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Music in the...
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THE
CATHOLIC
HOUR

Music In The Mass

Ted Marier and
Mother Josephine Morgan

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MUSIC IN THE MASS

ANNCR: This is THE CATHOLIC HOUR.

Today, the Catholic Hour concludes its special series of five programs on MUSIC IN CATHOLIC WORSHIP. Presented by the National Council of Catholic Men in cooperation with the National Broadcasting Company, these broadcasts explore the nature and purpose of Sacred Music and its role in the life of the Church.

In producing this unusual series, the CATHOLIC HOUR has the cooperation of the Pius X School of Liturgical Music of Manhattanville College of the Sacred Heart, in Purchase, New York. All of the music and commentary you will hear was especially recorded for this program during the recently completed summer sessions at Pius X School. The student body, consisting of priests, sisters and laymen from all parts of North America, devoted their contribution to the CATHOLIC HOUR's mission of communicating the treasures of the Universal Church to the American public.

In these programs the CATHOLIC

HOUR departs from its customary uninterrupted talks to present studies in word and music which will demonstrate the importance and beauty of "Music in Catholic Worship". Today's broadcast is entitled "Music in the Mass". Your host will be Mother Josephine Morgan, of the Religious of the Sacred Heart, director of the Pius X School. Mother Morgan.

MOTHER MORGAN: Since this is our final program, it is only fitting that we should devote it to music for the Holy Sacrifice of the Mass. This has been the goal of our series of broadcasts as it is the goal of our School: the preparation of music appropriate for use in the greatest act of adoration available to man. In earlier programs, we learned something about Gregorian Chant; today we're going to apply it in the Mass. We also learned something about polyphony, or part singing; it, too, will be presented today in the Mass. Our objective will be to show the proper place of music in Divine Worship and to demonstrate just how it contributes to the beauty and solemnity of the Holy Sacrifice.

The Mass we shall hear is that of the Feast of the Sacred Heart. The narrator is Mr. Theodore Marier, a distinguished member of the faculty of Pius X School. And now, the processional.

MUSIC: CHRISTUS VINCIT

MARIER: As the priest and his assistants approach the altar, we hear the tenth century acclamations in honor of Christ, the King of Glory: Christus Vincit, Christus Regnat, Christus Imperat — a litany of praise for Him Who first offered the Sacrifice about to be commemorated at the altar.

When the priest reaches the foot of the Altar and begins the traditional prayers, the choir sings the Introit or opening prayer of the Mass, which sets the tone for what is to follow. Perhaps you can detect their awe and wonder as they sing, "The thoughts of His Heart are from generation to generation, that He may save them from death and nourish them in time of famine."

MUSIC: INTROIT (COGITATIONES)

MARIER: When the choir finished the Introit, they begin immediately that triple cry for mercy which the Church addresses to the Blessed Trinity, "Lord, have mercy on us, Christ have mercy on us, Lord, have mercy on us." The entire congregation joins in the singing, for this is the plea of the people — a simple humble expression of man's dependence upon the mercy of God. Kyrie Eleison.

MUSIC: KYRIE ELEISON

MARIER: The mood of the Mass and of the chant changes now, for we have

reached the Gloria. This is an ancient hymn of praise to the Holy Trinity. It begins with the words the angels sang at the birth of Our Lord as the priest intones "Gloria in Excelsis Deo" — Glory to God in the highest. I'm sure you can sense in the music some part of the exultant joy, the adoration and the gratitude of mankind acknowledging the wonders of God and the Redemption. "Gloria in Excelsis Deo."

MUSIC: GLORIA

MARIER: In the singing of the Gloria it is dramatically demonstrated that music can take our prayer to great heights of expression. The words themselves are a proud statement of joyful adoration. But it is almost as though they *should* be sung and not just spoken, for they spring from our hearts with such happiness that we *want* to sing them. And Gregorian Chant is an ideal setting for this song of glory; timeless and free, it flows with the words and rises like incense to the throne of God.

Later in the Mass, after the Epistle and Gospel, the Offertory and Secret, we come to the Preface, the prayer which begins the Canon of the Mass, the very heart of this Holy Sacrifice. The short dialogue preceding the Preface emphasizes the union of the priest and the people in the solemn acts to follow. Let's listen now

as the celebrant, with arms outstretched, begins the chanted dialogue.

MUSIC: PREFACE FADE MUSIC
UNDER FOR

MARIER: As the priest chants this stately hymn of praise to the Almighty and Eternal God, we prepare to sing the prayer which follows, in which the people join with the angels in the unceasing cry of "Holy, Holy, Holy, Lord God of Hosts. Heaven and earth are full of Thy Glory. Hosanna in the highest." For the Sanctus, we shall leave Gregorian Chant and call upon the music of a contemporary composer, Father Russell Woollen. You will notice how his Mass in the Major Modes draws upon the chant for its inspiration. Here again we see how music contributes to the splendor of the solemn worship of the Church. Listen closely.

MUSIC: UP FOR CLOSE OF PREFACE,
THEN: SANCTUS

MARIER: In using a polyphonic Sanctus, one with several musical parts, we wish to point out that both plain chant and part-singing may be used to enrich the liturgical service. Each makes its special contribution to Divine Worship.

Returning now to Gregorian music, we hear the Communion verse from the Mass of the Sacred Heart, which reminds us how the side of Christ was pierced on the Cross and gave forth blood and water.

This follows the solemn moments of the Consecration and Communion. Mass is now drawing to a close as the choir sings:

MUSIC: COMMUNION

MARIER: After the final blessing of the priest and the reading of the Last Gospel, Mass ends. But the recessional is not the least important moment in the liturgical functions. When it is accomplished with dignity and gravity, it reminds the congregation of the immense benefits which come to them during Holy Mass, and can serve as an added act of thanksgiving for the graces received. The recessional we shall hear now is "Christ the King" written by a member of the Pius X faculty, Miss Margaret Leddy.

MARIER: CHRIST THE KING

MARIER: And Mass is concluded. I hope our program has demonstrated how intimately music is associated with the worship of the Church. It lends an added dimension, another means of expressing the praise and love, the petition and thanksgiving of our prayer. It is a language infinitely more expressive than the spoken word. It is a language of beauty, a language of worship.

MOTHER MORGAN: Thank you, Mr. Marier. Ladies and gentlemen, I hope you have enjoyed our series of broadcasts on Sacred Music and that they have given you an insight into the reasons why

music is such an integral part of the worship of the Church. Our work here at Pius X School is dedicated to the highest principles of the mind of the Church concerning Sacred Music. If you have profited by and enjoyed our series, we are grateful. It was our pleasure to share these Sunday afternoons with you and to serve your interest in the music of Catholic worship.

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