

O LORD GOD IN THE

SIMPLICITY & MY  
HEART I HAVE

JOYFULLY  
OFFERED

ALL  
THESE  
THINGS

THEY DID

EAT

AND  
WERE  
FILLED

EXCEEDINGLY

TO HIS GLORY

DOO

CANTATA

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OF MUSICAL ART

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# THE EDITOR WRITES



THE DAILY MAIL brings a great variety of messages. A great number of these messages are indifferent or friendly, a few are prejudiced or hostile. According to the law of human averages, the Editor of a musical Review should expect a varied expression of conflicting opinions. It is for him

sometimes an encouragement, sometimes also a heart-break; but it is always an opportunity, or even a lesson. And, he needs this to feel the pulse of those who read the periodical of which he has assumed the responsibility, in order that, spurred on by his contacts with many minds, he may both amend his ways and march onward. Once in a great while, a caustic and self-sufficient piece of epistolary literature comes in and spoils the day. His first reaction is one of anger, even to the boiling point. But, to give way to irate feelings is contrary to the avowed pledge of CAECILIA; hence he puts it away for a time, until the temperature becomes more normal for fruitful thinking. I went again through that unpleasant experience recently when, after giving the most evident marks of courteous service, the Editorial Office received from a Nun a cold note which was more eloquent than a long letter. It has been on my desk for quite a time. After reading it over, I found in it an inspiration for the following page. Or, was it an inspiration? It was rather the fuller consciousness of a particular state of mind met with among the readers of a musical Review of the type of CAECILIA. This attitude, in my honest opinion, is wrong; and it is one of the cogent reasons which handicap the development of a powerful movement towards a general restoration of music in Catholic life. I could not help, in the course of the last five years, but gradually grow conscious of this attitude. The letter of recent date brought home to me that I might serve in more than one way the interests of sacred music, if I should share my consciousness with

the readers. And, having neither time nor opportunity to do it individually, I prefer to use the timely page which is my direct contact with the readers of CAECILIA. The text of the letter is authentic and I quote it verbatim, preserving, however, the right of my correspondent to remain anonymous:

"We regret that we shall not continue our subscription for your publication CAECILIA. We have not one unfavorable remark to make about it, but as our quest was rather for music than for articles regarding music, we have not been fully satisfied. However, you may count on our prayers for the spread of your dear magazine."

HERE IS A GOOD SUMMARY OF THE three shortcomings which beset various groups of readers. You will understand this condition more readily, if I give you a bird's-eye view of the diversified groups which make up a list of subscribers. Among them are ecclesiastics, priests or religious, who are often prone to accentuate the legalistic or the organic aspects of music rather than its artistic character. Then comes the army of busy Nuns, swamped under the tyrannical demands of modern education often in open conflict with the quiet peace of religious life. Music is the newcomer among their ever-rising burdens; and in the pages of a musical periodical, they hurriedly and anxiously look for an immediate help. The laity fares not much better. For, among them, many give to the Church a musical service which seriously encroaches upon their business of life, without dispensing them from earning a well-deserved livelihood. When the day's work is over, they have but little time to read; and they also presume that the Review to which they subscribe has accepted the responsibility of providing them with daily musical recipes. Hence, the particular circumstances of their musical apostolate inclines great numbers of readers to become too exclusively personal and less objective in their idea of what a Review of liturgical music should be. Of course, the reader has the right to demand from the Review that it shall be for him personally a source both of inspiration and information. The avocation of the Review is undoubt-

edly that of a "servant of all." Not a servant, however, of whimsical feelings or narrowed ideas; but a servant who puts at the disposal of practically all readers that which is necessary or useful to all. The subjectivism of many a reader thus is in contradiction with the objectivism of the Review. And for once, I think that the reader is wrong, and that the Review is right. The first and initial shortcoming of many readers is that they see too much the restoration of sacred music within the limited confines of their personal action, and not as a part of a universal experience of the Church. Musical life in the Church is one of the many activities of the Mystical Body; and every church musician is but a member in charge of a corporate activity. This corporate activity is but one, even though it be materialized in various places and under conditions which are at times contradictory. Your musical problem, seemingly so personal, is fundamentally identical to the problem of everybody else; and its solution is found in the same ideals and the same principles. It is, therefore, a serious error to view the restoration of sacred music through the narrowing glass of exclusively personal interest or personal needs. It is a sad mistake to summon sacred music before the court of our personal judgment instead of seeing ourselves in the current of life which is put in motion through sacred music. Accordingly, the primary interest of a Review of liturgical music for every reader is not in its serving individual needs, but in being the ever-alert mouthpiece of a spiritual and artistic experience in which all of us take part. An experience which, even in its individual application, is inspired by the same ideals, guided by the same principles, and very often by the same methods. I wish that every reader of CAECILIA would arouse himself with the question "what can I do for sacred music?", rather than to ask "what can sacred music do for me?". These two questions are at opposite ends; and our way of reading a periodical will likely depend upon our choice of either of them.

THE MOST PREVALENT ILLUSION among a certain group of readers is their eager demand for a periodical which they call "eminently practical." I have heard that little tune so often that by now I know it by heart. To have memorized it made me dislike it the more. I am satisfied that many of us use the word "practical" as synonymous of "being up to date," the expression and the guarantee of a progressive spirit. In the field of music, it means that one is

interested only in the things which directly apply to actual conditions or which secure immediate results. And by way of consequence, it means that one has little or no interest in ideas, in history, in tradition, in law, in aesthetics. All that is classified as "not being down to earth" or being "impractical." May I repeat here what I hear every day from the mouth of reliable and serious people, namely, that this so-called "practical spirit" remains the curse of American education and the greatest obstacle to the development of a genuine intellectual life in our country. This nonsense of deciding spiritual and artistic issues without the basis of permanent principles has caused the failure of the Motu Proprio in our midst for the past forty years. With all our marvelous equipment, with our genius for organization, with a wealth which is the envy of the world, we have not been able to show forth anything comparable to the marvelous musical life of our poor and persecuted brethren of Mexico. Listen to the reports of the many priests and musicians, returning from a holiday South of the border, and wonder in shame how the choir of the Cathedral of Mexico can sing the "Missa Papae Marcelli" from the balcony of a hotel as easily as we sing a Blues song at a cocktail party; and how Dr. Bernal could develop the most

*(Continued on next page)*

*Because liturgical music is not merely an external decorum, but a vital part of the life of the Church, the musical reform imposes upon the clergy at large, and on the Bishop of the diocese in particular, a stringent law. Upon him rests the responsibility of fostering this law not as a burdensome obligation, but as a spiritual directive. To that effect, a group of men not only invested of a legal authority, but endowed with a superior musical ability, shall carry out his directives. Hence, the leadership of the diocesan commission is at the same time one of liturgical and also of artistic character. The aim of its policies must be to promote education rather than to enforce regulations.*

For the exact execution of what has been herein laid down, the Bishops, if they have not already done so, are to institute in their dioceses a special Commission composed of persons really competent in sacred music,

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marvelous choir-school with boys coming to class barefooted, while we are still debating how a decent boy-choir can be grown on the soil of a large parochial school. Our misfortune lies in our forfeiting the supreme power of ideas, our scorning the vitality of inspiration, and our refusing to submit to the discipline of real learning. We have exchanged musical education with toy-playing or gadget-experimenting. Neither toys nor gadgets last; but leadership acquired at the school of musical philosophy and of long-lived history remains the indestructible thread of progress in sacred music, whether we struggle in the slums or we labor in the peace of a convent. It is asking forfeiture from a Review to expect it to be turned exclusively into a bureau of information or a catalog of music. Should a periodical limit its objectives to this "practical" service it would ultimately offer no permanent help to its readers. I may search in your name for new or interesting music, because your time is limited and you may have no access to the sources. I may even comment on this music, because you may not have had the opportunity to become acquainted with it. It is for you to make the decisive choice, and to personally acquire an objective appreciation of this music. How will you ever succeed to do it, if you have not formed a faculty of judgment? Hence, it is in helping you to acquire or to develop the latter that a Review has a specific mission to fulfill. Among the manifold objectives of a musical periodical, that of stirring a movement of ideas or of bringing back to life the lessons of history, or again of arousing artistic sensitiveness, is undoubtedly the most important. And if CAECILIA should succeed in this, it will have paid its debt in full to the *Motu Proprio*. I think that in that respect, CAECILIA is truly "practical." A glance at its plan for the year 1945-1946 shows this to a marked evidence. Let us see. It has carried a series of eucharistic psalms with up-to-date translations by Dom Patrick Cummins and realistic comments by Father Michael Mathis. Is it not "eminently practical" that after omitting or minimizing the Proper of the Mass during all these long years, we should get acquainted with its hidden treasures? And how will you arouse the interest of choirs fallen asleep in the monotony of the Ordinary, if you let them perpetuate their ignorance of the words which you demand them to sing? Consequently to the study of the texts, Oriscus is offering to choirmasters analytical sketches of the *Communio Antiphons* which were long overdue. It is a

very practical attempt either to free the high Mass of today of the deadly silence which welcomes the faithful at the sacred Banquet, or to replace "O Lord I am not Worthy" with the magnificent lyricism of the authentic Communion songs. Is it not a practical study, that which should help us make of the eucharistic sacrament not a sentimental or purely individual religious experience, but rather the stirring experience of the union of the christian community? I should hardly mention how desirable is our making or renewing our acquaintance with the great giants of Catholic art, that we may offset in the minds of Catholic people their increasing reverence for the masters of Tin Pan Alley. Father Brunner just started a series of articles on the musical law of the Church, that choir directors may present to their singers its reasonability and its beauty, instead of submitting reluctantly to its dictates. And, of course, CAECILIA incessantly presents to its readers the casual lessons derived from programs which are always carefully commented upon. It does not miss an opportunity either of encouraging all pioneers with the example of prominent workers. Lastly, it gratefully accepts in its columns all expressions of individual opinion, whether complimentary, or adverse, conscious of the fact that a charitable discussion is a step towards unity. I wish that every reader of CAECILIA would presently forget to be "practical" and resolve to become a "student." There is no other guarantee of musical success.

IN ORDER TO COMPENSATE FOR THE cancellation of the subscription, my amiable correspondent assures me of prayers for the success of CAECILIA. How consoling! I can visualize the dawn of a beautiful day when many substitute prayer for reading and study. There would be no further need for prayer, as CAECILIA will have ceased to exist. I even remarked to myself how enviable it must be to thus cooperate to a very difficult part of Catholic action, being far remote from any practical responsibility. Indeed, I fully realize that it would be incomparably easier to pray for CAECILIA than to write for it. I would only need a Psalter; and I could lift up my soul at ease to the wonderment of all the beauties that the Creator has bestowed upon this world. But, when I read the *Motu Proprio*, I face the vicar of Christ indignant and worried about christendom having forsaken for centuries the homage of beautiful praise which should never have ceased to

ascend from this world to the throne of God. The saintly Pope is not asking for prayers, but for action. He is urging every sanctuary in the world to sing again the universal Alleluia, which is the authentic tie between the Church on earth and the Kingdom of Christ in heaven. No one is excused from this primary office of religion, be it a parish church, a school, or a convent. And no religious institution, regardless of its particular orientation or specialized objectives, is permitted to withdraw from the united choir of all christendom. God forbid that I would minimize the value of prayer for the success of the musical apostolate; but the Motu Proprio makes me somewhat distrustful of a prayer handed as a condescending and disinterested charity by those who should otherwise stand on the first line of liturgical praise. The prayer which will bring blessings on the Review is that which is offered in song by numerous devotees to the cause who at the same time labor with us in the field. A Review of liturgical music is not a work of independent publicity, which deserves more or less the support of sympathy, though it be fully spiritual. It is a part of that immense activity of musical restoration, which first must be shared in. Hence, the most active prayer in our behalf comes from the appreciation of our subscribers. And I have noticed in fact that those more devoted in praying for the Review are obviously those who at the same time are the staunchest subscribers.

BECAUSE CAECILIA IS PLEDGED TO THE interests of a musical reform in the Church, and because it is eminently practical, it deserves a place everywhere. There is no parish, no educational institution, no convent or seminary, which should dispense with the Review. This is no scholarly periodical (we are still far from this distinction), this is an organ of action; and we are all in it. We do not write exclusively for professional musicians or specialized music teachers; we desire to reach every educated Catholic desirous of participating intelligently in the restoration so ardently desired by Pius X. I feel satisfied that the Review contains a universal message; I like to make it accessible to all. I could not venture to say that this message is already far-reaching, even though it is showing encouraging signs of a continuous increase. If you are looking forward to a practical magazine, work actively for its expansion. We have in our files large and attractive material of information, pictures, bibliography and service which only an imposing circulation

can afford to publish. And, we are waiting for you to make our progress a reality of tomorrow.

I FEEL THAT I SHOULD AT THIS TIME express my sincere and profound gratitude to all those who have more directly contributed to make CAECILIA a living expression of the musical restoration in America during the past five years. First to the firm McLaughlin & Reilly, of Boston, Mass. which, in spite of malign and unfair prejudices, has continued to sponsor and to guarantee the existence of the Review. Prof. J. Singenberger, from the gates of heaven, must now rejoice that his Review, twice on the verge of collapse, is flourishing again thanks to their faith and their sacrifice. I am particularly indebted to the host of writers, ever increasing, who so graciously prevail upon their time and give to the readers the fruit of their study and their labors. I am much encouraged by the hovering blessing of the Right Reverend Ignatius Esser Abbett of St. Meinrad Abbey who is prodigal

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*The members of the Commission are, as it were, the watchmen in the diocesan field of liturgical music. It behooves them first to safeguard the dignity of divine services, even though their vigilance should incidentally conflict with abuses which are an overt act of disobedience. No reason indeed should prevent the clergy from conforming to the musical law of the Church, just as they conform to any other juridical law. But, the vigilance of the Commission will be the more effective if the members set themselves the highest example; for the power of this example will be more apt to arouse the initiative of individual zeals. In the daily exercise of its delicate function, the Commission will give a fair consideration to local conditions and to the ability of musicians, promoting only ways and means that the actual status of the diocese permits. The spirit of discretion is the best guarantee of ultimate success.*

and to this Commission let them entrust in the manner they find most suitable the task of watching over the music executed in their churches. Nor are they to see merely that the music is good in itself, but also that it is adapted to the powers of the singers and be always well executed.

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## GREGORIAN HIGHLIGHTS of the Sundays after Pentecost

By Oriscus



ANY CHURCHES DISCONTINUE the singing of the High Mass during the summer months. This would seemingly justify our interrupting the analytical sketches on the Communio Antiphons. But it would leave incomplete a practical survey which, to our mind, is invaluable for the restoration of a fuller devotion to the Eucharist. Then, many convents and seminaries carry their singing throughout the season; and they will expect these explanations which have helped them to render more intelligently the music of the Eucharist. Eventually, some parish-choirs may not fear that the low Mass on Sunday shall be unduly prolonged if they sing the Communio Antiphon while the faithful receive the holy sacrament. One could hardly hope, within a limited space, for a complete study of the Communio of every Sunday. We have, therefore, selected only a few of them, either for their enticing characteristics, or because of their being easy to sing by choirs imbued with a holiday-mood in a warm climate. Our choice is guided both by artistic and humane motives.

As we begin the study of the Communios of the Sundays after Pentecost, we are naturally inclined to compare them with those of the preceding periods of the liturgical year. It is not likely that those of the after-Pentecost season were composed under the influence of a synthetic motivation such as that which inspired the Antiphons from Advent to Pentecost. Understand by synthetic motivation a creative impulse nourished by the continuous development of a single idea. That idea was nothing less than the re-enacting of the whole mystery of Redemption and our participation therein. From this long and straight line we could logically expect eucharistic melodies marked by a colorful originality of design and a broad lyricism. After Pentecost, the Communios belong to the Dominical cycle, that is, a series of relatively independent Sundays, each celebrating in its own way the weekly Eucharist. In general, the mode of composition remains the same, and the qualities found heretofore are clearly noticeable. The Communios still radiate that particular freshness which makes of them the most obviously

attractive melodies of the Proper of the Mass. But the overall shading is more subdued, and bright jewels are not so numerous. There are enough of them, however, to satisfy a fervent Eucharistic devotion. Let us glance at a few.

**Third Sunday:** "*The Joy of God's forgiveness.*" A glance, even cursive, at the eucharistic melody of this day, is sufficient to set it apart from the great majority of Communios. Here is hardly a melody, but rather a light offshoot which cannot be assigned to the class of sweeping and soaring songs found in most Communio Antiphons. Is it even an Antiphon, that is, a short composition designed in formal lines, such as we find in the hundreds which illustrate the psalmody of the liturgical office? It is rather an irregular melody, one of those a composer would write without a too-conscious attention to the strict rules of tonality and structure. Yet, it is a charming bit of Gregorian art, whose spontaneous originality deserves a place on this day. For, it makes up for certain musical shortcomings with a keen adaption to the saying of the Gospel. A saying which, to us sinners, is one of the most practical, because it gives a consoling solution to a daily problem. And we like to hear it particularly in the reception of the Eucharist, making certain to ourselves that the power of the Sacrament is also a power of forgiveness. In reminding the Gospel of this Sunday, the little Antiphon is perhaps more adequate than any elaborate song could hope to be. In its simple delineation and limited effusion, there is also found an inner quietness which should at once impress even inexperienced singers and win their sympathetic response. The whole melody, freely built on the scale of the fifth mode, is made of a single phrase, with two short sections, distinguishable but not separable.

Without delay, the section A begins on the dominant Do, and that alone (as far as the Chant is concerned), is a first audacity, especially if found in a short form. The initial tone-group is thus DO-la-do-RE. An original pattern indeed, ascending and immediately expanding to RE, one step higher than the dominant itself. Such rapid melodic movement, from the start, is at least an authoritative statement, fitting

to perfection the commanding assertion of the Lord "I say unto you." And the impulse of the initial tone-pattern is sufficiently strong to impose the sequence of the divine saying. With logic but also with evident ease, the introductory pattern is followed and completed by two other tone-groups, b and c, this time descending. Both are conclusive, but again in a different way. The group b is a sort of luminous radiation, surging from the group a; while the group c, with its skipwise turn, is a convincing affirmation. Are we not justified in finding in these two subtle nuances the subdued but objective expression of the consoling certitude of God's forgiveness? We had better vocalize now the whole section A, and convince ourselves that this first part of the melody is truly permeated with the sense of the mercy of God.

Having thus reposed on the La, half-way between the tonic Fa and the dominant Do, the melody pursues its light course in the section B. The latter begins with a waving pattern, quite descriptive of sympathy, built on the two tones La and So. These, hardly forming a real tone-group, move in two opposite directions: first descending twice, then ascending. There is in this play on two middle-tones a definite meaning of relaxation followed by a tendency to expansion; or, if you will, of prepared expansion. The long group c is the only melodic unfolding found in the whole Communio; and its expansion reaches far beyond the limits which the melody would have so far permitted one to suspect. It is the apex of the eucharistic song, evidently expressing the spiritual certitude that God's pardon brings not only on earth but in heaven as well. Thus, the whole section B is under the vivid impression of a double vision: the secret mystery enacted in the soul of "one" sinner, and the merry rejoicing of a "whole" celestial court. The two scenes are but one, namely, the restoration of holiness within the community of all souls united in Christ, when sin is forgiven. Having that in mind, you may readily see the immediate beauty of the final group C. In its large pattern, one can distinguish three smaller units. They are the preparatory group la-do which functions as a link between b and c. Then come two groups ascending as a progression, la-si-do and si-do-re, which immediately fall to the final of the mode with the chord Do-LA-FA. And with this abrupt conclusion, the Antiphon leaves in the singer a sentiment of spiritual security.

**Eighth Sunday: "God is sweet."** Here is undoubtedly one of the outstanding gems among the smaller forms of Gregorian art, a melody of supreme distinction. Visibly, the composer of this Antiphon was not in quest of originality when he wrote a small melodic sketch wherein not a single tone-pattern is a novelty. All the elements which make up the melodic thread are excerpted from the tone-vocabulary of the third mode. A vocabulary current in Gregorian language, and used at random in innumerable melodies, as a definite modal canon. But you would search in vain for a melody in which conventional tone-groups express such a spontaneous freshness. You may have heard these tone-groups before; but their hidden loveliness is now appearing with a charming radiance. The freshness of a spontaneous design is strengthened by a logical development. All these groups borrowed from the formal vocabulary of the mode are not following each other as unrelated words, but are interdependent as the elements of a strongly built sentence. And in the growth of the phrase, there is a supreme

*(Continued on next page)*

*All ecclesiastical institutions are an ideal setting for the restoration of sacred music, provided that the sacred liturgy is the framework of their entire program and their mode of living. Only in the midst of an abundant liturgical life, can the cleric make fully realize what the Chant means to the priesthood itself. His experience shall be not an incidental routine, but a gradual and continuous cultivation. It will require a personal and serious application, born of the consciousness of the spiritual value of the subject. And when the newly ordained priest leaves the holy precincts, he shall have gained a loving appreciation and a desire of a musical opstolate in his pastoral life. In the course of this delicate experience a generous encouragement from their superiors will greatly help the young to ascend into that state of mind wherein music becomes prayer.*

In seminaries of clerics and in ecclesiastical institutions let the above-mentioned traditional Gregorian Chant be cultivated by all with diligence and love, according to the Tridentine prescriptions, and let the superiors be liberal of encouragement and praise toward their young subjects.

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naturalness and absolute balance. Thus, the qualities of freshness and balance both in the choice of and the succession of the tone-patterns make one totally unaware that the latter are conventional.

THERE STANDS A EUCHARISTIC SONG wonderfully adapted to the words of a delicate text. The invitation of the psalm to "taste the sweetness of God" demands an expression of reserve as well as of loveliness. By putting freshness and balance before originality in the writing of this song, the composer preserved the more the spiritual dignity which the words demanded. Here is a song, a commentary to the supreme sweetness of the Blessed Sacrament, in which no concession is made to the sentimentality which has afflicted similar songs in modern times. The antiphon of the eighth Sunday after Pentecost is the most direct indictment of most of the eucharistic hymns which are found in present hymnals. It is also an indication of a reform of our eucharistic sentiment. We will do well to make of it a thorough study. Better still, it should become in all Catholic institutions a sort of classic among eucharistic melodies.

BECAUSE THE MELODY IS ENTIRELY made up of conventional patterns which belong to a most authentic Gregorian vocabulary, it should prove very useful to present these patterns in the form of a scheme. The choir will be amply repaid for their learning and memorizing these tone-groups. Here they are as analyzed in the supplement:

fundamental intonations:	So-la-Do	Do-La
relaxations:	So-la-so-fa-mi	
	La-sol-fa-sol-la-so-mi-sol-fa-mi	
expansion-links:	Mi-fa-La	
	Mi-fa-so	
	Fa-la	
	La-fa-Re	

One may see at a glance the method of construction. There are three kinds of groups. Two fundamental intonations which impart definition and sprightliness, two long patterns of relaxation, which express inner recollection, and four smaller tone-groups which link to each other the two other elements, serving expansion and creating unity. From the undisturbed rhythmic flow of all these elements springs up a melody of supreme purity. The phrase A has two sections 1 and 2 of unequal length; and the same proportion will be

found in the phrase B. Hence the following scheme:

A1	_____
	2 _____
B1	_____
	2 _____

This technical treatment has a decided influence on the total expression of the antiphon. The short sections (1) use the "intonation" or "link" groups, while the long sections (2) use the "expansion" and "relaxation" groups. You may visualize at once how the sections (1) are more assertive, while the sections (2) are more lingering. The succession of these two factors largely contribute to the ideal eucharistic meaning of the melody, now elated by the "sweetness of God," then tensely awed by the "taste of God."

THE SECTION A1 IS BUT AN ALTERNATE intonation, contained within two groups, the first ascending (a fourth), the other descending (a minor third). The fourth So-la-Do is indirect, with a passing second so-la. Its assertiveness is thereby less imperative but more inviting. The third is minor and descending, hence considerably less affirmative than the initial fourth. The juxtaposition of these two intonations, immediate and freshened by the recitative-tone Do establishes from the start the spiritual atmosphere of the song. And one needs not rely on descriptive illusions to feel how by their respective elation and softness, the initial intonations are close to "seeing and tasting."

THE SECTION A2 LEADS THE PHRASE into a wider span, while linking it with A1 by the interval La-Do, which is nothing else than the initial minor third, but reversed. It has now become an element of new elation. From the summit Do which it reaches presently and on which it takes time out to put a stress, the melody now lingers at length and relaxed on two expansion groups c and e. Both are but one pattern, at (c) in its contracted form, at (e) in a protracted form. The prolongation of (e) is a masterly use of the procedure of expansion. For, it does not add notes for note-sake; but it strengthens the expression of the pattern to a point of tenseness, though at the same time it leads to repose. Oppose now section A1 to A2 to each other in a continuous vocalizing; and the intimate continuity of the whole phrase appears as an unbreakable design.

THE SECTION B1 HAS A FUNCTION similar to that of A1. The difference, however, is obvious. Its tone-groups are under the influence of the section A2. They are two ascending links, progressive thirds mi-so and fa-la. Two intonations again as in A1, but smaller, and as it were, somewhat diluted. The melody is definitely lingering, and it will expand again. Thus the section B1 is just a larger link between the two sections of expansion A2 and B2. But, the link retains some of the incisive characteristic of the intonations of the section A1; for expansion in a melody as in anything else, supposes the impulse of a renewed energy. For, as the text reminds us, it is man who longs for God's sweetness. We pray for the sweetness of the strong.

THE SECTION B2 IS A REPETITION OF the section A2, but somewhat shortened and introduced by a new link (c), the tone-pattern La-fa-Re, a minor chord of particular depth in a melody where a major tonal movement prevails throughout. It leads back with an added strength to the group (d), a replica of the group (e) in A2. A group so fully expressive of eucharistic radiance in the soul, that it should have been sung again as the final conclusion of this loveliest of communion songs.

**Ninth Sunday: "Abiding with Christ."** There emerges from this Communion such a melodic fragrance, that the most accurate explanation could not substitute for an immediate experimental approach. If the most practical introduction to a song is to sing it, then by all means vocalize the eucharistic song of this Sunday before reading the following analysis. Here is a spiritual tune of unexcelled freshness, contained within the bounds of the neatest frame. Both the melodic line and its very form spring up with a spontaneous ease and a perfect balance, making of the Communion a jewel of distinction and refinement. And, no singer will resist to its charm, unless he be afflicted by inveterate prejudice. Having thus vocalized the song, he will notice that this Communion, though composed after the pattern of the small Antiphon, is definitely expansive. He will also remark that its respect for the chosen mode is in no way a handicap to its spontaneous tunefulness. On the whole, the Communion of the ninth Sunday after Pentecost is a model of simple eucharistic song; and it deserves a first place in the repertoire of all choirs.

The phrase A is made up of two sections, which closely complement each other, the second radiantly rising up from the subdued line of the first. The section A1 contains two main tone-groups a and b. Both are in contrast to each other. Not only because a is ascending, and b is descending; but because a has all the marks of a rapid and strongly modal intonation, while b expands its contours with the evident intention of imparting lyric warmth to the word "flesh." The two groups stand apart at the opposite extremities of the section, but are linked together by the flowing recitation of the tonic tone FA. Do not interpret this recitation as the evidence of a lack of "breadth" in the melodic inspiration. For an uncanny ability to make of a single tone a binding and growing link between tone-groups is one of the secrets of gregorian inventiveness. This procedure keeps the melodic flow "light-footed" and brings into more vivid relief the rising effort of the tone-groups. You may rightly compare the gregorian melody to a light golden ring adorned with scintillating stones. No other period in the evolution of melody has ever surpassed in this the supreme ease of gregorian art. The section A2 follows an identical procedure with, at the opposite ends, the tone groups a and b. As expected, the texture of these groups is wider, but they follow the same ascending-descending order. Obviously, the melody grows. It grows in breadth as well as in range, though still contained within a line of moderate length. Again the two groups are linked by a floating tone, this time the

*(Continued on next page)*

*A complete musical education in the seminary rests partly on the establishment of a Schola, that is, a selected group able to perform not only the finer gregorian melodies, but also a large portion of the polyphonic masterpieces. The future priests will thereby develop a broader appreciation of the musical culture of the Church. But, a Schola adequate to its mission must meet exacting requirements: the ability to read music at sight, a regular and consistent experience, and the desire to perform according to the higher standards.*

In like manner let a Schola Cantorum be established, whenever possible, among the clerics for the execution of sacred polyphony and of good liturgical music.

*(Continued on Page 199)*

high Do, just a solid fifth higher than the recitative-tone of the section A1. This alone is sufficient to provide the section A2 with added strength. And, as the section ends the whole phrase A, the word "blood" is brought to concluding emphasis. You may now clearly see how, with a strict economy of melodic elements, the first phrase of the Communio achieves an unassailable continuity and maintains an atmosphere of absolute freshness. The following diagram bears witness to the classic balance of the whole phrase A.

A living symmetry, that is a strict repetition of the same forms but brought to life by the inner value of their elements, has been the procedure followed until now by the composer. He pursues it unreservedly in the phrase B, made up again of two distinct but unbreakable sections. The section B1 starts with a double tone-group a and b, again ascending-descending. The group a is, but in reverse order, made of the same tones as group b of section A2. Thus, the melodic pattern which marked the repose of the first phrase becomes the springboard of the second phrase. Besides being a device of unification between the two phrases, this procedure exacts from a melodic element a new vitality, and clearly establishes the expressive center of the whole melody. The group b which completes the group a is also borrowed from the group b of the section A1, and is used for the same purpose, namely, that of expansion and repose. Together, groups a and b of B1 give a lyric accent to another word, the word which was uppermost in our Lord's mind while speaking of His flesh and of His blood: "abiding."

At the end of the wide section B1, the flow of the melody is halted and suspended on the secondary tone So, just one step higher than the tonic FA. And this is done through the semi-recitative link Do-re-Fa, which was, as you remember, the initial intonation of the whole song. Without effort, the link grows into a progression Re-fa-so, thus transforming an introduction into a temporary ending. The section B2 immediately leads to the final ending which is forcefully suggested by the words "thus said the Lord." From the initial tone Si-b, it asserts the full authority of the divine saying. And to make it the more obvious and impressive, the initial tone gives birth to a long descending group made up of two descending thirds Si-so, and La-fa, drawn with the precision of a line carved in solid metal. Then, the melody "evaporates" as it were, effortless and quieted, with a final recitation on the

tonic Fa. Again a diagram will illustrate the formal perfection of the section B.

We could hardly take leave of this precious melodic gem, without remarking how the whole song revolves around the four main words of the Lord's saying: flesh-blood-abiding-saith. And each of these words finds its ideal expression at the right place in the melodic ring wrought with the surest skill.

**Sixteenth Sunday: "Remembering God."** The Communio of this Sunday is not recommended for its simplicity but for its depth. Many choirs will in fact find it difficult both to understand and to perform; for, its tunefulness is not apparent. Yet, this less appealing song should by no means be omitted. After having learned a few other melodies relatively easy to master, the choir should graciously accept the challenge of a song the beauty of which is hidden behind severe contours. This is good educational procedure. In the field of music, it is advisable that the student learn a piece which makes on him demands far above his actual experience. If the student lends himself docibly to this hardship, there will follow a considerable development of his general musicianship. In like manner, the study of the Communio of the sixteenth Sunday will amply repay the choir with a broadened understanding and a ready taste for Gregorian melodies. And, we would vouch that it will remain in days to come one of the favorite songs of the singers. It possesses indeed power of introspection which gradually penetrates one to the marrow of his musical sensibility. As usual, a first cursive vocalizing will make the singers conscious of the profoundly human aspect of this eucharistic song. This is obviously the song of full spiritual consciousness in the inner contact with God; a consciousness expressed in a melodic line of dramatic power, yet serene and secure. The most apparent feature of the antiphon is its alternate use of the lower and upper ranges of the eighth mode; a procedure which translates the vacillation of the human heart between its own weighty experience of life and the serene radiance gathered at the Eucharistic source. The whole song is made up of three long phrases; long especially in the large contours of the melodic line.

THE PHRASE A IS CENTERED AROUND a pattern not rarely found among the large repertoire of melodies of the eighth mode. This pattern is the

group (b) So-fa-Re. Generally, it imparts to the eighth mode a certain deepening naturally expressive of inner life. In the section A1 of this Communio, it grows to the proportion of a whole melodic line through expansion and modification. It is found in its original form at (b), then in modified form at (c) through the expanded intervals so-mi and fa-re. But, the added expressiveness which this pattern possesses in the present Communio comes for a general prolongation in the rhythm, either with a longer tone value as on the word "memorabor," or with the insisting return to the fundamental tone So. Thus the real melodic cell becomes So-fa-re-So rather than So-fa-re; and its meaning becomes one of inner tenseness rather than of reposing ease. Now, this basic tone-pattern of the phrase, already so significant in its own expansion, is framed up, at both ends, by two other patterns which considerably widen its perspective. Those are respectively the groups (a), (e), and (f). The group (a) fa-so-la-so is an extension of the interval fa-so which introduces quite often the melodies of this mode. It is a sort of anticipation which softens as it were the intonation on the tonic so. Here, it precedes the stern depth of the main melodic pattern with an accent of loveliness. With the groups (e) and (f), the melody immediately ascends to the upper range of the mode and concludes the main pattern with an accent of spiritual elation. The juxtaposition of these three elements of the phrase was made by a master hand, which designed a continuous line of perfect proportions and of pent-up lyricism. Here is the diagram, in which the tone So remains the undisputed center:

Fa-SO      SO-fa-re-SO      Fa-SO-la-Do-SO

THE PHASE B NEED ONLY CAPITALIZE on the possibilities offered by the groups (e) and (f) of the phrase A. This again is done with consummate mastery. It begins with a bold affirmation of the dominant Do (group a) on the word "Deus," in a percussion-rhythm of a short and a long which has all the power of a dramatic accent. This accent is simplified with security, the security which God alone can give, on the long group (b). If you glance at the section B1 as a whole, you will notice that it is built with the same elements as the groups (e) and (f) of the phrase A, but in reverse order. These elements are the ascending interval So-Do and the descending Do-la-so. In the phrase A, these intervals moved towards an accent; in the section B1, they move away from it.

That which was aimed at, namely, the radiant confidence in God, is now possessed. Such assurance is now vigorously asserted in the tone-group (a), then dwelt upon in the group (b) with a special graciousness vividly found in the ascending tones si-do-re. The section B2 resumes an upward movement in the upper modal range with the two progressive patterns (c) and (d) made up of a second and a third. Through these groups the pervading sentiment of spiritual assurance is reasserted with a new vigor bordering on enthusiasm, only to prepare a softened conclusion with a similarly built group (e) now moving downward. The latter is the more welcome after a long series of melodic tensions.

THE PHRASE C1 IS A REPLICA OF THE phrase A, but in a reverse order. It goes as it were backwards, beginning with an ascending group (a) which is but a variation formed from the group (e) of A and reminiscent of groups (c) and (d) of B. This is a last affirmation of the spirit of confidence which is the evident keynote of the whole melody. But, because this confidence is surging from the depths of the human heart, the melody immediately returns to that extraor-

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*Music is not a side-issue but an integral part in the formation to the priest. It should first be closely related to the liturgical experience, whereby the seminarian is gradually introduced into the sacramental leadership of the priesthood. Music should also make him gradually more conscious of the moral responsibility binding him to voice the praise of God in the minds of the christian community. Lastly, music cannot be a solid element in the life of a fully organized parish, unless the priest is well prepared to safeguard its artistic dignity. The seminarian must not only get acquainted with the laws which govern this integration of music into the pastoral life of the priest; he must also acquire a deep conviction of the principles which make sacred music a spiritual factor in his priestly vocation.*

In the ordinary lessons of Liturgy, Morals, Canon Law given to the students of theology, let care be taken to touch on those points which regard more directly the principles and laws of sacred music,

(Continued on page 201)

## MUSET - FERRER, MODERN SPAIN'S GREAT MASTER

by Theodore N. Marier, A.A.G.O.

MUSET-FERRER, Rev. Joseph — LITANY FOR ORGAN, Vols. I, II and III; McLaughlin and Reilly Co., Boston, Mass., Nos. 1460, 1461, 1462; to be issued in the summer of 1946. \$2.50 per volume.

THE RESULT OF SOME FIFTEEN YEARS of writing, revising and research, the compositions which comprise Rev. Joseph Muset-Ferrer's LITANY FOR ORGAN take for titles the invocations of the Litany of Loreto. There are forty-eight compositions in Father Muset's prodigious work. There is one full-scaled organ composition for each invocation. As music these organ works are the concrete expression of the composer's artistic convictions; as works of musical art they are the product of a fertile imagination disciplined by expert craftsmanship. The composer's technique and talents in manipulating the basic elements of music composition as well as in handling the concepts of music writing that are peculiar to the organ idiom have produced music that is at once forceful and refreshingly original. Each individual composition of the Litany is a complete artistic unit. None is a fragment; none contains merely the germ of an idea; rather, each is a flower in full bloom, well-proportioned and impressive.

Each composition, for example, has its own peculiar shape or form. Sometimes the composer consciously employs the form of some classical prototype such as the Fugue, Canon, Passacaglia, Trio, or Air and Variations. At other times he permits the musical material to suggest the shape of his composition in such a way as to produce a form that is entirely original such as one finds in the "Salus Infirmorum"—a Suite of Meditations on the Seven Dolors of Our Lady; or in the "Stella Matutina"—a Suite of Gregorian Versicles. In any case the plan of each is logical and the structure is secure.

IN HARMONIC LANGUAGE THE COMPOSER might be termed an "evolutionary" avoiding as he does the clichés of the nineteenth century romanticism (devices that are still found in too great profusion in so much of our contemporary music) as well as shying away from the modern "wrong-note" school of

musical composition. His harmonies are modern to be sure, chromatic at times and at other times tautly dissonant. However, always they are carefully calculated and meaningful, as a glance at the Toccata on *Ite Missa Est*, entitled "Virgo Potens," or the Choral on an Old Montserratine Folk Tune, entitled "Turris Davidica," will reveal.

There is ample evidence here too of a refined contrapuntal technique that resorts easily and naturally to the use of canonic imitation, imitative voice leading, and to the shaping of imposing polyphonic patterns. In this department of musical invention Father Muset's crowning achievements are the Carillon in Triple Canon on a Gregorian Alleluiaic Verse for which he selected "Domus Aurea" as a title; and the majestic Fugue on the Theme of Credo II which he captions "Regina Apostolorum." Here are pages that glow with a brilliant intensity. It is safe to say that this is polyphonic organ music that will scarcely be surpassed in our age.

A PERCEPTION OF ANOTHER ASPECT of this composer's style will help the listener and performer to formulate a just estimate of the music's content; and it is this: the composer makes a conscientious effort to align himself technically and spiritually with the Middle Ages. For example, quartal harmony is found in profusion in this music. Recent research into the techniques of music composition of the 12th and 13th centuries reveals the quartal concept of vertical writing to prevail generally in the style of that epoch. In using such a device in his LITANY FOR ORGAN Father Muset suggests a strong link with the music of the past. Modality is another means used here by the composer to link himself with the music of mediaeval times. He chose Gregorian melodies as bases for compositions and thus inevitably chose modality for his harmonic framework. The modal style here is not merely that of the lowered seventh degree or that of an occasional effect calculated to produce a bit of archaic coloring. It is a consistent manner of musical speech that arises from a thoroughly absorbed knowledge and mastery of the modes. The chromaticism which he superimposes on the modality

is the twentieth century contribution to the style, and it adds lustre to the design and harmonic tension to the chord progressions. A third link with the music of the Middle Ages is the frequent adoption of free or prose rhythm in place of the more conventional metrical or poetic rhythm. This free rhythm effect is artistic and perfectly consonant with the melodies that go hand in hand with it.

When one reflects that more than one-half of the forty-eight compositions of the LITANY FOR ORGAN makes use of actual Gregorian chants, one realizes that the link with the Middle Ages suggested here is not an accidental one but rather one that was carefully planned through the long years of preparation and creative activity. It was logical for the composer to make use of the mediaeval devices of Gregorian melodies, quartal harmony, free rhythm and modality when the subject matter itself, namely, the Litany of Loreto, is a product of the thirteenth century.

A mention of several instances of programmatic writing will suggest further the composer's versatility. In the "Janua Coeli" for example, he purposely fashions a principal theme that is angular and shaped to convey the impression of a musical stairway that leads to the "Gate of Heaven." In the "Stella Matutina" there is a predominance of trills in the inner voices to depict the shimmering rays of light that emanate from the "Morning Star." In the "Salus Infirmorum" where the composer is meditating on the Seven Dolors of Our Lady he introduces fierce dissonances into the Crucifixion scene, dissonances realistically describing the hammer blows that drove the nails into the sacred feet (heard in the pedals) and then into the sacred hands (heard in the upper voices).

IF SPACE PERMITTED, A MORE ADEQUATE appraisal of this monumental work for organ would be found in a technical analysis of each of the forty-eight compositions. The uniqueness of the work would become more apparent and the true evaluation of the composer's versatility and inventive genius would be more clearly presented. Those who seek such a detailed analysis of the music will find it in the program notes to each composition in the published edition. For the convenience of French speaking peoples the commentaries have also been prepared in French. Suffice it here to view the work from a distance and try to see it in its entirety. In so doing, even the most casual observer is profoundly impressed

at the enormous scope of the project which the composer has outlined and executed. To this reviewer the prodigious feat which is the LITANY FOR ORGAN discloses the composer's deeply-rooted spirituality. It is a clue to his personality as well as a key to his magnum opus. No one but a composer who is motivated by spiritual values would have the desire, patience and determination to carry to completion such a work as this. His prayer here is directed to the Blessed Virgin Mary and it is in her honor that he has dedicated the fruits of his creative labors. On the title page of each composition he addresses a prayer to Our Lady selecting the various titles by which she is known throughout the world. For the "Sancta Maria" he seeks the intercession of Our Lady of Lourdes; for the "Mater Christi" the composer's prayer is to Our Lady of Loreto; for the "Mater Amabilis" he invokes Our Lady of Merced (Spain); for the "Mater Creatoris" he prays to Our Lady of Penham (Brazil); and for the "Virgo Clemens" he offers his prayer to Our Lady of Des Martyrs (Auriesville, New York); and thus through the other compositions. In addition to this he draws continually on Gregorian chants written in honor of the Blessed Mother as bases for his compositions and as sources of purely musical inspiration. These include the "Cum Jubilo" Mass, the "Stabat Mater," the Alleluia from the "Mass of the Visitation," such melodic phrases as are found

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*The education of the cleric is not complete without acquiring the appreciation of sacred music. For, christianism is in itself a culture because it considers all things as the reflection of God's beauty. This manifold reflection is nowhere better expressed than in sacred music. Therefore, sacred singing is apt to develop in the mind of the seminarian a deeper understanding of religion itself. And when comes for him the hour of leading men to God, it is more likely that his love for God's beauty may exercise on the souls a greater influence.*

and let an attempt be made to complete the doctrine of sacred art, so that the clerics may not leave the seminary ignorant of all those subjects so necessary to a full ecclesiastical education.

*(Continued on Page 211)*

supporting the word "Virgo" in the Offertory of the "Mass used on the Common Feasts of the Blessed Virgin Mary," and others which a perusal of the notes to each composition will reveal. These dedications and source-melodies are clues to those forces which have motivated the composer to work out his life-long prayer.

FATHER MUSSET WAS BORN IN SPAIN in 1889. He received his early musical instruction in his native land, later journeying to Paris to complete his studies in organ and composition with Ebel M. Decaux, Louis Vierne and Charles Tournemire, and in Gregorian Chant and Paleography with Dom Mocquereau and Dom Sunol. He returned to Spain to serve as organist and choir director of the Cathedral in the city of Barcelona. While engaged here in this work, he also held the position of Professor of Organ, Composition and Improvisation at the Conservatory at Barcelona. He gave organ recitals throughout Spain in person and via radio, and gave musical instruction to lay and religious students from all corners of Spain. Especially intensive was his course of instruction given to the organists who attended the famous monastery of Montserrat.

At the request of the Holy Father, Father Musset went to Australia to bring new life and inspiration to church music in that country. Sydney and Melbourne were host cities to him on numerous occasions and offered him opportunity to instruct, perform and com-

pose. During his stay in Australia he exhibited his unusual musical talents in the fields of secular music as well as in the field of sacred music. But since he had been specifically delegated to work there in the interests of church music, it was to this occupation that he devoted most of his time and energies. The Collegium Musicum of Sydney especially benefited from his talents, sponsoring as it did numerous programs on which Father Musset appeared both as composer and performer. Protestant as well as Catholic churches have, in Australia, echoed music that has come from the pen of this composer.

On his way back to his native Spain where he plans to resume his duties as organist of the Cathedral of Barcelona, Father Musset has taken time out to visit many important musical centers of this country and has made an indelible impression on serious students of music wherever he has performed or wherever his music has been heard.

THE COMPLETE LITANY FOR ORGAN comprises four volumes of organ compositions. One volume of fourteen selected works has already made its appearance in Australia. The remaining thirty-four compositions will be found in the present three-volume edition which the firm of McLaughlin and Reilly is issuing. It is planned ultimately to incorporate the Australian publication into the present edition as Volume IV to make the American edition of the LITANY FOR ORGAN complete.

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LITURGICAL PRESS

COLLEGEVILLE, MINNESOTA

# Stella Fulgens

For Two or Three Equal Voices  
(a cappella)

RICHARD KEYS BIGGS

Con moto

SOPR. I-II



1. Stel - la ful - gens, O — Ma - ri - a,  
2. Ma - ter De - i, O — Ma - ri - a,

ALTO



Li - - - li - um vir - gi - ni - ta - tis,  
Lu - - - mi - ne di - vi - ni - ta - tis,



Ro - sa ver - nans ca - ri - ta - tis,  
Gam - ma lu - cens pu - ri - ta - tis,



No - bis ad - sis, O — Ma - ri - a.  
No - bis ad - sis, O — Ma - ri - a.



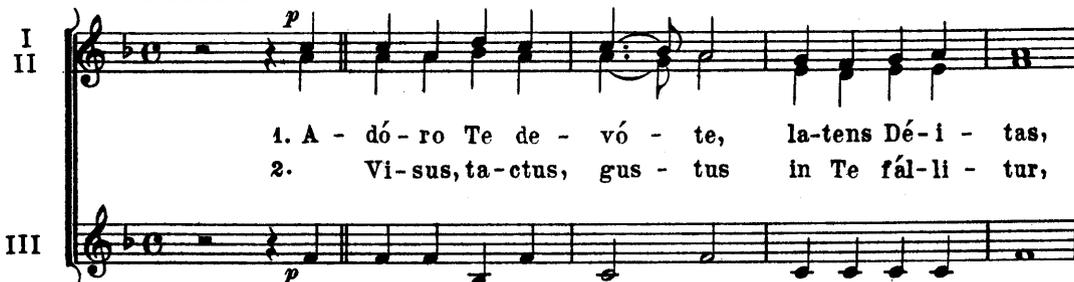
## Adoro Te

For Two or Three Equal Voices  
(*a cappella*)

RICHARD KEYS BIGGS

Andante

I  
II



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

III



*cresc.*



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

*dim.*




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



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

THIRD SUNDAY: The joy of God's forgiveness

Di- co vo- bis , gau- di- um est An- ge- lis De- i  
su- per u- no pec- ca- to- re poe- ni- ten- ti- am a- gen- te.

The musical notation consists of two staves. The first staff is labeled 'A' and has markings 'a', 'b', and 'c' above it. The second staff is labeled 'B' and has markings 'a', 'b', and 'c' above it. The lyrics are written below the notes.

SIXTEENTH SUNDAY: Remembering God.

Do- mi- ne me- mo- ra- bor  
ju- sti- ti- ae tu- ae so- li- us  
De- us do- cu- i- sti me a ju- ven- tu- te me- a,  
et us- que in se- ne- ctam et se- ni- um,  
De- us ne de- re- lin- quas me.

The musical notation consists of five staves. The first staff is labeled 'A1' and has markings '(a)' and '(b)'. The second staff is labeled 'A2' and has markings '(c)', '(d)', '(e)', and '(f)'. The third staff is labeled 'B1' and has markings '(a)', '(e)', '(d)', and '(e)'. The fourth staff is labeled 'C1' and has markings '(a)', '(b)', and '(c)'. The fifth staff is labeled 'C2' and has markings '(a)', '(b)', and '(c)'. The lyrics are written below the notes.

EIGHTH SUNDAY : Taste and See.

A1  
 Gus-ta-te et vi-de-te,  
 A2  
 quo-ni-am su-a-vis est Do-mi-nus:  
 be-a-tus vir  
 B2.  
 qui spe-rat in e-o

NINTH SUNDAY : Abiding with Christ.

A1  
 Qui man-du-cat car-nem me-am,  
 A2  
 et bi-bit san-gui-nem me-um,  
 B1  
 in me ma-net, et e-go in e-o  
 B2  
 di-cit Do-mi-nus.

# A PRIMER OF THE LAWS OF CHURCH MUSIC

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

### III.

Legislation like that contained in the *Motu proprio* of Pope Pius X was very necessary. As already stated, the average musician had need of some stabilizing force to settle once for all the question of what is right and what is wrong in the matter of church music. The abuses were so many and so great that they had actually dulled the perceptions of even the most exact and pious. Wordly notions had dulled the judgment, prejudice had colored the taste. Not only was the practice of many musicians deplorable, but even the theory upon which they were to act was, to a large extent, lost sight of. The *Motu proprio* was happily designed as a corrective. It set up principles fixed and solid. It established norms for practice—safeguards against the dangers inherent in fluctuating fashions and changing tastes, safeguards against the baneful influences of profane music, and firm defenses against the caprices of sentimental subjectivism. But if there were pitfalls in the abuses, there were pitfalls, too, in unguided and misguided efforts to abolish these abuses. A reform movement suffers not only from the apathy of those who will not cooperate, but also from the uncontrolled zeal of those who want to help. In a reform movement there is often danger of confusing individual preferences with authoritative commands, the possibility of proclaiming one's own likes and dislikes to be the law. This was certainly true of the movement for church music reform. History bears this out.

#### *Just What was new in the Motu Proprio?*

Neither legislation nor reform were new when on the feast of St. Cecilia in 1903 the pope issued his important document. What was new was the preciseness of his statements and the energetic emphasis with which he declared them. By their precision and clarity they excluded wavering and hesitance and doubt. They tended to disarm all opposition and to strengthen and unite the forces already working for reform. For the task at hand involved vastly more than the simple question of what was and what was not liturgical music. It touched directly the authority of ecclesiastical legislation, the obedience and fidelity of the clergy,

the genuine Christian fealty of the faithful. The pope had to enlist the cooperation of every Catholic in a work of vital import.

*Thanks to whom thanks is due.* Generously and whole-heartedly Pope Pius gave credit in his *Motu proprio* to the tireless labors of those who prepared the way.

"It is with real satisfaction that we acknowledge the large amount of good that has been effected in this respect during the last decade in this Our foster-city of Rome, and in many churches in Our country, but in a more especial way among some nations in which illustrious men, full of zeal for the worship of God, have with the approval of the Bishops united in flourishing societies and restored sacred music to the fullest honor in all their churches and chapels."

*The Reforming Societies.* This reform work of which the pontiff speaks had been going on little by little for some seventy-five years. Mention should be made, for example, of Kaspar Ett, organist at the court church of St. Michael in Munich from 1816 to 1847, who worked consistently and to good effect to revive the works of the Renaissance masters of Italy. But the real founder of the reform movement was Dr. Karl Proske who, from the time of his ordination to the priesthood in 1826, directed his whole life to this one object. He founded the celebrated Music School of Regensburg (Ratisbon), which served as a nucleus for the resuscitation of interest in the authentic music of the church. These ideas were embodied in an organization set on foot by another priest, Dr. Franz Witt. In 1868 this zealous man formed at Regensburg the famous *Caecilien-Verein* or Society of St. Cecilia, which spread the newly-awakened reform movement into all parts of Germany and beyond. The spirit which animated Witt and his associates—men like Greith, Haberl, Haller, Kornmueller, Mettenleiter, Molitor and Stehle—found its counterpart elsewhere. A St. Cecilia Association was established at Milan as early as 1880, and in America the work was carried on around the turn of the century under the guidance of John Singenberger, the first editor of this magazine.

There were others, too, outside the circle of the "Cecilians," the most notable perhaps being the Jesuit, Angelo De Santi, who organized what has since become known as the Pontifical School of Sacred Music in Rome.

*And there was Planesong, too.* Parallel to this general reform movement and, in fact, intertwined with it, was the revival of interest in Gregorian chant. This interest, which was being pushed with great vigor especially in France, opened up a great field of controversy. A dozen or more editions of chant melodies had been published in the course of the nineteenth century. Some of these publications—like that of Pustet—followed the abbreviated forms first issued in the sixteenth and seventeenth centuries by the Medici press. Another was based on the Montpellier MS. Père Lambillotte and his continuator Père Dufour used other early manuscripts in an effort to arrive at the real music of the Gregorian tradition. The monks of Solesmes were especially busy in this task. Dom Gueranger, in his work of offsetting the spirit of Gallicanism by bringing the Roman liturgy back to its rightful place, instituted the vast reform work which culminated in the later official Gregorian books of the Vatican. Studies of a rigorously scientific nature were carried on under the brilliant direction of men like Dom Pothier and Dom Mocquereau. After years of intense search in the libraries of Europe they were able to restore the melodies substantially to the state in which they were sung at the best period of the Gregorian epoch. But these scientific endeavors were made the object of no little controversy. Adherents of the shortened versions, as published at Regensburg, pointed to the suggestion made by the Council of Trent which desired "that the chant should be reduced to a simpler and apter form, that so it might be received and adopted the more readily by those who were concerned with the divine psalmody."

*Hue and cry.* The controversy over the merits of the more ancient or the shortened forms of planesong melodies waxed acrimonious. Opposition developed against the reforming activity of the other liturgists. Confusion threatened the very reform itself. And that would never do, for the reform was good, the reform was necessary. The reformers had ultimate objectives which were lost sight of in the struggle about lesser details.

*The Pope steps in.* Such were the conditions when the sainted pontiff wrote his *Motu proprio*. No settlement could be made until and unless some authoritative judge could decide the issues. And that is precisely what the Pope had in mind, to settle the questions agitated.

"Hence, in order that no one for the future may be able to plead in excuse that he did not clearly understand his duty and that all vagueness may be eliminated from the interpretation of matters which have already been commanded, we have deemed it expedient to point out briefly the principles regulating sacred music in the functions of public worship, and to gather together in a general survey the principal prescriptions of the Church against the more common abuses in this subject."

By this sweeping but authoritative sentence, Pope Pius not only put aside all possible controversy, but also lent the full weight of his rule to the work of reform. He eliminated the confusion and united the forces that would bring about the ultimate return to what was right and proper. The matter was settled.

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## EDUCATIONAL PROGRAMS

**M**ANY SCHOOLS have shown, during the past months, a growing sense of discrimination in selecting music which is more in agreement with Catholic ideals. Some were confidently bold, and others were more timid. But, the majority are still laboring under the difficulties inherent to a school-system wherein musical art is still (at least in practice) a secondary interest.

**Festivals** Cincinnati remains a bulwark for demonstrations. The latter are held regularly and are well organized. And, the conviction which brings them to life is evident. It will be interesting to know, after a few years, to what extent they have contributed to the restoration of the regular high Mass in the parish Church. For this will be the final criterion of their usefulness. We are somewhat of an incredulous Thomas in regard to this final achievement; but we sincerely admire the consistency of the schools of CINCINNATI in pursuing their plan. The last festival took place during the annual Girls' week. We learn that "A 1,000-voice choir composed of girls from Catholic high schools and academies in Greater Cincinnati sang at a Solemn Pontifical Mass in the Old Cathedral of St. Peter in Chains in observance of 'Girl and Her Church' day. John J. Fehring, archdiocesan music director, was in charge of the musical program. A committee of Catholic high school students, with Rosemary Egan of St. Mary's high school as chairman, was responsible for publicizing the observance among the high school girls."

»» FORT WAYNE, INDIANA also held a festival of liturgical music, but along a different line. Rather than rely on a large number of singers, the organizers attempted to reach from the start a high level of performance. We have a marked preference for this exclusive policy; for to expose the Chant, already so misunderstood, to a rougher treatment, is fraught with dangers against which the Motu Proprio positively warns us.

"The pontifical mass, celebrated at the Cathedral May 11 by the Most Rev. John F. Noll, Bishop of Fort Wayne, was sung by a chorus of more than 300

grade school voices selected from the Catholic schools of Fort Wayne and nearby communities. The program consisted mainly of Gregorian chant. 'Missa Lux et Origo,' the first of the chant masses, was sung by the entire chorus. The 'Proper' of the mass was sung by the chancel choir of the Cathedral of the Immaculate Conception. Thirty girls from St. Patrick's Church sang the 'Te Deum.' Montani's 'Ecce Sacerdos' was sung by the entire ensemble at the entrance of the bishop. The process of preparing the program was lengthy. Mr. McCarthy has made repeated visits to each of the 11 schools participating. Then the groups came together for sectional rehearsals in centrally located parishes. There was but one general rehearsal May 10, the day before the mass. In discussing the program Mr. McCarthy said: 'We are not trying to prove that 'anyone' can sing chant. We are not going to let just 'anyone' sing the chant. Previous failures of similar demonstrations attempted throughout the country have resulted from the mistaken idea that since the Gregorian works were intended to be sung congregationally, entire schools and parishes should participate. Our program has been designed solely as a demonstration. Our best have been selected and we will bend every effort to display the beauty of the chant, and incidentally, its practical value as a vehicle for large choruses and congregations. We are trying to stress, however, that it must be carefully prepared, and cannot be thrown together as some believe'."

»» THE CATHOLIC SCHOOLS OF FOND DU LAC, WISCONSIN, had a festival of their own on May 12. The letter sent to the children by Sister M. Claude, S.S.A., the organizer, is the most authentic testimony of the lofty ideals which inspired this communal singing. We quote:

Dear Children:

"This year the theme of our song festival is nature in its various aspects. Has it ever occurred to you that nature is like a harmonious symphony praising Him Who is the Creator of all? He called the stars, and they have twinkled in His honor ever since creation. He fashioned the birds, and they have never ceased singing His praise. God has given us a wonderful, natural power—speech and song. It is most fitting that we, His children, use that faculty to magnify Him. In our festival, then, we are joining all

creation to sing songs and hymns to God, the Divine Giver of all good gifts. Only our best is meet for His service. Let us, then, work hard, co-operate cheerfully, to make the project a success. Our voices must be clear and sweet, our pronunciation distinct, and our deportment befitting children of a good Father."

The program, simple as it is, deserves to be quoted in full because of its taste and its modesty. It is a model worthy of imitation:

"Sing joyfully unto God, all the earth;  
serve ye the Lord with gladness."

—Psalm 99

#### Combined Schools

Star Spangled Banner (Third Stanza).....Smith  
St. Mary

All the Birds Are Here Again..Bohemian Folk Song  
The Happy Farmer.....Robert Schumann

#### St. Patrick

The Man in the Moon.....Geoffrey O'Hara  
With Happy Voices.....Ethelbert Bullinger

#### St. Patrick

Song of the Wind.....Yugoslavian Folk Tune  
Over the Wall.....Traditional  
Morning Hymn.....William Gardiner

#### St. Joseph

The Apple Tree.....Polish Folk Song  
Shine, Glorious Sun.....Anna von W. Grille

#### St. Mary

In the Apple Tree.....Swabian Folk Tune  
Hymn of Thanks.....Robert Jackson  
Day Is Done.....Austrian Folk Song

"Praise ye the Lord, O ye sun and moon;  
let all the waters that are above the heaven,  
praise the Name of the Lord. For He spoke,  
and they were made; He commanded,  
and they were created."—Psalm 148.

#### St. Joseph

The Owl.....German Folk Tune  
Moon in the Sky.....Old Dutch Lullaby  
Child's Prayer.....Robert Schumann

#### St. Joseph

Tree Town.....Austrian Folk Tune  
A Song of the Country.....Welsh Folk Tune

#### St. Mary

The Dancing Wind.....Melba Knaus Loughlin  
A Surprise.....Polish Folk Tune  
The Fountain.....Lily Strickland

#### St. Patrick

Today's the Time for Singing.....Folk Melody

Follow Me.....Walter Golde

#### St. Mary

Spring Flowers.....Old Song

The Daffodils.....Dalmatian Folk Song

#### Combined Schools

O Lord of Heaven and Earth and Sea.....Larson

**Choral** You will notice in the following programs a general progress in the quality of music; you will miss also a lack of unity in their outline. The latter will be the ultimate result of a deeper musicianship among our teachers. In order to force upon the youth of today the antidote of real music, and especially of Catholic music, against the inroads of the improperly called popular music, the choral director must acquire the commanding prestige which comes only from a thorough musical mind. And, a musical mind is formed only by consistent study. In most of the quoted programs, one regrets also the fact that a high brand of Catholic music appears but too rarely. And mixing in the same program music of a high caliber with music of a definitely low caliber may defeat the educational purpose of a musical program.

»« The SEMINARY OF ST. MEINARD, ABBEY, St. Meinrad, Indiana, believes that the candidates to the priesthood should be made conscious of their being called to a musical apostolate. The choir, composed of 60 male voices, and ably directed by Father Rudolph, O.S.B., presented this year its annual program at Indianapolis as a part of the 1945-1946 Bernadette Forum. »« The COLLEGE OF ST. SCHOLASTICA, DULUTH, MINN., leads in a venture which is also truly apostolic. One must know the apathy of College students for liturgical music in order to appreciate the daring gesture of Sister Hyacinthe, O.S.B. From time to time, she makes a Gregorian invasion into the convocation-period, and presents to the Student-body a timely program of sacred melodies. We wish that many other Colleges would take heed of her initiative. Here is the program given on April 11:

Parce Domine, Three part.....Rossini  
Hosanna Filio David.....Gregorian  
Pueri Haebraeorum.....Gregorian  
Gloria Laus.....Gregorian  
Ingrediente, Three part.....Rossini  
Hosanna  
Filio David, Three part.....Mount Mary Hymnal  
In Monte Oliveti, Three part.....Croce

"Pater" Communio Palm S.....	Gregorian
Vere Languores.....	Three Part
Popule Meus.....	Gregorian
Three Reproaches.....	Gregorian
Christus Factus Est.....	Gregorian
Tenebrae Factae Sunt, Three part.....	Palestrina
Adoramus Te, Christi, Three part.....	Roselli
Stabat Mater, Three part.....	Nanina-Rossini

»« The "Marywood singers" of MARYWOOD COLLEGE, SCRANTON, PA. maintained the high standards of the music department with a performance of the "Stabat Mater" of Pergolesi on Palm Sunday. Although they selected this work for its fitness in the season of Lent, we hope that they were aware of its shortcomings for its reputation is far from being fully deserved. We are looking forward to seeing them, next year, definitely digging into the treasures of sacred polyphony. »« The COLLEGE OF ST. MARY OF THE WOODS, INDIANA gave the performance of a Cantata "Queen of Heaven," a fully local composition. The text is from Sister Eugenia, the music from Sister Caecilia Clare. The work was sung by the Novices' Choir and directed by Sister Mary Basiline. Having at hand only the program, we can vouch only for the high poetry of the text. But, even though we know not the music, we like to congratulate the Sisters for their truly spiritual endeavor. Perhaps some other communities may want at some time to use this Cantata in their midst. »« We hardly recall having come across a musical program in a college, which could excell the one presented by ROBERT HERNRIED AT ST. FRANCIS COLLEGE, FORT WAYNE, INDIANA. The taste and the versatility in selecting the music is perfect. And the dividing up of the performance between a larger chorus and a small ensemble enhances variety and permits a higher level of execution. We quote this program in full:

- I. Ave Maria .....Robert Hernried  
Dedicated to Rev. Mother M. Benigna,  
President of St. Francis College,  
In honor of her Diamond Jubilee.
- II. Three Classical Choruses
  - (a) O Jesu, So Sweet.....Johann Seb. Bach
  - (b) Now All the Woods  
Are Sleeping .....Isaac-Bach
  - (c) Where'er You Walk.....G. F. Handel  
The St. Francis Chorus

- III. Three Schubert Songs
  - (a) My Sweet Repose.....Franz Schubert
  - (b) Margaret On The  
Spinning Wheel.....Franz Schubert
  - (c) Hedge Roses.....Franz Schubert
- IV. Piano Solo  
Rondo Allegro from "Carnival  
in Vienna," op. 26.....Robert Schumann
- V. Three Songs
  - (a) None But The Lonely  
Heart.....Peter I. Tschaikowsky
  - (b) Do Not Go, My Love.....Richard Hageman
  - (c) Nobody Saw It.....Carl Loewe
- VI. Piano Solo
  - (a) Nocturne in B Major,  
op. 32, No. 1.....Frederic Chopin
  - (b) Spanish Dance.....Maurice Moszkowski
- VII. Three Entertaining Choruses
  - (a) When The Green Woods  
Laugh.....Christopher Thomas  
(a cappella)
  - (b) Tiritomba (Italian  
Folksong) .....arr. by Katherine K. Davis  
(a cappella)

(Continued on next page)

*The eminence of the Schola in the restoration of sacred music is not limited to the Seminaries. It should be extended to all larger Churches, that is, to the Church wherein such musical resources are available which can do full justice to a comprehensive program both of Gregorian Chant and of ecclesiastical polyphony. The primary mission of such Scholae is to make to God, in each diocese, the homage of an adequate praise which is the most important act of Catholic life. Thus also, the larger Churches, instead of setting (as they often do) the bad example of inexcusable abuses, will meet their obligation of leading the other Churches in musical excellence. We mean the excellence of the music which is selected and the excellence of a fine performance. Incidentally, such a good example will be a source of edification for those outside the fold.*

Let care be taken to restore, at least in the principal Churches, the ancient Scholae Cantorum, as has been done with excellent fruit in a great many places.

(Continued on page 213)

(c) My Johann  
(Norwegian Dance) ..... Grieg-Aslanoff  
The St. Francis Chorus

»« It is a pleasure to mention again the VALLE HIGH SCHOOL OF ST. GENEVIEVE, MISSOURI, a parochial institution which, thanks to the high artistic ideals of the Sisters of St. Joseph, is doing a musical work far more eclectic than many schools in large cities. The program was shared by the Band and the Chorus; and the concessions rightly made to martial music did not deter the singers from presenting choral selections of fine taste and wide variety. We like to quote this program for the benefit of many schools which labor under similar circumstances. Even large city-schools will learn something from this courageous example:

PART I.

Russian Chorale and Overture Based on  
Tschaikowsky's Op. 39 No. 24 and  
Russian Folk-Tunes

Sonia .....	Suranov
March Processional.....	Marcelli
Blues .....	Tansman
Mary Darlint .....	Czerwonky
American Sketch.....	Bennett
Scherzino .....	Czerwonky
Romance .....	Arthur
Spanish Serenade.....	Leland
Selections from.....	Isaac
The King's Highway	

PART II.

Alleluia from the Motet "Exsultate, Jubilate".....	Mozart
Ave Maria.....	Cesar Franck
Ave Maria .....	Gregorian
Regina Coeli .....	Lotti
Thy Will Be Done.....	Father Finn
Arioso from Cantata No. 156.....	Bach-Szigeti
Son of Mary.....	Diack
I Heard A Forest Praying.....	De Rose
They Call Him Jesus.....	Pietro Yon
British Children's Prayer.....	Wolfe

»« THE NOTRE DAME COLLEGE CHORAL CLUB OF CLEVELAND, OHIO, had an interesting annual concert. The choice of the numbers reveals the wide comprehension of the director, Frank D. Parisi; and the whole program is a broad adventure into many phases of music. It deserves to be quoted in full:

Repleatur Os Meum.....	Gregorian
Miserere Mei.....	Josquin de Pres
Ave Regina Coelorum.....	Gregorian
Ave Regina Coelorum.....	Arthur Harmat
Let Their Celestial Concerts.....	George F. Handel arr. C. Tillinghast
Aria of Armida from "Rinaldo".....	George F. Handel
Futile Serenade.....	Johannes Brahms arr. J. R. Duane
St. Gregory's Day.....	Zoltan Kodaly
Pueri Hebraeorum.....	Randall Thompson
Do Not Go My Love.....	Richard Hageman
Bergere Legere.....	Jean B. Weckerlin
Go, Lovely Rose.....	Roger Quilter
Song of the Open.....	Frank La Forge
O Souverain, Prayer from "Le Cid".....	Jules Massenet
Impromptu, Op. 19.....	Jean Sibelius
Song of the Athenian, Op. 31.....	Jean Sibelius
Onward, Ye People.....	Jean Sibelius

»« A lighter musical fare was presented in various places. At CAMPION HIGH SCHOOL, PRAIRIE DU CHIEN, WIS., the annual Spring concert of sacred and modern songs by a choir of 36 boys regularly heard on the Sacred Heart program. Another annual spring concert of light choral numbers by the choral group of OUR LADY OF CINCINNATI COLLEGE under the direction of John Fehring. In the same city, the 100-voice chorus of MOTHER OF MERCY HIGH SCHOOL gave two cantatas, "Dawn of Spring," by Hountz, and "Sleeping Beauty" by Tschaikowsky. We

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have no special liking for either of them, especially as cantatas. »« The Notre Dame Music Association of NOTRE DAME COLLEGE, BELMONT, CALIFORNIA, continued its regular Concert Series with a program of refined variety which cannot but arouse interest among music teachers:

I

Chanson de Guillot Martin.....	An early troubadour
Soeur Monique.....	Couperin
Concerto in B Flat.....	Handel

II

Gardens in the Rain.....	Jacques de la Presle
Gavotte in the manner of Lully.....	Jacques Pillois
Automne.....	Albeniz
Spanish Dance.....	de Falla

III

Vittoria, Mio Core (Victorious, My Heart).....	Carissimi
Silent Worship from "Ptolemy".....	Handel-Somervell
Total Eclipse from "Samson".....	Handel
Siegmund's Love Song from "Die Walkure".....	Wagner

IV

Morgon (Morning in Sweden).....	Ecklof
Ea Syn (A Vision).....	Grieg
Who is Sylvia.....	Duff
'Twas on a Monday Morning (Welsh Folk Tune).....	arr. John Edmunds
The Song of the Flea.....	Moussorgsky

V

Legende.....	Henriette Reine
La fille aux cheveux de lin.....	Debussy
Au Matin.....	Marcel Tournier

»« You may be interested to know how the Editor of CAECILIA puts into practice his own ideals with a high school chorus. Here is the combined program given at ST. ELIZABETH ACADEMY, ST. LOUIS, MISSOURI, on May 28:

Freshman Class:

The Moon Reappears.....	H. Purcell
-------------------------	------------

Four Folk-Songs with Descants:

Lightly Row	
Here I Sit and Wait	
The Keeper	
Listen to the Birds	
Nymphs and Shepherds.....	H. Purcell

Choral Club:

America.....	E. Block
Oculus Non Vidit.....	O. di Lasso

Fulgebunt Justi.....	O. di Lasso
In pace in idipsum.....	O. di Lasso
Now Thank We All Our God.....	J. S. Bach
Spinning Song.....	German
Silent Noon.....	W. Vaughan-Williams
Don Cap and Bells.....	F. Bornschein
The Chime.....	C. Debussy
Halleluiah—Amen.....	F. Handel

**Instrumental** Here is the program of two graduation recitals given at TOLEDO, OHIO. Both are a credit to the direction given to their piano students by the Ursuline Nuns. Teachers engaged in program making may like to clip them and put them in their file. Here they are:

I. Mary Manse College, May 8:

Italian Concerto.....	Bach
Allegro animato	
Six Variations on an Original Theme.....	Beethoven
Miss Carstensen	
Mein gläubiges Herze.....	Bach

[Continued on next page]

*We may reasonably hope that the example of the Scholae in larger Churches will in time prompt the smaller christian communities to emulate them. If rural conditions at first present difficulties seemingly insurmountable in the establishment of any Schola worthy of its high function, they also offer spiritual advantages which might gradually compensate for the want of musical talent. The priest of the country-parish is usually closer to the flock, and the country life favors a greater communal consciousness. The promise of success resides in the ability of the pastor to make sacred music a means of expressing more vividly a spirit of unity which is natural to the country folk. Perhaps country Scholae can never hope to compete with city Scholae, in the musical perfection, but they may offset this disadvantage by their religious sincerity.*

It is not difficult for a zealous clergy to institute such Scholae even in smaller churches and country parishes—nay, in these last the pastors will find a very easy means of gathering around them both children and adults, to their own profit and the edification of the people.

(Continued on page 217)

Come unto Him (from The Messiah).....	Handel
Il vecchiotto (from The Barber of Seville).....	Rossini
Miss Walterschied	
Accompanist: Ann Marie Smith	
Sonata op. 7 in E minor .....	Grieg
Allegro moderato	
Chant Polonais (The Maiden's Wish).....	Chopin-Liszt
Miss Carstensen	
Hedge-Roses .....	Schubert
Die Loreley.....	Liszt
Au Printemps.....	Gounod
Agnus Dei.....	Bizet
Miss Walterschied	
The Girl with the Flaxen Hair.....	Debussy
Viennese Dance .....	Friedman-Gartner
Miss Carstensen	
Silent Strings .....	Bantock
Down Bye Street.....	Homer
Shoes .....	Manning
Miss Walterschied	
At the Well .....	Hageman
Miss Walterschied, Miss Carstensen	
II. St. Ursula Academy, May 17:	
Gavotte in D major.....	Bach-Mason
Sonata (Moonlight) Op. 27, No. 2.....	Beethoven
Adagio sostenuto	
Jane Agner	
Gigue .....	Mozart
Bagatelle in E flat.....	Beethoven
Rose Marie Cassidy	
Beloved Jesu, we are here.....	Bach
Sonata in A major.....	Mozart
First movement: Theme with variations	
Mary Ellen Nagle	
Romance .....	Sibelius
May Night.....	Palmgren
Golliwogg's Cakewalk .....	Debussy
Jane Agner	
Hunting Song .....	Mendelssohn
Die Loreley.....	Liszt
Moto Perpetuo.....	MacDowell
Rose Marie Cassidy	
Valse in A flat, Op. 34, No. 1.....	Chopin
Melodie .....	Rachmaninoff
Danse Negre.....	Cyril Scott
Mary Ellen Nagle	

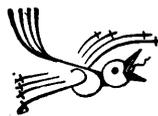
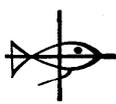
»» SAINT ANN'S ACADEMY, WILKES-BARRE, PA., has an orchestra (a real one) of 50 players which

seems to work, if one is to judge by the programs given. The concert of this year, the seventh already annually performed, included numbers from Bach, Frescobaldi, Chopin and Rachmaninoff with a sprinkling of the inevitable Gershwin, now immortalized by the screen. This instrumental group should be watched with a sympathetic curiosity.

**Initiatives** In our world of deadening standardization, intelligent initiative is welcome as a relief and a hope. ROBERT HERNRIED, professor at ST. FRANCIS COLLEGE, FORT WAYNE, INDIANA, has established "A new group of selected voices, consisting of eight girl students of St. Francis College, Fort Wayne, Indiana. Though the members of the new Vocal Octet remain members of the St. Francis Chorus as well, they are given separate rehearsals in order to study, and perform difficult a cappella music, sacred and secular." Such an exclusive group is one way by which talented students may gain a broader experience of choral music, a thing often impossible with a large group which continues to sing partly by rote. The same professor has organized Gregorian music along the same lines, which, by the way perfectly agrees with those of the Motu Proprio. We learn that "The initial performance of the newly organized Gregorian Choir of St. Francis College took place on March 17th, in a High Mass honoring St. Joseph, celebrated in the College chapel. Almost the entire student body composes the Choir and a 'select group' of eight singers form the Schola Choir, who also sang on that day. 'Mass XVII, Deus Genitor Alme, with Credo III' was sung by the large group at the Ordinary of the Mass and the Schola sang the Proper of the Mass for the feast of St. Joseph. After the Mass Benediction with the most Holy Sacrament was given and for this the Gregorian Choir rendered the two hymns, 'Adorate Devote,' and 'Tantum Ergo.'"

Thus, the congregation may actively participate in sacred singing, while the Proper (that unhappy Proper) has a chance to be heard as it should be heard. »» We felt particularly happy to read that at APALACHICOLA, ALABAMA, the JUNIOR CHOIR OF ST. PATRICK'S CHURCH is devoted enough to meet every Sunday evening for practice. Mrs. John Marshall, the director, must have a special charisma in order to thus attract the youngsters to Church at the time so many like to go to other places. And what places, we pray!

# MUSIC



# REVIEW

By Ermin Vitry, O.S.B.



## Organ Music

The plight of the ordinary organist in search of music suitable for liturgical services is known to all. The repertoire of organ music stands at two far distant poles, both of which are not always corresponding to Catholic needs. The greatest number among the classical or modern major works are often beyond his technical ability and too far-fetched to be inserted into the divine service. On the other hand, there is an enormous pile of trite music which fits neither the style of the heavenly instrument nor the requirements of a religious service. We need imperatively organ music with three qualifications: moderately difficult, short in form, and truly respectful of the dignity of liturgical worship. One is, therefore, on the lookout for such music, and is happy when he finds it. The following compositions deserve, in various degrees, the attention of the church organist.

BRAGERS, ACHILLE P.—“*Christus Vincit, Christus regnat, Christus imperat,*” *McLaughlin & Reilly Co., Boston, Mass.*—No. 1444, 1946, 75c. »« The distinguished professor of the Pius X School at New York shows in this interesting sketch the discreet taste which is characteristic of his accompaniment of the Chant. The theme of the now widely used acclamations haunted him. Rightly so, for it is one of those creations of the Gregorian era, unexcelled in the expression of dignified grandeur. I like particularly the semi-modal harmonization of the motive itself, which makes up, at the beginning, a sort of lofty choral, decisively superior to all the selections which have a somewhat protestant savor and which are found in many organ collections used in Catholic choir-lofts. After a first statement, the choral is gradually built up into a sort of processional through the use of subsidiary motives excerpted from other invocations. Of the sections 2-3-4,

section 3 is the most original and the most modal. But the general plan is clear: growing from reverent praise to triumphant worship. The outline is carried out with clearness, and with no divagation. The progression is solid. If I have to suggest a criticism, I would venture to say that the main theme would have fared better, if it would have been treated “modally” throughout; a difficult problem that no one has so far succeeded to solve. Then, the successive developments of the piece are too mindful of the style of the French school, as also of the pomposity of Alphonse Maily. These minor faults should not detract from the overall excellence of this number, which can rightly take a place among the best Catholic essays recently published. And, it will be welcomed by many as an ideal recession for solemn feasts. It is not really difficult to play, if one knows at all how to play the organ; and I would like to see it on the shelf of every organist.

PEETERS, FLOR—“*Four Improvisations on Gregorian Melodies,*” *for Organ, McLaughlin & Reilly Co., Boston, Mass.*—No. 1487, 1946, 75c. »« Flor Peeters and Achille Bragers belong to the same solid tradition; and the indestructible roots of Lummens, the great Belgian pioneer, are easy to detect in their work. That is why the qualities or religious balance which I commended in the “Christus Vincit” of Bragers are equally found in the “Improvisations” of Peeters. The latter, perhaps, betrays more the influence of the modern French School. The present work is an early one. The composer has since grown in stature and has produced extremely interesting major works. I am glad that this early opus is now accessible to American organists, who will welcome the four sketches as a neat product of liturgical art. Liturgical it is, mainly, in the sources which inspired the writing, for the themes are Gregorian. Thanks to the true musicianship of Mr. Peeters, these themes are not distorted (as it often happens at the hands of lesser writers) even though they are submitted to a bit of transformation. It is a matter for discussion to know if such transformation is a fully happy one. One might object to any chromaticism (even passing) introduced into a modal

motive. Yet, the damage (if damage there should be) does not detract from the loftiness of these minor works of two pages each. The instrumental writing is neat, truly organistic and solid. And, within the limits imposed by a formal reserve, there are found some passages of more imaginative freedom. I highly recommend these selections, and I repeat in their behalf the wish that they may find place on the shelf of all Catholic organists.

SHEHL, ALFRED J.—“*Festival March Folio*” (arranged by), *McLaughlin & Reilly Co., Boston, Mass.*—No. 1421, 1946, 60c. »« I suspect that the arranger, while compiling this folio, had in mind the many organists who are so often harassed by imperative requests for a march. Of course, the wedding march holds the undisputed record; and usually, Lohengrin is the winner in the contest for a first place. We are still very far from the day when Catholics will renounce to the lure of the march and turn their desires toward a more dignified processional. And, as long as the pastoral clergy does not take a united decision in the matter, you cannot expect the organist to be the scapegoat of the national demand for a goose-step entrance in the temple of God. In defense of the precarious position of his confreres, Mr. Schehl sought an escape, and arranged three marches respectively of Gounod, Viviani, and Farmer. He presumed that you would not expect them to be reactionary, except for the fact that they would bring you a long wanted relief from the sweet hypodermic of Lohengrin. These marches are no great music, but they are acceptable for the service which they are expected to render; and a novice organist will be able to play them creditably, either on the reed-organ or on the pipe-organ. Thus, they are timely as well as practical.

POIRNIER, BENOIT—“*Basso Ostinato*,” *McLaughlin & Reilly Co., Boston, Mass.*—No. 1423, 1945, \$1.00. »« This piece is from the pen of the distinguished organist of the Cathedral of Notre Dame, Montreal. A first glance provides the evidence that the pen is that of a well-schooled writer, and at the same time a musician aware of the style proper to the organ. It is conceived in the form of passacaglia on a theme in A minor. The latter is more solid than it is original in design. However, it is quite dignified and designed in the lines of a folk-song. The development is worked out as a series of variations gradually expanding in

range and in rhythm. They are neatly contrived and never leave in doubt their tonal identity. There arises from their formal unity a satisfaction like unto that which is felt at the sight of a well-framed building. I am not sure that the inner growth of these variations advantageously compares with their solidity. It is extremely difficult, within the narrow confines of an obstinate bass, to impart to the superstructure of successive imitations an impulsive freedom which alone can make the piece a living musical monument. However, despite this shortcoming, the “*Basso Ostinato*” of Mr. Poirnier is a worthwhile contribution to the modern literature of organ music. And, the soberness of its treatment gives to it the right of taking place in liturgical services, wherein it will sound a tone of nobility very close to the sense of christian praise. Well-schooled organists only should attempt to play it.

DUBOIS, THEODORE—“*Alleluia, “O Filii et Filiae,” Grand Choeur founded on an Easter Carol*, *McLaughlin & Reilly Co., Boston, Mass.*—No. 1428, 75c. »« Not even Guilmant succeeded to make this form called “*Grand Choeur*” so attractive as did the well-known Professor of harmony. The *Grand Choeur* is nothing more than a glorified choral, the character of which is undoubtedly inspired by the scene of the great French Cathedrals. The organists of the late nineteenth century could hardly resist the fascination of glorious chords echoing through the arches of those magnificent temples; and I would not venture to say that they should have resisted at all. Provided that such *Grand Choeurs* are used with discretion, they are able to express an aspect of worship which is not to be overlooked. Oftentimes, in spite of their superficiality, such pieces of the French organists as Gigout, Dubois, Lefebure, Guilmant, Collin, and others express a truly christian sentiment which, to my knowledge, can hardly be found in most of the protestant organ literature. The *Alleluia* of Dubois uses the universally loved Easter carol as the basic theme, and develops it in sections united by free links. Of course, we should not expect from the epoch of Dubois a purely modal treatment of the carol. The latter is transformed into a definite modern minor, losing thereby some of its marvelous possibilities. Yet, the felicitous composer is so clever that he succeeds in creating the illusion that his music is great. While it is not great, it is direct, clear, and not infrequently lovely. Because of the outstanding value of the theme and the intelligent treat-

ment superposed upon it, this Grand Choeur deserves a place of choice among Easter recessionals.

MOZART, WOLFGANG AMADEUS—"Fourteen organ sonatas for strings and organ," four volumes edited by E. Power Biggs, Music Press, New York, New York. —Score, \$3.00, Parts \$0.30 »« To a public still unaware that Mozart put his hand to writing for the organ, Music Press, wonderfully awakened to the needs of broadening the musical horizon, offers this recent collection arranged by no lesser organist than E. Power Biggs. We should be grateful for this new offering, not only because it brings to light unknown treasures, but also because it projects an unexpected light on the style of the organ. It is not rare, even for a great master, to have miscalculated the true character of an instrument. This error is most frequent among modern composers, who often betray a total disrespect for natural instrumental possibilities. The pretense of an unbridled self-expression does not save anyone from a pitfall when disregarding that which things are made for. Mozart was never a real organist, even though for a short time he concertized at the Cathedral of Salzburg. The bird-like soaring of his musical concepts naturally showed little adaptibility or submission to the restraint demanded by the organ. The present Sonatas are but a fleeting experience in the career of Mozart; and their main interest resides, not in their being real organ-music, but music true to the Mozartian pattern. As organ-music, they would sound very thin and lacking in solidity, were it not for the vitality which the strings add to their movement. So true is this, that usually the composer left as an organ-part only a figured bass, leaving to the organist the extemporizing of the rest. While writing these sonatas, Mozart was interested mainly in a new venture of chamber-music. If we look at them from that point of view, we will find a collection of very charming works, filled with a bubbling cheerfulness, to which the organ accompaniment communicated a loftiness and a depth of sonority which no other instrument can convey in the same measure. These sonatas, beautifully arranged and published should find place in the instrumental department of higher institutions of learning.

FRESCOBALDI, GIROLAMO—"Ricerca for Organ with Solo Instrument or Voice," HOMILIUS, GOTT-FRIED, AUGUST—"Prelude on the Chorale Adam's Fall for organ with solo instrument or voice."—Music

Press, New York City, Score: \$2.00 »« If you want to see how a modal theme framed in a very solid rhythm can be expanded to the length of a full instrumental sketch with hardly any modulation, read this one of early experimentations in formally built organ-music. The original thematic cell passes from one part to the other, inflexible in its serenity. And, as it thus flows through the whole polyphonic fabric, it gains a momentum which reaches gradiose proportions. But, here grandioseness is never a spectacular showing; it is but the assertion of an inner power which is fully satisfied to be what it is. The control is absolute; and from the movement of the whole piece, there rises a vision of unimpaired light and a feeling of religious peace which is unexcelled. This example from the art of the not-too-well known Italian master deserves the attention of all Catholic organists, desirous of forming a truly Catholic repertoire. »« THE CHORALE OF HOMILIUS, a disciple of the great Bach, is following

[Continued on next page]

*Leadership in the restoration of sacred music largely depends upon the formation of competent leaders. To form leaders endowed, not with an amateur-like talent, but with a truly professional ability, is the aim of higher and specialized schools of sacred music. And there could not be too many of them in order to satisfy the crying needs of our present musical status. The natural seat of such schools is the diocese, which must provide its churches with a solid musical organization. The latter includes three groups of persons who have a definite function to fulfill: organists well-grounded in the art of playing and accompanying; choirmasters able to inspire and to lead in the singing; and singers endowed with true vocal quality fit to replace our ill-prepared choirs. Only when this is done, as it was in centuries gone by, will the Church reconquer her musical vitality and artistic prestige.*

Let efforts be made to support and promote, in the best way possible, the higher schools of sacred music where these already exist, and to help in founding them where they do not. It is of the utmost importance that the Church herself provide for the instruction of her choirmasters, organists, and singers, according to the true principles of sacred art.

the tradition of the figured Chorale brought to its summit by the giant of Leipzig. It is the work of an earnest pupil, without showing the signs of a powerful originality. The writing is neat and consistent, and the melody of the Chorale is brought into a sufficient relief. On the other hand, the figuration lacks of dramatic power, and remains shrouded in a pale shadow. It is interesting to compare in the same publication the luminous agogic of the early Italian master imbued of the riches of Catholic polyphony with the formalist writing of a composer already very distant from the real polyphonic sources. At any rate, this Chorale will serve as an excellent subject-matter for the organist aiming at smooth playing.

CORELLI, ARCANGELO—"Trio Sonata for Strings and Organ," *Opus 3, No. 2, in D Major*, Music Press, Inc., New York, 1946, Score \$2.00. »« In the field of chamber music, with organ, the early Italian master is definitely superior to Mozart. It was about time that the public becomes acquainted with the charming Trios of Corelli. They were among my first acquaintances in the days of musical youth; and I often regretted that I could no longer hear them. Music Press brings them back to light; and I hope that they are going to find an imperishable place on the programs of our concerts. I called them charming, not to convey the idea that they are light-hearted and superficial instrumental sketches. In fact, they are too deep for many people in this dissipated world of ours. But charm, spiritual charm, is the ultimate impression which they make on the soul. Everything in them is christian: the loftiness of thematic inspiration, the vivacity of rhythm, the serenity of expression, the well-possessed restraint of the writing. You have here a maximum of expression with the minimum of exhibition. Whether Corelli expands the flow of a melody, whether he projects the sparkle of a rhythm, he remains deeply original and harmonious. His melodic line is among the purest examples of serene dignity found in the early instrumentalists. It is a supreme antidote to the perverted or introverted melos of our time. His "allegros" are as refreshing as the bubbling of the mountain-stream. They know where they come from and where they go. This is the humane music of a musical mind sanctified (unconsciously maybe) by a christian atmosphere. This is first-rate music for all instrumental groups, particularly for the small ensemble in schools.

BRENNAN, DR. ROBERT E.—"*Pange Lingua, Reflections on the Liturgy*," Grant Dahlstrom Press, Pasadena, Calif.—1945, \$3.00. »« CAECILIA does not readily consent to invade the field of liturgical publications, unless they are in some way related to sacred music, or at least are apt to specifically help church-musicians. It is a pleasure, even a delight to recommend the little booklet which is but a reprint of a series of sketches written by the Archdiocesan Director of Music in the "Tidings." And, the reprint is good; I mean the presentation of the book. The publishers rightly thought that the articles deserved to be well dressed. And, they gave us a small book of slender format, most elegantly printed. This is a first temptation to read it, and to find out that the timely articles are worthy of being permanently recorded. They are the intimate and discreet expression of the thoughts of a musician who finds the liturgy at every step of his artistic apostolate. And, this experience aroused in his mind some liturgical reactions which he wanted to share with his confreres. His confidences are illuminating and contagious. While reading them, I admired especially three qualities. The author knows and loves in the sacred liturgy that which is vital, namely, the current of life. Then, he brings into a beautiful relief the value of the traditional aspect of the liturgy, which is not a routine but a force. Lastly, the various sketches are couched in a poetic style which never leaves the realistic path. All in all, one is gratefully inspired by reading a discreet booklet "about" liturgy, which never smacks of the hobby, but follows the meanderings of the stream of the Church's life with the sense of a loving observer. I have no criticism to express about such a lovely booklet, but only a fraternal warning. Here and there, the author attempts a reconciliation between the liturgical tradition and the offshoots of modern devotion, uniting them both as equal elements of an expansive worship. Personally, I respect the motives which dictated this attitude, although I am not disturbed by its possible implications. For all the scorns of the devotionalist school could not longer make me budge away from the rock of the liturgical tradition vindicated by Benedict as the supreme school of spirituality. But, I fear that quite a few among the more serious "liturgists" will question the conciliatory compromise of some pages I am referring to. They will say: In the face of a none-too-fair opposition to the liturgical restoration, there is no gain in leveling on a single plane all the elements of Catholic piety.

That which is primary remains primary; and the secondary, however highly commendable, can be but secondary. However, this possible argument about the "point of view" deters nothing from the overall excellence of a little book that I like to find on the shelf of all Church musicians.

## Gregorian Highlights

*(Continued from page 199)*

dinary pattern (b) which was the initial and the most expressive element of the whole melody. As it was done in the phrase A, it is here also repeated in the phrase C in an expanded form. The section C2 gradually establishes the definitive atmosphere of calm needed after the successive prolongations of the preceding phrases. The subsidiary melodic groups are used for that end. They are in turn: the group (a) la-so-fa, which repeats in reverse order the lovely anticipation of the very beginning, and brings us back to the tonic So. Then, the group (b) fa-la-do, a shortened version of the elated sentiment pervading the antiphon. There is no longer effort in the accent but a lightly repeated chord bringing up the ending of the group (c), an extension of the group (a) now definitively reposing on the tonic. A comparison between the words "solius" and "ne derelinquas me," will bring out assertive character of the first design, and the quieted character of the second.

THUS COMES TO AN END THE EUCHARISTIC song in which not only all the procedures of formal composition are used in a masterly fashion, but the melodic elements grow to immense proportions. The Communio of this Sunday is truly a masterpiece of inspiration and of construction.

## The Editor Writes

*[Continued from page 193]*

of his paternal support. I am more than repaid for the hardships inherent to any editorial work by the touching expressions of approval which daily come to this Office from unknown friends. I am edified by the perseverance of many subscribers who, year after year, renew their subscription, even without the need of endless reminders. I am much indebted to the Catholic printer who has given to the Review an artistic garb,

and succeeded to maintain the artistic standards of this publication, in spite of present difficulties. And while so many musical Reviews are tottering before the paper shortage and sky-rocketing costs, CAECILIA has so far been able to maintain its subscription price to the nominal sum of \$2.50. Two dollars and fifty cents are but a trifle today in return for a periodical so filled with practical material. There is hardly a convent, a seminary, a parish where a subscription should be accounted as a real expense.

THE SUMMER IS HERE, AND WITH IT the opportunities of mutual exchange through summer schools and travel. I urge all subscribers to spread CAECILIA in their midst; I promise that the Editorial Staff will work ever more diligently in order to make the Review worthy of a universal confidence. You need not pray for our conversion; but you can take your share of our labors. The time has come for you and for me to work with an increased devotion for a definite restoration of sacred music in the Church of America. There is reason to fear, after these forty years of neglect, that we might deserve "the scourges wherewith of old the Divine Redeemer drove the unworthy profanes from the Temple" while from devastated and impoverished lands there "ascends to the Most High an homage in the odor of sweetness." To all its friends CAECILIA, usurping the slogan of football, makes bold to say: "Let us get going."

D. E. V.

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*The Editorial Staff.*

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