

It was Mary Donovan whom they placed so tenderly in the ambulance; it was a lifeless body which they later took from the same ambulance. Somewhere, along the way, a wonderful thing had taken place. An infinite God had reached out and plucked the soul of his handmaiden, the same infinite God who looked down upon Jim Donovan as he stood, safe, on the deck of a speeding ship that was fast leaving the burning shore.

RELIGIOUS MUSIC

Charles MacIvor, '46

One thing is characteristic of all genuine religious music and it is shown in all its presentations whether in the cathedral or on the street. This is that music serves as a means for expressing religious feeling. Religious music thus is not an end in itself, but is used as a means for arousing religious feeling. While music, from the martial song to the lullaby, awakens feelings of the utmost variety, the music itself does not define these feelings; it is only through the aid of the accompanying words that we know the definite meaning.

Sacred music is music in the service of worship. When the worship of the true God is in question, man ought to endeavour to offer Him of his very best, and in the way in which it will be the least unworthy of the Divinity. We cannot uphold as sacred music and suitable for liturgical use any music lacking the note of art, or any music, no matter how artistic it may be, which is given over to profane uses, such as dances, theatres, and similar objects. Such compositions, even though the work of the greatest masters, and beautiful in themselves, even though they excel in charm the sacred music of tradition, must always remain unworthy of the temple. It must also be borne in mind that we do not wish to deal with worship of God in general, but with His worship as practised in the True Church of Jesus Christ, the Catholic Church. For us, sacred music primarily means music in the service of Catholic worship.

As man owes to God that which is highest and most beautiful, music may employ on these occasions her noblest and most effective means. Church music has in common with secular music the combination of tones in melody and harmony, the division of time in rhythm, measure, and tempo, and the simple and more complicated styles of

composition. All these, however, must be adapted to the liturgical action, if there be such, to the words uttered in prayer, to the devotion of the heart; they must be calculated to edify the faithful, and in short must serve the purpose for which Divine service is held. Whenever music, instead of assuming a character of independence and mere ornament, acts as an auxiliary to the other means of promoting the worship of God and as an incentive to good, it not only does not interfere with the religious ceremony, but, on the contrary, imparts to it the greatest splendour and effectiveness.

Religious music would sound inappropriate on the street and the music of the street would sound inappropriate in a church, entirely apart from their pleasing or nonpleasing qualities. If a religious song that expresses love for the Saviour can be sung in a concert-hall with no further change than that of writing the personal pronoun with a small letter instead of a capital, it is evident that such a song is not good church-music; yet musically it may be beautiful. On the other hand, if a religious song heard even in the roar of a busy street awakens associations connected with worship, it evidently is good religious music.

We have seen the great importance of association to religious music. In order to secure the right association we must consider an important condition, that is, the limitation of religious music, so that the style employed shall not awaken secular associations. While genuine religious music thus sacrifices much of the sensuous effectiveness of secular music, this sacrifice is compensated for by the intensity of the religious feeling awakened.

Out of this condition arises the problem: Shall music be made attractive by the means employed by secular music; or shall the effectiveness of its religious use be brought about simply through the many influences of past religious associations? Here a conflict arises between sensuous gratification and religious expression.

The church has always recognized and honoured progress in the arts, admitting to the service of religion everything good and beautiful discovered by genius in the course of ages. Consequently, modern music is also admitted in the church, since it, too, furnishes compositions of such excellence, sobriety and gravity, that they are

in no way unworthy of the liturgical functions. Still, since modern music has risen mainly to serve profane uses, care must be taken that musical compositions in this style admitted to the church contain nothing profane and are not fashioned, even in their external forms, after the manner of profane pieces.

Religious music, to be appropriate to the use for which it is intended, does not have to be in one gloomy mood. The feeling from the glorious *Alleluia* to the profoundest *Misere* must be capable of being expressed through its means. But in all these changes of mood there must be felt a type or a characteristic differentiating it from the secular forms. Music expressing spiritual victory must be different from that which expresses a football triumph.

Whatever can be done to make religious music attractive to modern ears without destroying its distinctive nature makes it all the more effective; but where efforts towards attractiveness simply turn religious music into secular music, the pleasurable gain is at the cost of that very quality for which the distinction, "religious music," is made.

A MODERN ARTHUR

A. Kelly, ex '42

If we'd but turn us from our modern world
And peer into the legend's past, we'd find
That men were not of God, but all were blind
To all but self, and might 'gainst might was hurled
In ruthless strife. Then Arthur came, unfurled
His flag of righteousness and truth, inclined
Men's lives unto the Good till soul and mind
Embraced the Good. Then came a peaceful world.
O God, send us an Arthur, such we need,
For present times are like unto those past—
Almighty God's not in his rightful place,
Which is the hearts of men. Thy world doth bleed
From gaping wounds, its strength is ebbing fast.
Before it's gone have mercy on Thy race.