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The Carilia
Magazine of
CATHOLIC CHURCH
and **SCHOOL MUSIC**

Founded A. D. 1874 by John Singenberger

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The Caecilia

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RENEW YOUR SUBSCRIPTION PROMPTLY

Notice was given in the January CAECILIA that subscriptions renewed at once would be received at the rate of \$2 for one year, \$3.50 for 2 years, and \$5 for three years. Payable in advance.

AFTER MARCH 1934, the subscription price of this magazine will be \$3 per year, \$5 for two years. Payable in advance.

BY ACTING PROMPTLY YOU CAN SAVE A DOLLAR ON YOUR SUBSCRIPTION FOR ONE YEAR. (Or by sending \$5 get a subscription for three years, instead of for two years under the new rates — thus getting a year free).

WE ARE SENDING BILLS TO ALL WHOSE SUBSCRIPTION EXPIRES THIS MONTH. If your subscription expires later in the year, you may renew at the old rate, provided your renewal is received promptly.

IN OTHER WORDS PRESENT SUBSCRIBERS CAN RENEW FOR \$2 A YEAR BY ACTING PROMPTLY, BUT NEW SUBSCRIBERS WILL HAVE TO PAY \$3 AFTER MARCH OF THIS YEAR.

At a time when national magazines, well known on news stands, have been forced to reduce in size, and others have had to go out of business;

At a time, when paper and printing prices have risen and are continuing to rise;

At a time when advertising in magazines has been practically abandoned;

THE CAECILIA HAS INCREASED IN SIZE AND CIRCULATION.

We know that we can give you a better magazine, more music, and more reading matter of value, within a year, but we must demand that NEW SUBSCRIBERS at least pay the cost of printing, and mailing this magazine which saves subscribers as much as ten dollars a year in new music alone.

Every publisher will testify that paper, and printing costs are higher. That the national financial policy is towards higher prices, as proven by the NRA activities, and the controversy over the monetary situation in the national government. Everywhere we read the slogan "Buy Now, Prices Are Going Up."

Subscribers have asked how we could put out a monthly magazine for \$2 a year, with a limited circulation, when other magazines without music pages, require \$3 and \$4 a year.

Our reply has always been that this magazine is run without profit. All contributions are free. Father Bonvin, Dom Gregory Hugle, Dom Adelard Bouvilliers, Rt. Rev. Msgr. Leo P. Manzetti, Sister Cherubim O. S. F., and the other well known contributors, give their material free. The publishers, donate all music without charge for plates, or manuscript, guarantee all bills incurred, and pay any losses suffered. No charge is made for editorial or stenographic time given.

From the revenue of one year we plan on the improvement of the magazine for the next year.

The time has come, when this magazine can take a place among the best musical magazines of the country. By increased size, and contents, it will be a credit to Catholic Church musicians, and become a guide book and reference medium for choirmasters and organists throughout the country.

To accomplish this we do not ask any increased outlay from our old subscribers and friends. They made this paper possible, by their support, when it really had little to offer but music each month.

New subscribers getting the benefit of the support received during past years from old subscribers will pay the full cost of preparing and delivering the magazine. Old subscribers, renewing promptly, will get the benefits of the enlarged magazine without increased costs to them.

BE SURE YOUR SUBSCRIPTION IS PAID PROMPTLY.

WE ARE GIVING THREE MONTHS ADVANCE NOTICE OF THE ADVANCE IN SUBSCRIPTION RATES.

SUBSCRIBE NOW FOR A TREAT THAT WILL LAST ALL THROUGH THE YEAR—

THE CAECILIA HAS ONLY JUST STARTED TO GROW.

ALMOST FORTY YEARS AT ONE CHURCH

Mrs. L. G. Lentz, of Stuttgart, Arkansas, has just finished a term of 39 years as organist in the Holy Rosary Church, of Stuttgart. We extend our compliments in recognition of this long service.

OLD SUBSCRIBER RENEWS

Mrs. Nellie Lahiff of Tuscon, Arizona, a subscriber to THE CAECILIA, without interruption for more than fifty years has just renewed her subscription, to this magazine. Mrs. Lahiff testifies that THE CAECILIA has been of immense value to her during her choir service, and while she is not now active in church music affairs, she wishes to continue her contacts and interest in church music through the paper which she used so much during her choir activities.

DOM ADELARD BOUVILLIERS WELL RECEIVED

Readers have commented on the fine new series of articles, contributed to this paper by Dom Adélarde Bouvilliers of Belmont Cathedral Abbey, N. C. All seem to praise highly the information imparted in these articles, and in the interesting subjects chosen.

FATHER WALTER OF ST. FRANCIS JOINS CONTRIBUTORS TO THE CAECILIA

Another distinguished church musician, (generally accepted as the successor to John Singenberger in St. Francis) has agreed to write for the CAECILIA regularly. Both music and literature from his pen will be received by subscribers during the year. In this issue we present an introductory biography, for those who don't know of Father Walter's musical background.

FATHER SANDERBECK OF PITTSBURGH PERMITS REPRINTING OF OFFICIAL NOTICES FROM "THE OBSERVER"

Rev. C. A. Sanderbeck, Secretary of the Diocesan Church Music Commission in Pittsburgh, Pa. has given permission to THE CAECILIA, for the regular reproduction of official notes and articles issued through the official diocesan periodical. Rev. J. Leo Barley gave this permission for reference to Baltimore activities some time ago. Thus we are delighted to announce this information as an indication of our attempt to centralize the expressions of the best writers on Catholic church music in this country today, in THE CAECILIA.

NEW YEAR REFLECTIONS

By REV. C. A. SANDERBECK

Secretary Church Music Commission, Pittsburgh, Pa.

The Liturgy, an Education. The Church is not only our Mother, but also our Teacher, in fact she is the divinely commissioned teacher of nations. In her school men are trained for eternal life. Her teaching method is infallible and sure of success; for does not the Holy Spirit inspire the teacher, and does He not shed the benign rays of His Light and Love into the minds and hearts of her pupils? There are no flaws in her educational program; she trains all the spiritual faculties of the soul—both the intellect and the will. She imparts the knowledge of Life and moves to action that corresponds to such knowledge; this she does in every phase of her educational activity—so also in her Liturgy. The Liturgical Year is a wonderful pedagogical achievement; it gives a complete course of instruction in the mysteries and truths of salvation.

It is a cycle of prayerful and thoughtful anniversaries of these truths and mysteries. What a sublime drama it is in its totality, representing God intervening for the salvation and sanctification of man; the reconciliation of justice with mercy; the humiliations, sufferings, and glories of the God-Man; the coming of the Holy Ghost and His workings in the Church and in the faithful soul; the mission and action of the Church—all portrayed in the most telling and impressive way,

portrayed not only to reach the understanding but also to influence the will and the lives of men!

The Church is well versed in the art of teaching; she knows the value of repeating a lesson. Thus by a recurrence of the Liturgical Year, with its anniversaries of divine truths, her teaching impresses itself more and more upon the minds and hearts of the faithful. And there is a peculiar renovative power in this recurring Liturgy in that we receive new spiritual impressions each year, fancying even that each present liturgical experience is the very first of its kind we ever had. A saintly writer sees in this refreshing and regenerating influence of the Liturgy a mystery of the Holy Ghost, who is ever animating the works of the Church to produce a growth of supernatural life in the souls of her children.

And the Church, excellent teacher that she is, also knows the value of an example as a means of moral suasion. Like any teacher who is proud of former pupils who have distinguished themselves in life, she points to those whom she has successfully educated to sainthood, points to them on the various feastsdays of the Saints. The Saints are her pride, and she would have them be our models. And lest we falter and despair of our ability to

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imitate them in their attainment of heavenly wisdom, she, shrewd pedagogue that she is, often bids us take heart from the fact that many of these Saints were, in their earlier spiritual schooldays, just as dull and refractory as we are.

And the Church knows, too, that it is a point of successful teaching to suit the delivery, the formal part of the teaching, to the nature of the subject taught and to the capacity and impressionability of the pupils. Now the teaching of the Church is concerned with heavenly trusts and mysteries, subjects of ineffable beauty and sublimity. And to what are we, her pupils, more impressionable than to beauty, especially when it presents itself to us through the avenues of the senses? The Church would show us things of heavenly beauty; but our vision of them is earth-bound, is dimmed, is through the senses as through a cloud through which can be seen only the faintest outlines of the inner heaven. To meet our capacities, the Church teaches us by indirection, by figure and symbol; but she would make these earthly symbols as beautiful as possible in order that they be truly impressive and suggestive of the beauty of heaven.

Music as an Aid to Teaching

For this purpose, the Church summons to her aid the highest forms of beauty the human mind has devised; for this reason, she enlists the arts to serve in her Liturgy. And of the arts none serves her so well as music. Under her magisterial influence music becomes for her a means of most vivid and soul-stirring expression, and for her children, a medium of self-expression whereby holy thoughts and emotions are intensified, developed, and rendered productive of holy deeds; it is this function of liturgical music which has been so beautifully expressed by the late Pius X, in the words "vivificare et fecundare." Brought under her chastening spell, music elevates, edifies, etherealizes, yea, it transforms the atmosphere of earth into the breath of heaven. Touched by her magic, music bursts upon the soul in such a flood of beauty as to overwhelm the senses by sheer overfulness causing them to relax their hold upon the soul, which, set free, at once soars aloft to seek the realm of heavenly mystery. Oh, the honor, the divine distinction for music to be thus singled out from the arts to serve the Liturgy, to assist the Church in symbolizing for her children the harmony and beauty of heaven!

And we choirmasters, organists and singers, we, her chosen instruments in this sublime educational work of foreshadowing with our hands and voices the beauty of heaven for her children, do we really serve her as she

desires? Is our playing and singing beautiful, or is it a mere travesty of art? Is our work technically perfect or as nearly so as we can make it? Is it carefully done, well planned and prepared, or is it slovenly, extemporaneous, and of a "hit-or-miss" character? Is our work intelligent, artistically intelligent, in that we look beyond the mere material, sense-satisfying element of music to the liturgical idea which we are supposed to express, illustrate and enhance? Is our music mere music, or is it Church music? Is it a music of service or of self-assertion? What canons of art do we follow? Are we chasing the rainbow or worldly fame; have we been caught by the glamour of the concert-hall; have we been seduced by the proud vaporings of worldly art critics and musical philosophers who are trying to defy art and make of it an absolute being that cannot and will not serve any other god?

Have we in a dizzy moment of our fancied artistic supremacy dared to raise our hand in order to erase from our banner the beautiful inscription, "For God and Church," in order to make room for that proud and specious device, "Art for art's sake"? If so, then we have spoken our "Non Serviam," and we are out of place in the scheme of the Church's Liturgy. And may at least an awakening sense of honor prevail upon us to discontinue our treacherous role. If we will not serve, let us not pretend to serve; and let us not further impede and frustrate the devotional and educational designs which the Church, by divine inspiration, seeks to accomplish in her Liturgy. And, perchance, we may recover our sober senses by remembering that the Liturgy of the Church is a divine conception; that liturgical art is the art of heaven just because it is an art of service; that the canons of liturgical art need no apology, have not needed any for well-nigh 2,000 years, and need none today, for they are not based upon the shifting sands of modern art and its lawless individualism.

PLAINSONG CLASSES IN THREE CENTRES OF LIVERPOOL, ENGLAND

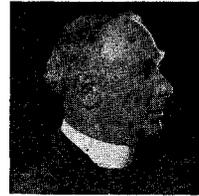
A permanent choir for the propagation of plainsong and the general development of Church music is to be formed by Fr. Willson, O.S.B., director of the Liverpool Archdiocesan School of Music. The first practice was held on January 19 in the Assembly Hall, Brownlow-hill, and practices are held every Friday.

1933 INDEX READY

Subscribers wishing an index of the 1933 Caecilia can get a copy by writing to the publisher.

REV. F. T. WALTER

Of St. Francis, Wisconsin



The Rev. Fridolin T. Walter is a native of the same town as the late Mr. John Singenberger. Their fathers were close neighbors in Old-Toggenburgh, the town of Kirchberg, in the Canton of St. Gall, Switzerland. Father Walter was born in 1874 at St. Gall. Here he received his elementary and high school education. One of his first music teachers was Mr. Ed. Stehle, choirmaster and organist at the Cathedral of St. Gall. This Church, founded by the Irish missionary St. Gall in 612, became one of the most famous singing schools in Europe during the Middle Ages. Father Walter was a chorister at this Church, and one morning, when Maestro Stehle did not appear at the organ, he was urged by the officiating priests to sing and play the customary "Ave Maria". This first public performance ended disastrously. The strong arm of Maestro Stehle, who had arrived in the meantime, speedily dispatched the trembling pupil to the floor with the threat that this was the first and last appearance at a console. Later Mr. Stehle died in the same homestead where Father Walter was born.

Father Walter pursued his college studies at Schwyz where, for many years, he took charge of the Student Band and Glee Club. He studied Theology at the University of Fribourg, Switzerland. Here he was the pupil of Dr. P. Wagner, a member of the Papal Commission for the restoration of Plain Chant ordered by Pope Pius X. Dr. Wagner was an enthusiast in the Gregorian field and mimeographed the Proper of the Mass for his choir each week, before even the "Liber Usualis" of Solesmes had appeared in print. Dr. Wagner also gave a course in harmony and counterpoint. During the year of his absence from Fribourg, Father Walter was in charge of the University Choir.

Ordained to the priesthood at St. Gall, Father Walter was sent as professor and organist to his Alma Mater at Schwyz. He continued his musical education in Paris under Guilmant and Vierne, the present organist at Notre Dame Cathedral, and also under Brietenbach, who is well known to European and American tourists for his organ recitals at the Hofkirche in Luzern, Switzerland.

Through a personal acquaintance with the late Archbishop Messmer, whose birthplace

was only a few miles distant from St. Gall, Father Walter came to Milwaukee in 1907. He was first sent to St. George Church, Kenosha, Wisconsin. A coincident disability of the organist of that Church, put him in charge of the choir and organ. After a few months of successful activity he founded the Kenosha Choral Society, an organization of about 150 singers representing every congregation in Kenosha. He gave excellent performances of Mendelsohn's "Elijah", Haydn's "Creation", Handel's "Messiah" and others, with the assistance of the Milwaukee Philharmonic Orchestra and renowned soloists from all parts of the United States.

When Mr. O. Singenberger left the Catholic Normal School and Pio Nono College at St. Francis, Father Walter succeeded him and remained head of the Musical Department of that school for ten years. For a few years he took charge of the choirs at Sacred Heart Church, St. Francis and St. Patrick Church at Milwaukee. In 1920 Father Walter was sent to St. Francis Seminary as choir director, organist and teacher of vocal and instrumental music. He founded the Anima Choral Society of Milwaukee, a mixed chorus of Catholic singers from all parts of Milwaukee. This chorus had over 300 members at one time. A severe illness forced Father Walter to give up this work.

The St. Francis Seminary Choir made its first public appearance at the Cathedral of Milwaukee on the occasion of the installation of the Most Rev. Archbishop Samuel A. Stritch. The fine training of the Choir was admired by all visitors. Since then the Choir has been heard frequently over local Radio Stations and over the Columbia network, and has secured itself a prominent place among the church choirs of this country.

Father Walter has composed a great deal of secular and liturgical music; Motets; Benediction Services; a Mass in honor of the Holy Family; a Mass in honor of St. Gall; the Missa Salisiana, which is awaiting publication. His latest compositions are the "Our Father" and "Hail Mary" which are in this edition of "The Caecilia". Mr. Milton Potter (non-Catholic), Superintendent of

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Solo Singing And Text Repetition

For The Sake Of Greater Clearness

By LUDWIG BONVIN S.J.



Solo Singing in Church.—The discussion about solos have lately been revived, however, without directly taking into consideration the Motu Proprio of Pius X. This juridical code of sacred music gives us in a few lines the desired answer to the queries. After having stated that in the liturgy “the music rendered must, at least for the greater part, retain the character of choral music”, the Motu Proprio adds immediately: “By this it is not to be understood that solos are entirely excluded. But solo singing should never predominate to such an extent as to have the greater part of the liturgical chant executed in that manner; it should have the character of the simple melodic phrase (*il carattere di semplice accento o spunto melodico—nota significationis aut harmonici indicii*) and be strictly bound up with the rest of the choral composition.”

We may suppose that what is said here is best illustrated by the directions given by the *Vatican Gradual* in “*De ritibus servandis in Cantu Missae*—Rules for the chant of the Mass,” for instance for the execution of the Gradual and the Alleluja. The soloist or soloists and the choir interchange.

In praxi, however, on week days, the organist is mostly alone on the organ loft, and is therefore the choir as well as the accompanist. In these circumstances exclusive solo singing is not only unavoidable but also fully allowed.

In a *strictly liturgical* service, when the choir is present, a solo execution of an entire offertory, for instance, is excluded by the Motu Proprio. However for an *extra liturgical* service, for instance, Benediction of the Blessed Sacrament, (the Tantum Ergo excepted) the Motu Proprio does not give any regulation in this matter.

Undue Repetitions

Undue Repetitions of words and phrases are forbidden by the Motu Proprio. Moderate repeats of important words or phrases for emphasis sake are certainly not undue repetitions.

But is this the only licit case? No. Any moderate repetition of words or phrases having a certain independent meaning is lawful if demanded by musical structure. When two arts combine some compromise is often necessary. Palestrina and other composers commended by the Church offer such repetitions in their works.

Repetitions occur even in Gregorian chant. Thus, as everybody knows, *Kyrie (Christe) eleison* is thrice repeated in the beginning of the Mass. Repetitions less known are those in the offertories: *Jubilate Deo omnis* (Dom. infra Oct. Epiph.), *Jubilate Deo universa* (Dom II p. Epiph.), *Benedictus es . . . in labiis* (Dom. in Quinqua.), *Precatus est* (Dom. XII p. Pent.). These repetitions, though found in all the medieval codices had been omitted in the former official Medicean edition; the Vatican edition has reintroduced them. And if we examine the old neume codices (for instance, the excellent rhythmical codex Einsiedeln 121, reproduced by the Paléographie musicale) we meet numerous and striking repetitions not only of phrases and parts of phrases, but of simple words. The now suppressed four versicles of the offertory *Vir erat in terra* (Dom XXI p. Pent.) are typical in that regard. The first versicle reads: *Utinam appenderentur peccata mea, utinam appenderentur peccata mea, quibus iram merui et calamitas, et calamitas, et calamitas.* The second versicle: *Quae est enim* (thrice) *fortitudo mea . . .* The fourth: *Quoniam* (thrice) *non revertetur oculus meus, ut videam bona.* (The last three words are repeated nine times.)

JUST REISSUED

Mass in honor of St. John the Baptist
by J. Schweitzer

This was the first mass published by McLaughlin & Reilly Company, when it went into business in 1904. During the world war when metals were at a premium, the plates were melted, and the work withdrawn from the catalog. Recent demands for this work have made it necessary for us to reprint this work. It is for S.A.T.B. chorus.

The composer is well known among those who use the Caecilian style of music, and this work is an easy, melodic work just right, for today's choirs. The fact that it has again come into demand speaks for itself.

AN ANSWER TO AN ANSWER

By ARTHUR ANGIE

After reading Mrs. J. Ward's article in the January issue of *The Caecilia*, I had thoughts which seem so natural and *ad rem*, that Fr. Bonvin, who is, of course, perfectly able to reply himself, will not, I am sure, take amiss my publishing them. My words certainly are not to stand in the way of his own answer.

As is known, mensuralists criticize Solesmes for considering the signs and letters which were employed by the medieval Gregorian neumists to indicate long notes, not in the way desired by these ancient musicians, namely as signs for proportional durations, *duplo longior*, etc., but in general only as undetermined, vague durations, as "nuances"; and mensuralists point out the curious fact that Solesmes, on the other hand, uses "nearly doubled" notes precisely where the Gregorian authors would have undetermined durations. So does Solesmes proceed, for instance, in the case of the *mora ultimae vocis*, which, according to Guido of Arezzo, is but a means of punctuation, *signum in divisionibus*, and not a duration constituting rhythm.

Mensuralists, therefore, do recognize full well that Solesmes assumes, along with the single fundamental note-value, these "nuances", which however do not invalidate theoretically the principle of equalism any more than do the *ritardandos* and *fermatas* of our modern music affect in theory the proportionality of the notes.

Fr. Bonvin has discussed the Solesmes nuances ever so frequently in his articles; and Mrs. Ward assures us that during the past half century, she has read the publications of Solesmes' adversaries; so one is far from being favorably impressed when he sees her present Fr. Bonvin's statement without the meaning evidently intended. One should not ascribe to an adversary views he does not hold, and thus try to get better of him. Besides, Solesmists themselves, when they want to express themselves briefly, speak just as did Fr. Bonvin. Take for example the following sentence in the *Chant Manual* of the Stanbrook Benedictines, a book which Dom Mocquereau himself said had reproduced his theories most accurately: "We have said above that theoretically all notes in Gregorian chant are of equal duration." (Bewerunge ed., 1906, page 34).

If one could suppose from Mrs. Ward's assertions that Solesmes was now actually supporting the basic principle of proportional note-values in chant, it would be all very good, and the long contest and dispute would at least

cease. But Mrs. Ward naturally implies no such thing. And she wisely refrains from giving proofs and thus accepting Fr. Bonvin's *Request*. She refers us simply, if I understand aright, to a new volume of the *Paléographie Musicale* in the course of publication, and the reader who has "less time for study" to Dom Mocquereau's *Le Nombre Musical Grégorien*. In this latter work, with which I am acquainted, I for one do not, alas, find the desired proofs. Why does not Mrs. Ward quote some conclusive passages therefrom, if she believes some are to be found in it? If Solesmes wishes to maintain its theories upon a scientific level against opponents, it must above all prove that the ancient Gregorian masters have not given us the constantly opposed testimony, like that quoted in the article *Gregorian Chant as Defined by a Standard Encyclopedia*, *The Caecilia* Dec. 1933, as follows: "The proportional durations of the notes are to be measured." "As a verse in metrical poetry is based on the exact measuring of the feet, so a chant is composed by means of a fitting and harmonious combinations of long and short notes." "Let then our chant be conspicuous by the proportional duration of its tones." "Every melody must be carefully measured off like a metrical text." "One note must be twice as long or twice as short as another." Etc., etc.

And be it said in passing, when Mrs. Ward writes: "The monks of Solesmes, like other men engaged in serious research have never entered the field of journalistic controversy, nor do they consider the pages of a popular review a suitable medium for scientific research", let me remind her of the lengthy controversial articles written by Dom Mocquereau: *Examen des Critiques Dirigées par D. Jeannin contre l'École de Solesmes*. They filled a goodly number of pages in no less than two issues of the *Revue Grégorienne*, vol. X, and in five issues of vol. XI of the same magazine. The tone of these articles was distinctly controversial; and the review, in which Dom Mocquereau published them, was described by him to be "à portée de la masse des lecteurs", "within reach of the mass of the readers". It must, therefore, correspond to the idea of a "popular review" upon which Mrs. Ward looks down, and which, according to her, ought to be excluded from scientific discussions. Church musicians, the readers of such reviews, want however to be considered as intelligent persons, competent to judge, and do not want to be forced to accept strange theories simply in blind confidence.

THE HARMONIUM

Its History, Its Literature

By Dom Adélarde Bouvilliers O.S.B., M.A.
Mus. Doc. Belmont Cathedral Abbey, N. C.



Having spoken of the invention of the Harmonium, its history and construction, I shall give now a short list of Authors who wrote for this fascinating instrument. Pope Pius X's recommendations concerning instrumental music in the Church holds good for the harmonium, as well as for the Pipe Organ. The harmonium is, as has been mentioned "Churchly" in character. Its harmonies are sweet and sustained, full and rich, and this makes it primarily a liturgical instrument. Only music of real interest and at the same time, written in a style most pure can be considered a work of religious art, from whence flow sweet and pure emotions. All other compositions, (irrespective of authors,) not possessing these qualifications, should be eliminated from the Church's Services, thus respecting the greater honor and glory of God, in accordance with the old adage "Sentire cum Ecclesia," or the motto of the great Sebastian Bach (1685-1750):—"SOLO DEO GLORIA!"

Louis Raffy:—Amongst the literature for harmonium, there does not exist, to my knowledge, a more theoretical and practical Method than that of Louis Raffy (Opus No. 54), published in 1907. Its 244 pages initiate the student in true Organ style and develop his intellectual and musical sentiments to penetrate the spirit of the liturgy. All its contents are of real interest, from the beginning to the end, for that is the Method's second dominant quality, (the first being its practicability). It is unlike so many other Methods, containing numberless raiterations, succeeding each other with unbearable monotony.

Besides his Method, (op. 54), Ls. Raffy has a compilation of five volumes, published in 1910. They include works from Bach, Haendel, Mendelssohn, Kittel, Krebs, Rink, Eberlin, etc. These works of the Masters are moderately difficult and have been scrupulously and conscientiously selected for liturgical use. Each volume is a flashingly gleaned sheaf where blossom the fairest flowers that religious art has produced. These five volumes constitute an important collection, forming a very progressive series, judiciously classified, entirely fingered, each piece headed with a concise analysis of its style, details on its form of writing, accentuation, etc. There are often a few biographical notes on the author

of the selection. This was the first time such a compilation had ever been attempted and given to the public. Furthermore, all the compositions contained in these five volumes have a pedagogical idea, besides their usefulness in accompanying the functions of the sacred Liturgy, for Raffy lays special emphasis on the value of through comprehension of the form and harmony of the selection under consideration. This emphasis does not only widen the intellectual horizon of the student at the harmonium, but enables him to appreciate many fine points of structure too often overlooked. To my mind, it also impels him to interpret with fidelity the thought of the composers otherwise beyond his grasp. Finally, from my experience, covering many years of teaching, I find that it gives the student a logical method of memorizing and sight reading.

Mr. O. Depuydt has published a collection of two volumes, entitled "LAUDATE" (1919). The first presents a preparation for the more difficult or more developed Organ Methods, such as those of Lemmens, Best, Habert, Riter, Schneider and other such authors. The second volume, consists of selections of varied character, in all tonalities, which are to be used either as Preludes, Versicles, Offertories, Elevations, Postludes, etc. All told, it is a useful Method like that one of René Vierne, and worthy to have been included in the "Edition Nationale Belge," which is edited by Ledent-Malay, of Brussels.

Guilmant (1837-1911), wrote many pieces for the harmonium. The master was fond of this instrument. For organists at large, he wrote his two volumes of "The Practical Organist," which were later edited for the Pipe Organ.

Théodore Dubois (1837-1924) has had ten pieces published by Leduc. They are written from an elegant and sustained inspiration, remarkable for their purity and clarity of expression.

The seraphic *César Franck* (1822-1890), the patron saint of French Music, has left us two small volumes of compositions for the harmonium, both posthumous, however. He had intended to write one hundred instead of the forty-five which the first little volume contains. Unfortunately, his death in November, 1890, put an end to the writing of this admirable

collection. Franck's harmonies and modulations are distinctive in their idiom, a vocabulary all his own. They are fascinating because illusive. Mr. Olin Downes, the Music Critic, says of Franck's works, that "his writing, the texture of his music, its sensibility, its beautiful and shadowy coloring, is the soul underneath the notes, the agitated imploring soul of the mystic, to whom the world of the flesh was a dream and the world of the spirit a reality, that perpetuates and speaks to us to-day." William Goodrich, an American writer on French Music, says of the spiritual qualities of Franck's compositions: "In them are manifest the intense religious, not to say ecstatic, fervor of the composer's life." It is true!



LEON BOËLLMANN

Léon Boëllmann (1862-1897), a student of the late Eugene Gigout, his uncle, possessed a very original talent for the harmonium. As an enlightened son of the Catholic Church, he brought the fruits of his science, so marvelously adapted to accompany the liturgical functions. He has had many emulators and many more admirers. His work entitled "MYSTICAL HOURS" (Opus. No. 29 and Op. No. 30) is a "summa for the Harmonium," a jewel-box of sonorous graces, fervent prayers and of religious flights. This music presents itself like the queen of old "in vestitu deaurato, circumdata varistate," illuminating the idealist's thought with rhythms simple as those of nature, and possessing, also, its coloration and freshness. Of all the varied literature in the harmonium field, I have never failed to acquaint

my students for Organ with Boëllmann's "summa," and I must say that his works grow in interest as they are used by the serious musical student!

N. Letocart, born in 1866, was a student of Gigout before entering the classes at the Paris Conservatory, where he studied under C. Franck. At the death of L. Boëllmann, he succeeded his classmate as organist, at the great organ of St.-Vincent de Paul Church, Paris. His recent "33 Pieces for Harmonium" have the tonal scent of those of Franck and Boëllmann, with artistic excellence and interesting possibilities.

Guy Ropartz's "At the foot of the Altar" published during the late war is a work of the same literary musical bearing as that of Franck's, his master.

Félix Fourdrain (1881-1924), a student of Widor, Guilment and L. Vierne, wrote a volume of "41 Improvisations for the Harmonium." He wielded a facile pen in his writing. These short pieces are deep in sentiment and great in poetic charm.

The late *Baron de la Tombelle* (1854-1928) has written, besides his artistic "Methode d'Harmonium," which supposes the student quite advanced in the Pianoforte, a handsome "Album of 50 Pièces," for the same instrument. Like his "Method," the "Album" contains Preludes, Fugues, Chorals, Toccatas, etc. all polished with great finesse and flexibility, and carefully registered. They are personal, original, full of interest and varied. De la Tombelle's style is personal and does not reflect the writings of his own masters, Dubois, Saint-Saëns, Franck and Guilment.

Father Delépine, the Editor and Director of the "Procure de Musique Religieuse", (Paris, VI), published, in 1908, a superb anthology, which he entitled "Échos Jubilaires." This Anthology for the Harmonium contains "multum in parvo" and is consecrated to the works of the French masters. It is a wonderful collection of religious music, offered to His Holiness, Pope Pius the Tenth, at the occasion of his Jubilee.

Louis Vierne:—In 1914, Durand & Cie published Louis Vierne's "24 Pièces en style libre" (2 Vols.) op. 31. Both of these volumes offer original and interesting selections, calculated to be very effective in their rendition on the Harmonium. Their contents remind one of his "Messe Basse." (1913).

Mr. Ernest Grosjean has "42 Pièces," published in 1930, by Biton. They are the "number 28," of the "Selecta Opera pro Organo vel Harmonio ad mentem 'Motu Proprio' S. S. Pii X." In this selection, one finds no oversweetness, for they are real viands, reflecting

a scholarly liturgical understanding I consider this collection to be Mr. Grosjean's pedagogical testament, covering just a half a century's span of enlightened spiritual and harmonious life spent in the Organ-Loft.

L. Lecoq:—Last, but not least, the Editor, Hérèlle, of Paris, has brought out considerable religious music for the harmonium. I have used much of his output, and the best contribution found thus far is that of L. Lecoq's Opus No. 100, "Harmonies Religieuses." These pieces seem to be personal in style, yet, they are reminiscent of the "Mystical Hours" of L. Boëllmann. Mr. Lecoq is Organist at the Lille Cathedral, France. His "Harmonies Religieuses" breathe an air of monastic repose. I fancy these works as having been written in a cloister and one reads, in imagination, the following inscription: "Propter X̄tum librum bene condidit istum," so much does Mr. Lecoq remind one of the monastic saying 'Sicut monachus: legite, scribite, orate & canite! . . .

My readers who are conversant with the works of the writers which I have just enumerated, must have noticed that I referred, particularly, to composers only of established reputation and recognized preëminence, whose labor in the field of composition led them to treat the harmonium individually, as it has been instinctive in them to differentiate sharply between the various media of expression for which they wrote. Their experience taught them to display the individuality of the musical instrument which is the "Orgue Expressif," the harmonium. The Piece-Composition that they have written for this instrument serve as an adequate means of expressing musical and religious ideas of intrinsic value. Their beauty increases the pleasure derived from the performance of these works by an accomplished artist.

Fearing, however, that some readers might hold that I am limiting the repertoire for this instrument to the works of the French Masters only, I append some other collections.

Rev. Father Joubert, the Organist of the Luçon Cathedral, France . . . who has edited ten volumes of literature, has in this collection all that the best writers of diverse countries have written; all are there, represented. This grand collection, a "corpus", as it were, should be known and used, not only because of its great variety and range, but also because it maintains the true Organ style. Each volume proves its worth, possessing a field of usefulness and demanding an individuality of treatment, peculiarly its own, in its proper rendition. Moreover, the volumes of this Great Collection are graded as to difficulty. From acquaintance with one, the satisfaction and in-

terest derived leads to the acquisition of the others, for everything of the best literary standing is found in this repertoire. Whether it be movements filled with warm emotional content, or movements of plastic poise and beauty, or mature mastery, these compositions are sure to awaken the development of the musical faculties on the part of the executant, besides a stimulation of interest in Harmonium Literature, as augmenting of one's repertoire.

Peter Piel (1835-1904)—The saintly composer that was Peter Piel, has written "64 Pieces in the Eight Modes," besides his Op. No. 76, and another, Op. No. 85, for the harmonium. These three works, published by Schwann of Düsseldorf, breathe a true love of the instrument, as does all his religious music. Like everything else which he has written, these have a special and appropriate character, not, necessarily, by reason of being "dim religious," but by reason of their serenity of tone and color, and their absolute freedom from all secular associations. They express the awe and reverence of the Holy Place as do E. Gigout's Three Volumes. By calming and simplifying the spirit, these works, in their proper rendition, are like stained glass windows, predisposing the devotees to prayerful attention to the things of God. It is rare to find in other works the remarkable knowledge of the modality and function of Gregorian composition.

The "Reinhard Method for the Harmonium," or "Harmonium-Schule," is a good preparation for the Choral services in the Protestant Church.

The late *Sir John Singenberger* (1848-1924) first published by Pustet, in 1886, his "Theory and Practice of Melodeon Playing." Its third Edition was revised and enlarged by Mr. H. S. Butterfield, who recast the text in English. It was also published by Fr. Pustet, in Ratisbon, Germany, in 1908. For the average organist, there is no book than can render better services. Further, its contents are in full sympathy with the veneration for the soulful playing of a reed organ, providing that the voicing of the instrument be truly refined. Under this condition, the rendition of these gems show tone, translucency, transparency and vitality, filling the soul with the warm glow of religious fervor. At times, some chords will thrill with waves and throbs of sound. I would compare these excerpts to Louis Raffy's (1848-1931) 2 Vols. "Reflects de Vitraux," Op. No. 81 (Delépine, Paris), so much do they suggest in unruffled peace, a light full of liturgical joy and religious freedom. They might have been entitled: LUMEN GLORIAE," for they contain in their charm and usefulness:

light, clarity, form and color, constantly varying with every mood of devotion or liturgical season, like the colored windows do under the sun, the light or the shadows.

Joseph Poznanski — "Preludes & Interludes in all keys" by Joseph Poznanski (McLaughlin & Reilly Co., Boston, Mass.). A good guide, especially useful to those who are beginning improvisation, Its contents are at once simple, melodious, very stately and movingly sincere. Some fill one with an extraordinary sentiment of peace, of solemnity mixed with serene and profound calmness.

Dr. Sigfrid Karg-Elert — (Born in 1878) devoted much time to the Organ and especially to the "Kunsthharmonium," for which he has written extensively. I am fond of his "Kompositionem für Harmoniumsolo," his "Duos für Harmonium und Klavier." They have a real flavor of religious mysticism, if not "ethereal tenderness," yet this deep feeling I find in no way to be solemnly religious nor mysteriously awesome; it is just sublimely poetic and undeniably liturgical. Many of this selection might be employed as Preludes. The Prelude on the Organ deserves fuller recogni-

tion than it sometimes receives as its object is to suffuse a general atmosphere of reverence and through the power of tone to knit together those present into unity of feeling. The range of Preludes for suitable selections is extensive and varied if the organist be intent and proper attention be accorded, preludes have the power to intimate much that is mystic, noble, gracious and tender, couched in terms of beauty that linger in the memory and touch the spirit.

Limiting myself to these few outstanding works, I close my nomenclature of the masters of religious art. These men have produced, for the Harmonium, a literature of a mighty artistic interest and of a liturgical and inspirational import, for they all harmonize with the majestic gravity of the Church's Ceremonies, possessing, in turn, imprints of recollection and mysticism, sometimes, solemn and grave, and, at times, a severe grandeur and nobility, of calm and prayerful aspirations. All these works are well adapted to the Pipe Organ and provide for the true Organist and for the faithful, the opportunity, according to the saying of Pope Pius Xth, "to pray with Beauty."

WILLARD GROOM PLAYS AT 75TH ANNIVERSARY OF MUSIC IN ST. PATRICK'S CHURCH, CHICAGO

A recital commemorating seventy-five years of sacred music in St. Patrick's parish was given on the evening of November 22 at St. Patrick's Church, South Bend, Ind., in connection with the diamond jubilee of this large church. The service was played by Willard L. Groom, organist and choirmaster of St. Patrick's, and his choir sang, assisted by three organists who are members of the parish — Maude W. Kaufer, Marjorie B. Galloway and Dillon J. Patterson. The choral numbers included a Kyrie and Sanctus by Palestrina, Franck's "Psalm 150" and "God Is Our Refuge," by Webbe.

Mr. Groom, who went to South Bend from Chicago, is upholding the musical standards of this prominent Catholic church in a manner that has enhanced his reputation as a sound musician.

Immediately after his Christmas services Mr. Groom departed for Europe for five or six months of travel and study.

How To Accompany a Chorus

In accompanying either vocal or instrumental music, if you are sustaining a chord with the soloist, it must be held until the moment after the soloist has released the tone. You dare never desert a soloist on a long sustained note, unless it is intended you do so.

In accompanying choral work one must be able to read the vocal score, that is, the soprano, alto, tenor and bass parts. Merely to play the accompaniment is no help to a chorus, till after the parts are well learned. One must be able to recognize the different intervals that are difficult to sing or that are essential for keeping a chorus up to pitch. For some reason or other there seem to be more printing mistakes in editions of choral music than in any other form. The accompanist is expected to recognize them at sight and to play them correctly. Of course most of what I have said about accompanying choral music applies more particularly when one is playing for the regular rehearsals of a choral society. However, even at the concerts, I follow each part so as to be of any possible help in case of necessity.

The majority of chorus singers do very little real thinking for themselves. They expect the conductor to do it all; and, especially in keeping a chorus in tune, an accompanist can be of invaluable assistance to a conductor.

The third of the major or minor triad is the important interval for keeping a chorus in tune; and one must be always especially on the lookout when a major triad suddenly follows a passage in the minor mode. It is the third of a chord which gives it its determinative character. Another thing to bear in mind, in accompanying any form of vocal music, is the great help the fundamental bass tones are to the singers.

ELLIS CLARK HAMMANN
in THE ETUDE, Dec. 1933.

Announcements For Radio Programs

Compositions Used By Weston College Choir On Radio Programs 1933

Jesuit Seminary Choir Popular on New England Catholic Truth Hour
Titles and Descriptions Used in Announcing Compositions.

O Esca Viatorum (J. B. Molitor) is another hymn in honor of the Blessed Sacrament, of which the words were written in the seventeenth century. It compares the trials of life and the desires of man with the celestial food of which he may partake, and whereby his needs are satisfied and his soul strengthened on the battle line of life.

Ecce Sacerdos Magnus: In the Epistle of the Mass for Bishops, Confessors of the Faith, as well as at pontifical processions, these words of joy and praise are sung: "Behold the great priest, who in his days pleased God; with a solemn oath hath the Lord sworn that he will raise him high among his people."

Salve Mater: This is an address to the Blessed Virgin, joyous and triumphant, written in the fifth Gregorian Mode. "*Salve Mater*, Hail Mother of Mercy, Mother of God; hail sole adornment of the human race, oh Maria."

Pie Pelicane—a Gregorian hymn, taken from the *Adoro Te Devote* of the Angelical Doctor, St. Thomas Aquinas, who like the Greek Plato was at once a great metaphysician and a great poet. The symbol of the Pelican, which, according to the legend, gives the blood from its breast to nourish its young was in great favor during the Middle Ages as a type of Christ, who gave His own blood in the Most Blessed Sacrament as the food of Christians. The musical setting is of great antiquity. "*O Pie Pelicane*,—Oh gentle Pelican, Jesus, my Lord, wash me stainless with Thy holy blood."

Attende Domine—This beautiful Gregorian hymn is an arrangement of verses from the psalms and prophecies in keeping with the Lenten season. "Hearken, Oh Lord, and have mercy, because we have sinned before Thee; to Thee, Almighty King, Redeemer of all men, weeping have we lifted up our eyes."

Ave Regina Coelorum (Lotti): This is the closing hymn of vespers from the second Sunday of February to the beginning of Lent—"Hail Queen of the heavens, hail Lady of the angels . . . from whence light hath been born unto the world."

Jesu Dulcis Memoria (arranged by Bernard Köthe), is a hymn taken from the second vespers of the Feast of the Holy Name—"Jesus, sweet is the memory of Thee, who givest true joys of heart, but sweeter than honey, sweeter than all things, such is Thy presence."

O Bone Jesu (Palestrina). The greatest master of polyphonic music, Giovanni Pierluigi da Palestrina, called the Prince of Music, took part in the revival of liturgical traditions in the sixteenth century. Encouraged by that great apostle of the liturgy, St. Philip Neri, his purpose was twofold—the elimination of all things reminiscent of or resembling secular music, and the rejection of musical forms and elaborations tending to mutilate or to obscure the liturgical text. To this task Palestrina brought the greatest musical genius of his day, and not only gave to the Church literally hundreds of her most beautiful compositions, but to the world a new and distinct form of the art of music. *O Bone Jesu*—"Oh good Jesus have mercy on us, for Thou hast created us, Thou has redeemed us in Thy most precious blood."

Panis Angelicus: The grand procession of the Blessed Sacrament on the Feast of Corpus Christi concludes with these words: "Angelic bread made bread of man, the heavenly bread that endeth the figures of the Old Law, oh marvelous, that the slave, the poor, the lowly, may be nourished by the Lord—lead us wither we bend our way, unto the light wherein Thou dwellest."

E. FABBRI DEAD IN ITALY

Signor Egisto Fabbri, whose death in Florence was reported recently, was noted for his formation of a school of Gregorian chant to provide a choir for the church he designed in the mountain village of Serravalle, in Casentino. As a development of his original school, an Istituto di San Gregorio has been established in Florence. Signor Fabbri was well known as a painter and art collector.—R.I.P.

CHARLES A. BOERGER DEAD

On January 7th, Charles A. Boerger, well known church musician, died at St. Anthony's, Stearns Co., Minn.

Mr. Boerger, was 62 years of age and for 44 years had been engaged, without interruption, in school and choir work. His activities brought him into Ohio, Kansas, Missouri, Texas, and Minnesota and in each place he was extremely popular, because of his cheerful disposition, and his thorough musicianship.

He had studied under John Singenberger at the Teachers Seminary, in St. Francis, Wisconsin. Mr. Boerger is survived by a widow and eight children. Also by two brothers well known among church musicians; F. J. Boerger of Indianapolis; and Wm. A. Boerger of St. Cloud, Minn. Mr. Boerger was a cousin of the late C. J. Stein, of Fort Wayne, Ind. whose death was noted in the November 1933 Caecilia.

MATHIAS A. ENDRES TAKEN

Mathias A. Endres, 63 years old, for the last eight years organist at St. Raphael's Church, Madison, Wis., died at his home in Madison November 12. He played the organ at mass Saturday, but was unable to play at any of the masses on Sunday. For almost a half century Mr. Endres was an organist and during his life he taught music and played in Wisconsin, Minnesota, Ohio and Kentucky. He was born at Dane, Wis. Surviving are his widow, one son and seven daughters, some of whom are active in local church music activities.

BELGIAN CHOIR TO SING FOR THE POPE

Brussels.

The choir of the Cathedral of Malines is to sing for the Holy Father. Under the patronage of Queen Elisabeth, the choir will travel to Rome at the same time as the Belgian national pilgrimage, at the close of the Holy Year.

Besides singing at Mass in the Cathedral at Milan, the choir will give concerts in Rome, Florence and Naples.

Rev. F. T. WALTERS

(Continued from Page 55)

Schools, Milwaukee, writes: "Father Walter is a benefactor to vulgarians when he enshrines the vernacular Pater Noster in so exquisite a musical setting. No worthier introduction to the lucid words of our great and saintly Shepherd could have been devised."

POLYPHONIC WORKS

(Men's or Mixed Voices)

For Choirs and Choral Societies

(Edited by

Sir Richard Terry, H. B. Collins, Etc.)

Cary Ed. No.

- 1. Cibavit eos *Christopher Tye* 3d.
- 2. O Sacrum Convivium, *Thomas Tallis* 9d.
- 3. Bone Pastor *Thomas Tallis* 3d.
- 4. Ave Verum *William Byrd* 6d.
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- 12. Jesu Dulcis Memoria *Vittoria* 3d.
- 19. Ave Regina *Lotti* 3d.
- 20. Ave Maria
(and English words) *Arcadelt* 3d.
- 21. Ave Maria
(and English words) *Vittoria* 3d.
- 23. Venite comedite
(and English words), *William Byrd* 3d.
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(and English words) *Pitoni* 3d.
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(and English words) *Handl* 6d.
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- 37. In Nomine Jesu *Handl* 3d.
- 38. Pater Noster *Willaert* 3d.
- 44. Bone Pastor
(and English words) *Palestrina* 3d.
- 46. Popule Meus *Vittoria* 3d.
- 47. O Vos Omnes *Vittoria* 3d.
- 48. Hosanna Filio David *Casali* 3d.
- 49. Pueri Hebraeorum *Palestrina* 3d.
- 50. Regina Coeli *Lotti* 3d.
- 51. Christus factus est *Anerio* 3d.
- 60. Dixit Maria
(and English words) *Hasler* 6d.
- 63. Rorate Coeli (and English words)
Christopher Tye 3d.

MASSES

- Mass in A Minor *Casciolini* 2s. od.
- Simple Mass *Lotti* 2s. od.
- Mass for Four Voices *Heredia* 2s. od.
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- Mass "Quinti Toni" *di Lasso* 2s. od.

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Rt. Rev. Msgr. H. Tappert

OUR MUSIC THIS MONTH



Rene L. Becker

O Bone Jesu and Tribulations by Rene L. Becker.

There are so few motets suitable for general use during the Sundays of Lent that we decided to give these examples of short compositions, suitable for use by average Parish choirs. The composer is well known as a writer of good organ music. His choral compositions are in the approved Caecilian style, and are generally easy and singable. He has a gift for providing music that is useable by present day choirs. These pieces are examples of that tendency. This music makes no pretense at being elaborate and a display of technical skill in polyphony and fugal writing. The plaudits of the critics are sacrificed for the benefit of the average parish choirmasters who have volunteer choir members to be encouraged and pleased. Each vocal line is of easy progression, and the harmonization of voices, properly interpreted, will indicate the real devotional style of these pieces. The translation is attached for the benefit of the singers so that they may know the meaning of the words they are singing.

O Glorious Easter Vision, Rt. Rev. Msgr. H. Tappert.

Old subscribers will remember this fine chorus as taken from an early early issue of Caecilia. It has been reengraved, with English words only, making it more easily read.

Christus Vincit, by H. Nibelle.

This is a three part arrangement for women's voices, of a popular French composition. The arrangement is by James A. Reilly, and is designed to keep the parts within the range of average voices. In the mixed voice arrangement this piece which embodies the Terra Tremuit (proper Offertory for Easter) has become one of the most used pieces at the offertory of the Easter Mass.

Improperium and Stabat Mater by Sister M. Cherubim O.S.F.

In the past compositions by Sisters have not been of the highest order. Recently Sister Cherubim has won recognition for her fine musicianship and many eminent musicians have testified to her proficiency in composition. Her compositions not always easy, are always interesting and inspiring. These compositions however are really easy. The first for Palm Sunday is obviously practical, and the second makes a suitable offertory for use during the Sundays of Lent. One has to hear the choral rendition of these compositions to appreciate fully the artistic and carefully worked out choral beauty embraced in them. No other Sister known to us has presented compositions of more enduring worth. She appears to be taking a place in the forefront of modern church composers in this country. The simple compositions which we print here are merely indicative of what capable composers can do in writing easy but dignified music.

Our Father and Hail Mary by Rev. F. T. Walter.

No composer should be more welcome to Caecilia readers than Father Walter. He appears to have taken up the reins released by our founder the late John Singenberger. As described in the biography elsewhere in this issue Father Walter is a leader in the church music activities of the Milwaukee diocese, where good church music is a tradition. These little hymns, are the first of a set of compositions released for publication by the composer. His Mass of the Holy Family, for 4 mixed voices, is well known by choirs singing better class music. It is obvious that the new hymns here, may be sung in unison or by four part choirs.

To Rev. Wm. J. Finn, C.S.P. and his Choristers

O BONE JESU AND TRIBULATIONES CORDIS MEI

(1) O BONE JESU

RENÉ L. BECKER

Adagio
p

SOPRANO
O bo-ne Je - su mi - se - re - re no - - -
O good Jesus, have mercy on us,

ALTO

TENOR
p
O bo-ne Je - su mi - se - re - re no - - -

BASS

ACCOMP.
for Rehearsal only
p

mf *f*

bis. Qui - a tu cre - a - sti nos, tu re - de - mi - sti nos
because Thou hast created us, and redeemed us

mf *f*

bis. Qui - a tu cre - a - sti nos, tu re - de - mi - sti nos

dim. *pp*
 Sa - ngui - ne tu - - - o pre - ti o - sis - si - mo.
 by Thy most precious blood.

dim. *pp*
 Sa - ngui - ne tu - - - o pre - ti o - sis - si - mo.

dim. *pp*

(2) TRIBULATIONES CORDIS MEI

RENÉ L. BECKER

Andante

SOPRANO *mf* *f*

Tri - bu - la - ti - o - nes co - rdis me - i di - la - ta - tae sunt:
 The distress of my soul is increased:

ALTO *mf* *f*

TENOR *mf* *f*

Tri - bu - la - ti - o - nes co - rdis me - i di - la - ta - tae sunt:

BASS

Andante

ACCOMP. *mf* *f*
 for Rehearsal only

mf
de ne-ces - si - ta - ti - bus me - is e - ri - pe me Do - mi -
deliver me, O Lord, from my necessities.

mf
de ne-ces - si - ta - ti - bus me - is e - ri - pe me Do - mi -

f
ne. Vi - di hu - mi - li - ta - tem me - am et la - bo - rem me -
See to what I am reduced. See what I suffer;

f
ne. Vi - di hu - mi - li - ta - tem me - am et la - bo - rem me -

mf *p*
um: Et di - mit - te o - mni - a pec - ca - ta me - a.
and forgive me all my sins.

mf *p*
um: Et di - mit - te o - mni - a pec - ca - ta me - a.

O Glorious Easter Vision

H. TAPPERT

SOPR. *f* *mf*

1. O glo-rious Eas-ter Vi-sion! Tri-um-phant He is ris-en Who
 2. Bright an-gels sound His prais-es, And man re-deemed now rais-es His
 3. Lo! Je-sus reigns for-ev-er, And naught my heart shall sev-er From

ALTO

TENOR *f* *mf*

1. O glo-rious Eas-ter Vi-sion! Tri-um-phant He is ris-en Who
 2. Bright an-gels sound His prais-es, And man re-deemed now rais-es His
 3. Lo! Je-sus reigns for-ev-er, And naught my heart shall sev-er From

BASS

ORG. *f* *mf*
ad lib.

burst the por-tals of the tomb And freed us from e-ter-nal doom.
 voice to his e-ter-nal King, A hymn of grate-ful joy to sing.
 Him who to His realms on high, Will raise me, if I faith-ful die.

burst the por-tals of the tomb And freed us from e-ter-nal doom.
 voice to his e-ter-nal King, A hymn of grate-ful joy to sing.
 Him who to His realms on high, Will raise me, if I faith-ful die.

Christus Vincit

For Two or Three Equal Voices

H. NIBELLE
Arranged by James A. Reilly

Allegro moderato

I
Chri - stus — vi - ncit, Chri - stus — re - gnat,

II
Chri - stus — vi - ncit, Chri - stus — re - gnat,

III

Allegro moderato

Chri - stus re - gnat, Chri - stus im - pe - rat.

Chri - stus re - gnat, Chri - stus im - pe - rat.

2nd time

2nd time

Ter - ra tre - mu-it, ter - ra tre - mu-it,

Ter - ra tre - mu-it, ter - ra tre - mu-it,

Ter - ra tre-mu-it, ter - ra, ter - ra tre-mu-it,

et qui e - vit dum re - sur - ge - ret, Al - le - lu - ia,

et qui e - vit dum re - sur - ge - ret, Al - le - lu - ia,

et qui e - vit dum re - sur - ge - ret, Al - le - lu - ia, Al - le - lu -

mf *f*

Al - le - lu - ia, Al - le - lu -

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

ia, Al - le - lu - ia,

f

ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

ia. Chri - stus re - gnat, Chri -

ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

Più largo

stus im - pe - rat. Al - le - lu - ia, Al - le - lu - ia.

ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

sff *Più largo*

Improperium and Stabat Mater

For Three Equal Voices

IMPROPERIUM (Offertory for Palm Sunday)

SISTER M. CHERUBIM, O.S.F.
Op. 24, No. 5

Grave

Im - pro - pe - ri - um ex - spe - cta - vit cor
My heart hath expected reproach and misery;

me - um, et mi - se - ri - am; et su - sti - nu -
mf and I looked for one that

i qui si - mul me - cum co - ntri - sta - re - tur, et non fu - it:
would grieve together with me, and there was none:

co - nso - la - ntem me quae - si - vi, et non in - ve - ni; et de -
I sought for one to comfort me, and I found none; and they

de - runt in e - scam - me - am fel, et in si - ti me - a po - ta - ve - runt
gave me gall for my food, and in my thirst they gave me vinegar to drink.

me, po - ta - ve - runt me a - ce - to, po - ta - ve - runt me a - ce - to.

STABAT MATER

Suitable as an
insert at Offertory during Lent

(Verses 1, 2, and 9)

SISTER M. CHERUBIM, O.S.F.

Op. 24, No. 6

Con espressione

p Sta - bat Ma - ter do - lo - ro - - sa *mf* ju - xta cru - cem

la - cry - mo - sa, *p* Dum pe - nde - bat *mf* Fi - li - us: Cu - jus a - ni -

a - ni - mam *f* ge - me - ntem, *mf* Co - ntri - sta - tam et do - le - ntem, *p* Per - tra - nsi -

vit gla - di - us. *f* E - ja Ma - ter fons a - mo - ris,

Me se - nti - re *ff* vim do - lo - ris *Fac, ut* te - cum lu -

te - cum lu - ge - am, ut te - cum lu - ge - am.

ge - am, ut te - cum lu - ge - am.

ut te - cum lu - ge - am.

OUR FATHER

F. T. WALTER

Andante

p
Our Fa - ther Who art in heav - en, hal - lowed be Thy

p name. Thy kingdom come; Thy will be done on earth, as it is *f* in

p heav - en. Give us this day our dai - ly bread; and for - give *mf stringendo* us our

1^o tempo tres - pass - es as, we for - give them that tres - pass a - gainst us. And *p*

rit. lead us not in - to temp - ta - tion; but de - li - ver us from e - vil. A - men.

HAIL MARY

F. T. WALTER

p
Hail! Ma-ry, full of grace; the Lord is with thee; bless-ed

art thou, blessed art thou a-mong wo-men, and bless-ed, and

bless-ed is the fruit of thy womb Je - sus. Ho-ly

Ma-ry, Moth-er of God, Ho-ly Ma-ry, Moth-er of God

Pray for us

sin - - - ners,
Pray for us sin - ners,
Pray for us sin-ners, now and at the hour of our death. A - men.

Pray for us sin - ners,

Music Appreciation

BY SISTER MARY CHERUBIM, O.S.F.
Directress of Music, St. Joseph Convent, Milwaukee, Wis.



"Music is a stimulant to mental exertion."

—DISRAELI.

The seasons change, the winds they shift and veer;

*The grass of yester-year
Is dead; the birds depart, the groves decay;
Empires dissolve, and peoples disappear;
Songs pass not away.*

—BREWER

MUSIC APPRECIATION IN THE SIXTH GRADE

CHAPTER FOUR (Continued)

2. MUSIC OF SPAIN

PRE-REQUISITE: Chapter One

The folk songs and dances of Spain possess rare melodic beauty and rhythmic charm. Let the class sing "Juanita" (Wa-nee-tah). The tune is of Spanish origin. (See Americanization Songs"—Faulkner). Or, let the class hear the song. It is recorded on V. R. 1179. Let pupils analyze the tune. It has periods A B C, which might be analyzed as a two-part (binary) song form, A B, with Period C as a Refrain.

The characteristic Spanish dance rhythm is



It is usually played by castanets or tambourines. Play the rhythm for the class. Show the class a picture of a pair of castanets and a tambourine, if no real instruments are at hand. In Spain, the castanets were usually made of wood from the castana (Spanish for chestnut), and hence the term "castanets".

Play "Spanish Serenade" (Bizet) V. R. 20521. Children note the Spanish characteristic rhythm given by the castanets.

Traces of the music of people who invaded and again left Spain in past centuries are found in the folk music of the various provinces of Spain, but Moorish influence is most strongly felt. And it is the music with the most Moorish tint that is usually designated as the real Spanish music, though we find more pure old Spanish folk music in provinces where the Moorish rule was too brief to make a lasting impression upon the musical utterances of the people.

However, Moorish influence is felt in almost all of the Spanish provinces, but as the people of each province retained their own customs, not only in conduct but also in dress

and song and dance, the music of each province shows its own individual characteristics.

Play the "Spanish Serenade" again, and let the class note the peculiar Oriental or Moorish coloring.

In Andalusia, an old division of southern Spain, where the Moors first settled, we find not only Moorish influence, but also the gay and ever-changing rhythms of the gypsies, reflected in the songs and dances, which, together with the old Spanish characteristics, make the music of this province the most beautiful of all Spanish music.

In "Junior Laurel Songs" by Armitage, given as a reference book in the Introduction to Grade Six of this course, we find a song entitled "Andalusia". The words, which sing the praise of Andalusia, are here adapted to an old Spanish tune. Note the compound unit rhythm in the first part, and the even rhythm in the second part, changing to a mixture of both rhythms toward the end of the song. Play the melody for the class, and have them note the changing rhythm.

The dances peculiar to this province are the Fandango and Malaguena (ma-la-gwan-ya). The Fandango is one of the most typical of Spanish dances, and is now popular all over Spain. In fact, every Spaniard knows how to dance it. It shows Moorish influence, and is the most vigorous of all Spanish dances. It is usually accompanied by the guitar and castanets or tambourine. The rhythm is the Spanish characteristic dance rhythm given above.

The Malaguena is a dance similar to the Fandango, but is much more poetic. It is an old folk dance in the minor key, and reflects Moorish influence. It takes its name from the (one-time Moorish) province Malaga.

Play "Malaguena" (Moskowski) V. R. 36036. The form by entire sections is A B A. Let the class discover this.

The music of Castile, as central Spain was

formerly called, is gay and brilliant, and the rhythms of the dances strongly accented. The dances of this section of Spain are the Bolero and the Seguidilla. The Bolero is a lively dance in triple measure, having the usual characteristic Spanish rhythm. It is to be danced by two persons, and the rhythm given with castanets.

Play "Bolero in D Major" Moskowski
V. R. 22769

The Seguidilla is a dance in triple measure accompanied by the guitar, voice, castanets, and the click of the women's heels, which together with the castanets mark the rhythm. The movement of the dance changes quickly from slow to fast, with sudden pauses. The most characteristic feature of the dance is the tableau formed by the poses of the dancers who must stop immediately at the pauses and hold the pose of the last beat.

The music of the Basque Country in northern Spain is again very different from that of the other provinces. The Basques are a people of a peculiar racial type, who inhabit the region of the Western Pyrenees on the Bay of Biscay. Their speech is unique, and said to be the only surviving language of the ancient Ibernians. (Spain was formerly called Ibernia). The music of the Basques is very irregular in melody and rhythm. The characteristic dance of this northern section is the Jota (hoh-tah). It is a dance with rapid movement in triple measure, and somewhat resembles the waltz, but, unlike the waltz, has capricious changes of step. It is a ceremonial dance, and is performed on the Eve of Christmas and Blessed Virgin feasts. The dance tune is sung by the dancers, who also play their own accompaniments on guitars and castanets while they dance. The former kingdom of Aragon, a section of north-eastern Spain, Valencia, and Andalusia also claim this dance, but it differs somewhat in each of these territories.

Play "Espana (Es-pan'-ya) Rhapsodie" (Charbier) V.R. 1337. This is a freely constructed Fantasia on original Spanish tunes, in the rhythms and tempo of the Jota and the Malaguena. It begins with a sharply beaten rhythm by the castanets, followed by a Malaguena which is very much like the Spanish Fandango. Then the Jota is introduced by the bassoons. This is followed by a most fascinating episode of song, after which a short murmuring transitional passage played by harps and strings leads into a noisy passage in which the trombones announce the return of the Malaguena. The composition concludes with a most beautiful coda introduced by definitely beaten rhythms of the castanets.

In Catalonia, a former division of north-eastern Spain bordering on France, the folk songs are very similar to those of southern France, and strongly reflect the influence of the French troubadours. The Sardana (sar-dan'-ya) is a dance found only in this section of Spain. It is a dance with extremely refined step, danced to wild, barbaric music, which is generally played on a very ancient kind of wind instrument.

The Spanish poet-musicians were imitators of the French troubadours. Like the latter, they also established the custom of singing a morning song to their fair ladies. This morning music is called "Alborada", and came to be one of the most characteristic forms of Spanish folk song. "Alborada" means "dawn of day", and hence, morning music. It was also customary among old Spanish and Moorish soldiers to play a morning serenade (sometimes also called "Aldorado") in honor of a military officer.

Songs common to all Spanish folk are certain quaint occupational songs. One of these is a weird "Date-Pickers' Song". Men working at the top of date-palms ease their labor with song-singing.

The dance common to all Spanish folk is the Morisco, which is a Moorish dance, and probably is the forerunner of the English Morris Dance. In early days the dancers of the Morisco dressed up as buffoons, some riding stick-horses, others carrying swords, and again others having bells attached to their costumes, all moving in step with the music, and giving the performance the impression of a mock knightly tournament.

OTHER SPANISH DANCES:

The Farruca—resembling the Hungarian Czardas, and reflecting gypsy music.

The Jaleo (hah-la'-o)—wild and lively in $\frac{3}{8}$ measure.

The Bulleria—Gypsy dance from Cadiz.

The Cachua—resembling the Bolero.

The Garrotin—a pantomime.

The Pasodoble—native of Madrid, and a kind of quick-step.

The Zoronga—a rapid dance with forward and backward movements.

Play "Spanish Dances" (Moskowski)

V.R. 22769* and 20521*

The favorite Spanish folk instruments are the mandolin and the guitar, the latter having been brought into Spain by the Moors. But to mark the rhythm of the dances the Spanish folk always use the castanets or tambourine. Often the dancers themselves play the castanets or tambourine, or even the guitar, while they

perform. (Show picture of a mandolin and a guitar.)

Play "Perecon por Maria" and "Carnitos" (Zamba)

(played by two guitars) V.R. 79805

SPANISH FOLK TUNES ADAPTED TO

ENGLISH WORDS:

- La Paloma (The Dove)
- Spanish National Hymn
- Sunny Spain
- The Wanderer
- At the "Gym"
- The Pearl
- Moonlight (Catalonian tune)
- The Tides (Basque tune)
- Winter Song (Basque tune)

(See reference books given in the September, 1933, issue.)

3. FOLK MUSIC OF PORTUGAL

PRE-REQUISITE: Chapter One.

The folk songs of Portugal are very different from those of Spain. They show little Moorish influence and are tranquil and thoughtful. The Portuguese are a serene and peaceful people, which qualities are reflected and expressed in their music. The Spaniards, on the other hand, are a more lively and easily excitable people, and these national characteristics are strongly expressed in Spanish music. Thus, we see again, that as people differ in character, so their music differs also. Some of the Portuguese songs seem to express a more or less subdued melancholy in their steady and grave flow of melody.

Among the Portuguese music we find occupational songs, typical sailor songs, patriotic

songs, and very beautiful Christmas songs. The well-known "Adeste Fideles" is attributed to Portugal by some authorities.

The Modinha is a typical form of Portuguese folk song. Songs of this type are usually written for one or two voices with piano and occasionally with guitar accompaniment. Let the class hear "Pines of My Native Land", which is a good example of the Modinha. This particular song is more ornamental than most of the songs of this form, but it well expresses the type of song called Modinha.

Play "Pines of My Native Land"

V.R. 78736

The National Hymn of Portugal was written by King Pedro IV, who was the first constitutional monarch of Portugal. (See "Americanization Songs"—Faulkner.) Let the class hear it, and if books are at hand, let the children sing it.

The Fado is the national dance of Portugal. It is a very old dance, the tune of which is always sung by the dancers and accompanied on the guitar, which the Portuguese folk usually call "viola". Fado is the general name of this form of dance, but we find many varieties of the Fado.

Play "Fado Alexandro" and "Fado Armandinho"

V.R. 33004

PORTUGUESE FOLK TUNES ADAPTED TO ENGLISH WORDS:

- The Blind Minstrel
- The Elve's Dance
- The Habanera

(See reference books given in the September, 1933, issue.)

GOOD MUSIC FOR LENT

732	Ecce Quomodo (S.A.T.B.)	Handel	.15
733	Ecce Quomodo (T.T.B.B.)	Handel	.15
736	Silentio et Devotione	René Becker	.15
	O Bone Jesu (S.A.T.B.)	René Becker	
737	Tribulationes (S.A.T.B.)	René Becker	.15
558X	Adoramus Te (T.T.B.B.)	Palestrina	.15
52	Adoramus Te (S.A.T.B.)	Palestrina	.12
683	Adoramus Te (3 vcs)	Mauro-Cottone	.15
76	O Bone Jesu (S.A.T.B.)	Palestrina	.12
398X	O Bone Jesu (T.T.B.B.)	Palestrina	.15
284	O Bone Jesu (S.A.T.B.)	McDonough	.15
387	Vexilla Regis (S.A.T.B.)	Helen Sears	.12
116	Pange Lingua and Stabat Mater		
	(Gregorian)	On Card	.10
575X	O Vos Omnes		
	(2 or 3 vcs)	J. Singenberger	.20
284	Domine Salvum		
	(S.A.T.B.)	F. J. McDonough	.15

ERRATA

Through a clerical error in handling proofs, Music Appreciation last month was printed with many typographical mistakes. At the end of the series if all are published in book form, proper corrections will be made. The major errors were on page 35:

1st column, line 40 "dama" should be "drama"; line 58 "or" should be "for".

2nd column, line 3 should read "Agatha, Jane and Fair Marie"; line 16 should read "Cheery Fact, A".

Page 33: 2nd column, line 31, "turned" should be "tuned".

Other errors in spelling are obvious and need not be corrected here.

Question and Answer Box

Conducted Monthly by DOM GREGORY HUGLE, O.S.B.,
Prior, Conception Abbey, Conception, Mo.



✎ { Send your Questions to Father Gregory, they will be }
{ answered in this column without reference to your name. }

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Questions submitted in December

Q. *"I bitterly resent the fact that the beautiful Masses of old have been forbidden; they always gave me a thrill, and lifted me up into higher realms; at times I consider Pius X to have been cruel and unjust."*

A. In order to understand the inner workings of the liturgical and musical revival, inaugurated by the saintly Pope Pius X, we must carefully consider the basis on which the Motu Proprio rests. "It is necessary (*the Pope says*) to provide above all other things for the sanctity and dignity of the church. It would be in vain to hope that an abundance of heavenly blessings descend from heaven upon us, if our homage to the Most High, instead of ascending in the odor of sweetness, would place again into the hands of the Lord the scourge which the Divine Redeemer used long ago to drive the unworthy profaners from the temple."

Q. *Which supreme examples were before the Pope's mind?"*

A. 1) The first word of Jesus which He spoke at the age of twelve to His parents, when they found Him in Jerusalem: "Did you not know that I must be about my Father's business?" "*The Father's business*" is the Divine Worship, transacted in the house of God.

2) The just anger and consuming zeal with which our Lord cast out of the temple those that sold and bought therein, saying: "It is written: My house shall be called a house of prayer, but you have made it a den of thieves" (Mt. 21, 12). "Take these things away and make not the house of My Father a house of traffic" (John 2, 16).

Q. *"When did our Lord thus cleanse the temple?"*

A. At the beginning and at the end of His public ministration. The Apostles (*humanly speaking*) must have been greatly embarrassed to see their Master in so excited a mood. Later on they looked differently at our Lord's anger. The gentle St. John remarks: "And the disciples remembered that it was written: The zeal of Thy house has eaten me up."

Q. *"What relation is there between 'the Father's business' and Holy Mass?"*

A. The Jews had only one place of sacrifice, viz. in the Temple of Jerusalem. The Lord God had minutely prescribed through His servant Moses the kind and number of bloody and unbloody sacrifices. By one oblation, on the cross, Christ fulfilled and abrogated all these sacrifices. The time had come when only one, a new and clean sacrifice should be offered everywhere, "from the rising of the sun even to the going down thereof". The value of this sacrifice is infinite; the Father beholds in every Holy Mass the Son of His Love both as victim and sacrificing High Priest.

Q. *"For what ends is the Holy Sacrifice of the Mass offered?"*

A. The Sacrifice of the Mass is offered to God for four ends: 1) To honor Him as He deserves; 2) To thank Him for His favors; 3) To appease Him and make Him due satisfaction for our sins and to help the souls in Purgatory; 4) To obtain the graces of which we have need.

Q. *"Which is the best way to hear Holy Mass devoutly?"*

A. In hearing Holy Mass, the best way to be devout of heart is the following: 1) From the very beginning of Holy Mass to unite our intention with that of the Priest, who offers the Holy Sacrifice for the ends for which it is instituted. 2) To accompany the Priest in every prayer and action of the Holy Sacrifice. 3) To meditate on the Passion and Death of Jesus Christ and heartily to detest our sins, which were the cause of them. 4) To go to Holy Communion or at least to make a spiritual Communion when the Priest communicates.

Q. *"What is Satan's plan with regard to Holy Mass?"*

A. Satan's plan is to rob the faithful of the fruits of Holy Mass.

Q. *"What means does he employ for this purpose?"*

A. He employs every conceivable means to divert the attention of the faithful from the Holy Sacrifice.

Q. "Which characteristic saying represents Satan as employing church music for this purpose?"

A. The saying: "When Old Nick saw he could not hurt the Lord, he went into the gallery to make music."

Q. "What is the meaning of this saying?"

A. The meaning is: Satan has always made an effort that church music should *not* be a prayer. He cannot hurt the Lord directly, but he can do so indirectly by withdrawing from Him the tribute of adoration and thanksgiving; in particular he tries to prevent that the faithful should think of Christ's Passion and Death and be sorry for their sins.

Q. "Enumerate some of Satan's favorite schemes."

A. 1) He wants the organist to introduce into his playing all kinds of frivolous reminiscences from low, vulgar music, so as to conjure up in the minds of the faithful passionate scenes and lustful escapades. 2) He wants the singers to imitate the sensuous and prideful mannerisms of certain popular singers. 3) He wants the organ loft to be an empodium of irreverence, where everyone is free to "cut up", to talk and to laugh, to gaze about, to compliment each other on their singing, in short, to do everything except to pray.

Q. "How did Pope Pius X proceed against such frivolous practices?"

A. He legislated that the original practice be restored by which the singers, in cassock and surplice, take their places near the High Altar. The Bishops of the whole Catholic World are to co-operate with the Pope in this great work. Where conditions are absolutely unfavorable, the Bishops may grant a temporary exception. In each parish the Pastor is to carry out the ecclesiastical legislation.

Q. "Was Pope Pius X cruel or unjust in rejecting every kind of church music which does not come up to liturgical requirements?"

A. Far from being cruel or unjust, the Pope conferred the greatest possible benefit upon every individual member of the Holy Catholic Church. It was the Pope's most ardent desire that all Catholics should assist at Holy Mass with attention and devotion so as to derive therefrom an abundance of heavenly blessings. It could not be helped that many church musicians, composers and publishers were sorely shocked by the new legislation and that financial losses were involved. But when we place on the one side of the scale the material loss, and on the other, the spiritual gain, every enlightened Catholic will gladly admit that the latter by far outweighs the former.

Q. "How did Pope Pius X bring home to our minds the awful sanctity of the House of God?"

A. He places before our mind the following six points: "The House of God is the place in which we: 1) Celebrate the august mysteries of religion; 2) Receive the grace of the Sacraments; 3) Assist at the Holy Sacrifice of the altar; 4) Adore the august Sacrament of the Lord's Body; 5) Unite in the common prayer of the Church; 6) Take part in the public and solemn liturgical functions."

Q. "Can you explain how it came that profane music ever was sung and played in church?"

A. The Motu Proprio hints at the following six causes:

- 1) The fluctuating and variable nature of the art of music;
- 2) The succeeding changes in tastes and habits;
- 3) The fatal influence exercised by the profane and theatrical art;
- 4) The pleasure that music directly produces, which is not easily contained within the right limits;
- 5) The many prejudices on this subject which sometimes obstinately remain, even among persons of great piety and high authority;
- 6) The constant tendency in sacred music to neglect the right principles of an art used in the service of liturgy.

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Monsignor Manzetti's Review Of The Month

PROPER OF THE MASS

for all Sundays of the Year, set to Gregorian Formulae with Organ Accompaniment by Rev. Carlo Rossini, Organist and Choirmaster of St. Paul's Cathedral, Pittsburgh, Pa.

The text of the Proper, as indicated above, has been arranged in psalm form, divided into verses and set to certain Gregorian psalmodic formulae. Various psalm tones have been selected for the different seasons of the ecclesiastical year and four different tones used for the four parts of each Proper. We are also advised in the Preface that the "Alleluias" may be chanted either in psalmodic form or sung to their original melody. More elaborate "Alleluia" melodies, for solemn occasions, are to be found at the end of the volume. These have been taken verbatim from the Roman Gradual. The repetition of the Introit may be done either by chanting it again or by reciting it on a monotone. For the latter the author has supplied a few plain chords to be used at the discretion of the organist. The two Sequences, *Victimae Paschali* for Easter and *Veni Sancte Spiritus* for Pentecost, with their original melodies and an organ accompaniment, complete the book. Such is the general outline of the work now presented to the public.

Taking all things into consideration, this arrangement of the Proper will no doubt prove useful to all choirs, especially those of limited means and ability. Indeed, it is a problem now-a-days, even in Cathedral churches, to have the Proper properly sung according to the original version of the Gregorian melodies. Christians of the 20th century do not spend their nights in holy vigils, in prayer and penance as the early christians did, when they were also learning to sing the ancient cantilenas of St. Ambrose and St. Gregory. They rather spend them, often under the very auspices of Catholic organizations, in theaters, social clubs and cabarets, at dances and petting parties where they are generally entertained with a style of music that simply tickles their sensualities or stirs their minds to passionate impulses. This secular musical idiom, of course, is necessarily antipodal in form, technique, spirit and influence to that of the early Church, whose music was composed purely for the worship of God. So modern church choirmasters are non plussed and have to resort to compromises in order to save the situation and comply in some measure with

the rule of the Church which demands the Proper to be sung. The Church apparently is not willing to change her legislation in regard to the importance even of the mere externals of her liturgical acts of worship, but the mentality of the faithful has certainly changed. Sacred functions are no longer taken sedulously according to the deeply symbolic spirit that has created their liturgical form, even when, as a whole, they theoretically retain their importance in the christian life. Congregational singing has long since fallen into disuse and naturally the faithful no longer take an active part in the worship of God, although most church functions retain the dialogued form that should be enacted between the officers and the congregation. Even the choir of laymen, which have now supplanted the choir of levites, is most often unable to render the very Chant of the Church. Consequently the burden of singing the Proper devolves upon one or two singers, while the choir itself remains pathetically silent, or the melodies of the Proper must be set aside and the music reduced to a monotonous recitative, if not to psalmodic formulae in order that the whole choir may join in and cease being a mere figurehead. In other words, the music that the Holy Ghost is said to have whispered in the ear of St. Gregory has to be remodeled, or replaced by other easily assimilated musical contrivances, to make it less tasteless and more practicable for singers who are otherwise proudly and efficiently conversant with the tantrum and cheap style of the modern art of sounds. No wonder the traditional Chant of Mother Church, which Pope Pius X thought to have restored to liturgical functions, is making so little progress in Catholic communities. To blame the Chant itself for this ignorance or antipathy is a fatuous presumption. When we know that the silliest style of modern music, which does not even reach the standard of the simplest melodic designs of some of the Gregorian melodies, is often all the rage in many choir lofts, then it is about time that we look elsewhere than in the Chant itself for the reason for any such aversion.

The feature of singing the "Alleluia" according to its original melody, small though it be, is nevertheless commendable indeed. Eventually it may act as a wedge to give the singers an insight into and perhaps create a desire to learn and sing more of the chaste and spiritual

(Continued on Page 83)

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MONSIGNOR MANZETTI'S REVIEW OF THE MONTH

Continued from Page (86)

music of the Church. As to the alternative of reciting it, the writer does not perceive how the word "alleluia", which has no grammatical nor syntactic connection with its versicle, can be intelligently coupled with it and made an integral part of a psalmodic formula. Both should stand musically apart as they do grammatically.

The technical part of this new work no doubt reflects the teachings the distinguished organist of the Pittsburgh Cathedral has received at the Pontifical High School of Church Music in Rome, of which he is an alumnus. The style of his accompaniment to the Chant is, however, more or less the same as that taught, for the past half century, in all the Conservatories and Schools of Music in Europe. It is made up mostly of mere harmonic blocks. As a musical entity it is purely figurative. It seems to be there just for the purpose of supporting the voices and to keep them from side-tracking. Although mostly correct in its harmonic form, such an harmonization adds nothing artistic to a composition. However, that the monodic Chant of St. Gregory, by nature essentially melodic, should be accompanied with the music of another age, the age of homophony, is certainly an anachronism. Up to the seventeenth century the mentality of musicians was entirely melodic and primarily so even at the time of vocal polyphony. Now, no painter conscious of his own art, would retouch a painting of the Primitives' school with the technique of the Renaissance, nay, worse still with that of cubism. Yet, these things are done in music by those who are supposed to have passed through authorized schools of church music. It is rather strange to see that such schools are just nominally in the lead in the church music movement and have not, in regard to the accompaniment of the Gregorian melodies, reached the conclusion that it is no art to couple together styles that are antipodal in spirit and form. It has also been remarked that these same Schools have no clear idea about a style of church music for organ. Strange as it may seem, their pupils are educated along concert music lines rather than in liturgical music for the organ. They appear to be perfectly satisfied to deal with generalities and current forms in musical technique and education. Further than that they wish to visualize nothing.

The accompaniment of the two Sequences at the end of the volume, however, is certainly more instinct with the melodic nature of the

vocal part than the rest of the work, as it seems to have been worked out contrapuntally and more in the style of the melodic Chant than in that of blunt harmonic blocks, all the while remaining, as it should, a mere accompaniment.

As to the question of rhythm, the harmonization of the "Alleluias" and sequences faithfully follows the rules of the metrical rhythm of the ancient Latin rhetoricians and Gregorianists as rightly adopted by the School of Solesmes; but the same cannot be said of the rhythmical arrangement of some of the psalms. It seems that the author has remained confused, as to the proper place of the chords, by the tonic cursus inherent in the psalmodic cadences. Although of primary importance for the adaptation of different texts to the same melodic ending, the tonic cursus can have practically no bearing on the original metrical movement. Each moves in an entirely different realm of ideas.

LEO P. MANZETTI.



JOSEPH ECKER

NEW COMPOSITION BY JOSEPH ECKER INTRODUCED

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During the latter part of January first performances, of the new Pie Jesu, by Joseph Ecker, prominent Boston Catholic baritone, were heard, at various funeral services.

Praise for its good structure, and devotional style, was generally expressed. This composition announced in last month's CAECILIA was awaited with curiosity, being the first composition to be issued in recent years by a member of this well known musical family.



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- 1—Continue Asperges, as soon as Priest has intoned, Asperges Me.
- 2—After Asperges, sing Responses and Amen to the prayer.
- 3—Begin Introit (Proper of Mass) as soon as Priest again comes to the altar steps.
- 4—Begin Kyrie, as soon as the Introit is finished.
- 5—Wait until the Priest intones "Gloria in Excelsis", and then begin Gloria of Mass with the words—"Et in terra pax".
- 6—Immediately after the Epistle is finished sing The Gradual (Proper of the Mass) the Alleluia and Responses.
- 7—After the Priest has intoned the "Credo in Unum Deum", continue with the Credo of the Mass beginning with the words "patrem omnipotentem".
- 8—Priest intones — "Dominus Vobiscum". Choir answers — "Et cum spiritu tuo". The priest says "Oremus", then the choir sings the Offertory at once. (Proper of the Mass).
- 9—After the Proper Offertory for the day, a motet may be sung which has some reference to the feast, or the day, or to the particular church season.
- 10—Sing Responses to the Preface. When the Priest finishes the Preface, a bell rings, and the Sanctus should be started at once.
- 11—Start the Benedictus right after the Consecration.
- 12—Sing the Responses—"Amen" and "Et cum spiritu tuo", after the Priest intones for each. Then commence the Agnus Dei at once.
- 13—The Communion (Proper of the Mass) should be sung immediately after the Priest has received the Precious Blood.
- 14—Answer—"Et cum spiritu tuo" to "Dominus Vobiscum", "Deo Gratias" to "Ite Missa est."

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Laetentur Coeli (1st Mass)

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by Sister M. Cherubim O.S.F.
Offertory, Tui Sunt Coeli, S.A.B. J. Singenberger
At Benediction
Panis Angelicus Browne
Tantum Ergo J. Singenberger
After High Mass, Hodie Christus Korman

LENTEN, PALM SUNDAY AND HOLY WEEK PROGRAMS IN SPAIN 1932

So little is heard here of Catholic music in Spain, the following information may be of interest. A transcript of the programs used in Spain, last year show the following compositions most commonly used:

Compositions

Masses: by Vittoria, Loebmann, Haller, Perosi, Iruatrizaga, Palestrina and Gregorian.

Passion: by A. Encrois, Vittoria, Saco del Valle.

Lamentations: Gregorian, Vittoria y Valdes Eslava, Haller, Goicoechea y Witt.

Responsories: J. Valdes, Otano, Eslava, Goicoechea, Contini, Ugarte.

Christus Factus: H. Asunce, Palestrina, Gregorian, Goicoechea.

The Composers

Composers listed in the "Archiv. music—Catedral de Burgos," are the following (for Holy Week) and this list provides a comprehensive record of 17th and 18th century composers whose works have been performed in Catholic Churches of Spain. Most of this music is not obtainable in the United States at present.

Abadia (Antonio),—1780-1791.

Siete Lamentaciones, a 4, con orquesta.
Tres Misereres, id., id.

Barrera (Enrique),—1846-1922.

Siete Lamentaciones, a 4, con orquesta.
Dos Misereres.

Bros (Pedro Domingo),—1776-1836.

Miserere con orquesta.

Cabellero (Manuel F.),—1835-1906.

Miserere, a 4, con orquesta.

Contini.

Miserere, a 4 voces.

Doyague (Manuel Jose),—1755-1842.

Dos Lamentaciones con orquesta.
Miserere, id.

(Continued on next Page)

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Proper of the Mass Gregorian
Ordinary of the Mass Martin G. Dumler
Offertory: Tollite Hostias St. Saens
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Adeste Fideles
Sing O Heavens (Tours)

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Proper of the Mass Tozer
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Missa S. S. Rosario, B.M.V. Bottazzo-Manzetti

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Hodie Christus Korman
Proper of the Mass Ed Tozer
Mass in honor of St. Alfons
by Sister M. Cherubim O.S.F.
Offertory, Laetentur Coeli Gruber
After Mass, Adeste Fideles
At the 7:30 Mass
Hymns for mixed voices by J. Singenberger and Dom Gregory Huegle.
At the 10 O'clock High Mass
Proper of the Mass Ed. Tozer

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Id., a 11 voces.
Id., a 11, con bajoncillos.
Id., a 12, con violines y óboe.
Motete a la Sta. Cruz, a 8.

Encrois.

Pasión, a 4, para el Domingo de Ramos.
Id., a 4, para Viernes Santos.

Eslava (Hilarion).—1807-1878.

3 Lamentaciones, a 4, con orquesta para Miércoles Santo.
3 Lamentaciones, id., para Jueves Santo.

Fernandez (Wenceslao).

Miserere, con orquesta.

Garcia (Placido).—1798-1832.

"Christus factus", a 4.
4 Misereres, a 4.
"Adjuva nos", a 4 y 8.
3 Misereres, con orquesta.
Doce Lamentaciones, con id.

Garcia de Salazar (Juan).—1668.

Himno "Vexilla", a 4.
Motete de Pasión "Domine Jesu Christe", a 4.

Goicoechea (Vincente).—1854-1916.

"Miserere".

Haller (Miguel).—1840-1915.

Tres Lamentaciones, a 4.

Hernandez Illana (Francisco).—1729-1779.

Miserere, a 4.
Motetes de Cuarehna, a 4.

Hernandez (Pablo).

Miserere, a 4, con orquesta.

Ibeas (Manuel de).

"Christus factus", a 4.

Lamadrid (Juan de).—1660-1685.

Miserere, a 6.
"O bona Crux", Motete de pasión, a 8.

Mitterer (Ignacio Martin).—1850-1924.

Responsorios, a 4.
Lamentaciones, a 4.

Navarro (Juan).—Siglo XVI.

Himno "Vexilla", a 4.

Palestrina.—(Siglo XVI).

"Gloria laus", a 4.
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