

CAECILIA



A CATHOLIC REVIEW OF MUSICAL ART Vol. 74 — No. 1
NOVEMBER, 1946

We are presenting this year short comments on the text of the Apostolic Constitution which Pius XI wrote in 1928. The fact is that this venerable Pontiff, known both for His scholarly training and His interest in Catholic action, found it necessary to remind the Catholic world of the paramount importance of the Motu Proprio. Such an early reminder, fifteen years after the first pronouncement, suggests that the Motu Proprio is a landmark in the christian restoration.

The Apostolic Constitution does not repeat the Motu Proprio. It accentuates in no vague terms the principles by which Pius X identified sacred music with a full christian life. Then, it suggests a more detailed orientation for the musical re-education of both the clergy and the faithful. These suggestions, a challenge to the zeal of the clergy in particular, should promote salutary reflections, and a more articulate cooperation in all pastoral life. Our comments mean to be but a help for a conscientious and meditative reading of the text itself. They will have reached their objective if they contribute in some way, during the coming year, to the spread of a keener musical consciousness among the readers of Caecilia.

The Editor

CAECILIA A CATHOLIC REVIEW + + + MUSICAL ART

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

TABLE OF CONTENTS

<p>Sacred Texts-Sacred Songs The Canticle of Christian Joy 2 Alleluiatic Verses in Advent 3 <i>by Patrick Cummins, O. S. B.</i> The Editor Writes: Prayer and Money 5 Planning for the Rural Choir: I 8 <i>by Blanche R. Dansby</i> Problems of Calendar-Making Problem No. 1: Modern Obstacles to Planning 11 Musical and Liturgical Outline for Advent . . . 13 A Primer of Liturgical Law: IV 14 <i>by Rev. Francis A. Brunner, C. Ss. R.</i> Chanting Joy in Advent 16 <i>by Oriscus</i> Acoustics join the Choir 26 <i>by Thomas G. McCarthy</i> Here-There-Everywhere Liturgical 27 Concerts 28 Choirs 29 Personalities 29 Educational 30</p>	<p>Listening to Record Music: Introduction 31 <i>by Francis J. Guentner, S. J., and</i> <i>by Francis A. Burkley</i> Music Review 36 <i>by Dom Ermin Vitry, O. S. B.</i> Children and Chant 39 <i>by a Sister</i></p> <hr/> <p>Do not miss reading the Editorial of this issue. The time has come for all to cooperate in an active campaign for a larger diffusion of the Review. After reading, use the subscription-blank attached to the issue, and mail it before Christmas.</p> <p style="text-align: center;">Thank you. The Editorial Staff</p> <hr/> <p style="text-align: center;">Printed in the U. S. A.</p>
--	--

SACRED TEXTS SACRED SONGS

*Annuntio vobis gaudium magnum,
quod est Alleluia.*

The Canticle of Christian Joy



HERE IS HARDLY A CHOIR anywhere, which did not sing at some time the Alleluia. It may have been only the tail-end of a proper motet; it may have been also a murmured psalmody of that word as found in the Proper of the Mass after the Epistle.

But, no one will deny that very few singers suspect in the Alleluia, the most universal and the most comprehensive "Leit motiv" of all liturgical music. It sums up all christian worship as a vast and continuous Ode of Joy. Hence, Joy is the synthesis of sacred music; and it is necessary for all choirs to understand its importance. This is the reason which prompts Caecilia to offer to its readers, during the coming year, a practical survey of the alleluiatic Verses which are sung at Holy Mass.

Those texts will be more appreciated if the general meaning of joy in sacred song is fully understood. The joy of sacred singing is not to be compared to a passing thrill designed to spur on indifferent or fatigued singers. It is not either an incidental note of gladness introduced into the celebration of the more solemn feasts. But it is the constant elation of those who find in divine praise and in grateful thanksgiving the full release of their religious aspirations. Therefore, it embraces all phases of worship and permeates at all times the divine services. A liturgical service is not the discharge of an ethical or formal obligation; it is the lyric expansion of appreciation and love. Catholic choirs alone can adequately fulfill this mission, whose singing is an interrupted Alleluia.

THE JOY TO WHICH THE SINGING OF the Alleluia should prompt the hearts of Catholic singers is three-fold: 1) The joy of offering the Eucharist. For, in the eucharistic sacrifice, the Church not only pays to God the adequate price of her debt;

she unites all christians into a pledge of loving dedication. This loving allegiance is made through Christ, and it must be sung. But we know as well, that a song of loving dedication cannot be but a song of joy. Hence, it is in the High Mass that the Alleluia unfolds its most expansive jubilations. 2) The joy of greeting one by one the mysteries of Redemption. All these mysteries are the life-roots of a redeemed people. And because they are the source of our life, they are, even in the midst of sorrow, mysteries of joy. Only once during the year, in Lent, and from respect for a period of intense asceticism, the Alleluia will be sealed on the lips of the singer. But, even then, according to the word of St. Benedict, the choir is in joyous expectation of the Easter-Alleluia. 3) The joy of christian living. The life of the christian must be, even amid contradictory trials, a replica of this joyous worship. The Catholic takes to his home the Alleluia which he sang in the Church. In his heart comforted by the Eucharist and by the Mysteries of Christ, there can be only the optimism of those who look forward to the endless Alleluia of the "Parousia" when he shall enter forever the kingdom of God. It would be futile, after these considerations, to emphasize again the mission of the parish-choir towards the faithful. To sing in one's church should be the competitive envy of every able parishioner. We may reasonably hope that the spiritual joy to be derived from sacred singing would then become an incentive towards better choirs.

IT MAY BE USEFUL TO REMIND OUR readers, at this point, of the various liturgical settings of the Alleluia. There are two settings: primary and secondary. The primary setting is the one adopted for the Eucharist, after the Epistle. It is a very peculiar gregorian form, unlike most of the other forms used by the Chant. It invariably consists of a jubila-

tion, more or less prolonged, a verse built up as an expanded antiphon and borrowing its melodic elements from the jubilation itself, and lastly the repeated jubilation. The secondary setting is mostly an incidental ending, especially during the paschal season, added to many antiphons. Those appended to the Introit, the Offertory and the Communio are particularly interesting. Generally, they are much shorter and

less self-sufficient than the jubilation of the Mass. Of these two settings, the primary one is the object of our series of Sacred Texts. We will give a free translation and practical comments of all the Alleluiatic Verses of the Sundays and Feasts of the liturgical year. Choirmasters are urged to study them with interest, that they may in turn develop among their singers the spirit of joy which becomes a Catholic choir.

Alleluia - Verses In Advent



AVEN THOUGH THE LITURGY of Advent presents some penitential aspects, it is nevertheless animated by a spirit of intense joy. The lyric quality of the Alleluias of the four Sundays bears witness to this fact. The joy of Advent is a joy of expectation. Its object is something which presently is not yet there, but which is firmly believed to be coming. What the particular objective of Advent is, we all know, namely, the reenactment in christian souls of the promise of redemption. That which was foretold to the ancients, that which was given to us in baptism, is now to be rejuvenated again by the grace of Christ.

OUR JOY ABOUT THINGS EAGERLY EXPECTED and affecting so intimately our lives is usually intense. If we really expect the spiritual return of

Christ, there shall rise in us a vehement desire; the more vehement because we have the full assurance that our expectation will not be frustrated. Yes, there is joy for us to know that the grace of renewal is indeed upon us. Who, but the choir, will help arouse this joy among the faithful? It is an honorable but responsible mission, to which the singers should be equal. To that effect, their singing should emphasize three qualities. In general, we expect them to be animated by a spontaneous impulsiveness which at once establishes a warm contact with the assembly, and brings everyone under the salutary influence of beautiful song. But this impulsiveness should at the same time be highly spiritual, lest a purely human boisterousness should alter the devotion of the faithful. Lastly the singing should possess a definite firmness, which is becoming to a people resting their entire confidence in God.

First Sunday: Ostende nobis Domine

I. In us, O Lord, show forth commiseration:
let shine on us the day of Thy salvation.

Ostende nobis, Domine, misericordiam tuam:
et salutare tuum da nobis.

The verse of this day is excerpted from a messianic psalm, laden throughout with the thought of the expectation. Its emphatic character led the Church to draw abundantly from it during the initial season. It is obviously an Advent-Psalm. We find it often in the form of short verses and also in ritual invocations. And it has secured a permanent place in the daily prayers at the foot of the altar, at the beginning of the Mass.

In the particular verse which is selected for the Alleluia of the first Sunday, there is vividly expressed the fundamental attitude that the season awakens in us while we pray. From the first words, we become

aware of the fact that, here and now, we are in dire need of God's redemption. And we acknowledge in God the unique source of the grace which can make us true christians. Hence our fervent appeal to God's mercifulness.

Our hope of salvation rests on the infinite care of God for His own glory. Finding in ourselves no title to His mercy, we trust that He will accomplish in forgiveness His ultimate designs on us. That security is so well founded, that it arouses in our hearts a cry for joy. And this joy is as great as our faith in its goal is complete.

Second Sunday: Laetatus sum

II. How glad I hear those words of promise glowing:
unto God's House all joyful we are going.

Laetatus sum in his, quae dicta sunt mihi:
in domum Domini ibimus.

A note of hopefulness pervades the whole Mass of this day. Hope, unassailable hope is held before us especially by the Epistle which is but a masterly reminder of the Promise which is as old as the human race itself. We know that God kept well His promise and that it is accomplished a little more in us every year.

In the name of this hope, christian souls rejoice. And rejoicing, they march on. As the people of old who travelled long distances in order to fulfill their

pilgrimage to the House of God, so we ourselves begin to return more definitely to the house that God has built in us, the inner house. We fervently desire to harmonize our daily life with God's order, from which our sins lead us away. This second Sunday inaugurates in all individual souls, nay in the universal word, a spiritual pilgrimage.

A new world is dawning; we greet its Light with a joyful heart in the Alleluia of this Sunday.

Third Sunday: Excita Domine

III. Come down to us, O Lord, in new-waked power:
and lead us to Our Savior's birthday bower.

Excita, Domine, potentiam tuam, et veni,
ut salvos facias nos.

In our age of self-determination, we too easily grow unaware of the fact that the salvation of our souls requires nothing less than the divine power. The third Sunday gives us an opportunity to gain a deeper sense of our absolute dependence upon God, and invites us to put our reliance entirely on Him alone. There is no more practical way of doing this than to beg from God that He may put His power in motion

and bestow upon us a great abundance of grace. The anticipation of new blessings stirs up in us a new joy; the joy which one experiences when that which he has longed for is held for certain and close at hand. Thus our joy today is an heartfelt homage to God's saving power. Let the Alleluia of this Sunday be the most elated of the season.

Fourth Sunday: Veni Domine

IV. Come swift, O Lord, allow no retardation:
from bonds of sin send hour of liberation.

Veni, Domine, et noli tardare:
relaxa facinora plebis tuae Israel.

In the course of the first three weeks, our anticipation of the coming grace of redemption has greatly increased. It is but natural that we should become, as it were, impatient. Not that we doubt that our Advent will be fruitful; but our desire of a holier life accepts no frustration. We are truly ready for the grace of renewal, ready to renounce fully to sinfulness.

Our joy is trepidant; for we almost hold that which we have so consistently prayed for throughout the season. We rejoice again on this day. Assured that we are not rejoicing in vain, we shall rejoice until He comes. Our eyes are on Him; our hearts are crying for His coming.

THE EDITOR WRITES



ONE DAY IN early Spring, after having directed the choir in the last responses of the High Mass, I found myself comparing the actual singing of the Holy Eucharist with the work of editing Caecilia. And, I could not free my mind from the thought that, unless a Review is a con-

tribution to the establishment of the kingdom of God, it can only become a dismal failure. For, music itself, in spite of all its fascination, is incapable of reaching so high a spiritual goal. Nay, even the most progressive management of a periodical is inadequate to do justice to the supreme reality of Christ's sacrifice. It is true that a group of prominent writers exposing with imperative clearness the musical and liturgical views which are underlying the musical reform, may get a sympathetic hearing. It is just as true that they seldom command an articulate opinion in regard to the place of music in religious experience. Sadly enough, should they look at the musical scene, they will recognize that until now, our musical accomplishments remain very short of a religious restoration in the Church at large.

The power of the Eucharist alone can lead our efforts to achievement. Thus it became glaringly evident to my mind that both the leadership of the Editor and the apostolate of the readers mainly depend on the spirit of prayer. I purposely do not say on prayer, but rather on the spirit of prayer; which is somewhat different. Certainly, the Editor must pray for Caecilia; all must pray for Caecilia. For, "unless the Lord builds the house (i. e., the Review), all the builders (i. e. the contributors to its publication) are working in vain." I do not pray that our Review may become the biggest and the largest of all; I only ask from God's goodness that it may fulfill its mission. I am also asking all readers to remember often in prayer both the Editor and the generous group of friends who

contribute to its publication. Obviously, the prayer of all for the interests of Caecilia is welcomed as a charitable deed; but the spirit of prayer is as necessary as prayer itself.

WHAT IS THE SPIRIT OF PRAYER, BUT the full consciousness of the spiritual character of the Review? It behooves the Editorial staff first to gain and to gradually deepen this consciousness in themselves, and to evidence it in their writings. But, the Readers also fully benefit from their reading only if their outlook on sacred music is supernatural and if their musical activities are motivated by a pure zeal. We are today in dire need of this grace; for the superficial trend of our time often makes us inconsistent in the pursuit of the true aims of liturgical music. The latter would be but an illusion, unless it is understood as an integral element of christian sanctification. Can we truthfully say that the religious aims of sacred music are fully realized in Catholic life? Is it not true that, because of our lack of the spirit of prayer in music, parish churches and convent chapels as well are in a musical confusion? Here, divine services will have little or no music; elsewhere, if they have it even in large measure, they too often betray a breach between music and devotion. Rare indeed are the sanctuaries wherein the faithful or the religious have learned, according to the word of Pius X, to pray in beauty.

Our generation can hardly hope to see sacred music becoming in our lifetime the inevitable expression of prayer. It is for the Editor and the readers of Caecilia a rare privilege to be called to the planting of a mustard seed that has been missing in the life of the Church for four centuries. But, the planting will not be fecundated unless we do our work in the spirit of prayer. At the beginning of the sixth year of my editorship, I beg to pledge myself anew to the promotion of this spirit. I am now fully aware that neither musical knowledge nor artistic inspiration can bear fruit unless the light of Christ shall make our task deeply spiritual. The Editorial Staff has but one ambition: that through writing, through thoughtful planning, through friendly

information, they may hasten the rise of a spiritual song in America. By the same token, all subscribers are urged to read the Review in the spirit of prayer. For, while we may write about sacred music, they are the pioneers who form the singers. Their task is a greater one; and nothing but the spirit of prayer will help them to persevere in their holy calling as well as to transform the apathy of Catholic singers into a fervent response. In the promotion of the spirit of prayer in liturgical music Caecilia should be but the bond of unity. While I was reflecting on the spirit of prayer in the musical reform, I became disturbed by another thought. Publishing is a business, and it is worked out in an office. There, desks and files, Addressograph and Multigraph, books and typewriters are vying for attention as a relentless machinery. The daily mail pays its regular visits with countless and minute problems. The demands of a complex and ever-growing classification must be complied with, without forgetting an exact bookkeeping and an alert publicity. And, if on one side, daily incoming subscriptions provide the necessary means, on the other side, obligations towards printing, mailing, and clerical work must be discharged. There are indifferent subscribers who do not realize that a Review requires a minimum of financial resources if it is to develop and survive. Relatively few are those who, having once realized the greatness and the urgency of the musical cause, staunchly persevere in their loyalty to a Review which is theirs. We confess that if Caecilia has established with an increasing number of readers a permanent and much valued friendship, it also counts in its relationship a group of subscribers who evidence either a lagging interest in their musical avocation or a want of staying power.

HENCE, THE DILEMMA: SHOULD WE rely on the spirit of prayer, or should we surrender to the power of money? As I was reflecting on this alternative I remembered Christ's severe warning: "One cannot serve two masters." It is true that money is necessary to the publication of a periodical. It is true also that one cannot but envy, now and then, some of the money which is so lavishly spent on matters only remotely connected with the promotion of God's kingdom; while an alm would do wonders in the restoration of sacred song. In spite of inherent financial problems, our Review can only resolve to serve one master, that is, to rely first on divine Providence who surely will sprinkle the ground;

and secondly, to rely on the large brotherhood of the subscribers to provide whatever resources are necessary for the publication of the Review. Such a policy is only an invitation to our subscribers, that they may discharge a duty of cooperation which is easy. The need of this cooperation is becoming an actual and most urgent question.

There is not further need to explain how a review such as Caecilia, which strives to make a progressive contribution, to the musical reform, must satisfy a minimum of financial obligations. All readers will believe me if I declare that the office of our Review is run on the most economical basis, and that all who are working in it accept definite sacrifices. They will believe me also, if I inform them that the general tide of rising costs is becoming a danger to its financial stability. Printing, publicity, salaries, and stationery have recently mounted to unprecedented heights. Our plight is not an isolated fact. I know of secular magazines with a wide circulation and possessing their own paper mill, which have increased their subscription-rate by 25%. I know of others which have gone up as much as 50%. And, some musical magazines of prominence have been able to publish monthly, of recent date, only four to eight pages. Caecilia has weathered the post war period with the same excellence of articles and information, gradually adding new departments to its program, and maintaining the distinction of its artistic garb. The time has come to take a decision: Shall we increase the rate of subscription or shall we run the risk of maintaining our low rates? I can answer promptly. The decision is in the hands of the followers of Caecilia. If they are animated by the spirit of prayer, and if they are willing to give evidence of it in a gesture of generous cooperation, there will be no need to raise the rate of subscription. I accept the christian challenge of the latter. When Messrs. McLaughlin & Reilly graciously accepted to sponsor Caecilia, the annual rate of subscription was three dollars. I know that their ambition was and still remains to make CAECILIA a popular magazine, accessible to many. At a time when everything goes up, we desire to keep our place in the "low bracket." The spirit of prayer advises this confident policy. But, rising costs can only be compensated for by a largely increased volume. I urge all subscribers, from the first to the last, to accept this challenge and to cooperate actively to an immediate growth of our publication.

TO THIS END, I SUGGEST HERE- with a practical plan of campaign. With this issue, our sixth year of editorship begins. The season of Advent is the time of spiritual renewal. It is the hour when human enterprises appear more clearly in their spiritual perspective. While you read the following plan, see CAECILIA as it should be seen. Transfer it from the narrow plan of your personal interest to the level of the highest form of Catholic action. After you have read it, do not deceive yourself by discharging your obligation on the generosity of someone else. It is your share in the campaign, it is the accumulation of all the little personal shares which will assure its success. There are enough potential readers of a review of sacred music in this country to double or to triple at once our subscription list. CAECILIA is a musical review for all, not a review of sacred music for musicians exclusively. All those who, by their avocation, are assuming leadership in Catholic life, can read CAECILIA with profit. The priest finds unsus-

pected or neglected aspects in pastoral life; the teacher gains a christian outlook in musical education; the choirmaster perfects the tools of his essential trade, the religious learns in sacred song an integral way to perfection in God's service; the Seminarian forms at the proper time an understanding of the place of music in the priesthood.

I hereby open the campaign for an immediate increase in the circulation of Caecilia. I hereby urge every subscriber to gain at this time a new subscriber for the Review. There can be no delay. In the face of rising expenses, either an enlarged subscription list or a higher subscription rate will permit Caecilia to do justice to its mission in the spirit of prayer. Will you accept this challenge? D. E. V.

Kilgen Organs

are especially designed for the perfect accompaniment of Catholic Liturgy, with all the skillful experience of seven generations of fine organ building. That is why so many Catholic Churches are famed for their Kilgen Liturgical Organs.

For the small church or chapel, requiring a genuine organ of compact size and low price, the Harmonic Ensemble has no equal.

The Kilgen Organ Company

Executive Offices and Factory

4632 W. Florissant Avenue

St. Louis 15, Mo.

EUGENE R. KILGEN
President

MAX HESS
Chief Engineer

PAUL J. GARVEY
Vice-President

PLANNING FOR THE RURAL CHOIR

by *Blanche R. Dansby*



IN A COUNTRY CHOIR, WITH the best of planning only a part of what should be accomplished comes to fruition. Singers are few and frequently untrained in the simplest mechanics of music. Attendance at rehearsals is such a discouraging problem to cope with that it overshadows the more important musical problems. The director must cultivate a grateful attitude for whatever small successes are achieved, and close eyes and ears to shortcomings. In the last analysis good results from a choir are the product of members' devotion to their church and their justifiable pride at hearing their accomplishments praised.

Usually the director is organist as well; this dual role must prevail unless two equally devoted souls can be found to work together each in his special capacity. (Emphasis on "work".) It is difficult to train a group while playing the organ. As organist one should give his entire mind to playing; as director he must give his attention to tone production, phrasing, pronunciation, enunciation (these two are not the same thing), attacks and releases, etc. Instead of complaining because he does not do a perfect job let us give thanks that there are simple souls optimistic enough to take on the double job; strangely enough, they sometimes succeed beyond their expectations, though perhaps a little slowly. For the sake of convenience let us refer to this hardy hybrid as the director, understanding that since his hands are busy with the keyboard he must direct with frowns, vigorous nods and shrugs, with syllables formed by lips but not voiced, and encourage with smiles; he runs the constant risk of overleading his group with too-pronounced rhythms, and too-great volume when they need bolstering up.

He often brings to his volunteer task (volunteer in the sense of unsalaried) only a knowledge of piano and no developed taste for liturgical music. He must watch the legato of his playing while manipulating the knee swells and pumping the harmonium, for a few country churches have anything except a small reed organ in the choir loft. He should be properly thankful when it does not have a raucous tone or a leaky bellows. There will probably be scant chance of organ repairs, and a budget elastic enough to provide music

for organist and choir is about all that can be expected.

NO ONE SHOULD UNDERTAKE THE direction of any choir without a spirit of dedication to church music. He should be willing to study for his own improvement, because in the vast field of liturgical music personal rewards are great and conscientious study will pay large dividends in choir results. In his study he must emphasize two main factors: the detailed requirements of church legislation and the development of his own taste in his church's music. Obviously then, he must accord complete obedience to the laws and recommendations which govern liturgical music. He must recognize with gratitude the great gulf between that heard in some non-Catholic surroundings and that in a disciplined Catholic choir. He learns that mere attractiveness in a composition is no good reason for including it in a church service, but that real beauty is inherent in good taste and appropriate style. Suitability should be his watchword. He must follow wholeheartedly the ideal of suitability until it becomes second nature for him to think with the church. It is incumbent upon pastors to follow these same ideals with like devotion, for these preceptive recommendations are binding in conscience; the indifference of either director or pastor in such matters does not excuse the other from requiring adherence to them.

THERE ARE STUDY COURSES AND many books which will help the conscientious director. Fr. Predmore's "Sacred Music and the Catholic Church" is short, comprehensive and to the point, and should be read by pastor, director, and choir people in general. The church budget should supply a subscription to a good choir magazine with helpful stimulating ideas. Obviously, we mean "Caecilia". Copies of *Motu Proprio*, the *White List*, and a thorough work on Latin pronunciation as used in singing should be required reading. The pastor should establish accounts so that the best publishers will send on approval selections of masses, motets, and propers from which the director may choose. The pastor should lose no opportunity to call attention of the parish to the aims and ideals of liturgical music as

set forth in Motu Proprio. This encyclical should be mentioned in sermons, and in talks to confraternities and sodalities so that the parish may accept it as legislation just as binding as any other church law; as binding, let us say, as the law of Friday abstinence. Short excerpts from Motu Proprio may appear in the Parish Bulletin when one is published, and attention should be called to choir programs that show special effort to conform with church law.

THE NEW DIRECTOR'S FIRST TASK IS TO clean up the choir's Latin pronunciation, and he should put his rules to work at once on Latin hymns which will serve as standard equipment. In this there is a two-fold purpose: they will replace the time-worn vernacular ones of questionable quality which should be relegated to non-liturgical services only; they will influence better pronunciation habits in the familiar usages at Benediction. Who does not deplore the habitual *salyewtaris*, *salusonor*, *saccywla* and *miserycordia* indulged in by both city and country choirs? Later, some of these Latin hymns may serve as supplementary offertories at High Mass, and more ambitious ones may be prepared for that same purpose. Add to the Latin hymns some good English ones for general use. Every choir should know "O God of Loveliness" which is especially good at Offertory time (Low Mass). "Praise to the Holiest in the Height" is excellent when sung before the priest's entrance, if the choir can be depended upon to be in their places a full five minutes before the hour. During the month of the Sacred Heart "All ye who seek a comfort sure" is a good choice for that first hymn. Time it to end when the prayers at the foot of the altar are begun. There should be no further music until after the "Dominus Vobiscum" and "Oremus" at offertory time, and from that point music may continue until "Orate Fratres" is said. A short hymn to the Blessed Sacrament may follow the elevation nicely; another may be sung during the people's Communion after "Ecce Agnus Dei." The organist may use some very short interludes during these parts of Mass, but unless he can time them deftly they had best be omitted. A vigorous "Faith of our Fathers," "All Glory, Laud and Honor," "Holy God We Praise Thy Name," or some such hymn is correct as the church empties after Mass, especially when the questionable country church organ does not lend itself to a postlude. In "Holy God" the repetition of the last eight measures is super-

fluous, and one recommends a setting which eliminates the ill-chosen sentimental slurs gratuitously thrown in by some over-generous arranger.

Choirs should know and the congregation should learn that during Low Mass "the music must cease at the times when the celebrant prays in a loud voice" (Motu Proprio, Par. 28). This precept places a very definite restriction upon choir and organ and is one of the director's most ticklish obligations. Since the several parts of Mass consume a variable number of minutes it is imperative to watch the timing; it is better to sing too little than too much. If short organ interludes are used they should be related in key to the following hymn. Let us recommend also the use of a book of short modulations that will bridge smoothly from one number to another when necessary. These are small details but add considerable to the over-all effect.

The important problem of wedding music will confront the small-town director at frequent intervals. It is an unusual solution but a practical one to use a hymn with processional quality for the entrance of the bride and her maids instead of the shopworn "Tum, Tum, ti tum" which brides seem to favor in spite of its manifest unsuitability. It really should not be nec-

(Continued on next page)

No prejudice can prevail upon the fact that the sacred liturgy is under the headship of Christ Himself. By divine commission, the Church only lends to christian worship its organic expression and provides for the means of participation. The means of participation are: action, prayer, chanting. Obviously, then, sacred music is headed by Christ. Chanting, so closely allied to the eucharistic sacrifice and to the sacramental life, should be for every christian a most holy action and the normal expression of religion.

Since the Church has received from Christ her Founder the office of safeguarding the sanctity of divine worship, it is certainly incumbent upon her, while leaving intact the substance of the Sacrifice and the sacraments, to prescribe ceremonies, rites, formulas, prayers and chant for the proper regulation of that august public ministry, so rightly called the Liturgy, or the eminently "sacred action."

(Continued on page 15)

essary to announce importantly "Here comes the bride" when everyone assembled knows that only a major catastrophe could prevent her appearance at this world-shaking moment. Try a stately hymn, Latin or English (the Gounod setting of Msgr. Henry's translation "Wondrous love that cannot falter" No. 56, St. Gregory Hymnal, is a dignified choice) as the bridal party proceeds slowly toward the altar, timing it to end as the marriage ceremony commences. A vigorous Postlude can usher the newly wed couple down the aisle after Mass and everyone can then feel with glowing conscience that the music was adequate and conformed thoroughly to the church's requirements.

When a choir really gets to work on Latin hymns and motets the broken-backed, dog-eared, obsolete hymn books in the rural choir loft will be found lacking in contents and inspiration. If the Bishop has not indicated his preference in hymnals (the writer thinks he should have done so) the director should be commissioned to purchase enough copies of an accepted White List hymnal so that each choir member may have a copy with his name on the fly leaf; thus, each number studied pencil-in-hand will leave no room for doubt as to the interpretation planned. Along with Latin pronunciation, work should be commenced upon recto-tono recitation leading to monotoned propers. A glance at No. 270 bb (P. 439) St. Gregory's Hymnal gives an idea of how to harmonize a monotoned passage; after the key for reciting is chosen the director should write out his harmonization using as few seventh chords as possible, since too-chromatic an effect is undesirable. Be guided in selecting the key by the priest's chants from the Altar. A small detail, but important.

THE NEXT TASK SUGGESTED IS WORK upon responses at High Mass. It is the consensus that these should be done without accompaniment; however, it is helpful to know that both "Ite Missa est" and the answering "Deo Gratias" may be accompanied if desired, for obvious reasons.

The average choir will sing the responses with jive effects if permitted. Responses are ancient Gregorian and they demand the utmost dignity and even rhythm. To add interest to their interpretation keep them smooth and unbroken by unnecessary breath-taking; decide which is the important word in the sentence and sing with a slight crescendo toward that word and

a corresponding decrescendo from that point to the end, with a moderate ritardando. Lengthen just a trifle the note that precedes the quillisma (often mistaken for a mordent) in the words "Habemus" and "Dignum" in the Preface. No detail should be overdone. "Sed libera nos a malo" may have more freedom than any other; all on one breath with "nos" as the high point and "a malo" with rather a pronounced diminuendo and rallentando. Above all, insist upon good legato and clean phrasing; enunciation should be impeccable but phrases should be begun with very little impact and ended simply with no brittle quality. These should be rehearsed with the Pastor and in a key of his choice. If done without accompaniment the choir can pick up the key from the Pastor's chant, and if he has slipped off key as sometimes happens in every church, there need be no fumbling on the organ for the new key and advertising the necessity for it.

With Latin pronunciation conquered it is an easy step to Credo II or III which are not too difficult Chant and should be a part of every choir's equipment. This rural director finds the Gloria Mass VIII, and Credo III the best choice for the inexperienced choir, perhaps because they seem halfway familiar to many singers. They are easily assimilated, not too severe modally and provide the most difficult parts of a High Mass. Once in repertoire, and reviewed from time to time, they contribute greatly to the preparation of subsequent Masses. In many choirs a chosen Gregorian Credo is used constantly, and it is hoped that eventually congregations everywhere will join in the singing of this profession of faith. Directors can plan with this idea in mind; indeed, one assumes that the director never goes to rehearsal without a prepared outline of work to be covered since choir improvement should be consistent and planned. With Responses, Gloria and Credo taking shape "Asperges me" should be studied; probably the well known Mode VII is the best choice. There are few directions affecting the Asperges; on Passion and Palm Sundays the Gloria Patri is omitted; the Antiphon may be recited recto tono when repeated, if desired, in order that the celebrant be not kept waiting before the responses. Teach the Asperges as a sacramental since by the water dispensed the Priest absolves the faithful from venial sin. It is a Sunday observance; use it every Sunday High Mass except during Easter season when "Vidi Aquam" replaces it.

(To be continued)

PROBLEMS OF CALENDAR - MAKING

We herewith begin a series of studies destined to help the choirmaster find a practical solution to the various problems which he meets in the planning of the liturgical training of his choir.

The Editor.

Problem No. I: Modern Obstacles

FOR TWO SUCCESSIVE YEARS, a musical calendar has appeared in these columns; and a different one will be presented during the coming year. To the observer of the scene offered by our choirs, the lack of intelligent planning is perhaps the most noticeable defect. Bad music is, we hope, gradually on its way out, and gives place to music more in harmony with the dignity of the service of God. But, rare are the choirs, in convents as well as in parish churches, which arrange the various selections into an ensemble closely allied to the spirit of the liturgical action. We still feel that many readers will welcome any help given in that direction.

The elaborate calendar prepared two years ago was an attempt to establish the main objectives which every choirmaster should have in mind while planning the program of his choir. Every musical program should be an integrated unit wherein all the selections corroborate each other; and it should be the expression of a true participation according to the spirit of each particular season. Then two calendars were presented, basically identical, but adapted to different situations and needs: one very reduced and simple for less experienced choirs, the other more extended and complex for advanced groups.

THE CONTINUOUS OBSERVATION made in the course of the last year as well as frequent requests for information have again proven to this writer that the most practical plan, even reduced to essentials, has to face the test of realization. The latter is subject to local circumstances and to human conditions which may or may not favor a desired achievement. As things stand today, there are more often obstacles than favorable omens. Hence problems arise which seem to justify a doubt in regard to the value

of the suggested program. The most prevalent obstacles, as much as we are able to ascertain, are threefold: ignorance, unwilling or uninterested to learn, prejudices stubbornly attached to narrow ideas, religious habits reluctant to any change whatsoever. Let the choirmaster glance at the calendar of former years, either A or B accordingly; and let him try to find out why he was unable to put it in effect. It is very likely that one or the other of the three mentioned obstacles will show to have been the "roadblock" on his path.

The experience gained since the publication of the first calendar has also shown that its effectiveness largely depends on the mentality of the leaders, namely, the clergy and the choirmaster. If we have any faith in the principle of leadership, we should not expect that the above-mentioned obstacles will be overcome, unless staunch leaders are able to impose their convictions. Ignorance is remedied by constructive education; prejudices need patience and consistent enlightenment; habits need saner directions. To do this is the exclusive mission and also the obvious responsibility of the leaders. It appears that they are often lacking themselves in clearness of mind, and possess but a vague or scant knowledge about the making of a fitting liturgical program. Both the priest and the choir director, though in a different way, do not always appreciate the religious characteristic of the music presented in the liturgical service. And when it comes to making the proper selection, there is an even chance that the inappropriate music will be chosen or at least given an undue emphasis.

IT APPEARS, THEREFORE, THAT another attempt to program making is highly advisable. But the present calendar, far from repeating the one which preceded it, will be dictated by a new motive. The principles need not be repeated over

again; but the problems arising from actual conditions shall be considered. The calendar for the year 1946-1947 will face the obstacles to good planning; it will also suggest to the leaders a minimum of outline which any real Catholic choir, sufficiently obedient and responsive, may attempt with a reasonable chance of success. Its main objective is to preserve the liturgical sacredness of divine services.

It will be necessarily limited by a great simplicity. Its main scope is to do something beautiful and truly liturgical with music of smaller proportions. If, as we hope, the suggested selections are of adequate quality, the choir following such a program will establish its experience on a solid foundation. Only from such a basis can a choir really grow and develop. The offered program is a balance made up mostly of lighter music, possessing a more immediate appeal for the ordinary singer. Both gregorian melodies and harmonized music are a part of this diet. They will help the choir build up a finer taste and a conscious experience. The proposed series need only be augmented and added to in successive years. We suspect that more advanced choirs might readily scorn the present calendar, and despise its avowed simplicity. Such an attitude is easy to take; but it is not justified.

Advanced choirs as may be heard in many places, are notorious for the narrowness of their experience, which often lags in the groove of pompous and insignificant music. Surprisingly, they are incidentally incapable of performing well the simple religious music which this calendar suggests. The latter is for all a leading-thread, guiding all choirs towards the highlights of song which make a musical service truly religious. Do not attempt more, unless your choir can do full justice to it.

HERE IS THE OUTLINE FOR THE SEASON of Advent. Although it is self-explanatory, we make bold to present a few remarks preparatory to its perusal: 1. The main justification for all selections is always their quality of religious adaptation before their exclusive musical merit. 2. It contains a fare of Chant and Harmony, with due prominence given to the Chant. 3. Primary melodies are those to be learned by all means; the secondary are a surplus for those capable of rendering them. 4. Provision is made for choirs both of equal and mixed voices. We may vouch, without fear of contradiction, that if all choirs throughout the country, can achieve "that much" during the coming year, the musical restoration will have made a remarkable step forward.

ORATE FRATRES

"Dom Virgil Michel, founder and first Editor, used to say that by far the greatest obstacle to the liturgical movement was the failure to understand its purpose and scope.

Orate Fratres was founded in 1926. It has been the spearhead of the movement in this country since that date. It is edited by the Benedictine Monks of St. John's Abbey, Collegeville, Minnesota.

Orate Fratres is published twelve times during the year, beginning a new volume with the First Sunday of Advent. Each issue has 48 pages."

(Reprint from the Liturgical Press)

Readers of *Caecilia* should be also readers of *Orate Fratres*. They will thereby understand that the liturgical movement and, in some measure, the musical restoration are together "an ascetical movement, to rear a solid spiritual edifice by placing first things first."

LITURGICAL PRESS

COLLEGEVILLE, MINNESOTA

Musical and Liturgical Outline for Advent

Let all choirs make a decisive effort to complete this program for 1946-1947. Their work will be rewarded by a progress in the appreciation of true religious music. Pin this program in the choir loft.

PROPER OF THE MASS

<i>Primary</i>	<i>Complementary</i>	
Sun. 1 Introit (M)*		A summary of Advent-expectation, and an introduction to a rejuvenated spirit both for the choir and the faithful.
	Gradual (1st part) (D)*	The expectation of the universal world from utter spiritual darkness. Indeed, darkness is all around us.
	Communio (E)*	The harvesting of the Fruit is near. We expect it with confidence.
Sun. 2 Alleluia & Verse (D)*		The most active expression of joy in Advent.
Sun. 3 Introit (D)*		The stirring up of christian optimism at the beginning of another year of grace.
Sun. 4 Introit (M)*		A new and more fecund life is in view for all who look up to Christ.
	Communio (E)*	Mary is waiting with us. Wait with her.

1. The remainder of the Proper may be psalmodied. At the Introit, preferably recite the Antiphon and sing the Verse as noted in the Liber Usualis.
2. Sing every Sunday the Jubilation of the second Sunday, and psalmody the Verse.
3. At the Communion, Psalmody eight verses of the Eucharistic Psalm as found in the November issue of 1945.

ADDITIONAL MELODIES

- a) The Vesper Hymn: "Creator alme siderum"
- b) The first Antiphon O, noted for December 17 in the Liber Usualis
- c) Rorate Coeli desuper

POLYPHONIC MOTETS

Equal voices—Suggested for supplementary Offertory or for other devotions, on texts in honor of Mary Immaculate, and of the expectant Mother of Christ.

Ave Maria: J. M. Tatton	No. 1441 T. T. B.
R. J. Stahl	No. 1136, S. S. A.
Alma Redemptoris:	
J. Singenberger	No. 483A (two parts)
O Sanctissima:	
C. Grieth	No. 925 (two parts)

Mixed voices—Suggested for the Benediction of the Blessed Sacrament.

Adore Te:	R. K. Biggs	No. 1263-4, S. A. T. B.
-----------	-------------	-------------------------

* E: Easy, M: Medium, D: Difficult.

A PRIMER OF THE LAWS OF CHURCH MUSIC: IV

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



THE liturgical legislation of the Church is something neither recent nor arbitrary. It is in very fact, the slow evolution of principle and practice. Liturgical laws are, first of all, the clarification of liturgical principles. They set standards by which, in actual practice, the principles which we know are basic to the liturgy can be carried out. Liturgical laws are, in the second place, made to harmonize principles with actualities. Changing conditions leave men's minds in doubt how to apply the principles. Or worse, they leave men's wills indifferent to the principles. In either instance the lawmaker must step in to set things right.

Laws meet a need. In a sense there is no law-making unless there is law-breaking. Paradoxical it may sound, yet it is the truth. Only when there is a very definite deviation from the principles which are at the bottom of traditional practices, is any legislation to be expected. Churchmen do not simply invent laws out of pure nothings. Liturgical laws are formulated only when people have lost sight of the norms which, by their very nature, govern matters liturgical.

The Making of Tradition. History bears this out. The first laws regarding Church music were occasioned by what were deemed abuses. Only when affairs took a turn which no one could consider in accord with right conduct, were any definite laws promulgated. As long as practice conformed to well-understood principles, there was no need for any pronouncements. We look in vain for any such laws—other than those merely rubrical—during the earlier centuries, for during that time and well on into the late Middle Ages, the functions of music in worship were comprehended. The tradition was not lost; rather, the tradition was in the making.

During these many centuries there existed a close bond between music and worship—a bond so close, indeed, that the growth and mutation of one was the growth and mutation of the other. Chant was a part of the liturgy in the very simple sense that the liturgy

was chanted. As a consequence, whatever vicissitudes and changes the liturgy underwent were shared by the chant. As new chants were introduced, the liturgy was enlarged. Both Mass and Office were in process of growth, and most of that growth can be traced to this influx of new songs.

When Music was Joined to Prayer. Among the priceless treasures which the Catholic Church has bequeathed to Western civilization, not the least has been the religious music which she developed during the medieval epoch, a religious music which is the purest expression that the world has known of the sentiment and motive of worship. Gregorian chant, as this music came to be called, was a new art form, founded on a new art principle of which all the worship music of Christendom is the natural fruit. But more vital still that this special form, and comprehending and necessitating it, was the true ideal of liturgical music as evolved during these early Christian centuries. This ideal is found in the distinction of the Church style from the secular style, the expression of the universal mood of prayer rather than the expression of individual emotion with which secular music deals. In this avoidance of an impassioned emphasis on details in favor of an utterance drawn from the large spirit of worship, Gregorian chant evaded the peril of introducing an alien dramatic element into the holy ceremonies, and asserted its nobler power of creating an air from which all worldly associations disappeared. It is not its gravity and elevation alone which so unmistakably distinguish planesong from the impassioned music of more recent times, but also its intimate relation to the liturgy, the liturgy from which it grew organically.

Such was the work of the earlier Middle Ages, when music and worship were one. During this time there was little or no need for regulations. A restraining hand, perhaps, but no reformation. Because the basic axiom, Music is the handmaiden of the liturgy, still held sway. Liturgy first. Worship primary. As long as such a conception influenced the minds of musicians, there was no fear of abuse.

The Great Divide. But when this underlying liturgical norm was lost sight of, either through ignorance or through indifference, a new state of things arose. Once the close bond between music and worship was severed, there came the necessity of law-making. This again is attested by history. The first universal regulation dealing with liturgical song, the papal Constitution *Docta sanctorum Patrum*, issued from Avignon in 1324 by Pope John XXII, was occasioned by the introduction of strange music into the church, the music of organum and descant. It is not surprising, in the light of what actually has happened, that the Church viewed with alarm the gradual corruption and mutilation of the chant. Not that the Church was intolerant of change or incapable of appreciating the value of this nascent harmony. It was not the new music that was feared but the new approach to liturgy. A principle was at stake—the principle of the primacy of liturgy, of prayer, of text. Musicians, cultivating music more for its own sake than for the sake of the liturgy it was to serve, unconsciously broke the organic union that held music and worship together. And herein was the danger. If the attachment of music to liturgy is looked upon as a merely fortuitous one, if music is esteemed merely as a decoration and not as a means of edification, it is bound to hurt the liturgy.

In the days of Palestrina. Again history bears out this conclusion. Polyphony and figured music were, in origin, sacred, but in the course of time became more and more secularized. Indeed, corrupted. And by the sixteenth century the corruption had reached such a point that the Council of Trent felt constrained to take action.

This corruption was based, as said, on the misconception of music's role, on a misplaced emphasis of polyphony over prayer. First, through a super-abundant artificiality, musical intricacies were so multiplied that the words of the text were no longer distinguishable. And second (and worse), the melodies for the sacred text were frequently reproduced from melodies which first had served profane uses, so that at Mass were heard the gay tunes of popular ditties and madrigals. The Council of Trent, which was distinguished for its reforms in ecclesiastical discipline, turned its attention to sacred music. And so serious did the evil appear at the time, that many of the Tridentine Fathers wished to banish all polyphony from the

churches and to return to the Gregorian chant exclusively. In its decess, however, the Council was satisfied with some very negative legislation, and simply urged that all that was unbecoming be excluded from the Divine Services.

Fortunately not all the music of the era was so misconceived as to merit condemnation. Some serious musicians there were who endeavored to draw their inspiration directly from the liturgy itself. In the works of the great Catholic polyphonists we apprehend that same spirit of prayer which emanates from the planesong of the previous era. The esthetic impression which these compositions arouse cannot be easily divorced from their religious associations, and it is these latter which impart to the pieces their full import.

A New Assault. But the secular and un-Catholic tendencies of music continued to manifest themselves side by side with these strictly and properly Catholic ones. The newer conceptions of the musical art as the expression of individual feeling, and the new forms of recitative, aria, and orchestral accompaniment could not be kept out of the church, and they entered the choir gallery with flourish of trumpet, driving the antiquated planesong and the stately polyphony from their ancestral seats. It does not, of course, follow, that the change was necessarily a degradation. But under the conditions of the times it became so. Its frivolous and

(Continued on Page 25)

Chanting, being one of the three elements of Christian worship headed by Christ, is definitely a means of sanctification. It achieves this in four ways: 1. It elevates our souls to God in an atmosphere of joyful radiance. 2. It stirs up our hearts to a loving union with God. 3. It is a public and constant pledge of our allegiance to Him. 4. It makes us grateful for all graces received through our worship. In chanting, all religion becomes active and harmoniously balanced. And this should be our main concern in the restoration of sacred song.

For the liturgy is indeed a sacred thing, since by it we are raised to God and united to him, thereby professing our faith and our deep obligation to him for the benefits we have received and the help of which we stand in constant need.

(Continued on page 33)

CHANTING JOY IN ADVENT

By Oriscus

The analytical sketches of Gregorian melodies will be devoted to the Alleluia of the Mass. From the superabundant literature of jubilation contained in the Roman Gradual, only a few examples will be commented upon, which either are characteristic of the successive liturgical seasons, or which lend themselves most easily to the initiation of the Choir.

The Editor.



IF ONE PATIENTLY GLANCES AT the vast number of Alleluias in the Proper of the whole year, he will easily classify them into two unequal groups. The larger group, by a wide margin, is made of melodies which obey, even in the expression of joy, the law of restraint prevalent in gregorian art. Hence, melodic contours are drawn with the modal patterns which are the general vocabulary of the Chant. Their rhythmic fluency alone assures them a distinct originality. The second group, quite smaller, numbers melodies obviously departing from accepted canons and submitting modal laws to a freer concept of joy in song. The Alleluia of the second Sunday, the most typical of the spirit of the season of Advent, belongs to the latter group. And, among its companions in this group, it is definitely a precious gem.

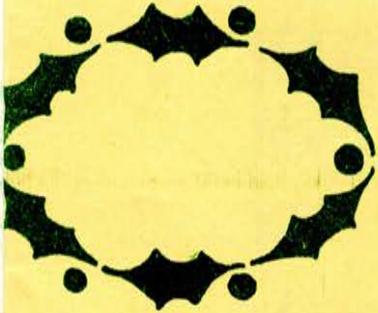
As we have often advised, make a first approach to the melody with an informal vocalizing. Hum or vocalize very lightly. You will be delighted from the first with the volatile gracefulness of its cadences; you will feel the caress of its soft melodic contours. Above all, you will be drawn under the spell of its childlike spontaneity. Fluency, softness, simplicity are thus the three qualities which you will want to bring out in the actual singing of this jubilation. To this end, you will consciously reduce the dynamic emphasis to a lower level, lest the charm of this song of joy should remain unsaid. Joy may be better expressed at times through vocal outburst; but this melody can suggest it only through the lightest touch of which the choir is capable.

Encouraged by a first and so rewarding approach, let us look closer at and deeper into the form of this delicate Chant. At the outset, understand that the Alleluia is built up along lines entirely of its own, little resembling the form of any other gregorian melody. In technical language, it is a ternary form.

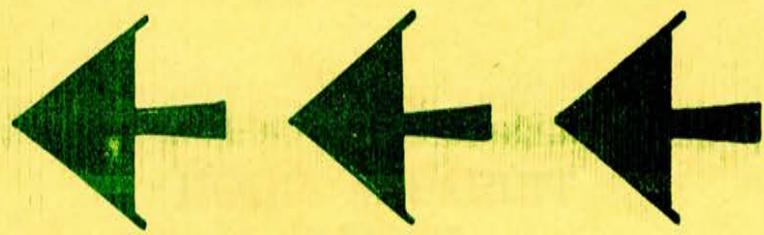
That means a kind of initial refrain followed by a larger verse (according to the length of the chosen text), and at the end, the repetition of the refrain, somewhat shortened. The diagram of such a form would be like this: A-B-A2. You have as it were a picture in a frame: B is the picture; A is the frame. And you know that the appearance of a picture largely depends upon appropriate framing. It is therefore logical that the jubilation must be sung with a rhythmic definition which will reinforce the melodic design of the verse.

LET US LOOK FIRST AT THE JUBILATION of the Alleluia chosen for the Advent season. We may rightly call it a motive, even though this term is, under ordinary circumstances, quite foreign to gregorian art. It is a motive because, in its deftness, it expresses a psychological attitude rather than illustrates a word or a sentence. Its pattern is an immediate succession of two fourths (do-fa and fi-sib), rounded up and attenuated by preparatory tones, viz., re and sol, which together also make up a third fourth. We have, therefore, a play of intonation-intervals. And everyone knows that the fourth is, in all music literature, the interval of intonation par excellence. From that triple interplay of fourths hardly concealed, results a characteristic of ascensional daring which leaves no doubt as to its joyful meaning.

As in all alleluiatic jubilations, the jubilation proper is followed by an expansion sung on the final vowel A. The expansive section of our Alleluia obviously avoids the intervals which are the modal basis of the first mode, and which are mostly of "minor" quality. On the contrary, it insists on major intervals which make up the two related chords: fa-la-do and do-mi sol. It is hardly necessary to remark that such a procedure emphasizes the characteristic of "elation" already found in the motive itself. To say it simply: fourths have grown into fifths; and the whole melodic



To all Readers the
 Editorial Staff wishes
 a Holy Season of Advent
 and a Most Blessed Christmas.



Please send Caecilia to the following:

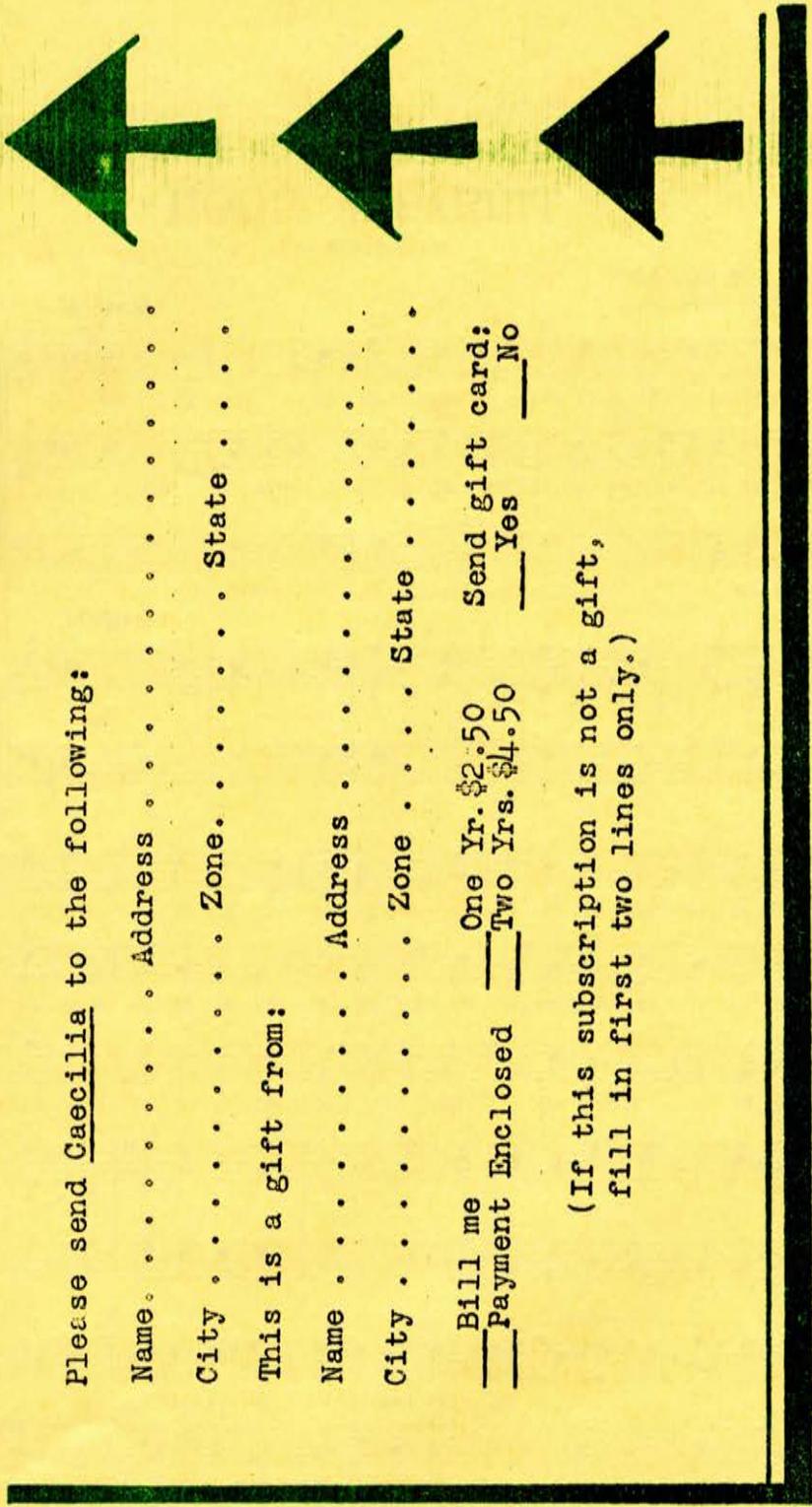
Name Address
 City Zone State

This is a gift from:

Name Address
 City Zone State

Bill me One Yr. \$2.50 Send gift card:
 Payment Enclosed Two Yrs. \$4.50 Yes No

(If this subscription is not a gift,
 fill in first two lines only.)



HODIE APPARUIT

For Christmas

ORLANDO di LASSUS
1532-1594

Moderato
mf

I
Ho - di - e ap - pa - ru - it, ap - pa - ru - it in Is - ra - ël,

II
Ho - di - e ap - pa - ru - it, ap - pa - ru - it in Is - ra -

III
Ho - di - e _____ ap - pa - ru -

ORGAN
or
HARMONIUM
mf

The first system of the musical score is for three voices (I, II, III) and organ/harmonium. It begins with a 'Moderato' tempo and a mezzo-forte (*mf*) dynamic. The vocal parts are in G major with one flat (F major). The organ part provides harmonic support. The lyrics are: 'Ho - di - e ap - pa - ru - it, ap - pa - ru - it in Is - ra - ël,' for voice I; 'Ho - di - e ap - pa - ru - it, ap - pa - ru - it in Is - ra -' for voice II; and 'Ho - di - e _____ ap - pa - ru -' for voice III. The organ part starts with a similar melodic line.

ap - pa - ru - it in Is - ra - ël, ap - pa - ru - it in Is - ra - ël, in Is - ra -

ël, ap - pa - ru - it in Is - ra - ël, ap - pa - ru - it, ap - pa - ru - it in Is - ra -

it, ap - pa - ru - it in Is - ra - ël, ap - pa - ru - it _____ in Is - ra -

The second system continues the vocal and organ parts. The lyrics are: 'ap - pa - ru - it in Is - ra - ël, ap - pa - ru - it in Is - ra - ël, in Is - ra -' for voice I; 'ël, ap - pa - ru - it in Is - ra - ël, ap - pa - ru - it, ap - pa - ru - it in Is - ra -' for voice II; and 'it, ap - pa - ru - it in Is - ra - ël, ap - pa - ru - it _____ in Is - ra -' for voice III. The organ part continues with the same melodic and harmonic structure.

ël, per Ma - ri - am Vir - gi - nem est na - - - tus

ël, _____ per Ma - ri - am Vir - gi - nem est na - tus

ël, per Ma - ri - am Vir - gi - nem, per Ma -

The third system concludes the piece. The lyrics are: 'ël, per Ma - ri - am Vir - gi - nem est na - - - tus' for voice I; 'ël, _____ per Ma - ri - am Vir - gi - nem est na - tus' for voice II; and 'ël, per Ma - ri - am Vir - gi - nem, per Ma -' for voice III. The organ part continues with the same melodic and harmonic structure.

Rex, per *Ma-ri-am* Vir-gi-nem, per *Ma-ri - am* Vir-gi-

Rex, per *Ma - ri-am* Vir - gi-nem est na-tus Rex,

ri - am Vir-gi-nem est na-tus Rex, per *Ma - ri - am* Vir-

nem, — per *Ma - ri - am* Vir - gi-nem est na - tus

per *Ma - ri - am* Vir - gi-nem est na-tus Rex, per

- gi-nem est na-tus Rex, per *Ma - ri - am* Vir - gi-nem est na -

poco a poco riten.

Rex, per *Ma-ri-am* Vir-gi-nem est na-tus, est na-tus Rex.

Ma-ri - am Vir - gi - nem est na - tus Rex.

tus Rex, per *Ma - ri-am* Vir-gi - nem est na-tus Rex.

poco a poco riten.

Alma Redemptoris Mater

(Antiphon B.V.M. From Advent to Feast of the Purification)

"Loving Mother of the Redeemer, who art ever the gate to Heaven's highway and the star of the sea, come to the aid of a people which falls and strives to rise again. Thou who, while nature marvelled, didst beget thy holy Parent: Virgin before and after childbirth, who didst receive that "Ave" from the lips of Gabriel, have pity upon sinners."

Edited by Leo Rowlands O.S.F.C.

Giovanni Pierluigi da Palestrina
(1626-1594)

Moderato

SOPRANO *p* Re-dem-pto-ris Ma - - - ter, quae per-
cresc.

ALTO *p* Re-dem-pto-ris Ma - - - ter, quae per-
cresc.

TENOR *p* Re-dem-pto-ris Ma - - - ter, quae per-
cresc.

BASS *Lento* *p* Re-dem-pto-ris Ma - - - ter, quae per-
cresc.
Al - ma Re-dem-pto-ris Ma - - - ter, quae per-

ACCOMP. *for Rehearsal only*

meno f
- vi-a coe - li por-ta ma - nes, et stel-la ma - ris, suc
meno f

f
- vi-a coe - li por-ta ma - nes, et stel-la ma - ris, suc
meno f

f
- vi-a coe - li por-ta ma - nes, et stel-la ma - ris, suc
meno f

f
- vi-a coe - li por-ta ma - nes, et stel-la ma - ris, suc
meno f

f
- vi-a coe - li por-ta ma - nes, et stel-la ma - ris, suc

cur-re ca-den - ti, Sur - ge-re qui cu - rat po - pu - lo;

cur-re ca-den - ti, Sur - ge-re qui cu - rat po - pu - lo;

cur-re ca-den - ti, Sur - ge-re qui cu - rat po - pu - lo;

cur-re ca-den - ti, Sur - ge-re qui cu - rat po - pu - lo;

Tu quae ge-nu-i - sti, na-tu - ra mi-ran - te, tu - um san-

Tu quae ge-nu-i - sti, na-tu - ra mi-ran - te, tu - um san-

Tu quae ge-nu-i - sti, na-tu - ra mi-ran - te, tu - um san-

Tu quae ge-nu-i - sti, na-tu - ra mi-ran - te, tu - um san-

ctum Ge - ni - to - rem, Vir - go pri - us ac po -
ctum Ge - ni - to - rem, Vir - go pri - us ac
ctum Ge - ni - to - rem, Vir - go pri - us
ctum Ge - ni - to - rem, Vir - go pri - us

mf *f* *mf* *f* *mf*

This system contains five staves. The first four are vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The fifth is a piano accompaniment. Dynamics include *mf* and *f*.

ste-ri-us, ac po-ste-ri-us, Ga-bri-e - lis ab o - - re
- po - ste ri - us, Ga-bri-e - lis ab o - - re
ac po - ste-ri-us, Ga-bri-e - lis ab o - - re
ac po - ste - ri-us, Ga-bri-e - lis ab o - re
ac po - ste - ri-us, Ga-bri-e - lis ab o - re

cresc.

This system contains five staves. The first four are vocal staves with lyrics. The fifth is a piano accompaniment. Dynamics include *cresc.*

p Su-mens il-lud A - ve, *mf* pec - ca-to-rum
p Su-mens il-lud A - - ve, pec - - - ca-to-rum mi -
p Su-mens il-lud A - ve, pec - - ca-to - rum mi-se-re -
p Su-mens il-lud A - ve, *mf* pec - ca-to - rum mi-se-re -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The music is in a minor key and 4/4 time. Dynamics include piano (*p*) and mezzo-forte (*mf*).

mi-se-re - - - re, pec - ca-to-rum mi - se - re - re.
- se-re - - - re, pec - ca-to - rum mi - se - re - re.
- - - re, pec - ca - to - rum mi-se-re - - - re.
- - - re, pec - ca - to - rum mi - se - re - re.

The second system continues the vocal and piano parts. It features the same four vocal staves and piano accompaniment. The lyrics are repeated and extended. Dynamics include piano (*p*) and mezzo-forte (*mf*).

O Maria Sine Labe Concepta

JOSEPH J. McGRATH

Religioso

SOPRANO
O Ma-ri - a si - ne la - be con - cep - -

ALTO

TENOR
O Ma-ri - a

BASS
Si - ne la - be con - cep -

ORGAN

molto cantando

ta O - ra pro no - bis. O - ra pro

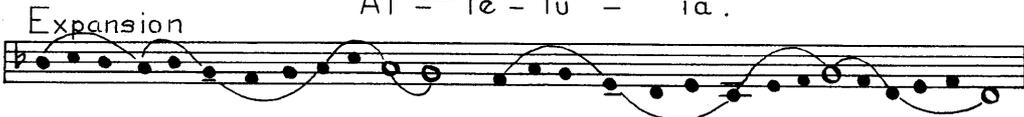
ta O - ra pro no - bis.

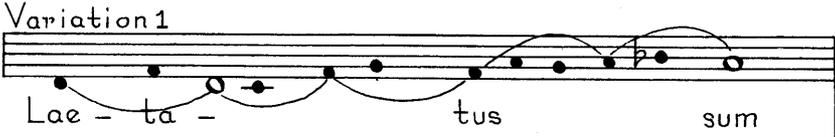
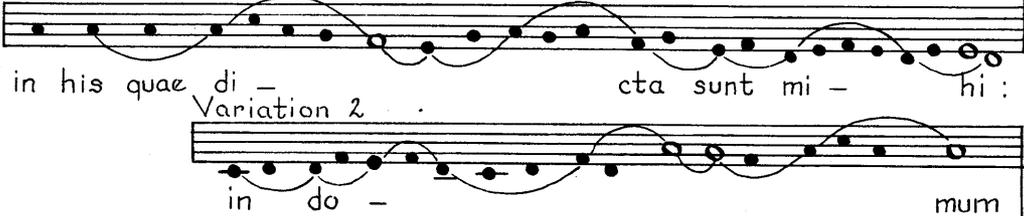
no - bis ad te re - cur - ren - ti - bus.

O - ra pro no - bis ad te re - cur - ren - ti - bus.

ALLELUIA OF ADVENT : 2nd Sunday

Jubilation 

Expansion 

Verse
 Variation 1 
 Variation 2 
 Do - mi - ni 

Conclusion 

INTERVAL OUTLINE

1. Motive  (3 fourths)

2. Expansion
 a. 
 b.  preparatory - chord - preparatory - chord
 c. ending 

design is thus wrought around the strength of the two fundamental intervals of all harmony. Then, the two mentioned composite chords are presented in reverse. The first in an ascending movement, that is, the arsic effort; the second in a descending direction, that is, the thetic repose. And to soften the natural and assertive brilliance of the two chords, there is before each one a preparatory third which moves in an opposite direction to the chord itself. A descending third for an ascending chord, and ascending third for a descending chord. This is a perfect application of the law of balance. Suddenly, the expansive section returns to the composite interval So-fa-re, the most definite interval to accentuate the modality of the first mode. And that also is a fourth, on which the melody ends as it began.

You will find very few melodies in the whole gregorian repertoire which can match such a logical construction with an irresistible accent of loveliness.

ONLY A SKETCH OF THE FORMAL OUTLINE of the Verse is necessary, once the jubilation has been carefully analyzed. The melody of the verse is but a variation in the manner which Beethoven used in his last period. It is the grand variation, that is, the one which is not satisfied with a repetition of the initial theme hidden behind a rhythmic change, but which expands the initial cell to the possible limits of its melodic energy. The variation of the Verse for the second Sunday of Advent is, even in its expansion, very compact; it grows without reaching a disproportionate measure. Here is the outline: two sections A and B equally divided. Both are subdivided into a forephrase 1 and afterphrase 2, the forephrase being the most expansive element. In each of the two sections, the forephrase expands the initial motive of the jubilation; and the second of these expansions is still stronger than the first. The afterphrases, on the other hand, are shorter; the second in particular covers a smaller range. The forephrases are major in character, the afterphrases minor. And, in the whole variation, there is an accent of "inevitability" which is the characteristic of great melodies. It ends on a repetition of the "expansion" part of the initial jubilation. With these remarks in mind, look at the scheme drawn in our supplement, and the masterful line of the whole Alleluia will be clear!

Laws of Church Music

(Continued from page 15)

unstable nature asserted itself. The theoretical distinction between church music and concert music went by the board. The former severe, learned style gave way to melodies often florid, sometimes flippant. No longer a means of impressing the solemn import of the liturgical text or instilling a rapt devotional mood, choir music was sought for its esthetic charm. Text and ceremony became, to a large extent, subordinate to brilliant musical display.

The Reform. These tendencies ran their course unchecked right through to the nineteenth century. Thus we, after four centuries and more, have found ourselves in conditions as bad as those of the sixteenth century before the Council of Trent. And again the voice of the Church has been raised, raised in apprehension. Several times in the last hundred years the Popes have issued severe regulations, culminating in the comprehensive *Motu Proprio* of Pope Pius X. This was to be expected. The principles of liturgical music were being set aside. Not only were the rubrics contemned and liturgical proprieties offended, but the very fundamental standard by which church music is differentiated from profane were thoughtlessly ignored. To safeguard her system of worship the Church had to take action, and in the pronouncements of the Popes since Leo XIII this action has been concerted and definite.

Law, and more than law. This is really more than just a legal matter. It is a restoration in the fullest meaning of that word. Not only are we to return to a fuller obedience to the prescriptions of the liturgy but we are to gain a fuller knowledge of the function of music in Catholic prayer-life, so that the musician of tomorrow will think with the Church as he dedicates his pen to the work of composition. More than this. There is to be a restoration of those treasures which had been hidden away and almost forgotten, the beautiful chants and the glorious masterpieces of polyphony. Yes, more than a legal matter. More than a matter of obedience and authority. A matter of faith. A matter of love. A rebirth in our hearts of the spirit of corporate worship which music will subserve.

ACOUSTICS JOIN THE CHOIR

by Thomas G. McCarthy

Environment does affect music. And herein are discussed some of the natural obstacles to good tone that are encountered by choirmasters every day of the year.—T. G. M.



FEW YEARS AGO AN ORGANIST was interrupted at his regular morning practice session by an engineer carrying on a fire insurance inspection. "A beautiful church," he said, "but the architect certainly didn't take acoustics into consideration." The omission so flagrant to the mind of the visitor was not the first of its kind, and if current building trends are indicative of anything at all, it will not be the last. Actually, no architectural design can guarantee satisfactory tonal results in advance of construction. There are too many elements, the extent of whose influence is incalculable, that may interfere with acoustics. A building's location and the geological nature of that location, along with the relation of the building to other structures in the vicinity, and a multitude of other indeterminable factors have much to do with over-all tonal results. In general, though, it may be said that straight lined halls of non-fabricated substance offer greatest satisfaction in this regard.

No matter what a church's construction may be like, much depends upon the ingenuity of the conductor in attaining proper results. A master-director will draw upon the tonal resources of his unit in much the same fashion that an organist draws upon the tonal resources of his instrument. So will he learn to draw upon the tonal disposition of his auditorium. Cool, determined use of pitch and tempo will invariably overcome the difficulties of the most tonally-trying edifice.

A PROPER PROCEDURE, OF COURSE, IS to determine how far the acoustics of your building tend towards either of two extremes, i. e. extreme resonance, or extreme non-resonance, (deadness.) If the acoustical condition of your church is very active or alive, tempos can generally be slowed a trifle with great success. In such auditoriums fast tempos become aggravating, and the melody is soon a chaotic shambles of confusion, with the singing notes of the chorus competing for perception with notes already sung but still reverberating. Conversely, it becomes

obvious that some acceleration of tempos is necessary to offset the weight of "dead" churches.

Pitch is important in the development of an accord between the composition and the building in which it is sung. A slight elevation of pitch is oftentimes responsible for making up the deficit resultant from dull acoustics by virtue of increased vibrations. Contrarily, a lowering of pitch will bring about greater success to those who must sing in highly resonant buildings. Metronome markings and key indications are not always safe guides. A tempo or a key that is satisfactory in the composer's small studio is not likely to prove appropriate in a large church or cathedral. By the same rule, it is foolish to assume that tempos or keys that prove gratifying in a low-ceilinged choir room will prove satisfactory in a larger auditorium. Of course, some composers have foresight enough to experiment with the behaviour of their compositions in halls of large dimensions and edit their works accordingly. Such writers are lamentably few however, and great care must be exercised in selecting masses, motets, et cetera, particularly if the accompanist at the director's disposal is not adept at transposition, which is so frequently the case.

VENTILATION IS AN IMPORTANT FACTOR in music's environment. True pitch is impossible in churches where the air is stagnant. Carrying power and bouyancy are nullified by closed windows or oppressive heat. A succesful choirmaster will insist upon proper ventilation before lifting his baton to conduct any program. Drapes, ferns, palms, and other accessories may increase or decrease the resonance of a church on various occasions. The writer recalls rendering the beautiful *Missa Lux et Origo*, (Mass I,) on two consecutive Sundays in a large church in Jersey City, New Jersey, where he once held forth. On Pentecost the sanctuary was filled with palms and the altar was backgrounded by a heavy velvet curtain. Amid this "grove-like" festive finery it was necessary to begin the Kyrie on G in order to offset the dullness created by the decorations. A week later, though it was Trinity Sunday, the sanctuary

(Continued on page 40)

HERE THERE EVERYWHERE



IT CANNOT BE said at this time that the front of liturgical music is very active. It is likely that some of the most effective work is done in silence and remains hidden from the public eye. It is quite natural that people who have made sacred music an integral part of their daily homage to God should hardly feel the need of bringing it to the public eye as if it were something new. Yet, we would be delighted if these hidden places would consent from time to time to disclose some of their secrets and thus let the light shine abroad for the benefit of many others less fortunate than they are. It is a consolation indeed, that, in the midst of a musical world, Catholics included, which is gradually engulfed by prevailing materialistic trends, there remain some religious groups who secure the survival of the sung praise of God. It still rings somewhere. Do not infer from the foregoing that news about musical activities is not welcome. It is even solicited. But, we regret to say that the Catholic musical front, at this very hour, shows the signs of a tendency more secular than religious.

Liturgical Here are three programs arranged for three different solemn celebrations; and each has some particular qualities to its credit. »» *Portland, Oregon* commemorated the centenary of the Society of the Holy Child Jesus with a Pontifical Mass at St. Rose Church on October 12. The High School students who made up the choir had the good fortune of participating in the Mass with the most closely fitting musical expression, the Chant:
 Votive Mass of The Holy Child Jesus
 Processional: "Ecce Sacerdos".....Stadler
 Proper.....3rd Mass for Christmas
 Ordinary.....Gregorian Mass X
 Offertory: "O Mira Caritas".....Dom Pothier
 Recessional: Christus Vincit

»» The Summer Convocation of the DE PAUL UNIVERSITY AT CHICAGO, ILL. was duly solemnized with a High Mass in which both the Plain Chant Choir and the Summer Session mixed Choir participated, which were directed respectively by Father Charles N. Meter, C. C. M. and Dean Arthur C. Becker. The program appears more as a compromise in favor of the incidental solemnity than an attempt to a unified liturgical setting:

Processional: "Laudati Pueri".....Mendelssohn
 Proper of the Mass of the
 Blessed Virgin Mary.....Gregorian Chant
 Missa "In Dominicis Adventus
 et Quadragesimae".....Becker
 Ave Maria.....Erst
 Recessional: "Tu es Petrus".....Mulet

»» THE CATHEDRAL OF INDIANAPOLIS, INDIANA was witness on October 10, to the Installation of His Excellency, the Most Reverend Paul Schulte, D. D. as second Archbishop of Indianapolis. We would readily agree that the musical program of this memorable occasion was a model of its kind. With the Proper reserved to the Chant, it included varied selections whose characteristics lend themselves to a dignified pomp. At Indianapolis they have learned to do things well and with good order. On this occasion, a printed program handed to the faithful, included, with the data of the solemnity, the entire text of the prayers of the installation and of the Proper of the Mass. Under the combined direction of Elmer A. Steffen, K. S. G., director of Music of the Archdiocese, and Father Edwin Sahn, the Archdiocesan Male Chorus of 75 voices must have rendered the program in an outstanding manner. For, we are told that His Excellency the Apostolic Delegate, who has opportunities second to none in the field of solemn celebrations, gave a special commendation to the remarkable achievement of the Choir. Here is the program of the Mass:
 Processional

March and Fanfare.....Organ and Trumpets
 "Ecce sacerdos magnus".....Steffen-Vincent
 "Te Deum Laudamus".....Gregorian

Proper: Solemn Votive Mass of

St. Francis Xavier.....	Gregorian
Ordinary: "Missa Choralis".....	Refice
Offertory: "Veritas Mea".....	Griesbacher
"Cantate Domino".....	Dunn
"Christus Vincit".....	Traditional
Organ Recessional.....	Guilmant

»« AT SANTE FE, in the heart of NEW MEXICO, there is a Glee Club of one hundred High School Girls which, under the perseverant direction of Sister Liliosa, sings the High Mass every Sunday at 9:15 at the Cathedral. Whatever the technical perfection of this Choir may be, it is the most encouraging news of the year in the educational field. And, we wonder how many High School groups throughout the country, especially in larger cities, would compete with the christian loyalty of their companions in the West? As a mark of special recognition, CAECILIA is sending herewith to the Glee Club of Santa Fe's Cathedral the certificate of membership in the Guild of Honor.

»« The sixth of October was Marian Day for Cincinnati. According to the plan followed on similar occasions, a combined choir including 30 religious communities, colleges, high schools and grammar schools participated in the singing of the ceremony. The actual union of all these groups into one single participation remains as in the past, an example of christian unity. »« The two-day Wisconsin Catholic Teachers convention at Milwaukee was the occasion for the Sisters of Notre Dame, St. Francis, St. Mary's and Sacred Heart Sanatorium to unite into a single choir for the chanting of a Pontifical Mass: Another commendable step towards unity through common singing!

Concerts Among several recitals and concerts recently given, two of them should hold a particular interest. A Review is more interested in the principles which guide the making of a program than in the performance itself. For, of the two, program-making is the more educational. The star-system, so prevalent in our national musical life, is crushing all hopes of educating the nation. Such an abusive policy has no excuse in the schools; and we are glad that MARYWOOD COLLEGE, at SCRANTON, PA., is uncompromising when it comes to elevating the taste of its students. The program of the song-recital

given by Helen Alexander, Soprano, would be considered heavy fare for the sophisticated audiences of even a big metropolis. It was discreetly interspersed with some piano-selections played by Evelyn Hansen:

	1.
Se Florindo e fedele.....	Alessandro Scarlatti
Sebben, crudele.....	Antonio Caldara
Chi vuol la zingarella.....	Giovanni Paisiello
	2.
Alceste.....	Gluck-Saint-Saens
Rhapsodie in g minor.....	Brahms
	3.
Aria from the Opera "Il re pastore".....	W. A. Mozart
	4.
Si mes vers avaient de ailes.....	Reynaldo Hahn

LITURGICAL ARTS

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

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

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

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

It is the only one of its kind in English.

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

A descriptive booklet will be mailed on request

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

Le coeur de ma mie.....	Emilie Jaques-Dalcroze
C'es l'histoire amoureuse.....	Auber
(From the Opera "Manon Lescaut")	
Voiles	Debussy
Legend	Albeniz
The Street Fair.....	Kathleen Lockhart Manning
The Lamplighter.....	Kathleen Lockhart Manning
El Tumba y le'.....	Fernando J. Obradors

»« From the CANADIAN COLLEGE OF ORGANISTS we received another program, this time of an organ recital played at Hamilton, Ontario. Organist-Guilds are endlessly arguing to know if organ recitals should cater to lighter music in order to make the glorious instrument popular, or if the majesty of the organ is a sufficient recommendation for a higher type of music. The Canadian Chapter apparently decided upon the latter, as may be seen by the outstanding program herewith attached. You would look far to find the equal of it in variety and contrast. "Mr. Ernest White played the following programme to a large audience gathered in the Basilica:

Suite, Opus 5, Prelude.....	Maurice Durufle
Le Banquet Celeste.....	Olivier Messiaen
Weihnachten, 1914.....	Max Reger
Fantasia and Fugue in C Minor.....	J. S. Bach
Aria con variazione.....	Giambattista Martini
Choral in B Minor.....	Cesar Franck
Chorale Preludes.....	Ernest Zechiel
"Die Nacht is Kommen"	
"Gieb Dich zufrieden und sei Stille"	
"Herzliebster Jesu"	

Dorian Prelude on "Dies Irae"..... Bruce Simonds
 The Cathedral organ is a large instrument in the Baroque style built by Steinmeyer of Bavaria in 1933. The main console is in the west gallery and is of three manuals. There is a complete two manual console in a concealed gallery overlooking the Sanctuary. This Chancel organ may also be played from the west gallery console. It is the only organ of this make in the Dominion, although the Cathedral organ in Altoona, Pennsylvania, is also a Steinmeyer."

Choirs Listeners of the SACRED HEART PROGRAM will be interested to know that the Boy choir which sang with Bing Crosby in "Going my Way" is now a regular feature of this Catholic radio broadcast. »« More interesting still is the participation of the CHOIR OF MONTEZUMA SEMINARY to the

fiesta recently held at SANTA FE, NEW MEXICO. This choir, heard over the radio on previous occasions is a living example of zeal for sacred music which many Seminaries are as yet not successfully emulating. Three choirs have organized a sort of cooperative at Portland, Oregon. They belong to the parishes of St. Rose, St. Stephen, and St. Philip Neri. Their common aim is to raise the standards of the respective work through united experience and exchange of services. From the communications received, we gather that the vitality of the choirs is nurtured by means which grow naturally from the concept of the liturgical choir. First, the liturgical character of the function is emphasized by proper location of the singers, by the dress, by the division of appointments. Then, the interest of the parishioners is aroused by communications, socials, and most of all by inviting anyone interested in demonstrations of actual work.

Personalities Quite a number of organists and choirmasters throughout the country have been celebrating the anniversary of a long service. To many confreres, alas, often tempted by the unhealthy lure of abandoning their sacred avocation, the example of older members having not enjoyed the opportunities offered by our time should be an incentive to better perseverance. The following have celebrated the jubilee of 50 years of service: PROFESSOR HARRY WHEATON HOWARD, at the Church of Immaculate Conception, Washington, D. C.; GEORGE A. KLESIOUS, choir director at St. Mary's church, Altoona, Pa., MRS. MARK NACHTWEY, organ-

ARTISTRY...
 in the completed organ is the
 result of years of successful
 building experience.

**WICKS
 ORGANS**
 HIGHLAND * *
 ILLINOIS
 Dept. CA

ist at St. James Church, Cooperstown, Wisconsin; JOHN LEICHT, organist at the Gesu Church, Milwaukee, Wisconsin. PROFESSOR AUGUST ZOHLN served the Holy Name Church at Sheboygan for forty years, and received the Cross Pro Ecclesia et Pontifice. »« Across the border, JULIAN ZUNIGA has completed 25 years as organist of the Basilica of our Lady of Guadalupe, Mexico. Readers of Caecilia will be always welcome to visit this distinguished musician, should happy holidays lead them to the South. »« PAUL BENTLEY has resigned his post as organist and master of the choristers at St. Mary's Cathedral in Portland, Oregon where he trained a liturgical choir of men and boys. He has accepted a similar position at St. Rose Church in the same city. For the past fourteen years, Mr. Bentley has gained a national reputation for his work in liturgical music, Gregorian Chant, training organists and teachers for church positions. He is a member of the American Guild of Organists, the St. Gregory Society, the Liturgical Arts Society, the Oregon Music Teachers Association and is President of the Catholic Choir Guild of Portland. »« CHESTER J. WILTSE has recently arrived in Portland, Oregon from San Francisco to take the post of organist and choir-master at St. Philip Neri's Church where he has already organized a choir of men and boys and is developing interest in liturgical music in the parish. He is a member of the American Guild of Organists and the Catholic Choir Guild.

Educational To encourage appreciation and enjoyment of great music, the "SACRAMENTO SATURDAY CLUB-CELEBRITY SERIES" is presenting four young people's music hours this coming winter, under the direction of Frank Pursell, it was announced last week by the Murphy Box Office at Sherman Clay.

International artist attractions already arranged for the concert season by the Saturday Club and Celebrity Series include Jan Peerce on October 23, Hurok's Original Ballet Russe, with Markova and Dolin, on January 24, the Trudy Schoop Comic Ballet on February 21, the young Paderewski-trained Polish pianist, Witold Walczuzynski, on March 20, and the San Francisco Symphony, with Monteux conducting, on May 10. The music hours for young people will be presented on Saturday mornings preceding the concerts, in the Little Theater of the Memorial Auditorium, from 10:30 to 11:30. The Jan Peerce program

will be discussed on Saturday morning, October 19.

Using the basic theme, 'Music Is Fun,' the hours will include a short discussion on the artist's life, recordings of the program with discussions of the music to be heard, a quiz program, community singing, and awards for the best scrapbooks and other prepared material. This young people's project is part of the Saturday Club's new 'Friends of Music Committee's' activities, and the purpose of the youth program is to encourage more youngsters to a better understanding of great music. The project will be conducted without charge to the public."

The above announcement is quoted from the California Register. We rejoice at the fact that the city of Sacramento is aware of its responsibility towards encouraging the musical interest of the young. And, we have nothing but commendation for the series of programs which will be offered. But, we regret that "Music Is Fun," borrowed from one of the popular books of Sigmund Spaeth, has increasingly become the slogan of musical education. Do we definitely renounce to tell to our youngsters that, while music

(Continued on Page 40)

Here are the ONLY GREGORIAN CHANT NOTATION

Flash Cards

**44 cards designed primarily for the
Grade and High School Classroom
Teacher**

with study pamphlet containing fundamentals and notation. The pamphlet is the only low priced chant notation book published, and is available singly for classroom distribution or individual reference. Reverse side of each card shows identification of symbol and an analysis and example; the cards are consecutively numbered.

Price Complete, \$2.00

Study Pamphlet separately, 25c

CLAYTON F. SUMMY CO.
235 S. Wabash Avenue Chicago

LISTENING TO RECORDED MUSIC

With this issue, we inaugurate a new regular column devoted to recorded music. This department is in charge of a group of critics specialized in their field. The case of recorded music in general and its relationship to the restoration of sacred music is ably presented by two of our contributors. The whole group of reviewers will be presented in the next issue.

The Editor.

Renaissance - Polyphony

by Francis J. Guentner, S. J.



WHEN MR. R. O. MORRIS published his *contrapuntal Technique in the Sixteenth Century* over twenty years ago, he made two very common sense suggestions: first—that the serious student of Renaissance polyphony should not content himself with knowledge of contrapuntal theory, but should frequent “the precincts of Westminster Cathedral (where Sir Richard Terry was director), or any other place where this music is habitually sung;” and second—“if the members of a class would put their heads together and sing (polyphonic music), they would really learn more about counterpoint in half-an-hour than any master could teach them in a month.” With both of these practical suggestions all of us would unanimously agree. But there is a third one that might well be added: by all means *listen to recorded polyphonic music as it is sung by experienced choirs.*

The contribution of recorded music to the spread of culture in our country is one of the most significant advances toward the appreciation of art that our age has seen. But if Mozart, Beethoven, and Brahms are worthy of representation in an album collection, then no less worthy of the same honor are Lasso, Byrd, and Palestrina.

IT WOULD PERHAPS BE A COMMENTARY on the obvious to extol here the greatness of Renaissance polyphonic art. There is no recent worthwhile history of music but acclaim the 15th and 16th centuries as one of the most fruitful periods of European musical production. Its sacred art-music reached a quality of perfection which men such as Mozart, Wagner, and Debussy considered the perfect expression of religious sentiment in music. And Pius X

thought it “worthy of a place side by side with Gregorian Chant in the more solemn functions of the Church.” The secular art-music of the period is also worthy of consideration. Though the English school (Morley, Weelkes, Byrd, Bateson, Dowland, etc.) was particularly outstanding for its madrigal compositions, the Italians (Marenzio, Gesualdo, Monteverdi, Palestrina) also practiced the same form with ease and success.

Catholics have every reason to become more acquainted with this treasure-house of Renaissance polyphony. And listening to and studying recorded music of the period should go far in helping us acquire both knowledge and appreciation. Dom Vitry's decision, therefore, to include in *Caecilia* a column devoted to reviewing polyphonic recordings is both wise and timely. It will be the purpose of this review to acquaint readers with the records that appear from time to time and impress the reviewer as worthwhile additions to any collection of albums. Both conductors and members of choral groups can thus profit from the example of other singers, and imitate them in presentation of the same or similar numbers. And students will be able to listen to the actual working out of the theoretical principles of polyphonic art. From such auditions they will gain more profit in a couple of hours than they could perhaps receive from days of silent study of an interesting but lifeless printed score.

Requests for information have increased to such an extent that our bill for postage is mounting to alarming heights. While we gladly extend this service to our friends, we shall appreciate their adding to their request-letter the necessary postage for a reply.

Thank you!

Music In Catholicism

By Francis J. Burkley



ARTURO TOSCANINI, FRITZ Kreisler, Igor Stravinsky, the late Sergei Rachmaninoff—these are men who for the past quarter of a century have, in company with their various confrères, dominated certain aspects of American musical life. It is they who have captivated millions in their concert audiences, composed new music or espoused it, offered their genius and glamor to an ever increasing public which has hungered for beauty, virtuosity, novelty, sensation. What relation have these men, and others of their calibre, to the specifically Catholic musical scene in this country today? We do not inquire of their personal beliefs or their private practice of them; but just as we would estimate the importance and influence of an Evelyn Waugh in letters or a Georges Rouault in painting (or even for that matter of an Edgar Guest or a Walt Disney), so must we as contemporary Catholic musicians and music lovers form our own opinions about the state of music today, or else accept implicitly those of the Protestant, the Pagan or the mere esthete.

THE PROBLEM IS PERFECTLY SIMPLE: What is the right, duty and privilege of every member of the Mystical Body? To restore all things in Christ. What is the objective, therefore, of the Catholic musician, whether working directly in and with Church music or outside it? Again, to restore all things in Christ. Can we simply pretend that music has no relation to the problem, and therefore no relation to life? Or do we realize vividly that the mysterious and wonderful art of proportioned sound can be a reflection of Eternal Beauty, can lead men to reverence, to meditation, contemplation—even to Christ Himself? If so we will want to estimate in the light of truly Catholic principles even so comparatively nebulous an art as music. We will want to know what great musicians of the past have thought about its role in the formation of Christian life, the perfection of creatures and the praise of God. We will want to know what present day conductors, singers, instrumentalists, educators and composers think of these things and in what way their philosophy implements their work,

whether creative or re-creative. Still more will we want to know the acknowledged masterpieces of musical art from the earliest times through subsequent evolution into the forms we know today, listening to them primarily as music of course, but without losing sight of the "vision of the whole." Finally we will want to establish norms which we can apply not only to the enormous literature of "profane" music, but to all that finds its way into the liturgical and devotional life of the Church.

IT IS WITH THESE THINGS IN MIND that *CAECILIA* inaugurates with this issue a Department of Recorded Music. For though "canned music" has been much maligned, it possesses undeniable advantages which make the acquisition of a judiciously chosen Record Library one of the most effective ways of deepening our knowledge of already familiar music and of acquainting ourselves with much which might otherwise escape us. Such a project as this column may however, at first sight appear to be either superfluous or inappropriate: superfluous, because so many periodicals already carry record reviews, inappropriate because a Catholic publication with the ideals of *CAECILIA*, we have been told, should not concern itself with the stream of "profane" music available on recordings, but should rather continue to emphasize the glories of the Gregorian revival, to intensify exploration into the golden realms of sixteenth century polyphony and to foster suitable "modern" church music. (Unfortunately the term "modern" is often loosely applied, it would seem, to everything from Monteverde to Messiaen). Let it therefore be said at once that the policy of *CAECILIA* in its Recorded Music Department will be, first, to welcome, recommend and review all significant releases of Gregorian Chant and Renaissance Choral music. In fact a special critic has been assigned to survey this preeminently Catholic aspect of musical literature as it appears on disks.

BUT WE FEEL THAT OUR RESPONSIBILITY does not end here. For it is precisely in the field of "modern" music that crucial aesthetic issues of the day challenge the Catholic critic, inviting him not only to judge the suitability for divine worship of much that passes as respectable ecclesiastical music, but urging him to interpret from a Christian point of view the tonal expressions, idioms and concepts which

form the evolution of musical language from Palestrina to our own day. For just as the Church safeguards the treasures of the past, so is she ever alert to the temper of the time, eager to accept and encourage the flow of intellectual and artistic creation where it is vital and pulsing, happy to embrace along with hallowed expressions of changeless Truth and abiding Beauty, the fresh, contemporary variations on old themes.

TO FACE THE ISSUE MORE SQUARELY, let us ask ourselves how many of the masses, motets and hymns heard in the Catholic churches of this country can be regarded as masterpieces? How many of them are even good music? By good music we do not mean here that which is merely correctly composed, but music which radiates vivacity of inspiration, vitality and integrity of idiom, and that incontrovertible inner logic which is one of the component parts of the "esprit" which distinguishes art from artefact, true choral music from mere text-book clichés. The answer to these questions is important both pragmatically and spiritually. Pragmatically, for if one of the difficulties of choral organization is to command interest and enthusiasm, a reason for this may lie in the fact that singers instinctively respond to the magnetism of a true work of art, while they soon develop an apathy for the false. (That this apathy is shared by the congregation is not difficult to demonstrate). Spiritually too, the artistic quality of music has important implications. For while we know that God welcomes the most humble of gifts, and that mediocrity of endowment need disbar no one from His service, are we thereby justified in the conscious performance and multiplication of sadly inferior compositions, music which having no distinction of its own can hardly be expected to gain any by reason of its association with the sacred liturgy? It behooves us then to develop in those who come within our sphere of influence, a taste for music which is more than mediocre, music which has the authentic stamp of artistic integrity. Not only do we thereby perform a charitable deed, but we create potential response to the ideals of the Motu Proprio. For it is the exception rather than the rule that a person whose musical diet is practically restricted to such items as "Stone Cold Dead in the Market," will ever develop spontaneously an enthusiasm for Gregorian Chant. Whereas the transition is far easier musically for one whose predilections

lead him to such a work as the C sharp minor quartet of Beethoven, even though spiritually he may not be ready for complete artistic and liturgical "conversion." That it is possible conversely, however, for one to be prepared spiritually but not artistically for a rearrangement in his hierarchy of values, for integration of the Chant into daily life, is a fact for which any "adult-educator" can vouch.

IT GOES WITHOUT SAYING THAT readers of *CAECILIA* are not only acquainted intimately with the masterpieces of musical literature from post-Palestrinian days into our own time, but that they have also arrived at a truly Catholic concept of the importance for liturgical worship of the best sacred music which it is possible to discover and perform. We hazard the guess, however, that regarding the actual choice of this music, our readers fall into three general groups: the first believes that the only salvation of Church music lies in deepening our reverence for Gregorian Chant and striving for its exclusive performance in our churches (whether by Schola alone or with congregational participation as well): it is quite possible that members of this group are at the root of a fundamental problem posed by the devel-

(Continued on next page)

There are many who readily agree with the urgent necessity of a musical restoration in the Church, and who sincerely desire that divine service be enhanced by a music more worthy of God. There are few who unrestrictedly accept the spiritual implications of liturgical music. The following pontifical statement, echoing the words of a much earlier tradition, should once and for all dispell all remaining doubts. For, in a definite sense and to a high degree, sacred music performed in the proper spirit is a factor in the sanctification of the faithful.

There is thus a close connection between dogma and the sacred liturgy, and between Christian worship and the sanctification of the faithful. Hence Pope Celestine I saw the standard of faith expressed in the sacred formulas of the liturgy. "The rule of our faith," he says, "is indicated by the law of our worship.

(Continued on page 38)

opment of music since the thirteenth century, and they *may* be rendering to the art of liturgical music the only service which it truly needs today; but unless they are willing to admit the validity of a more inclusive solution, this column is not for them. For we hew to the line with Jacques Maritain when he writes: "Religious art is not a thing which can be isolated from art simply, from the general artistic movement of an age: confine it, and it becomes corrupted, its expression a dead letter." If there is among the readers of *CAECILIA* a second group which believes that to the Chant should be added Sacred Polyphony of the Sixteenth Century, but no music of later date, the same applies in general to them, though this column is for them in particular on those occasions when, as mentioned before, recordings and notable performances of Renaissance music will be reviewed separately. (It happens this month, for instance, that the earliest music offered by Victor and Columbia to the record-buying public is that of Mozart and Haydn). But it seems most probable that there is a third and larger group of readers interested, in fostering along with Chant and classical polyphony, the development of suitable modern additions to the repertoire, understanding that sacred art must, as Maritain reminds us, take to itself "every means and every form of technical vitality, so to speak, placed at its disposal by the contemporary generation." It is primarily to this group that we address ourselves in this column. They will want either to intensify in their own lives an already existing sense of Christian values as applied to musical art, or discover, if they have not previously done so, a valid basis for criticism of "profane" as well as "sacred" styles.

ALL OF US MUST LOOK AT THE HISTORY of the arts and ask ourselves a simple but vitally important question: Is contemporary art necessary? Had this inquiry been made during the early ages of the Church, and answered in the negative, we would possess no plane chant—in the fifteen hundreds, no Palestrina. Granted that the Church is no place to conduct experiments, there is still no logical reason why the Mother of the Arts would not embrace all that is true, good and beautiful from the creative impulses of our own day, and divert it to its proper end: the honor and praise of God. Eternal truths do not change, but they are reechoed in relation to the problems of the day. If England had stopped

listening to poetry with Chaucer and Langland she could never have given us Francis Thompson and Gerard Manley Hopkins. And before we can dismiss the religious music of Poulenc or Messiaen as inferior to that of Yon or Block—not only in itself but in its possible liturgical suitability—must we not first be "comfortable" in at least the idioms of Ravel, Stravinsky, Milhaud, even though we may personally prefer those of Brahms, Franck or di Lasso? And further must we not have at least an acquaintance with as much of the modern repertoire as it is possible to get, in order that we do not identify, for example, Schoenberg with "Verklaerte Nacht" (perhaps his least representative work)? When we know, first by historical perception, second by personal acquaintance—based on knowledge, both musical and spiritual—the relative position and importance of a certain composer, composition, technique or idiom, then and hardly before can we put practical necessity ahead of aesthetic theory, then can we perform, in desperation perhaps, inferior masses and motets in the hope that eventually we shall be able to train our choirs to sing and interest our composers of genius in writing superior ones. For until Palestrina is preferred to Perosi, Stravinsky to Goller, it is unlikely that the Vittoria of twentieth century church music, when he does appear, will find either a wide or a warm welcome among his own.

Canon Cardijn tells us that "the workers of the world are lost to the Church," and it is hardly less true that "the artists of the world are lost to the Church" as well. Not that individuals among them may not be Catholics, or have retained certain features of the Christian inheritance; it is rather that the artist of today is, by and large, not Christian in spirit. He has unconsciously absorbed the Secularism prevalent in his milieu if indeed he has not consciously done so. We know, fortunately, that there is a strong and militant swing in all phases of Catholic life, back to "the catholic centre" and we must no doubt exercise heroic patience in awaiting the day when this renaissance will be an accomplished reality. If the creative energy (we do not mean the actual content) of, let us say, Stravinsky's "Symphony of Psalms" has not been a significant force in the cultural aspect of such a revival, this is partly Stravinsky's own fault. (After all the work is dedicated to the Glory of God *and* the Boston Symphony Orchestra). But one hears from the "avant garde" the not infrequent complaint that

since creative artists must be free to express their own emotions and ideas, it is impossible for them to submit to the "unreasonable" demands of the liturgy and of ecclesiastical domination in the arts. Ironically enough these same men are often forced not only for a living but even for an audience, to Hollywood where they cheerfully submit to a rigorous discipline which reduces them to virtual slavery of the spirit. True enough, many have clearly in mind the vision of a day when music will come into its own in films, and "missionary" scores of definite integrity have been given to the unsuspecting movie public by men like Aaron Copland, Darius Milhaud and Virgil Thompson. Meanwhile, much of the young creative talent, rather than dedicate its music to the service of God, has sold it to "The Industry."

IT IS AS TRUE AS IT IS TRITE THAT "there is fault on both sides." For the day has yet to dawn on which many of those in control of our liturgical destiny can match in the field of the other arts, the erudition expected of them for example in the domain of letters. We take it for granted that when Father Gardiner appraises Graham Greene or François Mauriac, he does so not only in the light of Dickens, Bossuet and Newman, but also of Dostoevsky, Eliot and Undset. Whereas a virtual artistic and musical dictatorship may be exercised by those to whom Hindemith and Harris represent but a single anathema, Montani and Mendelssohn a single benediction, without perceptible difference of attainment. Let us pray for the time when we can maturely discuss objective standards without either feeling or wishing others to feel the impact of personalities, the violation of charity.

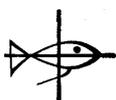
We therefore invite the readers of *CAECILIA* to join us in listening, not only to current performances and new recordings of Gregorian Chant and great choral polyphony, but also to "the sound of the trumpet," of "the psaltery and the harp," to "stringed instruments and organs." Granted that taste is a variable entity, we nevertheless hope to develop in common a Catholic attitude towards those goods of the spirit which are non-corporeal without being directly spiritual. "The important thing is to distinguish the authentic from the fake," Maritain reminds us. This is not always easy to do with new music, when the message is novel, the voice still unfamiliar. It is not even easy with familiar music, partly because

of the very familiarity, partly because its true significance is or often has been distorted by the false philosophy of a prevalent commercialism.

THE PROSPECTIVE RECORD PURCHASER, in common with purchasers of all other advertised commodities, finds himself confronted in the trade booklets, blurbs and explanatory folders, with a galaxy of superlatives (sometimes justified it is true) from which it is hoped by those in the business that he will emerge with a large package of new merchandise. Thus, as with the omnipresent "smash-hit" and "supercolossal movie," Victor will tell us, as it does this month, that "Artur Rubinstein offers brilliant performance of Russian masterpiece" (the Rachmaninoff C minor Concerto) and from there on everything is "magnificent, stirring, dignified, eloquent, poetic, superb, infallible;" and Columbia would have it that this month's "Nutcracker Suite" is "enchanting" in a "stunning new recording . . . unmatched for tone, brilliance and glowing interpretation." True enough this hardy perennial has many charms and the latest Rodzinski release would probably give great pleasure to new listeners who happen to be on the threshold of unexplored musical terrain, or who wish to study some of the delicacies of orchestral technique which characterize this score. We wish here only to point out that a good deal of discrimination is necessary, and not a little patient listening if one is to acquire a representative library of recordings which will reflect his own rather than the dealer's choice.

Is this discrimination worth developing? Is the patience required really worth the effort? Never for a moment presuming that passive listening is better than active participation, it is still true that one of the most accessible techniques of deepening our musical knowledge is through recordings. Have we any obligation to deepen this knowledge? In the words of Father Gerald Vann, the English Dominican "A terrible responsibility rests upon the artists . . . the painters and poets and makers of music, in a world like our own which has so largely forgotten art in its daily life. If they deliberately turn their treasure into a toy, if they deliberately address themselves to a cultured clique and ignore and despise the masses as past redemption, they are fighting on the side of evil, because they are refusing their responsibility to the world."

MUSIC



REVIEW

by Ermin Vitry, O.S.B.



THE MORE ONE glances at the daily increasing repertoire of polyphonic Masses, the more also one is forced to admit that, generally speaking, composers are working in the wrong direction. Of all the Masses I have come across in the past year, the "Missa Emmanuel" of Theodore Marier alone manifests an orientation toward a polyphony fully in agreement with the essential qualities of a liturgical polyphony. It is true that present day compositions are far superior to most of those which preceded them, let us say some twenty or thirty years ago. But the progress is only superficial. In most cases, it is only a cleaning of the front of the building. I mean that composers are more aware of the legalistic aspects of liturgical composition than they are concerned with in the regulations of the Motu Proprio. But the internal deficiencies are still present. They affect first of all the form of the composition itself, which remains loose. Then we find in large measure melodic trends which are but reminiscences of the romantic song of the past century. And, the abusive return of harmonic procedures which lack virility is too frequent in order to be admissible. Look at some of the simpler motets of Palestrina or Josquin des Pres, and see what power of expression they reached with simple harmonic progressions. We are not pleading for a plagiary copying of the intricate contrapuntal devices of sixteenth century polyphony. We are asking for a true polyphonic style, wherein every voice, whatever the chosen medium may be, is obviously built on the same principles which guided the great masters of religious art.

SINZIG, REV. P. (O. F. M.)—"Missa Rosa Mystica," S. A. T. B. with Organ Accompaniment, McLaughlin and Reilly Co., Boston Mass.—No. 1450, 1946, 80c. »« The Mass recently written by the

distinguished Director of the Conservatory of the Brazilian Capital betrays both the qualities and the defects which we often associate with the music written under the warm skies of South America. At almost every phrase, you will find in this composition a melodic loveliness which we, in the North, can rarely match for its spontaneousness. Moreover, some superpositions of voices begin to trace a polyphonic path and impart a vivid coloring. On the other hand, one regrets that such lovely contours should often be marred by the use of harmonic frills which are today, in any kind of music, as empty as a shell on the seashore. I am referring to ineffective chromatics, to the excessive use of dominant sevenths, to artificial chordal accumulations.

Of the whole Mass, I would give preference to the greater part of the Sanctus, to the juxtaposition of voices in the Agnus, and in some measure to the choral-like dignity of the Kyrie. I should not forget some very effective progressions of the central part of the Gloria. As it stands, this Mass is welcome, and probably marks a progress on many others that have appeared in recent years. Well disciplined choirs, not infallibly resorting to a perpetual fortissimo, but appreciative of melodic continuity, will like this newcomer. And, the parts which I have mentioned will ring a new distinctive note in the midst of our monotonous polyphony.

SINGENBERGER, JOHN—"Confirmation Service: Motets-Invocations and Responses," for two Equal or four Mixed Voices, McLaughlin & Reilly Co., Boston, Mass.—No. 431, 1946, 25c »« Although the music of John Singenberger holds no longer much appeal in the estimation of many present-day church musicians, I often return to it for the relief it gives to my longing for something substantial and yet simple. For Singenberger, though limited by the severe frame of the Caecilian tradition, was a real musician; and his writing bears witness to that fact in no uncertain terms. The book of the Confirmation Service is not, in all its components, Singenberger at his best. But, the score presents a very churchlike unit of music for the occa-

sion. A choir taking it as it is, will not go wrong, and will present a good program. The latter is completed and varied. It covers the ceremony from beginning to end, including the accompanied Responses and the Benediction of the Blessed Sacrament. The Motets of the latter are easier than those of the Confirmation proper. But, any experienced choir will be able to do justice to the whole program. This booklet should enjoy a wide diffusion; the more so, because one may purchase, besides the full score, just the vocal parts necessary for the Choir. A glance at the various selections may help the prospective customer: The "Ecce Sacerdos" is a well-known introduction, somewhat formal and not to be overdone. The "Veni Creator" is in choral style and may be easily alternated with the Chant. The "Confirma hoc Deus" is more developed and the most solidly built. The Adoro Te devote conceals in its regularity some true polyphonic strength. Lastly, both the O Salutaris and the Tantum Ergo are neat choral forms.

CHERUBIM, SISTER M. (O. S. F.)—"*Collection of Benediction Music: Jesu Dulcis Memoria, Tantum Ergo, Divine Praises*," S. S. A., (McLaughlin & Reilly Co., Boston, Mass.—No. 1491, 1946, 20c) »« In this short collection of two Motets with the Divine Salutations, we welcome clean sketches written in a subdued harmonized style. For this reason, we would possibly prefer the continuous simplicity of the "Tantum Ergo" to the more complex "Jesu dulcis memoria." A neatly wrought melodic line, with an added touch of warmth, may be more effective than an attempt at successive imitations in the various parts, when the latter do not grow to their full development. For this reason, the "Jesu dulcis memoria" may lose its strength as it proceeds, while the "Tantum Ergo" retains its attractiveness unto the end. The Divine Salutations are an essay intended to mould the Praises ordinarily recited after Benediction into a succession of recitatives which are solidly constructed and very direct in expression. Some choirs might like to try them. But, they will find out that they present some problems of intonation and of flexibility. This is another reason to study them, and to derive from the study a real progress in light singing. And, one should not neglect the relief that those harmonized invocations will bring into the usual routine. As it stands, the collection provides a complete program for the Benediction service; and we wish that it may obtain a large diffusion.

TATTON, J. M.—"*In Paradisum*," Unison or S. A. T. B., McLaughlin & Reilly Co., Boston, Mass.—1946, No. 1446, 15c »« I have a predilection for motets of great simplicity of line. They are rare and most precious for liturgical use. Here is one which is nowhere duplicated, possibly because the text has not attracted the attention of composers. Of course, not even Palestrina could have succeeded to add anything to the absolute perfection of the gregorian "In Paradisum." It is the supreme melody for the supreme moment when the remains of a mourned christian are led from the altar to the grave of repose until the day of rising. Yet, Meredith Tatton was not afraid to give his genuine version of the same text in a respectful harmonic garb. This short sketch is without a doubt one of the best things he has done. We would describe it as a chorale animated by a dramatic spirit. A chorale indeed with an absolute parallelism of the four parts all the way through, using the most direct harmonies. But, a remarkable vitality animates the movement of the phrase; and it gains in momentum by its logic and clarity. When I was saying that it possesses a dramatic touch, I was not thinking of an excess of human assertive power; I was admiring the directness coming from a deep spirit of prayer. This little motet may be used to advantage at solemn funerals, alternately with the Gregorian Antiphon. Together, both will make a lovely antithesis. There would also be a place for it at Benediction services, especially in November.

HANDL, JACOB (Arr. by Nino Borucchia)—"*In Nomine Jesu*," S. A. T. B., McLaughlin and Reilly Co., Boston, Mass.—No. 1427, 1946, 15c »« In the polyphonic famine from which Catholic choirs continue to suffer through their own fault, this motet will be as welcome as a relief from rationing. The new arrangement for four mixed voices adheres to the original sufficiently to dispense its radiant beauty to the singers. The motet is written in the harmonic style so masterfully used by Palestrina, on certain occasions, when he desired to make the strength of his music irresistible at first contact. Jacob Handl used the same tools; but his sculptural aptitude did not reach a mastery equal to that of the Roman master. Nevertheless, a fine choir will relish the lucid transparency which goes through the polyphonic thread, the delicate colorings added here and there to emphasize a sentence, and the general restraint of the line. Yet,

strength is by no means missing; and it grows now and then to intense lyricism. Technically, the score is not difficult. And, if there is among Catholic choirs any desire to progress, I cannot see why this number should not be sold in thousands of copies in the course of the year.

- No. 5054—The Dream Boat—Constance V. White
 No. 5052—A Wonderful World—Leo Delibes
 No. 5046—Our Farewell Song (Finlandia)—
 Sibelius
 No. 5051—Softly Treading—Meyerbeer
 No. 5000—Awake! 'Tis Ruddy Morn—
 G. A. Veazie
 No. 5055—This is My Own, My Native Land!—
 H. L. Harts
 No. 5053—To Thee, O Country—Eichberg
 No. 5058—With Hearts of Joy—H. L. Harts
 No. 5057—Come Soft Winds—H. L. Harts
 No. 5056—Golden Memories—H. L. Harts
 No. 5059—Welcome Here to Every Guest—
 H. L. Harts

The above-mentioned selections are all taken from the catalogue of McLaughlin & Reilly, and are arranged for S. A., with Bass ad lib. »« Obviously, there is a race in the publication of choral music for school use. Catalogs are full of it, and composers of such music are rising over night. McLaughlin & Reilly is joining the race; and I am rejoicing that they do so. At a time when musical experience is beginning to spread in Catholic schools, it is but fair to hope that Catholic publishers should have their share of the prospects newly open to music business. And, the opportunity should become a help to the apostolate for better music. If you happen to glance at the various selections herewith quoted, do not start criticizing the rather ordinary level of their artistic value; for many nationally known firms hardly publish anything else. Prudent managers as they should be at the beginning of a venture, McLaughlin & Reilly know only too well how one could make a rapid fortune with "Goodnight, Sweet Jesus," whereas he might be thrown as a beggar on the street while advertising "Ecce quomodo moritur justus" of Palestrina. They know that the present level of musical taste in Catholic schools forbids them from presenting now the treasures of historical madrigals and the like. They are watching on you, teachers and supervisors, to see if the trends of your actual teaching will encourage a step

higher and further. When you quit criticizing the publican, and are ready to go forward regardless of the cheap trends of school music today, they will at once provide the means of a choral music worthy of the name.

I do not write the foregoing as an alibi to excuse the selections which I am to review. I present them as they are: wholesome sketches of attractive ensemble music. The attraction sometimes is distinctive and elegant; at other times, it verges on the ordinary. A few times, it squarely falls into it. I hardly need to review them in detail, because their qualities and defects are those commonly encountered in most all compositions of this kind. But, I should single out for your benefit those that I personally like best: "Dream Boat" is an enticing gondola-like melody not lacking in elegance. "Wonderful World" of Delibes is too well known to be neglected by a jolly choral group. Finlandia of Sibelius is a good arrangement of a song which is almost a patriotic "must" in America. And, if you like occasionally the punch of Meyerbeer, here is "Softly Treading." In these selections, and especially in the others, make allowance for sentimental melodic patterns, for conventional harmonic formations, and for a generous use of useless chromatics. But, these are not offensive on programs of entertainment; and adolescents should be permitted a sufficient dose of them. There was a time when I was weeping with Mendelssohn, though it did not last long.

It is no longer possible for the clergy to forego its musical responsibility; for musical leadership is inseparable from pastoral ministry. What musical leadership consists of is now made clear. The priest need not assume the work of a choirmaster; but it is his exclusive privilege and obligation to use sacred music as a potent means by which, in unity with his flock, God is praised in the church. And, this spiritual leadership in music remains the key to a successful restoration. It is as desirable as it remains too often unheeded.

When those who are set over the Christian people fulfil the function committed to them, they plead the cause of the human race in the sight of God's clemency, and pray and supplicate in conjunction with the whole Church."

CHILDREN AND CHANT

by a Sister



WHEN OUR HOLY FATHER, POPE Pius X gave us the Motu Proprio and invited us to sing the hymns of Holy Mother Church, the Gregorian melodies, he opened to us a garden wondrously fragrant, the beauty of which is known only to those who have accepted the invitation and entered the garden, a musical prayer which will bring untold spiritual joy into our lives and prepare our souls for the bliss of Heaven.

I experienced this to the utmost a few years ago when I spent some time with the children in our orphanage; girls and boys numbering about eighty. At the time of my arrival the older girls were singing English hymns during Mass, but the boys and younger children were just listening in. So, we decided to have congregational singing with young and old participating just like "Old Home Week." This announcement caused an uprising of the wet blankets who tried to dampen our spirits with pessimistic croakings of "It cannot be done," "It will disturb the priest," "It will be so distracting for those who are praying." Of course, some people think singing is not praying. We gathered the croakings together and dissected them one by one.

CROAK NUMBER ONE: "IT CANNOT BE done." Why not? Columbus crossed an unknown ocean and discovered the beauty of America and that fact alone should make all lovers of America sing hymns of thanksgiving to our Creator who has given us the happiness of living in a country so beautiful and generous to the oppressed of all other countries.

Groan number two: "It will disturb the priest." It will not disturb the priest (God love and bless him and give him long years on the earth) for, as spiritual father of his flock, congregational singing will bring joy to his heart for then he will know that his children are good Roman Catholics when they are obeying the voice of our Holy Father.

Grunt number III: "It will be distracting." How sad! If everyone is singing there will be no silent listeners to be distracted. We could find no foundation for the croakings so to the tune of "I'm forever blowing bubbles" we sent them floating down the river. Undaunted we stood and sing we did.

THE LITTLE TOTS ESPECIALLY WERE DELIGHTED for they loved to sing, in tune or out of tune did not really matter if they were allowed to sing with the big girls. Now, to sing time for practice is a necessity and we had very little time at our disposal for the majority of the children attended the parochial schools all day and had their school work to prepare in the evenings. The hockey fans claimed Saturday so we selected Friday evening and did we enjoy our practice? Yes, we did! I never had such a time in my life. Very soon we could sing the ordinary of a Mass in Gregorian and Gregorian benediction hymns. Had the Monks of Solesmes been listening in they would have been joyful but not envious. At times the older girls gazed with disdain at the vocal efforts of the boys but what the boys needed was a little encouragement. We made mistakes and many of them, but we were in our own little chapel with God, loving Him and singing to Him. I remember once during an "Oremus" when the priest lowered his voice, the little ones all sang out "Amen." The Priest smilingly continued and our Blessed Lord on the Altar, smiled upon us and we heard the music of His Voice again saying: "Suffer the children to come unto me." And, we had our four year old Mickey, a budding opera star with a voice as big as three saxaphones. Mickey loved to sing and we all loved to hear Mickey singing although even his best friends complained that he "threw them off their notes." We overcame this difficulty by placing Mickey near an amiable older boy, and when the urge to sing attacked Mickey and his chest expanded and the buttons on his rompers tried to part company with the button-holes, the older boy waved him down and a double tragedy was averted—Mickey's heart was not broken and the Metropolitan has not lost a star. We had ten little ones ranging from two to five years, too young for school, and several times a day we played singing. We sang scales, intervals and octaves on the Latin vowels. We played singing. When we look on singing as work it is hard; when we look on it as play it is easy. This group of ten comprised eight singers, one monotone and one canary. The warbling of our little canary would charm the birds off the trees. Mary, our monotone had a sad time until we explained that she was a contralto singer (pardon me contraltos)

a beautiful voice that sang low notes. Mary's heart was gladdened and in time her voice improved.

ONE DAY THE PASTOR FROM OUR PARISH church came in for Benediction of the Blessed Sacrament. We did not always have a resident chaplain. The older children had not returned from school so I gathered my little tots around the organ to give them confidence (the children always remained in their benches for the singing so later on in life they would be accustomed to singing in their pews in church) and they sang a Gregorian Benediction: O Salutaris, Ave Maria, Tantum Ergo and Laudate. After the Benediction the pastor came down to the organ and said "I want to see the choir." Is it possible that these little ones can sing the Latin hymns? It is wonderful! Wonderful!" The children were delighted because Father said that they were good singers and gaily spread the glad tidings to the older children when they arrived.

It is natural for children to sing and also natural for grownups to sing, for are not we all children in the Heart of our Father in Heaven?

Acoustics Join the Choir

[Continued from page 26]

was stripped of these vexing tone-absorbers, and it was possible to achieve results comparable to the preceding Sunday's by beginning a full tone lower, on F.

If you have no Chancel Choir these additions to or subtractions from your sanctuary will have no material

effect upon your singers. However, there are many other factors to be considered. Increased attendance at important functions such as Midnight Mass at Christmas, Forty Hours Devotion, Easter, or Good Friday Services, may throw a director's calculations to the four winds, suddenly, and without notice, for people and their clothing, particularly in winter, play havoc with acoustics. It is impossible to offer a positive guide for the adjustment of tempos or pitch. Careful observation and common sense are important and necessary in bringing into accord the properties of music with the acoustical properties of the auditorium in which it is sung, and in the elimination of all factors of tonal distortion.

Here - There - Everywhere

[Continued from page 30]

normally provides fun, its primary aim is to enrich our spiritual life?

»« New Orleans which, for a long time seemed somewhat dormant in its awareness of musical education, is today, in our opinion, one of the most alert centers. For this happy city, which seems to take things in an easy stride, believes in making steps one by one. And, its steps are practical. We refer to a series of "workshops" organized for the gradual formation of teachers by the zeal of Father Stahl, S. M., the diocesan coordinator, and his devoted collaborators. We will later give the program of these meetings in extenso. Today we wish them the greatest success.

Contributors To This Issue

PATRICK CUMMINS, O. S. B., AND FRANCIS A. BRUNNER C. Ss. R. continue in their respective fields, the illuminating work which we present with a justifiable pride.

In this issue, FRANCIS J. GUENTNER, S. J. makes his appearance as a member of our recorded music review department. We feel that his past contributions speak more eloquently of him than we can; thus, we merely welcome his scholarly pen in this new capacity.

FRANCIS J. BURKLEY is now nearing completion of theological studies in preparation for ordination to the Priesthood. Twice awarded the Cromwell European Fellowship, he has also received Fellowships in Composition from the Mannes School and the Juilliard Graduate School, the latter three times renewed. Subsequently he relinquished teaching posts at the Institute of Musical Art and the Juilliard Graduate School,

before the recent merger of the two, to work under the direction of the Viennese master, Arnold Schoenberg, in California.

THOMAS G. MCCARTHY again gives a valuable and informative contribution to our columns. This concise but constructive essay on acoustics can be read advantageously by all choirmasters.

CHILDREN AND CHANT will prompt a chuckle here, or perhaps a frown there! An attentive reading, however, will disclose not only the keen sense of humor of the writer, but also a deep understanding of the problem as well!

MRS. BLANCHE R. DANSBY has several times written informal articles for CAECILIA. Her voice rises from the wide plains of Texas with the accent of an exceptional conviction excelled only by her loving devotion to the songs of Mother Church.

RECENT PUBLICATIONS

MASSES

UNISON

426 <i>Requiem Mass</i> (Revised Edition) (For 1, 2 or SAB)—John Singenberger.....	.80
447 <i>Mass of St. Anthony</i> (Revised Edition) (For 1, 2 or SAB Voices)—J. Singenberger.....	.60
1351 <i>Mass of St. Aloysius</i> —W. J. Marsh.....	.60
1357 <i>Mass in F</i> —J. Meredith Tatton.....	.60
(Unison or SATB Voices)	
1448 <i>Mass of the Sacred Heart</i> —Edward Strubel.....	.75

TWO VOICES

1301 <i>Mass of St. Anthony</i> —R. K. Biggs.....	.60
1302 <i>Mass of B. V. M. de Guadalupe</i> —J. Zuniga.....	.60
1303 <i>Mass "Thy Kingdom Come"</i> —Pietro Yon.....	.60
(2 Voices or SATB)	
1371 <i>Missa pro Pace</i> —Joseph J. McGrath.....	.80
1411 <i>Missa de Nativitate</i> —J. Alfred Schehl.....	.60
1424 <i>Mass of St. Ambrose</i> —D. Lorenzo Perosi.....	.80
1434 <i>Missa Emmanuel</i> —Theodore Marier.....	.80
1436 <i>Missa "Asperges Me"</i> —J. Diebold.....	.80

THREE EQUAL VOICES

1443 <i>Mass in C</i> (SSA)—J. Meredith Tatton.....	.80
1417 <i>Mass of St. Raphael</i> (SSA)—P. Griesbacher.....	.80
1385 <i>Missa Sine Nomine</i> (TTB)—Byrd-Manzetti.....	.80

SATB VOICES

1303 <i>Mass "Thy Kingdom Come"</i> —Pietro Yon.....	.60
1304 <i>Mass of St. Augustine</i> —Romualdo Sapio.....	.80
1326 <i>Mass of the Holy Family</i> —J. V. Dethier.....	.60
1357 <i>Mass in F</i> —J. Meredith Tatton.....	.60
1450 <i>Missa Rosa Mystica</i> —Rev. Petrus Sinzig.....	.80

COLLECTIONS

<i>Proper of the Nuptial Mass</i> (2 vcs.) Sr. M. Florentine.....	.75
<i>St. Andrew Hymnal</i> (TTBB) Philip G. Kreckel.....	1.00
<i>Old Irish Hymn Tunes</i> (Unison) Arr. by Edw. C. Currie.....	1.00
34 <i>Liturgical Three Part Motets</i> Compiled by Reilly.....	1.00
26 <i>Modern Liturgical Two Part Motets</i> Compiled by Reilly.....	.80

RECENT MOTETS

UNISON

1387 <i>Three Festival Choruses</i> —Paul Tonner.....	.15
(Laudate Dominum, Jubilate Deo, Cantate Domino)	
1329 <i>5 Benediction Hymns</i> —Paul Callens, S. J.20
1442 <i>Six Motets</i> —J. Meredith Tatton.....	.40
(Unison or STB)	

TWO VOICES

1381 <i>Jubilate Deo</i> —J. Singenberger.....	.15
(2 voices or SAB)	
1451 <i>Lauda Jerusalem</i> <i>Veritas Mea</i> —Sr. M. Florentine.....	.15

SSA VOICES

1314 <i>Cor Jesu Sacratissimum</i> <i>Jesu Dulcis Memoria</i> <i>O Maria Sine Labe</i> —Joseph J. McGrath.....	.15
1315 <i>Ave Vivens Hostia</i> <i>Pie Pelicane</i> —Sr. M. Cherubim.....	.15
1327 <i>Tota Pulchra es</i> —Sr. M. Cordula.....	.15
1328 <i>Sub Tuum Praesidium</i> <i>Ave Maria</i> —Sr. Antonine Goodchild.....	.15
1359 <i>Angelus Domini</i> —J. Zuniga.....	.15
1412 <i>Gloria in Excelsis Deo</i> —G. Giannini.....	.15
1415 <i>Ave Maria</i> —Rev. A. M. Portelance.....	.15
1416 <i>Cantate Domino</i> —Handel-Borucchia.....	.15
1419 <i>Puer Nobis Nascitur</i> —Sr. M. Florentine.....	.15
1491 <i>Jesu Dulcis Memoria</i> —Sr. M. Cherubim.....	.15
(With Tantum Ergo and the Divine Praises)	
1497 <i>Ecce Sacerdos</i> —Griesbacher-Cherubim.....	.20
(Populos and SSA)	

(Sung at Music Educators Convention, Cleveland, 1946)

STB VOICES

1442 <i>Six Motets</i> —J. Meredith Tatton.....	.40
---	-----

SAB VOICES

1341 <i>Cantate Domino</i> —Handel-Borucchia.....	.15
1342 <i>Ecce Panis</i> —Gilbert-Borucchia.....	.15
<i>Panis Angelicus</i> —Lambillotte-Borucchia.....	.15
1343 <i>Ave Maria</i> —Arcadelt-Borucchia.....	.15
1346 <i>Ave Verum</i> —Mozart-Borucchia.....	.15
1381 <i>Jubilate Deo</i> —J. Singenberger.....	.15

TTB VOICES

1441 <i>Six Motets</i> —J. Meredith Tatton.....	.40
---	-----

SATB VOICES

1306 <i>Veni Domine</i> —Pietro Yon.....	.15
1310 <i>Hodie Christus Natus</i> —Pietro Yon.....	.15
1312 <i>Adoro Te</i> —E. Frey.....	.15
1386 <i>Hymn of Mary Queen of Scots</i> W. A. Goldsworthy.....	.15
1413 <i>Gloria in Excelsis Deo</i> —G. Giannini.....	.15
1414 <i>Anima Christi</i> —Cherion-Borucchia.....	.15
1427 <i>In Nomine Jesu</i> —Handel-Borucchia.....	.15
1495 <i>Transeamus</i> —Schrabel-Borucchia.....	.15

McLAUGHLIN & REILLY COMPANY

45 Franklin St., Boston 10, Mass.

