to sing which are above the level of the commonplace and which do not depend on harmony for their main interest. The greatest store of fine melodies which are at the same time both good and easy to sing is that of hymn-tunes. In psalm chanting in unison it is possible to keep up interest in the singing of those not weaned away from harmony through the fact that the main interest is, or should be, in words rather than in melody, let alone harmony. Practice on chanting, while done for the sake of good chanting itself, is the best possible means of improving the general style of a choir in such matters as articulation, phrasing, fluency and the flexibility that comes from attention to the natural sense and sound of words and the right stress and non-stress of syllables. All of this is in the scope of even the most poorly equipped of choirs if it has a choirmaster who knows and loves good chanting and an organist who is willing and able to practice the accompaniment so as to play with the fluency and flexibility required by each separate verse. Plainsong must be considered if we are to make the most of the opportunities open to parishes of limited resources. Also we must know something about plainsong if we are to understand the nature of church music as it has come down to us

(Continued on page 299)

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There is not much to report from the musical front at this time, except a few manifestations of musical life which deserve our attention for various reasons. Some of the activities herein mentioned are eloquent witnesses to the growing musical interest throughout the country; and the example

which they set will be an inducement to many as they resume their regular work in the coming Fall. May the blessing of God abound on all our readers and guide their efforts in behalf of Catholic art.

Liturgical Demonstrations

THE ARCHDIOCESAN HOLY HOUR organized each year in Chicago, Illinois, is progressing both in congregational participation and in musical quality, thanks to the dynamic direction of Reverend Father Charles Meter, C. G. M. "One of the new features was a special Chorus of 1,000 singers, chosen from some of the most outstanding choirs of the Archdiocese. The Priests' Choir, the famous Catholic Casino Male Chorus, the Cathedral men, and the Seminarians from St. Mary of the Lake Seminary will constitute the tenor and bass sections of this Holy Hour Chorus. The soprano and alto sections will consist of boys chosen from twenty-one different boys' choirs. Participating also in the Holy Hour was the Gregorian Schola of St. Mary of the Lake Seminary, directed by Rev. J. T. Kush, C. G. M. Community singing during the Holy Hour was directed by the Rev. E. T. Regan, M. A. For the Pontifical Procession before the Holy Hour the massed choirs sang *Ecce Sacerdos* (J. Singenberger), *Jubilate Deo* (Dunn), and *Oremus Pro Pontifice* (Refice.) During the procession of the Blessed Sacrament the Holy Hour Chorus sang *Ave Verum* (Mozart), *O Sacrum Convivium* (Retmondi), *Pange Lingua* (Gregorian), *Panis Angelicus* (Franck), *Cor*

Jesu (Terry), *Ecce Panis Angelorum* (Polleri), *Adoro Te* (Gregorian), *Jesu Dulcis Memoria* (Kothe). The Gregorian Schola of St. Mary of the Lake Seminary will sing *Christus Vincit*, *Pax in Coelo*, and *Lauda Sion.*" »« Another demonstration, this time within the precincts of a convent, took place at ST. MARY OF THE WOODS, INDIANA: "A congregation of approximately 1,000 Sisters of the Providence participated in the sung Mass in the Church of the Immaculate Conception on July 9. This marked the first congregational singing of the community Mass during the current summer, which the sisters are spending at the mother house. The proper of the Mass for the sixth Sunday after Pentecost was sung to a psalm tone. The ordinary of the Mass was the chant Mass 'Cum Jubilo,' with Ambrosian 'Gloria' and 'Credo' VI." This is no doubt a fine expression of the spirit of a community brought together into one voice. Only we wonder if in such a large congregation of capable Nuns, there could not have been found a group of singers to render the Proper in its authentic form rather than in the form of a psalm-tone. This fare is for beginners and handicapped choirs, not for a glorious Mother House as St. Mary of the Woods. »« MEXICAN CATHOLICS AT SAN ANTONIO, TEXAS, are using a very original device to bring 700 youngsters from the street to the Church on Sundays. They use a band preceded by a poster on which one reads "Children, to Mass." Maybe that we, in our western ways could not appreciate so readily a liturgical publicity of this kind. Would God that our pride would surrender to an intelligent appreciation, and that there would begin to be such a thing as a mass-movement of return to the High Mass.

The Armed Forces Again

CAPT. ADALBERT HUGUELET, former director of the Catholic Casino Chorus in Chicago, Ill., writes from the South Pacific: "We have to see that the troops get music no matter where they may be. Outside of the movies, music is the first choice of the troops. It is impossible to meet the demand for musi-

cal instruments, however a goodly number have been procured through the efforts of the music officer. In many instances, musical instruments (including pianos) have been flown into the advanced areas. It is a pleasure to see—and also to hear—music entertaining the men in knee deep mud. Music is most important to morale and I feel proud to have been responsible in part to get it to them. Many a program has been interrupted by bombings, but when the all-clear was sounded, the men were right back. On one occasion this was not true—a number of them were not right back—but one of the last things they had on this earth was music.” Service men are repeating every day the challenging demonstration that music is good to keep up the morale of man. Then we conclude that it must be excellent also to bring him to God. »« THE GREAT LAKES NAVAL STATION has a regular Catholic choir made up of twenty-four sailors, which sings regularly the Holy Mass on Sundays; and so has the AMERICAN HOSPITAL IN NAPLES. In this group of thirty-eight, directed by Cpl. Charles Paddock, from New Orleans, La., every rank from lieutenant-colonel to private is represented. Blessed be God who thus prepares in days of trial men choirs which may radiate in time of peace; provided that we are ready to capitalize on their zeal.

In The Schools

THE ALVERNO COLLEGE OF MUSIC at Milwaukee, Wisconsin, held its commencement exercises on July 30 and 31. We present the liturgical program of the Mass and of the Benediction as an example of the good taste of this institution:

Asperges me.....	Gregorian
Introit—Ecce Deus.....	Gregorian
Kyrie and Gloria—Missa	
Quotiescumque	<i>Schehl</i>
Gradual—Domine, Dominus noster.....	Recto tono
Alleluia. V. Eripe me.....	Gregorian
Credo—Missa Quotiescumque.....	<i>Schehl</i>
Offertory—Justitiae Domini.....	Recto tono
Motet—Laudate Dominum	<i>Grassi</i>
Sanctus, Benedictus, and Agnus Dei—	
Missa Quotiescumque.....	<i>Schehl</i>
Communio—Qui manducat	Gregorian
Recessional (Organ).....	<i>Tombelle</i>
Benediction of the Blessed Sacrament	
Adoro te devote.....	<i>Sister M. Cherubim, O.S.F.</i>
Tantum ergo.....	<i>Sister M. Cherubim, O.S.F.</i>

Holy God, We Praise Thy Name..... Traditional
Recessional (Organ) *Karg-Elert*

May we venture a remark? We know Alverno to be a large and musically active institution; and we deem that a choir as theirs capable of singing the entire polyphonic Ordinary of Alfred Schehl (the merits of which we have commented upon), should not renounce to sing the entire Proper. For both the balance of the program and the all-around progress of the choir depends upon that. But it is not criticism which is our aim at this time, but rather a fraternal commendation for the pioneer spirit which is animating the leaders of Alverno. This college, long ago connected with the struggles of John Singenberger, developed as a center wherein a whole community began to be permeated with the true spirit of the music of the Church. The consistency and the breadth of the work accomplished within its walls is due in large part to the sturdy leadership of its actual dean, Sister Xaveria, O. F. M., but also to the generous vision of the now aging Sister M. Cherubim, O. F. M., and of her Superior, a devotee of music. Yet, what we like the best in the policy of Alverno College is the fact that its program is first of all and mainly a part of the formation of teachers within the community. Though outside students are most welcome, the Sisters of St. Francis are much more concerned that their own teachers will be well-prepared for the musical work which they are to do in the schools under their charge. In recognition of this, it gives us pleasure to bestow upon the Alverno College of Music membership in the Guild of Honor of *Caecilia*. »« MOUNT ST. MARY'S COLLEGE IN LOS ANGELES, CALIF., presented on July 23 two Sisters of the Holy Cross in a recital of their own compositions, one being a Quartet in C Major by Sister M. Gustava, and the other a Cantata by Sister M. Adorata. We know that Sister Celestine, the dean of the music department is not interested in leading Nuns in competitive composition for its own sake. But she knows that unusual talents, thus encouraged, will put our musical education on a higher level.

Concerts

»« THE PAULIST CHORISTERS “made their Ravinia debut Sunday evening, July 2, at the Ravinia Music Festival, the only choral group engaged for this year by the officials of the popular outdoor music association. The Rev. Eugene O'Malley, C. S. P., director of

the famous choir, directed a group of 16th century polyphony by Aichenger, Byrd and Palestrina; madrigals by Weelkes, John Dowland and Henry Carey, modern Russian numbers by Tchaikowsky and Gretchaninoff." It is encouraging to see one of the outstanding Catholic choirs of the country invading the public arena and thus bring to the public at large the dignity of Catholic music, still under suspicion in many quarters. »« Harry Burke, the music critic of the *Globe-Democrat* in St. Louis, Mo., wrote about the annual concert given at the Municipal Auditorium by the ARCHDIOCESAN CHILDREN-CHORUS: "Joseph Haydn's seldom heard oratorio 'The Seasons' was sung by the choir of 250 voices which, under the auspices of Archbishop Glennon, makes up the Archdiocesan Children's Chorus. It was dew-fresh in delight, as presented with Dom Ermin Vitry, O. S. B., conducting. It was a version of choral numbers enchained by readings by Barbara Ann Schneider, and soprano solos by Rose Marie Seitzer, themselves both high school students from St. Elizabeth Academy, while Marion Bruno and Beatrice Burke of Fontbonne College provided the piano accompaniments. As unpretentious, then, as 'Papa' Haydn's self. And as devoted in its service to good music. It recalled, indeed to this reviewer the tradition of the Vienna Boys' Choir—now Nazi-dispersed — in which Haydn had received his early musical education. Young students, boys and girls, of 39 different Catholic schools in St. Louis and vicinity participated. Children, musically gifted in voice and spirit.

"Of these children Dom Vitry has effected a most responsive choir, its diction excellent, its attacks firm, its releases clean, its phrasing excellent in response to his vigorous and energizing beat as it shapes the rhythm in following the tendril of Haydn's melody. He has achieved a beautiful blend and balance of tonal color, and instilled into his young collaborators an eagerness in response which added to the drama of that color a hushed expectancy in pianissimo passages, a beauty or revelation in full voice.

"Here, thanks to Dom Vitry and to the organizing effort of Rev. Sylvester I. Tucker, the president of the chorus, were youngsters enjoying the music of 'the father of the symphony' for the sheer beauty of its expressive melody. Enjoying, by participation under a gifted and sympathetic as well as scholarly director, an opportunity upon which even aging melomaniacs in that audience must envy, as did this chronicler. De-

lightly complementing the childish freshness of the chorus was the bird-like quality of Rose Marie Seitzer's soprano in solo role, a voice of remarkable fluidity through its wide range, itself of a quality suggestive of unspoiled innocence."

Personalities

FATHER VINCENT DONOVAN, O. P., of New York City, known for his early devotion to the restoration of sacred music in this country, was on the faculty of the 15th annual music clinic at the University of Wisconsin, at Madison. He gave courses in Catholic Church music. We are glad that such an able defender was invited to pass through the gates of an institution wherein acquaintance with our musical culture can have only a beneficial influence. »« It seems that the CCC COURSE received a particular welcome in the Diocese of Scranton, Penna., thanks to the encouraging gesture of the Most Reverend Bishop. Such a large interest was manifested toward the venture headed by Mr. Clifford Bennett, that it will be possible to hold at Marywood College, a large summer-session in 1945, for students enrolled in the course. »« MISS MARTHA ANN BOECKMAN, a former student of St. Rose Academy at Vincennes, Indiana, was graduated from the Cincinnati College of music at the 66th annual commencement. She majored in piano and voice. We hope that, having had the privilege of a thorough musical formation at this nationally esteemed institution, she will find the opportunity to cooperate in the capacity of teacher in one of our higher learning Catholic institutions. We need the services of our own youth. »« THE CATHOLIC HOUR is going for the cooperation of musical figures in its broadcasts, having secured the services of Miss Lillian Raymondi, of the Metropolitan Opera Association, and other guest artists. Notwithstanding all respect due to both the musicianship and the Catholic qualifications of these artists, we cannot but wonder if the personal prestige of these musicians can compensate for the presentation of our Catholic musical heritage.

There is need for all church musicians of an adequate musical philosophy. A strict adherence to such an objective should be the one way to establish an ideal without which no musician is worthy of the name.

THE INFLUENCE OF CHANT ON RELIGIOUS LIFE

We have suggested several times that sacred singing is necessary to the fullness of religious life. This point may be argued by those who conceive religious vocation exclusively as the search for individual perfection. Even then, the sung praise of God should be a great help in finding the Bridegroom. To prove this, we have requested approximately twenty novices of a community where liturgical singing has been for a long time a part of life, to jot down their musical experience. These sketches which they wrote are trustworthy, not only because of their accent of genuine simplicity, but much more because of the fact that their authors are all converts in regard to the Chant. They all came from ignorance, often with prejudice. And when they declare that the melodies of Mother Church are now a part of their progressing towards the goal, we may believe the testimony of their youth. Such informal writings necessarily repeat each other. We therefore limit this article to generous quotations of the various aspects of religious integration through the Chant. And to present them into a sequence, we preface them with a short headline. We hope that many readers will be touched by the spiritual insight of those novices; and may their anonymous example inspire many other novitiates. To their co-sisters throughout the country our young correspondents send their bits of apostolic tidings.

The Editor.

1. A young aspirant opens her ears. "When I was first introduced into the Gregorian chant I must admit that I could not see where I was receiving anything extraordinary. In fact, I was even rather bored and wondered what anyone could find so marvelous in it. I could not even read this music, and oh, those heavy books we were to hold for all services! I was more passive than thrilled with the whole matter. After some time I learned to read the chant; I became interested, and before I knew it I was singing along at choir rehearsals and in chapel. Slowly but surely the chant became a part of me. During my summer vacations I heard very little if any chant. The first two summers I confess that I did not miss it. But after the third summer I myself was most surprised at my reactions. As I heard the first strains of the chant (it was the *Salus Autem*) my ears pricked up; I listened closely and lived with the music; I felt inexplicably joyful. I had the impression of finding something not entirely new, but it filled me with emotions that I had never before felt. I was happy. Now I love to sing at the Divine services and I feel that I have gained much from doing so. To think how ignorant I was, and still am, of all the beauties that were being given to me, to have been practically born into them, for indeed, it was a new life. I can only say that I am deeply grateful to all who have so generously and patiently helped me."

2. Leaving home for the convent. "The chant had been introduced into our parish church several

years before I came to the convent. As I did not belong to the choir, however, I did not come into any close contact with it; except perhaps for the Requiem. I used to wonder how the choir could possibly sing that music, since the melodies were so entirely different from the songs we had sung in the vernacular. I sang the chant because everyone else was singing it, although I know I would much rather have sung some of the English hymns I was accustomed to singing at home. I couldn't see where there was any music in it. After quite some time though I did find some music in it. The phrases and melodies began to vibrate. Some of those melodies which impressed me first were the various antiphons for Christmas and Epiphany. Together with the beautiful texts which accompanied them, I could not help but feel a stirring within my soul. In singing the psalms, the continuous rising and falling of the melodies sung in the clear tones of the various modes left an impression of peace and serenity. Here too, the texts, those songs sung by the people of God, through the inspiration of the Holy Spirit helped to leave this effect."

3. Passing from the parish-choir to the convent-choir. "When I first came to the convent, I was a high school girl, and quite used to attending Polyphonic High Masses. I was under the impression that the Parishioners enjoyed our four-part singing, in which we tried to overcome one another in loudness. The first feast I celebrated in the Convent, was the Assumption of the Blessed Virgin. The Eve of the

Feast was spent in practicing the Chant. I didn't know how to read notes, but there was something in the melodies which made them easy to memorize. The next day, I could sing a little, but I listened most of the time. I was struck by the fact that although it was only one voice, yet there was something higher which made it so different from our bombastic High Masses. Later on I learned how to read the notes. It seemed almost fun to sing the melodies, so full of higher thought and so simple. Sometimes at choir-rehearsal I was bored, because I couldn't understand the Modes and other terms of the Liturgical chant. I have almost daily sung the Chant for five years. I find myself humming or singing one of the Psalms or a small Antiphon very often. Sometimes, you cannot forget some of the melodies. I would fail, if I would attempt to put into words, what a treasure the Liturgical chant is. I realize a little what a responsibility is placed upon us. We have received this by no merits of our own, but by God's Mercy."

4. By way of introduction. "It was with the Church's own beautiful antiphons 'Aperite mihi portas justitiae' and 'Ingrediar in tabernaculo tuo' that I was ushered into the Novitiate. Yes, I want to frankly admit that the task of becoming acquainted with that sacred chant, and of realizing its great beauty, was not an easy one. Will I ever learn to read this chant, find in it this so-called beauty and draw from it the real spirit of Mother Church's prayer. These are some of the discouraging questions that confronted me, as also a number of my other co-sisters, as we stepped from an atmosphere, permeated by the thrill and buoyancy of popular music, into the peaceful, soul-stirring atmosphere, so characteristic of the sacred chant. It, at first had little, if any appeal at all. The melodies seemed so queer, so strange, and how could I take part intelligently in this prayer of the whole 'Ecclesia Dei,' when often I did not know what I was saying or even realize the beauty of it? Gradually, however, the toilsome efforts began to be fruitful, for it was only when on several occasions I was deprived of the sacred chant that I first appreciated its beauty. The very thing, that at first seemed to be a nuisance, a disturbance to prayer, now became the very means of expressing what I felt. Unconsciously the sacred melodies gave lift and power to the thoughts of each day's Mass text, it helped me to understand them better and carry them into my daily work—for a whole-hearted rendition of the sacred chant in the morning's Sacrifice overflows

into our whole day. Then, may the sacred chant have the lasting influence on my holy vocation, of making me realize the great beauty and responsibility of uniting with the whole choir of Mother Church in the Eucharistic Sacrifice and Divine Office."

5. The puzzle is solved. "To express how I felt then, to be able to sing daily at these services is impossible for I truly admit, I don't think I participated in them for weeks for it all seemed to be far beyond me. Days, weeks, and months passed before I really knew what a person misses out in the world. Many difficulties confronted me because I knew nothing of the Sacred Chant, and to use the 'Liber Usualis' was a real puzzle. As time went on I gradually appreciated the beauty of the Sacred Chant with its wonderful Antiphons. One only has to hear the sacred Chant a few times to be drawn closer to the Altar of Christ."

6. Freeing one's mind from prejudice. "I can truly say it was merely an attempt of singing the Latin and following with the rest of the choir, doing it as a 'duty' and not in the spirit of prayer. As far as a true knowledge of the Chant, that was beyond me. One of the first things that took my eye was the fact that the entire Community participated in all the singing. From this I knew there certainly must be more to the Sacred Chant than I was able to grasp. I was determined to find out. It was rather difficult at first to follow along. I was either losing my place or else I couldn't sing at all. I longed and wished that we would at least once sing something I knew. The Chant to me was one boresome trial. Although I didn't entirely lose interest, I couldn't see why everyone was so zealous for the Chant. Days passed, yes, even weeks and months, when I finally began to appreciate. I began to wonder 'why I was so slow in waking up' 'why I didn't try a little harder in the beginning to

Not until our Catholic students of today are thoroughly imbued with the beauty of the Chant and can assist at the sacred functions in such wise that their voices alternate with the voice of the priest, will the words of the Psalmist be fulfilled, "Come let us praise the Lord with joy."

understand these sacred melodies and join the novitiate in this means of really and truly expressing myself in tones during the Divine Services. I can see now that it is the best and only way of really uplifting one's mind and heart, putting aside other things, for heavenly things. I don't think Mother Church could have found a better way to instruct the souls of her faithful. I would with just a year's experience be lost without the Chant."

7. Opening the Liber Usualis. "I was fourteen when I first received an introduction to the chant; a large Liber Usualis, (a French edition at that) was handed to me and a few instructions. After the initial introduction I spent several weeks doing nothing (I thought) but turning pages and constantly getting up and down. However, I did learn to use the Liber Usualis and from its pages I also learned the chant, which I now greatly enjoy."

8. Singing with Mother Church. "I can say this with some assurance: In the six years that I have been privileged to sing the songs of Mother Church, I have realized in some small measure the wells of riches that she possesses. For if her use of the inspired word and above all her daily celebration of the Eucharist made her burst forth in song, surely these songs could be nothing but the best; the best because they were composed by the Bride, singing the praises of her Spouse, to the best of her ability. 'But, it's so different,' they say. Surely, it's different. Too bad if it were not. It's different because the works of God are absolutely unique, incomparable."

9. Getting closer to the Eucharist. "The daily singing of the Eucharistic themes aided me in participating wholeheartedly. The melodies aptly suited to the text expressed for me the best way of participation. It is only when we participate in a Mass that is not sung that we realize the importance of Chant for intense participation."

10. The priest sings; so do we. "We by our Christian profession have the right and privilege to offer the august sacrifice each day upon the altar. Since it is impossible for all to minister directly we join instead our voices with the officiating priest. He and we in union with Christ raise the selfsame expressions to the Heavenly Father. Each day as the priest comes to the

altar for the Holy Sacrifice we greet Christ accompanied by the privileged saint of the day with the chanting of the Introit. Our offering too is brought in procession while we lift our voices in song. The Communion psalm with "O taste and see that the Lord is sweet" holds an appeal that I daily feel is meant to be heeded."

11. The Spirit breathes through the songs. "This sublime song with its practically anonymous authorship is truly the work of the indwelling Spirit. The very mystery of its origin shows the mysterious working of the Divine. It is this unique song woven around inspired texts that gives the greatest assurance of a prayer wholly pleasing to Almighty God. This I consider a most important factor in any prayer—that it be one the Sovereign Lord of all deigns to recognize. For this, the Chant is most perfect. Its very antiquity, sublimity of thought, simplicity of expression, masterly control of emotions, and above all the approbation—rather the counsel and urgent appeal of the Holy See definitely remove all doubts."

12. Singing the whole scale of religious sentiments. "'Taste and see that the Lord is sweet.' This too might be said of the Chant, for when one has once come in contact with it there is no forgetting it. It is the answer to the long-sought-for expression of one's feelings or emotions in music without the need of words. It may express thanksgiving, joy, contrition, enthusiasm, awe, wonder, eagerness—it is not limited in its power of expression. In short it is the outlet of a soul in its desire to express its feelings towards God. Truly one does not listen to the Chant; one lives it. It becomes one's life."

13. Growing into the Joy of God. "'Serve ye the Lord with gladness.' This is the aim of every Religious. How can she give this cheerful service to the Lord but by performing all of her actions in a joyful spirit out of love for Him. And what is there better to uplift her heart and mind to serve Him in this spirit of joy than by means of song especially that spiritual song, inspired by God, the Sacred Chant. My first experience in the Sacred Chant came when I first entered the Convent. How vague it all seemed then—monotonous and unmusical. This reaction was very natural—coming from the world where the music was fast, light and often very superficial. Now in the Chant was found

music with depth, soul and to be used to express our supernatural life."

14. *We sing because we love.* "The growing to love and appreciate the Sacred Chant was a slow and gradual process. It was some time before it became easy for me and another length of time before I learned to love and appreciate it. The love of singing the Sacred Chant grew in proportion as I realized and understood my Religious Vocation. The best way to express our love for God is by singing the Chant as well as possible. By means of the Sacred Chant we are brought into the spirit of the Liturgical Celebrations. And as the Liturgical Life is the environment proper to the growth of the Divine Life so is the Sacred Chant our way of expressing the growth of this Divine Life within our souls."

"Little by little, the chant not only began to live for me, but I began to live in the Chant. As St. Augustine says, 'To sing is to love,' I found nothing else in which I could better express my love, nothing which gave me interior peace and joy. The beauties of the Holy Sacrifice, the solemnity of Vespers, in particular those of Sunday began to flow over into my private prayer life and I found myself praying Psalms and hymns even as private devotion."

15. *Learning the word of God.* "Singing the Latin texts leads me to take a greater interest in Latin, especially in the Ecclesiastical courses. Then the psalms greatly attract me and I learn much not only as to the translation but also as to their character, author and composition. From these books on the psalms I went to the Bible and gained a greater love for the scriptures which I now understand better and enjoy."

16. *The spiritual balancer.* "Now the Chant appeals to me as a spiritual outlet. If spiritually feeling fine the best way I find to express it is singing the Chant. If spiritually down the best way to get back up is to sing the Chant. Yes, the Chant really has something that sets you on the up-grade. Just what it is one can find out only by singing the Chant oneself. There is never an empty, tired experience in the Chant. Each day brings its own expression of praise and honor to the Father through Christ; each feast has its own character. It never becomes monotonous. One always leaves the choir feeling more refreshed than when entering."

17. *An annual deepening.* "It is said that music is the language of the soul—surely then the sacred chant is the language of the Christian soul as it expresses for him joy, sorrow, hope or filial confidence, whatever of these emotions is felt in the depths of the soul conscious of the greatness and power and goodness of God." As we relive the liturgical year the sacred chant although ancient is ever new. Each time it is encountered its beauty is something fresh, vitalizing, and lasting. And so we can look forward to new spiritual experiences in the succeeding years as we grow deeper into the mysteries of Christ, and grow more deeply aware of the pure, simple language of the soul—the sacred chant!"

"We need not wonder what words we shall use on each respective feast, nor the sentiments we should have. The Chant always perfectly controlled keeps watchful guard over the soul; it never permits her to drop to devotionism, and rests satisfied with nothing less than the heights of solid devotion."

18. *Melodies grow lovelier.* "The melodies of the Chant are catching and I often find myself singing the Antiphons and psalms during the day. It is seldom that I recall psalms that are recited day after day but those that are sung ring in my ears and result in being very profitable distractions."

19. *Polyphony is waning.* "I was quite surprised one day to find that I no longer cared for the polyphonic masses; they seemed so pompous and so long with all the repetitions. It was only then that I began to realize just how much I had grown to love the Chant."

20. *Hymns become dreary.* "Sing your English hymns, the first time you get all there is to get because there isn't any more. But, you can sing the Introits of Mother Church a hundred times and always find something new. The sacred chant is so steeped in riches, genuine beauty, that we cannot possibly expect to appreciate it fully at the first experience."

21. *Longing to be an Apostle.* "I hope and pray that some day, I can go out to the Missions and return due gratitude by giving and spreading the Liturgical Chant among other people."

A TRIBUTE TO MONTE CASSINO

By Martin G. Kennedy

TODAY, MARCH 21ST, IS THE FEAST Day of Saint Benedict. As the time of Easter draws near, our thoughts inevitably turn toward higher things; our hearts take new hope and new courage in the contemplation of the eternal miracle of rebirth, in the victory of love over death, in the triumph of the spirit. Our faith in the indestructibility of spiritual values has withstood many shocks, even in a world grown accustomed and callous to horror. And yet, hardened as the conscience of humanity has become, who can forget the thrill of horror that shook us when, on the morning of February 15th, the newspaper headlines announced the destruction of the Abbey of Monte Cassino! It is good that we should feel shocked. For it is proof, if proof were needed, that the treasures of the spirit are still tenderly cherished among men, and that we are still capable of weeping, as Christ did, over the beauty of doomed Jerusalem. To be sure, tears will not restore the Monastery of Monte Cassino; but, out of our grief and agony of spirit, will emerge the solemn resolution to rebuild that venerable shrine to greater glory.

IT IS NOT INAPPROPRIATE, AT THIS point, to recount some of the glories of this great Christian monument. The huge grey-brown stone buildings that loomed, for more than fifteen centuries, 1,700 feet above the fertile Liri Valley half-way between Rome and Naples, have seen many wars come and go. They have looked down on vineyards and dusty herds of sheep, on the clash of swords and the roaring mouths of cannon. And finally, on February 15th, a great splatter of bombs struck squarely in the central courtyard buildings, the huge dome disappeared, and black smoke rolled high above the crest of the hills. Monte Cassino was one of the oldest monasteries, and certainly the most famous of them all. Deeply revered by Catholics, it was sacred as well to all Christians, and indeed to all mankind who revere our inheritance of learning, of ancient manuscripts, and sculpture in ivory and gold and rich marbles, of paintings and holy relics which were preserved there. The ancient vaulted entrance dated from the days of Saint Benedict himself, but the cloister courtyard was built by Bramante, the architect of

St. Peter's in Rome. Here the ravens stalked and flew at will, in memory of the birds which led the patriarch to this spot. In the 17th century, the magnificent marble Church itself was erected, and in our own time the ivory and bronze and silver tombs of Saint Benedict and Saint Scholastica were built by the monks.

MONTE CASSINO HAS SURVIVED SEVERAL destructions. Between 580 and 590 it was pillaged by the Lombards. The monks patiently rebuilt it in 720, and in 884 it was sacked by the Saracens. Seventy years later the "work through prayer" of Saint Benedict restored it again. It has been imperilled by political crises as well as wars: indeed, as late as 1867, the monks were nearly expelled and the treasures confiscated by the Italian government for public sale! In 1929 Monte Cassino celebrated its Fifteenth Centennial by building a lighthouse on the roof of the monastery. On February 15th last that lighthouse was extinguished by our bombers—a grievous necessity—and will not soon be lighted again. But the spiritual flame burns all the brighter. As the number of lamps is diminished, the height of the flame is increased. Most of the glories of Monte Cassino were built, and its holy tradition established, during those terrible Dark Ages when it seemed that the lights of civilization might vanish forever. Today, in these new Dark Ages, let us rededicate ourselves to rebuilding Monte Cassino. God willing, we shall in His good time, behold a new Monte Cassino arise like the phoenix from the ashes of the old, and it shall be a place of toil and prayer for the new sons of Benedict, who shall teach men the ways of peace and the abundance of the spirit.

"Succisa virescit."

The Editor Writes

(Continued from page 272)

well-trained. During this period of training, learn music itself and forget about all so-called musical pedagogy. To you therefore we present our outline of study. At first glance, you may find it dry, even bewildering. So are all the shells of the best fruit. Knock it out for further reading, and make it the leading scheme of your musical studies in preparation for

musical teaching. If you have been regularly reading *Caecilia*, you may read again the mentioned articles and complement them by comparative study from other sources. If you do not have *Caecilia* at hand, we will gladly provide you with a copy of this outline, and you may use it to orientate your studies from whatever sources you choose. Above all, may this symposium convince you that the core of musical education is in a serious study. After that, the handling of a method is no more than application. But then your handling will be intelligent, safe from the deterioration of your musical dynamism.

3. Let us be bolder. We offer this outline to the rapidly spreading National Conference of Catholic Music Educators. It has been previously suggested in these columns that the National Committee has assumed a definite responsibility towards the Catholic Schools. We refuse to believe for a moment that its leadership will confine itself to multiply the working parts of another educational mechanism. We beg its members to limit to the utmost the external manifestations of the Conference, and to rely for the greater part on the power of ideas, once they will be clarified and disseminated through the power inherent to the organization. *Caecilia* presents this outline as the token of its most sincere allegiance to the National Conference, and suggests that its contents be the beginning of a code of Catholic musical education. No by-laws will unite us, no conventions will lead us forward, no demonstrations will convince us, unless we, the members in the rank, have the assurance that all these things are under the guidance of this vital code. Hoping that the National Committee will not frustrate our trust, we urge all readers of *Caecilia* to take membership in the National Conference of Catholic Music Educators.

D. E. V.

Gleanings Become a Harvest

(Continued from page 290)

through centuries of the church's history. Whatever we may think or feel about it, we must acknowledge that it is a great artistic heritage which can be accounted for as being the result of the church's use of music in intimate relation to her liturgy for the single purpose of worship."

3. Taking care of the choir.

"Congregational singing is dependent on several conditions. With regard to hymn singing some of the conditions are: 1. The encouragement of unison singing. Let it be known that the singing of the melody by all should be the normal practice. 2. The playing of the tunes at a pitch low enough for unison singing. This would mean that high F should never be reached, E seldom and only when other parts of the tune would be too low if in a lower key; E flat should often be avoided, although it depends on whether it is approached by a skip or degreewise, and on the *tessitura* of the tune as a whole. 3. The selection and continued use of a repertory of hymns suitable for each congregation. The number of hymns in it will depend on differing conditions in different places. To determine this repertory, first take into account what hymns the people already know and can be counted on to sing well; second, gradually add to it such things as are desired: third, allow the undesired hymns to fall gradually into disuse. Be sure that the things you want in the repertory are used each year two or three times, if possible. However, after it is established it will be a good thing to make some change every year just to maintain the idea of change. 4. Organ accompaniment with solid but not overpowering tone, and steady, broad rhythm, and fluent, vocal style of phrasing. 5. The provision of hymn-books with music, in the pews. 6. Congregational practices. These may be held before or after week-day evening services in Lent, or at church social or educational gatherings. In connection with the introduction of new hymns the method suggested is to play the tune over, then have a stanza sung by the choir, then have the same stanza sung by the choir and congregation, then read the words of one or two more stanzas and have them sung also. Another way of getting at it is to organize a choral group made up of the people who enjoy devoting an evening to singing various kinds of music both familiar and unfamiliar.

4. Summing up.

"In conclusion I would summarize my ideas of what should be done with the music in a parish of small resources as follows: 1. Use simple music, mostly in unison. 2. Emphasize the singing of the liturgy. 3. Have as much variety as can be done suitably. 4. Develop congregational singing. 5. Use the choir chiefly to lead the congregation."

All quoted from Ray F. Brown in the *Diapason*.

Summer months are over, and early Fall brings us back to our work

Musical work is not easy nowadays;
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and our children are restless

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