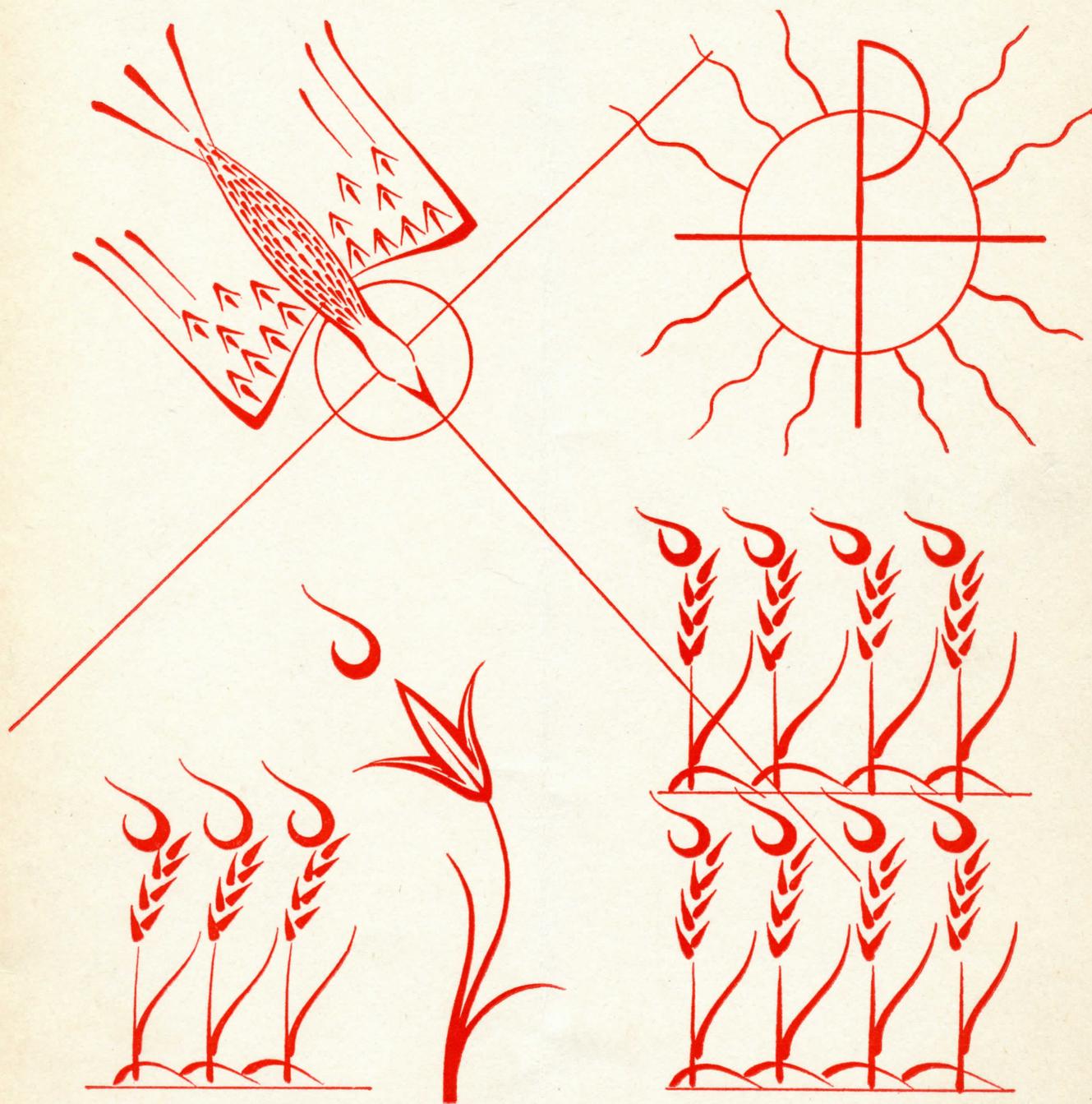


CAECILIA



A CATHOLIC REVIEW OF MUSICAL ART

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CAECILIA

A CATHOLIC
REVIEW + OF +
MUSICAL ART

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COVER DESIGN

Our covers have been the cause of much controversy — both in and out of the Office of CAECILIA. This month we present a relatively simple design, to which we do not add a word of explanation. Old subscribers will be able to peek at a past issue but others will have to use imagination. Perhaps we should do this more often, to create a more personal appreciation among our subscribers.



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SACRED TEXTS SACRED SONGS

By Patrick Cummins, O.S.B.



IN THE PRECEDING ISSUES, WE have offered the Invitatory of each of the main feasts as simple but lovely refrains for Divine praise. We hoped that, through using them frequently, choirs would gradually grow into the spirit which is the reason for the existence of all sacred singing, namely, the desire to glorify God. For those who have already risen to the importance of this attitude in divine worship, we add a few comments on the Psalm 94. In the Office of Matins, the latter invariably accompanies the Invitatory-refrain. That is to say that, throughout the year, the universal priesthood is opening the prayer of each day with the chanting of the same poem of praise. Even a casual glance would convince the reader of its greatness. He will find herewith the complete text in a rhythmic translation. We would advise him to meditate upon it and to memorize it. And, with the help of the following remarks, he may be able to share its beauties with his choir or his class. This psalm may be called the test of the spirit of a choir; for it reveals in symbolical terms the spiritual qualifications without which sacred song remains but vanity. The clergy is pledged to pray it every morning in the name of the whole Church. It would be a great progress if Catholic choirs in all churches and convents would chant it from time to time.

1. MAN AND THE PRAISE OF GOD.

When the psalmist reflected upon the world in a prayerful vision, his foremost impulse was to sing. Standing at the center of the epic of creation, he urges men to "raise" from their hearts a bursting canticle. Not an expression of atonement, not a prayer of petition but a "canticle of jubilation" acclaiming God's marvels. To find in the visible world the initial theme of praise was Adam's vocation; and his vocation is still ours, in spite of our having denounced it through sin. Nay, we may elevate the

song of our life to divine greatness, while we reach God's throne through the heart of Christ, the universal Singer. To this vocation all Christians are called; but the members of a parish choir are honored by a particular mission. The main problem of modern worship is to make Catholic singers, and even the whole congregation, fully conscious of their privilege. This privilege is sadly forsaken today, and exchanged for an utilitarian piety which is an offense to God's supreme rights. Hence, the restoration of sacred singing must start with the first verse of the psalm 94 engraved in the hearts of all christians. May the world wide priesthood, may the monks in their monasteries, remember this intention at the beginning of the Divine Office every morning. And, the day may come when christendom throughout the world will rise to render to God the homage of jubilation which is its primary business.

2. THE THEME OF MAN'S PRAISE.

God and Man, Man and God, this is the dual motive of the incessant canticle which shall rise from the earth. It is based on a practical vision of what the entire creation proclaims about the Creator, and of what must rise in the heart of Man at the sight of God's marvels. Creatures are to be looked at as the varied reflections of the unfathomable greatness of their Creator. Instead of the practical pantheism which is the penalty for all irreligious science, an awesome reverence should arouse man while he tries to encompass an unreachable cosmos, while he scrutinizes the mysteries of a rebounding ocean, while he listens to the whisper of the forest, while an invincible sense of contemplation arrests him on the top of the hill. God is there; God is everywhere. And, only the song of the heart fully satisfies the longing which arises from the sight of the Infinite through limited varieties of being. But, the theme of jubilation finds in man himself a deeper justification. For, Man is the living summary of all the marvels of an uncon-

scious world. Not only are all the reflections of God gathering, as it were, in Him, but he knows that it is so. He knows that not only did the masterhand of the Creator make him a living synthesis of the world's beauty, but that God has lavished upon him the dignity of election. Man is God's chosen creature; mankind is His chosen flock. Not only as enriched individuals, but as regal people do men owe to God the loving submission of sung praise. The life of Man is meant to be a song, a perpetual song. The waning of the vision of faith, helped in our day by the satanical pride of false science and heartless industrialism, has caused man to cease his song. Yet, it remains, more than ever before, the first business of his life on earth. We were created to sing a canticle; and holy jubilation is the first occupation of the Church.

3. IN DEFAULT OF DIVINE PRAISE.

Hardly had the psalmist marvelled at the thought of the living canticle rising from the visible world, hardly had he recalled man's supreme vocation, that his memory fell upon the sad story of the chosen people. In spite of miracles accumulated upon marvels, the hearts of men went "wandering" about. They were "hardened" by temptation; and leaving the "pathways" of the Lord, they irritated God's majesty. The modern world, nay, modern christianity, repeats this story with a fidelity which is truly frightening. Christians no longer praise God. Both choirs and faithful are deaf to the call of Pius X inviting them to resume again the interrupted canticle of divine praise. And, the field of sacred music seems to be a desert, wherein religious committees confine themselves to silent and individualistic prayer, seminaries scorn at praise, parishes of even a thousand families cannot find in their midst a dozen singers. Worst of all, it is not so much the actual singing which has disappeared, as the urge to sing. That urge which is the first sentiment which man is called by God to express. The urge was given to all at birth; it was sanctified on the day of baptism. The false intellectualism of science, the greed of industrial life, the secular outlook on life, all these things have crushed in christians the strings of the sacred canticle. Now that we have ceased to praise God, we wander as a lost people.

May the lesson of unfaithful Israel arouse among Catholic choirs a sincere repentance. The time has come for us to resume the canticle of jubilation, which is God's way of salvation. May the text of the psalm 94 be posted in all churches and convents; may its being chanted restore christians to their primary vocation, lest we expose ourselves to being God's "loathing." Rather let all sanctuaries throughout the country resound God's praise as the sure proof that christian life is definitely being restored among us.

Psalm 94

Come, sing unto our Lord and Master,
acclaim the rock of our salvation:
Stand forth before the Lord to praise Him,
raise canticles of jubilation.
High soars above all gods His greatness,
above the gods all vain of woods and fountains.
In His hand lie the worlds most distant boundries,
and far below His eye the highest mountains:
To Him belongs the ocean, for He made it,
to Him the land, the work of His creation.
Come, let us fall down before Him,
with tears before the Lord who us created:
He is our Lord and God and Master,
we are His people, flock by His hand enumerated.
O that today you would listen to His message:
"Harden not your hearts as in Meriba,
as at Massa, in the desert hour,
Where Me your fathers tempted,
demanded signs, though they had seen My
power.
Through forty years that race was My heart's
loathing,
of them I said: Their hearts ne'er cease to
wander.
Since they refused to know My pathways,
I spoke an oath of indignation:
They shall not go into My rest there yonder.
Glory be to the Father and to the Son and to the
Holy Ghost,
As it was in the beginning is now, and ever shall
be
world without end. Amen.

THE EDITOR WRITES



AT THE TIME OF THIS WRITING, a large number of teachers are making plans for summer-study; and an increasing interest in the Chant as well as in sacred music in general will attract many. They will ask once more from nationally reputed centers the key to the unsolved Gregorian riddle. Indeed, one is justified in questioning the practical result which has come so far from the many courses offered each summer to sincere and hungry students. Specialized study of Gregorian Chant has been going on for some twenty-five years; and thousands of students have been exposed to its beneficial influence. Yet, the penetration of the Chant of the Church into Catholic life has not been achieved. The optimism which we arouse too easily in ourselves before occasional demonstrations is no proof to the contrary. A true estimate of the situation can be obtained only from a survey of the parish church, the convent chapel, and the seminary. The few oases wherein very creditable and sometimes remarkable work is being done, are surrounded by an immense wilderness whereupon the Chant remains taboo in devotion and is scorned with a scandalous indifference. I have often repeated in this column that the sole test of the restoration is the High Mass every Sunday in every place. This test is overwhelmingly against our easy going pride. This is the reason for which I invite all readers of CAECILIA who will take up study in the summer of 1948 to begin with the humble consciousness of our national failure. More still, let them pledge themselves to use the privilege of their study as a spiritual preparation for a very responsible apostolate, which the Church is entrusting to their zeal.

Both the institutions which offer summer courses in Gregorian Chant and the students who follow them may be inclined to repeat well-known (and by this time well-worn) accusations against the apathy of both clergy and people, and to moan over the conditions of our time. Supposing that

we agree on these too evident premises, how are we going to explain that an army of leaders, trained for a quarter of a century throughout the entire country, have hardly succeeded to put the spade in the ground? Is it too much to assume that the training itself has been misled in learning, as it were, a military technique estranged from the real conditions of fighting? In other words, students of the Chant may acquire a certain knowledge of the subject; but they seldom know how to apply it. Their approach is theoretical; their teaching is not vital. And, unless a radical change occurs in the orientation of Gregorian summer sessions, there is a serious danger that the restoration of the Chant to the life of American Catholics will remain short of ever being achieved. However bad the conditions of christian worship may be today, their force of resistance could not have entirely stopped the growing power of well-trained and united leaders. Most of the movements of Catholic action which now sweep the world were begun by a handful of pioneers against the same odds which oppose the musical reform. But, this handful had no faith in superficial theorizing; they relied on the power of life alone.

HAVING BEEN FOR MANY YEARS A teacher at summer schools, I see in the latter two serious shortcomings. The first is that too many students take up the course of Chant as another subject in the vast array of unrelated studies which are computed in the total requirements of modern education. From the very beginning, the approach is superficial. In a short time, much too short indeed, a large amount of information is thus acquired, which is never digested. And, because of the incidental and often temporary character of the study, the solid foundation of real and personal knowledge is not, nay, cannot be given to the most earnest student. I feel satisfied that many professors, in charge of summer courses, are deploring more each year this fundamental lack of Gregorian musicianship. There is no more lamentable

the traditional *podatus* or *torculus*, or the *arsis* and *thesis*, and incapable of appreciating the Chant just as music. One only needs to see them afterwards scrupulously applying the standardized mechanics of a devitalized chironomy, in order to see that the real Chant remains to them a mystery. Meanwhile, and in spite of repeated warnings from all authorized musical quarters, we refuse to accept the universal law of musicianship, namely, the old discipline of "solfeggio." Music is a language, and a complex one at that; and no musical form, Chant included, can successfully be learned, unless it is approached as a language. This demands time and personal application. Summer schools have so far been providing neither of them. The result is obvious. Able teachers of Chant, even for children's classes, are quite rare. And when it comes to facing a scornful world, the average teacher is beaten from the start.

THE OTHER SHORTCOMING OF SUMMER-sessions has been their being dissociated from liturgical life. Incidental and even glowing lectures on the liturgy do not make up for this fatal disintegration. The Chant, as music, is fully justified in actual worship alone. The esthetes may find supreme beauty in its ethereal quality; the Catholic cannot love it but for its being the ultimate expression of God's praise. Even presuming that the technical approach is solid and tightly wrought, it remains for the Chant to vindicate the particular characteristic of its restrained forms as the ideal medium of devotion in song. Only through actual liturgical experience can the student personally grasp this eminent quality. It is the musical condition of the Chant that its study is complete only when the student is given opportunity to enter into its liturgical atmosphere. The want of the latter is the main cause of our failure to restore the Gregorian melodies wherever we happen to labor. One feels only too often that Gregorian teachers are lacking in the warm stimulus which must accompany the presentation of all music. Whether they direct a choir or teach a class, they appear more legalistic than musical, more mechanical than artistic; they seldom show forth a religious impulse.

FATHER MICHAEL A. MATHIS, C. S. C., of the University of Notre Dame, is to be highly commended for breaking definitely with the conventional summer school, and for having inaugurated last year his school of Liturgy and Chant. I am not trying to make an indiscreet publicity in favor of his initiative; I am just acknowledging the fact that his vision is preparing the greatest advance which has been attempted towards the restoration. You need only glance at the program in order to convince yourself that it meets the challenge of the present situation. In fact, this program of summer study directly obviates to the shortcomings which I have frankly denounced. First, the school of Notre Dame is not primarily a music session, but a school of liturgy in which, however, the Chant is an integral element. While such a plan may not satisfy all the requirements of a specialized musical formation, it provides for the church-musician a background and a foundation without which his whole musicianship will be distorted and incomplete. Moreover, daily liturgi-

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Do we constantly bear in mind that the ultimate value of our musical work consists in its being the expression of liturgical worship and devotion?

Is the choir stimulated by the desire to experience, through sacred singing, the fullness of christian life?

Can we truthfully say that Catholic youth, as a whole, is given in our present system of religious education, an opportunity to make sacred singing an integral part of their religious formation?

Does the choice of music, the zeal of preparation, the dignity of the performance, generally reflect a loving submission to the sacred liturgy?

Are choir directors fully conscious of the religious character of their musical mission?

Sacred music should consequently possess, in the highest degree, the qualities proper to the liturgy, and in particular sanctity and goodness of form, which will spontaneously produce the final quality of universality.

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GREGORIAN CHANT

by Virgil Kolb

Even a casual observer may find that, in spite of multiplied summer schools and other organizations, a fairly accurate estimate of what the Chant really is, is rare among Church musicians, rarer still in the ranks of the Choir. The writer makes no attempt to clarify historical questions shrouded in obscurity, or disputed technical problems. He presents a bird's eye view of Gregorian art which every educated Catholic ought to see. And, he draws the picture with a loving care which should endear the Chant to all as a christian treasure.

The Editor



HE SUN WAS SHINING BRIGHT-ly that spring morning. Outside of the church, which stood on the corner, birds fluttered about as if they were being drawn towards it by some centripetal force. Inside the church the spontaneous voices of the congregation rose towards heaven in a cry of mercy; the "Kyrie" had begun. These parishioners were singing the liturgical song of the Church, Gregorian Chant.

Holy Mother Church, in her safeguard for the sacredness of worship rendered to God, has concerned herself not only with what her children say, but also what they sing. Hence, she insists that the music used in liturgical functions should be free from worldliness, that is, it should not be theatrical and secular which tends to sway the human spirit towards memories of passions rendering homage only to earthly beauties. It should be spiritual, holy, and devotional. This is why Gregorian Chant is the official music of the Church. Gregorian Chant is written for solo and unison chorus. Its melodic line is built on diatonic scales and its rhythm is such that it is free and flowing. Generally speaking, it is music and prayer combined, forming an art. As music it is spiritual and it plays no other role than being associated with the liturgy of the Church. It was Dom Pothier in his "Les Melodies Gregoriennes," who said: "There is in the Church, in the Catholic liturgy, a music which is at the same time a word and a chant, a music rich and powerful although simple and natural, a music which does not seek itself, which does not harken to itself, but which bursts forth like the spontaneous cry of the thought and

of the religious sentiment, a music, lastly, which is the language of the soul touched by God, and which, coming from the bottom of the heart, takes possession of it and raises it gently to heaven." As a prayer, it raises our minds and hearts to God as any prayer does, but combined with Sacred Music it becomes an art which possess richness in beauty and character. Hence, Gregorian Chant is a genuine art governed not only by the general laws of music, but also by certain particular laws, which one must know in order to understand and respect them. Many people of our day turn their faces away from Chant, and dislike what they hear, merely because they do not hear it sung properly. It takes art, study, and genius to render it correctly, thus, nine times out of ten it becomes unpopular only because of its appalling performances.

Our actual debt to Gregorian Chant is not accurately known, however, the Chant itself is built on the music of the Jewish synagogue and the Greek diatonic system. This fact is hardly recognized today, nevertheless, we know that the music of early Christians was derived from these two sources. During the infancy of the church, various psalms and hymns became identified with certain tunes, and as the years rolled on someone finally decided to compile the music of the Church. This person was St. Ambrose, the great Bishop of Milan, and who is called, "the Father of Ecclesiastical Music." Near the end of the fourth century St. Ambrose constructed what is called Ambrosian Chant. In order to do this, he took four of the Greek modes or scales, and dropping their distinguished Greek names, he named them First, Second, Third, and Fourth. There were two other Chants which came into existence

at that time, the Gallican and the Mozarabic, and afterwards the Gregorian. Which one of these is the oldest, one does not know, however manuscripts show that all four are derived from the same musical language. In the sixth century St. Gregory, who at that time was Pope Gregory I, developed with ideal perfection the many ritual melodies of Chant that we use today. To the four modes fixed by St. Ambrose, St. Gregory added four. This Chant differed from the Ambrosian in that it gave more to the melody and it was no longer hampered by the quantity or length of the syllables.

We can truthfully state that the Chant called "Gregorian" did not actually begin with St. Gregory. Its roots had already begun to sprout when there existed a heritage of antique classicism: . . . "from which literary sap it inherited the sweet and noble. These men knew how to pluck the fruit of civilization and how to use the heritage of human invention to ornament Divine Truth."* A few of these men who labored for the development of Church Music were St. Boniface II (d. 532), St. Leo (d. 461), St. Sylvester I (Pope of the IV century), and St. Damascus (d. 384). However, St. Gregory still retains the honor of having personally, or through his Roman singing schools, collected and edited the existing melodies which are in use today. In 590 he founded the SCHOLAE CANTORUM, singing schools in the Roman seminaries which cultivated the Sacred Chant according to the rules drawn up by him.** Soon afterwards Gregory's Roman Chant spread about like wildfire throughout the continent of Europe. It extended rapidly through Italy. In England, St. Augustine (d. 604) established a flourishing school of Roman tradition at Canterbury. Soon all the monasteries of North England availed themselves in learning the most correct manner of singing the Chant. In France, Charlemagne and Pepin received chanters from the popes for the asking, and these chanters were ordered to teach the Franks and the Germans the Gregorian melody. In this way, Gregorian Chant

was introduced into France. It was during these years, 604 to 1,000, that Gregorian Chant flourished and this age became known as the "golden age" of Plainchant. During this period, while the Schola founded by St. Gregory kept the tradition pure in Rome, they also sent out chanters to foreign parts, and copies of the authentic choir books kept in Rome helped to secure the uniformity of the melodies. Unfortunately, the "golden age" was not to last forever.

St. Bernard, when abbot of Citeaux, found it necessary to write out a regulation for his monks concerning Chant. He said, "It is necessary that man sing in a virile manner and not with voices shrill and artificial like the voices of women, or in a manner lascivious and nimble like actors." Just why should St. Bernard say this? He must have had a very good reason, and we know that he did. He must have had a forewarning because from the fourteenth century on, the tradition of Chant begins to lose hold of its many admirers. At this time harmony became too fascinating to musicians. Because of this the growing interest in polyphony caused the Plainchant to be neglected and likewise, Chant books were written carelessly. The

(Continued on next page)

Is the musical program of divine services, as presented in our Churches and our chapels, an offering worthy of God, as well as an evidence of a sincere dedication of our souls to Him?

Do we release, in our singing, a spiritual emotion to a form of highest appreciation and of deepest love?

Do we sing in a perfunctory manner, satisfying as it were a routine-like hobby, or an imposed obligation? Could it be even true that the main-spring of our singing in the service of God is the foolish vanity of releasing a talent which should be dedicated to God alone?

Shall we rather sing God's praises with reverence, knowing that our voice is consecrated by Christ's redemption? Shall we bring to this sung praise the fervor which will turn our singing into the most excellent piety?

It must be holy, and must, therefore, exclude all profanity not only in itself, but in the manner in which it is presented by those who execute it.

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*Paleographic musicale, Vol. 1.

**It is said that St. Gregory used to lie down on a couch while directing, and would use a rod on the boys who made the mistakes.

opera also makes its appearance at this time (1600). The people were drawn away from the simplicities of Chant. They became mere on-lookers, like at a theatre listening to brilliant arias, etc. As a result of this, the long line of operatic masses began. A few specific factors which brought about the decline of Chant may be mentioned here. They are: "Organum and Diaphony, and later Discant, which gave birth to harmony and counterpoint; Ars mensurabilis, which gave unequal time value to notes; — and the improper interpretation, by XVII century musicians, of the ancient art of Metrum, which terminated in the struck-down beat — at regular or periodic intervals, giving birth to measure."* These factors were most injurious in the life of Plainchant, nevertheless, it did not decline so far as to keep it on the cupboard for long.

France has the honor of having done the principle work in restoring the Gregorian Chant. In the middle of the nineteenth century a priest by the name of Dom Prosper Gueranger, O. S. B., the founder of the Benedictine Monastery of Solesmes, worked zealously for the restoration of the Roman Liturgy which had been absent in France ever since the seventeenth century. This same liturgist called for a renewal of the Gregorian melody by returning to its earliest form. This task was done and completed, and in 1903, these same monks, the Benedictines, published the "Liber Usualis," a book that embodies the Liturgical Chant for the

*The Spirit of Gregorian Chant, Ch. 1.

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A year after this publication there came an encyclical from Rome. It is called the "Motu Proprio" of Pius X. This decree tacitly approved the work done by the monks of Solesmes. It laid down laws and regulations to the whole Church regarding any Sacred Music, especially Chant. This letter of the Pope is a law which the Bishops of the Church are obliged to enforce. Ever since his encyclical of Pius X, many men and women have devoted their time to Gregorian Chant and their efforts have not been in vain. A few people who have done and are doing this great work in bringing back the masses to Chant are: Justine Ward, Dom Johnner, Editors and Staff of CAECILIA, the Benedictine Nuns of Stanbrook, the Liturgical Arts Society of America, and Pius X School in New York City. Thus, the history of Chant is an interesting one. Would that now and in the future, all choirmasters might not only study and learn more concerning Chant, but also use it and sing it for God's Greater Honor and Glory! !

So much for the history of Chant; now, a little about the Chant itself. Gregorian Chant melodies are pure and truly ecclesiastical and have nothing in common with modern music. In the first place, there is no harmony in Chant, and in any secular piece one will find it nearly every time. Hence, unison in Chant is an outstanding feature. A large significant feature however, is found in the modes. Unlike modern music with only two modes, known as the major and the minor scales, the Chant has eight different modes: "The character of these two modern scales (major and minor) compels us to choose between a gayety almost frivolous on the one hand, and, on the other, a sorrow savoring of despair; neither of which emotions has any place in the Christian soul at prayer. The eight modes of the ancients, on the contrary, were devised to meet the requirements of prayer in an age when man was exclusively the servant of religion. They enabled the composer of the period to seize the subtle prayer-spirit, that elusive characteristic of Christianity, the rainbow tints of joy in suffering. Chant is joyful, but with the joy of the Cross, as distinguished from joy of the revel.

Chant is fervent, but with the passion of asceticism, as distinguished from the passion of the world. Prayer-sorrow is never despair, nor is prayer-joy ever frivolous. Chant is the artistic embodiment of this spirit; the minor idea and the major idea are so interwoven, their relation is so intimate, that to disentangle them is impossible. We are never left in sorrow, yet our joy is never without a cloud. Even in those bursts of ecstatic joy of the Easter Alleluias lurks the memory that we are still a part of earth, still in the valley of tears. Light and shadow play tantalizingly in and out, like the sun shining through a forest; glimpses of heaven caught through rifts in the clouds of the world."*

The distinction of these modes on Chant do not consist in their different height or depth of pitch, for any one of the eight modes can be sung in any pitch; no, the distinction is shown rather in the different relative positions of the tones and semitones that constitute the various modes. In the major and minor scales of modern music the semitones occur at fixed intervals which never change, whereas in Plainchant this is not so. Here are a few facts concerning the Plainchant modes: 1.) Each of these modes has its relative mode and the position of the tones and the semitones always differ; 2.) In each mode there are two tones of especial importance, the Key note (final tone) and the higher placed Dominant (the ruling note). This Dominant is the note around which the melody chiefly moves in its development.

A word about the rhythm of Chant: Rhythm in Chant is very much different than that in modern music. It is a free rhythm which does not restrict it to the angular and jerky movements that modern music insists on. It has an arsis and a thesis, something that modern music could not possess. This arsis is an upward motion signifying life, and the thesis is a downward motion signifying repose. This is its pure essence. The art of conducting with this free rhythm calls for the movements of the hands in quiet and beautiful curves. What more shall I say? Dom Pothier wrote in his famous "Les Melodies Gregoriennes:" "Possessing thus all that is necessary to give practically to Gregorian Chant its proper rhythm, we could dis-

pense ourselves from defining it. If rhythm is the soul of Chant, it is devotion that is the soul of rhythm. Now it is better to feel devotion than to define it: so it is with rhythm; above all, one must feel it and express it, and to that end draw inspiration from the divisions of the text and from the Chant formulas as we have taught."

So, this art, Gregorian Chant, had its birth with the birth of liturgy for the present form of liturgy began under St. Gregory. This prayer and music were thus the fruit of a common conception, as Ward states, and together they grew in the centuries that followed. When correctly rendered this music becomes devotional, pure, ardent, tender, and truly characteristic of a period that produced a Gregory, a Bernard, a Bonaventura, an Aquinas, a Dominic, a Francis of Assisi, and an inspired Dante and Palestrina.

Is our musical activity deeply motivated by the desire of offering to God that which is worthy of Him, or are we still following our own concepts and fancies about religious art? Are we trying, under actual circumstances, to choose for God's service the best music, or do we compromise too easily with bad taste and worldly prejudices?

How long are we going to stand, in our midst, for the hodge-podge of music which we know to be unworthy of God and unfavorably looked upon by the Church?

Do we fully understand that no music, whether simple or elaborate, cannot be holy which contains no distinctive beauty?

Is true artistic quality the principle which we consistently follow in directing the choir or in teaching the class? Are we conscious, in particular, of our greivous neglect towards enlightening the minds of the whole Catholic youth?

Are we aware that Catholic music is, in general, at the lowest ebb? Are we willing to replace our complacent illusions with a radical change?

It must be true art, for otherwise it will be impossible for it to exercise on the minds of those who listen to it that efficacy which the Church aims at obtaining in admitting into her liturgy the art of musical sounds.

*The Reform in Church Music — J. Ward.

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HERE THERE EVERYWHERE



DUCATION ABSORBS TODAY the greater part of our musical activity. Seemingly, one should rejoice that music is definitely taking a long forgotten place in the formation of Catholic youth. We do rejoice; not however, without some apprehension. It has been remarked that modern education, because of its complex systemization, is apt to build up around itself a frame which separates it from the realism of life. Musical education may become unaware of this pitfall. There is present, in the very enthusiasm which has enticed many to take their place on the educational band-wagon, a tendency to forget the fundamental Catholic issue in music, namely, the restoration of a sung liturgy by the people. Do not misunderstand this statement as the expression of a prejudice against a musical education highly organized. For, CAECILIA is more than ever favoring a Catholic education fully intergrated through music. But, our educational work can never become a substitute for the direct restoration of sacred music. Hence, it would be a tragic mistake if we should take the greatly increased musical demonstrations of our schools as an excuse for doing little or nothing in the Church. This is what is now happening, and we positively fear that many educators are developing a dangerous self-assurance as well as passing-by their direct responsibilities towards liturgical life. In the midst of this confusion, there remains an enlightened group of musicians whom present trends cannot divert from the supreme objective. They are concerned with the "unum necessarium," the vital aim of music in christianism; and their concern is manifest in their various endeavors. CAECILIA sees in them the pioneers who will some day save both sacred music and music education as well. In the light of the foregoing, we review some of the recent musical events for the benefit of the readers.

1. *This poor Chant.* We talk much about it, we sometimes incense it in reverential terms; but

it remains the importune beggar at our musical door. We appear to be much more at ease when we bulge our meetings with vocal, instrumental and choral clinics, repeating word for word stereotyped statements of the secular musical world. We are at a loss and pitifully short of authority to tell our people and the musical world that it really is the music par excellence. Yet, we find encouragement in the fact that, here and there, the Gregorian melodies find a place of choice in musical programs. May we mention several which have arrived in our mail: FONTBONNE COLLEGE, ST. LOUIS, MISSOURI; CATHOLIC CULTURE CENTRE AT LONDON, ONTARIO, CANADA; URSULINE ACADEMY, HOUSTON, TEXAS. You may be interested in knowing, for reference, the melodies presented. They were: Ave Mater, Alma Redemptoris Mater, Christus Vincit, Ave Maris Stella, Victimae Paschali, Alleluia of Christmas and Easter, Kyrie of Lent, Sanctus No. 3. The choice is generally good, because it brings to public knowledge Chants which should be a part of the life of every Catholic. We hold in special esteem the initiative taken by the PIUS X SCHOLA OF ST. AGNES ACADEMY, HOUSTON, TEXAS, for devoting directly a day every year to the conscious experience of liturgical music. We quote: "Over two hundred and fifty children participated in presenting to the Houston public types of Liturgical choir work when they gathered in St. Agnes' Auditorium, on the afternoon of Laetare Sunday. Every year in mid-lent the Pius X Schola of St. Agnes Academy, which is the school's Glee Club sponsors this Liturgical Day for the purpose of promoting the singing of Gregorian Chant. The Schola, with Mrs. Arthur Beaudet, B.M., as director, has invited contingents of the children's choirs from the various parishes, taught by the Dominican Sisters, in the city. The guest speaker was Rev. Robert J. Stahl, S.M., Mus. M., Professor of Music, Notre Dame Seminary, New Orleans."

2. *A golden deed.* It was accomplished by two parish-choirs at Stevens Point, Wisconsin, on

the occasion of the centenary of the admission of the State to the Union. This was very original, and by every means a very christian way of demonstrating a healthy patriotism. Two parishes and two schools were united in a program of sacred music entitled "New Canticle." It was introduced by an explanation of the liturgical seasons in their relation to christian life. Well chosen selections illustrated each season. Without pretentiousness, the parochial choirs presented the most integrated program of its kind we have ever come across. We quote it for this reason, as an example to be emulated. Notice that the Chant retained the chosen place.

| | |
|----------------------------|-------------------------|
| Rorate | Gregorian Chant |
| Gaudens Gaudebo | Gregorian Chant |
| Jesu Redemptor | O. Ravanello |
| Exulta Filia Sion | Sr. M. Cherubim, O.S.F. |
| Puer Natus Est | Gregorian Chant |
| In Monte Oliveti | O. Singenberger |
| Adoramus Te, Christi | O. Lassus |
| O Jesu Christe | R. de Melle |
| Haec Dies | O. Ravanello |
| Victimae Paschali | Gregorian Chant |
| Veni Sancte Spiritus | Gregorian Chant |
| Magnificat | Eugene Walkiewicz |
| Ave Maria | T. L. Vittoria |
| Gaudeamus | Gregorian Chant |
| In Paradisum | Gregorian Chant |
| Amen Dico Vobis | Gregorian Chant |
| Laudate Dominum | Sr. M. Cherubim, O.S.F. |
| Solemn Deo Gratias | Gregorian Chant |

3. A perfect program. Theodore Marier has assumed direction of the Archdiocesan Catholic Choral Society of Boston, known as The St. Cecilia Schola Cantorum. If information is exact, the young artist has found the collaboration necessary to put this society on a high level of organization and efficiency. On the strength of this sympathy, he attacked, for the first year, a program made for veteran choirs. It is a masterpiece in the opposition of characteristic music; and its ensemble is a monument of unity in Catholic music. It deserves to take a place in the files of our readers; for, it points the way to the making of other similar programs, when we attempt to invade the concert hall.

PART I

| | |
|-----------------------------------|-------------------|
| Christus Vincit: Ambrosian Chant | Arr. by T. Marier |
| Lord God We Praise Thee (Te Deum) | Flor Peeters |
| Gloria | Ambrosian Chant |
| Tenebrae Factae Sunt | Palestrina |
| Ave Maria | Plain Chant |
| Ave Maria | Victoria |
| Kyrie and Sanctus | Anton Bruckner |

PART II

| | |
|-------------------------------|--------------------|
| Serenade to Music | R. Vaughn Williams |
| The Testament of Freedom | Randall Thompson |
| Irish Melodies | Arr. by T. Marier |

4. Another Example from Outside.

We transcribe here a program of French Music of the late Middle Ages, recently given at Boston by the Bennington College Chorus under the direction of Paul Boepple. The discriminating choice of the various selections presupposes a great deal of research among Catholic sources; the atmosphere of the entire program is wholly Catholic; its christian unity is astounding. But it was conceived and performed in a secular institution. We would like someone to explain why such a program has never been given in a Catholic College or University, replacing the sugary romanticism or the timid classicism usually noticeable in our musical offerings. The program is as follows:

Fifteenth Century

| | |
|--|---------------------|
| In Tua Memoria (hymn) | Arnoldus de Lantins |
| Adieu, adieu (rondeau) | Gilles de Binchois |
| Vostre Allee me despait tant (rondeau) | |
| A Solis Ortus (hymn by Sedulius) | |
| Tart ara mon cuer | Jean Molinet |
| Iste Confessor (hymn faux bourdon) | Guillaume Dufay |

| |
|-------------------------------|
| Kyrie — Christe — Kyrie |
| Bonjour, bon mois (rondeau) |
| Alma Redemptoris Mater (hymn) |

Fourteenth Century

| | |
|-------------------------------------|----------------------|
| Kyrie — Christe — Kyrie | Guillaume de Machaut |
| Puisqu'en oubli sui (Rondeau 18) | |
| Amours me fait desirer (Ballade 19) | |
| Je vois douleur avenir | |
| Anonymous, from the Roman de Fauvel | |
| Ciz chans veult boire | |

(Continued on page 126)

BOSTON HOST TO NATIONAL LITURGICAL CONFERENCE

The 1948 Liturgical Week observances of the National Liturgical Conference will be held in Boston from August 2nd to 6th, under the patronage of the Most Reverend Archbishop Richard J. Cushing, D.D.

Meetings will be held at Mechanics Building, and there will be congregational singing of High Mass each morning of the conference.

Father Justin Mulcahy, C. P., will direct the music at the Masses, and in anticipation of the programs 500 of the laity have been rehearsing under the direction of Father Justin. All attending the Conference are invited to join in the chanting of the Masses, so that the same excellent participation may result as was evidenced at Portland, Oregon, last year.

Mass cards for free distribution have been prepared containing Kyrie 10 (ad libitum); Gloria (more Ambrosiano); Credo I; Sanctus III; Benedictus III; Agnus Dei X and all responses. Visitors from out of State may acquaint themselves with these chants in advance, by reference to the Liber, Usualis, or Kyriale, or by procuring a card from McLaughlin & Reilly Co., through the mail.

LITURGICAL MUSIC AWARD 1948

The Catholic Choirmaster Liturgical Music Award for 1948, was awarded to Justine Bayard Ward for outstanding service to the cause of church music. Presentation was made in Washington, D. C.

LITURGICAL ARTS MEDAL TO BECKET GIBBS

Dr. Becket Gibbs, 80-year old director of the Schola Cantorum of the Liturgical Arts Society, was given the society medal in recognition of his devoted work as director of the Quilisma Club. Members of the Club are Catholic professional men who have devoted themselves for the past 14 years to the study and practice of Gregorian Chant.

DIOCESAN DIRECTOR APPOINTED IN BOSTON

Reverend Francis S. Shea, D.D., of St. John's Seminary, has been appointed Archdiocesan Director of Church Music by the Most Reverend Archbishop Cushing of Boston.

GREGORIAN INSTITUTE AT ST. LOUIS

The National Summer Session of the Gregorian Institute will be held at Fontbonne in St. Louis, Mo., from August 23d to September 4th, upon the completion of which students of the 110 lesson correspondence course will be awarded their Catholic Choirmaster certificate.

Archbishop Ritter adopted the course for diocesan organists and music Sisters, with tuition fees paid from parish funds. More than 278 persons were thus afforded a free scholarship for the complete course given in St. Louis.

PENNSYLVANIA UNIT OF NCMEA MEETS

The Pennsylvania NCMEA meeting in Harrisburg, Pa., during April was marked by the presence of the Most Reverend Bishop George L. Leech, D.D., and over 400 Sisters of the diocese. Father Francis Conrad was the diocesan coordinator and chairman, assisted by Sister M. St. Claire, IHM, State Executive Secretary of the NCMEA.

NEW YORK UNIT NCMEA

The second biennial Conference of the New York State NCMEA was held at St. Patrick's Cathedral Girls' High School, New York City in March. His Eminence Cardinal Spellman was present at the Solemn Mass, and the Reverend William T. Greene, Director of Music in the Archdiocese of New York, presided at the various sessions of organists and choirmasters.

LOUISIANA UNIT FESTIVAL

Under the direction of the Reverend Robert Stahl, S. M., and Sister Mary Letitia, S.B.S., the 3rd Annual Music Festival of the Louisiana Unit of the NCMEA was held recently with pupils from the elementary schools singing the Ordinary of the Solemn Mass.

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GREGORIAN HIGHLIGHTS

By Oriscus



YRIE NO. 16, THE AMBROSIAN Gloria, the Sanctus and Agnus No. 10 are, in our opinion, the four chants which make the most practical Ordinary to start the singing of the faithful at parochial High Mass. Both the Kyrie and the Gloria have been commented upon in the preceding issues. The present analysis is concerned with the Sanctus. If you look at the rhythmic edition of the Liber Usualis, you will notice that, for this Sanctus, no indication of origin is given. One may rightly surmise that the Editors of Solesmes found no trace of it in the manuscripts. If our recollection is right, the Sanctus No. 10 is a Gregorian adaptation composed by a member of the original Pontifical Commission and adopted for the publication of the official Kyriale. We presume that no suitable Sanctus could be found in the tradition for this simple Mass; and the Commission authorized an acceptable substitute. Scholars may object to this procedure; but their attitude is not wholly justified. For, they have done and they are still doing the same thing in the publication of quite a number of Propers for new Masses. When you analyze the latter, you find them to be generally poor pastiches of Gregorian art, and often lacking in any musical quality. The Sanctus No. 10 is a small sketch made by the master hand of one who was in full possession of the Gregorian spirit and technique. We would challenge any unsuspecting Gregorianist to detect its having been composed in the twentieth century rather than in the twelfth. Hence, we cherish its being inserted in the Kyriale and we offer it as a small gem very suited to actual needs. The melody is generally reserved and strictly contained within the primary range of the fourth mode, namely, MI-LA. The melodic line is clear and drawn with unfailing logic. Moreover, there is no weakness in its growth. A few remarks will make this clear to the reader. The form is made up of the sections A, a tonal statement, B, a short expansive development, and C, a shortened and

accented conclusion. The impulse of the total phrase A-B-C is continuous and reaches its climax towards the end rather than at the center.

Section A. The melodic nucleus is double, made up of two interval-patterns, in turn ascending-descending (MI-SO-MI) and descending-ascending (FA-RE-FA). This reversal in motion-procedure animates from the beginning the melodic flow, making of it a vivid line of tone. The intervals MI-SO and RE-FA are the essence of all melodies characteristic of the fourth mode. It is upon them that their modal quality is built up, alternately lovely and stern and, on the whole, deeply mystical. The Proper contains in abundance melodies which are framed up by the compass of these two thirds. Usually, their flow is elongated and expansive; in this Sanctus, it is contracted and tightly knit. This contraction makes the triple Sanctus extremely vigorous.

Section B. With the *Pleni sunt*, the melodic line begins on the SO, the highest melodic point reached so far. It has become assertive, and the interval RE-FA is drawn to greater width. With *gloria tua*, the melody returns to the initial third SO-MI, also extended to greater proportions. The two short members of the section make up a symmetry and a contrast: A symmetry in their almost equal proportions; a contrast in the use, first of the pattern RE-FA, then the pattern MI-SO. And, through these fundamental patterns, the section is intimately connected with the section B. Unity prevails, although the initial nucleus has projected itself out of its bounds. The melody has grown more vital.

Section C. The *Hosanna in excelsis* rises as an inevitable conclusion. It proceeds one tone further, to the LA which, without effort, becomes the ultimate center of the whole phrase. Gradually and charmingly, the melody relaxes until it reposes on the initial pattern SO-MI. It ends with the same tones with which it began. It started ascending; it reposes descending. The expansive and assertive

(Continued on page 125)

The Problem of Modernization of Liturgical Music

By Dr. S. A. Lieberson

The following essay could not be presented at a better time than now. The problem of modernizing sacred music, which has been a long-standing worry of many musicians who fear the stagnation imposed by exclusive fidelity to the past, has been revived recently by the misinterpretation of the Encyclical "Mediator Dei." Our readers are urged to read it carefully. Although the Editor would not readily agree with some conclusions of the writer, he hopes that this frank approach to the disputed question will prompt many to voice their reactions, unfavorable as well as favorable. May numerous comments assail the daily mail of the Office of Caecilia.

The Editor



HOEVER IS TEACHING, COM-
posing or performing church music is inevitably confronted with this problem. The teacher and the composer have often to decide upon the style of the prospective liturgical work, a decision which is not seldom in conflict with their artistic conscience or with the taste of the church authorities and the congregation, not to speak of the possible violations of the liturgical laws, which, of course, constitute a very important part of any piece of sacred music. The performer, in this case the organist, on the other hand, has the not so simple task of selecting music for the service, and on his taste and personal artistic background often depends the dignity and solemnity of the liturgy.

The problem of modernization of liturgical music, as this writer sees it, can be reduced to three cardinal questions:

1. IS THE MODERNIZATION OF SACRED music desirable? Music, as a part of the liturgy, is destined to be the medium, through which sanctity, goodness and devotion are conveyed to the congregation. Throughout the centuries, since the form of the liturgy has been established, this medium, or rather its technical idiom became subject to modifications, which used to be conformed to the contemporary taste and artistic inventiveness. From the VII till the X century the monodic Gregorian chant served as the medium. Then, during the following four centuries polyphony in its embryonic

stages and in form of the Organum parallelum and Diaphony has been introduced into the service. With the development of modal polyphony by the Netherlanders during the XV and XVI centuries the complicated polyphonic idiom of a Duffay, Des Pres, Arcadelt and many other masters of that school took place of the rather primitive Organum parallelum and Diaphony, until this great and lofty art reached its climax in the music of Palestrina. It is highly remarkable and indicative that the Church not only accepted, but actually favoured and promoted all these important changes. Perhaps the most decisive answer to our first question is to be found in article 5 of the Motu Proprio of Pope Pius X on sacred music. It says: "The Church has always recognized and favoured the progress of the arts, admitting to the service of religion everything good and beautiful discovered by genius in the course of ages — always, however, with due regard to the liturgical laws. Consequently, modern music is also admitted to the Church, since it, too, furnishes compositions of such excellence, sobriety and gravity, that they are in no way unworthy of the liturgical functions."

In view of this very important historical document we may safely assume, that modern tendencies in sacred music "with due regard to the liturgical laws" have never been opposed by the supreme authority of the Church. It is also obvious, that this liberal and enlightened mentality of the Church recognizes the historical fact concerning the changeability of our musical perception and apperception. Music is a language of sounds,

and, contrary to the language of words, is not governed by reason, but by the laws of physiological perception and psychological apperception. If it is imperative that the liturgical music be able to convey the spirit of the liturgy, it is also desirable that it speaks the language, which is in complete harmony with our present musical mentality. There cannot be any argument about the greatness of Palestrina's music and its perfect expression of the spiritual essence of the Catholic liturgy. However, Palestrina's idiom is for the majority of the listeners a forgotten language, completely detached from our present musical perception, and understandable only to few with a considerable musical training. As the form of the liturgy is unchangeable, so is the spirit of Palestrina's sacred music. However, the way it is expressed is the idiom of the XVI century. And, logically, there is no reason to assume, that the same eternal spirit cannot be expressed in a different idiom, accessible and understandable to men living in our time. The ephemeral substance of the sound must be adjusted to the present conditions of our musical mentality, and again "with due regard to the liturgical laws." The sanctity and solemnity of the liturgy will thus only be increased, if its musical expression finds the way not to forgotten or totally absent memories, but to our hearts beating in accord with our time.

2. IS IT PERMISSIBLE FROM THE LITURGICAL point of view? This second question is largely answered by the same quotation from the *Motu Proprio*. As long as a composition of sacred music satisfies the requirements of the liturgical laws, as long as it is true art devoid of theatrical conventionalism and artificial affectation, as long as it is religious not only in form, but also in spirit, as long as it conveys the mystic serenity and translucent unearthliness of the liturgy, and as long as it shuns the subjective over-emotionalism of the romantic era, there can be hardly any reason for the Church to reject it for liturgical use. The history of all papal documents on sacred music since the XIV century proves it. The numerous attempts of modernization of the church music during the XVII, XVIII and XIX centuries were justly turned down by the Church, because some or all above men-

tioned conditions were consciously or unconsciously overlooked. Neither the baroque style of the XVII and the first half of the XVIII century with its ornamentally overloaded, lofty, but also earthly pathos, nor the following rococo style with its pseudo-classical conventionalism, nor the romanticism of the XIX century with its outspoken sensualism could find their way to the altar. This undeniable fact has greatly confused the issue while forcing into existence the widely spread conviction, that with Palestrina the musical form and expression of the liturgy have been frozen for ever. We must not forget, that the three mentioned centuries (XVII, XVIII, XIX) were the time of rapidly increasing and finally complete secularization of music. This created an inner conflict between the form and content, which is particularly obvious in the Masses of such great masters as Haydn and Mozart. The artistic realm of the church music is a world for itself. To find in the music of a Mass Wagnerian chromaticism and the use of the "leitmotiv" principle is as shocking, as to listen to a mediaeval Mass written on a theme of a folksong. No wonder that time and again the Church had to purify the language of sacred music. However, it is wrong to conclude, that contemporary artistic means are not permitted to be put into service of the liturgy, and the *Motu Proprio* amply proves it.

3. IF IT IS DESIRABLE AND PERMISSIBLE, how can it be materialized with the tradition and the spirit of the Church? As to the third question it must be understood, that within the limits of a short article it is impossible to give a detailed and provided with examples description of all possibilities involved in this problem. Consequently, this writer will restrict himself to more or less general suggestions omitting as far as possible the technical particulars. Most of all it is important to emphasize that the Gregorian chant and its intrinsic musical nature must serve as the basic element in all efforts to translate it into the language of today. Therefore, it is imperative to remember, that the structure of the chant is modal, diatonic and pentatonic. The harmony concealed in the monody of the chant must be based predominantly on the quartan and not on the tertian principle of the tonal system. This implies a definite approach to

the principal elements of any composition, namely: 1. melody, 2. harmony, 3. counterpoint. Let us investigate each of these elements separately.

Melody. The narrow limits of the pentatonic scale within one mode can be immensely enlarged if used within the scope of the twelve tone scale. Thus, while the basic structure of the chant remains intact, the flexibility of the melody and its modulatory possibilities become immeasurably greater. The use of the twelve tone scale by no means precludes the strict adherence to diatonism with complete elimination of any chromaticism whatsoever. On the contrary, it widens the limits of a diatonic melody almost ad infinitum. At the same time the interval of a major or minor third should be used cautiously. Particularly should be avoided the implications of the harmony of a major or minor triad. Thus, the use of two consecutive thirds, like c-e-g in any order whatsoever should be entirely excluded. On the other hand, each interval of a third in the melody should be frequently preceded or followed by a second. The intervals of an augmented fourth, diminished or augmented fifth, and of a major seventh must be used cautiously with regard to the purity of intonation, particularly in compositions a capella, and more freely, if the vocal parts are supported by the organ.

Harmony. The use of the twelve tone scale opens the possibility of employing the modal structure within the paratonal and polytonal systems. The advantage created by the use of these systems side by side, and with deep inside into the meaning of the liturgy is obvious. It greatly enriches the musical vocabulary and its expressiveness without violating the basic liturgical requirements, and provides the listeners with a close affinity with the musical language of today. It goes without saying that the use of the paratonal and polytonal idioms involves the employment of dissonant harmonic formations. However, we must bear in mind, that there is no fundamental and unchangeable law concerning the nature of consonant and dissonant harmonies. Our reaction toward dissonant chords wholly depends on our perception, and what was

a harsh dissonance yesterday becomes a consonance today, and vice versa. The sacred music of the XII and XIII centuries (Perotinus Magnus, Leoninus, Adam de la Hale) is as dissonant in comparison with the music of the XVI century (Palestrina, Orlandus Lassus), as contemporary music compared with the art of the preceding centuries. Besides the historically well established mutability of our perception there is to be taken into consideration the fact, that the quartan nature of the Gregorian chant appears to be dissonant to our ears trained in the system of tertian harmony. The incompatibility between the genuine Gregorian chant and an accompaniment to it based on the harmonies of the XVII, XVIII or XIX centuries is therefore beyond any doubt. The immediate consequence of this unshakable historic fact is that the paratonal or polytonal idiom, often based on the quartan structure of the chords, are in no way foreign to the inner nature of the Gregorian chant. Of course, unnecessary harshness used by some modern composers of secular music for startling effects in descriptive tone painting has no place in sacred music, where it must and can be avoided.

Counterpoint. The use of contemporary harmonic idiom involves, of course, the use of the linear counterpoint. That, however, does not preclude the simultaneous use of the modal polyphony. Florid counterpoint, as we find it in the music of the XVIII century baroque (Bach, Handel), should be avoided, because it is foreign to the vocal a cappella style of sacred music, and because it is deeply rooted in the functional harmony of the tonal system. The clarity and transparency of Palestrina's polyphony must serve as a guiding principle for eliminating the excessive and purely ornamental figuration of the baroque style. Occasional harshness of the linear leading of the voices must be mitigated by a consistent and smooth melody in each voice. Expressive colorism and majesty of liturgical form can be reached by reviving the forgotten art of the Venetian school (Willaert, Gabrieli) with the two choirs presenting an effective instrument for various polyphonic devices.

This writer is fully aware of the fact that these incomplete and sketchy suggestions can hardly convey the complexity of the artistic task in question. It takes a prolonged study of the mediaeval sacred music as well as a thorough knowledge of contemporary art in order to substantiate his ideas. It takes furthermore not only artistic maturity and professional craftsmanship, but also deep insight into the essence of the liturgy, and profound religious inspiration to create a work worthy to become a contemporary version of Palestrina's heritage. Let us then say, as this great master did when confronted with the decision of the Council of Trent: Domine, illumina oculos meos.

Gregorian Highlights

(Continued from page 121)

rhythm of this Section adds much power to a melody which had been so far restrained. For a fleeting moment, it opens a vision of brightness well adapted to the words of enthusiastic praise. Sing now the whole Sanctus, and bring out the uninterrupted growth of a simple melody whose freshness is remarkable. The section of the Benedictus is a repetition of the section *Pleni sunt*. We may now agree that the insertion of this modern Chant was a valuable acquisition to Gregorian tradition.

Here-There-Everywhere

(Continued from page 119)

Thirteenth Century

| | |
|---|-----------|
| Salvatoris Hodie (conductus triplex) | Perotinus |
| Vetus Abit-Littera (conductus quadruplex) | Anonymous |
| Alle, Psallite (motet) | Anonymous |
| Sanctus (organum) | Anonymous |

5. *A Growing dream.* The leaders of the Palestrina Institute at Detroit, Michigan, openly confess that they have been dreaming, and that they like to dream more and more. We congratulate them for dreaming, and we make most sincere wishes that their dreams may come true. Their aim is to prepare young men for the apostolate of choirmaster. The task is confronted with innumerable difficulties; but the energy of the Faculty has weathered them until now. The school is slowly progressing; and the steady advance encourages further developments towards a renaissance of Catholic art in the vocational formation of our youth. Today the school numbers fifty-five students; and teachers look forward to greater enrollment. The Institute recently presented its annual Spring Concert with varied choral and instrumental selections.

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

A PROPITIOUS ATMOSPHERE FOR THE CHURCH



REJUDICES MAY BE REMOVED, but a liking for the Chant cannot be aroused unless a favorable atmosphere prevails. All musical experience bears witness to this statement. The most carefully prepared concert-program generally impresses only an audience which is receptive to the message which it contains. This explains how it is extremely difficult to awaken the public interest for certain types of music, once people are taken away from the natural surroundings for which such or such a type of music was intended. While a lively band will be easily welcomed in a park on a summer night; so a work of religious character will require from the listener a special effort outside of the house of worship. Moreover, teachers of choral groups know that half of their success in presenting to a class any piece, largely depends upon developing towards it a corresponding attitude among the singers. Lastly, the invincible trend which today leads all people toward jazz is explained by the fact that, regardless of its much disputed intrinsic value, jazz responds to the social environment of the present epoch. All music appeals in the measure in which it satisfies the subjective outlook of people about life.

It is important that the restoration of liturgical music should be aware of this psychological condition. Least of all types of music, sacred music is music for its own sake. Its sole function is to accompany and to bring into full relief another and much greater experience, namely, the act of worship in its various aspects. The case of sacred music in the Catholic Church is still more pressing. Liturgy is not just ritual worship. It is centered around the offering of a sublime sacrifice, the Eucharist; and it carries with itself the whole current of the grace of christian life. It is the supreme experience of religion for every christian. If one can hardly sit through the Quartet, op. 59 in C Major of Beethoven in a chamber music room unless the surroundings favor the receptivity of his mind, how could we hope that the music born from the Eu-

charist shall impress souls estranged from its religious meaning? For, the higher the function of a particular music, the more closely adapted to it must the atmosphere be which permeates the immediate surroundings. What is a musical atmosphere? It is that intangible air which animates an audience, and makes it receptive. It is not spoken or openly expressed; it is felt silently and communicated from one listener to the other. The writer remembers having irresistibly risen from his chair at the hearing of a certain work and, having remained apathetic when listening to the same composition under unfavorable circumstances. In practice, the atmosphere is the sum of all individual moods accumulated into a single disposition which is sympathetic to the music performed. It is partly antecedent to, and partly concomitant with the performance. One of the reasons for which, let us say, a symphony of Brahms is generally acceptable, is not because the audience fully understands its orchestral intricacies which more than once lack clarity of exposition, but because the listeners have been brought to believe without discrimination that Brahms is one of the three famous B's. On the other hand, very few audiences are even willing to lend a condescending ear to the most luminous expressions of modern art, because their medium of expression is just different from the cliché into which the musical mood of the average concert-goer has been moulded. By the same token, Catholics, from the clergy down to the laity, remain unreceptive to the Chant because it does not correspond to their religious experience. Their religious mood, as it were, is estranged from the Gregorian mode of religious expression.

It is no idle claim to say that a propitious atmosphere is the most cogent means of popularizing the Chant; consequently, it must precede and also permeate all approach to the sacred melodies, even at the cost of a sacrifice in regard to technical excellence. Is it necessary to repeat again that we have lamentably failed in this aspect of the restoration? The material civilization which has en-

gulfed even Catholic endeavor, has transmitted to us a blind faith in the mechanical power of technique. Many, among the teachers of Chant, sincerely believe that the so-called "method" is what matters. With the age of the machine, they agree that once the method is made to work efficiently, it will automatically produce results. Forty years of failure should by now have removed the veil from our sight, and convince us that we neglected that which no method is able to replace, namely, a religious atmosphere adequate to liturgical music. Pius X was, in the history of christianity, the one who had the clearest vision of the need of a propitious atmosphere. It was he who based his *Motu proprio* entirely on the liturgical life; so much indeed, that this musical document came to be the initial "Charta" of the liturgical movement throughout the world.

TO DEVELOP A PROPITIOUS ATMOSPHERE

around liturgical music may be a work of patience, but the task is clearly laid before us. The atmosphere already exists; it has just been beclouded. The liturgy of the Eucharist has indeed survived the suicidal attempts which a secularist culture has multiplied since the Renaissance. The High Mass is still an institution filled with incomparable riches and carrying within itself a religious atmosphere unexcelled in the history of religion. The ineffable warmth of the last Supper in the upper room can be found in the Parish Mass. Alas! the materialistic spirit of our age has gradually but surely reduced it to a frozen climate. The rite has retained its inner splendor; but, we made of it a skeleton. The music is abundant; but we have substituted a low grade sentimentalism for its religious dynamism. The supreme act of christian worship demands a united and expressive audience; we have reduced it to absolute silence. And, we have the audacity to call this devotion! It is evident to every impartial observer that, in order to restore sacred music, we must first promote the atmosphere which provides the air in which the music may breathe. In other words, the liturgy must be revived, if sacred music is to survive at all. There is ample reason to justify the claim that most of the attempts made throughout the country in behalf of the Chant have so far not been stimulated by a re-

newal of liturgical piety. Even at the risk of being repetitious, the writer again warns all teachers of Chant against believing that multiplied large-scale demonstrations are the sign of a new Gregorian Spring. The suspicion remains, and rightly so, that liturgical music finds no security in an incidental religious spectacle, and that its sole assurance is in its being the consistent servant of christian worship and devotion experienced in the parish church or the convent chapel.

The atmosphere propitious to the restoration of the Chant is a religious condition which makes it possible for the ordinary christian or every member of a religious community to actively participate in the liturgical services and, in this active participation, to be openly united with his co-parishioners or his brethren. The arising of such a

(Continued on next page)

Do not Catholic hymnals, in particular, reflect our nationalistic trends in sacred music?

Shall we change this narrow attitude, and realize that liturgical music has no country but the universal Church?

Do we understand that the supreme unity of sacred music rises from a unique religious motivation which is adaptable to all christians, namely, that of praising Christ?

Is it not strange that sacred music asserts more particularism in a country which we like to call the melting pot of all nationalism?

Are we aware that nationalistic tendencies in sacred music arose from having forsaken the Chant, the supreme universal expression of sacred song?

When will we cease to accuse the Chant of being not made for Americans; when will we present a united front and teach it first and above all as the universal song?

Why do we not take appropriate means, instead of lingering in second-rate music which will never reconcile christians with the language of the Chant which they are left to ignore?

But it must, at the same time, be universal in the sense that while every nation is permitted to admit into its ecclesiastical compositions those special forms which may be subordinated in such a manner to the general characteristics of sacred music that nobody of any nation may receive an impression other than good on hearing them.

condition demands a continuous cooperation between the clergy and the musical leader, making respectively a religious and musical contribution to a work which is one and a single religious activity. As the sense of participation and the desire to be one will grow among christians, in that same measure the Chant will be sensed as the most logical and the most spontaneous way of fulfilling the sacred duty of worship and of loving others. This is well illustrated by two opposite comments recently heard. The pastor of a large city parish was approached about manifesting an active interest in a diocesan campaign for the education of well grounded choirmasters. He answered that "he would have nothing to do with it, because the Chant would mean the disbanding of his choir." He was right in his prejudice as long as he remained unconscious of his being appointed by God to foster in his flock the desire to participate in Christ's sacrifice. Once he would have reasonably attained this goal, the Chant would, far from disbanding the choir, bring the singers closer together. The other comment, an echo from the pew, was voiced by a Catholic who, in another metropolis, had answered the call of his pastor to eucharistic participation. After attending a first chant practice, he exclaimed: "I never knew that there were so many nice Catholics." Has not the time come to leave the platform of demonstration and to return to the Altar? For, it is there, and there only, that the living lesson of Chant may be given.

IN A WORLD WHICH HAS BECOME THE arch-enemy of the spiritual expression of the Chant, the contaminated air must be purified. An atmosphere propitious to the restoration of the sacred melodies will not rise around our churches and convents, unless we provide for its components. To that end, the following rules are suggested to all teachers of sacred Chant:

1. All chant learning must find its immediate justification in corresponding liturgical participation. We chant only that which we do.

2. Every melody shall be presented as a way, objective or subjective, active or contemplative, of taking part in divine services.

3. A sympathetic attitude of the choir towards the Chant will gradually develop through the spiritual, not the technical approach.

4. While presenting the Chant, the choir-director will constantly keep in mind that Gregorian melodies revolve around three main religious attitudes: a reverent praise of God, an enthusiastic thanksgiving, and a joyful devotion. In these, there is no place for sentimentalism.

5. The liturgical and religious significance of the Chant shall be explained in terms and in ways which are adapted to the particular characteristics and the known prejudices of the various groups of singers.

The Editor Writes

(Continued from page 113)

cal experience in prayer and song, and particularly in the Eucharist, will establish the atmosphere which will make the beauty of the Chant evident. Then, the course of Notre Dame is organized on a graduate basis. Father Mathis is firmly convinced that the days of "smattering" are doomed, and that the dawn of scholarly study is at hand. The latter alone will bring forth a generation of leaders capable of facing a pagan world with the celestial strains of the Chant. Hence, requirements are strict, and research will be encouraged. It is permissible to foresee in the newborn course of Notre Dame University a new and brighter day for liturgical music. And, if the well-known institution should largely use its prestige and its facilities to become the spiritual center of Chant in our country, CAECILIA can only present its congratulations and deeply rejoice.

D. E. V.

CAECILIA is not published for musicians alone, but for all interested in a fuller Christian life. It is time that we stressed this all important point. Pass this issue on to a non-musician friend.

QUESTIONS AND ANSWERS

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

When should the choir start singing the Introit: when the priest appears in the sanctuary, or when he reaches the foot of the altar?

The Introit is, as its name implies, an entrance chant; it was sung in earlier days while officials of the Mass passed into the church and up the aisle to the altar. This processional character, however, has been lost, more or less, in the course of centuries; the long psalm has been curtailed, and all that is left in the official books is a skeleton: an antiphon, plus a verse of a psalm and the *Gloria Patri*. The question may therefore arise: Is the primitive usage to be revived? May we still look upon the Introit as a chant to be sung while the servers and priest enter the sanctuary from the sacristy?

A question like this was actually asked and answered in a decision addressed to the church of Coimbra, Portugal, in 1753: Can the Introit of the Mass be begun by the chanters in choir before the priest who is to celebrate has reached the altar? And the response was a flat No (SRC, 2424, 8). This reply is in accord with the directions found in the *Ceremonial of Bishops* which declares that when the bishop has reached the lowest step of the altar, he starts the prayers and recites the *Confiteor*, and "Meanwhile the playing of the organ stops and the choir begins the Introit" (CE, II, viii, 30). But neither the rubric of the *Ceremonial* nor the response of the Congregation of Sacred Rites is unambiguous. There is really nothing definite about the word "meanwhile." And as regards the reply, the ritualists of the Congregation may have contemplated the abuse where the singing begins a few minutes before the priest leaves the sacristy, so that he will not be kept waiting at the *Kyrie!* — and therefore their emphatic negative.

The rubric of the *Vatican Gradual* apparently takes the stand that the Introit should again assume its rightful place as the entrance hymn of the Mass, for it expressly orders that the Introit be

chanted as the celebrant approaches the altar: "When the priest goes towards the altar, the cantors begin the Introit." (You can find this text in the introduction to your *Liber Usualis*, English edition, p. xv.) There are liturgists who insist that the *Vatican Gradual* introduced no change, and that the Introit is to be intoned only after the priest arrives at the foot of the altar. But it is my opinion that those who framed the rubric in the text in question were well aware of the older practice of waiting, and that they deliberately adopted a wording different from that in the older rubrics, substituting *accedente sacerdote ad altare* for the other reading, *cum . . . pervenerit ante infimum gradum altaris*. The plain and obvious direction of the rubric is: Start the Introit as soon as the celebrant appears in the sanctuary. In practice, except where the church is very large, there will be no noticeable difference between the two alternatives, so that you can follow either directive and the result will be the same.

When should the chant known as the Communion be sung? The practice is to defer the singing until after the distribution of Holy Communion is completed. Is there any direction ordering it to be so deferred, or may it be sung while Holy Communion is being given to the people?

In its origins the Communion chant was certainly just that, a chant during Holy Communion. The short antiphon found in the liturgical books is a relic of the longer Communion chant of the ancient church. The oldest written witnesses of the Roman liturgy present us with a psalm chant sung very much like the ancient Introit. In fact, different psalms were chosen, according to the feast or the season; as a rule, however, it was the psalm of the Introit. The antiphon was sung by a select group, then repeated by the full choir or by the congregation; then the psalm verses were sung alternately with the antiphon, and this continued till Holy Communion was distributed. The *Com-*

munio was therefore a processional chant, sung by the communicants. Popular explanations of the Mass recall these facts as a matter of antiquarian interest. But long ago, even in the thirteenth century, the custom had grown up of postponing the singing till after the communion, and of shortening or eliminating the psalm. Durandus, a medieval liturgist, notes that the antiphon was often called the *Post-Communio*, a name which is also found in some later liturgical treatises, and a clear indication of the practice of singing the chant after Holy Communion.

But there is really no reason for deferring the chant until the end of the Communion; the present writer can find no direction anywhere ordering this to be done. On the contrary, it appears more correct to sing the chant during the Communion. The rubric of the *Gradual*, which is quite general

and liable to several interpretations, has perhaps encouraged the practice of deferring the singing: "After the Communion, the full choir sings the Antiphon which is thus named . . ." (See your *Liber Usualis*, p. xvi.) The Latin for this reads: *Sumpto Sanctissimo Sacramento, cantatur a choro Antiphon quae dicitur Communio . . .* But the direction, "After the Communion" (*sumpto Sanctissimo Sacramento*) undoubtedly refers to the celebrant and not to the rest of the faithful, as may be deduced or inferred from an equivalent rubric in the *Ceremonial of Bishops*: "The bishop . . . reads the communion from the book, and this is also sung by the choir after the *Agnus Dei*, after the bishop has consumed the communion." There is nothing ambiguous about the rubric in the Missal. It says that at a solemn Mass everything is done just as at a low Mass, except that the Deacon and Subdeacon receive before the others. Then it adds, very plainly, simply: "In the meantime the Antiphon which is called the *Communio* is sung by the choir."* That is the official direction, and its unequivocal meaning is: Sing the Communion chant during the distribution of the Eucharist to the faithful.

I might add that the liturgists permit the singing of songs to the Blessed Sacrament if the distribution continues for a long time. Better to use the psalms that were formerly sung at this part of the Mass, for they would be the most suitable; they can be discovered in most liturgical books. But, of course, these all must be in Latin, for this is part of a liturgical rite; a decree of the Congregation of Rites, January 14, 1898, expressly forbids the singing of pieces in the vernacular while Communion is being distributed at High Mass, a direction entirely conformable to the general rules of the *Motu Proprio* (SRC, 3975, 5.)

In sung Requiems it is the custom in many places to sing the Benedictus immediately after the Sanctus, so that the whole chant is finished before the Elevation. The period between the Elevation and the Pater noster is thus left free for a motet. Is this correct?

This was surely the custom in many places in the past, and it appeared to receive some approval

*Insert: (Missal Rubrics, x, 9).

LITURGICAL ARTS

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from a rubric in the 1907 edition of the *Vatican Gradual*, No. 7: "When the Preface is finished, the choir goes on with the *Sanctus*, etc. While the Sacrament is elevated, however, the choir is silent and adores with the rest." This direction is certainly obscure, and leaves the way open to those who, following the lead of liturgical history and the very structure of the chants in question, made a single unit of *Sanctus* and *Benedictus*. The present writer recalls Dom Eudine's insistence on this method as the only one conformable to the history of the texts, which quite definitely appear as a single item in their Gregorian settings. But this practice is no longer permitted. In January, 1921, the Congregation of Sacred Rites issued a declaration which cleared up all ambiguity, and changed the rubric so that it reads as you now find it in the newer editions of the *Gradual* (and your *Liber Usualis*). The new direction is really not new; the rubric is similarly worded in the *Ceremonial of Bishops* (CE II, viii, 70 & 71) and doubts about the rubric had been answered in a similar vein in 1831, 1894 and 1909. Therefore, notwithstanding any contrary custom or any notions about liturgical history, the new rubric must be faithfully followed in every sung Mass, whether for the living or for the dead, no matter what kind of chant or music is used. (SRC, 4364).

Obviously it was out of the question to sing the more elaborate polyphonic settings of the *Benedictus* before the consecration; most of them, in fact, are movements separate and distinct from the *Sanctus*. The Congregation of Rites, therefore, by thus ordering that the *Benedictus* be always sung after the Elevation, secured a certain uniformity of rendition between the plain ferial chants and the florid polyphonic compositions.

DUPRE IN CHICAGO

Marcel Dupre, world famous organist, marked the 50th anniversary of his career as organist by giving a concert at Rouen on the same instrument that he inaugurated there in 1898. He is making his tenth visit to the United States at present, for the purpose of conducting a Summer Master Class in Organ Playing at the University of Chicago.

National Liturgical Conference

(Continued from page 120)

BUFFALO CONFERENCE OF CATHOLIC SISTERS COLLEGE

The Reverend Vincent Donovan, O.P., Reverend Benedict Ehmann, and Conrad Bernier, organist, were featured at the second Liturgical Music Conference in Buffalo, New York, during May. The programs were arranged by the Music Department of the Catholic Sisters' College of the Catholic University of America.

SUMMER SCHOOLS

In addition to the usual programs offered by the Pius X School, New York City; Catholic University, Washington, D. C.; Gregorian Institute of America; Alverno College, Milwaukee; Marywood College, Scranton, Pa.; Notre Dame University, Ind.; Loras Institute, Dubuque, Iowa; a special summer session is being conducted by the Indiana Unit of the NCMEA at Lafayette, with others scheduled at Houston, Texas, directed by Father Di Primeo; Cleveland, Ohio; Boston, Mass.; Detroit, Michigan; Burlington, Vt.; Hartford, Conn.; and Cincinnati. Teachers' Institutes at Brooklyn, N. Y.; Philadelphia, Pa.; Boston, Mass.; Providence, R. I., etc., supplement the programs offered at various Conservatories of Music, giving emphasis to Catholic music.

MEDIATOR DEI

The America Press, New York, N. Y., has made available a translation of the *Mediator Dei*, translated with various notes by Rev. Gerald Ellard, S.J., (Price 25¢). This most important document devotes several paragraphs to church music reaffirming the pronouncements of Pius X and Pius XI, in no uncertain terms. Every Catholic Church musician should read this pamphlet thoroughly, copies being available at most Catholic Bookstores.

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