



O LORD GOD IN THE

SIMPLICITY OF MY
HEART I HAVE

JOYFULLY
OFFERED

ALL
THESE
THINGS

THEIR BLESSED PLACE IT IS THE

THEY DID

EAT

AND

WERE

FILLED

EXCEEDINGLY

OF HIS GOD

CACCIA

A CATHOLIC REVIEW OF MUSICAL ART

Vol. 73—No. 8

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

Three Processional Songs of the Eucharist

These are: *The Introit, or Introduction*
The Offertory, or Song of Offering
The Communio, or Eucharistic Anthem

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

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

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

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

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

Symbolism of Cover Design

CAECILIA A CATHOLIC REVIEW + MUSICAL ART

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ATTENTION SUBSCRIBERS! The Advent issue which will come off press November 1 is the first of the new volume. There could be no better time to interest your friends in CAECILIA.

During the past months we have had to disappoint many of our friends who have requested various issues to complete their volumes, as our stock has been exhausted. We therefore urge you to send in all new subscriptions now, that we may begin them without delay with the first issue of this new volume.

If you have been pleased with the CAECILIA, do not forget to tell your friends about it, that they may subscribe NOW!

THE UNIVERSAL CANTICLE



SINCE THE DAYS OF MY ORDINATION to the holy priesthood, I have used the "Benedicite omnia opera Domini Domino" as the first expression of thanksgiving after the celebration of holy Mass, according to the prescribed rubrics. But, it is only in recent years that I have understood its immense meaning. On the occasion of a High Mass sung by a very large group of children, this Canticle was psalmodied, as they were going to and fro from the eucharistic table. The heralding of the whole physical and spiritual cosmos through this "Bless the Lord" incessantly repeated by the "mouth of children" was truly stunning. Those present have never forgotten it. Haunted by these memories, I present this Canticle today as a fitting conclusion to the series of eucharistic psalms which has appeared in CAECILIA during the present year. The September issue comes off press just at the time when Catholic schools reopen their doors to a new generation eager to live. There is really no better canticle to evoke in youth the forces of spiritual elation than this sweeping contemplation of the whole universe.

ORIGINALLY THE "BENEDICITE OMNIA opera" was put by the prophet Daniel on the lips of the three young men before the flames of a furnace which was to burn them to death. Even the ravaging fire could not divert them from the accents of their united praise; and that which should have silenced forever their unspoiled voices turned to be the inspiration of a universal canticle. The Church selected it as the summit of Eucharistic devotion. She offers it today to a christian youth assailed by a torrent of evil. May they learn each and every verse; may they sing them as the song of an indomitable faith. In an age when life is devaluated according to wholly materialistic standards, this Canticle rises as a challenge of spiritual belief.

The unique theme of the Canticle "Bless the Lord" is the praise which rises to God from the whole creation. In the marvelous hierarchy of "existence" which distinguishes all creatures one from the other, there is a common characteristic: they acknowledge their Creator. It is, as it were, the inner music of the created

world. This music began on the first Day. It has never been interrupted, in spite of the efforts of man to silence it; and its echo will never be interrupted until the last Day. It was the initial destiny of Man, the intelligent creature, to listen intently to this music rising from everywhere; and, having listened, to interpret it with his own heart. Thus he would be the conscious bard of a musical world forever unable to rise from its unconsciousness. And, while all creatures would submit to the rhythm of their existence, Man would recognize it with his mind and his heart. The music of creation is thence passing through the musical soul of mankind.

WHO DOES NOT SEE THAT A CANTICLE, thus unifying the whole created world into a link of incessant and universal praise, is also the unexcelled motive for the prayer of man? Life alone is true which can see God in the vast surroundings of creation; and, having seen Him, is able to sing His unfathomable glory. The true spirit of life can only be the spirit of the "Benedicite." Who does not see that this canticle is also the canticle of youth? For, youth is exploring with a merciless questioning and an intense longing the world in which it is launched. To the manifold phases of this questioning as well as to the anxieties of this longing, one answer alone is true and adequate, the theme of the "Benedicite."

That Canticle is universal which harmonizes all life experience in the loving praise of God. In the glorious "Bless the Lord" all creatures are called one by one that they may give to God the testimony of their being. In the christian economy, as they appear before the Church of Christ in the Office of praise, they are urged to show forth the blessing of God which is radiating from them. But, it is the christian himself who makes the blessing come true. He says the word; he sings it in the sacred psalmody. Thus, the christian canticle becomes entrancing; for it is at the same time nourished by the poetry of natural beauty, expressed with the loveliness of musical rhythm, and lastly lifted up into the sacramental praise of the mystical body of Christ.

THE SEQUENCE OF THE CANTICLE "Benedicite omnia opera" is vital. It is a journey

around the whole cosmos, but in an orderly manner. It begins high above in the heavens, where legions of Angels have, since the beginning of time, inaugurated the song of a never-ceasing praise. Then comes that inaccessible world of wonders, into which we feebly gaze with astonished eyes: the etherial atmosphere, the starry constellations; and closer to us, the solar system which creates the immediate rhythm of the earth. Between heaven and earth, powerful elements establish a continuous intercourse: wind and rain, fire and heat, light and darkness, dew and cold, snow and ice. The earth itself is teeming: between mountain and vale, there life grows, there things are in motion. The herbs grow, the waters flow, the fishes swarm, the birds nest, the beasts wander. Amid these gigantic surroundings, the soul of man sings God's creative power and marvelous achievements. To this choice function, all groups are invited: the christian people,

the sacred priesthood, the saints and the just. And in a gesture of remembrance, the young men of the furnace are invited to join in the Canticle which was theirs before it was ours.

Here is the outline:

1. The heavenly world:
 - Angelical choirs
 - The etherial cosmos: constellations
solar system
2. The elements:
 - The cosmos in motion
3. The earth:
 - Motion and life
 - Animals
4. Man the singer:
 - The human soul
 - The people of God
 - The priests of Christ
 - The three young men

The Translation

By Patrick Cummins, O. S. B.

Benedicite omnia opera Domini Domino:
laudate et superexaltate eum in saecula.
Benedicite Angeli Domini Domino:

benedicite coeli Domino.

Benedicite aquae omnes, quae super coelos sunt,
Domino:
benedicite omnes virtutes Domini Domino.

Benedicite sol et luna Domino:
benedicite stellae coeli Domino.

Benedicite omnis imber et ros Domino:
benedicite omnes spiritus Dei Domino.

Benedicite ignis et aestus Domino:
benedicite frigus et aestus Domino.

Bless God your Lord, ye wonders of creation,
Bless Him with never-ending song of glory:
Bless God your Lord, ye bright and shining
angels,
Bless Him, ye heavens all, with silent story.

Bless your Lord, ye waters 'bove the heavens,
Bless God your Lord, ye heavenly elevations:
Sing, sun and moon, His glory with your bright-
ness,
and vie with them, ye heavenly constellations.

Bless Him, ye falling rain and dew down-
dripping,
Bless Him, ye winds, that oe'r earth sweep in
boldness;
Bless Him, O fire and heat, so restless burning,
Bless Him, O summer-heat and winter-
coldness.

Benedicite rores et pruina Domino:

benedicite gelu et frigus Domino.

Benedicite glacies et nives Domino:

benedicite noctes et dies Domino.

Benedicite lux et tenebrae Domino:

benedicite fulgura et nubes Domino.

Benedicat terra Dominum:

laudet, et superexaltet eum in saecula.

Benedicite montes et colles Domino:

benedicite universa germinantia in terra
Domino.

Benedicite fontes Domino:

benedicite maria et flumina Domino.

Benedicite cete, et omnia, quae moventur in aquis,
Domino:

benedicite omnes volucres coeli Domino.

Benedicite omnes bestiae et pecora Domino:

benedicite filii hominum Domino.

Benedicat Israel Dominum:

laudet et superexaltet eum in saecula.

Benedicite sacerdotes Domini Domino:

benedicite servi Domini Domino.

Benedicite spiritus, et animae justorum Domino:
benedicite sancti, et humiles corde Domino.

Benedicite Anania, Azaria, Misael Domino:

laudate et superexaltate eum in saecula.

Bless God your Lord, congealing dew and hoar-
frost,

Bless God your Lord, all beings cold and
freezing:

Bless God your Lord, all ice and snowy brightness,
Bless Him, O day and night, by contrast
pleasing.

Bless Him, O shining light and gruesome dark-
ness,

Bless Him, ye darksome clouds and light-bolts
blasting:

Bless God your Lord, O earth and all earth's
fullness,
Sing unto Him song sweet and everlasting.

Bless God your Lord, ye hills and mighty
mountains,

Bless Him, ye grass and herbs, so green and
glowing:

Bless God your Lord, ye ever busy fountains,
Bless Him, ye seas, and streams to seas down
flowing.

Bless God, ye whales, and life in ocean swarming,
Bless God your Lord, ye birds in heaven
choiring:

Bless Him all beasts, as o'er the earth you wander,
Bless Him, all sons of men, with soul aspiring.

Bless God, O Israel, thou people chosen,
Sound loud His praise, and louder still, for-
ever:

Bless God your Lord, O priests, your hands up-
raising,
Bless Him, His servants all bless Him forever.

Bless God, ye spirits all, and souls departed,
Bless God ye saints, with joy and humble
fasting:

Bless God, ye three, in raging furnace singing,
Raise unto Him song sweet and everlasting.

(Continued on page 276)

THE EDITOR WRITES

(Continued from the March Issue)



LOOKING OVER the restoration of liturgical music, I recommended in previous issues that we seriously reconsider our objectives and that we evaluate accurately the resources at our disposal. In order to make clear the real issue of sacred music, I had but to translate the *Motu Proprio*; and, to make a reliable survey of our possibilities, I lined up the various groups of potential singers who are found among the faithful, but who are left, alas!, in ignorance or apathy. These objectives should be presented to Catholics, and their active cooperation should be solicited. This we may call "organization." I feel it necessary, at this point, to clarify the meaning of the word, because I am satisfied that it has been abused. Hence, comes the restless confusion which marks a great part of the musical activities in the Church. To organize means "to make organic," that is, "to make a part of." If this be true, then the organization of sacred music is, before all else, to put in motion all available resources, so that they may reach their practical objectives and thereby find in actual singing the fullness of a wholesome devotion. A true organization is two fold: singers must progress efficiently in their musical activity; and their experience must develop a gradual appreciation of sacred art. Can we truthfully say that the present organization of liturgical music throughout the country gives evidence of these mentioned qualifications? I regret to say that a close observation of the actual status of our parishes forbids any self-complacent illusion. It rather suggests that whatever organization we have developed is obviously narrow. The manifestations of this organization are often but passing; and they rarely have a permanent place on the musical scene. So far, we have shown a preference, almost exclusively, for demonstrations of various kinds. I am somewhat suspicious of their spectacular aspects; and I would have more faith in

them, if they would know a lasting morrow. One has the right to suspect any organization whose vitality is per force superficial. I am not thereby presumptuously taking sides as a declared enemy of all demonstrations; I do not deny that they may become a real force in organizing sacred music. But, I remain skeptical before the pretense or the illusion that they are the greatest asset to organizing; and I would like to see them rising from a well organized restoration of music as an outlet for expression. By taking such a stand, I risk to be openly at odds with a widespread custom and a universal conviction. But is it really universal? One incidentally meets leaders and workers whose faith in this manner of organization is profoundly shaken. And, their number increases every day. Of course, conventions, meetings, rallies and demonstrations are more in evidence than ever; and it is good that there should be some from time to time. But, among those who keep them alive, there is a growing group who do not fully rely on their results in order to bring this movement to a proper achievement. To think that occasional or temporary gatherings are a panacea for true organization is but a part of that "activism" which is one of the weak salients of Western civilization in our times. Their artificial display, so brilliantly deceiving, can no longer distract the attention of many from the fact that their days are rapidly passing. Before we get together, we must rebuild the city. It is in this rebuilding that the organization of sacred music mainly consists.

WHAT SHALL WE DO IN ORDER TO obtain from Catholic musical resources the best results? Let us be realists. One cannot effectively organize resources, unless he has objectively evaluated their actual possibilities. It means first that the program of their work and their participation to the liturgy should be determined according to their immediate response. I am not referring only to their willingness to cooperate, but also to their understanding and to their appreciation. For, musical intelligence and taste for truly sacred music are developed but gradually. Moreover, do not forget that even the most

enthusiastic docility cannot possibly overcome at once vocal deficiencies and choral inexperience. Hence, the first step in organizing is to regard the demands of time and to respect the law of gradual development. You need not, even for one day, compromise with your ideals; but you must give to each group of singers that which they can attempt to sing with a fair success. It must be good, and it must be simple. Then again each group has its own identity, and differs from another in musical qualification. Some music is well adapted to all; other music fares better with a special group. While adults have greater possibilities, children may be unsurpassable in purity and simplicity of expression. In deciding procedures and programs, always think of those who are to follow and to sing. Above all, remain practical and sympathetic; and apply in your work of organization the word of our Lord: "Be one to all."

THE GREATEST FAILURE OF MUSICAL organization in Catholic life, during the past forty years, has been the lack of a solid formation among our resources. Should musical education have been on a par with the immensity of these resources, there would be no longer a musical problem in the Catholic Church. Even today, in spite of our having at our disposal the magnificently equipped laboratory of educational institutions of all kinds, we still think of the liturgical choir as one would think of a group of amateurs. Too many priests, too many teachers gratuitously presume that it is sufficient to give to devoted parishioners or to docile students a book of Chant or a score of elaborate polyphony, and to let them sing. With what kind of voice, with what degree of blended cohesion, with what knowledge, and with what initiative, no one seems to worry about or even to question. With such a supreme ignorance even the furnace in the basement of the church could not function. And, while we accept the necessity of intelligent preparation for all other phases of Catholic organization, be it material or spiritual, we treat the choir as a dumping ground. No singing group can be efficient and love its work, unless it be given an opportunity for training. It is this idea of training, of its necessity and its advantages which we must first propagate. Catholic choirs have been for so long a hodge-podge of untrained vocalism that they hold no attraction for anyone; and the most eloquent speech could hardly convince an ambitious candidate that he will "get some-

thing out of it." Hence, the estimation of Catholics in regard to choral singing is low. And, this may partly account for the fact that the singers of our choirs are dishearteningly apathetic and so lacking in regular attendance. Even at the risk of losing some choir members, the level of our standards should be raised. We should gradually promote the idea that, in order to sing in church, one must gain the ability that is required for any other job or trade. Let the number of singers dwindle down temporarily, but let the quality of their singing improve. It is reasonable to expect that, once the idea of training will be restored in the public opinion, the desire to sing will spread and choirs will increase again in numbers.

WELL ORGANIZED TRAINING INCLUDES several steps, none of which can be overlooked, if we anticipate definite results. Musical training has a beginning, and it requires the conscious command of a certain number of elements. Such are the healthy use of a fair voice, able to produce a tone blending with other voices, the ability to read (informally at least) the musical language, the development of an ear sensitive to beautiful tone and to accurate pitch, the gradual appreciation of melody. Such training is just another schooling, delicate and of long range; and as all schooling, it demands discipline. I mean the determined subservience which makes one accept and even like the hardships of learning a trade. Then, the training of a choir will be as efficient as it is regular and progressive. Choral technique, dealing directly with a human instrument, is an ever-recurrent exercise. It must be repeated and re-inforced; for the psychological conditions of the singers expose them to the up-and-down oscillations of human frailty. But effective repetition will not neglect or retard progress. In the method of repetition itself, a step forward will be consistently attempted; for technical stalemate is the prelude of artistic paralysis. Lastly, remember that the technical objectives of a liturgical choir are by no means professional, but directly religious. You are not forming a concertizing group, but preparing a christian confraternity. Therefore, the whole technical approach is but a background for religious experience. This point is capital; and to overlook it would be to expose the choir to a most regrettable deformation. Hence, all that is technically learned must be intended, as much as possible, for an immediate liturgical performance. And, when methodical technique and litur-

gical experience will temporarily appear as conflicting, it will be logical and safer to submit the former to the latter. If you are not just giving a course of choral singing but preparing divine services, you will see to it that the ordinary singing, as at the weekly High Mass, will be well established in preference to occasional ceremonies or events. And, you will not make the frequent error of preparing your choir for a couple of yearly occasions, such as Christmas and Easter. A choir does not progress which lives in a stalemate throughout the year, in which the Sunday Eucharist is but a routine. And, you know only too well that the artificial glamor of two performances a year does not make appreciative and experienced singers. The ideal technical and liturgical training is found in the restoration of the High Mass on Sundays in Parish Churches, in Seminaries, and in Convents.

WE MAY LOGICALLY CONCLUDE FROM this that the organization of sacred music is preeminently and consistently local. If technical training and liturgical experience are inseparable as a means to an end, it is evident that both will best grow in that particular midst wherein the religious experience is made. That experience is a regular function of Christian life; and a function is most fruitful or beneficial when fulfilled in the place wherein one is called to exercise it. For the faithful, this place is the parish; for the candidate to the priesthood, it is the seminary; for the religious, it is in the community choir. You now understand why I am opposed to multiplying demonstrations of larger groups, before we have restored the ordinary functioning of our various choirs. And, the present status of sacred music throughout the country justifies my opinion.

THE VARIOUS GROUPS WHICH TAKE part in the liturgical function of music deserve a particular attention. Children, the youngest members of the musical confraternity need not be used as permanent and universal substitutes for the unwillingness of adults to take up their responsibility. Even though their inexhaustible generosity offers a temporary solution to harassed pastors, the latter should never forget that the participation of the children in the singing should be limited. It should not be indirectly the cause that their regular preparation for the future will be wholly sacrificed. Doing so, the pastors do not solve the problem; they only postpone it. The adult choir is the

regular choir, because it is the responsible group before the congregation. And, though the adult choir is presently the greatest worry of the Church in regard to music, we shall gain nothing by doing away with it in principle. Did you ever ask yourself where the children will go to sing, when they have grown up? Thus, you prepare them for a function which they will never fully exercise; and you invite them to an early participation, only to take it away from them later. I have fully explained how an adult choir can be established and maintained only on the basis of a comprehensive technical and religious training. The women shall not be neglected. The most loyal obedience to the *Motu Proprio* would not justify our refusing them the privilege of a sung participation in the liturgy. Once we admit that they have no place in the official choir, it is easy to conclude that their contribution shall be of a congregational character. Let it be understood that, if sacred music is well organized in a church, there is no inferiority in congregational participation. And there is a large treasure from which the faithful may gain a rewarding experience. Among the faithful, christian women will find a constant release to their spiritual emotion. They will even become the natural leaders; and the generous warmth of their singing will be a splendid counterpart to the masculine character of the choir. As I have previously mentioned, congregational singing by the women no longer needs to be a problem. And, if Catholic societies would for once quit ostracising sacred music from their regular activities, the problem would be solved tomorrow.

THE CATHOLIC SCHOOLS PREPARE the Catholics of the future. Hence, the initiation of youth to sacred music is not a point to be argued about, it is an essential part of Catholic education. But, we will see no permanent results, until we substitute for the present dallying in occasional chanting a program of integrated experience. Organization of music in the School, at all the levels of its develop-

(Continued on Page 265)

Do you realize that, during the past two years, Caecilia has presented the full text of the *Motu Proprio* in the form of short excerpts, that they could thus be the subject of an ever-recurring meditation?

(Continued on page 265)

NCMEA: OPENING ADDRESS

By Dr. Harry W. Seitz

*Many among those who had the fortune of being present at the National Music Educators Convention at Cleveland, and especially those who could not be present will read with interest the message of the President. Such a message implies mutual responsibilities. As the President pledges himself to the full realization of Catholic ideals in musical education, the vast confraternity of teachers becomes conscious of its avocation in the fulfillment of the *Motu Proprio*. Caecilia is thus most happy to be instrumental in strengthening the bond which must unite all the members of the National Association.*

—The Editor.



TRIED TO GET OUT OF GIVING this talk by asking the Right Reverend Monsignor to be the principal speaker at this session. But he merely said, "I will say only a few words now, because I will get an opportunity to talk to them on Sunday." I should like to say the same thing: "I am going to get to talk to you every morning during this week," but one must be formal, and as President, I must give an opening address for the formal opening of this session of the convention. As I have been going over the United States and seeing the great growth of our organization, it gives me a great deal of pleasure, and I know it pleases you also, to see such a splendid group of members at our opening session. I see so many problems that are confronting us—problems which are grave; and I speak of the problems which come to us not as executives of this association, but as those which we must meet as teachers. We all know that the teaching profession is the greatest profession because Our Lord dignified it as such when He said: "Go ye and teach." We who are working with music, the divine gift of God, must always remember the one thing, and that thing we find in Ecclesiasticus which says: "Hinder not music."

WHAT IS THE CAUSE, OR WHAT ARE some of the causes by which we are hindering music? The *Motu Proprio* has been in existence for about forty years. Where are we? Why are we hindering it? The answer, I think, is one that confronts us as teachers, and that is that we are not trained; that as we went into the school to teach music, the majority of us came into the music field as piano teachers. We were trained as piano teachers, to be what we call the "studio teacher." Then it was found that music was so neces-

sary to the life of the child, and we were told: "You start teaching in the school; you go into the high school; you start organizing a band or a glee club" etc. So the piano teacher was transported into a new field for which she was not prepared. I am only stressing a few things, because those things I am sure will be taken care of in our Teacher-Training session. But it is a grave problem. How can we teach until we know how? We know what we shall teach, and we know where it should be taught, but do we know how to teach it, and where in the development of the child it should be taught? I feel that our national committee has a solemn responsibility in seeing that the educators in these United States form a definite policy for us to follow as to how it should be taught. We know what we are supposed to teach, but there must be a method of presenting it. We are pretty well versed in presenting our secular music, but we must be versed in how to teach our ecclesiastical music, and we must know where to teach it. Some say that all we have to do is to read the *Motu Proprio* and we will know what to do, but we could say also that all we have to do is to read the Ten Commandments and we will know what they mean. One is as false as the other, because we know that it takes years of explaining to know what the Ten Commandments really mean. We must get our teachers trained in how to present the music they must teach.

THE SAME THING IS TRUE OF OUR secular music. Music is like religion. It takes care of the spiritual side of man as well as the civil side. A man who knows his Faith is a good citizen of God and also of his country, and that is where our music fits in. In the secular side we should not forget that we must pass over the physical things that are in music as rapidly as possible, and get into the emotional side

that is there. That is the great factor in teaching music—the training of the emotions of the child. As we look over the delinquency that is going on now in this country, we can look back to the poor teaching of music, or to the complete lack of it these many years. Music makes for the Brotherhood of Man, and makes people love and understand each other. We have that great responsibility of taking care of the soul of the boy and the girl. When I say “boy” it brings up the next problem. We all know that upon the boy rests the responsibility of our Church. He is the potential organist, the singer, the priest, and the bishop. And when we complain of poor singing in our churches, that our hymn singing is atrocious, the answer comes right back to us as teachers: the only way that it can be improved is to start that boy to sing in the first grade and see that he carries through high school into the parish choir. I hope that the time will come when our boys’ glee clubs in our schools will automatically sing the Proper on Sundays, and that when the boy graduates from high school he will automatically become a member of the parish choir. Where is the stoppage? We know that it comes at the age of the seventh and eighth grade levels, when the boy has to have his ear retuned. So many of us are afraid that something is happening to the boy when he begins to sound like a man, and so we shun him as if he might explode. Our problem does not become so much of a vocal problem as an ear problem. Take a violin player who has played his instrument for many years and tell him to tune a double bass. You will find that the violinist has a very hard time in tuning the double bass and also in playing in tune on it. It is a matter

of the ear, and not in the placing of the hand or the fingers. That is the thing we must bear in mind. The boy has been hearing treble sounds all his life; now teach him to hear the low sound. Let us accept this and make it a problem of ear training for the boy.

One of the systems we follow in our archdiocese is to put the seventh and eighth grade boys together, and while one teacher is teaching the boys, the other takes the girls. What is happening? The girls are going along very rapidly because they do not have to wait for the ear-training problem which is the boys’. The boys are coming along very rapidly because they can have the entire period of twenty minutes; because they do not have to make the girls sit and wait for them. It is astonishing. Last Monday I went into one of our schools where the grade teacher did not know the rhythmic problems of a dotted quarter note followed by an eighth, or of a dotted eighth followed by a sixteenth. She was not a music teacher—just an ordinary grade teacher—and she had very little knowledge of actual musical theory. I heard a group of sixty boys singing four-part harmony, and I wouldn’t be ashamed to let anyone step in that grade and hear those boys sing. The Sister said it was the happiest time of the day. I asked her if she would like to have it back the old way of taking the boys and girls together, and the answer she gave me was “God forbid.”

AS YOU HAVE NO DOUBT SEEN FROM the program, we are having our first meeting of the Committee on Hymns. We hope that this committee will have something worth while to offer you; that they will come to some sort of a tentative plan that will be worth while. I shall offer an idea that I have picked up from a Sister teaching the fourth grade. She said, “You know, I believe instead of having a hymn book, we should have a list of songs that we should not teach.” This might be a good idea, so that when we do pick out a hymn we will know it is a good hymn. I hope that the day will come when we can meet here as an organization and sing hymns that we all know. I think if we would stand up and sing hymns, we would find that we would be singing the same hymn in very many different rhythms, and sometimes even using different words. In looking over the book that the Government got out for the boys in the army, I was astonished to see the hymns that are designated as Protestant, Jewish, and Catholic hymns; and I hope that all of you will have an opportunity of see-

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ing that book. I am sure that we could all blush for shame as music educators when we realize what we as Catholics stand for in the singing of hymns.

THESE ARE THE PROBLEMS THAT I HAVE seen, and that have been mentioned to me by different music educators throughout the country—not in just a local situation, but in a national situation. As we grow, I think it will be necessary for us as an organization to feel that we must state a policy. Now I think we are still too young to definitely state a policy. Too many states in the United States are not as yet organized. We do not have State Executive Secretaries in enough states as yet. It would seem that when we state a policy, this policy should be stated by the United States, and not by an individual state or by an individual person. I think that policy should be one which is the result of collaboration and of great deliberation, so that we will not have to retrench from any policy we have made, or that we shall not have to be ashamed of any policy we have set forward. And so I am asking you people all over the United States to bear with the splendid work which your State Executive Secretaries, the members of the Board, and the officers have been trying to do. It is very, very difficult to organize the forty-eight states in the Union. It is very difficult to find out what is being done. I speak with people in one city in a state and ask them if they know what is going on in a city forty miles away in the same state, and they have no idea of it. Until we

know what is going on in the state, and until we know what is going on in the country, I personally feel that it would be wrong for us as a national organization to definitely state a policy, because, as I said before, the policy should be one of collaboration and great deliberation. As we have organized the state, and that state is organizing the dioceses, let us always remember that the diocese is the state, and the state is the national organization, and that no organization is any better than its ability to cooperate. No diocese should feel that it is unto itself. That is not the teaching of our Church. That is not the teaching of Christ. And it is that working in a diocese that makes a strong state organization, and a strong state organization makes a very strong national organization.

I don't want to give you the idea that I am finding fault. Far be it from that. The cooperation in the states and in the dioceses, as I said before, to me seems to be absolutely phenomenal. To think that we as a national organization have been doing things without definite legislation, that we have just done them because we felt they were the things to do, is a wonderful thing; and I pray sincerely that we can go on as we have in the past, so that when we meet in two years hence, we shall have achieved the goal of having every state in the Union presided over by a State Executive Secretary, and that when we meet for our Board Meeting on the first day of that session we will have forty-eight people besides the National Officers and Board Members on that board present at the meeting.

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LITURGICAL PRESS

COLLEGEVILLE, MINNESOTA

SACRED MUSIC ON THE COUNTRYSIDE

by Blanche R. Dansby

The vital importance of the problem of rural music need not be emphasized; but it must at some time be solved. The actual inferiority of sacred music in many rural parishes owes no apology to the self-complacent showmanship of city churches. We must face the problem with clear views borne of the facts and offer remedies adequate to the needs. The rural parish presently labors under unfavorable conditions; but it conceals as well real advantages which are not fully exploited. One thing we certainly know: that the musical problem of the countryside will not be solved by urban methods. We should be eager to heed the warnings of one who, having freely devoted her life to the folks of the land, is in a position to give us the most objective information.

The Editor.



COUNTRY CHOIR IS A CONSTANT compromise. The requirements of the church as to her music are plain and simple but they cannot be applied in full to rural parishes, or even to outlying parishes in larger places. Indeed, there are many city parishes where the recommendations of the Motu Proprio and the White List are ignored in the grand manner; through indifference or inability, one wonders?

In a small parish there are not enough qualified men and boys to supply a male choir; thus "mixed choir" in this connection means "men and women" and not "men and boys." There is no liturgical music comparable to that sung by male voices. There is no work more rewarding to a director than that with a Tenor-Bass group, which, little by little, expands into T.T.B.B. The most the country director can hope for is a motet for three equal voices now and then, and, of course, the Proper at High Mass sung or monotoned by men. The rural parish affords few from whom a choir of any kind can be enlisted. They are volunteer members, but sometimes are indifferent and even downright unwilling. Here in the southwest membership varies sharply owing to the exigencies of the oil business. Few members have a musical background. They sing more or less well, because they like music, but sometimes do not even read notes and must learn by rote. The weekly practice is burdensome to the indifferent member. In every choir there is always the "Sunday singer" who misses rehearsals without a quiver of conscience, and he may easily throw the whole service out of joint by his faulty attacks and releases, his ignorance of the interpretation as it has been worked out. The married women in the choir are usually dependable in spite of having small children at home. The unmar-

ried ones often choose rehearsal night for a movie, or a date. There is no marked spirit of devotion to duty in an unpaid choir. Sometimes a supplementary choir can be formed among the young girls of the parish, and with sufficient cooperation from parents to guarantee attendance at rehearsals, it is surprising what pleasing results can be obtained from a group of eight or ten children. Attendance at rehearsals is the big problem in almost every choir and it is attributable to the indifference in homes toward the general parish welfare. Children reflect the attitude of parents. Young people demonstrate whatever spirit of cooperation and responsibility they have derived from parents and teachers.

THE DIRECTOR IS USUALLY A VOLUNTEER also, in the sense that he receives no remuneration for his work. Frequently he must both play the organ and direct, often pumping on ancient, wheezy harmonium, indicating phrasing with his hands at the keyboard, and nodding and shrugging his attacks and releases. Often he brings to his problem only piano experience and a taste formed on radio and movie. Of course, if he feels inclined, he can read and study to his immediate betterment. There are many available texts on choral management. We suggest Rev. George Predmore's "Sacred Music and the Catholic Church" (McLaughlin & Reilly) and Rev. W. J. Finn's "The Conductor Raises his Baton" (Harper & Co.) to name but two very practical helps. He should investigate the "White List" at once and inform himself about a correct church-Latin pronunciation. From these to Motu Proprio is but a step, repaying study a hundred-fold. With his tools thus sharpened he can do good work. A sense of humor is probably his next best asset in dealing with his choir people, and patience is

necessary in waiting for results. Devotion to the church and respect for and adherence to Her laws is his strongest argument in imposing progressively better music upon the choir. He must be resourceful because selections must be prepared which will sound all right if sung S.A.B. when Casey, the tenor, doesn't put in an appearance. Usually there will be several basses or baritones, but tenors are rare, and too often their ambition has long ago exhausted itself on "When Irish Eyes are Smiling." If no altos are present it is imperative to rely upon unison music and this is a potent argument in favor of Gregorian Chant, if and when the choir can sing it, because, being unisonous, it can be sung after a fashion, by any mixed group without reference to distribution of voices. It is well to have S.A. or S.S.A. numbers in readiness for those times when no men appear. If, as sometimes happens only two or three of the weaker voices are there when Low Mass begins, the organist must fill in with suitable instrumental offerings, hoping that the tardy ones will arrive to save the day. The surprise element is never lacking and the unexpected must be foreseen and provided for. Thus, the Director's problem is one of study and preparation. A choir sings well according to its ability; if it sings badly it is the Director's fault!

THE FAITHFUL OF THE PARISH OCCUPY the jury box, so to speak. The Man-in-the-Pew likes "pretty" music but he does not think of beauty in terms of strength or suitability. He is likely to compare what he hears to "O Lord, I am not worthy" which he has known since childhood. It is not our purpose to detract from the respect due to this song. It's very scars are honorable, but it is trite and worn threadbare. There is certainly nothing wrong with the sentiment it expresses; no one need cavil at its humility; but a musician must see it as a deadly example of the most obvious movement from tonic to subdominant to dominant to tonic. The parish having heard tell of Gregorian music is perfectly willing to believe that any music which sounds different or unaccustomed is undoubtedly Gregorian. Amusingly enough, those who from childhood have heard and loved the "Asperges Me" and the "Preface" of the Mass never suspect those of being excellent examples of Gregorian whose beauty lies largely in their modality. In fact a "recto tono" Proper is often dubbed Gregorian by those whose knowledge of the Chant is meagre. Yet, let us not overlook those dear, good souls, who appreciate

the choir's efforts no matter what is sung, and are generous in voicing their approbation. Heaven grant them long years of church attendance!

THE PASTOR IN A SMALL PARISH IS often a young priest in his first pastorate, or an older man worn with heavy duties over many years. If a young priest's tastes did not run to music in his Seminary days, the chances are he gave it no more time than actually required. This accounts for hazy ideas of what he should require from his choir. Often, he is grateful for any choir at all. He is sometimes a little insecure about High Mass and just when to add "Alleluia" to "Panem de Coelo" etc.; it is almost certain that he knows only the Solemn and the de Angelis "Ite missa est" and on occasion he may inadvertently combine them with astonishing results. The older priest has often through wearying years succumbed to lax parish usages which do not conform to present day standards and tiredly feels "they do well enough, why bother them?" One thing is certain; when a pastor sings a Mass beautifully, with taste, devotion to detail and pleasing voice quality the choir and the entire Parish should realize how favored they are and voice their appreciation generously instead of accepting it matter-of-factly as their due. Priests are people and, as with others, a little praise oils the wheels of progress.

ANALYSIS OF THE PROBLEM DOES NOT imply a remedy. It only goes to show that remedial measures are possible in choir loft and in nave. True it is that the Director can through study and self development mold his choir into improved performance. The road to good liturgical music is long and arduous when a large groundwork of essentials must be covered as the choir is slowly persuaded in favor of more substantial and severer types of music. A choir cannot leave off Marzò and Wiegand and take up the Kyriale and Gregorian Propers without a conditioning which amounts to a major operation. The faithful must hear frequent and not-at-all-subtle endorsement of the suitability of music offered. The pastor can express himself plainly about ideals in Church Music; he can read and discuss Motu Proprio without going into any fine points of musicianship. He can stress "the official music of the church" as he talks at the meetings of the Confraternity, the Young Ladies' Sodality, the Holy Name Society. He can drop a hint now and then that music that has become popular on the radio is scarcely

conducive to a prayerful attitude at Mass; that solos, no matter how delightful call more attention to the singer than to what is sung, and thus defeat their purpose. Thus, little by little, people may be led to approve of better music even though at first they do not receive it enthusiastically.

However, a small reform in a small parish, here and there, doesn't exactly get the job done, except locally. Perhaps the adjoining parish feels no least urge to musical progress. Is there a way to bring that urge into every parish, to each district, to the entire diocese? We think so, and we believe there is just one voice that can command the attention of all parishes under his supervision: the Bishop's. It is his prerogative to suggest reforms and require adherence to suggestions.

A FORMAL, NOT TOO-DEMANDING request from a Music Commission appointed by the Bishop should be able to set in motion immediate reform, not only in remote parishes, but should correct those flagrant abuses met with in urban churches, yes, even in Cathedral towns.

Let us suppose that a Bishop's Music Commission recommends

- (1) that new, approved hymnbooks replace the usual tattered remnants of questionable songbooks;
- (2) that new music be purchased only after consulting the White List;
- (3) that Masses not conforming to White List be discarded;
- (4) that no High Mass be sung without including the Proper for the day, (either sung, psalmodized or recited "recto Tono.")
- (5) that no solos be heard except those incidental ones found in approved Masses;
- (6) that a simple Gregorian Mass, with Gloria from Mass VIII or IX, and Credo III be prepared and sung frequently; others to be added;
- (7) that effort be made to prepare the Gregorian Requiem and keep it ready for funerals and Memorial Masses.

Could we not expect immediate results if parishes conformed to these few directives?

Music Commissions have accomplished exceptional reforms in many parts of our country. One wonders why such means have not been employed everywhere. An annual or semi-annual district conference of choir directors together with a representative of the Music

Commission should be productive of noticeably good results throughout the Diocese, and in a year's time choirs should show marked improvement. Liturgical Music might then become a topic of constructive conversation, perhaps of enlightening debate. Choirs would through pride in achievement become more energetic, directors more discriminating, congregations more aware, and pastors might observe with surprised delight a new enthusiasm in parish activities.

The Editor Writes

(Continued from page 251)

ment, requires three things. First and above all, the learning of sacred music must be not an incidental event or a competitive preparation, but a regular religious experience. It is through the Chant in particular that young Catholics must imbibe the spirit of christian fellowship and of eucharistic fervor. Then, from their impressive numbers, leadership in sacred music must be favored as an avocation for those who show special aptitude. The day should come soon when Catholic Colleges will add to their music catalogue a major in liturgical music. If it be necessary, Catholicism can live without virtuoso pianists; but it cannot survive without fervent singers. Furthermore, Catholic schools must grow more conscious of their musical responsibility towards the parish, as the latter must give to its students a constant opportunity to sing. But, this will come about, only when the school and the parish will plan and collaborate closely to this achievement.

I have outlined in large strokes the basic plan of the organization of sacred music. It remains for all leaders, whatever their particular mission may be in carrying out this plan, to reflect on their incumbent responsibilities and to accept the glorious challenge offered to their zeal. And, when this organization begins to show real fruits, then a larger organization uniting and strengthening local efforts will meet with a more lasting success.

D. E. V.

Each excerpt was commented upon, and through these comments it appears that the *Motu Proprio* is an inexhaustible source of inspiration and understanding for all those whose avocation it is to take an active part in the restoration of sacred music.

(Continued on page 269)

RISE OF THE FLEMISH SCHOOLS

by Francis J. Guentner, S.J.

Part I.



IN THE ENTIRE HISTORY OF music, perhaps no single regional group of composers has had such enduring influence and yet received such scant consideration and praise, as have the several generations of masters who flourished in the fifteenth and sixteenth centuries in the territory which is now northern France and Belgium. As musicology advances deeper into the rich and rare garden of Renaissance art-music, it stands more and more in admiration before that flowering of unsuspected beauty. And what was once believed to be a growth of unseemly and primitive weeds, now turns out to be a plot of blooms more precious than orchids. Modern musical scholars are agreed that the hundred-year-old division of the Flemish composers into "three Netherlands Schools" is not only inappropriate, but actually erroneous. Jacob Obrecht alone, usually classified with the second Netherlandish school, can claim origin from Dutch stock; the others, from Guillaume Dufay to Orlando Lasso were of Burgundian, French or Flemish nationality.¹

TO BEGIN AT THE BEGINNING, MENTION must first be made of Guillaume de Machaut, the renowned composer of the fourteenth century, who excelled all his contemporaries in advancing the style of the *Ars Nova*—a method of composition that had its inception in Italy and was fostered in France by the enthusiastic treatises of the Bishop-composer, Philippe de Vitry. The *Ars Nova* prefigured the great advances that were to be made in the following centuries, for it represented a freedom of rhythm, a bold use of dissonance, and an independence in voice-moving. France was clearly the leader of Europe's musical culture during this era.

The period between Machaut and the age which is the subject of the present study has as yet been little investigated, and consequently it is impossible to trace the causal connections which perhaps led to the beginnings of the first famous modern school of com-

¹ The division of composers into three Netherlands schools was proposed by R. G. Kiesewetter in 1826. Until recently this division was universally accepted.

posers, the Burgundians—the so called "first Netherlands school." The Burgundians, led by Guillaume Dufay and Gilles Binchois, did not draw their style from continental sources solely. For the Englishman, John Dunstable, had traveled to the mainland, probably sometime after 1400, and (as was observed in the previous study of this series,) his new approach to harmony caused unbounded admiration in the French musicians. Even the poet, Lefranc, commented on this strong wave of English influence.

"The English guise they wear with grace,
They follow Dunstable aright,
And thereby have they learned apace
To make their music gay and bright."²

The greatness of the Burgundians consisted in their peculiar ability to unite three styles which were existing separately on the Continent during the first quarter of the century. Gothic, Italian, and English methods were employed by different groups, none of them apparently able to progress further. And here Dufay came upon the scene. Born shortly before 1400 in the region of Hainaut, he received his early training in the influential Cathedral choir of Cambrai. Following in the footsteps of many compatriot musicians who had gone before him, he joined the Papal Choir about 1428. Ever since the Popes had made their prolonged stay in Avignon and had become acquainted with the Flemish musicians, there had been a steady stream of Flemish singers and composers to Rome. The whole Italian atmosphere was one which drew artists of all types and abilities. "Singers and composers, attracted by the artistic policies and grandiose liturgic display of the Holy See, the warmth and natural flow of popular Italian music, and the splendor of Renaissance life, flocked to Italy, later returning to their respective countries imbued with the spirit of that seductive peninsula."³ As was inevitable, Dufay was greatly attracted by the Italian approach to melody. After visiting several important centers of music in the peninsula, he eventually returned to Cam-

² The translation of the lines from Martin Lefranc's *Le Champion des Dames* is taken from Reese's *Music in the Middle Ages*. P. 412.

³ *Music in Western Civilization*, by P. H. Lang. P. 190.

brai and assumed charge of the music there as Canon of the Cathedral. He was now at the peak of his career as a composer. Uniting the best Gothic and Italian elements, he created a religious tone in his compositions which was both reverent and humanly appealing. Though he was at home in four-part composition, a new device of the age, he was most eloquent when using the sixth-chord style, the so called Burgundian *fauxbourdon*. He also employed elementary forms of imitation. Contemporaneous to Dufay, Gilles Binchois was bringing fame to the court at Dijon, but critics seem agreed that Binchois found his best expression in secular pieces, in which he displayed a wealth of charm and color. Binchois died in 1460 and Dufay in 1474. The Burgundians had worked for a generation and more in advancing the style which was the creation of their peculiar genius.—Now a new school appeared on the horizon.

THE "SECOND NETHERLANDS school"—in reality the first Flemish school—took its rise in Flanders. Research has not yet made its origins entirely clear, and as the *Harvard Dictionary* comments: "The obvious surmise that the Flemish music developed from the Burgundian School has little weight, considering the sharp cleavage between the style of Dufay and that of Ockeghem and Obrecht."⁴ The contribution of the Flemings was the production of a polyphonic technique which, through the ingenious and free use of imitation, brought about an equalizing of all the parts in a given composition. The art of canon, as Tovey has said, does not of itself teach composition, but it does teach fluency under difficulties. And this fluency is everywhere perceptible in the many masterpieces of Ockeghem, Obrecht, and their pupils and contemporaries. Though the tenor was the cantus firmus around which the other parts were woven,

⁴ Cf. *Harvard Dictionary of Music*. Article on "Flemish School." The "obvious surmise" is that of Wooldridge and many following him. The *Harvard Dictionary* gives the following summary, brief, accurate, and to the point: "Following is a brief account of the development within this general frame: The contrast between the Burgundian school (Dufay) and the first Flemish masters (Ockeghem, Obrecht) can be briefly characterized as the change from three-part writing to four-part writing; from a relatively high range to a considerably low range; from a medieval timbre of 'instrumental transparency' to a full vocal sonority, probably a-cappella; from fauxbourdon to the full triad; from a (decorated) chordal style, frequently of the melody accompaniment type, to a truly polyphonic style with highly embroidered lines in all parts; from aristocratic subtlety and refinement to pious devotion and mystic expression."

this did not mean a necessary subordination of the other parts. Music had now passed from a fundamentally homophonic form to a definitely polyphonic style.

The leader of the school, Jan van Ockeghem, was born about 1425 and sang as a youth in the Cathedral of Antwerp. Much of his life was spent in France, where he received lavish honors and praise, and where he personally influenced more than a generation of composers. These pupils did not merely remain in France or return to their native Belgium; they proceeded to almost every known musical center, covering Europe like a giant network and establishing everywhere the supremacy of the Flemish technique. Perhaps the influence of the Flemish had not been so all-embracing were it not for the many talented pupils who caught the spirit and learned the methods of Ockeghem firsthand. He tried to explore all the possibilities latent in free imitation within the narrow ambitus of the modal scales. For almost half a century he was the dominant figure in music, and when death brought an end to his career in 1495, the entire world of art mourned its loss.

(Continued on page 276)

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MUSIC



REVIEW

by Ermin Vitry, O.S.B.



PEETERS, FLOR — "*Ten Pedal Studies (Air and Variations) for organ*"—*McLaughlin & Reilly Co., Boston, Mass.* 1946, No. 1492, \$1.00. »« The eminent Belgian organist who deeply impressed American audiences in his recent tour with a technical perfection vitalized by serene religious ideas, has written

a series of pedal studies. They are ten in number, each a page long. Their plan is so comprehensive that the organist mastering them would gain an achieved technique of pedaling. The author obviously followed the principle that few things well done are more profitable than many things accomplished with negligence. Hence, these studies make the sternest demands on the power of concentration of the player, in order that he may acquire a thoroughly "conscious" training. It is interesting that Mr. Peeters should have selected as the unique theme of the studies a popular song known by all. Hence, the student is following in his technical efforts a familiar musical thought which will help to gain a more integrated technique. Each study is a variation of the initial theme, emphasizing a particular phase of the art of pedaling. From the simple exposition of the first study to the elaborate counterpoint of the ninth variation, there is immense growth. The contrapuntal variations in particular are of a solid construction, and excellent exercises in coordination of the two feet. The principal objective of the author is to lead the student to a gradual lightening in either the use of the toe and the heel or in the independent juxtaposition of the two feet. For their outstanding musicality as well as for their pedagogic conciseness, these studies can easily claim a prominent place among all similar publications. If they are too difficult for beginners, they are a must for organ students working for achievement.

FLORENTINE, SISTER MARY (P.H.J.C.)—"*Nuptial Mass Proper*"—*McLaughlin & Reilly Co., Bos-*

ton, Massachusetts, No. 1420, 1946. »« Suitable music for weddings is anxiously sought after by all church musicians. They desire to do away with the sinful customs which continue to prevail; at the same time they fear the results of an uncompromising reaction. The author of this collection has endeavored to make her modest contribution. In attempting to do so, she visualized the ordinary church, wherein one can hardly hope to have a choir for the circumstance. Oftentimes, only a few singers, or a group of children, or even a guest soloist, are available. What should one do under such handicap, to properly sing the Mass? Here is a Proper of the Nuptial Mass in two parts, frankly written in the harmonic style, somewhat after the manner of Tozer. The harmonization, without being elaborate or original, is clean and not lacking in part-movement. The best part of it, that is, the better constructed, is the Gradual-Alleluia, with an alternation of semi-recitative and refrain. The weakest is the offertory. And, the accompaniment of the cadence of the eighth mode, in the Alleluia verse on page 4, is faulty because it is not modal. The present Mass-setting will render service to many. Even when only a soloist or a unison group is available, the first part alone can be sung. The latter is sufficiently melodic, to satisfy the ears of those who are eager to hear a nuptial song.

MARIER, THEODORE—"*Gregorian Chants arranged for organ solo*"—*McLaughlin & Reilly Co., No. 1449, 1946.* »« Here is a publication which is a hint of the good things which we may expect from a revival of true liturgical organ music. The exhausted tiredness of much of the literature of "voluntaries" holds but a feeble appeal for the church musicians of today. They have gradually grown conscious that, in the company of the chaste gregorian melodies, the organ must assume the role of a discreet companion. Marier is a promising representative of that new generation. His Mass "Emanuel" heretofore reviewed was the first message of his enthusiastic conviction. Now comes a collection of two Suites inspired by the Chant. Both weave into each other four different melodies: the first on chants to the most Blessed Sacrament, the second

on melodies in honor of the Blessed Virgin. •All those Chants are well known; hence the particular usefulness of the collection. And each part of the suites is so constructed that each number will not suffer from being played separately. Theodore Marier is still young in years; he is definitely young in mind. And, I for one hope that, for our benefit, he will always remain young at heart. That is to say that these small organ sketches bear the stamp of the spontaneous inspiration which is the privilege of youth, and also the characteristic of a truly christian character. Do not mind if, thinking of Marier, I recall to mind the perennial youth of a Schubert. There is in this young American a Schubertian abandonment to melody; but the well of song is as old as the Church herself. At this source, the composer drank a crystalline water. He borrows the melodies as they are, trying to maintain in them their even simplicity of rhythm. And if, to satisfy the exigencies of organ writing, they are couched in a measurement which cannot match the flexibility of the Chant, they retain their original freshness. There is freshness also in the harmonic treatment. Because the sketches are to serve only as links in the liturgical service or as introductions to the melodies, the composer renounced to adopt a truly contrapuntal style. The latter might have degenerated into a pretense, unless the possibilities of the themes be explored unto a vital and full development. However, there is a contrapuntal procedure in the harmonization itself. The chords supporting the melodies are fundamentally diatonic. But, they move somewhat independently from the melody; and in their meeting them, they produce slight dissonances (or, if you will, harmonic appoggiaturas) which strengthen the melodic contours. In the use of this procedure, Marier possesses a fine sense of shading; and the tonal results which he obtains are generally delightful. The various sketches which make up the two suites are not equal in quality. I would give a marked preference to the following: Suite I: prelude, Adoro te, Ecce Panis, Ave verum; Suite II: Ave Maria, Virgo singularis. Some others seem lacking in constructive definition, and written in a hurry. As the album stands, it is an addition to the organ repertoire which a liturgical organist will want to possess. I wish to this modest contribution a wide diffusion.

PURCELL, HENRY—"Ceremonial Music for Organ with optional Trumpets"—Edited by E. Power Biggs, published by Music Press, Inc., New York City, 1946.

»« It is certain that until now we have not fully evaluated the music of Henry Purcell. As many others, he has suffered from the universal ignorance in regard to the era of the Renaissance. But, many would not agree with the statement of E. Power Biggs in the preface to this collection, that the glow of Purcell's music is "not overshadowed by that of his successor of the eighteenth century, George Frederick Handel." I do not feel that Purcell compares with Handel in the power of expanding without almost a flaw of melodic line, even though it might be superficial or conventional. While Handel possesses an uncanny freedom, Purcell is still restrained by a certain formalism which diminishes at times the breadth of his music. However, we should heartily welcome at this time the unearthing of a very neglected phase of music. To this end, the present volume of five voluntaries is a precious contribution. Let me say, at the outset, that a Catholic organist should not look in these pieces for a strictly liturgical music, expressive of the participation to the divine services. The very title of the collection confesses that it contains only ceremonial music. It is, therefore, the enlivening of an external action, be it religious or just human. After looking them over, I think that these voluntaries are very acceptable for ceremonies as processions and weddings. If they should take the place, for a time, of the ignominious trash which organists are forced to play on semi-liturgical occasions, our processions and our weddings in particular would be purged from a musical disgrace that we maintain tenaciously. Musically, the main quality of the pieces is the clearness of its simple designs. They are couched into rhythmic patterns of distinction, or supported by an harmonic frame of neat precision. And, there emanates from them a never waning serenity. The numbers 1 and 3 seem the better constructed and the more appropriate for practical use. Number one, the Voluntary in C major is square in outline, and intent on expressing natural brilliancy; number three,

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Did you read these excerpts slowly and attentively? Have you gained thereby a full consciousness of all that the Motu Proprio means in the life of the Church, and in your own life? If you did, your musical stature has grown considerably.

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HERE THERE EVERYWHERE



THE PRESENT month is usually a lean one. The past season is long over, and the coming season is not yet in sight. However, there were enough musical activities around to make interesting information. Some of them are not, at this time, real news; but they still retain the value of a lesson.

Read these various bits as an invitation to artistic alertness. Nothing is easier, in the field of music, than to fall into a stalemate. We may avoid it by taking heed from the initiatives of others. And, all music workers need, at the beginning of the Fall season, something to spur them on. Perhaps this column is what they are waiting for.

»« MARYWOOD COLLEGE, AT SCRANTON, PA., enjoys the reputation of having one of the most developed departments of music among Catholic institutions. The program for the ceremony of Reception and Profession is a proof that this reputation is well deserved. We notice with a particular attention that, with the exception of the supplementary Offertory, the rest of the Mass was entirely Gregorian. Then, in order to heighten the festival, brilliant organ selections were played both at the beginning and at the end. Thus, while nothing interferes with the restrained fervor of the music during the Holy Mass, the joyful elation suggested by the solemnity finds a full release in an instrumental introduction or conclusion. Organ music has become the fitting cast of the festival:

Organ Finale from Symphony No. 1.....	Vierne
Sacerdos et Pontifex.....	Gregorian Chant
Proper of the Mass: Spiritus Domini.....	Gregorian
Ordinary of the Mass: V.....	Gregorian
Supplementary Offertory:	
"Ave Maris Stella"	Ravanello
Veni Creator Spiritus.....	D. Thermignon
Te Dum Laudamus.....	Gregorian
Organ Postlude: Variations de	
Concert-Bonnet	Gregorian

»« We could hardly refuse to insert the following Easter program. The communication was considerably delayed, but it was accompanied with comments which attest the spirit of the choir. The latter is the main reason for inserting this program. Musically, it is what we could call a "diversified" program; for the selections are taken from sources very different in character. But all of them have the merit of being truly liturgical. We now let the choir director tell us, in his own way, how the parish of St. Thomas, at Chicago, Ill., is musically alive:

"Ecclesiastical architects and musicians are, or ought to be, in a certain sense poets of the liturgy. It is trite to say that communal prayer can be helped or hindered by the sights and sounds that accompany it. Harmony of line and color and brightness, and blending of tone and rhythm and words, should gently but urgently focus the mind on the action at the altar. At Saint Thomas the Apostle Church on Chicago's south side one hears Mass attentively and devoutly not only because the Holy Spirit hovers near, but because a poet of line and color and light synchronized brick and marble and walnutwood, and a poet of tone and rhythm and words symphonizes each morning the inherent sentiment of the liturgy for the day with the prayerful movements of our souls. Our organist is the choir-director. He is a musician of note, who has dedicated his talent and his art to the service of the liturgy. His devotion to Blessed Sacrament and to Blessed Mother and to the Saints is the inspiring source of the outflow of melodic prayer that daily lifts heavenward the hearts of us who are privileged to be members of this parish. Yesterday I overheard a visitor say to a member of our parish, 'Your music at Mass this morning was a joy,' and the parishoner replied, 'And every morning, it is just as beautiful as it was today.' In submitting the program for the Solemn High Mass for Easter Sunday of this year, 1946, we trust that you will glimpse one of the facets of the gleaming gem of the Liturgical life of our parish:

Processional	
Vidi aquam.....	Gregorian Chant
Resurrexi, (Introit).....	Gregorian Chant
Kyrie (Quinti toni).....	Orlando di Lasso
Gloria (Missa Pontificalis).....	Joseph McGrath

Gradual, Psalm and Sequence.....	Gregorian Chant
Credo (Opus 9).....	Peter Piel
Missa: "O Quam Amabilis es, Bone Jesus"	
Offertory—Terra Tremuit.....	on Psalm Tone
Regina Coeli—Chant and Alleluia.....	Yon
Sanctus	Palestrina
Benedictus	D. Lorenzo Perosi
Agnus Dei.....	D. Lorenzo Perosi

Summer Work Harassed as they are by the never ceasing demands of the State, religious communities are not able as yet to devote most of the pleasant season to their advancement in the field of sacred music. Nevertheless, each year sees an increase of special courses which permit the members of religious orders to make a closer acquaintance with this subject vital to the christian restoration. A few of them deserve a particular attention; and we gladly quote some reviews which have been sent to us.

»» THE TELEGRAPH REGIESTER OF CINCINNATI, OHIO, mentions that "The summer session of the Teachers' college of the Athenaeum of Ohio has an enrollment of 353 students. Represented in the student body are 16 communities of sisters, two of men, members of the Archdiocesan clergy, students from St. Gregory's and Mt. St. Mary's seminaries, and lay men and women. Increased interest in the field of Church music is seen in the enrollment in the classes in this department. Twelve students are enrolled in this specialized field, studying chant and liturgical singing. They are qualifying for positions as church organists and choir directors." It is gratifying to notice how institutions primarily concerned with providing the various courses necessary for the preparation of teachers introduce among them the study of the Chant. They manifest thereby their awareness of the fact that liturgical music is definitely an integrating element of a true Catholic education. This augurs well for the future.

»» THE LORAS INSTITUTE has had the particular merit of not waiting for the big metropolitan centers to bring them the advantages of their cultural environment. For quite a time it has grown from its own resources into a very lively musical center. It has thereby become an example of decentralization, mainly depend-

ing on local resources and developing on the local field a musical life which has an enviable record. The past summer was marked by an initiative which contains useful directions for all the smaller centers. Six-day sessions were offered. While they were purposely short, just as an introduction should be, they united into a single coordinated program the Chant, figured Music and Liturgy. Moreover, the interest of this program was further strengthened by making it a part of an association, the aim of which appears to be not exclusively musical, but religious. Thus, courses become immediately a manifestation of christian life. We now quote: "The Loras Institute's primary objective is to educate choir directors and organists in interpreting ecclesiastical laws on matters liturgical in an artistic and correct manner," stated Mrs. Joseph Kelly, Batavia, Ill., president of the Loras Institute of Liturgical Music now in session on the Loras campus.

Over seventy-five lay and religious choir directors and organists representing nine midwestern archdioceses and dioceses enrolled for the August 5-10 term of the 8th annual summer session of the Loras Institute. Representatives from Dubuque, Sioux City, Des Moines, Davenport, LaCrosse, Rockford, St. Paul, Winona and Springfield were in attendance at the six-day session. In her interview Wednesday Mrs. Kelly emphasized the importance of an understanding of Liturgical Music on the part of choir directors and organists and expressed hope that in the future years more would take advantage of the opportunities offered annually by the Loras Institute. The day's program

(Continued on next page)

In the restless hustle of an over-busy life, you may forget again, and lose the fine edge of your conviction. Then take these jottings and read them over, until the lofty principles of the Motu Proprio haunt your daily activity. The Motu Proprio is, as it were, the Gospel of liturgical music. It is even more than a subject of meditation, or a guidance for action. It should be fully integrated to your musical personality. And, as the sayings of the Gospel make up the christian mind, so should the slogans of the Motu Proprio determine your whole musicianship.

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included classes in Gregorian Chant, the Liturgy, figured music and vocal instruction in the morning, with a general discussion in the afternoon. The faculty conducting the morning classes included such leading figures in Church music as Dr. Harold Seitz, President of National Catholic Music Educators. Dr. Seitz was in charge of vocal instruction at the current session. The Rev. Byron Nail, director of Church music in the Des Moines diocese was in charge of the classes of Gregorian chant, while the Rev. Cletus Madsen of Davenport conducted the daily sessions on the Liturgy. The Rev. Emmet G. Kelly, head of the Loras Conservatory of Music, offered daily instructions on figured music."

Tempted as we are today to do big things, we sometimes forget to start at the beginning. And, teachers as well as choirs, having no clear elementary knowledge, live in constant confusion about matters musical. AT PORTLAND, OREGON, PAUL BENTLEY wisely organized, under the auspices of ecclesiastical authority simple lessons destined to initiate the students in the elements which properly make sacred music. The program which we quote must have had a great chance of reaching its practical goal. We read that "An elementary course in the official music of the Roman Catholic Church was conducted on Tuesday and Thursday nights in the Cathedral Choir Room from June 11th to July 18th. The subjects of discussion were designed to give the beginner a solid foundation in chant notation, the modes, psalmody, rhythm and liturgical latin. Some specific topics were:

Contents and Use of the Liber Usualis

Simple Neums

Compound Neums

Rubrics for the Chant of the Mass

The Staff, Clefs, Guide, Flat

The Modes

Pauses and Breathing

Rhythm

Rules for Chanting the Psalms

Reading and Pronunciation of Liturgical Latin

With the approbation of the Archdiocesan Music Commission and the consent of His Excellency, Archbishop Edward D. Howard, this course was the first of a series of instructions in sacred music, wherein organists, choir directors and singers can improve their knowledge and abilities. The Liber Usualis No. 801 was used as the text book. A fee of \$10 was charged for this course."

»« Should the pleasant roaming of the summer holidays bring you to Dorchester, Wisconsin, where Father Philip Weller is the pastor, even a passing visit to his church would make you suspect that the liturgical ideals must be the motivating force of his whole priesthood. The church of Dorchester, remodeled after a recent fire, is probably the outstanding rural church of America; and, its walls sing accents identical to those of the Chant. Father Weller himself leads his flock in the singing of the Eucharist, and makes no compromise with difficulties. The Ursuline Sisters of Toledo could have made no better choice to help them deepen their conviction that sacred music is really a part of religion. We quote from the bulletin of Mary Manse College: "The Reverend Philip T. Weller of Dorchester, Wis., continued in the 1946 summer session the courses in liturgy introduced last summer by the Reverend W. Michael Ducey, O.S.B., at Mary Manse College, Toledo, Ohio. The first course dealt with the liturgy of the Mass and of the sacraments and the second, which was on the liturgical year, covered the Easter Cycle and the Cycle of the Saints. Correlated with these basic courses in liturgy were others given in the department of fine arts which afforded opportunities for pictorializing Catholic truths. As an outgrowth of studying both lettering and the history of the liturgical year, the lettering class developed a unit in which the students created symbols expressive of the mysteries of the principal feasts of the Church year. The class in art methods for the elementary school discovered how it is possible to make liturgical material that is timely or seasonal function in the school art program. Students in the ceramics class were given limitless opportunities for the creative development and application of ecclesiastical design to various types of clay.

An evening class in chant conducted by Father Weller studied the propers of the Sunday and Feast Day Masses sung by schola and choir during the summer session and Masses 2, 3, 9, 11, 15, and 18."

»« Not far from Toledo, at Monroe, Michigan, the Sisters of the Immaculate Heart of Mary followed a similar policy and gave to their large community the benefits of a closer initiation into the liturgical chant. They write: "The summer is here, and with it the opportunities of mutual exchange through summer schools..." Thus wrote Dom Ermin Vitry in CAECILIA, June, 1946. The Fall is here and with it the

opportunities to become a more zealous disciple in the musical apostolate . . . Thus speaks any Sister, Servant of the Immaculate Heart of Mary who spent the summer at the Motherhouse in Monroe, Michigan. The entire Community from the most Senior of the Professed down to the youngest Novice were students in the classes of Liturgical History and Chant conducted by Dom Rudolph Siedling, O.S.B. of St. Meinrad Abbey, St. Meinrad, Indiana. Father's interpretive presentation of the Liturgy will prove to be a lasting source of inspiration in the active work and the interior life of each Sister. To those who are privileged to teach Religion Father Rudolph brought suggestions of the virile appeal that lies concealed in the objective prayers of the Mass. Not only the choral directors and studio music teachers but all the Sisters studied the sacred chant sufficiently to be able to take part in the Holy Sacrifice of the Mass chanted by a congregation of eight hundred voices. Another study not so closely associated with the direct work of converting the laity to an appreciation for sacred music but of great value personally to the Sisters was a consideration of the Divine Office and the Office of the Blessed Virgin. In these classes Father Rudolph again pointed out the intrinsic beauty of the Inspired word of God, the basis of our Christian culture. Since the time when the modern liturgical movement was started, the Sisters have been giving instructions in the use of the daily Missal. Now that they have experienced what Dom Theodore Wesseling has called a 'corporate mysticism,' that is the realization of oneself as an organic element in the great Mystical Body of Christ, the Sisters will be better able to emphasize congregational participation in the Holy Sacrifice of the Mass chanted by their students."

Programs To make up a good program for a piano recital is a real test for a discriminating taste; and few artists achieve this aim consistently. Colleges in particular where students are majoring in piano or guest-artists present an incidental concert will be interested in the program which we picked up recently. It was given at the St. Louis Institute of Music, at St. Louis, by Alfred L. Schmied, a local artist and teacher and, happily, a clear minded Catholic, whose christian faith radiates through a clear-cut pianism. One cannot but admire in the program of his recital an unerring sense of proportion. All phases of piano literature are presented; and what is better, the examples selected integrate each other into an ensemble

of luminous unity. Here is the program :

Sonata in E major.....	Scarlatti
Fantasy in C minor.....	Bach
Sonata in F major, Opus 10, No. 2.....	Beethoven
Allegro	
Allegretto	
Vivace	
Four Compositions	Brahms
Rhapsody in G minor, Opus 79, No. 2	
Capriccio in B minor, Opus 76, No. 2	
Intermezzo in B-flat minor, Opus 117, No. 2	
Scherzo from the Sonata in F minor	
Bruyeres	Debussy
Five Bagatelles.....	Tcherepnine
Allegro Marciale	
Convivacita	
Vivo	
Lento con tristezza	
Dolce	
Rhapsody in C major.....	Dohnanyi

»« The Alverno College of Music, at Milwaukee, continues the pursuit of its mission in the Middle West with a tireless zeal. We have received two programs which are a testimony to the intense summer work accomplished. One is the liturgical program of the Baccalaureate Mass; the other solemnized the Graduation exercises. The music of the Mass followed very liturgical and restrained lines, having the Chant for the Proper and an unassuming Ordinary of the humble but keen musician that Singenberger was. The graduation concert is obviously a medley of selections suited to the actual advancement of the candidates. It is an indication of the versatility of the teaching given by this institution. And, many a teacher might look it over with advantage, eventually making his own pick of some special number. Here are the programs :

Program of the Mass :

Asperges me.....	Gregorian
Introit—Omnes Gentes	Gregorian
Kyrie and Gloria—Mass in honor of the Holy Family.....	Singenberger
Gradual—Venite Filii.....	Recto tono

(Continued on next page)

There is a pocket-edition of the *Motu Proprio*, attractively printed, and published by Conception Abbey, Conception, Missouri. It is inexpensive and practical. You should get a copy, and keep it on hand, that you may gradually make its admirable text yours.

Alleluia—Omnes Gentes.....	Gregorian
Credo IV.....	Gregorian
Offertory—Sicut in Holocausto.....	Recto tono
Motet—Laudate Dominum.....	Grassi
Sanctus, Benedictus, and Agnus Dei—Mass in honor of the Holy Family.....	Singenberger
Communio—Inclina aurem tuam.....	Gregorian
Recessional (Organ).....	Ferrari
At the Graduation Exercises:	
Processional—Pomp and Circumstance.....	Elgar
Allegro Moderato, from Sonata in F sharp minor, Op. 33.....	Tombelle
Humoresque L'Organo Primitivo.....	Yon
Gnomenreigen.....	Liszt
Reflets dans l'eau.....	Debussy
Etude de Concert, Op. 36.....	MacDowell
Scherzo and Finale, from Concerto Gregoriano.....	Yon

»« Somehow, many of us are not sufficiently aware that the South is alive. Perhaps they have another concept of activity different from the one cherished to excess in the North. A glance at the program held by the Louisiana Unit of the NCMEA last May at New Orleans will dispel any doubt you might have about the musical awareness of our brethren in the South. We hasten to say that the success of the enterprise was mainly due to the determined zeal of Father Stahl, the diocesan coordinator and professor at the diocesan Seminary. While you look over this long program, you will notice that forty-one schools participated in it. And, in this participation, pupils from the kindergarten as well as the candidates to the holy priesthood were united. This was in fact a demonstration of the gradual development necessary in order to achieve some day a thorough Catholic education. In the cross-section of the numbers sung, you will see as well a clear minded adaptation to the actual growth of the classes sharing in the singing. And, having this in mind, one enjoys the fact that a Robin's Rain Song is found in the company of Ave Maria of Vittoria. But, at whatever stage of the program you may look, light music always gives a substantial place to the Chant. Because of lack of space, we are forced not to mention the individual schools and their directors. But, we respectfully congratulate an organization just two years old for the example of vitality and of Catholic sense that it has brought to us. The program of New Orleans deserves, especially for its orientation, a place in the files of Catholic educators. It may be a source of reference; it

will surely be an inspiration. Here it is:

Primary Division	
Forest Prince.....	Harold Hunt
O Sanctissima.....	Sicilian Melody
The Angelical Salutation.....	Gregorian Chant
Robin's Rain Song.....	Lillian Mohr
Swing Song.....	Wm. J. Kraft
Intermediate Division	
O Salutaris, Fifth Mode.....	Gregorian Chant
Kyrie, Mass XI.....	Gregorian Chant
O Susanna.....	American Folk Dance
Rainbow Fairies.....	W. B. Olds
Dancing in Holland.....	Dutch Folk Song
Upper Elementary Division	
Jig.....	Irish Folk Dance
Sanctus, Mass IX.....	Gregorian Chant
Salve Regina.....	Gregorian Chant
Minuet.....	Early American
Spring Song.....	Elgar
Square Dance.....	American
Only One.....	Horatio Parker
High School Unit	
Veni Creator.....	Gregorian Chant
1. Agnus Dei, Mass V.....	Gregorian Chant
Jubilate Deo.....	Montani
2. Danny Boy.....	Irish Melody
Bless This House.....	May H. Brahe
3. Dance.....	Irish Folk Dance
Victimae Paschali Laudes.....	Gregorian Chant
Terra Tremuit.....	Sister M. Florentine
4. Ave Maris Stella.....	Gregorian Chant
Bells of St. Mary's.....	A. Emmett Adams
Holy God.....	arr. Rev. Robert J. Stahl
5. Dance.....	French Folk Dance
6. Kyrie, Mass II.....	Gregorian Chant
Ave Verum.....	Gregorian Chant
7. Who Is Sylvia?.....	Schubert
8. Florentine Flower Dance.....	Italian
9. O Sacrum Convivium.....	R. Remondi
Cock-a-doodle-do.....	English Air arr. K. K. Davis
10. Parce Domine.....	Rev. Robert J. Stahl
When Johnny Comes Marching Home.....	arr. Fred Waring
11. South American Dance.....	Spanish
12. Summer Passes. Theme from II Trovatore, Verdi Italian Street Song.....	Victor Herbert
College Unit	
Veni Creator.....	Gregorian Chant

1. Light of Dawning
Fifth Symphony Andante Theme Tchaikowsky
In a Persian Market.....Ketleby
Clair de lune.....Debussy
Little David Play on Your Harp.....Cain
2. Woodland Symphony.....Beethoven
Romance.....Rubinstein
3. La Procession.....Cesar Franck
Dobru Noc.....Czechoslovakian Folk Song
Pars Mea.....Palestrina
Agnus Dei—Mass V.....Gregorian Chant
Ave Maria.....Bottazzo
4. Tripleteers.....C. W. Johnson
Ballade in A Flat, No. 3.....Chopin
Egmont Overture.....Beethoven
5. Ave Verum Corpus.....Byrd
Exultate Deo.....Palestrina
Violin Singing in the
Street.....Ukrainian Folk Song arr. Koshetz
Children, Don't Get Weary.....arr. by Smith
Every Time I Feel the Spirit.....arr. by Smith
6. Tibi Soli Peccavi.....Lassus
Ave Verum.....Gregorian Chant
Sanctus, Mass III.....Gregorian Chant
O Domine Jesu Christe.....Palestrina
Ave Maria.....Vittoria

Personalities All manifestations of a truly artistic initiative are a sign that music is again growing in Catholic life. And, amid the chaos of a suffering Europe, the refuge that European artists are taking in America should make us aware of our universal responsibility. It is a pleasure to know that "Three lyrics composed by Sister Miriam, chairman of the English department of College Misericordia at Dallas, Pa., have been set to music by Sir Granville Bantock, noted composer and chairman of Trinity college of music in London. In 1940 Sister Miriam, a member of the Scranton province of the Sisters of Mercy, founded a miniature quarterly of spiritual reading, known as the *Thinker's Digest*."

»» We have been tempted more than once to denounce the musical scandal which the Catholic Hour has given for ten long years. The latter has been notorious for its unawareness of the fact that Catholic truth suffers, especially in the eyes of the outsiders, from being presented in the company of musical definitely foreign to Catholic ideals. We hope that the appoint-

ment of both Conrad Bernier, organist at the Catholic University of America, and Joseph McGrath, organist at the Cathedral of the Immaculate Conception at Syracuse, as guest-artists for the coming season is an indication that the organizers of the Catholic Hour are to follow a sounder policy for their musical offerings.

»» Mexico shows a musical consciousness worthy of our emulation. Manifestations of this consciousness have been many in recent years, despite poverty and persecution. Here is another example: "The need of rediscovering the forgotten treasures of liturgical music in the New World was emphasized by Miguel Bernal Jimenez, noted Mexican composer of Church music, as an important part of the task to train a new generation of church musicians. Senor Jimenez, editor of *Schola Cantorum*, a magazine devoted to sacred music, directed the Guadalupan choir during the ceremonies last October.

Recalling that the first known conservatory of music in America was the College of Santa Rosa de Santa Maria, founded in Morelia, 1743, he said that its archives show the qualities of Mexican musicians of that time and prove that 'European musical culture was faithfully reflected in the New Spain.'"

One should never fail to encourage the efforts of young Catholic people in the field of music. The full restoration of sacred music depends upon their cooperation. Whether their activity is strictly liturgical, or just musical, it ultimately leads to the same results, if proper guidance directs them towards the sanctuary. We hear from Indianapolis, Indiana, that "The Young Women's Choir of St. Joan of Arc church, Indianapolis, has been selected the outstanding chorus in Marion county by the City Park Commission.

At a festival held in Garfield park Tuesday, July 23, the group was presented with an inscribed trophy.

Edward Krieger, organist at St. Joan of Arc church, is director of the choir."

»» Even before the Motu Proprio, there were faithful musical servants in the church of America. They had lesser opportunities than those offered to us today. The Motu Proprio had not yet projected on the world its marvelous beacon light; the occasions of learning were few and not easy to reach. But they possessed two qualifications which are too often lacking in the church-musician of today: a deep faith in their sacred mission and a perseverant loyalty in their humble work.

To be organist or choirmaster was to them more than a job; it was a life avocation. We are happy to admire these qualities in two of them, one who passed away to the Lord, the other who still survives. Let us meet them with gratitude: "There isn't any one in the parish now who remembers when Miss Mary Sullivan became the organist at the Church of the Annunciation of the Blessed Virgin Mary in Chicago. And it must have been quite an occasion, for Miss Sullivan at that time was a gifted young lady of 10 in pigtails.

But once she took over the console at the church, Miss Sullivan stuck to the job until death. That covered a span of 75 years. The Rev. Patrick J. Molley, pastor, and many of the parishioners, remember that whenever the occasion demanded—late or early, rain or shine, winter or summer—Miss Sullivan was there to play the organ and direct the choir. There was someone new at the console during a Requiem Mass at the church for the repose of Miss Sullivan's soul."

»« "Half a century ago Emil Wiedemann began playing the organ in St. Hedwig's Church in Chicago. Now 84 he is still active and presides at the keyboard of the parish organ. His long service will be honored at a banquet to be given by the parishioners. Mr. Wiedeman came to America from Poland in 1882."

Flemish Schools

[Continued from page 267]

As his works appear in modern publications, and musicologists investigate his methods, we learn that the widespread charges of a lack of originality and inspiration, and a total preoccupation with musical mathematics are not only false but absurd.⁵ In Ockeghem we find a polyphony which with its balanced undulation and contours gave to Europe a means of religious expression in music that seemed to defy description. I can do no better here than quote Láng: "... the music of the quattrocento is a closed, finished art resting on its own merits. To call this period archaic, or

'early Renaissance,' is as much a misnomer as to call its painters 'primitives.'"⁶

Second in importance to Ockeghem is Jacob Obrecht, a native of the Netherlands, born about 1440. He traveled widely, held positions in several renowned centers, and died of the plague in Ferrara in 1505. Though a master of all the Flemish methods, he strongly favored long chordal passages and full harmonic constructions. Together with the other great masters of his age, he composed Masses and motets in which the voices approach a sublimity and grandeur which only the mystical liturgy of the Catholic Church was capable of inspiring.

A UNIVERSAL INTEREST IN MUSIC, THE enthusiastic support of Church and Court, material prosperity, and religious inspiration were perhaps the most important factors which contributed to the great progress made by the Flemish thus far. But as Scholes has said: "None of these factors, nor the whole of them in combination would... have operated without the existence of musical genius, which enters a country and departs from it in an unaccountable manner." Musical genius, however, did not yet depart from Flanders. Before the fifteenth century was out, there appeared a composer of transcendent ability—Josquin Després.

⁵ Tovey called this bias against Ockeghem an *ecclesiastical tradition*. He should have realized that practically every history of music until the past generation held the same opinion.

⁶ Láng, *op. cit.*, p. 187.

Music Review

[Continued from page 269]

The old Doxology is a fugato more church-like in style, and more consistent in form. The fact that the composer gave in them a prominent role to the trumpet solo imparts to them a decided processional character. The collection is another contribution of Music Press, Inc. to the rediscovery of real music.

Translation of "Benedicite"

(Continued from page 248)

Benedicamus Patrem et Filium cum Sancto Spiritu:

laudemus et superexaltemus eum in saecula.

Benedictus es Domine in firmamento coeli;
et laudabilis, et gloriosus, et superexaltatus in saecula.

Bless we the Father, Son, and Holy Spirit,

Soar up our song still higher and forever:
O Blessed Lord, above all heavens reigning,
Be higher Thou, and higher still, forever.

*Be not one of those who order music
either at random or, at
the last minute*

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