

O LORD GOD IN THE

SIMPLICITY OF MY  
HEART I HAVE

JOYFULLY  
OFFERED

ALL

THESE  
THINGS

TERRIBLES IN HIS PLACE IT IS THE

THEY DID

EAT

AND

WERE

FILLED

EXCHANGING

FOR GOD

CANTATA

# A CATHOLIC REVIEW OF MUSICAL ART

The restoration of the Chanted Mass, which is the ultimate aim of the apostolate of CAECILIA, demands from the Choir the full understanding of the

### Three Processional Songs of the Eucharist

These are: *The Introit, or Introduction*

*The Offertory, or Song of Offering*

*The Communio, or Eucharistic Anthem*

These processional songs are, in the mind of the Church, the musical expression of the three main steps of the Mass itself:

1. The gathering of all the faithful into *one spiritual body* leading the celebrant to the Altar.
2. The offering of ourselves to God, while the priest offers the Bread and the Wine, *which are our gifts*.
3. The union of all communicants at the *eucharistic Banquet*.

These three vital steps are graphically symbolized as the gradual development of a single drama, both liturgical and musical:

1. The priest proceeds to the sanctuary, taking with him through a gradually narrowed path the *eucharistic greetings* of the entire flock.
2. The priest *receives from devout offerers*, with tensely extended arms, the eucharistic gifts.
3. The priest holds dearly to his bosom the chalice of salvation, ready to *dispense to all the Bread of Life*.

Meanwhile, texts excerpted from the responsories and antiphons of the Missal, illustrate the three symbolic designs.

*Symbolism of Cover Design*

# CAECILIA

A CATHOLIC  
REVIEW + OF +  
MUSICAL ART

Issued at 3401 Arsenal St., Saint Louis 18, Missouri, by the McLaughlin & Reilly Co., 45 Franklin St., Boston 10, Mass., 8 times a year on the following dates: February 1, March 15, May 1, June 15, August 1, September 15, November 1, December 15 • Entered as second class matter, October 30, 1931, at the Post Office at St. Louis, Missouri, under the act of March 3, 1879 • Established 1873 by John Singenberger at St. Francis, Wisconsin • Consulting Editor: Dom Gregory Hugle, O. S. B., St. Francis Hospital, Maryville, Missouri • Editor: Dom Ermin Vitry, O. S. B., St. Mary's Institute, O'Fallon, Missouri • Yearly Subscription at \$2.50, payable in advance; single copies at \$0.35

## TABLE OF CONTENTS

Sacred Texts—Sacred Songs	
Comments: Ps. 84 and 97 . . . . .	38
<i>Rev. Michael A. Mathis, C. S. C.</i>	
Translation: Ps. 97 . . . . .	40
<i>Dom Patrick Cummins, O. S. B.</i>	
Communios at Christmastide . . . . .	41
<i>By Oriscus</i>	
A Primer of Liturgical Law . . . . .	45
<i>By Reverend Francis A. Brunner, C. Ss. R.</i>	
The Editor Writes . . . . .	47
A Pastor's Musical Diary . . . . .	50
<i>By Reverend Newman Flanagan</i>	
Here-There-Everywhere	
Singing in the Jungle . . . . .	54
Personalities . . . . .	54
Concerts . . . . .	63
Demonstrations . . . . .	64
Two Choirs . . . . .	65
The Musical Movement	
Church and Home . . . . .	66
Day by Day . . . . .	68
Today's Trends . . . . .	69
Musical Education	
Clippings from a Symposium . . . . .	70
<i>By Sr. Regina, O. S. B.</i>	
Meetings . . . . .	72
Summer Leaves . . . . .	72
Music Review	
Choral Music . . . . .	73
Organ Music . . . . .	76
<i>By Dom Ermin Vitry, O. S. B.</i>	
Questions-Answers . . . . .	77
<i>By Dom Gregory Hugle, O. S. B.</i>	

Printed in the U. S. A.

*The different parts of the Mass and the Office must retain, even musically, that particular concept and form which ecclesiastical tradition has assigned to them, and which is admirably brought out by Gregorian Chant. The method of composing an introit, a gradual, an antiphon, a psalm, a hymn, a gloria in excelsis, etc., must therefore be distinct from one another.*

*In particular the following rules are to be observed:*  
*a) The Kyrie, Gloria, Credo, etc., of the Mass must preserve the unity of composition proper to their text. It is not lawful, therefore, to compose them in separate movements, in such a way that each of these movements form a complete composition in itself, and be capable of being detached from the rest and substituted by another:*

*b) In the Office of Vespers it should be the rule to follow the Ceremoniale Episcoporum, which prescribes the Gregorian Chant for the psalms and permits figured music for the versicles of the Gloria Patri and the hymn.*

*It will nevertheless be lawful on greater solemnities to alternate the Gregorian Chant of the choir with the so-called falsi-bordoni or with verses similarly composed in a proper manner.*

*It is also permissible occasionally to render single psalms in their entirety in music, provided the form proper to psalms be preserved in such compositions; that is to say, provided the singers seem to be psalmodising among themselves, either with new motifs or with those taken from Gregorian Chant or based upon it.*

*c) In the hymns of the Church the traditional form of the hymn is preserved. It is not lawful, therefore, to compose, for instance, a Tantum ergo in such wise that the first strophe presents a romanza, a cavatina, an adagio and the Genitori an allegro.*

*d) The antiphons of the Vespers must be as a rule rendered with the Gregorian melody proper to each. Should they, however, in some special case be sung in figured music, they must never have either the form of a concert melody or the fullness of a motet or a cantata.*

# SACRED TEXTS SACRED SONGS

God Is Nigh (*Psalm 84*)

By Michael Mathis, C. S. C.

*Unavoidable circumstances prevented us from inaugurating these serial comments on the Eucharistic psalms with the issue of Advent. Therefore, the comments for both Advent and Christmas are found in the present issue. The readers would have missed a treasure by not having the complete series of these articles. For, under their apparent simplicity is concealed a solid mine of spiritual thought. We are confident that these lucid explanations will be a source of great devotion in the actual singing of the Eucharistic psalms.*

—The Editor.



THE first stanza of Psalm 84 describes the rejoicing of the ancient Jews when the decree of Cyrus freed them from captivity in Babylon, whither all but the poorest inhabitants of Juda were brought by Nabuchodonosor some fifty years before. The captivity was God's corrective punishment for the sins of His chosen people of old.

This incident is a figure of the joy that delights the hearts of Christians, God's people, prefigured by the sons of Jacob, and true heirs of the "Promised land" of Heaven, when they are liberated from the captivity of sin by Christ, who was foreshadowed by Cyrus. Jesus frees His people from this bondage by the perfect satisfaction He made on the cross to the demands of divine justice (described symbolically in this psalm as "indignation" and "wrath"), and, as our eternal high Priest at the right hand of His Father, He communicates this remission of sin to the penitent sinner ordinarily in the sacraments of Baptism and Penance. (*verses 2-4*)

THE SECOND STANZA PRESENTS THE prayer of the disillusioned exiles on their return to Palestine, where, instead of peace, they found themselves subjected politically to their distant liberator, and living in the midst of hostile neighbors, who had, in their absence, entrenched themselves in the "promised land." This hostility was shown particularly in the Jewish efforts to rebuild the temple, the visible center of their national life. These obstacles were looked upon as punishment for sin, from which they sought a new liberation.

This episode symbolizes the difficulties that confront the Christian, after the joy of being set free from the captivity of sin, especially in the task of building a temple for the Holy Spirit in one's soul. Although the newly baptized has been liberated from the guilt of sin, he soon realizes that the troublesome effects of original sin are still in his mind and body. Besides, he must also battle with external enemies, the world and the devil. These internal difficulties are indeed the punishment of Adam's sin (also presented figuratively as the "anger" and "wrath" of God), which continue "from generation to generation." As in baptism it was Jesus "turning to us and bringing us to life" that "made His people rejoice in Him," so now, realizing that the Christian life is primarily the work of God's grace and mercy, the Neophyte prays, "Show us, Oh Lord, Thy mercy, and grant us Thy salvation." (*verses 5-8*).

THE THIRD STANZA FORMULATES God's reply to the foregoing prayer of the sorely tried exiles on their return to Palestine. It is a prophetic message of consolation to His people—the promised messianic kingdom, characterized by peace, truth, and justice, by abundance of the earth's fruits, and by glory in the land.

This prophecy is also a comfort to the Christian in the ceaseless struggle with his enemies, because the messianic kingdom fully realized in heaven is promised, when the battle for union with God is ended in peace eternal. Hence, the psalmist says, "I will hear what the Lord will speak in me," thus accepting by faith Christ's words, and considering them in his heart. The peace Jesus speaks of is that of heaven, because, as St.

Augustine proves, "there will be no full or lasting peace until death shall be swallowed up in victory." This "peace He will speak unto His people, and unto His saints," and then, to point out a necessary condition on man's part for receiving this peace, He adds, "and unto them that are converted to the heart."

Such hearts are Christ's "land," because they receive the seed of His word and produce a hundred-fold. In this "land" men fear God, not like the Jews in "the promised land," who feared Him lest they be sent into captivity again for their sins, but rather like Christians who feared to be cast into hell or to be separated from God. It is in this "land" that the "glory" of these divine conquests "dwells."

In this "land" of human hearts which have been converted to God, Jew meets Gentile, i. e., divine truth revealed to God's chosen people of old, and divine mercy shown to the Gentiles, meet in the

messianic kingdom on earth now and in heaven hereafter. Here also divine "justice" kisses eternal peace, because they are inseparable friends. Accordingly, no one can have this peace unless he also practices this righteousness.

Truth is the Word of God "sprung up out of the earth" of the Virgin's womb, made flesh, not by human generation, but, St. Athanasius says, "by the Holy Spirit overshadowing her." This idea is expressed in the psalm by "in stars above his justice shining."

If the Lord in the fullness of His goodness enlightens the inhabitants of the earth, then shall we also, who are a spiritual earth, bring forth the fruit of His "justice", i. e. supernatural deeds. This "justice will walk before Him (Jesus)," who produces such wonders in men, and leads the way to heaven, pointing out His footsteps to those who would follow. (*verses 9-14*).

## Joy In The Manifestation (*Psalm 97*)



HIS psalm points out the advent of the Lord in human flesh, and the faith of all the nations in Him. This faith is warranted by the countless wonders He performed, and continues to work. His coming is greeted in a new song of triumph.

In the first stanza are set forth the reasons for hailing the advent of God in the flesh. They are His wonders. Not only was the incarnation a work of divine power ("His right Hand wrought for Him Salvation"), but that very "Salvation" and that "right Hand" are also names of the Second Person of the Blessed Trinity, for "His Arm is holy." God made known His Salvation (Jesus), when He was seen in the flesh by the Jews. Thus Simeon saw Him, and cried out, "My eyes have seen Thy Salvation." And since His Ascension into heaven, He is "revealed," particularly to the Gentiles, by the supernatural righteousness ("His justice") in His followers. And why is He manifested to all nations? Because God is mindful of His promises to the "house of Israel," namely, that in Jacob's progeny all the nations will be blessed. Hence, "all the ends of the earth have seen the salvation of our God." (*verses 1-3*).

THE SECOND STANZA GIVES DIRECTIONS concerning the reception to be tendered to Jesus when He is seen for what He truly is, the Salvation of God. Such are those who, though born of human generation, are reborn as Christ was made flesh, by divine intervention. For "His right Hand has wrought for Him Salvation" in them, not for themselves, but for Him. Only these can sing the new canticle. Therefore, let them sing, and if they cannot express their joy in words, let them shout and make melody upon the harp. Why the harp? Because playing on the harp requires the hands, the symbols of work, producing good deeds that are in harmony with Christ's divine righteousness.

Besides the harp, other symbolical instruments are suggested to meet the variety of graces given to man. The brass "ductile trumpets" are hammered into a shape that produces their peculiar sound. Job was hammered by providential afflictions into a "ductile trumpet" that made this "joyful noise before the Lord our King:" "The Lord gave and the Lord hath taken away: blessed be the name of the Lord."

Who are symbolized by the "pipes of horn?" Just as horn arises above the flesh in the hides of animals,

(Continued on Page 79)

# Eucharistic Psalm At Christmas

*By Patrick Cummins, O. S. B.*

Cantate Domino canticum novum:  
 quia mirabilia fecit.  
 Salvavit sibi dextera ejus:  
 et brachium sanctum ejus.  
 Notum fecit Dominus salutare suum:  
 in conspectu Gentium revelavit justitiam suam.  
 Recordatus est misericordiae suae,  
 et veritatis suae domui Israel.  
 Viderunt omnes termini terrae,  
 salutare Dei nostri.  
 Jubilate Deo, omnis terra:  
 cantate, et exsultate, et psallite.  
 Psallite Domino in cithara, in cithara et voce  
 psalmi:  
 in tubis ductilibus, et voce tubae corneae.  
 Jubilate in conspectu regis Domini: moveatur  
 mare, et plenitudo ejus:  
 orbis terrarum, et qui habitant in eo.  
 Flumina plaudent manu, simul montes  
 exsultabunt a conspectu Domini:  
 quoniam venit judicare terram.  
 Judicabit orbem terrarum in justitia,  
 et populos in aequitate.

Unto God sing song of newness,  
 The wonders of creation:  
 The arm of God extended  
 In holy Incarnation.  
 God's sunrise of Redemption,  
 To gladden each sad nation:  
 His memories of mercies  
 Where Israel held station.  
 At ends of earth men welcome  
 God's sweet and strong Salvation:  
 Let ring from earth's wide circle  
 The song of exultation.

With harp and lyre raise voices,  
 The trump and timbrel sounding:  
 In sight of Throne resplendent,  
 Sound ocean's singing fullness,  
 Earth's widest circle bounding.  
 Hear rivers race hand-clapping,  
 See dancing, praying mountains,  
 To Judge in Heaven throning:  
 Placating Father's Justice,  
 Mankind's long debt condoning.

## ORATE FRATRES

was the first periodical which aroused American Catholics to the consciousness that the restoration of the sacred liturgy is imperatively needed for the restoration of a full Christian life.

It has successfully overcome the difficulties attending the launching of any sound idea which is contrary to religious routine. It carried out this great work under adequate leadership and with the help of capable and devoted associates.

Today, it remains worthy of its past, the mouthpiece of the liturgical renewal in the Church of America. If you are a subscriber, remain a staunch friend of *Orate Fratres*. If you are not, subscribe at once.

LITURGICAL PRESS

COLLEGEVILLE, MINNESOTA

# COMMUNIOS AT CHRISTMASTIDE

By Oriscus



NE must not look, in the Eucharistic Antiphons of this joyful season, for another series of Christmas Carols. The latter belong mostly to the rejoicing in the home; the antiphons accompany the reception of the eucharistic sacrament. The Communios at Christmas time are first concerned with a spirit of deep reverence for the sublime mystery of Incarnation; but they are by no means wanting in accents of human joy. The most characteristic among them have been chosen for particular study. This choice, however, is no indication that the group presents a synthetic unity comparable to that found in the Antiphons of the season of Advent. These melodies should be looked upon rather as individual gems, each expressing a special aspect of the religious lyricism contained in the mystery of our Lord's Nativity.

**Mass of the Night: "In splendoribus".** A first vocalizing of this melody will at once reveal that alternate tonal structure which has been mentioned more than once as a frequent procedure in gregorian composition. It is usually resorted to as a simple but effective means of "compensation" using in turn major and minor patterns. Their flexible juxtaposition wonderfully preserves in sacred melodies the awe necessary to all worship, and at the same time freely releases the legitimate expansion of human sentiment. Such alternate treatment is most noticeable and definitely intentional in the Communio of the Mass during the Holy Night. There are few texts which suggest such treatment so forcibly. Christians are invited to recall the eternal birth of the Son of God; yet, this remembrance is to be done in the intimate union of the souls with Christ in the divine sacrament. Nothing could be more awesome than this spiritual encounter; nothing is more humanly tender. Hence the problem of making up a song as stern as an act of adoration and as heartfelt as a whisper of love. The Communio "In splendoribus sanctorum" solves this problem to perfection; for it may receive an adequate expression either from the delicate voices of children, or from the strong voices of men. Few melodies can successfully stand the test of such a wide vocal adaption. The alternate

treatment of major and minor patterns presents an almost absolute symmetry in this antiphon. Here is its apparent scheme:

Phrase A: minor — major — minor

Phrase B: major — minor; minor — major

One will notice that, even though the minor patterns, more fitted to an awesome veneration of the eternal birth of Christ, are the starting point and also the main thread of the melodic line, the major patterns absorb the accents and are the final point reached by the melody. They reassert, as it were, the chosen modality of the sixth mode. A glance at the various patterns will make this point fully clear:

Major

FA — so

FA — so — LA

FA — — — LA — Do

Minor

FA — — RE

FA — So — RE

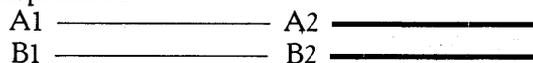
RE — FA — — — LA

The modal unification is visibly resting on the tonic FA, which is the main point in the formation of the line. With this outline in mind, one can easily follow the contours of the whole melody. The form of the antiphon is binary, that is, made up of two phrases of approximately equal length, the second being the "consequence" of the first one. The phrase A again has two incisives A1, and A2. The incisive A1 is intoned on the FA, the exceptional insistence of which has been already mentioned. While the design of the whole line "In splendoribus sanctorum" is definitely an intonation of major character, yet it receives at the outset a minor shading from the re. We may see in this, by way of compensation, a design expressive of elation with a slight accent of gravity. And this view is fully justified by a comparison with many other melodies of the sixth mode, which do not use this procedure. Proceeding to A2, the melody makes a first ascent, but not very far yet, the same initial FA ascends by close steps to the LA, now asserting more definitely the major characteristic. This fully expanded third closely illustrates the word "utero"; for we are recalling the most sublime of movements, namely, the Father "expanding" Himself (as it were) into His eternal Son.

But the Divine "procession" is so awesome that the incise proceeds no further, but immediately falls on the initial minor third of gravity FA-RE, this time elegantly amplified. Together, the major and the minor third unite into a perfectly balanced line: to the ascending FA-So-LA, the descending FA-so-RE gives the most adequate conclusion. The phrase B has the same structural basis of an antecedent and a consequent, but in a reverse order. The incise B1 expands into a bright emphasis, followed by B2 which contracts and subdues itself. With B1, the expansion first noticed in A2 reaches a height twice as great. The major characteristic is more clearly asserted, being expressed as it is in the form of a chord FA-LA-Do. This emphatic accent, so well adapted to the brightness of the word "luciferum" is not immediate however, but prepared by two successive intervals FA-so and FA-la, which make the following chord a logical sequence and impart to it a much greater strength. Again, with a visible consistency, the whole incise temporarily falls on a minor tone-group identical to the one by which the incise A2 is ending, and of course with the same intention. The incise B2 is shorter, for the force of the melodic line has spent itself. At this point there is place only for repose in loving adoration. And this is done by resuming the minor element which ended B1, but with some graceful expansion. The minor tone-pattern becomes here a full chord RE-FA-LA, and then conclusively relaxes its course on the major group FA-so-FA, the simple second which had been the basic cell of the whole communio. This eucharistic song is undoubtedly a most original melody; and it has the right to receive a place among immortal Christmas-songs.

**Mass of the Day: "Viderunt omnes."** The contrast between a reserved sternness and an expansive joy found in many Gregorian melodies at Christmas, becomes most striking still when one juxtaposes the Communios of the first and the third Mass. The latter presents by no means the bouncing line of the "In splendoribus sanctorum", but amiably displays contours of a grave stateliness. We need not express a preference for one or for the other; we should like in particular a note of gravity, even at Christmas, when such a note is expressed by an otherwise graceful melody. And the Communio of the Mass of the Day "Viderunt omnes" is graceful in its own way. The formal outline closely resembles that of the Communio

of the night: two phrases A and B subdivided into incises A1-A2 and B1-B2. The symmetrical length of each incise is almost absolute. It could be graphically thus presented:



This means that A1 and B1 are relatively the lighter melodic designs, while they grow or repose themselves into the heavier and amplified designs of A2 and B2. Furthermore, this structural organization of the melody is not a superficial procedure; for it is sustained by a thematic vitality which is practically flawless. Thus the whole piece may be said to be perfect. This perfection may not be at first fully attractive; actual experience of the singing reveals a beauty of a very spiritual order.

Give first a global glance at the phrase A; and you will readily see how the line is moving up in two opposite directions, the opposition between the descending and the ascending flow being very striking. Thus

*The Church herself, through a long-lived tradition has gradually developed for liturgical music the most solid esthetic laws: They are the law of "concept" and the law of "form." In order to be truly liturgical, music, being an applied art, must be born from an idea intimately related to its particular object: that of illustrating a sacred text or adding strength to a sacred function. The musical idea, thus conceived from the sacred liturgy, must then be expressed through a form, that is, a musical mould as closely and as perfectly adapted as possible to the liturgical concept. No stronger or safer esthetic ideals are to be found. The Chant, which never veered away from them, is the exemplar which we are to follow in order that we may recover from the distortion of recent centuries.*

The different parts of the Mass and the Office must retain, even musically, that particular concept and form which ecclesiastical tradition has assigned to them, and which is admirably brought out by Gregorian Chant. The method of composing an Introit, a Gradual, an Antiphon, a Psalm, a Hymn, a Gloria in Excelsis, etc., must therefore be distinct from one another.

constructed, the line begins with a descending relaxation and grows into an ascending effort of strength. The expressive force of this procedure, applied to the text "Viderunt Omnes fines terrae", will be more evident if one analyzes each incise A1 and A2, and then unites them into a continuous line. The mould of A1 can easily be reduced to the melodic pattern FA-re-do-RE. Again the minor third so often found in the melodies of the first mode, but with new variations. The interval is not the ascending RE-fa, but the descending FA-re. And this simple reversal changes the expressive possibilities contained therein. First, the fact of selecting, for the beginning, the third degree of the modal scale, is not a regulation but an exception in Gregorian composition. It is, at the least, an indication that something is to be asserted with a particular emphasis. Then, each tone of the descending line, FA-Mi-Re, is amplified by the symmetric interval of a second juxtaposed to the main tone. We thus have the graceful sequence of FA-sol, re-MI, and do-RE; the first as an appoggiatura, the two others as an anticipation. The symmetrical regularity of the sequence itself is broken by the intervening long So which absorbs the accent and adds strength. Sing now the whole line and feel the extraordinary balance of its rhythm. Then read the text, and see how the serene expansion of the musical line adequately fits the prophetic lyricism of the words. There is indeed in this whole melodic pattern a sense of vision, the vision of a new and rejuvenated world. The incise A2 makes use of the same procedures as those analyzed in the incise A1. We find here patterns of three tones symmetrically superposed as were the patterns of two tones. Here they are in successive order:

two ascending: RE-fa-so      So-la-do  
 one descending: LA-so-mi

The two ascending groups, progressing immediately over each other draw a line of great strength both in melodic content and in rhythmic definition. When this line reaches the high Do, it lingers on it at length, as the line of A1 found support on a prolonged So. From there it proceeds downwards through the third pattern LA-so-mi which has an opposite effect to that of the two ascending groups. But the incise does not fall into a complete repose as yet, and temporarily ends on a suspension-tone Mi which imparts to the whole phrase a sense of luminosity in agreement with the vision of universal redemption.

The incise B1 is but a modification of A2. The

latter, as we have seen, was the release of a strong melodic line. Such a line can hardly spend itself in the initial flow. It is now resumed; and in its modified form, its meaning is fully grasped. The bright luminosity found in A2 is further displayed in the emphasis put on the major chord FA-LA-DO. It was already sketched in the first instance; it is now clearly enunciated and dwelt upon at length. For the rhythm is amplified with a large stroke and marked with a radiant solidity. The long descending line Do-la-sol-mi-fa which ends the incise possesses a magnificent elegance. With B2 we gradually return to the modal ending proper to the first mode, but not before two major patterns encountered earlier in the course of the melody remind us once again that the text of this Antiphon is mostly concerned with a joyful contemplation of the things which are to come with the advent of the Infant. Those patterns are the initial mi-do and towards the end, LA-fa-mi. The first recalls the design of "Viderunt omnes"; the second modifies the LA-so-mi twice repeated in A2 and B1. The whole

*It is imperative that these esthetic laws be fully observed in the composition of all eucharistic music, lest our participation in the Holy Sacrifice be seriously impaired. Each musical piece of the Mass possesses a unified characteristic indicated by its own text. The indivisible unity of each text admits nothing but the continuous flow of a single form chosen by the composer, contrary to the piecemeal work which is still prevalent in most modern compositions. This defect is most noticeable in the writing of the Gloria and the Credo, and oftentimes of the Agnus Dei. Music, thus composed, becomes an end to itself; grows out of its liturgical bounds. It is no longer fully expressive of the eucharistic function.*

In particular the following rules are to be observed: (a) the Kyrie, Gloria, Credo, etc., of the Mass must preserve the unity of composition proper to their text. It is not lawful therefore, to compose them in separate movements, in such a way that each of these movements form a complete composition in itself, and be capable of being detached from the rest and substituted by another.

incise B2 is a close sufficiently amplified to bear the overpowering strength of the preceding incises.

Thus ends a Christmas song of a beauty at first unsuspected; a remarkable melody wherein the lyric expression, while closely knitted into the free exigencies of the text, is carried by a thoroughly formal development throughout.

**Feast of Epiphany: "Vidimus stellam."** This Antiphon is the last gem found in the eucharistic treasury of the Christmas-season. Its pure radiance is nowhere surpassed; and its melodic originality makes us almost forget that it is still subservient to the general pattern followed by the melodies of the fourth mode. Let us admire its graceful lines, step by step.

The first incise A1 immediately rides over its own impulse; and that impulse is sufficient to carry a sequence of tone-groups which, knit together, make up a very spontaneous theme. The theme of what? The illustrated word answers to this "vidimis" we have seen. We do no longer anticipate the vision; we have upheld its light in the manifestation of the Infant. This explanation is not the result of a delusive search for musical description; for the melodic line is precise in its lyric content. It begins with an ascending ternary group MI-fa-sol, immediately followed by three descending groups LA-so-la, SO-fa-sol, MI-fa-re. The whole design is thus made up of the symmetrical assembling of four tone-groups of perfectly equal length, flowing into each other with uncanny gracefulness. A melodic progression which characterizes the word, and at once locates a scene and releases a corresponding sentiment. Should its development grow according to the same amplified and symmetric pattern, the melody thus started on its course runs the risk of becoming loquacious and perhaps watery. Fortunately, this pitfall is adroitly avoided by the composer who now resorts to a quasi-recitative procedure with the incise A2. The originality of "stellam ejus" is truly a master-stroke, the like of it is seldom duplicated in the history of melody, and never met with again in all Gregorian literature. The contour is made up of the following tone-groups: the ascending SI, the descending Do-so; one the compact effort of the major third, the other the open fall of the fourth. If one now binds the two intervals into a single pattern, he will get the closest approach to a descriptive definition of the vision of a providential star; especially if he should consider this incise as the natural sequence of the

pattern found in the word "Vidimus." Yet, this extraordinary melodic "discovery" is completed by another one in no way inferior. There is now a return, but somewhat amplified, of the initial So-Si, which has become fa-SO-la-SI on the word Oriente. Then a temporary suspension on the group So-la-mi, reminiscent of the long descending line of "Vidimus."

The incise B1 is obviously patterned after the incise A2, but in the form of a progression. The latter is constructed on two tone groups MI-fa-la, LA-si-do, which it is not too far-fetched to interpret as a fitting formula of intense adoration. This progression more or less continues the recitative style earlier adopted, in order that an obviously descriptive melody may not fall into puerile mannerism. Thus, the melodic line preserves a strong objectivity, wherein there is no weakening either in purity or in form. The ending of the incise is inspired by the ending of "Vidimus," made up as it is of the same pattern somewhat enlarged. This minor pattern Mi-fa-RE, amplified as MI-fa-mi-re-mi-RE, introduces an excellent element of contrast and repose amid the florid expansions of the melody, thus combining in discreet strokes joyful enthusiasm and reverential adoration. The latter characteristic is the one which the incise B2 definitely assumes, using the same tonal elements which are found in the word "muneribus". Again the composer resorts to amplification in order to make this characteristic more obvious and sufficiently solid as the counterpart to the words "stellam in Oriente." We thus have passed gradually from an elated movement to a sense of calm repose. The vision of the star has prompted us to adore. Thus ends one of the short but classic Gregorian melodies.

We urge you to read attentively the dates of publication of CAECILIA given on the cover page. They were fixed three years ago to eight issues, alternately on the first and the fifteenth of the month, with a normal gain to the readers of approximately 24 pages a year over the former set-up of the Review. This will dispense our readers from asking for an issue which is not really missing from their files.

# A PRIMER OF LAWS OF CHURCH MUSIC

By Francis A. Brunner, C. Ss. R.

*St. Paul tells us that "the letter killeth." That regularly happens, in the history of religion, to those who make of the law an end in itself. There is a liturgical law regarding sacred music; and this law is the expression of the artistic wisdom of the Church, a wisdom she learned as a close witness of the dangerous ebb and flow of musical art. It is very important that all Church-musicians should know that law; it is more important still that they should appreciate its manifold benefits. Provided, however, that we understand its spirit. The primer of Musical Law which we begin publishing today will be a timely and clear response to this need.*

—The Editor.



IN all our literature on Church Music, few documents are comparable to Pope Pius' *Motu Proprio* of November 22, 1903. It is almost unsurpassed in the solidity of its principles, in the logic by which these principles are deduced one from the other, and in the business-like spirit by which they are reduced from theory to practice. The principles therein expounded were not the whim of one man nor the fancy of the passing moment. The principles so clearly and cleverly set forth by Pope Pius X were formulated in the course of a long trial and experience. And in consequence, like most things which have stood the test of time, they are really basic principles. They are the very foundation upon which every thoughtful person must rest his ideas of the meaning and the function of music in church, so very fundamental indeed that it is astounding that for years and years Catholic thought could have become so shallow as to part from them and thus to bring about the pitiful decadence by which even now church music is devastated.

It is only when you read carefully the history of music in the liturgy that you see how far practice has departed from principle. It is only when you read carefully the history of church music that you understand how necessary were the energetic efforts of bishops and pontiffs which reached a climax in our own day in the *Motu Proprio* of Pius X and the unmistakable pronouncements of Pius XI. Then you realize how far men have strayed in practice from the one aim of the Church which in adapting music to the liturgy wished to create and develop and stimulate the spirit of prayer in the hearts of the faithful. This neglect of what is right is largely because, despite the constant cry raised against abuses, men have continued to dis-

regard the principles they should have remembered. History is sufficient witness that church music needs regulation, and needs it continually.

**Music and liturgy.** With unusual clarity and cleverness the *Motu Proprio* of 1903 sums up the teaching to which Catholics were no longer attentive, and in words that admit of no doubt establishes the principles upon which, as upon a firm foundation, all legislation in church music is built. In setting forth the reasons that impelled him to issue that famous document which he himself termed "a juridical code of sacred music", Pope Pius X declared it necessary to secure the holiness, beauty and universality of sacred music "because it is an integral part of the liturgy, and this (the liturgy, namely) is the principal source of all true Christian life." Again he emphasizes the essential significance of the liturgy: "Our keen desire being to see that the truly Christian spirit may again flourish in every way, and may be preserved in all the faithful, We deem it necessary to provide, before aught else, for the sanctity and dignity of the temple where the faithful gather precisely for the purpose of drawing that spirit at its first and indispensable source, that is to say, the active participation in the sacrosanct Mysteries and the public and solemn prayer of the Church." In his very opening words, he declares his chief solicitude in legislating about music is "to maintain and promote the decorum of the house of God." In a word, music and worship dovetail. Their aim and end is one.

**The Basic Proposition.** This the Pope sets forth with clearness and authority in the paragraph which we must quote in full. The scope of music in the liturgy is thus outlined:

Sacred music, being a complementary part of

the solemn liturgy, participates in the general scope of the liturgy, which is the glory of God and the sanctification and edification of the faithful.

It helps to enhance the decorum and splendor of ecclesiastical ceremonies; and as its chief role is to clothe with suitable melody the liturgical text presented to the understanding of the faithful, its own special object is to add to the text itself a greater efficacy by means of which the faithful may the more easily be excited to devotion and better disposed to receive the fruits of grace. . . .

This statement, pellucid and to the point, indicates that music has the conscious mission of forming souls in the true spirit of Christ. Perhaps this is saying nothing new, for it is almost self-evident that music, once it has crossed the threshold of the temple, must be an angel of holiness or else fail of all purpose. Church music simply must be liturgical music. That is of paramount importance. It is not a question of awakening sentiments of piety by musical means that are only more or less adequate in themselves. It is precisely a question of subordinating the art of music to worship. For church music is an applied art. Its mission is to aid the liturgy—nothing more, nothing less. Its function is secondary to and dependent upon the end and purpose of the liturgy itself.

*Music a "Sacramental"*. Music then holds a very momentous place in the hierarchy of sensible symbols which the Church employs to create its effects in the soul. The fundamental object of church music is not merely to embellish, but to enliven the divine service. It was incorporated into divine worship not simply that it might lend dignity and grandeur to the service, but principally that it might aid in making understood the innermost meaning of the liturgy itself. Music wedded to the words of the liturgy becomes one with the prayers and it is by this double medium, word and song, that we receive the inspiring message. Art has been made to serve the liturgy as a handmaid. In a sense indeed music is not so much superimposed upon the liturgy as rather spiritually fused into identity with it. And thus music has an almost sacramental function. Through song, whether Gregorian or figured music, the liturgy displays divine truth clothed in the sensible garments of melody. The preface to the Vatican edition of the *Graduale* quotes St. Bernard

to the effect that the chant (and the same holds true for all church music) is meant to improve, to make strong the sense of the words. Singing in church is not meant to entertain. It is meant to edify. It actually serves as a means of fostering holiness. It is a sort of Jacob's ladder whereon we climb to the throne of God.

*No Subjective Standards*. If all this be true—and it is—there can be no room for tests and standards of church music other than those set up by divinely constituted authority of the Church. The Church alone, through the bishops and popes, can rightfully direct public worship. In the regulation of matters of worship there can be little question of individual opinion. Personal considerations do not enter into the matter at all. Even the standard of artistic value for church music must be a standard outlined by the Church. We must have the profound conviction that if the Lord's work is to be done in a manner to merit his approval, it must be done in the manner that he, through his Church, intends. "No matter how great his musical talents might be," says the author of *Magister Choralis*, Msgr. Haberl, "the choir master who cannot identify his way of thinking with that of the Church . . . is deficient in one of the most important qualifications for his position." At public prayer, more than in any other sphere of action, it is unseemly (in St. Catherine's expression) "to put upon the Lord the shame of our poor words", made more shameful still by their being sung in a way that does justice neither to God nor to our own sentiment. When music is employed in Catholic worship it assumes the obligation of bowing to the authority of the Church which legislates in matters of Catholic worship.

*No music for its own sake*. As a corollary to what has already been said, let it be stated that when music is employed in the public service of God it cannot assume an independent role or become a mere ornament for its own sake. We cannot make beauty in the music as such the be-all and the end-all of its use. Music in worship is ancillary; music is the slave or, if you will, the helpmeet of the liturgy. No test of proper church music is valid if this role of music in

---

Mgr. F. X. Haberl, "Magister Choralis" translated by Rev. N. Donnelly (1877) page 247.

(Continued on page 79)

# THE EDITOR WRITES



It is characteristic of present-day Catholicism that it relegates sacred music among the externals of religion. If you should like to verify this statement, take up the teaching of the Chant for just a day. Your class may number teen-agers of a high school, young men and women of a College, volunteers of a parish-choir, or even members of a religious community. Hopefully, you may anticipate a real good will or even an active cooperation. Yet, you will feel that the response is often wanting in something which makes music an expression of our innermost life. The singers may work out a creditable performance; they will none the less evidence a lack of spontaneous spiritual release. Sacred singing is a thing which we do for God, but not yet a thing by which we live in God.

**Christmas Night** The spiritual value of sacred music is better understood by reading over again, the original story of the Holy night. There are in the discreet account of St. Luke several details which should not remain unnoticed. The two groups of witnesses, the Angels and the Shepherds, though in contrast to each other, manifest in their own ways the same attitude before the unfolding of the sublime mystery of the Nativity. Their response was, as it were, musical; and they truly initiated sacred music as an integral part of christian life. They greeted Christ with a songful praise. Ponder upon the words of the Gospel, and their significance will appear obviously musical. For the first time in the history of the revelation, a message from God is announced, not by a single messenger but by a large group. Hardly has their spokesman released the good tidings, that a multitude of angelic hosts ratified the incredible message of the birth of the Infant-God with a radiant praise. The holy writer insists that they were "praising"; and he furthermore

mentions the theme of this praise with the words which have become in christendom the very slogan of Divine praise: "Glory to God in the highest." Our imagination needs not to overextend itself in order to realize that the Angels hovering over the cradle of Jesus were a choir in their own right. Whatever the medium of their praise may have been, it was of a musical nature. Very likely, the song of the Angels was not the kind of music with which we poor humans are stuttering in the release of our sentiments. Pure spirits need neither harmony nor counterpoint. But, we may rightly assume that their praise was of a dynamic character which no human art can ever hope to match. It could not be different from the eternal canticle which they incessantly sing before the throne of God. It was the will of God that the birth of His Son should be celebrated with an awesome enthusiasm. Music alone can express such enthusiasm in its fullness, whether that music be angelical or whether it be just human.

The simple shepherds who, in this holy night, heard the first sacred music in the history of christendom, had no doubt about the true meaning of the angelic praise. The music from heaven found in their hearts an immediate response, and awakened in them the same enthusiasm which had been manifested by the Angels. At once they decided to hurry to see for themselves. The sacred text records with a concise precision their reactions before the ineffable spectacle which beheld their eyes. With a fine poetical insight, St. Luke relates that they were in "awe" and that they immediately began to "spread" the news. Such was the influence of the angelic music on these souls. The canticle of the "Tidings" was sung in blazing glory by the choir of the Angels; its echo was heard in the intimacy of the souls of the folkmen. But, whether we look at the scene from above, whether we trail along the pastures of Bethlehem, the same sentiments animate both the singers and the hearers. Before the humble throne on which the Son of God reclines, nothing but a singing welcome seems becoming or adequate: In that night, christian music is truly born. Not music whose aim is to adorn solemn worship with

an external protocole, but music which carries the spontaneous emotions of loving souls. It is not hap-hazard that Christian tradition unanimously interprets the praise of the Angels as an invitation to song. Hence comes the immense and delightful repertoire of Christmas carols. Universally, their texts are openly representing both the Angels and the Shepherds as the first Catholic Choir. And no one can deny that their melodies possess an infectious power to convince us that the christian soul is a singing soul.

**Christmas Bells** In spite of our having long forfeited our musical traditions, there will be in every church and chapel of the land a musical program at Christmas. If the experience of recent years is in any way reliable, Churches may be divided into two groups. One group, truly complying with the spirit of the *Motu Proprio*, will emphasize in the musical fare the reverential praise due to the mystery of Incarnation. The other, awakening for a day from their inveterate lethargy, will serve to their audience a musical medley of doubtful quality. Of the humble achievements of the first group, you probably will hear no record; but the offenses of the second against the true spirit of Christmas will receive, in most of the diocesan press, an indiscriminate publicity. You may see how the feast of Christmas is in a way a test for gauging the actual psychology of sacred music. In quite a number of places, one may notice an awakening towards the understanding of the spiritual character of sacred music. Those responsible for the Christmas-program in these churches or chapels find a deep satisfaction in extending to Christ the musical welcome which we inherited from the Angels and the Shepherds. Among them, the divine Infant will feel as much at home as He once did feel in the Manger. And as the soothing breath of sympathetic animals was an added cadence in the rhythm of the angelic or pastoral praise, the heartfelt devotion of the faithful in these churches will be attuned to the strains of true ecclesiastical music. In other places, alas too numerous, a choir usually recalcitrant and consistently reluctant to carry out the musical ideals of the Church, will monopolize, just for a night, the loft which has witnessed so often their sins against both God and the brethren. You can anticipate what their program will be. Some caroling, not the best, by any means, will precede or follow the Mass. The music of the Eucharist itself will be resumed from an obsolete

repertoire; and you may rest assured that the singing will be pompous, even noisy. When Christmas is over, the unpublicized Churches will carry on their singing throughout the whole year; the others will return either to their silence or continue an aimless musical experience. The test bears its own proof: those whose Christmas program is according to the spirit of the Church have truly understood the musical message contained in the mystery of the Christ Child; the others remain aloof or in darkness. The humble solitude and the peaceful silence of the first is a precious treasure; the unwarranted publicity accorded to the second is but a passing delusion without a morrow. The first have heard indeed the Tidings; the others remain apathetic. Both publicity and sentimentality are a poor substitute for the security and the joy which are the exclusive lot of those who greet Christ with the same accents which greeted Him in the Holy Night.

Thus, Christmas programs are test-programs. For by them you shall know in what measure a parish or a convent has realized that the Angels and the Shepherds were the first heralds of authentic sacred music. The Tidings of Redemption were musical tidings. And from them we learn that Christian devotion normally demands a musical expression: first at Christmas, and thereafter at all times. Were the Angels and the Shepherds to gather around our Churches, and to listen to our Christmas-bells, they would shudder in horror at the sound which some of them make. To the Angels who have learned their music of praise in the vision of the beauty of God, our tragic ignorance of the music befitting the coming of Christ would appear criminal. They would hardly comprehend how the angelic chorus did arouse in the hearts of simple folkmen an irresistible enthusiasm, while the pretensely educated christians of modern times remain indifferent to the melodies that the Church has sanctified. They could hardly stand the saddening spectacle of so many christian communities which, even at Christmas, have no music in their hearts, no songs on their lips; nay, which prefer to beg from a choir of strangers wordly strains which, at Bethlehem, would have sounded blasphemous.

**Christmas Greetings** Yet, the tidings of sacred music which the Angelic choir sang as an echo of the glorious orchestric of heaven and which aroused the shepherds to such

delirious joyousness, these tidings are still heard among our choirs. I do not mean the choirs who, all evidence to the contrary, appease their guilty conscience with the camouflage of bombastic music and of easy publicity. I mean the group of choirs, growing daily in numbers, who have pledged themselves to re-echo, even though in a feeble way, the radiant music of both the heavenly and the earthly choirs of Bethlehem. These choirs, scattered along the vast span of modern America, are the only hope that the Church of our country has a promising musical future. It is not likely that their Christmas-program will be broadcast; it is certain that their devout homage will remind the divine Infant, now our glorious King, of the very songs which sweetly rocked His Cradle. And from His throne will descend a special blessing for all those who, throughout our beloved country, have resolved that the Tidings of old shall not be forsaken by a decadent christianism. That this blessing may abundantly be bestowed upon them is the sincere Christmas wish of the Editor of *Caecilia*.

As I have purposely remarked, while recalling the scene of the Nativity, the musical Tidings of the angelic choir contain a definite implication: spiritually as well as historically, the embodiment of music in the circumstances of the birth of Christ, was an emphatic indication that a full Christ-like life presupposes in the christian community a continuous musical expression. This indication is authoritatively formulated in the often quoted first paragraph of the *Motu Proprio*. That which the Fathers and a long christian tradition instinctively sensed and consistently practiced was programmed by Pius X when he said that the musical celebration of the divine mysteries is the indispensable source of the christian spirit. The Angels who sang over the Manger did not organize an incidental choir just for the holy night; they revealed to our ears the perpetual concert which has not ceased since they were created. The Incarnation was as a new and imperative theme; for the new Covenant of mercy consummated the manifestation of the glory of God, before Whom they sing at all times "Holy, Holy, Holy." The Shepherds did not obey either to a passing enthusiasm; for the sacred text is explicit in mentioning that they carried the Tidings into their hearts. And from their hearts, it radiated all around. Unconsciously but obviously they intimated how, in order to carry Christ into our own souls, we must sing. Whether one has a voice actually able to sing, whether he must needs

rely on the brethren to hear the musical tidings, all christians must share in the love of the songs of the Church. And in the Church, there must always be genuine song. To the choirs who, at Christmas, sing as the Angels and the Shepherds sang, I present a personal wish: that they may sing always in the celebration of the holy Eucharist. The landscape surrounding the Manger and the Mass seems widely different; but the reality is indeed the same. We need only change the properties and the scenery; and the drama is identical. Instead of standing at admiration before the Manger, let us glance at the Altar. The Angels are still present and sing, now invisible and inaudible. We ourselves have taken the place of the shepherds of old; and Christ is waiting for our enthusiasm to be expressed. Let us rid the Church of America, once and for all, of that atrocious spectacle of the silent Mass. Having sung in awe at Christmas, let us sing always in the eucharistic celebration; let the continuous echo of our Christmas melodies be heard every Sunday in our parish church, in our convent, in our mission. In order that this may come to pass, it is necessary that all choirs model their idea of sacred music after the pattern revealed at Bethlehem. The excuse for sentimental romanticism is no longer acceptable to those who have received with a sincere mind the Tidings of Christmas. Both the Angels and the Shepherds clearly insinuate what sacred music is supposed to be in the Church of God and what it will add to the joy of christians. The Angelic choir suggests that the fundamental reason for us to sing is to give to God a loving praise. The enthusiasm of the Shepherds reminds us that only simple and childlike hearts can find an incentive in singing. We thus come to realize that the restoration of the chanted Mass is possible only if we replace a sugary and incidental devotionalism with a manly and continuous spirit of divine praise; and also if we renounce the religious sophistication which has caused our silence at Mass, in favor of a spontaneous urge of devotion. May all readers of *Caecilia* devote themselves, during the year 1946, to spreading in their midst, the musical Tidings brought to us at one time by the Angels and the Shepherds.

D. E. V.



# The DIARY of a PASTOR WHOSE CONGREGATION SINGS

By Newman Flanagan

*In spite of the permission gracefully granted by their author, we would not have dared to retouch any of the following jottings under the pretense of "editing" them. Read them without omitting a single word, and thus learn a masterful lesson about congregational singing taught by a most clever teacher, and by a priest whose heart beats close to the hearts of his parishioners, with the delightful witt which is the privilege of the true Irishman. Then, do likewise; and we will have at last a singing faithful in our churches.*

—The Editor

## The Seed In the Ground

1911—MOTHER DECIDES THAT HER fifth and youngest "MUST" take piano lessons. After a year's lessons she beams with pride at family Sunday afternoon musicales as he renders the first page of "Blue Bell", two-four time, key of C, and comments, "That cost his father twenty-six dollars." »« 1912—Mother consults the boy's music teacher who advises, "It appears that he lacks all musical talent. I recommend discontinuance of lessons." »« 1911-16—Attendance at a public classical school where no one ever sang anything save the first verse of the "Star Spangled Banner." »« 1914—Death of Pope Pius the Tenth. The adolescent non-musician feels a great attraction to the saintly pontiff due perhaps to the privilege of receiving Holy Communion at an earlier age than his older brothers. (The diarist has never lost that attraction.) »« 1916-19—Attends a small Catholic college conducted by diocesan priests. He joins the choir of eight voices. Their complete repertoire is Turner's Mass in honor of St. Cecelia. His tones distract worshippers. »« 1919-22—Seminary and Very Rev. Monsignor Leo P. Manzetti fail to recognize the musical talent of the college choirister. The good Monsignor's failure neither decreases or increases the musical inferiority complex. Neither the Monsignor nor the Seminary is at fault if a student in the major seminary can not read music; such things should be learned in the grade school at least in a petite seminaire. He hears the Common of the Mass several times; what he hears he sings. Classes in "Liturgy" based on Wapelhorst and O'Callaghan. The seminary emphasis seems to be on Canon Law; the Code recently been promulgated. Knowledge of Canon Law will help him more, when ordained, than ability to sing, he reasons. (Little did he realize then

that respect for Law would impel him later to make "special efforts" to sing and have his congregation sing.)

## The Sun Rises

1923—ORDINATION. ASSIGNMENT AS assistant to a cathedral. A mixed choir. Unrehearsed polyphony is rendered each Sunday. Vernacular hymns at children's Mass. »« 1927—Becomes a pastor, first resident priest among Croation and Italian coal miners. Slowly arises the conviction that he and his people might receive more grace if the celebration of Mass were offered more solemnly. He lends his car to an unpaid organist and high school girls' choir so that they might receive lessons in proper rendition from a trained musician at her home sixteen miles away. He meditates: "If I had made special efforts in the seminary I might now be able to train my choir." The choir learns to sing Missa De Angelis. »« 1933—He is transferred from the coal miners to the "gold-diggers", a parish with a school (church in basement) and made up of professional men and stockyard traders and merchants. He inherits an assistant who immediately begins to educate the pastor "liturgically". The assistant had been trained by Father William Busch. Together they attempt to educate the congregation as to the meaning of the Mass. Six months later they resolve to attempt to transform an "informed" congregation into an "active" congregation. Information alone does not save man.

And yet in his preparation to transform mute spectators into active participants he came smack up against the detail of sacred music and actually reads the Motu Proprio of his beloved Pius the Tenth; he is jarred out of his self-complacency as a parish priest by the sentence, "We do therefore Publish, Motu Pro-

prio and with certain knowledge, our present instruction to which as to 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". "Whew", says he to himself, "there is authority speaking and there seem to be no loopholes for liberal interpretation. This has the same force, it seems to me, as one of the Canons of the Code." Previously he had heard of the "Black" and "White" lists of polyphonic Masses but not until he read the Motu Proprio did he know of the command of the Holy Father that "Special efforts are to be made to restore the use of the Gregorian by the people, so that the faithful may again take a more active part in the ecclesiastical offices, as was the case in ancient times."

It may have been the expression "Juridical Code of Sacred Music" that jolted him for he is by nature, but perhaps much more through grace, a respecter of Church Law. Many times he had argued with the congregation, "This is the Law of the Church, therefore a Catholic will do this." Having read the Instruction of the Holy Father he saw no other course than to "make" special efforts . . . to restore the use of the Gregorian by the people."

## The Farmer at the Plow

THE REST OF THIS DIARY WILL LIST THE steps in chronological, and he feels, logical order, though he cannot after twelve years of "special efforts" list the precise year or month of each detail.

He began with the children and easily won the cooperation of the Sisters of St. Dominic of Sinsinawa, Wisconsin, the teachers of the parish school, already better informed than their pastor. He suggested the Missa De Angelis; before many weeks the children rendered it creditably. But with congregational singing of the Common as the great desire he began also to prepare the congregation. He knew it would be more difficult with adults. How to make adults vocal in spite of their bad tradition of non-assistance? His first step was to have the congregation recite the Leonine Prayers in the vernacular after Mass aloud. Specially printed cards, thin enough to fit into Stedman Missals, broken down into short phrases, with pauses definitely marked were distributed. With these cards in adult hands after Mass he, the celebrant, would in a very loud and clear voice recite the first phrase, and his

assistant at the rear of the church (also with clear and loud voice) would say the second phrase, and both priests would then lower their voices seeming to hint to the congregation that now it was the turn of the adults to pray aloud clearly. This first step worked but still the great desire of congregational singing seemed ages away. How many of the congregation reacted? In all honesty he says (and he admits there are many lazy and timid members) "Nine-tenths prayed aloud." Frankly he does not know of any method that will "activate" last-pew Catholics.

Then a few Sundays later he introduced the recitation aloud of the "De Profundis" through a similar method and the response was equal to the first "special effort". He had the congregation active and vocal twice on Sunday morning. He was learning something about leadership. It may be in some parishes where the "special efforts" have failed that the priests do too much, not merely leading but carrying the entire burden of vocal prayers. Occasionally, even today, through the announcements he insists that the congregation is there to assist at Mass, to vocalize at stated times.

The team was on the offensive but there were still two big obstacles to overcome before the goal was

*In the Office of Vespers, the musical charm of which our age has entirely forgotten, the exclusive privilege reserved to the Chant in the sacred Psalmody is not, however, a restriction against polyphony. It is only the recognition of an esthetical fact, namely, that gregorian psalmody, because of its uncanny ethereal lightness, is the unsurpassable expression of divine praise in song. No polyphony, because of its complex nature, can ever hope to rival the supreme heights reached by the simplicity of a chanted psalmody. Yet, the Motu Proprio, with a charming condescension permits to conclude the psalm with a polyphonic Gloria Patri. Thus, the unhampered flow of free contemplation is anchored on the solid ground of a compact harmonic conclusion.*

(b) In the office of the Vespers it should be the rule to follow the Caeremoniale Episcoporum, which prescribes Gregorian Chant for the psalmody and permits figured music for the versicles of the Gloria Patri and the hymn.

crossed. First, the difficulties of the laity with the Latin; secondly, the transition from the spoken word to the sung note. First things first, therefore he attacked the Latin. He introduced a "Rubrical Mass" which is just what its name implies, a Mass where the rubrics are observed—not merely by the "Father" of the parish-family but also by the children, even the full-grown children, the adults. The Missal rubrics call for "Responses" by those who assist; altar boys "serve" the priests, the congregation should "assist" and "respond." His seventy-odd altar boys knew the responses; those of them who were not serving at that precise Mass would be in the pews. There they then formed the foundation of His Greek chorus. The school, too, had taught all the other children, boys and girls, the responses; they formed the middle section of His chorus. He reminded the congregation that there were missals in all the pews and the words the children would use were in these missals. Particularly he called upon all former altar boys to respond. He mentioned that everyone knew enough Latin to say "et cum spiritu tuo" and "amen." With what he hopes was a smile on his face he asked everyone to try, and a smile from a pastor to his people works wonder. That first Sunday the reaction was timid; the next Sunday it was more brave; in a few Sundays nine-tenths cooperated.

## Early In the Spring

THEN HE ASKED THE CONGREGATION to talk Greek, the Kyrie—and how he beamed pleasure at his flock that Sunday; yes, they had only recited it but he felt "It won't be too long when you sing it." The Gloria was next. He recited loudly (so that all could hear) "Gloria in excelsis Deo." Oh how he hoped they would join in and give great glory to God. He paused very briefly and heard the assistant in the rear of the Church come in with "et in terra pax etc.", and together with a tempo not too fast, not too slow, but always clearly and loudly, the pastor and assistant recited it together; and, timidly one Sunday, and more bravely the next, the congregation followed.

The Credo has many phrases that must be attacked with teeth, tongue and lips. The first time he tried the public recitation of this in Latin he had the assistant stand in the sanctuary at the gates so that the full force of his voice would carry down through the church; more slowly than the Gloria this was recited at first until it was felt that the people had conquered

the pronunciation of its more difficult words. Too he found it well to pause when back at the center of the altar before commencing the Credo in order to allow time for finding the proper place in the missal by the people and to shake off the laziness and stiffness of the body caused by sitting through the sermon and announcements. After another few Sundays he asked for a public recitation of the Sanctus and Agnus Dei, which present no difficulties as they are short, repetitious and trip easily off the tongue. The adaptable having been trained to pronounce Latin aloud the next "special effort" worried the pastor. The time had come to move on from the spoken word to the sung note. How the pastor regretted his own lack of interest in the Plain Chant classes of Msgr. Manzetti and Father Levatois years ago in Baltimore. He had only an ear to guide him in singing when it would be most helpful to others (and contribute much more to the glory of God) if his eye had been trained. He had led his people in speaking the praises of God, could he now lead them in singing the Common of the Mass? If the congregation were to sing someone must lead. All the pastor had was courage; his assistants, fresh from the seminary had technique but they lacked courage to stand in front of a congregation and lead in the chants. Deus providebit. Fortunately at this critical period a young Benedictine was appointed chaplain at one of the local hospitals. He sang constantly. One St. Patrick's day he was known to sing (privately) 467 Irish songs, not a remarkable record for a person born in County Mayo, Eire. He had charm, talent, courage—rare combination—and he also knew the mind of the Church. He became the ideal director for the congregation and the pastor and people will ever be grateful to Father Dominic Lavan, O. S. B., of Conception Abbey. Under his baton pastor and assistants and people sang. He was patient. He took them through the same process musically that the parish priests had directed linguistically. He found that the singing of the notes came easier after the previous training with words.

While you put order to your musical business at the end of the year, do not overlook CAECILIA. And, if your subscription is now expiring, place its immediate renewal on the first line of your memoranda.

*Thank you.*

## Grain and Straw

WHAT MASS FROM THE LIBER USUALIS do the people sing? Kyrie No. 11 because it seemed to the pastor's advisors to be the most melodious and attractive to the untrained ear. Gloria No. 8 and Credo No. 3 but the diarist does not recommend these selections to those who are looking for counsel as they start to make "special efforts." He compromised on Gloria No. 8 and Credo No. 3, which are the least modal, because he was in a hurry and the school children already knew them; he pleads guilty to the charge of taking a short cut. (His next "special effort" will be to teach the congregation the entire Mass No. 11.) Sanctus No. 18 and Agnus Dei No. 18—why? Because these have the same melody as the corresponding parts of the Requiem. Remember the adage, "Two birds with one stone"? Further "special efforts" already planned are to have a congregational repertoire of three Masses complete No. 11, No. 18 and one for feast of the Blessed Mother.

When it was felt that "quantity" results had been obtained—the cooperation of two-thirds of the congregation in singing the Common—the parish suffered the loss of Father Dominic, ordered to other offices. Had he remained another year "quality", a more polished rendition of the chants, would have been achieved. Too there was a change of assistants. Therefore it fell upon the pastor to assume the baton and his first Sundays directing the people found him fearful and trembling but finally after convincing himself that his new obligation sprang from the "juridical code of sacred music", and remembering that obedience is better than sacrifice, and that a congregation will not sing unless led, and that perhaps his incompetent leadership might be accepted by the Lord in place of many neglected corporal penances, he resolved to become the perfect extrovert and imitate Stokowski.

Two groups attend to the more technical Propers. The senior choir is retained, encouraged, converted and sings the Proper every other Sunday; too the senior choir sings polyphony five or six times a year and motets at the Offertory. But whether the Seniors sing the Proper or the Schola Puerorum, the congregation sings the Common every Sunday and Christmas. When the boys sing the Proper we have them march down the aisle to take the front pews, dressed in special choir costumes, and a small organ is placed nearby for their accompaniment. The loft organ always accompanies the congregation.

## The Harvest Is In Sight

DOES THE PASTOR SUCCEED IN EVERY-thing that he make "special efforts" to do musically? Not at all. He can recite incident after incident of failure—failure because he planned poorly and proceeded too rapidly. Once he tried to force all his boys of the seventh and eighth grade to sing. It was a mistake. Now he leads and talks to them about the privilege of singing, and occasionally "treats" them. He limits his schola to sixteen and has a waiting list.

Patience and constancy are essential in a pastor once he resolves to obey and make the "special efforts" to restore Gregorian to the people. An ordinary voice, though not necessarily a trained voice, is helpful. This diarist feels that at certain stages of the process it is perhaps desirable that an untrained musician stand up before the people to lead them; the timid may gain therefrom more confidence.

The "special efforts" ordered by Pius the Tenth bring a grand prize. To the dubious I simply say, "Come and see". There is a tremendous spiritual thrill for a priest standing at the altar and intoning, "Gloria in excelsis Deo" to hear the congregation behind him sing out "et in terra pax" etc., for then he realizes, and the congregation does also, that Mass is the great act of public worship. Catholics who are vocal in Church will be vocal in society and express Catholic views on economics and morality. And the diarist has abundant proof that a congregation aroused to participation in the Mass participates also in the works of the Church which require finance.

But are there not some parishoners who resent being disturbed at their private devotions? Surely, but they grow fewer in numbers when the reasons for vocal devotion are explained to them. Some can absorb these explanations once they are heard; others require some repetition. And there are some non-conformists,

(Continued on page 79)

While you kneel at the Crib, and you meditate upon the mystery of universal Redemption, resolve to become an apostle of the cause of sacred music. And to be practical, *make a special effort to obtain a new subscriber for CAECILIA.*

# HERE THERE EVERYWHERE



Do not read this column as one often glances at the news in the daily paper. Musical events are to the church-musician more than a matter of curiosity; they should trace new paths for his labors. Whatever happens in the musical field is the indication of an actual current. It may suggest either "what to do" or "what not to do." Our "Here-There-Everywhere" is primarily concerned with providing the reader with good examples to follow; even though these exemplifications might not be perfect. Here is the account of our recent observation:

**Singing in the jungle** The diocesan Catholic Press has recently reproduced a very heartening picture: A group of youngsters, some seated and others standing, lustily singing under the direction of Father Leo Connors of St. Paul, Minn., now at the MARYKNOLL MISSION OF CENTRAL AMERICA, amid the trees of the jungle forest. Perhaps you are elated at the thought that, through Father Connors, poor natives are now initiated to the beauty of the Chant. Our personal reaction was quite different. The whole picture reveals an atmosphere of absolute spontaneity which must have been a sharp lesson to the reverend teacher himself. In the midst of this jungle, nothing but natural surroundings, that is, the very artistic atmosphere created by God. Bubbling in the midst of it, native children utterly imbued by its simplicity. No books, no methods, no programs; just trees, birds, light and silence. The pupils sit down, listen attentively, and then sing. No quarrel is to be had with our standardized approach to sacred music. But one has the right to suspect the values of an education which, in spite of this whole business of organization, produces such scant results. Look again at the picture, if you have the newspaper at hand. Perhaps you will understand the sharp rebuke that it contains

against our sophistication. When every method will have been exploited to the fullest extent, it will still remain short of lasting success. It is our sophisticated ways that we must first amend. Let us have again a little bit of the simplicity of mind which the natives have happily preserved. We will then love the Chant at once, and learn it very fast.

**Personalities** Carl Fischer, Inc., New York City, announces: "that ROY HARRIS, one of the most distinguished composers of our time, has concluded a long-term agreement whereby Carl Fischer will have exclusive rights to Dr. Harris' future creative output. Born on the Cimarron frontier, of Scotch-Irish pioneers, this 47-year old Westerner has won international fame as a 'typical American.' He is one of the most performed and discussed composers in contemporary music. During the war many of his important works were featured and widely acclaimed as typical American music in Russia, England, Belgium, Italy, and South America. Harris' large output has already passed 70 major works, including six symphonies, three string quartets, the piano quintet, a viola quintet, a string sextet, a violin sonata, piano sonatas, and others. His choral music ranges from very large eight-voice cantatas to simple choral music for schools. Harris was twice awarded the Guggenheim Fellowship (1928-1930) and has received an honorary Doctor of Music degree from Rutgers University. He was head of the composition department of the Westminster Choir School of Princeton, N. J., and has taught composition at Cornell University, the University of Colorado, and elsewhere. He is a fellow of the National Institute of Arts and Letters." Roy Harris is far indeed from the musical ideals of Caecilia; and we presume that his musical background was never based on the musical tradition which we rightly contend to be the foundation of all musical culture. Until now, his music has left us the impression of a work coming from a real and high musical talent, but without the sure footing of a healthy philosophical orientation. As many others, he is somewhat infected with the poison of

# Ave Verum Corpus

J. MEREDITH TATTON

**Maestoso**

S. *p* A - ve - ve - rum Cor - pus - na - tum

T. *p* A - ve - ve - rum Cor - pus - na - tum

B. *p* A - ve - ve - rum Cor - pus - na - tum

**Maestoso**

*mp* de Ma - ri - a Vir - gi - ne: Ve - re

*mp* de Ma - ri - a Vir - gi - ne: Ve - re

*mp* de Ma - ri - a Vir - gi - ne: Ve - re

pas - sum, im - mo - la - tum, in cru - ce pro

pas - sum, im - mo - la - tum, in cru - ce pro

pas - sum, im - mo - la - tum, in cru - ce pro

\* For congregational, unison, use, the bass may be doubled in the octave below.  
 All these hymns, in 3 parts, may be sung unaccompanied.

*mf*

ho - mi - ne: Cu - jus la - tus

*mf*

ho - mi - ne: Cu - jus la - tus

*mf*

ho - mi - ne: Cu - jus la - tus

*f dolce*

per - fo - ra - tum flu - xit a - qua et

*f dolce*

per - fo - ra - tum flu - xit a - qua et

*f dolce*

per - fo - ra - tum flu - xit a - qua et

*mf diminuendo*

san - gui - ne: E - sto no - bis

*mf diminuendo*

san - gui - ne: E - sto no - bis

*mf diminuendo*

san - gui - ne: E - sto no - bis

prae - gu - sta - tum mor - tis in e -  
prae - gu - sta - tum mor - tis in e -  
prae - gu - sta - tum mor - tis in e -

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are "prae - gu - sta - tum mor - tis in e -". The piano part features a simple harmonic accompaniment with a bass line and a treble line.

xa - mi - ne. O Je - su dul - cis! O Je - su  
xa - mi - ne. O Je - su dul - cis! O Je - su  
xa - mi - ne. O Je - su dul - cis! O Je - su

*p* *marcato*  
*p* *marcato*  
*p* *marcato*

The second system continues with the lyrics "xa - mi - ne. O Je - su dul - cis! O Je - su". It includes dynamic markings *p* and *marcato*. The piano accompaniment includes a *marcato* section.

pi - el O Je - su fi - li Ma - ri - - ael  
pi - el O Je - su fi - li Ma - ri - - ael  
pi - el O Je - su fi - li Ma - ri - - ael

*mf* *allargando un poco* *p*  
*mf* *allargando un poco* *p*  
*mf* *allargando un poco* *p*

The third system features the lyrics "pi - el O Je - su fi - li Ma - ri - - ael". It includes dynamic markings *mf* and *p*, and the instruction *allargando un poco*. The piano accompaniment includes a *mf* section and an *allargando un poco* section.

# SANCTUS

**Solenne**  
*p*

San ctus,  
San ctus,  
San ctus,

*mf*

San ctus,  
San ctus,  
San ctus,

*cresc.*

San ctus,  
San ctus,  
San ctus,

*f*

ctus, Do - mi - nus De - us Sa - ba -  
ctus, Do - mi - nus De - us Sa - ba -  
ctus, Do - mi - nus

*ff.* **Rall.**

oth, Dó - mi - nus De - us Sá - ba - oth.  
 oth, Dó mi - nus De - us Sá - ba - oth.  
 De - us Sá - ba - oth, De - us Sá - ba - oth.

**Allegro non troppo**

*mf* Ple - ni sunt cæ - li et ter - ra,  
*mf* Ple - ni sunt cæ - li et ter - ra  
*mf* Ple .

*p* Ple - ni sunt cæ - li et ter - ra gló -  
 -ra. Ple - ni sunt cæ li et ter - ra  
*p* .ni sunt cæ - li et ter - ra gló -

*mf* - ri - a tu - a, gló - ri - a tu - a, gló -  
*mf* gló - ri - a tu - a, *f* gló - ri - a  
*mf* - ri - a tu - a, gló - ri - a tu a, gló

**Allegro**

ri - a tu - a tu a Ho - san - na in ex -  
ri - a tu - a Ho - san - na in

**Accel.**

Ho - san - na in ex - cé -  
- cé - sis,  
ex - cé - sis, ho - san - na in ex -

- sis, ho - san - na in ex - cé -  
ho - san - na in ex - cé -  
- cé - sis; ho - san - na in ex -

**Rall. molto**

sis, in ex - cé - sis.  
sis, in ex cé - sis.  
- cé - sis.

# FEAST OF CHRISTMAS

## MASS OF THE NIGHT

A1 A2  
In splendoribus sanc-to- rum ex u- te- ro  
B1 B2  
an- te lu- ci- fe- rum ge- nu- i te.

## MASS OF THE DAY

Aa Ab  
Vi- de- runt om- nes fi- nes ter- rae  
B1  
sa- lu- ta- re  
B2  
De- nos- tri

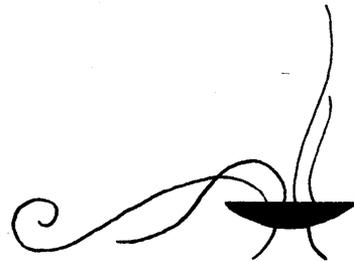
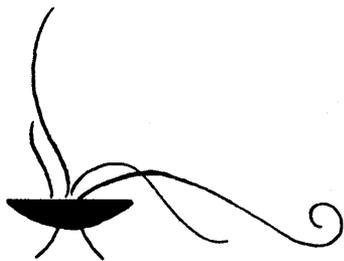
# FEAST OF EPIPHANY

A1  
Vi- di- mus

A2  
stel-lam e-jus in O- ri-en-te

B1  
et ve- ni-mus cum mu- ne- ri- bus

B2  
a- do- ra- re Do- mi- num.



uncontrolled "self-expression." Yet, we should watch him. He is one of the most solid American composers, and a very educated mind. What a joy for our national progress in music; if we could succeed (by our own example primarily) in opening his heart to the unknown beauties of the Chant and the Classic Polyphony. Roy Harris is sincere enough to be influenced by christian art, and thus to change for the good the direction of his creative work. »« JOHN MCCORMACK has passed to eternity, and was surely welcomed by St. Patrick. For, this true son of Ireland fulfilled a glorious apostolate with his missions of song. His musical wanderings throughout the world are too well known to need any post-mortem recommendation. We like to greet his passing with a very simple eulogy: John McCormack was the perfect Catholic singer. Not only was his singing an achievement to perfection; but his whole artistic career was marked with that wholesome humanism which Catholicism alone is able to express. Around the thirties, it became quite obvious that the musical press was passing around unkind words about his artistic value; but these words had a definite sound of propaganda. It remains that the golden voice and the supremely intelligent singing of the Irish bard are very seldom repeated in musical history. If you are looking for a pure musical joy and for an eventual lesson in spiritual singing, by all means buy whatever records of McCormack you can obtain. In spite of the early imperfect recording process, these gems should be in your musical treasure. For, it is not likely that such a voice and such a singing will be heard for a long time. »« PAUL BENTLEY has returned to his post as organist and master of the choristers at St. Mary's Cathedral in Portland, Oregon, where he will reorganize and enlarge the liturgical choir of men. Boy choristers will be used again after a period of more than three years, during which time, Mr. Bentley was in the armed forces. Mr. Bentley was recently discharged from the army, having served as a clerk in various units and teaching at the Clerical School of the Medical Training Section at Fort Lewis, Washington. He was able to form choirs and to train them in different camps and to play organ recitals in his spare time.

**Concerts** The concert given at Chicago, Ill., by the PAULIST CHOIR under Rev. Eugene O'Malley in the Fall is a matter for rejoicing. Musical prestige is sorely needed for Catholics. It is

definitely enhanced by the fact that the Concert of the Paulist Choristers was the opening event of the musical season in the great metropolis. »« The MILWAUKEE CATHOLIC SYMPHONY AND CATHOLIC CHORUS are courageously plowing ahead. Both have resumed their regular activities under the direction respectively of Edward J. Zielinski and Father Raymond Zeyen of St. Francis Seminary. It would be worthwhile for those interested in promoting Catholic interest in musical life from a civic standpoint, to inquire about those two groups. Their experience begins to be a lesson. »« The well-known pianist and educator RUDOLPH GANZ gave a recital at CLARKE COLLEGE, DUBUQUE, IOWA. We like particularly the comprehensive outline of the program, well adapted to the initiation of college students into the realm of instrumental music. We wish also that this initiative of Clarke College be followed by many Colleges, especially of young men. The latter have been sadly overlooked. Of course, artists of rank do not play for nothing; but to give them a fairly just compensation is money well appropriated. Inconspicuously but surely, concerts of this kind will raise up the level of musical appreciation among Catholic intellectuals, whom one seldom meets at any musical event.

*The admirable discretion of the law is further shown in the granting of any opportunity for falsi-bordoni to alternate with the chanted psalmody at solemn Vespers. The latter, of course, will be longer; but this added length may be the expression of a more intense praise, justified by the solemn mysteries which are celebrated. What the psalmody may then lose in simplicity, it may also gain in brightness. Fortunately, the falsi-bordoni of the classic era are gems of musical conciseness, which often blend to perfection with the gregorian psalmody. And that the natural contrast between these two musical forms should nevertheless be turned into a blending unity, is indeed a rare happening in the evolution of music.*

It will nevertheless be lawful on greater solemnities to alternate the Gregorian Chant of the choir with the so-called falsi-bordoni or with verses similarly composed in a proper manner.

**Demonstrations** Whoever gives first place in any contest is taking the risks attending all human competition. Yet, we might offend no one while acknowledging that CINCINNATI would figure at the top of the list in the field of mass-demonstrations of liturgical music. Our reason for giving this city a preference is admissible. Demonstrations there are not only an incidental recurrence, frequent as they may be; they are a definite factor in the musical organization of the schools. The archdiocese of Cincinnati believes in demonstrations, and has put some of its stakes on them. Logically, it has organized them as a strong unit. Our readers know that Caecilia is not suspect of a deep sympathy for any kind of demonstration. We have repeatedly said that there are too many of them, that we spend too much time in preparing them, and that a more lasting musical formation is often sacrificed to their meteoric passing. We have also recognized that, organized with discretion and with more decentralization, they are apt to promote the cause of sacred music. This is especially true if such demonstrations have for their worthy object a devout participation in the Chanted Mass. For having observed quite closely the movement as it is organized in Cincinnati, we are happy to notice that it has received a remarkable cooperation at all the levels of the school-organism. There, Seminarians, Nuns, College and High School students, as well as children are mingling as one united christian group, and participate in the same singing. Here is the account of a recent demonstration as given by the Telegraph Register: "A total of 2,325 voices, including clergy, religious, and Catholic school students, formed the choir at the annual Marian day observance. The choir, which was under the direction of John J. Fehring, archdiocesan supervisor of music, with Miss Mary K. Carlton as accompanist, represented 28 colleges, academies, high schools, parochial schools, and clubs of the diocese. Choral units taking part in the celebration included junior clergy, the schola cantorum of Mt. St. Mary's seminary, 30 members of every teaching order, and 19 institutions. Nine boys' Choirs also participated in the program. »« CHINA, gradually but painfully emerging into national consciousness is now making a musical experiment which deserves a particular attention. From Carl Fischer, Inc., music publishers, New York City, comes a press release written by Berta Klaif, which we quote in substance: "Something new and very Western is happening all

over China which, for eight incredible years, fought a terrible enemy; groups of people, of all classes, are singing together, the phenomenal result of a mass singing movement initiated in 1935 by Liu Liang-Mo. When in 1937 Japan attacked, China needed unity, and believing in music as a great unifying force, Liu Liang-Mo, a handsome, deeply intelligent young man, travelled over the great distances of war-tortured China and taught the people to sing together, something they had never done before. Though China has the oldest musical history in the world, her people had always considered it immodest to sing in public. But in a few short, cataclysmic years, community singing has become a national habit. Liu Liang-Mo, who had studied music in the Baptist Missionary schools of Shanghai, made a collection of the songs that all China now sings. The album, entitled 'China Sings', has great charm as well as historical significance. It helps to fill what has long been a hiatus in the literature of the world's music, and it should greatly alter some common Western misconceptions of Chinese music. This is no plink-plink-chopsticks music. The songs are warm, tender, courageous, sometimes amusing and satiric. Liu Liang-Mo first thought of publication when he met Miss Evelyn Modoi, an American musician and teacher, who realized that these songs would enrich our radio and concert programs as well as our folk festivals and school music; she arranged them so that the original atmosphere was preserved, and translated the texts into English that is both singable and idiomatic. As a result of the work of a man of vision and great patriotism, mass singing is, in China, a national custom that through the terrible years of war helped to unify the people and to give them courage; now, when she faces the problems of reconstruction, China sings to combat illiteracy, to improve health, to build morale and inculcate patriotism, for even greater unity. 'In ears—out mouth—left in mind', is Liu Liang-Mo's pithy summary of the effect of mass singing." This interesting account suggests some salutary thoughts. It is to be once more regretted that Liu Liang-Mo should have found the inspiration of the movement of which he is the promoter in his contacts with a Baptist Missionary School. We should not envy with a narrow prejudice the privilege of the latter; but we presume that there is no evidence among Catholic Missionary groups of any outstanding musical awareness. This prompts us to say that all missionary Orders should now give a special attention to sacred

music in their novitiates and their theological schools. Once more, the proof is made that music is an effective instrument in arousing the masses. Thus the "method" of Augustine and his monks in bringing the Chant for the conversion of England appears as the real system which modern missionaries have little understood. As the songs of old China are a vehicle for Chinese national union, so the Chant is a means for promoting universal Catholic sentiment. We need this unity of sentiment as much as the Chinese people do. Let us learn from one of them the true method which we have been neglecting. It is time to organize a movement in favor of congregational singing in America.

**Choirs** At last, here comes a parish sodality wherein music is understood as a spiritual activity worthy of the blessing of Mary. The Telegraph Register of Cincinnati, Ohio, announces that "A choral group, called SODALITY HARMONICS, was organized and is directed by the Rev. Robert J. Suver, assistant pastor of Holy Trinity Parish. The group sings three-part harmony—first and second soprano, and alto. Members of the group, all of whom belong to the St. Philomena Young Ladies' sodality of the parish are Misses Mary Helen Colby, Mary Kay Hein, Gerry Schoch, Mary Etta Sutter, Beatrice Froning, Betty Giere, Lillian Stukenborg, Irene Staugler, Joan Staugler, and Mary A. Schoen."

»« Since last October, AMES, IOWA, has the fortune to possess a children-group, called ST. CAECILIA'S JUNIOR CHOIR, composed of the senior pupils of the local Catholic School. We counted about 30 singers in the picture, and they really look good. Sister M. Martin, their directress, has organized them as a strictly liturgical group. They sing regularly at the holy Mass on Sundays; this is good news. Better news still is the fact that the Junior Choir accepted the responsibility of leading the faithful in congregational singing. Well, another instance where the dictum of the sacred text has come true: "Ex ore infantium—didicisti—"

»« At the time ST. LOUIS was preparing for the solemn celebration of the centennial of the Society of Saint Vincent de Paul in America, His Excellency Archbishop Glennon asked the organizers "if they had appointed a weather-committee." We do not know if such a committee was ever assembled, except that many prayers were said for sunshine. Anyhow, it rained, yes, it poured down; and the choir of 10,000 young people who were to sing never had the chance of

raising their voices. But we owe an expression of sincere gratitude to all the teachers, and in particular to Rev. Clarence Corcoran, C. M., of Kenrick Seminary and Rev. Francis A. Brunner, C. Ss. R. of St. Joseph College, Kirkwood. Their efforts were frustrated from an earthly success. We are satisfied that the spiritual reward has not been wanting.

»« At Mount Sterling, Ill., the Church of St. Joseph celebrated for the fifth time, last October, an annual liturgical day. One must have had the privilege to witness the efforts of Father Ernest A. Burtle, the pastor, in order to realize how worth mentioning they are. This zealous priest who has consistently believed that a rural parish can be the hearth of a fervent piety, has endeavored to unite his parishioners in the chanting of the Eucharist on Sundays. All alone, he communed with his people until they would join him at the altar and sing the Mass. He has succeeded. Furthermore, he has realized the need of gradually enlightening his flock about the beauties of the Chant, with occasional solemnities. The program of the liturgical day celebrated last October was adroitly conceived. Father Burtle invited for the occasion the Franciscan Brothers located at Springfield, Ill. to take charge of a part of the singing, and thus to help the congregation. Moreover, he requested them to give an informal sacred concert, that his people might listen to some Gregorian melodies under more favorable conditions. Here is the comprehensive program sung by the Brothers' Choir:

Introit: "Rorate Coeli....."	4th Sunday in Advent
Introit: "Puer natus est"....."	Christmas 3rd Mass
Gradual: "Christus factus est"....."	Holy Thursday
Introit: "Resurrexi"....."	Easter Sunday
Sequence: "Victimae paschali laudes"....."	Easter Sunday
Alleluia:....."	Pentecost Sunday
Communio: "Factus est"....."	Pentecost Sunday
Introit: "Gaudeamus"....."	Feast of the Assumption
Kyrie: Lux et Origo....."	1st Mass—Eastertide
Gloria:....."	9th Mass—Cum Jubilo
Sanctus and Benedictus....."	3rd Mass
Agnus Dei....."	5th Mass
Benediction	
Panis Angelicus....."	Quadfleig
Tantum Ergo....."	F. Nokes
Laudate Dominum....."	J. Singenberger
Jesum Christum Regem Regam....."	P. A. Yon with special arrangement by Bro. Aegidius

## THE MUSICAL MOVEMENT: Church and Home



IT HAS been heretofore pointed out that there is in the world today a very powerful movement which can be called "the musical movement." Commercialism has made it a tremendous force, in a small part for good, in a much larger measure for evil. That movement, whether we Catholics are interested in music or not, is indirectly affecting Catholic life; and this influence is as dangerous as it passes unnoticed. The musical movement of today is just as much a moulding force in the character of Catholic people as the creations of the mighty Hollywood have been. This is the reason for which, in a recent issue, we asked the question: Are we listening? Perhaps we are, perhaps we are not; but there is no doubt that, if we listen at all, our ears are too much complacent, and lacking in elementary discrimination. We had better listen, or rather, learn what to listen to, and what not to listen to. We'd better assume a leadership, that we may protect the ears of the faithful from injurious listening, and guide them into the delights of an invigorating listening. Ultimately, the issue of sacred music shall be decided in the arena of the radio, the music hall, the juke-box place, the dance hall, the club and the party. Hence, our guiding Catholics in their musical contacts is a measure of fundamental preservation which we cannot any longer delay. If anyone be tempted to minimize this problem, he should take a glance at the writings found in newspapers and magazines, wherein the musical pulse of the nation is described day by day. There is today a general consensus of opinion that, even though the movement of music rushes as an avalanche, there is reason for worrying about it. Here are quotations taken from the *Gramophone* of England and commented upon in the *American Music Lover*: "There is a too genial toleration of the third-rate and a really deplorable enthusiasm for the second-rate that is becoming a characteristic of public listening." This applies both to concert audiences as well as radio listeners. The condition of which the discerning editor of the *Gramophone* speaks is not confined to the British Isles, but exists in this country also. Commercialism dominates in the radio field, and is the mainspring of the record business. In the concert hall we

are perhaps better off as regards quality of our performances, particularly where orchestral fare is concerned, than the British. There is strong evidence that here, too, many programs are prepared with an eye to mass approval, inviting that too genial toleration and that deplorable enthusiasm to flourish. This condition is far worse in radio. The orchestral concerts on the airways this past summer were predominantly mediocre. And some of the best artists on the air, many of whom were introduced to listeners as highly gifted performers of good music, are now demonstrating their musical talents in second and third-rate music. 'Once upon a time we looked to the gramophone to encourage enthusiasm for good music. The way things are going now we shall presently have to look to the gramophone to curb public passion for musical mediocrity.' Although the phonograph can supply the best, not infrequently it perpetuates the mediocre, and sometimes it features its best artists in purely meretricious fare. Two discriminating music listeners and one musician read with interest Mr. Mackenzie's recent editorial 'How can the phonograph be relied upon to curb public passion for mediocrity, if people are unwilling or unable to comprehend values?' one asked. 'Second rate artists can be and are glorified by clever publicity, and the greater percentage of music lovers rank them as first rate. I daresay when you adversely criticize a public idol, a lot of readers disbelieve in the validity of your remarks. They seek guidance but discount its worth.' Another remarked on the fact that 'so many of our fine artists have recently chosen to record popular rather than good music.'" From the preceding quotations, it clearly appears that the very instruments, namely, the radio and the phonograph, on which we had pinned our hopes for the musical education of the masses have conspicuously betrayed their high mission and contribute in a large measure to the musical devaluation which is infecting the majority of listeners. It is not difficult to see how Catholics, already suffering of a musical devaluation of four centuries and living in such an atmosphere, confess an open dislike for every form of true sacred music, and especially for the Chant. As long as we do nothing to disinfect the minds of the faithful, all efforts will remain short of a

decisive restoration of liturgical music within the Church. In the field of music as well as in any other field, salvation demands an uncompromising attitude which the early Church knew so well, and which St. Paul heralded when he begged the early Christians to "protect themselves against the inroads of an evil world." Until the after-Renaissance period, the Church, far from casting out musical experience as irrelevant to Christian life, organized a musical movement of her own. Against this glorious tradition, modern Catholicism is committing two crimes: either it despises or underrates the value of music as a normal function of life; or it accepts blindly the deformations of contemporary musical life. The barrenness of our liturgical music and the vulgarity of our musical entertainments are irrefutable witnesses of our lack of musical culture.

WE NEED NOT PROHIBIT EITHER RADIO or phonograph as nocivious taboos; we have to get on them a partial hold and use them with wisdom and discretion for the restoration of nothing less than a Catholic musical movement. This is no recommendation for a new organization under that pretentious name. This is only a plea for resuming our rightful place on the musical scene, whereupon we were, once upon a time, the undisputed leaders. And to this end, we need only resume the plan which Mother Church followed with the greatest success for fifteen centuries. That plan was based on the two cells which can make music a truly social experience. Long before the modern society had in mind the concert hall wherein the majority of listeners sit as resigned dummies or vain socialites, long before we thought of seasoning our luncheons with glee clubs' selections, there was a hall, there was also a table from which music was never excluded. The hall was the Church itself, wherein the greatest drama was regularly performed; the table was the home wherein people were making music. In the Church, not a scarcity-group of ill-recruited singers but a whole christian corporate society was accepting as a part of normal experience the fact that a full religious life is expressed through song. Thus, all were singing in the eucharistic offering. Returning from the Church to their homes, they felt the need of further expression for christian and social unity within the walls of the home. Hence, the folk song which embraced everything: religious festivals, love or friendship, trades and social intercourse. The

whole life of the Catholic was a musical life, that is, a life heightened by the vigorous impulse of a healthy emotion. Today, when a silent faithful returns home from silent worship, an irrepressible craving for musical expression urges them to tune in the radio or the phonograph. It may lead them occasionally to the music store for a passing popular hit; some of them may pass the threshold of the concert hall or join the glee club of a department store.

We have but a scant chance of success if we meet them there only. We have to make first the Church a musical market place, wherein music is sung and heard at all times. Broadcasting chains carry their programs without interruption. We shall imitate their policy of continuous inhibition, and permeate all our Masses with music. The time has come for dispossessing the low Mass from its intruding, and for re-introducing the chanted Mass as the normal Mass. And when the Catholic tunes in his radio at home, he must be brought to hear from somewhere, from everywhere music either religious or secular which reminds him in

*The law goes even so far as to permit occasionally the singing of an entire psalm in a polyphonic manner. The text of the Motu Proprio makes it clear that this procedure is not to be considered as a liturgical ideal; and a Vesper service entirely polyphonic would evidently lose its functional characteristic. But, there are occasional ceremonies in which a polyphonic psalm would advantageously take the place of a motet. Provided however, that the psalm itself does not lose, through ill treatment, its genuine qualities. The psalm remains even then a psalm, that is, the antiphonal singing of verses of divine praise. Therefore, the polyphonic treatment of a psalm does not permit the continuous development of a form, but requires the juxtaposition of short phrases opposing each other, and yet intimately correlated.*

It is also permissible occasionally to render single psalms in their entirety in music, provided the form proper to psalmody be preserved in such compositions; that is to say, provided the singers seem to be psalmodising among themselves, either with new motifs or with those taken from Gregorian Chant or based upon it.

some way of the chaste strains of those melodies wherewith the Eucharist of Christ was celebrated. There is an immediate urgency for Catholic action, to flood the musical scene with music. Until now, we have tried atoning for our musical apathy with a superficial interest in the so-called popular music. Nay, we have even tried at times to reconcile the jazz-age with Catholic culture. Catholic musical tradition can be restored only if we break from both apathy and ignorance. The Church is still there open to all as the most democratic music hall; are we going to use it? The home has still radios; are we going to be heard through their waves?

## Music Day By Day

»« We wish the PHILHARMONIC OF NEW YORK would quit for awhile its scientific intermission-talks. When we listen to the strains of music, we like to dream at least that the world could get very well along without the nightmare of us all being some day reduced to electrons. »« It is quite possible that GEORGE SELL is influenced by the prospect of us being quite soon bombed out to England within twenty minutes from a jet-plane. That is what would appear from his uncontrolled love for harsh speed whenever he attacks the classics in his conducting. Slow down, dear Mr. Sell, we still like to hear all the notes of the music, especially when these notes are the precious little gems written by Mozart. We have for you and for many of your confreres on the podium a remedy. Just sit down quietly at home and read at ease one of the wonderfully rhythmic motets of di Lasso. And learn that music is not first an urge to move, but to contemplate. We are daily dying from speed; and we would enjoy some repose. »« It does not seem that Musical Interests, Inc. is successful in disentangling themselves from politics. There was from 1942 to 1945 a wonderful excuse for drowning us under the impact of ALL-RUSSIAN programs. But one can hardly refrain from seeing the "ears of the bear" behind the continued imposition upon us of an excess of Russian musical fare. The Russians have the right to like it; but we just don't. Notwithstanding the insidious efforts of critics, symphony conductors, and of recording companies, there is quite evidence that the trends of contemporary Russian music are definitely those of fatalistic materialism. And if those who compose it are geniuses, they might be the

geniuses of evil. We would like on our musical diet, less music labeled with "sky" and "koff." We would gladly accept just American music. It might be worthy of an opportunity to be heard. »« Let us propose a national moratorium about over-abused classical compositions which abound in all ORCHESTRAL PROGRAMS. The truth of the matter is not that classical music is wanting in variety; but our musical associations are too lazy to learn something new. Tune in your radio, dear reader; This is Boston, New York Philadelphia, Detroit, NBC, CBS, Mutual, and what not. Here is the program: Beethoven's Fifth, Brahms's Second, Tschaikowsky's Sixth, etc. Of this, Mr. Mackenzie writes from England: "It is a grave mistake to place the artist ahead of the art." The result: we get no musical experience, no musical broadening, no musical culture. »« INDIVIDUAL ARTISTS are just as guilty for the depression in musical taste. We painfully recall a young cellist of the Philadelphia orchestra passing through his native St. Louis for a concert. Interviewed as usual by a news reporter, the youngster relates his prodigious musical experiences; but he insists that any football game is much more interesting to him. Of course, football is a very exciting business; but not of the same order as music. And here is a young musician, destined by avocation to bring his fellowmen into the temple of music, who might have done better with playing quarterback. Martin Gould, in another instance, had also a public confession to make, in regard to the much debated and still more debatable question of the musical value of jazz. Without reading the interview, we would have bet that he was going to answer as usual: "Of course, you have music . . . and it is wonderful . . . but after all . . . in moments of artistic relaxation . . . I pervert myself with the good old jazz . . . And now, we recall with a new chuckle of delight, the Introit "Puer natur est" of the third Mass of Christmas. Thanks to God that this song which has survived fourteen centuries, is not lost!

The Editorial Staff  
Wishes To All Subscribers  
A Happy Christmas

## Today's Trends

THE READING OF MUSICAL PERIODICALS clearly brings out the fact that "community singing" is one of the main trends of musical life. Business managers are conscious of this social need just as well as Educators. The direction which this trend might take is not as yet very definite. Daily observation permits, however, a few impressions. It is our interest to make a memorandum of them; for this trend will in some way affect the daily life of American Catholics. The trend is there, that is: Responsible leaders in all fields are conscious that the future of our American democracy must put more reliance on common singing among its citizens. They desire to see the American nation take its place among the nations who sing. Incidentally, it is of no mean interest to compare this trend with the mass-singing movement which is under way in China. The sincerity of the American trend towards socialized music cannot be doubted of; and it is a sign that our democracy has not as yet lost some of its original and generous qualities. On the other hand, we gather from our daily reading a certain feeling that a musical commercialism and an excessive love for over-organization might deprive the nation of the benefits of such a social trend. Music can become a social expression only inasmuch as the social background lends itself to it. We need perhaps more spontaneity in our social intercourse than we need music itself. Doing away with all the too-prevalent frills of an artificial social set-up, we should return to the spirit of simplicity from which all folklore is invariably born. The home and the school must be reformed to this end. But more than the home or the school, the Church must be conscious both of her responsibility and of her opportunities. There is no problem of socialized music in the Catholic Church; there is only the problem of Catholics (from the clergy down to the faithful) who have forsaken all expression of community. We possess for centuries the greatest folklore of all, namely the Chant. When are we going to use it? It will be a disgrace if, some day in the near future, American Catholics are going to be the sole citizens who are left without a musical voice. They would commit the same mistake which is now made by the government of Britain. In a booklet entitled "Britain's future in the making" our continental friends are suggesting a plan of national reconstruction which is most comprehensive and, in some

ways, admirable. They thought of every healthy social influence; but they forgot entirely about music. That is an indication of materialistic tendencies which are luring the modern world. Catholicism can never make the mistake of the British. If it should, we will pay for our "omission" of music with a definite deterioration of religion.

May the Joy of Christ  
fill the hearts of our readers

## LITURGICAL ARTS

*A quarterly devoted to the arts at  
the service of the Catholic Church*

It is the official organ of the Liturgical Arts Society, Inc., which was founded in 1928. The Society is not operated for profit.

In its pages have appeared articles and illustrations dealing with the planning, building, and decoration of churches; the renovating of existing buildings; the design and execution of sacred vessels, vestments, and statuary; also with music and other matters which are subject to liturgical usage.

Clergy, laity, artists... all can benefit from reading this quarterly.

It is the only one of its kind in English.

Yearly subscription is **three dollars**  
Single copies - - - 75 cents

A descriptive booklet will be mailed on request

**LITURGICAL ARTS SOCIETY, Inc.**  
7 EAST FORTY-SECOND ST. NEW YORK 17, N. Y.

## MUSIC EDUCATION

## Clippings from a Symposium

By Sister Regina, O. S. B.



THE purpose of this paper is to enkindle in us, Catholic Music Teachers, and school teachers an awareness of the acute need of music throughout our school curriculum. In every section of this country, pastors, anxious to carry out the Church's demands in regard to Sacred Music, are discouraged and thwarted by the complete lack of even a rudimentary experience with music among the faithful. The "Motu Proprio" on Church music was issued in 1903. What have we, as Catholic Educators, done to promulgate these teachings and to further the cause of Gregorian Chant, the only real Church music? For the most part, practically nothing! Why? Our Catholics have not had the experience of even the most elementary music foundation in either grammar or high school. Is it any wonder then that adult Catholics cannot take hold of congregational singing? Because of this deficiency in fundamental training there are scores of people who are practically allergic to any form of musical notation. This certainly can be largely attributed to an almost complete lack of familiarity with the simplest sight reading. Must we limit our education, musically speaking, to mere rote singing? Look at it objectively: suppose our whole educational system were organized in this way. Then a select group of professors would face the community in which they lived and read every news item of the day. The community would be entirely dependent upon a few of its members to familiarize the group with every written word. They could never read for themselves because they have not been given the simple mechanics of reading. This is not an exaggerated picture of the condition of music education in our Catholic school today.

WE ARE ALL DEEPLY CONSCIOUS that the only vital Catholic is the one who can participate to the fullest in the Mass of the day, and the most perfect Mass is the sung Mass. How are we going to have this participation? What we do need is a thorough, comprehensive integration of music in the school curriculum from the first grade through the twelfth, so that young people will not only know the

right music for church service, but will have the courage through repeated experience to carry out their convictions. In our Catholic schools, education has been stepped up in other fields to keep abreast of trends in secular education: in science, literature, speech arts, languages. But music, our great heritage from the past, the embodiment of our Catholic culture, has been relegated to an obscure and ignominious niche—it is the step-daughter, the forgotten-man in Catholic education. Yet it alone comes to us as our one truly Catholic possession with all the beauty, artistry, and splendor of the king's daughter. Parenthetically, I should like to say that music is not the only branch of the arts that has been a victim of a lack of training and a true appreciation of values in our schools. The graphic arts: painting, sculpturing, and allied mediums have suffered tremendously from influences that first appeared during the Renaissance. Some of the holy pictures, some of the statuary, the sugary, smiling Madonnas, and the representations of the saints that we see in our Catholic religious art stores—do they not do violence to a Catholic art appreciation? If religious art aspires no higher than the natural arts, have we as Catholic teachers not missed our goal?

SO MUCH FOR GENERALITIES. NOW for the task at hand. Our plan of integration has to be practical and must fit the parochial as well as the private school. This year, certainly, we cannot hope to have a completely systematized plan, but can we not make an effort in our local system to establish some "musts" in music education? We are losing our Catholic culture because we are not making use of its music as a means to establish and propagate the Church's traditions. We have gone vocational-training mad. Must everything worthwhile have material dividends? Christian education means the development of the whole man, physically, intellectually, morally, and spiritually, to fit him to live a complete and full Christian life in his community. In order to do this, it is preposterous to think that we can neglect music, the one means of contact with society in many different instances. Let us begin with our children in the first year. Give them music from the first day; make a song a living, pulsing unit, capable of affording delightful experiences. Start at the beginning of a child's music education while the song is still fun. Before the

teacher has occasion to use certain pieces as examples in musical techniques and analysis, let the child discover these possibilities for himself. For example:

1. Listen to the song on the phonograph.
2. Whistle or hum the tune.
3. Make up words of his own to the tunes.
4. Use free bodily responses to rhythms.
5. Tell about the dress and customs of the country if the tune should be a folk-song.
6. Give excerpts of the Chant from the earliest beginnings.
7. When working with monotonies, use the Latin vowels to train them to match tones.

Follow a course like this through the first and second years and by the time they have reached the third and fourth grade, add the following:

1. Make pictures of the notes in both modern and Gregorian notation.
2. Write songs on the staff in the different keys.
3. Show the different clef signs: the treble, the bass, and the Gregorian clef signs. Draw the four-line staff and point out that in Gregorian Chant the clef locates "do" or "fa".

SACRED MUSIC IS OUR ULTIMATE objective in musical education, because it is both part of our religion and a vital element of our culture. When we use music as a vehicle for religion in our curriculum, we are approaching the word of God under its artistic cloak. We are discovering the liturgical treasures. Unless we realize the integration of religious music in our subject matter we will have a conflict between Church and school. We must have religious music in its experimental stage in the classroom, yes, but we must have it as a real experience in the child's life, either in a daily Mass, (the ideal), or at appointed Feast Days when each group will contribute its share to the beautiful whole—the family celebration. In other words, we must have a balanced program and a living sequence. You can plainly see that the music teacher cannot do this alone. She must have the hearty co-operation of the faculty as a whole. Music must have a definite and not an inferior place in the curriculum. We hear continually of "reading readiness". Must we music teachers not depend on every teacher to prepare through arithmetic, reading, spelling, history, and other fields for "singing readiness"? Since everything supposedly worthwhile and essential in our curriculum is listed as a required subject, why must

we elect to take music, and hunt for the individual with special talent? Do we consider special talent in geometry, algebra, or any of the other "must" subjects for entrance into our universities? Why is music not a "must"? A word on the status of the music teacher in most of our Catholic schools. As Catholic educators it is our God-given obligation and opportunity to give back to Catholic children their rightful heritage, Church music. Since Oklahoma has been and is even up to the present time largely a missionary state, it has been almost an impossible undertaking for teaching sisters to even partially fulfill the demands made upon them. In order to reach the largest number of people possible, schools have been meagerly staffed. The music teacher carries a double burden because music lessons, that is piano lessons, must be sandwiched in at the beginning and close of a heavy day in the classroom. Music teaching for her cannot help but be a drudgery. How can she give her full strength and vigor to an art that certainly demands it, at the close of a hard day of difficult classroom teaching? This situation of necessity precludes any form of music integration in the curriculum. By this procedure have we not failed to fully realize the true meaning of education, because there can be no complete education that does not train for participation in the sung praises of God.

WE HAVE CONVENED TO TAKE STOCK of the situation in our diocese, and to draw up a workable plan of Catholic education. Is it not time to lay a firm foundation for reaching our ideal which is a full-time music teacher in every parish and private school? When this goal is attained and a well-balanced music program is carried out throughout our Catholic school system, then, and then only can we hope to witness in every parish in Oklahoma that long hoped for revival of true Catholic worship. If only a little fire is enkindled, maybe we can add fuel with each year's endeavor, and we can feel confident when we graduate our students that we have equipped them with a foundation for a full Christian life, and regardless of what Order we represent as teachers, let our motto be: "Praise through song to God, in this life and forever with His angels and saints in Heaven." Let us with St. Augustine say: "cantar amantis est." It is the mark of a lover to sing. The Catholic Church as the Bride of Jesus Christ, the God-man, must sing her love until her mission is fulfilled. Known as Gregorian Chant, this is music in its Baptismal innocence.

**Meetings** The NCMEA is active as a beehive in Spring, and is holding very fruitful State meetings. »« The DIOCESES OF PITTSBURGH AND PHILADELPHIA, both of the Pennsylvania State Unit show a progressive spirit in their plans for the academic year 1945-46. Lacking the space for a full presentation of their respective programs, we offer incidental comments which might be useful to organization of other Dioceses. It is first interesting to notice that both Dioceses held their own meetings. Even though this may be partly due to immensity of these Dioceses or to actual problems of transportation, we like to think it may be an indication that the idea of grouping according to ecclesiastical boundaries against State-division, begins to be recognized and appreciated as the most natural for any Catholic organization. The Unit of Pennsylvania seems to direct its efforts towards clinics about a special subject. And to make these clinics more effective, the Diocese of Pittsburgh divides them in three separate meetings at different dates. This may involve supplementary travel for the members; but it has the definite advantage of concentrating the attention of the audience on a single problem, and to study it thoroughly. Here is a part of the clinic-program of the Diocese of Pittsburgh:

October 27, 1945: LITURGICAL MUSIC.

Gregorian Chant Program by Choir Boys, St. Bernard's Church, Pittsburgh, directed by Sister M. Dolores, S. S. J.

Liturgical Organ Program by Mr. James Johnston, F.A.G.O., Organist, St. Bernard's Church, Pittsburgh.

December 1, 1945: VOCAL CLINIC by Mr. Bernard U. Taylor, Julliard School of Music, New York City.

January 5, 1946: INSTRUMENTAL CLINIC by Mr. C. Paul Herfurth, "A Tune a Day" Series.

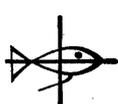
SCHOOL MUSIC (Vocal) by Miss Helen Bonney, "World of Music" Series.

**Summer Leaves** At a Teachers' Convention of the Archdiocese of Milwaukee, held on September 13, SISTER XAVERIA, DEAN OF MUSIC AT ALVERNO COLLEGE, addressed her audience of educators, urging them to accept their responsibility in the musical awakening of our young people. It is a pleasure to quote some passages of her lecture, because they express with a tone of great sincerity the sentiment of an increasing number of teachers. Said the much esteemed teacher: "Let us be 'up and doing.'

'Do what', you say, 'since there is no course of study to follow?' Oh, we can do many things; for instance, we can plan a 'spring awakening' for the study of Gregorian Chant in the high schools. 'Oh, yes,' you respond enthusiastically. Well, then, like the harbingers of spring, let us sing and sing the glorious chants of God, and thereby enkindle a young love, an appreciation and enthusiasm for His music. But who shall do this?—Every music teacher and every high school teacher. Should you not be gifted with a voice or a musical training, you still can, with enthusiasm and interest, encourage your students to sing beautiful chants. You can also organize small scholas that will be responsible for learning and teaching some simple Gregorian melodies to the class. How and when shall it be done? — On the second page of your program you will find a list of chants that may serve as a tentative outline for this purpose. You might sing the prayers at the opening and closing of class periods; sing a chant during the assembly; call upon the Holy Spirit in song for inspiration; render the dogmas of Faith in melody; chant an occasional hymn to Mary. Invite Christ into the hearts of the boys and girls during the day by singing *Veni, Domine Jesu; veni, et noli tardare*. Praise the Lord with a verse or two of the *Benedicite* in the botany classes, where nature tells the glories of God. Sublimate the life of our youth by the song that will keep them close to God and God close to them—the song of the Church . . . If non-Catholic music educators are enraptured by the beauty of our Gregorian Chant, what is wrong that we fail to relish its grandeur? What is wrong, that our youth must leave our Catholic schools musically famished, when we possess such a wealth and heritage of music? As Catholic music educators it is our privilege to assist in the development of one of God's most exquisite creations—the soul of the child—by guiding it through budding maturity along the grace-laden pathways of Christian perfection. It is the special prerogative of the Catholic music educator to recall God's own ravishing beauty through the music of His Church—that speech of the angels whose spiritual beauty permeates a troubled world as a sweet refreshing breath of heaven itself." We wish that the challenge of Sister Xaveria to the faculty of Catholic High Schools may be accepted; for the High School is presently the "missing link" in musical education. And the ignorance of High School students in regard to

(Continued on page 80)

## MUSIC



## REVIEW

By Ermin Vitry, O.S.B.



QUITE A NUMBER of interesting works have recently been coming off press from various publishers. They enrich a musical repertoire of a higher standard, and offer finer opportunities to Catholic organizations, either in sacred or in secular music. The present reviews are a continuation of those presented in the issue of September. We have nothing better at heart than helping all co-workers in the great musical cause; that gradually they may mould together a definite public opinion in matters musical.

**Choral Music** PEROSI, D. LORENZO—*Mass in honor of St. Ambrose, for two unequal voices, McLaughlin & Reilly, Boston, Mass.—1945, No. 1424, 80c* »« The choice of this Mass for one of their most recent publications by the well known firm is a happy one, both for musical and practical reasons. The war being over, Catholic Choirs will gradually re-enlist the men into their ranks. One cannot expect a revival of a full male-choir overnight. It will be wise to provide returning singers for a time with easier music. This mass of the Italian maestro will fill the actual gap in a wonderful way. It is written for boys and men, that is, for soprano and bass. Not for two extreme voices as far away from each other as two vanishing poles; but perfectly integrated into two parallel lines. Therefore, such a composition is a substantial musical fare, and an opportune re-introduction into polyphony of wider scope. It is probable that a first reading of the score will leave an impression of unattractive sternness. A second reading will reveal qualities of strong melodic delineation, with a pronounced modal flavor. The structure is definitely polyphonic, in regard both to melodic line and to rhythmic movement. The contrapuntal design often succeeds in forming lovely canons, where the effect of spiritual "echoing" is quite noticeable. The apparent

sternness disappears in many places before unexpected harmonic resolutions and finely shaded coloring. Then, the rhythm of the phrase is carved by a writer who deeply appreciates the uncanny freedom of the classicists. In the whole, the composition is noble and compact, and of a continuity in design which is not always equally found in the works of Perosi. This Mass is definitely a best buy, and a gem for a simple repertoire.

MCGRATH, JOSEPH—*Missa pro Pace, in D Major, for two equal voices, Op. 31, McLaughlin & Reilly, Boston, Mass.—1945, No. 1371, 60c* »« Mr. McGrath has been quite a prolific composer, and has enriched the liturgical repertoire with varied compositions which, in our opinion, have not as yet received the popularity which they deserve. The composer, a well-grounded musician, writes in a simple but lovely melodic vein, and usually succeeds to avoid vulgarity for the sake of being welcome by ignorant choirs. This sincerity has caused him to write remarkable and yet easily accessible works; and they are all marked by a true religious Catholic sentiment. His melody possesses warmth, ease; and its florid design is springlike. His harmonization is solid, but seldom heavy; and the voices are individualized in their movement. The present Mass is no exception, and is marked by a spontaneous fluency. Somehow, we cannot enjoy it as much as the others, because it turned to be too academic. By this we mean that the style of strict imitation is too obviously and continuously asserted, with no gain for the growth of the polyphonic character. Imitations, especially when they are expected, must add something new to the initial statement; otherwise, monotony infallibly results. Of all the sections, the Sanctus is the one which best preserves a natural freedom. However, this Mass comes at the right time, even with its defect. For this defect may be turned to advantage, if the choir knows how to make good use of it. The great need of our choirs in regard to polyphonic music is that they learn how to sing in the polyphonic style. This Mass, being a logical writing as it is, will be an excellent approach to

this field. An intelligent choirmaster will make the logic apparent to his singers by having them sing the imitations in successive order. Thus they gradually will sense the true beauty of superposed melodic lines. The Mass, being written only for two parts, should be a boom in the polyphonic education of ordinary choirs.

BIGGS, RICHARD KEYS—*Mass in honor of St. Paul, for mixed voices, Delkas Music Publishing Co., Los Angeles, California—1945, 80c* »« The organist and choirmaster of the Church of Blessed Sacrament at Hollywood needs no introduction. His zeal is equal to his musicianship; and previous compositions of him have taken their place in the liturgical repertoire. It took him some time in order to find the style in which he should like to lay down his musical thought. There is nothing surprising in this; for it is not likely that we have as yet attained our aims in writing sacred polyphony in an adequate modern idiom. This latest Mass is, we do think, a marked progress on those which preceded it. The melodic line is more clearly drawn, and much more distinguished. Two qualities in particular are worth observing: the inspiration of the composer expresses itself best in simple delineation; and on this point, the Mass in honor of St. Paul has a self-assurance not previously found in the same degree. Then, with the present writing, Mr. Biggs has ventured more fearlessly into the modal realm. We do not pretend that truly modal polyphony has now come of age; but the modal turn is more evident, and at times very enticing. There are, in all pages, happy reminiscences of gregorian motives well treated. There is, moreover, a couple of transformed modal themes which become the leading designs of the whole Mass. We are especially delighted with them. The general harmonization remains attached to the choral form, which, on this occasion, is for the most part discreet and solidly wrought. On the other hand, Mr. Biggs is fundamentally an organist, and an organist who for many years enjoyed the fascinations of a glorious instrument. At times, in his accompaniment, he appears unable to resist entirely to the temptation of power. And this power indirectly affects the light simplicity of the vocal structure. For the rest, the Mass is not really difficult, and will render service to a choir who wants to learn the value of absolute pitch and perfect cohesion.

HERNRIED, ROBERT—*Three Carols for Christmas-tide, J. Fischer & Bro., New York City—1945* »« Christmas has been an excellent source of inspiration to Mr. Hernried for his recent compositions; and he

*Members of St. Caecilia's Guild are requested to renew their membership at once, that the shield of 1946 may be sent to them without delay. There is no further cost for this service.*

*The Editorial Staff.*

## WANTED . . .

YOUNG MAN  
TO DIRECT BAND  
AND ORCHESTRA  
IN HIGH SCHOOL

State Qualifications

Write  
care of

BOX N-1  
CAECILIA

has succeeded to turn out some of the most delightful vocal numbers we have seen of late. We recommend them all without restriction, as to be preferred selections in the repertoire of Catholic institutions.

1. *Alone by the Cradle*, S. S. A. No. 8129—Delicately wrought in a manner worthy of the best in folk-tradition. Not only is the general tone intelligently folk-like, but the tonality is built on free colors which lead us away, for a moment, from the abuse of flat-footed major or minor recipes. Each of the parts bounces on her own with ease, while the three parts form together a transparent harmonic block.

2. *A Child Was Born*, S. S. A. No. 8128—There is a priceless melody which rivals the best folk-songs. The design is fascinating, and its light rhythmic flow would have invited even the Angels to a ballet before the Manger. The perfect phrasing is accentuated by a transparent harmony.

3. *Rejoice Ye All*, S. S. A. No. 8130—This is the type of choral which preceded that of the reformation-period. The melody is still under the influence of unequal time-values and irregular accents. The present one has remarkably caught the nature of such melody; and it goes without saying that it is truly Catholic. In spite of this freedom, the choral has plenty of "klang" if the choir cares to emphasize it.

HERNRIED, ROBERT—*Christ's Slumber Song*, for mixed voices, Gamble Hinged Music Co., Chicago, Ill.—1945, No. 1693, 15c. »« Another choral selection for Christmas, composed in a more conspicuous choral style than the preceding. Not so highly refined in any respect, however. It sounds more as the usual glee-club number, whose effect is greater than its musical value. But as glee-club numbers go, this one is good; for Mr. Hernried could not help to evidence his qualities of true musicianship. If you like for your program a certain harmonic display, with a lovely variety of effect, take this one into consideration.

DAVIS, K. K. (ARRANGED BY)—*What Do You Bear?*, Christmas Carol for mixed voices, Gamble Hinged Music Publishing Co., Chicago, Ill.—1945, No. 1731, 15c. »« A Catalan Carol with a child-like tune, but not of the highest quality. As usual, the arranger has made of it a nice choral selection, wherein the parts have a sufficient melodic individuality. Miss Davis is an expert in this work, and she admirably knows all the tricks which can make a little bit of

melody go further than its worth. She has taste, and she exercises a restraint which never impairs the folk-like character of her selections. One can recommend them almost blindly, without, however, meaning that her arrangements are all of outstanding quality. The present one is a delightful bit which any choral group can master at sight. And, the singers will enjoy its real freshness.

McFARLANE, WILL C.—*Friendships*, for S. S. A., Gamble Hinged Music Co., Chicago, Ill.—1945, No. 1730, 15c. »« There is a certain emptiness in the friendship which inspired the composer to write this selection. Consequently, the music lingers on Mendelssohnian melodic patterns which are ingratiating enough. The harmonization is straight and conventional, with no traps or novelties. But, in moments of relaxation, a chorus of young girls might like this music for a social program. It is fair to recommend it in that respect.

We quote, on request, the following publication coming from G. SCHIRMER, INC., NEW YORK CITY. It will interest particularly the directors of the school bands gradually organized in our Catholic schools: "A new series of compositions specially edited for high school, college and university bands by William D. Revelli and called the *University of Michigan Band Series* has just been launched by G. Schirmer. Planned to include the finest available original works as well as skillfull and practical transcriptions in the various grades, eminent contemporary composers have been invited to write pieces especially for the series. Mr.

*We will be glad... to  
give you detailed help with  
your organ specifications.*

•Send for  
brochure



WICKS  
ORGANS

HIGHLAND \* \*  
ILLINOIS  
Dept. CA

Revelli, editor of the new series, is Conductor of the University of Michigan Bands and Head of the Department of Wind Instruments. A pioneer in the development of the nation's school and college bands, he was one of the first Public School Band Conductors to be invited to membership in the American Bandmasters Association. Mr. Revelli has appeared as guest conductor and contest judge in almost every state in the union and has lectured at leading colleges and universities throughout the country."

### Organ Music BONNET, JOSEPH—*The Polyphonic Art of Organ Playing*,

G. Schirmer, Inc., New York City—1944, 75c »«

This collection includes four numbers: an original quatuor by Louis Marchand and three canonic Chorale-Preludes of J. S. Bach. It could hardly be appraised as a collection for ordinary liturgical use; but it deserves a place in the repertoire of the student who aims at a superior flexibility in organ playing. Both in regard to fingering and phrasing, one may give entire confidence to anything which the late French organist did. Nothing is left undone to make of the present collection an exacting subject of study: a most detailed fingering, a minutious indication of phrasing, a suggested registration. And the printing is exceptionally clean.

ZUNIGA, JULIAN—*Ad Altare Dei*, McLaughlin & Reilly—1945, No. 1403, \$1.50 »« The distinguished Mexican organist is offering a series of short liturgical organ sketches which are most welcome. Not just as an expression of the "good-neighbor policy" so much in favor of late on this side of the border; but as an earmark in the development of that sort of compositions. Most of the collections erstwhile published are borrowed from the conventional sources of the late nineteenth century; some of them, alas! definitely Protestant. And all our sincere efforts to attenuate their character does not fully succeed in concealing their a-liturgical origin. Here is something definitely new, we mean original sketches born in a certain measure from a clear consciousness of the requirements of liturgical organ playing. This kind of music has, from the start, a better chance to be at home in Divine services. Mr. Zuniga has made a valuable effort, with that sense of artistic ingenuity which is characteristic of our brethren of the South. We would not vouch

that this effort is completely successful; for the approach to the sought ideal is here and there short of its goal. The composer has musical inspiration; and he shows it in the soaring of his imagination, in the unexpected freedom of his designs, in the ability to vitalize a simple pattern. Those qualities easily agree with the liturgy and the Chant; hence the sketches are a step towards the reconciliation of the vocal and instrumental elements of our services. One may give confidence to Mr. Zuniga, that he will gradually reach a greater maturity in his writing. We would not entirely subscribe, either musically or liturgically, to all the pieces contained in the present collection. Whereas some of the most promising and delightful expressions of genuine art, others somewhat marr the ensemble by their lack of propriety. More than once, a wonderfully started phrase is slightly distorted by cumbersome chromaticism or a weak structure. Nevertheless, we cannot resist to a certain fascination before the spontaneous loveliness of many pages. We repeat again that, despite its shortcomings, this collection should be most welcome on the desk of the average organist. It fills a gap; it responds to a need. Moreover, it requires from the organist no more than an ordinary technique; and most of the pieces are playable on the reed organ, for which they are mostly intended. The printing is very attractive.

*The hymn is originally a popular melody; and as such, it is metrically composed. Any polyphonic adaption should bear the mark of two characteristics. There is no place, in liturgical art, for hymns elaborated after the manner of a figured choral; there is no place either for hymns composed in the free contrapuntal flow of a motet. A hymn, polyphonic as well as gregorian, must qualify as worthy of being a simple melody, easily grasped by the faithful. The composer will have fully succeeded if the simple melody remains fully transparent above the harmonic structure which he has added to its contours.*

(c) In the hymns of the Church the traditional form of the hymn is preserved. It is not lawful, therefore, to compose, for instance a *Tantum ergo* in such wise that the first strophe presents a *romanza*, a *cavatina*, an *adagio* and the *Genitori* an *allegro*.

# QUESTIONS AND ANSWERS

By Gregory Hugle, O.S.B.

"IS IT PROPER TO SING THE 'AMEN' after the *O Salutaris*?" A.—Since the *O Salutaris* is an optional (i.e. *not prescribed*) form of salutation, the "Amen" may be sung, or just as well omitted. In certain dioceses the following rule is observed: "At the end of the *O Salutaris* the word 'Amen' is not sung if the *Tantum ergo* follows immediately; at other times the 'Amen' is sung".

"I HAD PLANNED TO HAVE THE ADULT choir sing the Gregorian Credo IV, but the *question was put to me* whether it was permissible to sing any of the Gregorian *Credos outside No. 3*. I never had the least doubt about the use of them". A.—It is perfectly permissible to sing *Credo IV*. Owing to the fact that since the days of Pope Pius X the Angel Mass and *Credo III* became so popular, a number of people came under the impression that *Credo III* was to be sung at every High Mass.—It is interesting to read what the eminent French Choralist Gastoué tells about the use of the four *Credos* contained in the Vatican Kyriale. He found the attitude of our forefathers in the Middle Ages thus expressed: *Credo I* was sung on Sundays and Feasts because of its noble form; *Credo II* was sung on week days because it was a simplified version of the first *Credo*; *Credo III* was not sung on Sundays because its form is rather gay and displayful; it was sung on popular occasions, such as market days, field Masses and the like; *Credo IV* was sung on state occasions, such as the Crowning of the King, the Consecration of a Bishop and the like, when the number of singers was counted by the thousands.

"ON WHAT OCCASIONS IS THE Litany of the Saints doubled?" A.—The Litany of the Saints must be doubled on Holy Saturday; on the Vigil of Pentecost, and on the Rogation Days, i. e. April 25, and on the three days before Ascension Day.

"IN PLAYING CHANT ACCOMPANIMENT shouldn't the organ stop at each double bar?" A.—It will be a decided help towards obtaining unity of phrasing if the organist lifts his fingers from the keys at double bars.

"ON A DAY IN OCTOBER THE PRIEST came out in green vestments: what Kyrie was my choir to sing?" A.—Your choir was to sing Mass No. 16 which is the Mass for week days throughout the year. This Mass has neither *Gloria* nor *Credo*, and at the end the *Benedicamus Domino* is sung.—For an ordinary Wedding the same Mass should be sung.—

"IS IT ALRIGHT TO BEGIN THE INTROIT on Sunday when the priest goes into the sacristy to vest, or should we wait until he comes out vested?" A.—The Introit should be intoned as soon as the Celebrant, in sacred vestments, is seen to approach the altar.

"WHAT ARE THE REGULATIONS CONCERNING the accompanying of the Responses at High Mass and other church functions?" A.—There are no official (*papal*) regulations concerning the accompaniment by the organ. Pope Pius X as well as Pope

*Gregorian Antiphons are comparable to a gold mine. There is plenty to dig from it: small gems and larger pieces. But the substance is always that of gold. The law prefers that these gems should remain untouched. We can appreciate the wisdom of this restriction only if we learn to sing again the forgotten Antiphons. They conceal a fresh spontaneity that no polyphony can ever hope to match. But if, availing ourselves of the concession of the law, we occasionally make use of polyphonic Antiphons, we should also demand that their structure remain short and simple. An Antiphon is a discreet refrain surrounding the psalmody; it may never grow into a motet. A piece of gold is not a stone, precious as the stone might be.*

(d) The antiphons of the Vespers must be as a rule rendered with the Gregorian melody proper to each. Should they, however, in some special case be sung in figured music, they must never have either the form of a concert melody or the fullness of a motet or a cantata.

Pius XI, in their pronouncements make a strong appeal in favor of having the entire congregation sing the responses. "Begin with school children; then drill with the sodalities and confraternities, and lastly invite the adults to join in. Do not permit the faithful to remain silent spectators any longer. One of the first things to learn—in every parish—is how to sing the Mass Responses". These are the Papal Regulations.—Regulations concerning the use of the organ come within the jurisdiction of the Bishops: they may permit or forbid the use of the organ in support of the Responses.—Quite recently *Caecilia* has enlarged on this subject.—See *March* issue, 1945, page 158.

"WOULD IT BE PROPER TO SING THE Laudate after Benediction at each altar of the *Corpus Christi* Procession?" A.—In our estimation it would be more correct to reserve the Psalm "*Laudate*" for the very end.

"I UNDERSTAND FORTY HOURS' DEVOTION is not a liturgical service in the true sense of liturgical. Am I correct?" A.—There have been developments in Holy Church which at first sight looked like innovations or changes. Thus the *Corpus Christi* Procession and Sacramental Benediction were something new; for 1250 years they were not known. The Forty Hours Adoration and the Sacred Heart Devotion came still later. All these devotions are eminently liturgical, surrounded by loving ecclesiastical legislation. Sacred liturgy is not a dead issue: it unfolds heavenly issues, liturgical flowers, as it were.—Forty Hours Devotion may be called "*the Corpus Christi Feast localized*", i. e. carried into every individual parish. The Catholic heart is not satisfied with one brief *Corpus Christi* celebration: love dictates an adoration of Forty Hours in the privacy of the local Tabernacle. Saint Anthony Mary Zaccaria, who in 1527 started this devotion in Milan and Vicenza, would begin 40 Hours with Solemn High Mass and Exposition of the Blessed Sacrament during forty hours in honor of the 40 Hours during which the Body of Our Lord is considered to have rested in the tomb.—We behold in the arrangement organized and prolonged prayer in union with our Eucharistic Lord, and certainly there cannot be anything more liturgical on earth.

"I HAVE ALWAYS USED THE LIBER Usualis as my guide. In conversing with others on

*the matter they sometimes* quote another book as being of authority in the *Chant*. *Is there a book of greater authority?*" A.—The *Liber Usualis* is an adaptation of the Vatican Gradual and Antiphoner for practical use in parish churches. The monks of Solesmes have charge of the editorial work and proof reading; printing and publishing is taken care of by the Desclée & Co., Tournay, Belgium, printers to the Apostolic See and the Congregation of Rites.—*Liber Usualis* appears in four editions: in chant (*square*) notation and in modern (*round*) notation, and each of these can be had either with, or without, rhythmic signs.—Only highly trained and most conscientious men are able to handle such delicate work.

"IS IT CONSIDERED APPROPRIATE DURING any High Mass for the choir to wait until *the Celebrant has recited* the Offertory, before the choir sings the Offertory, or *should the choir commence* to sing it at the same time as the priest begins to *say it*?—*Once I was told it was only polite* to wait for the Priest to finish first. A.—The choir should not rush into the singing of the Offertory. There is nowhere any rule that the choir should start with the Priest. Let the organ play a few appropriate strains, indicating tonality and rhythm.

The Post Office regulations demand that all addressed mail mention the zone of the correspondent. The Editorial Office urgently requests you to send your zone number. To this effect, look at your address on the envelope of this issue.

If your zone number appears, disregard our request.

If your zone number is missing, send us a postal card with your FULL address.

We need this absolutely to guarantee a regular service.

## CONTINUED FROM . . .

## Sacred Texts - Sacred Songs

page 39

altho still adhering to it, so those followers of Christ who, while still obliged to be preoccupied with the necessities of this life, rise above them, and subordinate all earthly things to those of heaven.

Let each one then, according to the graces given him, "make a joyful noise before the Lord our King." (*verses 4-6*).

THE LAST STANZA SHOWS THE REACTION of Christ's enemies to the symphony of praise given Him by the new song, and also how His followers act under persecution. Whilst those gifted with apostleship, teaching and other gifts, like so many trumpets, horns and harps, are preaching God's salvation by the new song, His enemies, like the sea, are "stirred up" and even its shores quake against Christ's disciples. These, however, like "rivers" of grace, now rejoice by their deeds ("clapping of hands" are symbols of rejoicing in work), sustained by divine intervention, to be faithful unto death. Besides, "the mountains" (symbols for Earth's leaders) shall rejoice at the presence of the Lord, "for He cometh to judge the earth." His own people need not worry, but rather rejoice, for He will judge them justly, according to standards they have learned to practice. Even those who have rejected Him, still have time to put their affairs in order, if they will, for He has not yet come to judge. (*verses 7-9*).

## Primer of Musical Law

page 46

worship is not comprehended in it. Church music is an art that involves two elements, music and worship, and it cannot be judged by the value of one of its elements taken as a separate entity. Church music must be music suited to worship. The two elements must so combine that they make one art. Otherwise the service of God is forgotten in the detached beauty of the music, or the music is lost in the detached beauty of divine worship. This subjection of the art to the liturgy does not imply a degradation of the art. On the contrary. For if liturgy impose on music a code of positive laws, to all intents unchangeable and everlasting, this

is only a guarantee that it will raise music to the sublime level of its own pure spirituality. What liturgy gives to music is a new meaning, a new inspiration. No longer is it music; it is prayer.

*Laws are the Application of Principle.* To sum up what has been said, we can do no better than quote what the saintly Pope Pius X wrote on December 8, 1903 to Pietro Cardinal Respighi, Cardinal-Vicar of Rome.

Even a little reflection on the end for which art (in this case, music) is admitted to the service of public worship, and on the supreme fitness of offering to the Lord only things in themselves good and, where possible, excellent, will at once serve to show that the prescriptions of the Church regarding sacred music are but the immediate application of those two fundamental principles.

When we fully appreciate the role of music in liturgy, we will arrive at the intimate conviction that the laws which regulate music are fit and sound, and essential to the welfare of the members of Christ's flock. For all these laws are an endeavor to secure in practice the function of music as an adjunct (or better, an integral part) of worship. The foundation of them all is the basic and immutable rule: Church music is a complementary part of the liturgy.

## A Pastor's Diary

page 53

not many; they do no harm. A pastor would lose his sense of proportion and also his sense of humor (so necessary in a pastor) if he became passive because a very small minority refused to be active. One of the severest critics, a lady quite sentimental in her piety, was forced to assist at Mass, due to the war, in another city; there she attended a Cathedral where Masses were offered silently every hour. It took the silent Masses away from home to convince her that the Mass sung by her neighbors in the parish-family was "more like going to Mass". And there was one man, a hastily instructed convert, not present for any of the explanations as to the "why" of the sung Mass, who finds it more "convenient" to attend (but not

assist at) Mass in another parish. He is still a protestant formally, still wedded to private judgment; evidently the Catechism lesson on the authority of the Church was not sufficiently explained to him. Thus ends the diary; now the diarist offers two suggestions.

1. As male voices cannot sing when a high key is offered them the organist should transpose to a low key. When the men sing the women will follow.

2. Greater "special efforts" should be made in our Catholic inter-parochial high schools. These schools are to be applauded for training adolescents to sing one Gregorian Mass for one field day each year but that is not enough "effort". Our high schools should have two rehearsals a week of next Sunday's proper and tactfully insist that the students take their places in the senior choirs of their respective parishes each Sunday. The pastors, who raise the money to send these young people to Catholic high schools are looking for some practical return on the money so expended.

## Music Education

the Chant is truly an appalling loss to the Church. Very few sins of neglect contrary to the *Motu Proprio* equal the one committed in High Schools. And the fact that our High Schools are mostly in charge of religious teachers is surely no title to easy excuse. »« The DE PAUL UNIVERSITY, AT CHICAGO, Ill., has been one of the first higher institutions to adopt a music department in agreement with the pursuit of Catholic ideals. The last summer-session was another proof of its prompt awareness. It is not too late to quote the liturgical program of the Summer Convocation:

Processional: "Marche Pontificale".....	Lemmens
Proper of the Mass.....	Gregorian Chant
Sung by the De Paul University Plain Chant Choir	
Missa Rosa Mystica.....	Carnevali
Offertory Motet: "Ave Maria".....	Becker
Sung by the De Paul University Summer Session Choir	
Post Communion: "Panis Angelicus".....	Franck
Recessional: "Toccata".....	Widor

The program was under the direction respectively of Rev. C. N. Meter, C.C.M., and Dean Arthur C. Becker.

## CONTRIBUTORS TO THIS ISSUE

Caecilia is privileged to introduce two new contributors who are beginning with this issue a very valuable series of articles: REV. FATHER MICHAEL A. MATHIS, of the Congregation of the Fathers of the Holy Cross, at Notre Dame, Indiana, now resident chaplain at St. Joseph's Hospital, South Bend. Extensive experiences both in the field of education and of missions brought him to the full awareness of the fundamental importance of the sacred liturgy in christian thought. He has since become an outstanding student of the riches of the Church's liturgy. Our readers will relish his scholarly explanations of the eucharistic psalms; for his uncanny insight into the sacred texts is matched only by the utter clarity of his approach.

REVEREND FATHER FRANCIS A. BRUNNER, of the Order of the Redemptorist Fathers, is a professor at St. Joseph's College, Kirkwood, Missouri. His sound knowledge and appreciation of music betrays none of the deformations so often lurking around the profes-

sional musician. He thinks of music first as a priest; and this thought is clear, as his writing is sharp-edged. Readers may expect from him a clarifying presentation of the musical law of the Church; and his primer will promote a more universal consciousness of what sacred music stands for in the Church's life.

REVEREND FATHER NEWMAN FLANAGAN is the pastor of Blessed Sacrament Church at Sioux City, Iowa. His own diary, a vivid portrait of his delightful personality, dispenses us from further introduction. For, his words are more eloquent than any recommendation.

SISTER REGINA, O. S. B. is the directress of music at Monte Cassino, Tulsa, Oklahoma. She is the spokesman of a religious community which is turning more and more to liturgical sources as the basis of Catholic education. Its edifying achievements are becoming conspicuous.

# Choose Your CHRISTMAS MUSIC Now!



## MASSES

### 1411—Schehl:

*Missa De Nativitate*  
*D. N. J. C.*.....\$ .80

A new publication—suitable for either two equal or two unequal voices. The themes are based on well known Christmas Carols. This Mass has both melody and quality and is destined to become one of the most popular of all the Christmas Carol masses. (Separate voice parts are available).

### 1434—Marier:

*Missa Emmanuel*.....\$ .80

A new mass of moderate difficulty for equal voices. Drawing upon modal harmonies and using plain chant as a model in making his melodic lines, the composer has created a work whose style will be found attractive and completely original. (Separate voice parts are available).

### 1370—Gretchaninoff.

*Et In Terra Pax*.....\$ .80

This is the first mass by the famous Russian composer for use by American Church Choirs. This fine work, written in typical Russian liturgical style, is an outstanding contribution to musical literature designed for Catholic Church choirs. (For mixed voices).

## PROPERs

### 1106—Sr. Florentine:

*1st Mass (Midnight)*  
*Two Voices*.....\$ .20

### 1324—Sr. Florentine:

*3rd Mass—Two Voices*..... .20

### 1320—Bragers:

*1st and 3rd Mass—*  
*(Gregorian)* ..... .80

## ORGAN MUSIC

### 1399—Schehl:

*Six Chorales*.....\$1.00

Simple, straight forward treatments of familiar themes. Veni, Veni, Emmanuel, Puer Natus Est, etc. (Pipe Organ).

### 1405—Borucchia:

*Three Christmas Pieces*.....\$ .60

Pastorale—Baronchelle, Pastorale—De Bonis, Canzoncina. Pastorale—Agostini. (Pipe or Reed Organ).

### 1311—Marier:

*Christmas Carol Suite*.....\$ .60

A sequence of well known Christmas Carols, Pipe or Hammond Organ. (Registration for Hammond by W. Tremblay).

## VOCAL SOLOS

### 1380—Adam:

*O Holy Night*.....\$ .40

A simplified arrangement of the famous old Christmas hymn. French and English texts.

### 1418—Lawrence:

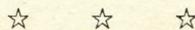
*Let Us Break Bread*  
*Together* .....\$ .50

A Spiritual arranged by a well known authority on Negro Folk tunes. Arranged in three keys—high, medium and low voices.

### 1316—Bragers:

*Mary's Lullaby*.....\$ .50

A new Christmas solo with attractive English text. Violin obligato included with every copy. Moderate difficulty.



# McLAUGHLIN & REILLY COMPANY

45 FRANKLIN STREET • BOSTON 10, MASS.

National Mail Order Headquarters for Catholic Church Music

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132