

Vatican City (9 April 1964): Pope Paul VI has sought to assuage the fears of those who see the ecumenical council's Constitution on the Liturgy (*Sacrosanctum Concilium*) as possibly spelling a new eclipse for Gregorian chant. Speaking to a pilgrimage of French teachers of plain-chant, the Pope said:

“Are any of you perhaps alarmed at the future applications of the Constitution on the Sacred Liturgy which was adopted by the council fathers and promulgated by us last December 4th? Let them read that admirable text's passage concerning liturgical chant, and particularly the following: **The treasure of sacred music is to be preserved and fostered with great care...**” (*Sacrosanctum Concilium*, § 114). [...]

The Pope declared: “As our predecessors often pointed out, this chant has all the qualities required in religious music.”

CAPSULE REVIEWS OF CURRENT PLAYS
By Jean Thellusson Nourse, Ph.D.

AFTER THE FALL. Long, emotionally charged drama by Arthur Miller, probing painfully the question of how modern man is to live with his own guilt and that of others. Includes considerable profanity and some sordid material, thought remains murky.

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM. Broad, burlesque-type Roman satira, well supplied with farcically sexual jokes.

ANY WEDNESDAY. Slick, often amusing comedy that favors marriage but does not disapprove much of illicit affairs.

BAREFOOT IN THE PARK. Laugh-loaded light adult comedy about the problems of newweds whose dream house is an ivy fifth-floor garret with leaking roof.

BEYOND THE FRINGE. Literate, whimsical adult satire of current fads and follies by a bright quartet of young writers.

BUT FOR WHOM, CHARLIE. Sardonic comedy about the tangled personal affairs of those heading a foundation subsidizing writers. Takes casual, tolerant view of illicit love.

CASE OF LIBEL. A. Emotion-charged drama seemingly based on Reynolds-Pearce suit. Lawyers here accuse Christ an illogical example to prove a point.

DYLAN. Sympathetic account of the last hectic months of the talented but sadly dissipated Welsh poet, Dylan Thomas. Some raw drunken talk and unseemly behavior.

FANTASTICKS, THE. Whimsical comedy, curiously effective, in which two young people find their romances more exciting when obstacles are devised by their benign but wily fathers.

FINIS FOR OSCAR WILDE. Stimulating adult Blackfriars drama about 19th-century England's most controversial convert to Catholicism.

FOXY. A modern musical "Vulgarism" with Bert Lahr a gold prospector, evening scenes with some class jampers. Quite a few ribald jokes along the way.

FUNNY GIRL. Lively stage biography of Fanny Brice sparked by the dynamic singing of young Barbra Streisand. Adult fare.

HELLO, DOLLY. Fresh, clean, colorful musical about an irrepressible turn-of-century widow set on marrying a rich and crusty merchant.

HERE'S LOVE. Delightful holiday musical in which a wise department store Santa wins the trust of a sad, skeptical little girl.

HOW TO SUCCEED IN BUSINESS, ETC. Lively, slick musical spoof of ruthless American business methods. Cynical about both sharp tactics and illicit of few romances. Adults.

LOVER, THE AND PLAY. Two curious short pieces about infidelity. The first, as directed, is heavily suggestive.

MARCO MILLIONS. Colorful O'Neill drama about Marco Polo, attacking, by implication, American materialism.

DEPUTY, THE. Weak, poorly constructed play leveling the wild charge that Pope Pius XII acted basely in failing to condemn formally the Nazi massacre of Jews.

MARY, MARY. Plenty of wry Jean Kerr comic lines snare this adult comedy about a young matron too witty for her own good. Adults.

NEVER TOO LATE. Sometimes racy adult comedy about a middle-aged pair, with a married daughter, who suddenly learn they're expectant parents again. A few jokes rather ribald, but spirit generally wholesome.

NOBODY LOVES AN ALBATROSS. Sharp, often funny adult comedy in which a brash TV producer tries to out-buff all rivals.

OLIVER! A catchy score, stunning scenes and an engaging troupe of lively lads make this free adaptation from Dickens an entertaining show for all.

113 IN THE SHADE. Captivating musical about a bright but bliant farm girl gives a needed romantic morale boost by a starstruck con man.

STREETS OF NEW YORK. Highly agreeable off-Broadway musical version of 19th-century melodrama of love and greed in the big, wicked city.

THE BLACKS. Bitter, almost maievolent fantasy in which long-oppressed victims of prejudice act out ritually their hatred and contempt for the race that enslaved them. Powerful at times, but foul in its language and ugly in spirit.

TROJAN WOMEN, THE. Strong, electrifying version of moving tragedy by Euripides about wives and mothers victimized by war.

WHAT MAKES SAMMY RUN? Cynical, well-paced musical chronicling the rise to Hollywood success of an unscrupulous young promoter. Some costumes and song lyrics unusually suggestive.

WHO'S AFRAID OF VIRGINIA WOOLF? Seamy drama of two college faculty couples airing their neuroses and deep frustrations through gutter talk and shameful behavior during an all-night drinking bout.

Gregorian Chant Not In Any Danger, Pope Tells French

Vatican City — (NC) — Pope Paul VI has sought to assuage the fears of those who see the ecumenical council's Constitution on the Liturgy as possibly spelling a new eclipse for Gregorian chant.

SPEAKING to a pilgrimage of French teachers of plain chant, the Pope said:

“Are any of you perhaps alarmed at the future applications of the Constitution on the Sacred Liturgy which was adopted by the council Fathers and promulgated by us last Dec. 4? Let them read that admirable text's passage concerning liturgical chant, and particularly the following: “The treasure of sacred music is to be preserved and fostered with great care . . .” (Liturgy Constitution, Paragraph 114).

Pope Paul went on to say that some “effort of adaptation” will be necessary, but added he is confident “that you are generously disposed and prepared to do so.”

Stating that Gregorian chant assures great beauty to the rites of the Church, the Pope declared: “As our predecessors often pointed out, this chant has all the qualities required in religious music.”

Made in Castro's Own Plants.
Sold Direct-To-You Only in
Castro's Own Showrooms,
Eliminating the Middle Man

THIS NEW COLLECTION, with its marvelous CHORAL SUPPLEMENT and 3-volume (spiral bound) ORGAN ACCOMPANIMENT, has been described as “the peerless and indispensable resource for any parish musician serious about authentic Catholic music.” • <https://ccwatershed.org/hymn/>