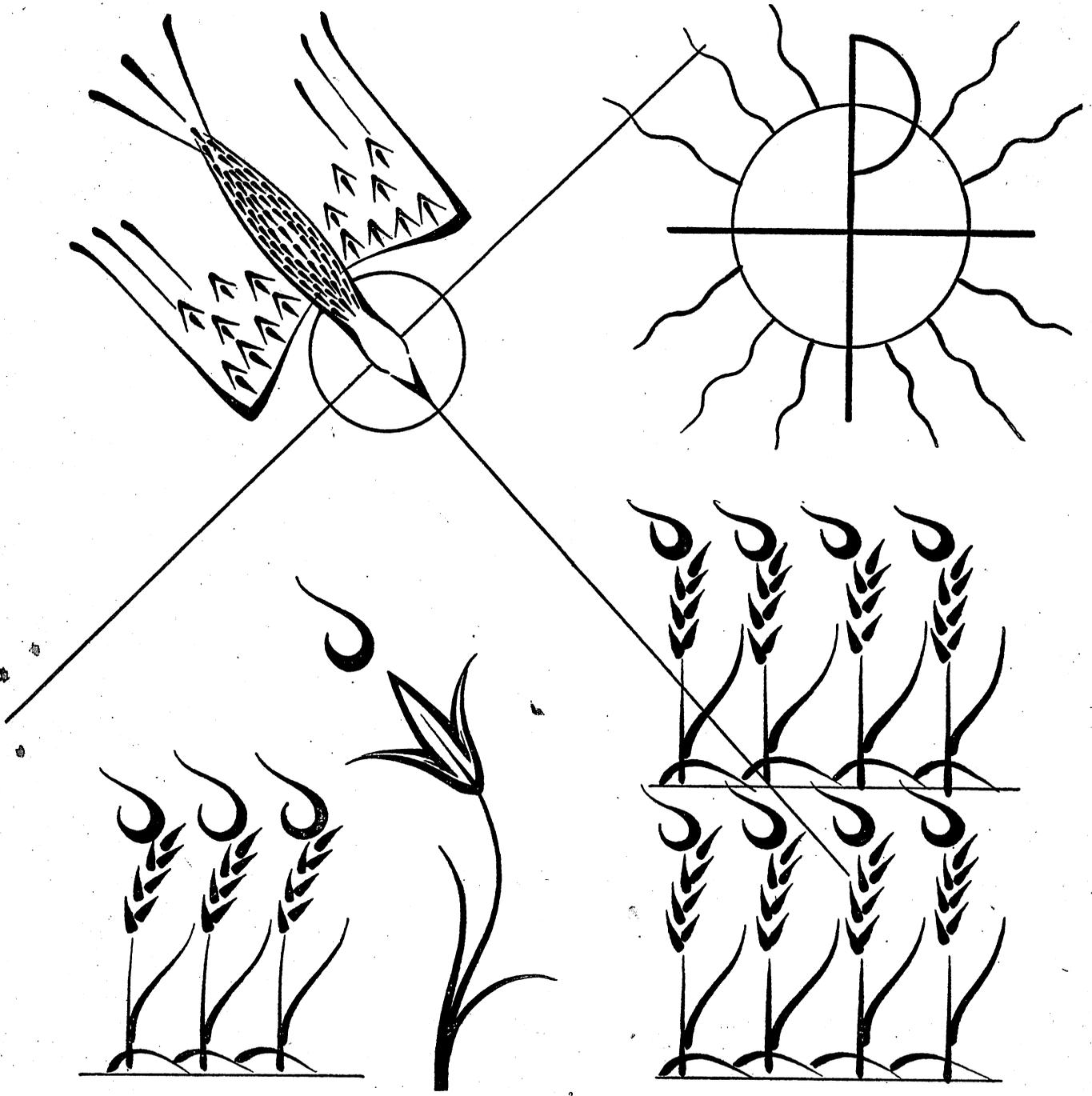


Mrs James L Terry Castle Ark.

CAECILIA



CAECILIA

A CATHOLIC
REVIEW + OF +
MUSICAL ART

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THE SUNDAY INVITATORY



PERHAPS THE SIMPLEST OF ALL the refrains of praise is the one perused in the Office on Sundays, throughout the year. In its simplicity, it is obvious as a child-like prayer; and, this might easily prevent us from appreciating its depth. The sacred liturgy oftentimes conceals behind simple expressions some far-reaching thoughts; and the liturgical language excels in making even inconspicuous slogans the most profound expressions of christian worship. Such is the Sunday Invitatory. In this call to reverential prayer, christian life is given its most real outlook and its most powerful incentive.

1. *Let us adore the Lord.* To adore is the original relationship of man to God from the beginning of the world. The Creator deeply impressed upon the first man the full consciousness that his kingship upon his created environment would be exercised through the rendering of a full homage. Man is primarily the appointed adorer, destined to gather in his own heart the silent awe rising from the universe. Thus, the life of Man is not just another life among the myriad variations of created beings. It is endowed with the power of proclaiming God's dominion, and of sharing thereby God's own greatness. The first economy of salvation organized by God Himself into a Covenant, namely, the Old Testament, made of adoration the cornerstone of the whole edifice of Jewish religion. One might quote at length the texts of the Holy Scripture which describe this attitude of devotion; he could also recall the sequence of events the key of which is found in the recognition of God's dominion, unique and absolute. Far from changing an attitude of worship which rests on man's own nature, the second economy of salvation elevated it to a higher dignity. We need only to quote the words of Christ to the woman of Samaria, whereby He proclaims Himself the new and universal Adorer. Thereafter, throughout the world, those incorporated into the New Testa-

ment will offer to the Father Christ's own homage, the sole reverence acceptable to God. Thus adoration which was heretofore the sum total of the submission of all creatures through the voice of man, has become a divine homage in the universal heart of the God-Man.

THE ATTITUDE OF ADORATION WHICH the New Testament inherited from the Old Law is the foundation of christian worship. The early Church accepted with immense gratitude the role of Christ Himself and, with a maternal care, she organized a form of worship in which all her children would have an opportunity to discharge this glorious duty. She carried into her liturgy the sentiments of the countless generations which had preceded her on the glorious way. But she imparted to her adoration the plenitude which she received from Christ. That is why christian worship is filled with a new spirit, the spirit of thanksgiving. Adoration is now truer because it is enlightened by the radiations of the Word Himself made the living Voice of the whole human race; it is not only entirely submissive to God's dominion, but filled with the joy that the Son possesses in glorifying His Father. We are no longer "strangers", but "members of God's household"; thus worship has taken on a living and intimate quality which makes it the more the foundation of christian living.

Following a religious institution as old as the history of the world itself, the Church designated a day of the week on which the spirit of adoration should be more openly and more adequately expressed. We call this day Sunday. To us, it is truly the Day of the Lord, "Dominica Dies". It was highly becoming, nay, it was imperative that the duty of adoring should not be at all times submerged in or even conditioned by the endless flow of man's labor. Human endeavor loses its primary meaning which is not resolved in worship. Thus Divine wisdom formally stalled all labor on an appointed day, that man's soul could easily rise above life's contingencies and achieve the one thing

which alone is absolute: dedicate herself to God. To adore with Christ is the sublime reason of the christian Sunday; it is also its chief obligation. May we say that the Christians of today greatly need to be reminded of the spiritual significance of the Sunday? Many causes, economic and social, have unfortunately led them to exchange the glorious duty of loving adoration for the dreary discharge of an ethical obligation or, at the best, for the satisfaction of a devout obedience. May we return gradually to the pure spirit of worship which animated christian centuries on the Lord's day. May we revive in ourselves the spirit of thanksgiving which characterizes christian adoration. May God grant that the Catholics of our time solve the spiritual crisis which confronts them every day of the week through abiding by the Sunday's worship. May God give us the grace of making "adoration in truth" the all-embracing disposition which will transform our days into a life of dedication. The Sunday Invitatory "Adoremus Dominum" is a weekly invitation which should become the first and foremost of our prayers.

2. He has made us. Christian adoration is not the reverence demanded from the slave, but the dedication expected from an adopted child. It is backed up by the universal history of creation and concerned by the Son of God Himself. It is at the same time a religious attitude based on man's natural condition and elevated to a higher level by Christ's dispensation. Man is not invited to express a blind allegiance, but to utter from the depth of his heart the cry which rises from an endless vision of the domain of God. And the further this vision extends its search, the deeper grows the urge for grateful worship. The center of this vision is the act of creation, the sublime and unfathomable fact that the infinite marvels which surround our life came originally from God who willed them. He needed but to will them in order that they might come into existence. As man's investigation enlarges its initial compass, the act of creation looks more unfathomable and infinite. This is what Genesis means when it relates the summary survey of Adam upon all creatures. He looked them over in awesome contemplation, and he

named them with the sureness of one who clearly visioned in them their particular reflections of God's inexhaustible greatness. This is the first recorded act of human worship. It was an act of intelligence as well as an act of submission. For, in the incomparable variety of beings, the first Man contemplated God. The first and ideal psalm was born in the human heart on that day; and it made of man's soul the abode of God. Christian worship possesses the same vision, with this supreme difference, however, that the act of creation is revered through Christ, the New-born who sums up in Himself all that God has made. Was He not indeed the "substantial Image" of the Creator Himself? And, while Adam could only adore God through the reflections presented by the creatures, the Christian can see God in His own Son made Man.

(Continued on next page)

Are we aware that the supremacy of the Chant rests on its inner excellence, that is its possessing fully the four qualifications previously mentioned?

Do we know that the inner excellence of the Chant is born from the fact that, through these qualifications, it is completely incorporated into the sacramental current of the liturgy, and that it never departs from it?

Are we bearing this fact in mind while we form our judgment on sacred music, and has it truly become our musical criterion?

Do we believe in the excellence of the Chant to the point that we appreciate it increasingly; or are we just resigned to bear the dictates of an authority imposed upon us against our judgment?

Do we study the Chant with a sufficient consistency, in order to form an objective judgment and to gain a spontaneous appreciation?

Do we sing it often enough to permit to the Chant to permeate us with its unsurpassable beauty?

These qualities are to be found, in the highest degree, in Gregorian Chant.

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THE CONTEMPLATION OF HIM "WHO made us", reveals to the christian the relation which the creation establishes between God and the created world. The first striking truth is the infinite remoteness of the Creator. As we summon one after the other each creature, we hear the invariable testimony: "fecit nos", He alone could have made us, because He is unlike to us. And, as the innumerable testimonials accumulate before our inquiry, their unanimous agreement grows in certitude. The created world unites into a radiant symphony which St. Paul recalls when he summons the visible universe to confound the impious Romans. The psalmist is mindful of this testimony while he invites constantly all creatures to pass before our eyes. And when, as Adam, the christian has fully passed in review the whole creation, he begins to know himself. Conscious of being more than a reflection, fully aware of bearing in his own self God's sacred image, he surmises with more internal evidence the impenetrable remoteness of his Creator. For, even the image is but a finite and passing shadow of the pure Spirit which has neither limitation in His being nor end to His power. To appreciate the remoteness of God, to submit our life to Him, is exactly what the Church means when, on Sunday morning, she invites us to adore: Adoremus Dominum. It is an immense fortune that, in the actual economy under which we live, christian worship is voiced by Christ and carried by Him to the Father. The praise for which silent creatures and not even man cannot possibly find an adequate expression, has been definitively assumed by Christ. He is the authorized Cantor who breaks the silence of nature and who atones for the unworthiness of sinful man. He alone penetrates the remoteness of the Father; and when, in our name, He adores on the mountain of prayer, His reverence for the dominion of God is equal to the consciousness of the Creator Himself.

THE FOREGOING CONSIDERATIONS MAY appear too far-fetched for the ordinary christian; but, in fact, they are within the reach of the simple soul. We mean the soul of the christian who is docile to the lesson of the created world. While

the blasphemous pride of the modern world closes the book of adoration, the Day of the Lord invites all christians to read it with humbleness, and to pass the First Day of the Week in the spirit of loving reverence. But, because we have left ourselves open to worldly influences, our religious attitude on Sunday has shown evidence of a lessening in the spirit of adoration. We still go to Mass; but the latter seldom resounds the enthusiastic echoes of a sung praise. More than ever, the choir has a great mission to fulfill in the restoration of the christian Sunday. It faces a challenge and, accordingly, a responsibility. As long as the High Mass is deserted, the spirit of adoration with Christ on Sunday will vanish more and more. On the other hand, as the strains of a reverent choir will be heard again, they will gather in their own orbit the prayer of the faithful. It cannot be too often repeated that the restoration of the Sunday greatly rests upon the resurgence of the choir. As long as the latter is considered only as a ritualistic expedient or a musical adornment, we cannot hope for its revival. But, when the priest, from the altar, will summon the reverence of his flock to proclaim aloud the dominion of a loving Father, we may hope that the Holy Spirit will instill a loyal response among those who fall in awesome admiration at the thought of the Eucharistic sacrifice. The choir is invested with the mission of re-awakening at large the spirit of adoration. More specifically, it behooves christian singers to spur on all brethren every Sunday, that there may raise from their hearts the act of supreme adoration which is the deepest significance of the eucharistic offering, and which makes of christian living a total and happy dedication. Hence, we urgently recommend to all choirs the refrain of the Sunday Invitatory. Let this simple refrain be their rallying song.

The Editor and Staff pray that God will bless your efforts abundantly during the new school year.

THE ORGAN MUSIC OF FLOR PEETERS

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



AFTER COMPLETING HIS SECOND transcontinental tour of the United States Flor Peeters, official ambassador of good will from Belgium to America, has once again departed from our shores. By the many who were fortunate enough to make personal contact with this unusual personality he is remembered for his gracious and courtly manner and for his boundless enthusiasm for music. By the countless others who made contact with him solely through his organ playing at the numerous recitals which he gave in our country, he is remembered for the imagination and technical skill that he brought to his interpretations of the masterworks of organ literature. By a third group who prefer not to measure a musician's stature by his engaging manner, or his virtuosity as a performer, Peeters is and will be remembered for the striking and refreshingly original music that he has composed. A glance at the list of published works already to his credit (he is just now entering the prime of his career) reveals an impressive accumulation of organ, piano, and choral music, as well as numerous contributions to song literature. We shall limit the scope of this discussion to but one aspect of Peeters' talent for composition, namely, that for organ music. This phase of his creative prowess is significant enough to warrant a separate study, and sizeable enough to furnish us with the necessary means for a just evaluation of his ability as a composer.

NATIONAL BOUNDARIES DO NOT PROVIDE the reader with an immediate measure of a composer's genius for making beautiful music, but they do provide an interesting and colorful backdrop for a composer's activity. They suggest something of the magnitude of his inheritance by calling to mind the outstanding musical achievements of his countrymen both ancestral and contemporary. When we say, therefore, that Peeters belongs to the geographical sector of Europe

known as Belgium, we immediately fix our attention on the historical and musical environs with which that nation has surrounded him, and in so doing attempt to find a niche for him among his immortal brothers.

Indeed the musical fortune to which he as a Belgian is heir, is formidable. Starting with the closing years of the Gothic Period and extending through the peak of the Renaissance, history reveals a virtual monopoly in music at the hands of the Netherlands. From the Scheldt to Prussia, Italy and Spain, they founded schools, directed choirs, and served princes, prelates and popes in a musical capacity. The influence of men like Dufay, Obrecht, Okeghem, Des Pres, Willaert, De Monte, Lassus, and De Rore on the musical thinking of their times can never be adequately measured. After the close of the 16th Century a period of rest from creative labors seemed to settle on this people and it was not until the 18th Century with Gossec, the symphonist, and Gretry, the man of the theatre, that the flame of their creative force was re-enkindled. The new vitality became more and more in evidence with the passing of the years and the 19th Century found Belgium once again assuming a role of leadership. The names of Beriot, Vieuxtemps and Ysaye are still synonymous with instrumental virtuosity and interpretive artistry, while those of Fétis, Gevaert and Van den Borren are today recognized as pioneers in the highly regarded field of musicology. No cataloguing of the world's musical giants is of course complete without reference to another Belgian, Cesar Franck, who not only established a school of symphonic composition but who was the guiding inspiration for the establishment of a school of organ playing and compositions that influenced composers throughout France, Belgium, Spain, and America. In pedagogics, Lemmens and Tinel were responsible for the artistic formation of numerous musicians of their day, the first as teacher on the faculty of the Brussels Conservatory, and the second as the director of the Lemmens Institute. In selecting the names of the musical elite of the immediate

past and of the present generations, those of Benoit, Samuel Gilson, Maleingrau, Van Nuffel, Andriessen, Vitry, and Peeters come to mind to furnish evidence that there is no abating in the intensity of Belgium's musical life down to our own day. In historical perspective then, we find that this nation though small in physical dimensions, has been and still is large in artistic stature. Among its favored sons we have placed Peeters. Just where on the ladder of success his position will ultimately be secured remains to be seen. For the present, a brief review of his achievements in organ composition should reveal something of the nature of his talent.

A CHRONOLOGICAL LISTING OF PEETERS' organ composition by opus number is given here to afford the reader with an overall view of their number and diversity.

- Opus 6 *Four Improvisations on Gregorian Themes* (McLaughlin and Reilly Co., Boston)
- Opus 11 *Ten Pedal Studies — Air and Variations on a Belgian Folk Song* (McLaughlin and Reilly Co., Boston)
- Opus 13 *Symphonic Fantasy on an Easter Plain-song* (H. W. Gray Co., New York)
- Opus 16a *Monastic Peace* (De Ring, Antwerp)
- Opus 16b *Mystic Night* (Bergmans, Tilburg)
- Opus 17 *Intimate Studies — Volume I* (Bergmans, Tilburg)
- Opus 20 *Variations and Finale on an Old Flemish Noel* (Elkan-Vogel Co., Phila.)
- Opus 25 *Intimate Studies — Volume II* (Bergmans, Tilburg)
- Opus 28 *Toccata, Fugue and Hymn on "Ave Maris Stella"* (Lemoine, Paris)
- Opus 37 *Flemish Rhapsody* (Schött, Brussels)
- Opus 38 *Elegie* (Lemoine, Paris)
- Opus 39 *Ten Organ Chorales* (Schött, Mainz)
- Opus 42 *Passacaglia and Fugue* (Schött, Mainz)
- Opus 43 *Suite Modale* (Lemoine, Paris)
- Opus 48 *Symphony* (Lemoine, Paris)
- Opus 55 *Thirty-Five Miniatures* (McLaughlin and Reilly Co., Boston)
- Opus 58 *Variations on an Original Theme* (Elkan-Vogel Co., Phila.) Also:

Old Netherlands Masters — Part I and Part II (Lemoine, Paris)

Glancing down the list of titles, the reader will recognize the names of many of the conventional forms found in organ literature: the Toccata, Chorale, Suite, Fugue, Variations, and Improvisations, among others. The overall shape of the music is thus suggested by these titles but the inner character of the musical content is not. One wonders about the kind of melodic and harmonic designs to be found therein and about the texture of the contrapuntal fabric.

BEFORE SELECTING ANY COMPOSITIONS for particular discussion, two general aspects of Peeters' style should be mentioned. The first of these is that in the chronological review of his works from Opus 6 to 58, there is mirrored the evolution of what we call the "modern" idiom of musical composition. Starting with the easily understood orthodox musical language of the last century, Peeters, in the expansion and development of his style, gradually introduces the unusual and the neoteric into the make-up of his music and in so doing affects a step by step transition from the old to the new types of musical expression. Chant melodies, modality, triad parallelism, quartal harmony, polytonality, and linear counterpoint find their way into his vocabulary in such a way that his music forms a bridge, as it were, from the 1890's to the 1940's.

The second immediately discernible feature of Peeters' organ music, though not necessarily a distinguishing one, is the extreme economy of means with which he sets forth his ideas, even those of the most extended proportions. This does not imply an absence of virtuosity. On the contrary, it signifies a compositional virtuosity which makes it possible for him to trim his music down to its essential ingredients and to present it through a controlled and well disciplined restraint. Such a technique for simplification as this could only have been the result of prolonged study and practice. Anyone who has suffered the throes of creative labors in the field of music knows well that the tendency toward complexity is far stronger than the tendency toward simplicity; that granted an adequate technique it is easier to write difficult

music than to write easy and convincing music. Peeters, too, has experienced this and has spent many long hours in mastering the impulse for overstatement, because nowhere in his music does virtuosity get out of hand to dominate the musical scene on its own. To the student and the recitalist the resulting features of clarity and directness are of course a delight, for the music fits comfortably under the fingers and feet so that even in a first reading of a given score, the essence of the music is perceived by the performer without his first going through what in the case of many modern composers is an almost indecipherable array of notes. In concert performances likewise the music reaches the listener immediately, freed as it is from the encumbrance of complexity.

A CONSIDERATION OF THE EARLY COMPOSITIONS brings us back for a moment to the statement made above that Peeters' first musical essays reflect strongly the style of the models of his youth. This is not to speak disparagingly of them but rather to repeat what is the normal course of any artist's development. Even the seasoned concert-goer, for example, finds it difficult to distinguish clearly between the style of Beethoven's early composition and that of the mature works of Haydn. The early essays of Bach also are found to show an affinity with the works of his idol and early model, Buxtehude. But where are the traces of Haydn in the 5th Symphony or those of Buxtehude in the "Great" G Minor Fantasy and Fugue? Similarly, a tune detective might find the Verbum Supernum movement in Peeters' Four Improvisations to be in the same mold as the Préambule of Vierne's 24 Pieces, en style libre; or he might observe a striking resemblance between the Inviolata from Peeters' same work and the Légende also by Vierne; and going further he would probably discover that in both volumes of the Intimate Studies there are strong reminders of Franck's L'Organiste and Guilmant's Practical Organist; and the fact that the cast of the Toccata at the end of Volume II of the Intimate studies is quite the same as that first devised by Widor would certainly not escape the searching eye. There are in these works, at least on the surface, what could be called stylistic plagiarisms. But where is Peet-

ers' precedent for the joyous abandon of his Flemish Rhapsody; or the lofty detachment of his Adagio in the Suite Modale; or the relentless drive of his Toccata, Fugue and Hymn on the Ave Maris Stella? These certainly are the unique achievements of one man who dared to reach out into the unexplored alone. A composer has to make a beginning somewhere and the fact that he can put to immediate use his early inheritance and then cast it off when he comes of age, is what makes a truly great creative talent one of the joys and boons of our earthly existence.

Perhaps no single influence affected more profoundly Peeters' artistic formation than Gregorian Chant. The restoration of Chant in the churches of his homeland and the resulting widespread interest in Modality at a time when he was still young, fired his imagination to such an extent that today the chant-like line and modal harmony are integral parts of his musical thinking. His first published work for organ shows the beginnings of this influence, namely, the Four Improvisations on Gregorian Melodies. Here the Verbum Supernum, Ave Maria, Iste Confessor, and Inviolata are given simple, somewhat conventional but none the less artistic treatment. Then in succession come the youthful and exuberant Symphonic Fantasy on an Easter Plainsong; the Monastic Peace with its psalm tone phrase in the middle section; the

(Continued on next page)

Do we realize that the Church calls the Chant the music which is "proper" to her, because it is the sole form of music which is fully identified with christian worship and fully expressive of christian life?

If the matter should be left to our own choice, would we prefer a chanted devotion to a silent form of prayer?

Do we make rare use of the Chant, or do we incorporate it as frequently as possible to the divine services?

Can we call ourselves truly singing-members of the Holy Church?

which, is, consequently, the Chant proper to the Roman Church

(Continued on page 143)

Mystic Night, each of whose smooth contrapuntal lines has the unmistakable contour of a Chant melody; the dynamic and emotionally stirring Toccata, Fugue and Hymn on Ave Maris Stella; the Elegie, written on the occasion of the death of his mother, with its brief and beautiful quotation from the In Paradisum in its closing measures; the Suite Modale vibrating with the Gregorian spirit in each of its four movements: the Chorale, Scherzo, Adagio, and Toccata; the Thirty-Five Miniatures comprising a series of short modal compositions on each of the twelve tones of the scale; and finally, the more recent Variations on an Original Theme into whose modal framework the composer has poured a musical substance of dynamic and persuasive force.

IN ORDER TO ACHIEVE HIS ARTISTIC ends in the above mentioned works, Peeters resorted with increasing frequency as the years passed to the use of organum-like progressions of fourths and fifths as well as to unconventional dissonances. At the hands of this gifted composer such devices of composition emerge from the sonorous fabric of his creations without the slightest trace of self consciousness or apparent effort. They contribute substantially to the totality of the effect by heightening the spirit of Mediaeval mysticism in one passage and by transforming another into a rugged and grand Gothic tonal arch. There is a feeling of inevitability here, and after being exposed to these sounds one wonders how they could have been fashioned in any other way. Nor does one

wish for anything different in them. It is the spirit of the early and the late Middle Ages that he has expressed through the musical language of our times.

For the musician-composer, the love of homeland becomes articulate when he turns to the folk material of his people. By making use of that which is natural and dear to him he can often transcribe into musical sounds the otherwise inexpressible spirit of his people. The formula does not vary with Peeters. In at least three of his major contributions to organ literature he has resorted to the use of melodic strands taken from the folk material of his homeland. The Ten Pedal Studies in the form an Air and Variations, which he wrote as a teaching vehicle for developing a pedal technique on the part of his pupils, is based on an old Belgian folk song, "Le petit pêcheur rusé". Through scale, octave and chord passages his affection for this golden strand of melody causes the gaiety, whimsy and wit of the tune to dominate the entire musical scene. A more sombre and spiritual treatment is given to the Variations and Finale on an old Flemish Noël. Here in accordance with the nature of the original song, the music is poetic, intense and serious. The composer's attachment to the fields and forests of his homeland is strongly reflected in the towering Flemish Rhapsody for the principal theme of which he has borrowed another folk melody. This work has been described by a critic as an ". . . audacious composition . . . a solid monument that glorifies the vigor and youth of a whole people". It is in truth a stirring tour de force for the performer as well as for the listener.

Peeters was also influenced by Bach. It is an influence that has stemmed from an intimate contact with the Bach repertoire as a student and recitalist. The Ten Chorales, for instance, are cast in the Bach mold as will be seen in the choice of Chorale melody, in the design of the figures assigned to the accompaniment, and sometimes also in the pitch level of the principal melodic fragments. Peeters' polytonal Passacaglia and Fugue, too, springs from a thorough absorption of the structural materials of the Leipzig Cantor's handiwork. Yet withal this mirroring of Bach, it is only a surface resemblance because as

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the test of performance makes clear, the substance of the Peeters' compositions belong to Peeters and the total effect of the music is one of freshness and spontaneity.

LIKE MANY OF HIS CONTEMPORARIES, Peeters has become fascinated with the newer materials of music-making such as secundal counterpoint, quartal harmony and polytonality. Especially in those works which he composed during the tortuous hours of bombardment in the late war are these new techniques in evidence. The Symphony and the unpublished Concerto for Organ and Orchestra, for example, were written for the most part in the cellar bomb-shelter of his home while V-1's and V-2's were exploding all around him. Upon hearing these works one has the feeling that all the revulsion that the composer harbors against the devastation of war is transcribed literally into the music. If there seems to be added an all too generous portion of dissonance and harshness in these compositions, one need only to reflect that the last note of the Concerto was set down on December 31, 1944, the last day of the Battle of the Bulge.

In order to furnish the reader with a biographical profile of this challenging figure, a brief review is made here of some of Peeters' other accomplishments. As a musicologist he has transcribed from old manuscripts and published two volumes of organ music composed by his Netherlands ancestors. He has called these publications "Old Netherlands Masters" and in them has brought together authentic editions of the music of Dufay, Obrecht, Isaac, Des Pres, De Monte, Cornet, Fiocco, Sweelinck, Loeliet, to select the names of a few of those represented. As a teacher he guides the organ students of the Brussels Conservatory and of the Royal Conservatory of Ghent. He has published a Practical Method for the Accompaniment of Chant. The monumental Nova Organi Harmonia ad Graduale published under the general editorship of Van Nuffel contains a large number of Peeters' Chant accompaniments.

Flor Peeters was born in the little village of Tielon near Antwerp in the year 1903. His father was the village organist. By the time he was 8

years old he was substituting for his father on occasion, and at 12 was composing hymn tunes and orchestral pieces. At the age of 20 the Lemmens Institute gave him its Grand Prix for Interpretation and Composition. This in turn was followed by another prize in the way of an appointment to the post of assistant organist at the Malines Cathedral of St. Rombault. Two years later he became the First Organist of the Cathedral, a title which he holds to this day. During several extended stays in Paris he worked under the inspiring tutelage of Tournemire and Dupré. Married and father of three children, he spends his days in the environs of Malines except when concert engagements take him into Germany, Holland, England, and in recent times, to the United States.

LITURGICAL ARTS

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LEARNING THE CHANT AS A LANGUAGE



ONCE PREJUDICES HAVE BEEN met with, and a propitious atmosphere arouses among singers a more favorable attitude, how are we going to actually approach the Chant? Not as a science to be learned, but rather as a language to be spoken. The Chant is primarily and above all the means through which the social experience of religion is made accessible to the ordinary Christian. We should rather say "to every christian", because all Christians, regardless of the particular conditions of their life, need the Chant in order to enjoy their religion unto fullness.

It cannot be repeated too often that the Chant is not just ornamental music, established to add beauty to religious services. Yet, the devotional trend of a large number of Catholics of all ranks is today a constant denial of the inner value of sacred music. This is the hidden reason why the progress realized in the past forty years is relatively small and out of comparison with the achievements that Catholicism claims in many other fields. There remains between the religious experience of Catholics and the declaration of Pius X a gap, the depth of which has left us too unconcerned. The problem of teaching or of learning the Chant, is not primarily one of musical initiation, but of spiritual orientation. And, all other considerations must subside before this main issue.

THE ISSUE ITSELF REMAINS AMBIGUOUS unless it is clearly stated what sort of language the Chant really is. The Chant is the language of participation. A big word which conceals a very big thing. It is increasingly used by those who desire to restore christian worship to its pristine vitality; it is not always clearly explained. All agree that to share the Offering of the Eucharist, called by Pius X the "divine mysteries", is the very core of religious experience for the Catholic. But, there is a trend, unfortunately too widespread, leaving the priesthood wholly responsible for expressing the offering, and relegating the worshippers to the

role of silent beneficiaries. Is it necessary to repeat that this trend is contrary to the intentions of Christ Himself and of His Church, and that the aim of the Motu Proprio is, in no doubtful terms, to re-establish the fullness of Eucharistic participation. Should it be said again that fullness requires that the Eucharistic sacrifice shall be surrounded with a display of dignity which will arouse the awe of all present, that its enactment will radiate from all sides an incomparable fervor, that it will call the entire faithful to a visible action while at the same time it suggests the most recollected contemplation? In the midst of this fullness, the christian can, under no circumstances, segregate himself from the stimulation which such fullness arouses. In the Eucharist, the christian is not an individual witness; he is present as a brother who needs to commune with his brethren. For, only then can he respond adequately to the incomparable fullness which is the privilege of the united Church. When it comes to find a means of expression in sharing the Eucharistic fullness, and to devise the bond of brotherly unity, the Church made her own the inexhaustible potentialities of which music, among all arts, is the uncontested source. That is why sacred song, called Chant, became at the first hour and will remain for all time the vehicle of Eucharistic fullness. Such a vehicle is properly called a language. And, as truly as the life of a people cannot be separated from the national language, so also the participation in the Eucharist cannot be diverted from sacred song.

Hence the first approach to the Chant is primarily a socio-religious experience. Its motivation is intensely religious; its practice is directly social. It means that, in teaching or learning the Chant, the religious and social aspect shall take precedence over all technical and esthetic considerations. It should be learned as any other language is learned, namely, by the direct or experimental method. In this we have lamentably failed, and professional gregorianists of all ranks are to be blamed for this failure. Even when they sincerely agree that liturgical participation is the aim of Gregorian singing,

they too often rely on the primacy of technique. Even though a well-grounded technique is most necessary to even the popular teacher of chant, it is imperative that the Chant be taught first as the language of participation, and that, at the beginning, all technique be thrown to the winds.

Let us call this the living approach. Our exaggerated cult for standards, methods, classification, has Gregorianists to humbly recognize this law, and to abandon the pretenses of a teaching which until now remains largely fruitless. If it is true that for centuries the Chant was transmitted from mouth to mouth, why don't we use the same pedagogy in order to emulate the glorious times when Gregorian melodies truly were the language of christendom? Yet, let no one think that, for being seemingly unscientific, the procedure of learning the Chant as a language of participation is unintelligent. It is intelligent, because it is based on two realities infinitely stronger in appeal than any technique, namely, the fullness of Eucharistic participation and the unity of the Brethren. Spiritual contact is the most potent factor in learning music, as is amply attested by the musical history of peoples. And, there has never been a spiritual contact musically more powerful than the Eucharist. The Chant shall be first and best learned through participation.

This is in itself a true technique, the technique of life. Its practical qualifications should be now explained, especially for the benefit of those who are really taking to heart the restoration of the Chant as the Eucharistic language to be spoken in our schools, churches, seminaries, and convents. These qualifications are not found in manuals of Chant, but in the conditions of Eucharistic participation itself. The first thing to impart to the prospective class is the spirit of participation. Do not teach the latter, but lead immediately the singers into its various manifestations. For, when we really share the life of people, we soon desire to acquire the ability of speaking their tongue with ease. So also singers who are first brought up to take an active part in every moment of the Mass, will soon feel that every moment must be sung. This is the time to present to singers the longing to express these songs. Please do not attempt

any legalistic, historical, or technical explanation; just introduce a song with the vividness which is inseparable from a thing of beauty. Furthermore, each melody is to be presented primarily as an immediate means of fully participating in a particular part of the Mass. Waste no time in slowly grinding the song into bored or inactive minds. Let the approach be so rapid that, while it startles the curiosity of those who learn it, it prompts in them the acuity of listening which is the best response and also the surest way to retain that which has been heard. And, when the song has thus been learned and then only, can the teacher give at random, and always informally, such incidental explanations which may strengthen the appreciation of a particular melody. At this very

(Continued on next page)

Do we have a deep respect for the fact that the Chant is contemporary of those whom we call the Fathers of the Church?

Is this respect a perfunctory attitude for tradition or the realization that, in this tradition, an unexcelled spiritual culture has been transmitted to us?

Are we aware that this spiritual and musical culture, arising at the Springtime of the Church, was the fruit of a spontaneous inspiration, and a vigorous expansion?

Can we continue to consider the tradition of the Chant as a souvenir of the past rather than a treasure of the present?

Are we not afraid of losing, through this sin of pride neglect, the very roots of an inspired and fervent devotion?

Are we ready to rejuvenate, for our own benefit, our dormant faith by singing our prayer, as our Fathers commanded us to do?

Do we let this privilege to a few specialists, or do we want to make it the opportunity of all?

the only Chant she has inherited from the ancient Fathers

(Continued on page 148)

point the choir is truly learning the language of the Eucharist. History of education as well as history of christian apostolate are witnesses to the soundness of this approach. And, if further proof should be needed, the Missions of Africa or the South Pacific in particular show with a glaring evidence how the spirit of participation of primitive peoples has brought a restoration of the Chant which puts to shame the failures of our saturated civilization.

OF COURSE, THE INITIAL METHOD (IF one wants to call it a method) here recommended requires a no less capable teacher than any other perhaps more technical. The personality of the teacher, which modern musical education holds but in small esteem, is the most decisive factor. Personality does not mean here uncontrolled or individualistic temperament, but the vivid exemplification of the qualities previously explained. Spirit of participation, rapidity of action, discretion in explanations, are three things which must live in the teacher himself while he tries to impart

them to the singers. In regard to the technical results by which he shall gauge the value of the singing, let him be contented with a few essentials which will make the Chant at once truly artistic and prayerful. If books are used for the presentation of melodies, their initial usefulness is reached if the group gradually develops a visual concentration sufficient to ascertain a rapid glance at the melodic contours. The learning of a melody shall be done with great care for the smoothness of the flow of tone. Heavy singing spells failure; light bubbling promises success. Is it necessary to repeat again that the beauty of the Chant agrees only with the latter? Demand at once the neat diction of the text, which is the first rule of expression. Lastly, make the lesson an experience of real piety, because only in that atmosphere can the beauty of the Chant be fully appreciated.

When such informal but living presentation of Gregorian melodies will become a consistent part of Catholic action, dislike will give place to sincere appreciation. We will be much nearer to a real restoration.

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LITURGICAL PRESS COLLEGEVILLE, MINNESOTA

GREGORIAN HIGHLIGHTS

by Oriscus



THE AGNUS DEI NO. 10 IS THE fourth melody of the Ordinary previously suggested for initiating the faithful to the singing of the High Mass on Sunday. This song has the fragrance of a springtime scent, and should easily gain the favor of the people. A closer observation will reveal that it contains the germ which can transform a simple line into a truly artistic product. The choirmaster concerned with developing among the singers a genuine appreciation for this first Communion song should devote some time to gain a full grasp of the qualities of this Agnus Dei.

If one sings it through lightly and soulfully, he will feel at once that the melody is flowing and, as it were, transparent. Without any hesitancy, it arises with great ease and its melodic contour appears very definite. Furthermore, the general movement from the first rhythmic pattern unto the point of repose, though comparable to the swift fluttering of a bird's wing, is nevertheless neat and precise. Hence, a first contact brings to the fore the two qualities which we expect from a song of popular appeal, namely, melodic spontaneity, and an easily felt rhythmic motion. In the whole series of melodies which form the entire Kyriale, one will find very few examples of such lovely simplicity. The composer of the Agnus Dei presently under consideration was more aware than many others of the need of simple songs for the Ordinary of the Mass. He understood that such songs are more easily incorporated into the sacrificial function, and certainly more accessible to the people at large. He resisted to the trend which in the Middle Ages, led composers of the greater part of our Kyriale to write florid melodies. They undoubtedly reached a greater depth, but they also lost a part of the unaffected loveliness through which ordinary folks are better introduced into the spirit of sung participation. From the standpoint of congregational singing, the Agnus Dei no. 10 is unexcelled.

THERE IS A SPECIAL SATISFACTION IN finding out that simple melodies possess some of the formal qualifications which are demanded from a great work of art. Our insisting on the simplicity of the Agnus Dei should not mean that technical achievement is not to be found in it. On the contrary, the one who wrote it was an unassuming master able to cast a free inspiration into a solid frame. Our looking into the latter will increase our esteem for this tiny bit of liturgical melody. The first evidence is in the classical purity of its form. In scholastic terms, it can be summed up by the diagram A-B-A2. The first and the third invocations are identical; the second introduces between these two the wedge of a variation. A variation which far from excluding itself from any dependence, serves as the link of perfect unity. The potentialities of enlightenment and radiation which are somewhat concealed in the two extreme phrases, are suddenly displayed in the middle-phrase. The whole is a tightly-knit musical miniature wherein refined detail does not weaken the strength of the design.

Because this Agnus Dei is a tone-minature, it is not desirable to dissect its lines into smaller patterns and to look for real motives. It will be more rewarding to follow the flow of the melodic line and to find in its undivided contours the root of a natural growth. The initial melody begins with an apposition and a contrast. The tone-flow goes into opposite directions: first the stepwise descent of MI-RE-DO, then the skipwise ascent of MI-SO-LA. The meaning is immediate for the attentive listener: relaxation followed by a rapid tension. The song starts with unperturbed loveliness, using a tone-thread quite frequent in some melodies of the fourth mode of intense character. Hence, there is in the very initial tones a spiritual warmth which their soft loveliness is hardly able to restrain or even to conceal. That is the reason for which the contrast with the ascending direction of the following pattern is almost expected. The skipwise nature of the group MI-SO-LA, but

makes the intensity of the melody now evident. And, from those two patterns closely linked, there arises a melody of clean definition, wherein loveliness of touch and strength of assertion convene in perfect agreement. With equal ease and logic, the melody immediately descends, but only half-way to the mediate tone MI. This tone, the final of the Mode, began and also ends the incise, after taking two directions. It thus reveals, as it were, a double meaning; for it was at the same time the point wherefrom the melody could relax and upon which it could as well rise. Throughout the whole incise, it is felt as the melodic center, the center of spiritual expression.

THE SECOND AGNUS DEI CANNOT BE strictly called a development, because its frame is obviously too short. May we use a poetical term which is more relevant, and say that it is comparable to a "blossoming". The first invocation already had the charm of blossom-time; the second invocation brings it to a full blossoming. Speaking in more technical terms, one should say that the initial pattern of the melody reaches an accent which, though contained in the very beginning, is now fully revealed. The tense pattern of the first Agnus Dei was MI-SO-LA. Only the two tones So-La are chosen to form the new pattern SO-LA-SO, which conveys immediately a feeling of serenity. Followed without break by the same elements which completed the first invocation, it makes up an almost identical phrase. But this phrase has grown as the radiating apex of a very simple nucleus, whose expressive power was at first unsuspected.

The similarity of the three endings is not the sole reason for having delayed mentioning them until now. Their striking characteristics advise this procedure. First they are, more than in many other cases, of a "litany" type. There is found in them a curt assertive musical diction which, when repeated, is particularly conclusive. Secondly, the contrast of their stern rhythmic pattern with the more flowing easiness of the preceding incise, imparts to this soft-hued Agnus Dei the tone of a spiritual plea. From this contrast between the fore-phrase and the after-phrase, there emerges a

completeness of expression which, for such a sketchy melody, is most surprising. Again, a slight change in the ending of the second Agnus establishes a perfect balance between the two elements of the phrase.

WITH THE STUDY OF THE GEM-LIKE Agnus Dei, the presentation of an initial Ordinary for congregational use on Sunday is completed. It may be useful at this time to remind the reader of the whole series. The suggested Ordinary included the following: Kyrie no. 16, Ambrosian Gloria, Sanctus and Agnus Dei no. 10. Appropriate comments on each melody have been given in the course of this year. Anyone who took time to read them may now see in a clearer light the reasons, both artistic and practical, which dictated a departure from the usually chosen Ordinary. But, there is no better reason than the test of experience in order to prove the soundness of a choice. While the Gregorian Highlights were written, Oriscus had the precious opportunity to introduce the suggested Mass to a parish. He has observed that the venture was decidedly successful, while other attempts with a more elaborate Mass lamentably failed. Hence, at the close of his comments, he highly recommends this Ordinary as the best selection to sell congregational singing to the faithful.

We urge all to read the valuable article on

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"Learning the Chant as a Language"

You can't afford to miss it.

A Primer of The Laws of Church Music

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

VII. *The Use of Gregorian Chant*



IN THAT PRACTICAL DIGEST OF musical legislation, the *Motu Proprio* of Pope Pius X, the sainted pontiff outlines the properties of good liturgical music. It must, he said, be holy and artistic and universal. These qualities are the very characteristics of the liturgy of which church music is a complementary part. In making a practical application of these premises to the extant musical repertory of the Catholic Church, the pontiff exclaims that these qualities are found best exemplified in plain-song, the chant called by the name of St. Gregory the Great: "These qualities are to be found, in the highest degree, in Gregorian chant . . ." The paragraph which follows this statement sound more like the oratory of a eulogist than the pronouncement of a legist.

A Papal Eulogy. For the Holy Father goes on to extol the glories of this traditional music of the Church in words that reach the heights of enthusiasm: "Gregorian chant . . . the chant proper to the Roman Church, the only chant she has inherited from the ancient fathers, which she has jealously guarded for centuries in her liturgical codices, which she directly proposes to the faithful as her own, which she prescribes exclusively for some parts of the liturgy . . ." Why this enthusiasm? The answer to this query can be found both in the character of Pope Pius X and in the contemporary state of musical appreciation. Pope Pius had been a country pastor and a bishop in the small diocese of Mantua before he was raised to the Patriarchate of Venice and then to the throne of St. Peter. His practical experience with chant in the ministry had engendered in his heart a love for it and a zeal for its use. He knew its value first-hand. There was in him none of the apathy that characterized the view of so many of his contemporaries — and, let it be added, of many

pastors and organists and choirs today. Perhaps others who did not share his viewpoint, others who did not realize as he did the benefit to souls that derived from the use in church of the venerable chants which were the Church's very own, would be inspired.

But Gregorian Chant amply merited the praise he poured out on it. This monodic music is a period music, a form of song which developed in the Catholic ritual during the earlier centuries of the Church's life. As a system we may say that Gregorian Chant is the accumulation of all the musical knowledge and practices of the first thousand years after the establishment of Christianity. In the authentic collections published at Rome we find about a thousand pieces of varying types, simple and elaborate. These, and many more still enshrined in undeciphered manuscripts, were almost all composed in the time of liturgical development, from the period of the catacombs to the flourishing years of the greatest of centuries, the time of Dante. In these sacred chants, written entirely for the human voice and arranged (somewhat arbitrarily) according to the eight church modes or scales, the Church possesses the greatest body of pure monody known to man. Whatever interest the rest of the liturgical arts and sciences might present, none surpasses or even equals the sturdy structure of these collections of Gregorian Chants for Holy Mass and the divine office. It is a sublime treasure amassed from the infinite resources which the liturgy places at the disposal of musical poesy — its splendid variety of songs arranged for the different actions of the great drama, and adapted precisely to the changing solemnities and seasons.

Chant and Liturgy. In Gregorian chant we have the perfect example of art that has sprung from an intimate union of the liturgy and music. Centuries have contributed to its elaboration and

its rational development. And for centuries it reigned supreme, both because it was then still closer to the source of its inspiration and because it served the requirements of the daily sacrificial act most adequate both in its nature and in its spirit. The close connection between the liturgy and plainsong is explained by historical circumstances. Gregorian Chant perfected itself by means of the liturgy, and the liturgy, by means of the chant. Both were established and regulated at the same time, so that every significant liturgical movement had its corresponding musical manifestation. Musical and liturgical elements are so intertwined in the development of Gregorian song that they are separated only with difficulty. The entire liturgy was arranged for its completion through song, and without this continual concomitance, this recurring interplay, the Mass and the divine Office would certainly have been molded differently. Because of this close connection between chant and liturgy, plainsong is preëminently suited for creating a truly religious atmosphere, an atmosphere of prayer. All good sacred music must be able to do this. But the reason the Church is so insistent on the restoration of Gregorian chant to its rightful place in worship is that Gregorian chant is liturgical by its very make-up. Being itself a prayer, it serves, one might say, as an organ-point for the one who prays while listening to it. Besides, this inherited chant treats the sacred text with reverence. Being unisonous, there is no overlapping of syllables, no marring of phrases. The divisions of the sentence appear in the natural order of text delivery. Melody helps merely to make the meaning more impressive.

The Paragon of All Church Music. We need not seek for further reasons to justify the continual insistence of the Church that Gregorian chant be employed in the liturgical functions. Gregorian is the liturgical music *par excellence*. It is, in fact, the very paragon of liturgical music, and Pope Pius goes on to hold it up as the pattern for sacred composition: "On these grounds Gregorian Chant has always been regarded as the supreme model for sacred music, so that it is fully legitimate to lay down the following rule: The

more closely a composition for church approaches in its movement, inspiration and savor the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple."

Restore it to Use. It is not, however, the enthusiastic extoller of the excellence of plainsong or the teacher of esthetics that is important in this discussion of the use of Gregorian Chant; it is the legislator. Is there any legislation in this matter? The words of Pope Pius X are explicit, and since they are a part of the *Motu proprio* they are words of law, binding: "The ancient traditional Gregorian Chant must therefore in a large measure be restored to the functions of public worship, and the fact must be accepted by all that an ecclesiastical function loses none of its solemnity when accom-

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Are we grateful to God for having preserved the Chant throughout all history, in spite of all social upheavals?

Do we appreciate the will to continuity which prompted the Church to pass on to all generations of christians a form of song which was the expression of her inner life?

Do we realize how well situated we are, being able to compare the musical stability of the Church with the passing evolutions of secular music?

Are we to be counted among those who forsake or those who cherish this inestimable legacy?

How can we contribute to guard the sacred deposit in our own time, if we ourselves remain estranged from practical experience in the Chant?

Would not our estrangement become another pharisaical attitude worthy of severe condemnation?

Is the treasure going to be guarded in our midst, nay in ourselves?

which she has jealously guarded for centuries in her liturgical codices

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panied by this music alone." There can be no mistaking these lines or their intent. Quibble, if you will, over the words "in a large measure" — how large? The fact remains, we must make use of plainsong in public worship and we must become convinced that the use of plainsong in no way renders a solemnity less solemn.

Basis of Congregational Participation.

Perhaps a further reason for the papal insistence on the restoration of Gregorian Chant to general use is the hope that its use will enable the faithful to take a more active part in the public functions of worship: "Special efforts are to be made to restore the use of the Gregorian Chant by the people, so that the faithful may again take a more active part in the ecclesiastical offices, as was the case in ancient times." To these words of Pope X may be added the equally express and impressive words of Pope Pius XI, in the legislative document known as the Constitution, *Divini cultus sanctitatem*: "In order that the faithful may more actively participate in divine worship, let them be made once more to sing the Gregorian Chant, so far as it belongs to them to take part in it. It is most important that when the faithful assist at the sacred ceremonies, or when pious sodalities take part with the clergy in a procession, they should not be merely detached and silent spectators, but, filled with a deep sense of the beauty of the choir, as it is prescribed." Gregorian Chant, the musical art product of the Church herself must become once more a part of the practical life of the Church.

What Version to Use. A supplementary question suggests itself, namely, what version of the venerable plainsong must be used. The answer is clear, and it is an answer safe-guarded by most stringent legislation. In the *Motu proprio* we have been quoting, that of November 22, 1903, Pope Pius X refers to the chants "which the most recent studies have so happily restored to their integrity and purity." Subsequent acts have given an official sanction to the versions known as the "Vatican editions"; these chants, and only these, may be used. Other editions of plainsong, not conformable to the Vatican editions, are forbidden. A mo-

ment's study will demonstrate the wisdom of this move.

Chant writing as an art and science continued in bloom till late in the Middle Ages, but gradually, during the fourteenth and fifteenth centuries, the tradition began to falter. The growing interest in polyphony brought with it a lessening of knowledge of the theory of plainsong. The symbols used in notation began to acquire new meanings as they were adapted to the exigencies of contrapuntal writing. Confusion resulted. In printing, the forms of the new notes were frequently substituted for the older neums, the old neums, with their rhythmic symbolism, were distorted. The long melismas, frequently sung in definite time-groups or measures, through a misinterpretation of the notes, proved too long and were curtailed. The Council of Trent tried to reform the church music of the day, and this re-awakened interest in the Chant, but because of the ignorance of the musicians of the day, not acquainted with the chant tradition now long dead, attempts to improve that chant were never very successful. Palestrina, among others, tried his hand at "improving" the chant melodies according to Renaissance ideas, but, as Bains his biographer relates, he put the pieces aside unpublished. Later, however, a famed printer, Raimondi, head of the Medicean press,

(Continued on next page)

Are we disposed to give a serious consideration to the Chant as to a treasure whose beauty is unveiled before our long ignorance and neglect?

Would we consider the Chant not only as an ideal pattern of worship to follow, but as a carrier of grace from which we derive a spiritual benefit?

Let us ask to ourselves: Are we responding heartily; do we persevere in our musical efforts, are we making of the Chanting a religious habit?

which she directly proposes to the faithful as her own,

(Continued on page 150)

revived the project of a complete edition of the *Gradual* and enlisted two musicians, Felice Anerio and Francesco Suriano, eminent contrapuntalists both, to revise the melodies. They completed their task with unbelievable speed and equally unbelievable recklessness, so that the Medicean edition was published in two years, 1614-5. Although the work is absolutely worthless from a scientific viewpoint (for here are not versions of the chant melodies but rather preversions and distortions), the edition obtained a specious importance when it received a mild approval of some sort at Rome. On this account this Medicean edition was chosen when, in 1870, as a result of a re-awakened interest in matters Gregorian aroused by the Cecilian movement in Germany, Pustet published his Ratisbon edition and secured its approbation from the Congregation of Rites as the "official" edition. Meanwhile, scholars like Dom Pothier and Dom Mocquereau, Dr. Peter Wagner, Professor Gevaert and others had been searching the libraries of Europe for manuscripts of the chants and after painstaking investigation had arrived at what appeared to be the authentic versions. The manu-

script tradition prior to the thirteenth century was found to be fairly uniform. By 1899 Dom Mocquereau felt sure enough of his researches to publish the *Paleographie Musicale*, in which he presented documentary evidence of the unity of tradition in the manuscripts. After many years of study, therefore, the old melodies at last stood revealed in their original beauty, with all the subtleties of their rhythm and interpretation. The scientific world took notice — and the rest is history. The incorrect and mutilated version of Ratisbon was replaced by an official Vatican edition based on the most ancient and authentic documents. Whatever the minor imperfections of these books, in their ensemble they stand as a revelation of the beauty of this art of Gregorian Chant which is the voice of the Church itself, this voice which was silenced, or worse yet, deformed, for so many centuries. It is to these versions, the Vatican editions prepared by the monks of Solesmes and their collaborators, that we must turn when we wish to abide by the laws of the Church and incorporate into our church repertory the ancient traditional plain-song known as Gregorian Chant.

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Do we fulfill the law which prescribes the Chant, not through occasional but frequent chanting?

Are we satisfied with our personal efforts, or do we regard the Church's prescriptions as an urging invitation to a religious apostolate?

which she prescribes exclusively for some parts of the liturgy, and which the most recent studies have so happily restored to their integrity and purity

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