

# CAECILIA



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# CAECILIA A CATHOLIC REVIEW + MUSICAL ART

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## PHILADELPHIA CONVENTION OF THE N. C. M. E. A.

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

THE 1949 NATIONAL CONVENTION OF the National Catholic Music Educators' Association was held in Philadelphia during Easter week. It was conducted in conjunction with the meeting of the National Catholic Educational Association. This fact alone is sufficient to make the convention a memorable one, for it is undoubtedly a step in the right direction. Music education is an important factor in the proper development of our youth, but it must not be considered an isolated factor. Too often the tendency to specialize is a tendency to departmentalize, a divisive bent. Until we see the musical training as part of the whole process of education, neither the school system nor the child will benefit. By convening with other educators, however, the problems of integrating the various phases of liturgical and secular song, of vocal and instrumental learning, with the general program will be viewed in a clearer light. This the writer sees as the great gain in meeting as we now have with the other educators of the NCEA. The first step has been taken. If now we can merge more fully, so that we can work together with the NCEA more or less as a unit — then there will be less likelihood that the aims and purposes of music education will be misunderstood or the importance of music education wrongly evaluated either by music educators or other educational authorities. Perhaps you may question the advisability of holding conventions; there is some doubt of their value. But certainly if we are to continue these national meetings, they should be held as part of the NCEA convention.

Attendance at the sessions of the convention was satisfactory save for a lack of delegates from the middle and far west. This absence was understandable. But very unfortunate. For Philadelphia itself — the Archdiocesan organizations, that is — had much to offer by way of work done, and achievement is always both an inspiration and a practical lesson. Delegates from other parts of the east were many, and certainly came away from the convention with new hopes and new plans. To have heard the fine band and the even finer or-

chestra, to have witnessed the splendid production of combined orchestra, choir and verse chorus — this in itself was something not soon forgotten. Tribute must certainly be paid to the school authorities who could organize and produce such marvelous work. The program outlined for the two days of the convention was fulsome, maybe too fulsome. Crowding so much variety into two days makes it impossible for one to attend all that one might like. Perhaps it is wrong to complain of plenty! The addresses by Father Benedict Ehmann at the opening session and by Mr. Hufstader on Wednesday afternoon set the pace of the convention. Catholic music education has an orientation differing far from the aims of a merely cultural education. Our purpose is higher, for music plays a part not only in the life of the natural man but in the supernatural man, too.

OF THE MORE PRACTICAL LECTURES AND demonstrations this writer liked particularly the Wednesday and Thursday morning sectional workshops — those that he could attend. On Wednesday there was a piano instruction class with demonstrations by a group of Sisters of the Immaculate Heart of Mary; an orchestra workshop with instructors from the Philadelphia Diocesan high schools, mostly members of Philadelphia's renowned symphonic ensemble; and a very unusual illustrative program of liturgical singing conducted by Mr. David Spratt of the Curtis Institute. Thursday morning's sectional meetings included special demonstrations in music appreciation, and a learned lecture on Gregorian accompaniment by expert Achille Bragers.

If the writer were to submit any adverse criticism it would be directed to the length of the concerts Thursday afternoon. And even here the writer would have to hedge. For beyond question the high point in the whole convention program was the singing of the Pius X school choir — singing by girls perfectly trained and perfectly responsive. The chant they did was excellent both in its

(Continued on page 151)

## SACRED TEXTS--- SACRED SONGS (Use of Interlinear Texts)

by Patrick Cummins, O.S.B.



**B**ETWEEN TEXT AND SONG THERE is a close relationship which is now a well proven principle of liturgical worship. It remains only to determine how sacred texts should be taught to a Choir. We may rightly assume that the presentation should be informal rather than formal. A choir is a body of singers with a musical function, not a study club for the elucidation of religious questions. As necessary as the knowledge and the appreciation of the texts are necessary in order that the singers may do full justice to their liturgical mission, as irrelevant would be either an exegetical or spiritual teaching by the choirmaster. An informal presentation is an incidental and relative approach which freely relates the sung text with religious experience. This sort of presentation is in a sense more difficult, and requires considerable tactfulness. For the remarks of the leader must be at the same time occasional but striking, seemingly disorderly and yet clarifying, imbedded into the song and yet distinct from it. A sincere and convinced choirmaster will succeed in this better than a scholar. Provided that he is as well-grounded in the knowledge of the text as well as in the knowledge of music. His preparation of the various texts must go apace with his study of the music. To prepare is to meditate; and the time passed by the director in reflecting upon the word of God set to music is a hidden promise of musical efficiency for the coming rehearsal. For, motivation is a powerful incentive to a group of singers. The lay choirmaster, seemingly handicapped in regard to this specifically religious matter when compared with the ecclesiastical leader, possesses nevertheless advantages not to be overlooked. He is closer to the singers because he shares with them identical conditions of christian living. The terms in which he speaks about spiritual matters will eventually be those that the average Catholic will understand and which directly apply to all. He should be confident that the Holy Spirit will inspire his words; but he should invite the workings

of the Spirit by giving some of his precious time to study and to digest the texts.

The digest should be most practical. It will be, if the director bears in mind that the sole objective of presenting the text is to make its singing actually a deep religious experience. To this end, he will relate the text always either to the liturgical function or to christian living. Should a particular song accompany a liturgical action, the text must be seen in the light of actual participation. A striking example of the functional sense of a sung text may be seen in the Antiphon called Communio. Whatever may be the particular text on a particular day, it always tends in some manner to make the sharing of the sacred Banquet more fervent. Let the choirmaster find out how this or another text applies to the eucharistic sacrament and, having found, let him dispense his findings to the singers in simple words. The numerous comments which have appeared in *CAECILIA* in recent years may be used as practical hints. If, on the other hand, the sacred song has no direct functional objective, but is inserted in the divine service as an incentive to a more vivid piety, the choirmaster will endeavor to see the practical implications which the text contains for the development of the christian spirit. His remarks should reach immediately the ordinary conditions of life among daily experiences.

AS THE TEXTS ARE SUNG IN LATIN, THEIR foreign garb will not likely appeal to a choir ignorant of the liturgical tongue. It is a serious handicap which justifies a widespread desire for the use of the vernacular in the sung parts of the Mass. But, the handicap may be overcome. There is a method of reading liturgical Latin which is within the grasp of a singer with an average education. We recall how, in the days of our humanistic studies, overwhelmed at times by the superabundance of literary matter to be read, we would recur to consulting translations called "interlinear." They were handy for harrassed students, and were

a great help, provided one was not caught by an introspecting professor. *Interlinear translation is an easy way to obtain at least the general meaning of a text; and we recommend it to all choirs.* Let the choirmaster take one by one, in their natural sequence, either single words or expressions, and ask the singers for their corresponding English words. Many ways of speech in usage in the vernacular will help this practical "guessing." Let the sentence build itself into an acceptable though awkward meaning; afterwards, make up a well-ordered phrase with a definite modern touch. Singers will be happily surprised at their discovery and their rapid progress. More important is the interest thus awakened by a text which, as it were, has become one's own. Hence, interlinear translation will make the choir receptive to the spiritual comments of the director. No time is really lost, and the objective is more securely reached.

When the meaning of the text has been thus clarified, we would advise a choral recitation by all. This procedure rightly enjoys today a high esteem in literary and dramatic circles, because the collective effort stirs up to a greater degree individual endeavor. Catholic choirs are generally very poor in elocution. Their pronunciation of Latin,

often slovenly and distorted, easily leads to vocal production of bad quality. Now that the translation and the explanation of the text have aroused a personal interest among all singers, choral recitation may awaken in them a desire for beautiful diction. And, when the song happens to be a Gregorian melody, a refined diction is the best assurance of beautiful singing. While choral recitation goes on, the choirmaster will emphasize three essential qualities: a pitch relatively high and absolutely free from monotone recitation, a wide-open resonance of all vowels, and a curt articulation of consonances.

THE SECRET OF SUCCESS IN THUS INFORMALLY studying the texts of sacred songs, as in so many other studies, partly lies in the atmosphere which surrounds the group. This atmosphere is primarily the total result of the spirit which animates the members of the choir. It can also be enhanced by varied illustrations. We would recommend to the choirmaster a discreet use of the latter. Let us mention at random a few of the externals which should not be disregarded: posters in the choir room or the choir loft emphasizing for the eyes of all a few chosen texts, and often changed according to the various Sundays and feasts. Why not print or mimeograph for the singers regular programs which a text-quotation? Lastly, why not imitate the commercial cleverness used in souvenir cards, and print for the choir occasional remembrance cards adorned with a sacred text? The inventive spirit of a zealous choirmaster will find out many other ways to strengthen among the singers the spirit of sacred song.

The plan which we have hereto suggested for making the study of sacred texts a part of the function of every Catholic choir may appear to some to be an idealistic dream. But, the function of a liturgical choir is a supreme religious ideal. There is no sense in keeping our choirs on a level which is purely musical. *For both the survival and the growth of the choir can be assured only if it becomes again a high religious function.* The appreciation of the sacred texts alone can lead Catholic singers to be worthy of it.

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## SINGING DAYS FOR THE SUMMER SEASON



OUR LITURGICAL SEASONS ARE over, and the summer is at hand. Will there no longer be, amid the brightness of the coming months, days soothed by the strains of sacred melodies? Will silence once more cast upon christian worship its fatal dullness? Judging from past experience and after observing the national scene, one might fear that this let-down is with us to stay. Yet, there is no reason why this should come to pass; and we may plan singing days for the summer without being unpractical dreamers.

Two groups of people in particular give to the American summer its physiognomy: students and vacationists. While the first are journeying to a school of their choice in order to advance their education, others are endlessly roaming through the breadth of the land. Both are leaving temporarily the grounds on which too often life is withering away, in quest of a much needed rejuvenation for their battered souls. But, the method of their searching differs. Students are looking forward to greater illumination or to deeper brotherly contacts; vacationists hope to be invigorated by the refreshing power of nature. As they now stand, summer sessions as well as vacation days are an obstacle to singing days. That the summer usually causes the disbanding of choirs is known only too well; but that the actual orientation of classes and vacations is by no means an incentive to sacred singing is perhaps not so obvious. Summer sessions, because of their exclusive or excessive emphasis on intellectual development, create too easily an atmosphere of spiritual dryness and even of introverted pride. Students are unconsciously led to believe that all the issues now confronting the chaotic state of the Western world will be automatically solved by the universal dawn of a more advance intellectualism. They work hard indeed, as the busiest bees, to gather in the hive of their minds, a surplus of information and knowledge. But, obviously, the pollen of flowers seldom is turned into a succulent honey, which only life experience can make up. And, when examinations

are over, they often return home with a lessened spiritual vitality. On the other side, the highways and byways are cluttered with wandering souls who too often ask from nature that which she refuses to yield, namely, dissipation. They move from sight to sight, from pleasure to pleasure, haltingly and restlessly. The hoped for coming is but the end of a trail of fatigue, both corporal and spiritual. In regard to the fullness of life experience, summer sessions and summer vacations are in a different way, a partial or even a total failure. They are indirectly an offense to God, because they actually belittle the part which the praise of God plays in work and in rest. Catholic summer students should remember that a true intellectual development demands a deeper submission to God in prayer and less reliance upon reasoning process. Summer travelers loose from their sight the fact that a christian vacation is not just a health-relaxation, but a spiritual rejuvenation. The latter is a grace of God, ministered partly by nature, when it becomes an object of loving contemplation, instead of being turned into an instrument of dissipation. It thus happens that, defeating their christian purpose, summer study and summer vacation manifest once more the spirit of secularism which has invaded all phases of life in the modern world.

SINGING DAYS COULD BE AN ANTIDOTE to purify this overly secular atmosphere; and all Catholics should give to sacred singing during those days a serious consideration. There will be a few dried-out intellectuals laughing before this suggestion, and despising the idea that singing may be a factor in achieving the purpose of a period of intensive study. There will be also christians only too happy to free themselves for a time from all spiritual consciousness, and to do what all pagans do. But, there are also many students silently accusing their professors for offering ideas to the mind, while remaining oblivious of the fact that it is the "heart of man" which makes ideas living. And, there are on the roads many members of the faithful sensitive to a religious inspiration. The latter would make their vacation a happy experi-

ence; it would help them to read the love of God in the book of the wonderful American continent, and to recreate the desire to pattern their daily life according to the harmony so evident among the works of the great Maker. To summer students singing days would be a source of inspiration. No matter what may be the subject of specialized study, regardless of the particular objectives which the student rightly pursues, knowledge is worth acquiring only if it provides a new life-inspiration, that is the ever-increasing desire to get closer to God. To vacationing christians, fleeing from the ever-demanding complexities of life in our day, singing days will bring the lessening of their burdens and a new strength to live. Nature is an incompressible force for the revitalizing of the soul of man. Not when he abuses the satisfaction which nature's unbounded prodigality offers, but when he makes its very alluring the motive of a fuller and more loving praise to God. Thus, singing days would be to all the means, suggested by the Church herself in her never-ceasing worship, to transform summer study as well as summer pleasure into a time when the inner life of all christians is rejuvenated.

We are so far from this ideal, that students and vacationists themselves may look upon it as upon the dream of an unpractical musician. It will in-

deed remain unpractical as long as Universities, Colleges and Motherhouses persist in the fatal error of overcrowding their summer programs in order to satisfy the secularist tyranny of educational associations rather to uphold the rights of God never to be infringed upon; as long as higher school authorities will not recognize the fact that artistic expression is the safeguard imperatively needed for a balanced knowledge; as long as the clergy in charge of resort-churches will be resigned to welcome urban visitors with a minimized religious service sufficient to discharge a moral obligation, but hopelessly incapable of arousing the souls to the vision of God in the midst of His wonders; lastly, as long as there will not be in regard to this apostolate a united effort developing gradually into a national aspostolate. To hope for this is not an idle dream, but a justifiable project.

SUMMER SESSIONS SHOULD NOT ONLY offer to the students an opportunity to sing; their program should be so planned that singing days will be incorporated into it as a regular and general activity of all students. Singing days should be the unifying factor making of students coming from everywhere and scattered through unrelated departments, one mystical body. The ultimate goal of a Catholic summer school is not for the

## ORATE FRATRES

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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."

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students to acquire individual knowledge and to obtain the recognition of a credit. It is rather to make his intellectual advancement a part of his living with his brethren. In order to achieve this, nothing, absolutely nothing, can challenge the unifying power of sacred song. The program of summer sessions usually makes ample provisions for lectures, recitals, even for movies. Can one tell us why it can allow no time for a frequent period of community singing, preparing the uninitiated for taking part, and refreshing the others in a practice which can at no time be dismissed. Besides preserving the rights of worship which no assembly, especially of intellectual christians, can ever pass by, besides offering to the summer-assembly eucharistic participation in its fullness, besides calling irresistibly the blessings of the Holy Spirit upon the advancement of Catholic intellectual life, such community singing would make of all students who often remain strangers, brothers of Christ newly acquainted but united forever. The singing day by excellence, during summer sessions, should be the Sunday. The Chanted Mass should be so planned that all students may join together in one place and at one time, and share together the sacred Banquet. Other days, chosen according to the liturgical Calendar of the month, could be planned with discretion, in order that, while they satisfy the needs of frequent singing, they do not unreasonably disrupt the schedule of studies. On those week-days in particular, the administration of the school should willingly disregard the tyrannical demands of an artificial curriculum in order that students may participate in singing without the penalty of neglecting their studies. If there should be, because of this latitude, a retard in knowledge, the latter will be amply compensated by a growth of life.

VACATIONISTS, IN TURN, ARE URGED TO take along in their suitcase a Missal and a Kyriale. The Sunday Missal and the Parish Kyriale are admirably fit for traveling conditions. To have at hand the proper books is in itself a reminder of and an inducement to sacred singing. While adverse circumstances might, at that particular time, unduly silence the voice of conscience, the little books will quietly remind light-hearted christians that, in vacation as well as at any other time, God

is waiting for our song. Is it really unpractical to suggest to Catholics, especially among relatively stable colonies or resorts wherein they know each other, that they meet together as a singing club and enliven their pleasurable evenings with some chant practice? Has it ever dawned upon our distracted minds that, in a large number of resorts now invaded by vacationists and often desecrated

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*Have you ever marvelled at the sobriety of the Church, which is not after all, a body of musicians, in laying down the principles for compositions in liturgical music, both with regard to their liturgical function, and their musical form?*

*Do you appreciate the necessity of all liturgical music being adapted to its function because it is but a part of the action of the community of christians?*

*Do you likewise fear that the loss of liturgical adaptation in any musical composition would infallibly make the latter ineffective, and even grotesque?*

*Do you understand that the functional spirit of liturgical music is the main factor in deciding the form to be adopted?*

*Do you realize how the liturgical spirit intimates the length and the development of a composition, the contours the melody will draw, and the rhythmic patterns which will be creative in regard to spiritual expression?*

*Is it not providential that, long before she felt the need to formulate her musical esthetics, the Church possessed within her own midst a form of song expressing her ideals to perfection?*

*Can you now realize how the experience of Gregorian art is, for choirmasters as well as for composers, the only school wherein composition and conducting are learned?*

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The different parts of the Mass and the Office must retain, even musically, that particular concept and form which ecclesiastical tradition has assigned to them, and which is admirably brought out by Gregorian Chant. The method of composing an introit, a gradual, an antiphon, a psalm, a hymn, a Gloria in excelsis, etc., must therefore be distinct from one another.

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## QUOTATIONS & CREATIVE ACCOMPLISHMENTS

(A COMPARISON OF TWO CHANTS)

by *F. M. Breydert*

One is greatly tempted to take a genuine masterpiece of art as a matter of course. The impression it makes is so overwhelmingly convincing that one cannot conceive the possibility of its being other than it is. In music, especially, and most of all in regard to single melodies, the particular charm of a well-written piece may make it seem that any alteration or modification would be impossible. But artistic ingenuity does not acknowledge the validity of such a narrowing psychological reaction. In all the arts there are to be found innumerable adaptations and extensive quotations of artistic material, where the new work is in itself as strong and convincing as the work from which the quotation has been taken. What does an artist do in order to use successfully the artistic material which tradition has handed down to him? What happens in a successful adaptation? It must be a complete transformation. That is, the old material must be assimilated to such an extent that there is a completely new unity.

A comparison of the beautiful Antiphon at the Magnificat of Holy Saturday (see the *Liber Usualis*, p. 761) with the equally moving song from the burial office, *In Paradisum* (see *Liber Usualis*, p. 1768), will reveal a classic example of a successful adaptation in music, showing what it takes to accomplish a second solution of an artistic problem when an equally perfect first solution already exists. Artistic achievements do not require rational justification. It is sometimes as futile to ask a creative artist why he did any particular thing as it is to ask a diagnostician to analyze intuition with which he correctly attributes an ambiguous symptom to a specific disease. But this does not mean that an artistic achievement is beyond the reach of careful reasoning. Though the vision, the discovery of the happy solution, may be a mystery which mere reasoning can never reach, there is still much that the intellect can grasp once the solution has become a fact. What did the composer of the above-mentioned song from the burial service do with the Antiphon from Holy Saturday? To understand the second version, one must see what happens in the original.

Gregorian melodies, although they are the most linear products of Western music, must not be considered as a mere succession of physically changing pitches. The abundance of skips, and of scales, the particular use which is made of changes in direction, indicate that these melodies realize, besides their melodic qualities, harmonic qualities as well. The power of these linear events lies in a secret collaboration between the melodic qualities, consisting of progressions realized by logical step-wise connections, and harmonic chordal qualities which exist by reason of the grouping of tones that are tied to particular harmonies. How important the specific chordal quality is, in this Antiphon, can be seen through a simple experiment with two tones, by changing their order in time. Why, one might ask, has the third incise the progression A C, B A, G, and not C A, B A, G? There is so little difference melodically between these two "versions," that it is difficult to decide, solely from the standpoint of changing pitch, which is the better.

The preference one feels for the authentic rather than for the arbitrarily changed version is justified when the implication of a small detail in the meaning of the whole is really understood. In order to grasp the function of any detail one has to see below the surface. Any arbitrary change in the order of two tones, for example changing the progression A C to C A, cannot seriously damage the horizontal flow of a melody, the characteristic of which is a constant change in the direction of movement. But what such a willful interference can destroy is the harmonic progression, which in spite of its immanent nature is as real and certainly as important for the life of a melody as any other kind of occurrence, such as motivic formations or tone connections on the surface of a melody.

The chord progression can be easily found by omitting all tones which have no chordal significance and presenting the others in vertical order. The original Antiphon then has the following appearance:

C	C	D	E	C	C	B	C	C	A	G	
G	A	A	B	C	B	A	G	G	A	A	G

F F G A

F F

The roots of these chords are:

C F G A B A C G A F G

This chord progression is in itself a simple melody, but with a convincing forward movement, clearly building up to a climax on C, followed by a relaxation to the end. Our senseless change eliminated the seventh tone in this harmonic melody, the C, thus robbing the "hidden melody" of all its energy, and leaving only a tired creeping movement.

This is the distorted version: C F G A B A G A F G. How does this change come about? Melodically, the last of the five C's in the third incise, as part of the A-harmony, ceases to function the moment the B is defined as part of the G-harmony; that is, with the completion of the descending scale B-A-G, the C-A relation is for this melody of historic interest only. With the G-harmony firmly established through B-G, the continuation in the fourth incise, where there are two G'S and two B's among the first five tones, says nothing new but merely restates the end of the third incise. Thus the displacement of two tones not only renders impossible a living connection between the third and fourth incisives, but — and this is much more disastrous — takes away all the moving energy of the harmonic progression.

What makes the original version so far superior to the distorted one? Here the last C in the third incise not only dominates the whole end of it but even carries its influence over to the first G in the following incise. Subordination of B and G, at the end of the third incise, to the harmony C means that the next B, the first in the fourth incise, is not only the melodic successor of the C but is also the first tone to establish a definite G-chord, completely freeing the G which follows it from any possible subordination to the preceding harmony. Because the establishment of the G-harmony is delayed by the C-harmony, the entire fourth incise in this authentic version turns out to be composed only of tones that are specialists. It is precisely the overlapping harmonic qualities which give the original version its horizontal power. Whereas the C in the changed version functions only as the minor third above A, in the original it fills this role but in addition serves as the root of the following C-harmony. And whereas the G in the

false version is only the root of a G-harmony, in the original it belongs to the C-harmony as well. Thus it is evident that the seemingly carefree flow of such a melody actually depends on all its details; so much so, that even a slight change causes a profound disturbance of the original equilibrium. The continuity of movement may suggest that in such a melodic progression there is no formal element, but merely a flow regulated by a reasonable harmonic progression. A close examination, however, reveals the contrary. This melody especially has a distinct rhythm in its construction. The recurrence of one pattern, which is the harmonic

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*Do we realize how the Mass provides sacred music with an exemplary setting which all liturgical music must closely follow, because the Eucharist accepts music only as a form of participation?*

*While planning the program of the choir, do choirmasters keep in mind that all music sung at the Mass must either illustrate a "moment" in the sacred action, or must intensify its particular "meaning" for the benefit of the faithful?*

*Is it right, then, for the Gregorian Proper, which is the most functional element in regard to the spirit of participation and which adapts its melodies to an ever-renewed eucharistic cycle, to be generally neglected, deformed, or minimized?*

*Is it right to frequently take away from the faithful the chanting of the Ordinary which offers them their main opportunity to share in the Eucharistic action?*

*Why don't choirs assume their duty in performing the Proper, and in reserving harmonized Ordinaries for more solemn occasions?*

*When will our people evidence a true spirit of participation by learning at least a few simple Ordinaries?*

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The Kyrie, Gloria, Credo, etc., of the Mass must preserve the unity of the composition proper to their text. It is not lawful, therefore, to compose them in separate movements, in such a way that each of these movements form a complete composition in itself, and be capable of being detached from the rest and substituted by another.

progression of one step upward, not only determines to some extent the length of each melodic sweep, but also unites the sweeps substantially in a homogeneous whole. How often does it appear? The first incise ends with this pattern, progressing from an F-harmony to G. The second has it in the progression from A to a simple B. The fourth, containing a movement from a G-harmony to A, is followed by the final cadence, F to G, which coincides with the ending of the first incise. The third incise has not been mentioned. Why? Instead of repeating the harmonic pattern, it brings in a free but recognizable variation, C, C C, C C, A C, B A, G, of the preceding melodic pattern, C A, C C, B, thus establishing another type of connection, which can perhaps be more readily experienced, since it is apparent on the surface.

So much requires to be said about the Antiphon. How does the first half of the burial song, *In Paradisum*, lead into the melody which is, at first glance, so similar to the Antiphon we have just discussed? The burial song is not simply an adaptation to other words of a given melody, but is a composition roughly twice the length of the Antiphon *Verspere*. It is the second part of it which is somewhat similar to the Antiphon, while the first part is obviously an addition. In order to appreciate how well the composer of the *In Paradisum* took into consideration the special quality of the original melody, one need only examine the seam where the two melodies meet. There is no strong harmonic emphasis of the G-chord in the original Antiphonal melody. Therefore, it is only natural that any extension should utilize this fact. Here in a nutshell is the whole secret of a successful addition. Thus, the connection between the added part and the first incise of the original melody uses, by logical necessity as it were, the progression, D, D A, B A, B G, G, in order to lead into G C A, A G B, G A, G.

The harmonic progression of the first half, the added melody, is: G, E, B, D, A, B, G, A, B, C, D, G. There are two patterns in this progression; the first, a sequence of falling fourths, E, B, D, A; the second, an ascending scale from G to D: G, A, B, C, D. At the very least, one can immediately recognize the great difference between this progression and that of the Antiphon. Obviously the G-

chord is here even more stressed than the F-chord in the Antiphon.

To understand this portion of the burial song in its relation to the whole, we must turn our attention to the second half, the modified version of the Antiphonal melody. Its harmonic progression is: C, F, G, A, B, E, A, G, F, G, C, A, G. One has only to try using the Antiphon's harmonic progression (see page 3) in place of the adaptation, to see that it could not serve as a continuation to the first half of the burial song. There is no sweep that could possibly be taken as a continuation of the *In Paradisum* section. The energy of the sequence and the simplified sweep of the ascending scale G to D, followed by the fall from D back to G, finds reassurance only once in the Antiphon, in the first phrase. The unifying quality of the Antiphon, where the C-harmony in the beginning finds its reassurance in the second half, defies any living connection with the first part of the burial song. The emphasis on F and C in the Antiphon could stand only beside the strong G-D emphasis of the *In Paradisum* section, while the beginning E of the first part would be left as a singular curiosum. The vigorous stressing of the E-harmony in the *Chorus Angelorum* part, followed by a strong A and an emphatic F leading to G, is just what is needed to fill with life the whole range of the melody, that is both halves together, and thus to make the second half an integral part of a genuine unit. Whereas a literal quotation of the Antiphon would have constituted a mere addition to the section *In Paradisum*, the changed version as we find it in the *Chorus Angelorum* forms a satisfying part of a larger organic whole.

The last cadence of the burial song, G, A B, C B, A B, G G, G, could not accomplish what the final cadence of the Antiphon had done; namely, create the effect of a closed form A-B-A by repeating the beginning of the second half. In order to create a unit, the composer gave the last word to a strong G in the form of B-G, thus drawing the first half of the composition into the whole. Whereas in the Antiphon the pattern of ascending steps, F, G, G, A, B, G, A, and again F, G, establishes a special unity, the second half of the burial song uses the low F to enlarge the range, as

an intensification rather than the basis of a structural pattern.

It may seem strange to examine the harmonic implications of these melodies so carefully as has been done here. But there is no other way of checking the significance of a single tone than to check its actual weight. Motivically, the form of the first half of the burial song is A, A', B. The last third is clearly a combination and continuation of the first two phrases, the omission of the tone C in the last cadence being intentional, as it leaves the door open for the beginning of the Chorus Angelorum. What is the form of the second half? First comes the opening incise of the Antiphon. Then follows the second, B C, D, C A, C C, B, continued in the third by a climactic sweep over-reaching the D with E: B C, D E, C A C, B, etc. Whereas the two middle incises show an intimate motivic relationship, the two outer ones have in common only the tone range and the selection of chords, not the motivic arrangement. Now, having observed both harmony and melody, we can see why the harmonic progression shows proportional simplification. In spite of its physical length, the first half of the burial song has only three sections, which are motivically connected in their upper melodic outline. The second half, the Chorus Angelorum, consisting externally of four incises, shows a clear connection between the two middle incises, thus considerably enlarging the sweep of the melodic flow and thereby giving the second half a proportional movement which conforms to the sweep of the first. It is true that the Antiphon has a very similar connection between its second and third incises (see page 5). But how different is the effect of this progression from that of the parallel progression in the Chorus Angelorum! Here in the Antiphon the third incise harmonically holds its ground after the climax and keeps the general progression from starting downward too early, while already beginning the gradual melodic descent which characterizes the second half. In the other version, the continuation contains the melodic climax, and the harmonic climax as well. Thus it serves more to develop the preceding incise, whereas in the Antiphon the connection is psychologically much looser, since the continuation does not increase, but decreases, in

tension. Looking back to the Antiphon, we see how little this piece could serve the same purpose as it stands. Its five incises, with the melodic climax in the second, the harmonic climax in the third, and an almost literal reiteration of the first incise in the last, give it a perfect but also a completely closed form, which allows no expansion whatsoever.

To sum up, our examination has brought us to the following result: The transformation which a piece of music has to undergo in order to be adapted to new artistic needs is not a mechanical process. The new conditions in the burial song, above all its different length, which is a quantitative dis-

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*When will the chanting of the Psalms, not only in religious houses and seminaries, but among the faithful as well, be reinstated as the normal current of prayer, in preference to the poor substitute of sentimental devotion?*

*Do we estimate the supreme influence which chanting the psalms exercises in arousing the fervor of prayer, because of its absolute balance between text and music?*

*Is it not time for us to rediscover the miraculous inspiration of the psalm tones, their power to induce the soul to meditation, and the soulfulness which makes their spiritual charm irresistible?*

*Then, can we learn to inject into Gregorian psalmody a discreet accent of polyphony, which the traditional "falsi-bordoni" possess in the highest degree?*

*Do we surmise the variety which such an harmonious blending would introduce in psalmody on feast days, and also in alternate singing between the choir and the congregation?*

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In the office of Vespers it should be the rule to follow the *Caeremoniale Episcoporum*, which prescribes Gregorian Chant for the psalmody and permits figured music for the versicles of the Gloria Patri and the hymn. It will nevertheless be lawful on greater solemnities to alternate the Gregorian Chant of the choir with the so-called falsi-bordoni or with verses similarly composed in a proper manner.

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## TEACHING CHANT IN THE PARISH

### (THE LANGUAGE OF DEVOTION)



THE MEASURE IN WHICH THE Chant will be restored to Catholic life in modern times will depend upon our success in making it the ordinary language of devotion. It was our fatal mistake, especially in the last quarter of a century, to pin our hopes entirely on a merely technical approach which is, at the very best, only the acquisition of a synthetic knowledge for the benefit of teachers or esthetes. We used Gregorian Chant as the subject of a course of study, and we forgot that it was meant to be the language of all. No language, musical or otherwise, has ever developed through grammarians; and no language can be revived in the life of people through pedantry. That the christian people may be able to speak with ease and appreciation the Gregorian tongue should be the sole concern of the leader; and to find a logical as well as a practical approach to this problem is the aim of this writing. It has been pointed out previously that the Chant can be learned in the same way that foreign languages are learned. It was called the direct method. Briefly, it consists in listening first, then in repeating immediately snatches of expression; to benefit if possible from a personal contact with foreigners, and to imitate their speech. Later on, extensive reading of good literature is resorted to, and more frequent opportunities of social contact are sought by the students. Many outstanding linguists, recognized for their versatility in passing from one language to the other, are, as it were, the graduates of this school of experience. The method can be summed up in two stages: first, a period of imitation particularly devoted to the immediate expression of the ordinary functions of living; second, an increase in breadth and intensity of the contact with both literature or with people, thus broadening the relationship between the language and all the aspects of a richer life. For the sake of clarity, we shall call the first, imitation, and the second, curative reading.

***The imitative stage.*** The necessity of leaving aside all definite technical approach at the be-

ginning has been mentioned in preceding writings. It is time now to demonstrate how the chant can be effectively approached without either its grammar or its paleographical roots. *More practically, let us say that there is no need whatsoever, at this initial point, to list neums or count arsis and thesis.* Then what? The first problem is a human problem. If the pupil, (we are thinking of ordinary people) learns by listening and by repeating, the fundamental issue is to have at hand an exemplar which the people can listen to. But the Chant, as a language, has not been spoken for now four centuries, except in a few remote places which the masses regard as oddities left from a distant past upon the modern christian scene. Do not mention the phonograph as the providential substitute for the silence imposed upon Catholic life in our day. For, in spite of the immense services that it may render to the restoration of the Chant, it will forever lack the creative power which is the incommunicable privilege of man. Languages rise from people's life, and are transmitted best by the people themselves. *Hence, the first need in restoring the language of the Chant is to possess a small group sufficiently trained to serve as a living phonograph before the brethren.* If we presently limit the community to the parish, wherein the heavier mass of christians is living, we must first establish a cell of parishioners, large or small according to local circumstances, who will frankly accept to learn the Chant, and consider this as a primary activity in a fervent christian life. *The leader, preferably a priest, shall organize such a group much more as a religious than as a musical group.* He will emphasize above all the religious motivation implied in sacred singing, namely, to participate in fullness to the Holy Eucharist, and he will rely mainly on the response of a generous devotion, rather than to overrate the desirability of artistic talent. Can such a group be established everywhere? Looking over the parochial landscape with a human eye, we might seriously remain in doubt; and we know of many priests who are anti-gregorian Thomases to the point of cynicism. Obstacles mounting at times to

the level of an insurmountable barrier are facing the pioneer; but the power of the Holy Spirit can override them. Are we ever praying for the success of a Gregorian initiation in the parish? And, is not the fact that we do not pray an indication of our having little esteem for the tremendous spiritual significance of the people's singing? Why don't we use before God the initial technique resorted to, years ago, by a pastor of our acquaintance who went to Church and bluntly talked to Christ about his liturgical initiatives? We recall him saying to our Lord, with the direct mind of a rural priest: "You cannot let me down, and you have to help me." Mindful of this example of pastoral piety, we like to believe that if many priests would often kneel before the Tabernacle and ask Christ that He may inspire the lay apostolate in sacred singing among his flock, the formation of the initial group would be an accomplished fact, much sooner than one would anticipate or hope for.

THE INITIAL GROUP SHOULD RECEIVE AT once an intensive training. We do not mean that they shall be indiscreetly submerged under a flood of information or theorizing. *We mean that the priest will lead them in the shortest time, let us say, two months, to sing the Mass, a simple Mass at that, but devoutly and corporately*; that this corporate singing of the same simple Mass will be not only repeated often, but will become for the members of the group a Eucharistic habit, and the permanent way of celebrating the Eucharist on Sunday. We feel positive that, if the singing has been approached from the start in that spirit, it will be good. The miracle, unbelievable to the technician, of a fairly good quality of tone adorned with the spiritual freedom of rhythm, will be performed by the power of the spirit. From that time on, there will be something for the people to listen to, superior to the most satisfying records; there will be the example of christians like you and I, sharing in the Divine Eucharist with the songs born from the Eucharist. There will rise, week after week, in the Church, an atmosphere unknown until now. The air will be filled with that aroma of pure fervor which the christian soul can never breathe in the concert hall or in the social club. There will rise a song, a new song, which alone truly corresponds to the sentiment

which sincere but tired souls like to find in the fulfillment of a weekly duty, often performed without joy. Will the people resist its influence, or will they desire to join in? It will prompt a few to scorn, and many to remain dormant. Not forever! Beauty upholds its own revenge against those who despise her; and those asleep will want to rise. If the initial group perseveres, its influence will gradually be felt by the growth of its ranks, and by a new spirit among the members of the Parish. It is worth waiting for.

*This is but a beginning.* The stage of imitation suffers no negligence. Initial success would be doomed to ultimate failure, if the leader does not fix his ideals on a very high level. To learn the Chant by imitation does not imply that its refinement should deteriorate. Popular singing may be refined, if the leader is himself conscious of the various elements which make singing beautiful. *A priest, who has not had the privilege of specialized musical training, but who has acquired in the Seminary the habit of good singing, may become an efficient teacher of congregational singing.* The following suggestions are offered as practical hints for an effective teaching.

Contrary to the inveterate habit of many teachers, no instrument should be used regularly for the initial approach to the Chant. For the unmistakable result of this procedure (which is but an expedient) is to make it impossible for the people to grasp the essential beauty of the Gregorian melody which is to be homophonic. Through this confusion, creative response and actual listening will be made much more difficult; and the singing will lack that spontaneity so necessary in the performing of Gregorian "melos." Then fight at once the trend of all modern singing to drag along. One should expect that people whose musical experience rests almost exclusively on the heavy pathos of slow hymns will be tempted to impose the same measurement on the Chant. The crucial point is to lead the singers to sense that spiritual singing is generally light. Perseverance and patience will face at this point their most severe test. The leader will be forced to use all available resources in order not only to bring the point home, but actually to produce a light vocalism. Gregorian technicians and purists might ask here "how fast"

we would recommend to sing. The Chant is neither slow nor fast; it is light, which is quite a different quality. But, if we must decide about its being slow or fast, experience conclusively leans in favor of relatively faster singing than is usually done. And this, notwithstanding the sentimental reasons advocated for a continuous but fastidious stateliness. The main reason for the "drag" is the lack of spiritual alertness among the singers. Therefore, the leader will insist at all times on an immediate and vivid response. The secret of light singing lies in the ability of the singer to make the song a genuine expression of himself. The singer's response will in turn be prompter if the leader manifests in his teaching a human understanding. Presenting a Gregorian melody by imitation demands a particular warmth in the teacher. His own singing should evidence that spiritual lightness which he claims to be the supreme quality of the Chant. Then, at moments discreetly chosen, he may illustrate the point with spontaneous comments, rather short, but vividly underlining the meaning of the melody. Lastly, he will frequently remind the singers of the ultimate motive of sacred singing, namely, to praise God in fullness. For the choir will progress in the measure that the devout response of its members will grow.

**2. *The discursive stage.*** Normally, the second stage in learning languages is but the outgrowth of the first. The method remains fundamentally the same, namely, a contact as immediate and as direct as possible, with a living application of a particular tongue. In learning the Chant as a language, singers or people must now pass from being listeners to being readers. Those who have made the experience of choirs know only too well that this transition is seldom completed. The inability to read music in general is a national deficiency not only among people but among choirs as well. And, as the reading of music is now in disrepute among educators themselves, the leader is too easily resigned to teach all Gregorian melodies by imitation. One cannot expect from this any other result than what is really happening. The spontaneous interest of the choir or the congregation gradually wanes; and whatever singing had been done until now grows lifeless. Would you expect a foreigner to live in the

United States for five years, and only be able to repeat whatever he happens to hear? Yet, this is the actual plight of Catholic congregations. If the latter are to use at some time the songs of the Church as the language of their faith, then the first imitation must give place to a more personal approach to the Chant. This is the crucial hour in the development of the singing ability of the people. The reason is obvious: the habit of profiting by the effort of someone else easily leads people into inertia. To discover a song from a printed page instead of just repeating a melody already sung calls for a discipline which, especially today, is not welcome. The leader must accept the challenge boldly, and develop among the singers a sympathetic attitude towards the personal reading of Gregorian Chant. He may appeal to cultural ambitions, to the desire of social enjoyment, to the widened opportunities offered by the ability to read, to the urge for progress. For the reading of music in general, and of Gregorian Chant as well, is as difficult or as easy as the impetus for discovery is lax or intense. And, the leader is assured of complete success if, at this moment, the singers have become eager to explore by themselves a new world of song which has already captivated their religious fancy. Thus, however stern the discipline may at first appear, its exacting demands will be attenuated by the promised unfolding of an ever-new beauty. Likewise, in the learning of languages, early achievement is, for the foreigner, the reward of his continuous mingling with the people and the things of his adopted country.

Once the singers are eager to read, the leader must be methodical in leading them to actual reading. The direct method in learning languages reduces to a minimum all technical aspects of a language and extends to a maximum the living contact with all expressions of life through the new tongue. There is no question here of teaching a course of Chant, but only to read Gregorian melodies informally. Many Gregorianists will object to this; but experience proves them to be wrong. Wrong in the prejudice that informative and technical reading is absolutely necessary, wrong in their refusal to believe that a purely informal approach can produce a fairly good reader who interprets the Chant as a language. The value of the direct method depends upon the consistency of the

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# O SALUTARIS HOSTIA - TANTUM ERGO

(for S.A.T.B. Voices)

## 1. O Salutaris Hostia

D. Lorenzo Perosi  
Arr. by Nino Boruechia

Adagio  
*ppp*

S. *ppp*

1. O — sa - lu - ta - ris Ho - sti - a, Quae —  
2. U - - ni tri - no - que Do - mi - no Sit —

A. *ppp*

T. *ppp*

1. O — sa - lu - ta - ris Ho - sti - a, Quae —  
2. U - - ni tri - no - que Do - mi - no Sit —

B. *ppp*

for rehearsal only

coe - li pan - dis o - sti - um: Bel - -  
sem - pi - ter - na glo - ri - a, Qui —

coe - li pan - dis o - sti - um: Bel - -  
sem - pi - ter - na glo - ri - a, Qui —

*leggermente cresc.*

la prae - munt ho - sti - li - a, Da ro -  
 vi - tam si - ne ter - mi - no No - bis

*leggermente cresc.*

la prae - munt ho - sti - li - a, Da ro -  
 vi - tam si - ne ter - mi - no No - bis

*leggermente cresc.*

*leggermente cresc.*

*3* *ppp* *ppp*

bur, fer au - xi - li - um. A - men.  
 do - net in pa - tri - a.

*3* *ppp* *ppp*

bur, fer au - xi - li - um. A - men.  
 do - net in pa - tri - a.

*3* *ppp* *ppp*

*3* *ppp* *ppp*

# 2. Tantum Ergo

D. Lorenzo Perosi  
Arr. by Nino Boruocchia

*Sostenuto*  
*mf*

S. *mf*

1. Tan - tum er - go sa - cra - men - tum Ve - ne -  
2. Ge - ni - to - ri ge - ni - to - que Laus et

A. *mf*

T. *mf*

1. Tan - tum er - go sa - cra - men - tum Ve - ne -  
2. Ge - ni - to - ri ge - ni - to - que Laus et

B. *mf*

*for rehearsal only* *mf*

*p* *cresc.*

re - mur cer - nu - i; Et an - fi - quum do - cu - men - tum  
ju - bi - la - ti - o, Sa - lus, ho - nor, vir - tus quo - que

*p* *cresc.*

re - mur cer - nu - i; Et an - ti - quum do - cu - men - tum  
ju - bi - la - ti - o, Sa - lus, ho - nor, vir - tus quo - que

*p* *cresc.*

*p* *cresc.*

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*f* No - vo ce - dat ri - tu - i; *mf* Prae - stet fi - des sup - ple -  
 Sit et be - ne - di - cti - o, Pro - ce - den - ti ab u -

*f* No - vo ce - dat ri - tu - i; *mf* Prae - stet fi - des sup - ple -  
 Sit et be - ne - di - cti - o, Pro - ce - den - ti ab u -

*p* men - tum Sen - su - um de - fe - ctu - i.  
 tro - que Com - par sit lau - da - ti - o. A - - men.

*p* men - tum Sen - su - um de - fe - ctu - i.  
 tro - que Com - par sit lau - da - ti - o. A - - men.

Respectfully and devotedly dedicated to the  
Most Reverend William T. Mulloy, Bishop of Covington, Ky.

# 1. Ave Maria

*Sostenuto espressivo*  
*Moderato*

EDWARD STRUBEL

TENOR I-II  
BASS I-II

A - ve Ma - ri - a, gra - ti - a ple - na: Do - mi - nus te - cum

be - ne - di - cta tu in mu - li - e - ri - bus, et be - ne - di - ctus

fru - ctus ven - tris tu - i Je - sus. San - cta Ma - ri - a, Ma - ter

De - i, o - ra pro no - bis pec - ca - to - ri - bus, nunc et in

pec - ca - to - ri - bus, ho - ra mor - tis no - strae. A - men. A - men. A - - men.

# 2. Ave Maria

EDWARD STRUBEL

Andante con moto

TENOR I-II

BASS I-II

*p* *mf*

A - ve Ma - ri - a, gra - ti - a ple - na: Do - mi - nus

*mf* *rit.* *mf a tempo*

te - cum be - ne - di - cta tu in mu - li - e - ri - bus, et be - ne - di - ctus

*mf* *rit.* *mf*

*rit.* *mf a tempo* *f*

fru - ctus ven - tris tu - i Je - sus. San - cta Ma - ri - a, Ma - ter

*rit.* *mf* *f*

*pp rit.* *mf* *mf a tempo*

De - i, o - ra pro no - bis pec - ca - to - - ri - bus, nunc et in

*pp rit.* *mf* *mf*

*rit.* *p* *pp*

ho - ra mor - tis no - strae A - - - men. A - - - men.

*rit.* *p* *pp*

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# 3. Stabat Mater Dolorosa

For The Feast Of The Sorrowful Mother

EDWARD STRUBEL

Lento espressivo

TENOR I-II

1. Sta - bat Ma - ter do - lo - ro - sa Jux - ta cru - cem  
 3. O quam tri - stis et af - fli - cta Fu - it il - la  
 5. Quis est ho - mo, qui non fle - ret, Ma - trem Chri - sti

BASS I-II

la - cri - mo - sa Dum pen - de - bat Fi - li - us.  
 be - ne - di - cta Ma - ter U - ni - ge - ni - ti!  
 si vi - de - ret, In tan - to sup - pli - ci - o?

Andante

2. Cu - jus a - ni - mam ge - men - tem, Con - tri - sta - tam  
 4. Quae moe - re - bat et do - le - bat, Pi - a Ma - ter,  
 6. Quan - do cor - pus mo - ri - e - tur, Fac ut a - ni -

et do - len - tem, Per - tran - si - vit gla - di - us.  
 dum vi - de - bat Na - ti poe - nas in - cly - ti.  
 mae do - ne - tur *f* Pa - ra - di - si - glo - ri - a.

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## MOTETS FOR BENEDICTION

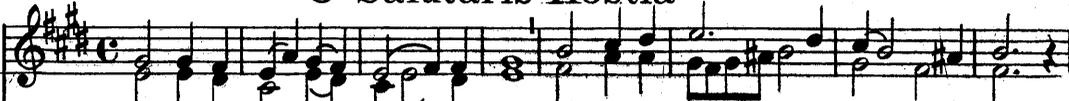
by J. MEYER

for SATB Voices

## O Salutaris Hostia

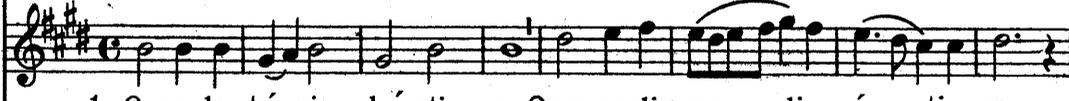
J. MEYER.

Sopr. Alto.



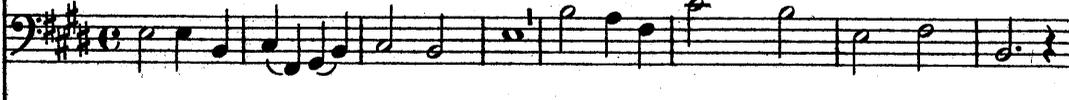
1. O sa-lu-tá-ris hó-sti-a, Quae coeli pan-dis ó-sti-um:  
2. U-ni tri-nó-que Dó-mi-no Sit sem-pi-tér-na gló-ri-a:

Tenor.



1. O sa-lu-tá-ris hó-sti-a, Quae coeli pan-dis ó-sti-um:  
2. U-ni tri-nó-que Dó-mi-no Sit sem-pi-tér-na gló-ri-a:

Bass.



Org. ad lib.



1. Bel-la premunt ho-strí-li-a, Da ro-bur, fer au-xi-li-um.  
2. Qui vi-tam si-ne tér-mi-no Nobis do-net in pá-tri-a. A-men.

1. Bel-la premunt ho-stí-li-a, Da ro-bur, fer au-xi-li-um.  
2. Qui vi-tam si-ne tér-mi-no Nobis do-net in pá-tri-a. A-men.






# Tantum ergo Sacramentum.

J. MEYER.

Sopr. Alto.  
Tan - tum er - go Sa - cra - mén - tum Ve - ne - ré - mur  
Ge - ni - tó - ri, Ge - ni - tó - que Laus et ju - bi -

Tenor.  
Tan - tum er - go Sa - cra - mén - tum Ve - ne - ré - mur.  
Ge - ni - tó - ri, Ge - ni - tó - que Laus et ju - bi -

Bass.  
Tan - tum er - go Sa - cra - mén - tum Ve - ne - ré - mur.  
Ge - ni - tó - ri, Ge - ni - tó - que Laus et ju - bi -

Org  
ad lib.

The first system of the musical score features four staves. The top three staves are for vocal parts: Soprano and Alto (top line), Tenor (middle line), and Bass (bottom line). The organ part is on the bottom staff, marked 'ad lib.'. The music is in G major (two sharps) and common time. The lyrics are: 'Tan - tum er - go Sa - cra - mén - tum Ve - ne - ré - mur Ge - ni - tó - ri, Ge - ni - tó - que Laus et ju - bi -'.

cér - nu - i, Et an - tí - quum do - cu - mén - tum  
lá - ti - o, Sa - lus, ho - nor, vir - tus quo - que

cér - nu - i, Et an - tí - quum do - cu - mén - tum  
lá - ti - o, Sa - lus, ho - nor, vir - tus quo - que

The second system of the musical score continues the vocal and organ parts. The lyrics are: 'cér - nu - i, Et an - tí - quum do - cu - mén - tum lá - ti - o, Sa - lus, ho - nor, vir - tus quo - que'. The notation and key signature remain consistent with the first system.

No - vo ce - dat ri - tu - i: Praestet fi - des sup - ple - mén - tum  
 Sit et be - ne - di - cti - o: Pro - ce - dén - ti ab u - tró - que

No - vo ce - dat ri - tu - i: Praestet fi - des sup - ple - mén - tum  
 Sit et be - ne - di - cti - o: Pro - ce - dén - ti ab u - tró - que

Sén - su - um de - fé - ctu - i. A - - - - men.  
 Com - par sit lau - dá - ti - o.

Sén - su - um de - fé - ctu - i. A - - - - men.  
 Com - par sit lau - dá - ti - o.

# Mass in honor of ST. FRANCIS CABRINI

for S.A.T.B. Voices and Organ

## Kyrie

RICHARD KEYS BIGGS

Moderato

Sop. *mf*  
Ky - ri - e e - lé - i - son.

*cresc.* Ky - ri - e e - lé - i - son. *dim.* Ky - ri - e e - lé - i - son.

S *mf*  
A *mf*  
T *mf*  
B *mf*  
Chri - ste e - lé - i - son. Chri - ste e - lé - i - son. Chri - ste e -

\* *mf*

\* Passages in small notes indicate optional accompaniment.

Made in U.S.A.

lé - i - son. Ky - ri - e e - lé - i - son.

lé - i - son.

*mf*

*mf*

Ky - ri - e e - lé - i - son. Ky - ri - e e - lé - i - son.

Ky - ri - e e - lé - i - son. Ky - ri - e e - lé - i - son.

*f rit.*

*mf*

*f*

*f rit.*

# MISSA MELODICA

## KYRIE

JOSEPH J. McGRATH

Andante

*p*

SOPRANO  
Ky - ri - e e - le - i - son, Ky - ri - e e -

ALTO  
Ky - ri - e e - le - i - son, Ky - ri - e e -

TENOR  
Ky - ri - e e - le - i - son, Ky - ri - e e -

BASS  
Ky - ri - e e - le - i - son, Ky - ri - e e -

ORGAN

Andante

*p*

*mf*

le - i - son, Ky - ri - e e - le - i - son. —

*mf*

le - i - son, Ky - ri - e e - le - i - son. —

*mf*

le - i - son, Ky - ri - e e - le - i - son. —

*mf*

le - i - son, Ky - ri - e e - le - i - son. —

*Poco più mosso*

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Poco più mosso'. The first vocal line begins with a rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The second vocal line begins with a rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment begins with a rest followed by a half note G3, then a quarter note A3, and a quarter note B3. The lyrics are: 'e - le - i - son,' on the first line, 'Chri - - - ste e - le - i - son,' on the second line, and 'Chri - - - ste e - le - i - son. Chri -' on the third line.

e - le - i - son,

Chri - - - ste e - le - i - son,

Chri - - - ste e - le - i - son. Chri -

The piano accompaniment for the first system consists of two staves. The right hand begins with a rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The left hand begins with a rest followed by a half note G3, then a quarter note A3, and a quarter note B3. The lyrics are: 'Chri - - - ste e - le - i - son,'.

Chri - - - ste e - le - i - son,

The second system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Poco più mosso'. The first vocal line begins with a rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The second vocal line begins with a rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment begins with a rest followed by a half note G3, then a quarter note A3, and a quarter note B3. The lyrics are: 'e - le - i - son, e - le - i - son, — Chri - -' on the first line, 'Chri - - - ste e - le - i - son, —' on the second line, and '— - - ste e - le - i - son, Chri - -' on the third line.

e - le - i - son, e - le - i - son, — Chri - -

Chri - - - ste e - le - i - son, —

— - - ste e - le - i - son, Chri - -

The piano accompaniment for the second system consists of two staves. The right hand begins with a rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The left hand begins with a rest followed by a half note G3, then a quarter note A3, and a quarter note B3. The lyrics are: 'e - le - i - son, —'.

e - le - i - son, —

The piano accompaniment for the second system consists of two staves. The right hand begins with a rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The left hand begins with a rest followed by a half note G3, then a quarter note A3, and a quarter note B3. The lyrics are: 'e - le - i - son, —'.

e - le - i - son, —

ste e - le - i - son, e - le - i - son. Ky-ri-e e - le - i - son.  
e - le - i - son, e - le - i - son. Ky-ri-e e - le - i - son.  
ste e - le - i - son, e - - le - i - son, Ky-ri-e e - le - i - son.  
e - le - i - son, e - le - i - son. Ky-ri-e e - le - i - son.

*pp* *pp* *pp* *f* *pp*

Ped.

Ky-ri-e e - le - i - son, Ky - ri - e e - le - i - son. —  
Ky-ri-e e - le - i - son, Ky - ri - e e - le - i - son. —  
Ky-ri-e e - le - i - son, Ky - ri - e e - le - i - son. —  
Ky-ri-e e - le - i - son, Ky - ri - e e - le - i - son. —

*p* *mf* *p* *mf* *p* *mf* *p* *mf*

# O COME, O COME, EMMANUEL

## Veni, O Sapientia

1  
2

Tr. Dr. J.M. Neale

Traditional German  
(Paderborn Hymnal (1616))

1. O come, O come, Em - man - u - el, And ran - som cap - tive  
 2. O come, Thou Rod of Jes - se, free Thine own from Sa - tan's  
 3. O come, Thou Day - spring, come and cheer Our spi - rits by Thine

1. *Ve - ni, O Sa - pi - en - ti - a, Quae hic dis - po - nis*  
 2. *Ve - ni, ve - ni, A - do - na i, Qui po - pu - lo in*

1. Is - ra - el; That mourns in lone - ly ex - ile here, Un -  
 2. ty - ran - ny; From depths of hell Thy peo - ple save, And  
 3. ad - vent here; Dis - perse the gloom - y clouds of night, And

1. *o - mni - a, Ve - ni, vi - am pru - den - ti - ae Ut*  
 2. *Si - na - i Le - gem de - di - sti ver - ti - ce In*

1. til the Son of God ap - pear.  
 2. give them vic - t'ry o'er the grave. 1-3. Gau - de,  
 3. death's dark shad - ows put to flight.

1. *do - ce - as et glo - ri - ae!* 1-2. Gau - de,  
 2. *ma - je - sta - te glo - ri - ae!*

1-3. Gau - de, O Is - ra - ell! Mox ve - ni - et Em - ma - nu - el.

## TEACHING CHANT IN THE PARISH

(Continued from page 128)

approach. It is therefore most important to clearly define the various steps upon which informal reading rests.

THE VERY FIRST THING TO DO, WHEN teaching not a class of scholars but an ordinary group of christians is to fearlessly throw to the winds all scientific pretenses and all the gadgets of so-called methods of which they are the dry product. *Away at once with excessive worship of the Gregorian notation, with theory of modes, with rhythmic analysis.* Rather face the people and their ignorance. Give them only, bit by bit, the elementary information which will make possible for them immediate discovery of a living song. This is not only possible; it is actually done. What are these bits? If the singers are to read, they must decipher the notation. You may choose the modern or the Gregorian. For the time being, the latter will present serious difficulties, because it involves a system of semeography completely foreign to the symbols of music writing which have become universal in the Western world. But, it may be mastered by an eager group of singers. Or, you may accept temporarily the limitations and even the deformations of the modern notation, in order to reach much earlier the direct objective which you have in mind. If the monks of Solesmes themselves, who have had little or no experience in teaching congregational singing, took pains to publish their rhythmic editions in this notation, they also must have implicitly recognized the advisability of recurring for the time being to this procedure. But, whatever the selected notation, it must be made clear to the eye of the singer, so that he may from the start "guess," as it were, at the underlying melody. The main factor in informal reading is the accuracy to follow the graphic of a melody. This is in itself a very simple thing to do. But, experience shows how negligent eye-reading is today. Hence, the guidance of the teacher shall first center on promoting among singers a spirit of accurate visual observation. Observing what? The simple fact that, visually as well as audibly, a melody proceeds upwards and downwards. To observe the ascending-descending graphic of the Gregorian melody is the necessary

beginning; and the more accurate singers will become, the more rapidly also they will learn to read. Let the leader make no allowances and no compromises on this point. Let him strive to develop this quality at once; let him be so demanding that visual accuracy will become early a habit in the group of singers. The singers themselves, feeling a power of discovery so far unknown to them, will be grateful for having made with the Gregorian musical language this more personal acquaintance. The graphic of the melody includes two factors: direction and variety of steps. In both aspects, the Gregorian melody is consistently easy to visualize. The compass of its directional movement is smaller than in modern music; and the sinuosities of this movement, either ascending or descending, are more regular. Intervals can be reduced to very few, without theoretical impediments. Regular steps are made, either ascending or descending, whenever the melody passes from line to space or space to line. There are three kinds of skips: the small or third, the large or fifth, the intermediate or fourth. It is surprising how an ordinary class

(Continued on page 155)

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*Are church musicians aware of their ignorance in regard to the only songs which can be truly called the "hymns of the Church?"*

*How else can we explain the absolute neglect of these melodic gems and the continued preference given everywhere to so-called "hymns" which are devoid of either musical or religious quality?*

*Are we not deeply mistaken about what a hymn should really be, namely, the authentic popular expression of Catholic sentiment born from the Church's tradition, and not from individual inspiration or national trends?*

*Do you know that the sacred liturgy possesses a treasure of hymns unsurpassed as a religious folklore especially adapted to the spontaneous devotion of the faithful?*

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**In the hymns of the Church the traditional form of the hymn is preserved. It is not lawful, therefore, to compose, for instance, a Tantum ergo in such wise that the first strophe presents a romanza, a cavatina, an adagio and the Genitori an allegro.**

(Continued on page 147)

# NAMES PEOPLE DOINGS



RECENTLY THERE HAS BEEN A considerable increase in sacred concerts throughout the country. This is undoubtedly the indication that a musical movement is afoot in our midst. It is perhaps exaggerated to call the promotion of concerts a musical movement, because the latter is much more far-reaching both in its objectives and its activities. Nevertheless, it is gratifying to notice that we are definitely becoming conscious of the fact that music is necessary in maintaining the cultural mission of the Church. On the other hand, the multiplication of sacred concerts can be interpreted in two ways. One may discuss both aspects without necessarily criticizing them. We offer both opinions as a subject for reflection. There are defenders who will claim that these concerts are the best, if not the only way to awaken among Catholics an appreciation of the treasures which they have for so long a time neglected. They will add that the formality of liturgical services is a barrier between Catholic music and the apathy of the would-be listeners. There will also be accusers who will claim with an equal right that music is never fully appreciated when it is taken out of the environment for which it was originally intended; and this is especially true of liturgical music. They will say further that sacred music is not a form of art destined mainly to be listened to, but one which is to be sung. Our over-emphasis on the concert-idea has led us to overlook the fundamental esthetic principle in regard to Catholic music that its reason for being in existence is above all to intensify the participation of the christian people. This writer has no final pronouncement to make. But, he may rightfully state that sacred concerts will have to prove their own mission; and they will justify themselves in the measure in which liturgical participation will become generalized. To purely imitate again secular concert-organizations would never lead us back to singing in the Church. We should wait for this to happen

before giving a full allegiance to sacred concerts. However, all the following programs manifest in greater or lesser measure a desire to heighten the musical prestige of the Church.

## Sacred Concerts

» » » ST. VIBIANA'S CATHEDRAL CHOIR, LOS ANGELES. There is in the program a wide variety of selections. All are of moderate length, that sort of motet which has an immediate practical value; and they are definitely liturgical. The contrast of schools and composers, the respect for the giants of liturgical composition, as well as the welcome given to talented composers of a lesser rank, help considerably to obtain a sympathetic view of the musical vitality of the Church, even unto our time. Here is the program:

### Part I

Kyrie Eleison .....	Oreste Ravanello
Jesu Rex Admirabilis .....	G. P. da Palestrina
Ave Maria .....	Franz Xavier Witt
Hodie Christus Natus Est .....	Samuel Rousseau
Concordi Laetitia .....	Gregorian Chant
Popule Meus .....	G. P. da Palestrina
Resonet in Laudibus .....	Anselm Schubiger
Natum Vidimus .....	Juan A. Aguilar
Puer Nobis Nascitur .....	Juan A. Aguilar

### Part II

Judas Mercator .....	T. L. da Vittoria
Regina Coeli Jubila .....	M. Praetorius
Sanctus .....	Lorenzo Perosi
Benedictus .....	Lorenzo Perosi
Agnus Dei .....	Lorenzo Perosi
Pueri Hebraeorum .....	Orlandus Lassus
Assumpta Est Maria .....	Gregor Aichinger
Kyrie Eleison .....	Gregorian Chant
Confirma Hoc Deus .....	Juan A. Aguilar
Jesu Decus Angelicum .....	M. Haller
Vere Languores Nostros .....	Antonio Lotti

» » » THE SCHOLA CANTORUM OF NOTRE DAME SEMINARY, NEW ORLEANS. This organization was not born yesterday, for it has persevered in its pi-

oneer task for several seasons. The program of this year, as in former ones, groups all selections around a liturgical theme; and this makes of the concert itself a performance as close as possible to the atmosphere of a liturgical service. Its effectiveness gains immensely from such planning. The other characteristic is the persistence of the director, Father Robert Stahl, in maintaining a close relationship between Chant and Polyphony. The Chant has an opportunity to show its unsurpassable homophonic mastery; and Polyphony gains in being presented as a radiation of the Gregorian melody.

Group I — Season of Advent

Rorate Caeli .....	Gregorian Chant
Kyria Eleison (Mass XVII) ....	Gregorian Chant
Sanctus (Mass XVII) .....	Gregorian Chant
Alma Redemptoris Mater .....	Gregorian Chant
Gloria Patri .....	G. P. da Palestrina
Laetamini in Domino .....	J. Gloger

Group II — Season of Christmas

Puer Natus Est (Introit: 3rd Mass, Christmas) .....	Gregorian Chant
In Splendoribus (Communion: 1st Mass, Christmas) .....	Gregorian Chant
Lo, How a Rose E'er Blooming	Michael Praetorius
Agnus Dei (Mass V) .....	Gregorian Chant
Kyrie Eleison (from Missa Sine Nomine)	G. P. da Palestrina
Now Let Every Tongue Adore Thee ....	J. S. Bach

Group III — Season of Lent

Jusee Judex .....	Giovanni M. Asola
Attende Domine .....	Gregorian Chant
Christus Factus Est (Gradual: Holy Thursday) .....	Gregorian Chant
Tibi Soli Peccavi (Psalm 50, verse 6) .....	Orlandus Lassus
Vinea Mea Electa .....	M. Antonio Ingegneri
Popule Meus .....	T. L. da Vittoria

Group IV — Season of Easter

Cenantibus Illis .....	M. Haller
Domine Non Sum Dignus .....	T. L. da Vittoria
Alleluias Laudate (1st Vespers, Easter) .....	Gregorian Chant
Victimae Paschali (Sequence: Easter Sunday) .....	Gregorian Chant
Regina Caeli	

(Hymn to Our Lady) ..... Gregorian Chant  
Victoria

(Salute to the Risen Christ) ..... R. J. Stahl

» » » THE PAULIST CHORISTERS, NEW YORK. It would be idle to recall that this organization is, as it were, the parent of all those which now follow the path they traced when our musical scene was barren. Reverend Father Joseph R. Foley, C.S.S.P., is the Director of excellent programs by this group. In the one following, a concert pattern was followed with only three selections from the repertory of Catholic classic polyphony, three Madrigals, a Bach piece and most of the rest for "popular program" purposes.

Invocation Motet:

Emitte Spiritum Tuum ..... Schuetky  
Part I

Exsultate Deo ..... Palestrina

(Continued on next page)

*Do people in general, and educators in particular, know what Antiphons really are, namely, melodic gems of sublime poetry, destined to permeate christian worship with a devout atmosphere?*

*Do you know that they are, in their own way, a supreme achievement of musical composition, uncanny in their ability to reach expressive power with only simple, sketchy lines?*

*When will you make them a thorough experience, enabling yourselves to reveal their beauty to choirs and students, and to introduce some of them to singers of all ages and conditions?*

*May we expect in the future that composers of motets will at last follow the lead of the Antiphons in writing Motets, preserving the spirit of religious intimacy evidenced by Gregorian Antiphons, and inspired by a like freshness?*

The Antiphons of the Vespers must be as a rule rendered with the Gregorian melody proper to each. Should they, however, in some special case be sung in figured music, they must never have either the form of a concert melody or the fullness of a motet or a cantata.

Ave Regina Coelorum .....	Phillips
Sanctus and Benedictus, from Missa Brevis .....	Palestrina
Hear My Prayer .....	Mendelssohn
Ave Maris Stella .....	Grieg
Ave Verum Corpus .....	Mozart
Cherubic Hymn .....	Gretchaninoff
Salve Regina .....	Waddington

## Part II

Serenade .....	Arensky
Irish Tune from County Derry .....	arr. Grainger
I Call on Thee, O Lord .....	Bach
Andante, from Sonata in G Minor, Op. 19 Rachmaninoff	

Sing We and Chant It .....	Morley
Come Again, Sweet Love .....	Dowland
My Bonnie Lass .....	Morley
Norwegian Cradle Song .....	arr. Luvaas
Tuku Tuku, Tuu I'm Calling .....	arr. James
Softly Singing Lute .....	Borowski
Winter and Spring .....	Borowski
The De'il's Awa' .....	DeLamarter

»»» THE DIOCESAN CHORISTERS OF BROOKLYN, directed by Reverend Father Cornelius Toomey has a long standing record of efficiency and accomplishment. As in the Paulist program preceding, a concert character predominates over the liturgical here as a social complement of the church programs.

Gloria (Missa "Benedicamus Domino") .....	Perosi
Concordi Laetitia .....	arr. by Deems Taylor
Tota Pulchra es, Maria .....	Perosi-Manzetti
Alleluia (from the Motet "Exsultate, Jubilate") .....	Mozart
Largo .....	Handel
Chi Voule Inamorarsi .....	Scarlatti
Alma Redemptoris .....	Palestrina
Dies Sanctificatus .....	Palestrina
Exaltabo Te, Domine .....	Palestrina
Ave Maria .....	Schubert
Panis Angelicus .....	Franck
Vinea Mea .....	Manzetti
Haec Dies .....	Rossini
Hear My Prayer .....	Mendelssohn

## Part II

Carmena .....	Wilson
Now is the Month of Maying .....	Morley
Mighty Lak' a Rose .....	Nevin
The Nightingale .....	Tschaikowsky
Joshua Fit de Battle of Jericho .....	arr. Montague
Giddy-ap, Little Rockin' Horse .....	arr. Freeman High
Sonata (X) (for Cello) .....	Valentini
Nemico Della Patria ("Andrea Chenier") Giordano	
The Yarmouth Fair .....	Warlock
The Crown of the Year .....	Martin
Traditional Irish Classics (for harp) .....	arranged
Le Cygne .....	Saint-Saens



## Educational Meetings

## N.C.M.E.A. Conventions

»»» THE WISCONSIN UNIT included in its discussion a round-table for Organists. Although this subject belongs rather to the Society of St. Gregory than to an Association for musical education, we should look favorably upon the sympathy shown on this occasion for the handicapped organist. One may venture to repeat again that, unless his position, financially as well as musically, is improved, the general status of sacred music will remain what it has been for so long. »»» THE PENNSYLVANIA UNIT has had a series of lectures on a wide variety of topics. We quote those which might be of a more direct interest to our readers:

The Superintendent Views the Music Program  
The Place of Music in the Catholic School Curriculum  
Music in the Grade School  
Needs and Objectives of the High School Music Program  
The Classroom Teacher in the Music Program  
Ear Training and Sight Singing in the Educational System  
Functional Use of Music in Our Schools  
Techniques of the A Cappella Choir  
Music in the Elementary Schools  
Liturgical Music — Is It Vital to a School Curriculum?  
Education for Congregational Singing  
The Spirit of Gregorian Chant

» » » THE LOUISIANA UNIT, extremely active had, in the municipal auditorium of New Orleans, a Mass and a Concert. One completed the other. Here is the summary of the event:

Thursday, April 21: High Mass: Sung in each parish by school pupils. Mass selected by School under the direction of the Reverend Pastor or his delegate.

Friday, April 22: in the municipal auditorium: Missa Cantata sung by a massed chorus of 2445 children from 35 Catholic elementary schools. The Most Reverend Archbishop presided at the Mass. Mass 9, Cum Jubilo was sung. In the afternoon there was a high school concert. Individual units of 14 high schools, consisting of bands, choruses, and dances participated.



» » » THE ARCHDIOCESE OF CINCINNATI combined its efforts with those of the music department of the Catholic University of America to organize the third annual liturgical conference on May 2. The program was extensive. We quote in part: May 3, 1949: Feast of the Finding of the

True Cross ..... Solemn Pontifical High Mass  
Gregorian Propers of the Mass  
Choral Group from Grailville

Gregorian Ordinary of the Mass  
Selected voices from eleven High Schools and Academies

In the afternoon: A Diocesan School and Church Music Program ..... Most Rev. J. K. Mussio, D.D., J.C., Bishop of Steubenville

May 4, 1949: Feast of the Solemnity of St. Joseph ..... Solemn Pontifical High Mass  
Gregorian Propers of the Mass  
Mt. St. Mary Seminary

Gregorian Ordinary of the Mass  
Fifteen hundred children from the Elementary Schools

## Other Concerts of Religious Music

» » » THE DESSOFF CHOIRS. Carnegie Hall in New York was witness to a concert by the chorus of Bennington College, under the direction of Paul Boepple. The program covered two centuries of religious music; and it covered them with a great sense of discrimination. All the selections, without a single exception, were representative examples of the evolution in religious expression and in the development of religious choral techniques. Whether all the music performed will survive is irrelevant. But, to have invited Kodaly, Jolas and Levy to face the presence of Palestrina and Josquin des Pres is a challenge for the growth of modern music worthy of truly religious ideals. While looking over such daring programs, one is more than surprised at non-sectarian organizations accepting the pattern of the sixteenth century as the unsurpassed model of religious polyphony. And, the surprise is saddening, when one realizes that practically no Catholic organization possesses enough musical integrity to take the lead in polyphonic restoration.

Assumpta Est Maria ..... G. P. da Palestrina  
Ave Maria ..... Zoltan Kodaly  
The Angels and the Shepherds ..... Zoltan Kodaly  
De Profundis ..... Josquin des Pres  
To Everything There is a Season ..... Betsy Jolas  
Lamentations of the Prophet Jeremiah  
Orlandus Lassus  
Hear, Ye Children ..... Ernst Levy  
Ave Maria ..... Josquin des Pres

» » » AMERICAN GUILD AT TULSA. The American Guild of Organists should be congratulated for its persistent welcome to Catholic music in its meetings. The chapter of Tucson, Arizona, listened attentively to the following program of Gregorian chant directed by the eminent composer Camil van Hulse. A part of the program was repeated on behalf of the Saturday Morning Musical Club of the same city. It is more than many Catholics have ever heard in their churches:  
Gregorian Chants illustrated from the Liber Usualis  
Ut Quaeant Laxis  
Exultet Orbis Gaudiis  
Audi Benigne Conditor  
Pange Lingua

Salutis Humanae Sator  
 Kyrie Eleison (De Angelis)  
 O Quam Suavis Est  
 Asperges Me Domine  
 Alleluia  
 Pater, Si Non Potest  
 Alleluia

» » » CONNECTICUT COLLEGE FOR WOMEN, NEW LONDON. This city has been regularly sympathetic to Catholic Music, and has shown it recently by inviting the St. Mary's Choir to give, under the direction of John J. McCarthy, a varied program which follows:

Regina Coeli, Laetare ..... G. Aichinger  
 Exsurge, Domine (male) ..... Gregorian  
 Tenebrae factae sung (male) .... T. L. da Vittoria  
 Agnus Dei (Mass for four voices) ..... Wm. Byrd  
 Sanctus-Benedictus (Mass for three voices)

A. Caplet

O Magnum Mysterium ..... T. L. da Vittoria.

### Miscellaneous

» » » ORGAN RECITAL. THEODORE MARIER OF BOSTON, MASSACHUSETTS, one of the most truly Catholic musicians in this country, gave recently in Houston, under the auspices of the Diocesan Guild, a daring recital entirely devoted to compositions built upon Gregorian themes. The program was interesting enough to captivate an overflowing audience. Father di Primeo, the Diocesan director of music, had the happy idea to introduce each instrumental work with the singing of the original Gregorian melodies by a very fine group of high school boys. Here is in extenso the entire program of a concert which is a real landmark in the promotion of Catholic art.

Puer Natus Est Nobis: Introit of Mass III  
 of Christmas

Carillon ..... Henri Nibelle

Dies Irae: Sequence of the Requiem Mass

Prelude "Dies Irae" — Sequence of the

Requiem Mass ..... Henri Nibelle

Agnus Dei: Mass XI (Orbis Factor)

Virgo Praedicanda — Ornamental Chorale

Rev. Joseph Muset

Stabat Mater: Sequence of Feast of Seven

Dolors of the Blessed Virgin Mary

Crucifixion — from Passion Symphony Dupre

Alleluia — O Filii et Filiae — Hymn for  
 Eastertide

Offertory ..... Alexandre Guilmant

Jesu: Dulcis Memoria: Hymn from Feast  
 of the Holy Name

Interlude ..... Dom Gregory Murray, O.S.B.

Ave Maris Stella: Hymn from Vespers of the  
 Blessed Virgin Mary

Toccata, Fugue and Hymn ..... Flor Peeters

Deo Gratias: Mass 10 (ad libitum)

Petition from Three Religious Meditations

Mario Salvador

Scherzo from Second Symphony ..... Louis Vierne

Ave Maria ..... Charles Renard

Toccata ..... R. K. Biggs

» » » FROM OVERSEAS. Even little Finland is boldly aware of the riches of sacred music. A sacred concert was given by the choir of the Catholic Church at Helsinki, with the evident aim of reaching the critical audience of all music minded non-Catholics. The program, the make-up of which might be partly criticized in a country like ours, was of the highest caliber and ambitious. We are told that the small choir performed it with a professional efficiency. At any rate, we salute humbly our brethren for reminding us that there is, among the treasures of Catholic music, a gigantic work as the "Missa Papae Marcelli."

Omnes Amici Mei ..... G. P. da Palestrina

Quasi Cedrus ..... Orlando di Lasso

String Quartet, Op. 51 ..... J. Haydn

The Savior's Seven Words on the Cross

Introduction

II Amen Dies Tibi: hodie mecum eris in paradiso

IV Eli, Eli lama sabactami

Missa Papae Marcelli ..... G. P. da Palestrina

» » » DEVOTION IN SACRED CONCERT. It is not rare that sacred concerts end with a Benediction of the most Blessed Sacrament; and this custom deserves respect. We think, however, that FONTBONNE COLLEGE IN ST. LOUIS, MISSOURI, had a bright idea in ending theirs with the singing of Compline by the audience in the Chapel of the College. If we want to see the participation to the Divine Office restored to the laity, we should not pass by the

opportunities offered by musical gatherings. People are probably more favorably disposed after listening to music has aroused their spirit. Here is the program:

- Stabat Mater ..... Giovanni Pergolesi  
 Angelus from "Scenes Pittoresques"  
 (Organ Solo) ..... Massenet-Kraft  
 The Blessed Damozel ..... Claude DeBussy  
 Hallelujah Chorus from Messiah  
 Handel-Kohlman  
 The Office of Compline, with explanation by the  
 Rev. A. E. Westhoff

» » » HONORING A BISHOP'S JUBILEE. The Bishop was the MOST REVEREND C. E. BYRNE OF GALVESTON, who has planted the seed of an active Catholicism in the South for many years. He has been particularly encouraging for the splendid efforts made in recent years of his Diocese for the promotion of sacred music. From what we have observed and heard, we are inclined to consider the field of Galveston as one of the most fertile today in the country. We like very much their plan and their methods. Now the Diocese paid his Bishop with a spectacular display of sacred music on the occasion of His Jubilee. There were two programs, one the Jubilee Mass, the other one a sacred concert. We quote the program of the Mass:

- Vesting: Regina Caeli ..... Ravanello  
 Introit  
 Introit  
 Kyrie & Gloria (Missa Choralis) ..... Refice  
 Credo III  
 Offertory  
 Motet ..... Sacerdotes Domini  
 Sanctus, Benedictus, Agnus Dei:  
 Missa Choralis ..... Refice  
 Communion Motet ..... Tantum Ergo  
 Communio  
 Te Deum (Simple Tone) ..... Gregorian

### Singing Days

(Continued from page 121)

by religious or moral laxity, there was once upon a time Indian tribes who somewhat sanctified their solitary recesses with sacred rites accompanied by sacred song? Is it not time that Catholic travelers

should reconsecrate to God the nature which a pleasure-seeking world has sacrilegiously profaned?

It would be simple for them to become acquainted for this purpose, and to secure in all the resort churches a high Mass on Sundays. There is always at hand one person in the group who knows enough music to help the others in learning a simple Mass, or to rehearse an Ordinary which is already known by a few. There may be someone who recalls enough Latin to recite or to psalmody the Proper, so that the Eucharistic praise may be complete. Did we ever think of the wonderful apostolate that such unity as evidenced by brotherly singing would accomplish among the crowds of unbelievers, among the lost sheep who abound in all vacation places? Are we aware that, by its striking contrast with the atmosphere of sin so often prevailing on the shores of worldly pleasure, the purity of the Gregorian melody may revive in dead souls the sparkle of contrite longing which leads again to God?

May the Lord, in His wonderful mercy, grant that from the summer schools and from the summer oases of pleasure, a new song may arise in 1949! It will be comforting to know that, while so many in the world of today are enchained, we American Catholics appraise in song our incredible freedom in learning and in living.

### Philadelphia Convention

(Continued from page 116)

reserve and in its whole-heartedness. Their polyphonic work was smooth and well coordinated. Interesting, too, and entertaining was Harry T. Wilson's dynamic presentation of the techniques of ensemble choral work, conducted with *éclat* in spite of the handicap of a dismally inadequate tenor-bass section. All in all the Philadelphia meetings left us with the impression of a work well done. Everything had been ordered for the convenience of the delegates, facilities were adequate, and the convention organizers seemed ever on the alert to see that all went smoothly. Congratulations and thanks! Let us hope that this is the beginning of a new era in the young life of the NCMEA.

## MUSIC



## REVIEW

by Ermin Vitry, O.S.B.

**S**INCE THE CLOSE OF THE POLY-  
phonic era, scant rays of light only  
have pierced the hazy horizon of  
liturgical composition. A reviewer  
should eagerly welcome them as the  
promise that a more illumined sky  
will rise at some time in a not-too-  
distant future. Such promise may be clearly de-  
tected in three Masses which have recently come  
off press. They share in common a quality which  
recommends them to a particular attention: a  
definite trend to write an Ordinary of the Mass  
which combines soberness of form with an au-  
thentic liturgical expression. For a long time,  
harmonized Masses have been excessively long  
and ridiculously pedantic. Those to which I am  
herewith giving individual comments, are striving  
for musical and liturgical propriety. They are re-  
latively short, approaching thereby a closer rela-  
tionship with the congregational function of the  
Ordinary of the Mass; they are also using a musi-  
cal language disentangled from common harmo-  
nic clichés and turning to modal patterns. No one  
would expect at this time that the goal has been  
securely reached. The homeward journey of lita-  
rgical composition will be a long one. We can only  
demand from composers a sincere experimenta-  
tion, and go along with them in their incomplete  
success.

BIGGS, R. K. — *Mass of St. Francis Cabrini, for four mixed voices and organ* — No. 1564, 80¢. The musical writing of R. K. Biggs has consistently shown a preference for melodic simplicity. This trend is born in him from an early acquaintance and a genuine appreciation of the Chant. From the latter he learned that a melody may be reduced to a thread while losing none of its striking definition and of its expressive power. Hence, his compositions are marked with a spiritual loveliness which is a solid credit for any liturgical composition. The Mass in honor of St. Francis Cabrini, more perhaps than others which preceded

it, is short. Great care has been taken not to repeat any words in the text. This literary restraint, as it were, favors a more intimate form and a discreet balance in the phrase construction. Although polyphonic writing permits and at times demands a certain amount of repetition acceptable to the Motu Proprio, there is no doubt that the rediscovered soberness of the Chant has amply demonstrated that a polyphonic composition may gain in directness what she loses in expansion by adhering closely to the text. Mr. Biggs is visibly attracted by the charm of Gregorian modality; and his harmonizations frequently abandon the harmonic cadences which had become a tyranny inherited from the artificial 18th century. Thus, formal soberness and modal hues are making of this Mass a very commendable one for most choirs. For, those qualities keep the score within relatively easy limits. Lastly, I should mention the initiative of writing the Credo in the form of falso-bordone. This is the only solution to introduce at times in this solemn profession of faith a relief from the monotony which the Gregorian Credo is likely to develop. The problem of the composer is to create 6 verses as a logical sequence. I am sure that R. K. Biggs himself was conscious of the difficulties. He tries to reduce them with modulations. The latter are not entirely satisfactory; but they have the merit of an attempt in the right direction. (see music page 139)

MCGRATH, JOSEPH J. — *Missa Melodica, for four mixed voices and organ* — No. 1565, 80¢. The composer has made a large contribution to the revival of a liturgical style. In doing this, he has not been bold in exploring either the possibilities of modality or the findings of modern harmony. He remains prudent, and loyal to traditional harmony and form. He has preferred reserve to daring, and has been consistent in his musical creed. We surmise that his music will sound pale to sentimental choirs, and will not attract those looking for new tonal experiences. Both are mis-

taken in their evaluation. For, all can learn from McGrath's music a choral style which has the outstanding merit of being definite and clean. And, this style is consistently respectful of the liturgical spirit. The present Mass makes no exception. I do not find in it the vivid inspiration of earlier works. Somehow, one is led to feel that the composer set for himself the goal of utter simplicity. He must be aware of the fact that most Catholic choirs are direly in need of simple works, whereby they may at last learn to sing with the fundamental qualities required of a decent choir. In order to reach this particular objective, McGrath adopted, more than in previous compositions, two procedures which simplify choral writing and choral singing. The style of the Mass is predominantly harmonic, to the point of being often nothing more than an elongated chorale. But, the chorale is very christian, because its melodic line is graceful and fluent. The composer possesses the art of heart-felt inflections which never reach the border of sentimentality. Then, more than once, he is not afraid of writing whole passages in unison; for he knows that his melody is spontaneous enough to dispense with definite harmonization. On the whole, the Mass is dignified, simple, and not over-elaborated. Choirs will find it easy and rewarding; and the faithful will not be bored with its length. The latter advantage should not be despised; for there is no sense in making the usual High Mass trespass upon the limits imposed by an ordinary liturgy. (see music page 141)

MARSH, WM. J. — *Mass in honor of St. Lawrence, for four mixed voices and organ* — No. 1470, 80¢. The music of Marsh is exposed to be, among both musicians and liturgists, a subject of contention. Liturgists will object with some justification that his style betrays, in general, too great a concession to sentimentality. Musicians will likely find fault with melodic patterns and harmonic realizations which become easily musical "clichés." Choirs are of another opinion, because they like this music; and we suspect that Marsh is inclined to make a temporary concession to them, until the time comes when their taste will have been purified. Whether this policy is justifiable or not, the reader will be glad to know that this Mass is definitely a progress. With the exception of the Gloria, the other pieces adopt a discreet reserve

which makes them more adapted to the liturgical spirit. The melodic line is not yet highly distinguished, but it is dignified; and phrases do not become uselessly grandiloquent. One is more disposed to accept unpretentious music, especially when it is short. The present Mass is very short; and what is said therein, is said with taste. It would have been even better, if the composer would have just marred the harmonization with diminished harmonies which are as obsolete as they are ineffective. And, the simplicity of the Mass would have considerably gained to a straighter harmonic treatment. I recommend the Mass to choirs in special need of initiation to good choral singing. It may be used with advantage for unified phrasing, for harmonic blending, and for learning to appreciate in divine services music which limits itself to small proportions. It is always a mistake to impose upon a choir a work too heavy for its vocal possibilities. Such a policy ruins chances of ever developing the fundamental qualities which make a good choral body. Thus, musically and liturgically, the present Mass can be made a contribution not to be neglected.

SCHAEFER, SISTER M. CHERUBIM, O.S.F. — (*compiled, edited and arranged by Sr. Cherubim*) *The Alverno Hymnal and Choir Book, for unison or two part singing Book 1. Advent and Christmas. No. 1660A (Singer's Edition)*. The compiler is well-known for her life-devotion to the restoration of sacred music. A pioneer of the Middle West, she had deeply imbibed the earnestness of John Singenberger, and she devoted herself even unto her reclining years to keep alive a tradition which has perhaps never been fully evaluated. The present hymnal is the product of her untiring zeal. The collection is abundant, and includes hymns classified according to the liturgical seasons. The visible objective of this publication is to provide hymns, now traditionally accepted, and to give them a more colorful appearance through the most simple harmonization. It is well-nigh impossible to discriminate individually each selection. Let it be said that the hymns were generally chosen for their fitness in Divine Services. Inferior or doubtful material has been avoided, but concession to the simple taste of people has been made. If I had a criticism to voice, I would perhaps regret that the compiler

adhered too exclusively to the traditions of the German school of the nineteenth century. This exposes a hymnal to being too much of one shade; and it narrows the possibility of its being universal. But, as it stands, it will render a great service to choirs; for it offers to them the advantage of accepted music adorned with a touch of harmony.

THE ROSARIAN HYMNAL — *Compiled and arranged by the Sisters of the Third Order of St. Francis of the Perpetual Adoration, for S.A.T. (A.T.) B. voices* — No. 1618, 90¢. The material used in this compilation is of the same origin as in the preceding hymnal. Its particular aim is to provide an opportunity to junior choirs including changing boys' voices. At last, we begin to think of them. For, having neglected them for so long, we are now afflicted with generations of Catholic men to whom singing is completely strange. The compilers deserve our thanks for their initiative. The choice of the material is (almost exclusively) based on the regular form of the hymn, while many are realizing today that the latter is not the foundation of Catholic choral singing. Then, such hymns, when harmonized with over-simplified methods, are exposed to appear paler than they would be in themselves. And yet, we may overlook those handicaps in behalf of the immense benefit that our adolescent boys will derive from actual singing on a sound vocal basis.

(see music page 145)

HALLER, M. (*Arranged by J. S.*) *Coenantibus Illis and Tantum Ergo, for T.T. Bar. B.B.* — No. 1605, 18¢. We have in this motet a very solid structure after the pattern of the Caecilian school. The composer did not draw a continuous melodic line as the early polyphonists would have conceived. He rather followed step by step the lyric development of the text, and illustrated it with a sequence of harmonic blocks which, linked together, appear as a strong recitative. There may be a lack of continuity in the melodic tension; but it is amply compensated by the strong impulse of the harmonic sequence. This motet is essentially a song for men. And, if interpreted by a choir endowed with sonorous blending, it is undoubtedly one of the most sturdy and the most effective in any repertoire.

Page 154

PEROSI, D. L. (*Arranged by Nino Borucchia*) *O Salutaris Hostia and Tantum Ergo for S.A.T.B.* — No. 1612, 16¢. The present arrangements give to the music of Perosi a welcome reserve. Their structure is solid, and the harmony is clear. Through a strict choral-form, the flexibility of design is preserved; and this makes the two selections attractive.

PEROSI, D. L. (*Arranged by Nino Borucchia*) — *O Salutaris Hostia, and Tantum Ergo for S.A.T.B.* — No. 1619, 16¢. In these motets also, the line is clear and transparent. The harmony is frankly vertical, but it is solid and well resolved. The general design possesses spiritual freedom. Besides being easy and practical, they are choral sketches of good taste. (See music page 129)

GUILMANT, ALEXANDRE (*Arranged by H. L. Harts*) — *Ave Verum, S.T.B. and organ* — No. 1622, 16¢. The melodic line of Guilmant is more acceptable amid the effusions of an organ sonata than it would be in the more reserved choral writing. Today, such motets sound affected and somewhat vain. But, their phrasing denotes a real musician. And, if the style is not the purest, it can be partly corrected by a singing which avoids sentimental dynamics.

KORNMULLER, P. UTTO (O.S.B.) — (*Arranged by J. S.*) *Ecce Panis Angelorum for S.A.T.B. and organ* — No. 1593, 16¢. This motet is commendable for its respectfulness and, well sung, will make a stately choral. Too academic perhaps, and too visibly conceived as a succession of harmonies. Although, now and then, the tenor part comes alive with sectional phrases of a more melodic quality.

MEYER, J. J. — *Benediction Motets (2 O Salutaris and 2 Tantum Ergo) for S.A.T.B. with organ ad lib.* — No. 1579, 16¢. If one realizes that there remains a great need for harmonized music of great simplicity, he will welcome this collection with understanding. The selections are in the form of symmetrical hymns straightly harmonized. They may not take place among outstanding compositions; but they will serve satisfactorily a practical purpose. If the choir sings them with attention to good phrasing, he will make them worthy of a place in divine services.

(see music page 136)

ARCADELT, JACQUES — *Ave Maria for S.T.B.* — No. 1621, 16¢. This well-known motet needs no further criticism, for it has become a part of the

Catholic repertoire. But, the present arrangement is fortunate, because it is contrived for three mixed voices. Therefore, it is accessible to many choirs having no Alto boys. The spirit of the original is well preserved, and the Tenor part has luminous intonations, which add no little color to the ensemble.

BONVIN, LUDWIG (S.J.) — *Ave Maris Stella and Ave Maria for two equal voices* — No. 1606, 16¢. There is a touch of melodic originality in this music; and some phrases are not lacking in flexibility. Harmonization is conservative, enriched now and then by some movement in the parts. From the practical standpoint, the motet is suitable for the average choir.

STRUBEL, EDWARD — *Three Latin Motets in honor of the Blessed Virgin Mary, for T.T.B.B., with or without organ accompaniment* — No. 1655, 16¢. Solid motets in honor of the Blessed Virgin are not common, because many contemporary compositions emphasize an exaggerated sweetness. This collection is made of straight harmonizations for men's voices. They are well phrased and their general structure is balanced. I regret only a few passing harmonies, whose near vulgarity mars somewhat the reserved distinction of the ensemble. In all, a modest but worthwhile contribution to a Marian repertoire in need of variety.

HILL, CHARLES F. — *Chant with alternate falso-bordone (4 mixed voices)*, 25¢ from David Griffin Recording Studio — 478 E. French Place, San Antonio, 2, Texas. This Credo should be welcomed by the choirs who desire to add some variety to the Gregorian Credo from time to time. The Gregorian melody is the elaborate and meditative no. 6 in the Liber Usualis. It is interrupted by harmonizations in the style of the falso-bordone which are very simple and adapted to a modal character. These harmonizations do not lack in lyric expression. The ensemble is effective. Lastly, the recording of the entire Credo may be had on request from the composers; and it will serve as an example to the choir.

## Teaching Chant

(Continued from page 145)

can gradually master them vocally without formal drilling. And, as Gregorian modes are diatonic, it is unnecessary to delve on the major or minor qualification of thirds. Strangely enough, melodic associations will help almost automatically to set them properly in a given Chant. Attempt at informal reading must be rather rapid, if proficiency is desired. The Gregorian melody is a fluent form of song; and it is only through its lightness that it may yield its beauty to the adventurous reader. Notwithstanding stumbling and faulty intonation, the leader must literally drive the class to rapid action. And, the choir will be astonished at its own progress. Mistakes may be corrected, but only after the melody has been cursively run through its full length. Corrections in turn will be informal, and again through imitation-procedure. If discursive reading is thus adhered to, it will provide the choir with a substantial repertoire of simple chants in a relatively short time, and the liturgical performance of the latter should not be unduly delayed. *For, it cannot be repeated too often that reading is not an end, but a preparation to share in song the sacred liturgy.* As soon as the singers know a melody with a fair accuracy, and as long as they sing it with smoothness, they should have the opportunity to make it a part of the Eucharistic experience. Let the leader forget presently the finishing touches of phrasing, and insist only on a devout diction. From this daily renewed acquaintance, the choir will develop an appreciation of the true character of the Chant. It is now a part of their piety. And, we desire nothing more.

The preconized method can be successfully applied, at least at the beginning, with all kinds of classes. It is fruitful not only for ignorant people, but also for seminaries and convents. In fact, should this have been done in the last twenty years among seminarians and religious, we would now possess a clergy and religious orders to whom the Chant had truly become a spiritual tongue. It is still time to begin, even in an era which appears to be the twilight of Catholic worship.

## Quotations

(Continued from page 125)

tion, have been justified qualitatively. What are these qualities? Harmonic progression, melodic motivic connections, and melodic outlines. One is usually not aware that the harmonic progression, although it is hidden from immediate perception, is as essential to a living piece of music as is the skeleton which, in an animal organism, lies beneath the muscles, they in their turn being hidden from view by the skin. One certainly cannot refuse to acknowledge the harmonic progression simply because it is not experienced in the same way as the arrangement of melodic motifs. It is definitely not possible to "adjust" the exterior melodic curves, the physical movement up and down, while disregarding the harmonic progression, or vice versa. In order to create a new melody using material which had already been formed into an artistic whole, the anonymous composer of the burial song could not but modify that material in such a manner as this analytic examination has tried to reveal. Such a modification necessarily

takes into account the skeleton, the harmonic progression, as well as the surface events consisting of the actual melodic curves.

## ANNOUNCEMENT

One of the features of the Catholic Action School for Seminarians to be conducted at Loras College, Dubuque, Iowa, between June 27th and August 13th will be a Liturgical Institute during the final week, August 8-13. Open to seminarians throughout the country, three courses of study will be given, each of them carrying three hours of college credit. A course in Methods of Teaching Religion will be based upon the program of the Confraternity of Christian Doctrine; a course in Sociology will be based upon the program of the National Catholic Rural Life Conference and will include actual work in census taking; during the Liturgical Institute, special instruction in Music with its application to the Liturgy will be given and demonstrated. The latter will include The Proper of the Mass, Plain Chant, Figured Masses, the Liturgy of the Sundays after the Epiphany.

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# QUESTIONS AND ANSWERS

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

*Q. Whenever our assistant sings the Mass I am put into a quandary as to the proper response at the "Ite, missa est" (or "Benedicamus Domino"). He uses the so-called "American style" instead of the recognized melodies from the missal. What am I to do? Sing the proper melody? or follow his example? My choir is capable of performing the appropriate chant.*

A. This question presents a problem not so much of rubrics as of good taste. The rubrical directions seem to be rather clear and precise as far as the celebrant's part is concerned. But we must always take into account the very practical point of inability. In fact two responses of the Gregorian of Sacred Rites make it clear that the responses to the *Ite, missa est* and *Benedicamus Domino* can be done either according to the Gregorian melody or on a monotone. It is true, these responses to queries from Flascala in 1847 and from Naples in 1906 seem to presuppose the inability of the choir, not that of the celebrant. Whatever the supposition, however, the SRC solution is definite: Recite the response *Deo gratias* in a loud voice or on a monotone while the organ plays. Plays what? presumably plays the proper tune. That's where the question of taste comes in. Can you imagine what it would sound like if the congregation (or choir) sang on the monotone suggested by the priest's intonation, while the organ played the proper melody? It sounds awful, I'm sure. It sounds like you're taking a "slam" at the celebrant for not doing the right thing. Much better, I think, to let the organist doodle some non-committal chords.

*Q. My choir is small and there are few very reliable voices. I find it rather difficult to sing the Gregorian melodies of the Kyrie and Gloria and Credo in the manner suggested by my chant teacher, namely, by having it performed by half the choir alternately. I wonder whether I am doing wrong by having the whole choir sing it through without a break.*

A. I do not think the rules of the Roman *Graduale* are hidebound and ironclad. They are directive, not preceptive (as the legists put it); they establish a norm, give suggestions, more or less rigid but granting sufficient leeway as circumstances demand. Why not get the antiphonal effect by using the full choir but alternating with a few chosen "chanters." This is fully in accord with the rubrics of the *Graduale*.

---

*When will composers in their writing, and choirmasters in their choice of programs assume the grave responsibility which rests upon them?*

*Do choirs understand how ridiculous it is to give to some words or sentences an exaggerated emphasis at the expense of others, and to thus break the intelligible sequence of a text whose practical meaning can no longer be grasped?*

*Are Christians of today free from the sullied "reminiscences" of secular music which, once they become the norm of their response to music, make them incapable of ever enjoying the chaste songs which Christianity has bequeathed to us? When will we, at last, banish from our churches, chapels, and schools, all "reminiscences" of operatic music which deserve a scourging from a sincere Catholic piety?*

*Would you not rather expect that, while the modern age claims to have reached the summit of enlightenment, we should avoid deserving both the curse of the Lord and the scorn of the generations which will come after us?*

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