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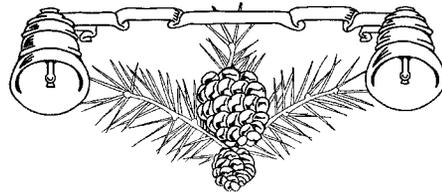


THE CAECILIA

Magazine Devoted to
CATHOLIC CHURCH
and
SCHOOL MUSIC

Founded A. D. 1874 by John Singenberger

CPT



A Merry Christmas
and
A Happy New Year
To
All Our Friends

---The Editors

The Caecilia

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Vol. 60

DECEMBER 1934

No. 11

PLEA TO ST. CECILE

*Cecile, to Music's kingdom waft me now
And let me peer into thy melodies!
Let waves of moulded thoughts about me surge,
And raise mine own beyond our lands and seas!*

*Sing with thy lyre a peaceful, lilting strain—
Dost hear?—a soothing nocturne, day's delight.
Detain me in thy bowers of refrain,
E'er to remain within thy sound and sight!*

*What peace! What joy! What utter loss of self!
What universal strains of truthfulness!
What angeled psalmody! What ageless themes!—
Ah, now I know thy deathless youthfulness!*

From "Paintings and Other Poems"

—Dom Placid.

OUR ANNUAL REVIEW

As another year closes, we look upon our efforts in behalf of John Singenberger's memorial THE CAECILIA, with some misgivings. We realize that the many faults with this periodical are ours, and that the good points about it, are chiefly from our generous and faithful contributors who so regularly, without compensation, give of their talents in the interest of helping fellow musicians along.

Few realize that this periodical is operated and maintained at cost of printing and mailing. No editorial expense is charged to it, no clerical expense, nor any "overhead". True it has an advertising value for the publishers, but so too has any good work. Then again, "those who serve the altar must live by it".

Sir Richard Terry once bemoaned the fact that church music periodicals were in the hands of publishers who were biased in behalf of their own issues. If they aren't owned outright they are influenced or subsidized by publishers. So far however no altruistic souls have appeared who are able to give the attention demanded by such a publication. At least in the hands of publishers of substance, such periodicals are given continuity of appearance and policy. Without trying to defend any side of the question it is proper to point out that the many good periodicals of this type in foreign countries have done much to make known good music, good composers, and activities of church musicians.

After all, our fraternity is small and not prosperous in the eyes of the world. It is typical of art, that disagreement fosters improvement. Few great artists have won the approval of all, theoretical brothers and practical colleagues alike.

Likewise we recognize that THE CAECILIA has those who wish it were different. We, too, wish it were different for therein lies the key to interest. The editor of the most widely read weekly in the country has often said—"No worthwhile subscriber to our paper reads every article, each week. The magazine is designed to interest different groups of people. Otherwise all articles would be in one style."

We apply the same plan to THE CAECILIA. Realizing of course, that all who subscribe are interested in the subject of church or school music in general, we further

recognize that a comprehensive paper should treat of various sides and sections of the subject. It serves AS A DIGEST OF THE OPINIONS OF THE BEST MUSICIANS QUALIFIED TO SPEAK, AND AVAILABLE TO US. It does not propagandize to the disqualification of all controversy.

As to the physical make-up of the paper, it has been enlarged some, and it is gradually being increased in the number of pages per month. Next month we shall have a new Title page again. We hope to procure pictures of ancient musicians. We desire the help of our readers, in locating reproductions of the likenesses of the composers of 16th and 17th century. We desire the assistance of our readers in procuring biographies of present day and recent musicians. To Mr. George Fischer of J. Fischer & Brother, we are indebted for assistance in sponsoring this department. Mr. Fischer has cooperated with us by providing biographies of musicians with whom he has had contact. Until Father Bonvin's recent illness, we had hoped to get him to review the biographies of the CAECILIAN composers.

New music by modern composers, with continued encouragement to the compositions by Sisters, which heretofore have had no outlet, will be found in the 1935 CAECILIA. Also polyphonic music, and reissues of CAECILIAN compositions will continue. We doubt that any other periodical has presented music in the period of the last three years that has had more notable performances than some of the music from the recent CAECILIA numbers.

The spontaneous letters of commendation which we have received, the unselfish labors of our contributors, and the loyalty of our subscribers all have served to make our work a happy and interesting enterprise.

In return we promise renewed energy and vigor for the improvement of this paper, with an open welcome and solicitation for opinions and suggestions designed to help us improve in our work. We are not sensitive—as our own worst critics—we cannot be hurt by frank opinions. We try to weigh them all, in the light of our own limitations, and draw from them thoughts to be put into execution as soon as conditions permit.

"PHILOMUSE".

The Spirit of Christmas in Music*

By Janet Cutler Mead

Musical Lore of Noeltide from Many Lands

MUSIC expressing the spirit of Christmas is very old. Angels singing "Glory to God in the Highest" first brought it to the earth, and here it has remained, a potential possession of every individual—potential because the spirit of the music is within the emotional grasp of every normal being regardless of his ability to read a musical line or to "carry a tune." For instance, one cannot sit in the presence of music expressive of the Christmas Season without feeling its spell.

The spirit of Christmas in music appears in various forms. There is the large oratorio type of expression, giving us the well-known and loved "Messiah," written in some marvelous manner in twenty-one days, music so appealing with its beautiful arias, the **Pastoral Symphony** and the great **Hallelujah Chorus**. Just as great but possibly less known is the "Christmas Oratorio" of Johann Sebastian Bach, written for the six days of the Christmas Season. One of its most beautiful high spots of expression is the magnificent chorus, **Break Forth, O Beautiful Heavenly Light**, which closes the second portion of the work.

The spirit of the Christmas Season is also expressed in hymns we all know. **It Came upon the Midnight Clear**, brought forth by the Methodist Revival of the early eighteenth century, is among the best known; so, too, is **Hark the Herald Angels Sing**, the only Wesley hymn that ever found its way into the Church of England Hymn Book. (Originally the first lines of this hymn read "Hark how all the Welkin Rings"). One could go on and on with the list of hymns, for we all have our favorites which we love to review when the Christmas Season returns each year, some preferring Martin Luther's simple little **Cradle Song**, others enjoying **Silent Night** or possibly the stirring tune of **Adeste Fideles**.

In addition to the oratorio and hymn type of musical expression, the Christmas verse songs also offer a wide selection from the delightful **Christmas Tree** and **Merry, Merry**

Christmas Bells to We Three Kings or some more recently written composition.

Carol, Carol Joyfully

There is still another type of musical expression which to many makes the greatest appeal as exemplifying the truest and deepest spirit of the Christmastide. I refer to the carols, "masterpieces of tantalizing simplicity." In addition to being known to the English speaking world as "Carols," these musical gems are known to the Germans as **Wiegenlieder** and to the French as **Noels**. This word of the French was at a rather late date taken over into English as "Nowell" expressing "news" as found in the familiar setting, **The First Nowell**. Varied in name, they all are expressions of the manner in which the ordinary man at his best understands the ideas of his age.

"A carol" (the name was probably derived from the Latin word, "cantare," meaning "to sing" and from "rola," an interjection of joy) was originally a hymn of praise, applying to lyrics written in dance measure and sung by folk "as they danced in a ring." Singing as they danced, their song became a "carol." This seems very plausible, for it is almost certain that some kind of song and dance would have accompanied old customs originally pagan, such as the procession of the "Boar's Head" and holly and ivy contests that suggest the old Druids. We know, too, that there were Yule Songs of the Wassail or health-drinking type and that these two early ideas becoming merged could easily have paved the way for the commonly accepted meaning of a carol, "a song for the Christmas Season."

These songs for the Christmas Season, as we understand their meaning, seem to have had their origin in Italy. About the time of St. Francis of Assisi, a Franciscan monk, Jacopone by name, wrote several carols, and one of that same period whose author is unknown is said to have been the basis of the **Pastoral Symphony** in Handel's "Messiah." From Italy the carol passed to Spain, France, Germany and all the other countries except Scotland. There are examples from all over Europe, from Latin America and from our own Kentucky negroes.

*Condensed from "The Etude", Dec. 1933.

In the early English carols no reference is made to the journey to Bethlehem, as there was in the early French carols. They deal with the annunciation, the mystery of the miraculous birth, the shepherds keeping watch over their flocks, the appearance of the star and the journey of the wise men, who are always kings, bringing gold to represent Christ's Kingdom, frank-incense his Godhead, and myrrh, his mortality. The slaughter of the children by Herod through his cruelty is made the subject of the Virgin Mother's cradle songs. The **Coventry Carol**, interesting for its quaintness of lines, is one of the best of these.

Lully, lulla, thou little tiny child. By
by, lully, lullay.
O sisters, too, how may we do
For to preserve this day this poor
youngling,
For whom we do sing, by by, lully
lullay?

All the early carols were, of course, crude and of necessity written in the vernacular of the day, for the typical carol "gives voice to the common emotions of a healthy people, in a language that can be understood and music that can be shared by all." The medieval clergy, being familiar with Latin, naturally composed Latin carols, which became very popular. But more popular were the **macaronic** carols in which we find lines of Latin, generally from the well known office hymns of the church, interspersed with vigorous phrases in the vernacular. There are French, German and English examples. The "Boar's Head" carol, referred to before, is one of these.

The boar's head in hand bear I,
Bedecked with bays and rosemary;
And I pray you, my masters, be merry,
Quot estis in convivio:
Caput apri defero,
Redens laudes Domino.

Crib Carols

Many carols were written for the fourteenth century crib ceremonies, in which the several characters of the first Christmas night were impersonated and a crib for the Christ Child placed behind the altar. One of the most beautiful to survive is **Joseph Lieber** which possesses a most delightful melodic lilt. The fifteenth century was the great age for the creation of carols. Often they were cast in the ballad form so popular at

that time, and we find the **Cherry Tree** carol to be one of the best of this type. How quaintly its lines seem to us now:

O eat your cherries, Mary, O eat your
cherries now,
O eat your cherries, Mary, that grow
upon the bough.

However, the carol **par excellence** of the fifteenth century was written with a lilting rhythm and a refrain for the chorus, all consideration of the early dance having been laid aside.

One such is known as **What Child is This?**

What Child is this, Who, laid to rest, on
Mary's lap is sleeping?
Whom angels greet with anthems sweet,
while shepherds watch are keeping?
This, this is Christ the King, whom shep-
herds guard and angels sing:
Haste, haste to bring Him laud, the Babe, the
Son of Mary.

Carols were written after the sixteenth century but they were pious ballads rather than real carols. Compositions like **While Shepherds Watched Their Flocks by Night** lack the festive element of the old carol but serve as a connecting link between the true Christmas carol and the Methodist revival hymns of the eighteenth century already mentioned. The prosaic eighteenth century ignored the carol and in spite of the "broad-sheets" circulated annually to keep the carols alive, this form of song slowly lost ground. Here and there only was there evidence of its continuance. For example, Oliver Goldsmith in 1766 says that the parishioners in his "Vicar of Wakefield" kept the Christmas carol alive and may have sung one or both of the magnificent settings of **God Rest You, Merry Gentlemen** or **I Saw Three Ships**, both most interesting carols.

The wealth of beauty in Christmas carols, thus becoming rapidly forgotten, was to a certain extent recaptured in 1822 when Davies Gilbert, an Englishman, published the first modern collection of traditional carols. In spite of this work and the work of later collectors, it has only been recently that carols have begun to come into their own. A very fine piece of work has been accomplished by the co-authors of the "Oxford Book of Carols," and it has done much toward restoring this type of music, which was nearly lost.

Recording Carols

To make these carols live again was not an easy task though it was an extremely interesting one. None of the carols were printed until 1521 and, being handed down orally, became all the more difficult to collect. **The Black Decree** was taken down by an English woman from an old man of seventy-five or more years. Many carols extend over a period of time. For example, **The Cherry Tree**, a carol previously mentioned, is in its present state of the seventeenth century, but it is based on a legend

familiar in the fourteenth century and is found in a fifteenth century mystery play. Then, too, since the charm of an old carol lies in its being true to the period in which it was written it is the task of the editor to recognize those carols that retain their vitality because of their sincerity.

We may not all be in a position to assume the fascinating task of collecting old carols which sing of Christmas, but this may not deter us from enjoying them, since a sufficient number have already been collected to enable us through their medium to enjoy more fully the spirit of Christmas.

Women In Church Choirs

The Late Archbishop Messmer's Letter to John Singenberger in 1909

Editors Note: This is the third of a series, reviewing the age-old question of "Women in Church Choirs." Periodically the subject comes under discussion, with each new generation of choirmasters. The present article is a reprint of a letter which appeared in THE CAECILIA in February 1909.

Archbishop's Residence.

Milwaukee, Wis., Feb. 2, 1909.

My dear Professor Singenberger.

In view of the extended discussion carried on in some of our Catholic papers regarding the admittance of women to our church choirs, and in view of the partially wrong interpretations given my interview with the Holy Father on the subject, it is about time to state clearly the true import of the Holy Father's remarks. It will help to give a correct interpretation of Cardinal del Val's letter to Bishop Canevin.

In my audience with Pius X, last May, I told him that it would be impossible in ever so many parishes in the United States (I did not speak of Wisconsin alone) to carry out the provision of the Motu Proprio forbidding women to take part in the liturgical chant; that in most churches, except in large city parishes, it would be very difficult, if not entirely impossible, to have male choirs; and further that we were not far enough advanced in all our parishes, to have children sing at the liturgical service. Then the Pope said: let the women sing with the rest. I replied, Your Holiness means that the whole congregation should sing. He said, Yes. I replied that there were very few churches,

only one to my knowledge, where the people were accustomed to congregational singing and that it will take many years until this ideal condition can be obtained. Then I stated again most clearly and explicitly that if women were not allowed to sing in our **Church Choirs**, we could not have solemn service at Mass or Vespers in a great number of our parishes. To which the Holy Father answered just as clearly and explicitly: Well, then, let them sing, but let them behave themselves and do not allow them to sing theatrical and worldly music.

Now, Sir, I vouch absolutely for the correctness of this report. What is the import of the replies of His Holiness? The following:

1. The Pope did not revoke the respective provisions of the Motu Proprio, as he did not give a general permission for women to sing in the church choirs. Hence the Cardinal Secretary was perfectly safe in saying that the Holy Father never gave such a permission.

2. Nor did the Pope give such a permission indiscriminately for the United States, although I spoke of the conditions of our country.

3. But the Pope did most assuredly give an interpretation or rather a rule of ap-

plication of the Motu Proprio. It is the old rule or principle admitted by every wise lawgiver that his law is not meant to bind his subjects when its observance is either impossible, or very difficult, or harsh, or calculated to do more harm than good.

I was perfectly satisfied with the Holy Father's reply. For I felt assured that in following that old principle which I had learned as a seminarian in the class of Moral Theology and Canon Law, and in applying that principle in the discharge of my episcopal office, I was on perfectly safe grounds. I saw no particular obligation of bothering the Roman authorities of our Apostolic Delegate and therewith everybody else with lots of Roman quaesita et responsa. It has always been a principle of Canon Law that bishops have the right to determine how and in what manner and to what extent some general law of the Church, which is after all a *lex humana* subject to the same rules and principles of interpretation and application as other laws emanating from human authority, shall be carried out in the actual, given circumstances and conditions of their dioceses and diverse parishes. Rome will trust to the good, sound and conscientious sense of our American Hierarchy as she does to that of the bishops in Germany and Austria. Yet there is no fight over there regarding "Woman's Rights in the Choir." They have them and to all appearance mean to keep them. Undoubtedly, for the same reasons as our bishops do. They find it just as impossible in many places, just as harsh and difficult in most places just as obnoxious and hurtful in other places, to banish women singers from all choirs, as we find it here in America. Whoever knows the condition of the "musical world" in our Catholic parishes, with comparatively few exceptions, knows what tremendous difficulties are in the way of forming and keeping up good male choirs. Think of the lack of good male choirs. Think of the lack of good and, still more, of trained voices, the irregular attendance at rehearsals and at the services themselves, but what of the organist or director? A young lady to train the male choir, or, perhaps, one of our good sisters teaching in the parish school? Or must the pastor himself, if a musical genius, take the matter in hand? It is certainly not the purpose of the Motu Proprio to banish women from the choir, even though a male choir could be established, when that male choir can not furnish music that will assure both, the glory of God and the edification of the people. Without the latter you

cannot further the former, a principle upon which over-zealous people, who look only to the letter of the law, might meditate to great advantage.

My dear Professor, I may be wrong and yourself and many others may not agree with me. But I believe there is in the discipline, the liturgy and the chant or music of the Church of God a continual growth, unfolding and development through all the ages succeeding one another, as the mental, moral and religious conditions of the faithful and the unbeliever, peculiar to those ages, demand. While all three, discipline, worship and music rest forever on the same unchangeable principles of Christ's doctrine and jurisdiction, which called them into existence in the beginning, yet the external forms of primitive Christianity, unless divinely ordained, will change and the letter of the primitive law give way to the spirit of later days. This applies to the liturgical music fully as much, if not more, as to anything else in the Church.

One more remark in conclusion, dear friend. I am very pleased with the answer given by the S. C. of Rites to the question lately placed before it by the editors of "Church Music." The "mens" is in perfect accordance with the Holy Father's remarks to me and with the principle of law mentioned above. At the same time it seems to me that the notions which the Roman proponent of the *Dubium* has regarding our mixed choirs are somewhat mixed up. To us the matter is clear enough.

Sincerely yours,

S. G. MESSMER.



A

Merry Christmas

and a

Happy New Year!



The Christmas Carol In France*

By William Saunders

The Christmas Carol, although its popularity is probably even greater in France than it is in England, is not commonly associated, in the minds of those who dwell upon the northern side of the Channel, with a Gallic setting either of words or music. As a matter of fact, the French Carol or *Noël*, as it is called in the language of our neighbours, is a vastly different entity from that which is so familiar to our ears during the Christmas festivities, both in idea and in effect. The English Carol is like the English character, an honest, robust out-of-doors piece of ebullition, whereas, the French *Noël* invariably smells somewhat strongly of altar fires and incense. While both are essentially emanations from the Folk, and generally embody the folk spirit and idiom, they respectively derive from different sections of the Folks in question. The central theme of both is, of course, the doctrine and the legendary and historical aspects, of the Nativity, or birth of Christ, but the English Carol leans more towards the frankly secular and material than in the direction of the spiritual and doctrinal; while, in France, on the other hand, the *Noël*, which is invariably sung in Church, and then only during the performance of the Midnight Mass on Christmas Eve, is strictly relevant to the spiritual narrative and intensely religious, as becomes a hymn or *Chanson* which has been approved by the authorities of the Roman Catholic Cathedrals and Churches of France. Such entities as "The Holly and the Ivy," "The Cherry Tree Carol," "I saw Three Ships," and "Good King Wenceslas," as coming under the category of the *Noël*, were unthinkable.

Most of the *Noëls* are variations upon the Stable scene of the Nativity and of the coming of the Shepherds, the Wise Men, and the Three Kings, in order to worship the newly born Saviour and to lay their offerings at His feet. And upon this theme the popular fancy is allowed the freest of free play. There is one for example, which tells of the rage of the Devil, when he heard that Christ had been born and of how all the people of the place—Silleverdier, Pasherou, Lafourbe, Tonnerre, Guillaume, Henry, René, Moricard the Swift of Foot, and a host of others

besides,—had gone to do honour to the newly born Jesus,—

"Le grand Dyable est enraigé,
Voy va, voy va comme it trotte.
Le Sauveur du monde est néé,
Le grand Dyable est enraigéé.
En Bethléem la cité
D'une Vierge sans reproche.
Le grand Dyable est enraigé
Voy va, voy va comme il trotte."

Another, consisting of nineteen verses at least, tells how the Shepherds, thinking it was day, because of the brilliant light that shone in the sky, emerged from their hovels to discover that the radiance emanated from a host of Angels who had brought them the "good tidings of great joy." No sooner had they heard the news than they were off to render homage to this divine Saviour, but alas, their diligence was not, on this occasion, disinterested. It was "Pour avoir sa faveur"—in order to gain his favour. But with a perfectly delicious disregard for history or chronology, they were accompanied by hosts of people and saints who were not born until hundreds of years later. Thus, from a town of France, there came some bourgeois, and from the place of their birth, certain *Nantois*, who brought as handsels (*pour étrennes*), "corn, wine, and woollens, and fine preserved quinces for the mother and her child." And others, constituting one of the most brilliant and colourful—to use an Americanism—companies that the Middle Ages had ever produced, bore gifts of the most varied description; ranging in kind, from flowers and fruit to carpets and cakes; musical instruments and furniture

"pour meubler le ménage,"

and Pierre Pommereau even went to the trouble of carrying baskets of coal—

"Quantité de charbon
Pour chauffer le Mignon."

From the pays de Beaune, again, there comes a charming seventeenth century *Noël* in which Pierrot is discovered running hatless through the meadows, shouting "Nannette, leave your flocks—they can sleep here in the fields—and come with me to behold a wonderful thing of which I will tell you now!" He then informs her how on that

*From "The Chesterian" Nov.-Dec. 1933.

very night the Saviour whom God has sent, had been born amongst the straw in an old ruin, and that a host of angels flying through the air had surprised them with the singing of praises and of pretty songs. So off they had all gone with their offerings—"Pierrot with a little hare which he had reared; Jacques with a nanny-goat, and Toinet with a kid; Jean took a cream-cheese which had not gone stale and the others, each with something of a similar sort, so—Nanette, leave your flocks."

Many of these **Noëls** are exceedingly ancient. Latin Carols dating from as early as the ninth century at least are still in existence, but the true Folk **Noël** is that which is now sung in the vernacular, and there is a strong probability that songs of that nature were sung in the churches as early as the end of the fifteenth century. What is probably the oldest vernacular **Noël**, the words and music of which have come down to us, is that entitled **Au saint Nau**, which is preserved in a manuscript of 1483. This carol is mentioned by Rabelias in Books III and IV, Chapters 15 and 22 respectively, of his **Pantagruel**. During the sixteenth century, **les Grandes Bibles**, or collections of **Noëls** appeared, and during that, and the two succeeding centuries, they multiplied to an amazing extent.

These form an almost inexhaustible mine of gold—and, not infrequently, dross as well—in that **genre**. In one respect, however, they are consistently invaluable. Even when the actual music is not given, the name of the secular air to which the words are to be sung, is invariably recorded, and we know of many of these charming old French **chansons** from this source alone. In number, the **Noëls** are easily equal to that of the English Carols, if indeed they do not vastly exceed them, but their perpetual harping upon the same old string gives them a sameness that is wearying and irritating. It is only, as we have seen, when the shepherds become **pierrots** or **bourgeois** of Nantes or Lyons, and the gifts are baskets of coal or bits of furniture, that one experiences a sense of variety and of relief. The reason for such uniformity, is, of course, the fact that the Carol is part of the liturgy of the Roman Catholic Church in France, unofficial though it be, and legendary lore and extra-scriptural matters are strictly barred.

With one exception, probably the most popular of the **Noëls** sung in France to-day, is a beautiful **berceuse** entitled "Entre le boeuf et l'ane gris." A beauty, a charm, and a

wistfulness, that strike directly at the soul of the singer and listener alike, characterise both the words and the music—a simple little tune in G minor, **Andantino**,—of this moving and delightful little Carol. I cannot recall or trace at the moment of writing, an English version of this lullaby, and if one does not already exist, the sooner that defect in our Christmas Carolry is remedied the better. The exception is a modern carol, the words of which were written by a free-thinking, socialistic, wine-merchant of Roquemaure, and the music composed by a musician whose chief achievement was the creation of fifty-three light operas and works for the theatre, Adolphe—Charles Adam, who was born in Paris on 24th July, 1803, and died there on 3rd May, 1856. His principal works, **Si j'étais roi**, **la Chalet**, and **le Postillon de Lonjumeau**, are well known, and still popular both in France and abroad. The author of the words, on the other hand, was a very minor poet called Pacide Cappeau, whose name is known to few, even in France, to-day. The story of the making of this remarkable carol which is universally known in France as the "Noël d'Adam" and which Adam himself described as "la Marseillaise religieuse" is thus told by M. Henri Bachelin:

"In 1847, the engineer Laurey built near Roquemaure, a suspension bridge across the Rhone. He had come from Paris with his wife, a vocalist who admired Adam. They became acquainted with Cappeau, a well informed man, the author of poems written in French and the **langue d'oc**. On one occasion when the latter was about to visit Paris, on business, the Curé of Roquemaure asked him to write a **Noël** in French and, on the recommendation of Madame Laurey to ask Adam to set it to music that might be sung by her in the church of Roquemaure during the next ensuing Christmas. Cappeau at first demurred to the proposal but eventually accepted. On the 3rd December, 1847, he wrote his **Noël** in the diligence between Macon and Dijon. Adam set it to music in a few days, and it was sung by Madame Laurey, for the first time, in the Church of Roquemaure, at the Midnight Mass of 1847."

The **Noël** had an immediate and curiously inexplicable success, which has persisted, without a break, ever since. To-day, it is almost safe to affirm, there is not a parish church throughout the entire length and breadth of France in which, at the Midnight Mass, on Christmas Eve, it is not sung. That it is of a more or less inspired character is undoubted, and this is all the more remark-

able when one considers the dreadful doggerel which the author was capable of perpetrating. In 1876, he published, in two volumes, an epic entitled, *Le Chateau de Roquemauve* which consisted of twenty cantos. Each volume contained 500 pages, and the words of the Noël, "Minuit, chrétiens" were incorporated in the tenth Canto, and it is said that these are really the only lines of first-class quality in the whole of the poem. I speak only from hearsay, of course, as I have not read a thousandth part of the work, but what I have read is poor stuff, to say the least, and it does not inspire the smallest degree of curiosity on my part, as to what the remainder may be like.

The carol consists of four strophes, each with a refrain. The refrains of the third and fourth verses are in different rhythms from the first and second, which are uniform; and from each other; and Adam, by altogether omitting Strophe III., which is indispensable in order to make sense of the whole, and, by mutilating Strophe IV. for the purpose of making it uniform with the other two, has not, by any means, improved the work. Nevertheless, as it stands with all its faults and defects, it is easily the most widely known, and most popular of all the Noëls in France at this hour. And this is another Noël which, so far as I can gather, has never been translated into English—it is indeed, all but untranslatable—and for the curious, I therefore transcribe the first verse with its strange little refrain:—

"Minuit, chrétiens, c'est l'heure solennelle
Ou, dans l'heureux Bethléem, vint au jour
Le messenger de la bonne nouvelle
Qui fit, des lois de sang, la loi d'amour.
Le monde entier tressaille d'espérance
A cette nuit qui lui donne un Sauveur.
Peuple, a genoux! Attends ta délivrance.
Noël, Noël! Voici le Rédempteur.

Ici, la voix assurée
Prit une allure décidée
En visant les grands impunis
Qui désolaient tout le pays."

To every rule there is the inevitable exception, and this applies no less to the categories of the French Noël than it does to every other matter to which general rules are calculated to refer. In Brittany, the English custom of Carol-singing by Waits, is not unknown, and there are some very curious and unconventional works in this class. They are frequently, also, somewhat gross in character. After the manner of the Scottish givers' song—

"My feet's cauld, my shoon's thin,
Gie's my cakes, an' let me rin."
we have, for example,
"Before your house a carol we sing;
With pears or apples reward our ditty!
Pears, apples, or money, to us, please
fling,
Or your eldest daughter, if she be pretty."

This, and the so-called Noël of Saint Bertha are written in the Celtic dialect that is current in Lower Brittany. The following is a French translation of the latter. For obvious reasons a correct English version is not possible.

"Quelle est la fillette qui s'en va le long de
la rue,
Son manteau bleu, son jupon rouge,
Et qui marche si convenablement
Avec son ventre jusqu'aux yeux?"

Regarding the music to which these Noëls, many of them of exquisite literary beauty and charm, are wedded, the older ones are composed more or less in the Folk idiom, although, with the exception of Brittany, Provence, and les Basses Pyrenées, the Folk idiom is not very pronounced anywhere in France. There are, of course, also, as in our own country, continual streams of modern Noëls flowing from the publishers' printing presses, year after year, but at the best, these, both in respect of words and music, are little more than weak imitations of the ancient types. Every poet and composer, like every private soldier, metaphorically carries a Field-Marshal's baton in his portfolio or haversack, but the likelihood of there ever emerging a second Noël d'Adam, is now, I imagine, very remote indeed. Yet without taking into consideration at all any work composed later than the seventeenth century, there remains a rich mine of gold, much of it still unworked or undisturbed, for the student of Folk and Christmas lore, and for the researcher in the many and varied branches of the ever-fertile and entrancing science of the humanities.

WANTED

Catholic musicians, who have had some experience directing and training Band or Orchestral organizations to act as local agents for McLaughlin & Reilly Company in soliciting business, and teaching new organizations.

Write to McLaughlin & Reilly Co., 100 Boylston St., Boston, stating experience, and references.

HANDEL'S MESSIAH

. . . . Fortunate we that the Bishop of London 272 years ago objected to the performance of opera during Lent, for it caused Handel to compose his oratorio of "The Messiah." Originally a species of pious opera minus scenery and costumes it has become a yearly rite without which Christmas is not Christmas. Handel, as he knew and said, has written better oratorios but its words earn for this one its peculiar niche in the affections of multitudes. In fact, 135 years later, in 1855, Richard Wagner being in London went to hear it and was so amused by the ritual solemnity of the performance as to infer that Handel "had become musician-in-ordinary to the Protestant religion."

The music of "The Messiah" has been a life-saver, perhaps sometimes a soul-saver, to legions of church choirs and village orchestras. It is ambitious, but not too difficult: that is, by starting rehearsals in September and sweating notes it can be ready by Christmas night. Of course this presupposes anywhere from two to 30 years of music lessons and daily practice in a hundred households the year round. For these amateur virtuosi, like fiddle strings, comes of humble origins. The double bass is a cigar-maker who rejoices in the name (no fooling!) of Johnnie Smoker; the contralto soloist sells dry goods over a counter; a blacksmith belabors the kettle drums; the sopranos have just washed their supper dishes before starting for the rehearsal, and the trombone player and cornettist, like Oliver Cromwell and Israel Putnam, have left their ploughs thus to enter public life—no accident this, for farmers can practice on brass instruments without infuriating the neighbors.

Now come the final rehearsals, 3 p.m. to 11 p.m. to which the clarinetist drives nine miles in a sleigh (with his girl, it is true, and fur robes) but over villainously drifted roads, where getting overturned is mere routine.

The church decorating committee have performed their laurel-wreath and ever-green-rope offices with such zeal that unwittingly they have put the one-lung pipe organ out of kilter and it takes a man from the city a half a day to put it in again. All concerned are obliged to remember that they

are church members and that it is Christmas in order not to get swearing mad. Next, due to defective stoking by a pathetic half-wit named Ichabod Fritch, the hot-air furnace smokes, windows have to be opened to the zero night, and the musicians get into furs and overcoats, the singers ominously sneezing. But they all remind one another that a "bad dress rehearsal means a good performance."

And now the hour approaches, the mystic hour of 8 o'clock on Christmas night. Bosoms quake with anxieties. Will the contralto flat? (She often does). Can the 2nd violins scramble through those big fugal choruses without centrifugal action which will wreck the outfit? Will the blacksmith thwack his kettle drums on that all-important up-beat? Will the conductor be called away five minutes before the hour to set a broken leg? (That has happened.) What if the organ in the middle of the "Hallelujah Chorus" should groan, squawk, and die? (That, too, has happened.)

The hour comes. . . . The orchestra starts those solemn measures of the Overture marked "Grave," and the miracle begins to happen. The music grows, and swells—"Comfort ye, comfort ye, my people," to violins choring in high treble. No longer a church now, no longer a village: walls and floors fall away; these people are caught up and whirled aloft in a fiery chariot: the air quivers with prayer and praise; this mighty legend, the Christian saga, is unfolding in the heroic poetry of music; the men and women who sing and play are flinging on the air world-history in harmonious shouts, and the souls of common people utter major prophecy and ecstatic vision. . . .

* * *

On the morrow they return to kitchen stove, to dry goods counters and to car shops; but never again to quite the same prosaic shop, or counter, or stove. For they have partaken of the sacrament of sound, and their world is forever afterward secretly illumined by an inner gleam—"the light that never was on sea or land, the consecration and the poet's dream."

—From "The Boston Globe" Dec. 1932.

ORGAN AESTHETICS

— Continued —

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



Brother Raymondien has re-written his **VESPERTINAL PSALMODY**; it was revised from his first edition of 1903. To my mind, there exists nothing similar, conceived in the point of view of practicability, and with respect to the data of the most modern apparatus regarding Modality. This artist's technical equipment in Church Music yield in his numerous compositions (his last opus (1934) is marked opus No. 229) a religious harmonic richness arising from his prayerful resourcefulness. His indefatigable output has always surprised me knowing that his capabilities as a teacher in the class room hardly permitted this "extra" work. Yet it has been his determination since his childhood to chisel for himself a career out of the hard marble of both music and pedagogy.

The use of the "metabola" does away with the mental ejaculation which St. Bernard de Fontaines, Abbot of Clairvaux, wished his monks to say at the asterisk—to take a breath at the asterisk and say mentally or sub-voce, "Ave Maria". The singers have only to make the stop and the metabola and the organ take care of the asterisk. When it is well done, this metabola, or modulation, suppresses all wavering of hesitation in the reprise of the Tenor. The organist, of course, has to vary this modulation, as does Brother Raymondien in his **VESPERTINAL PSALMODY**; as such—and they must not be of the sentimental sort but of the kind that grows upon one—these modulations enhance the accompaniment of Psalms and Canticles, providing however, that they are clear, and in the tonality of the Tone and Style of the respective Modes.

I append, as examples, some accompaniments of Psalms, revised on those which I knew from my first acquaintance with the **VESPERTINAL PSALMODY** of 1903. Brother Raymondien favors us with the few excerpts. These examples can hardly fail to create in the reader an intense desire to know these ingenious devices in their entirety. If this desire follows the reading of these few examples, one can procure the **VESPERTINAL PSALMODY**. It contains the accompaniments for the entire cycle of

Psalmody, all the Tones of Psalms found in the **VESPERALE**, with their individual evolves (evolutions) and their endings (finals). It also contains a few more, such as the Peregrinus Tone, the Miserere, the Four Oratorian Tones (1634) and the Royal Tone of Nivers (1628) the two latter ones which are often used for the **LAUDATE** after the Benediction of the Most Blessed Sacrament. These, and more, written under other forms (Falso-Bordone, Concerted, etc.) may be procured from the author: Rev. Brother Raymondien, E.C., St. Joseph's Normal School, Ste.-Foy Est. Canada, P.Q. The price is \$2.00 postpaid per copy.

ACCOMPANIMENT OF VESPERAL PSALMODY

In all accompaniment of Vesperal Psalmody for falsobordone, use is made of the metabola. Herein, again, there must be no hesitations in the chant: the metabola determines the pause. In the accompaniment, when the metabola governs the pause, be it in couplet or in triplet form, the said metabola should fill the space (interval) of the asterisk without any precipitation, and proportionably with the tempo chosen and determined by the conducting choir-master.

The nominal monetary value of two dollars (\$2.00) as price of the work on Vesperal Psalmody per copy is quite ordinary for a work of this estimation and proportion and which is perhaps destined to attain no widespread popularity but one that may attain only a limited circulation. In my opinion, the work of Brother Raymondien, F.S.C., is well worth this valuation, owing to circumstances:—for with the details I have just put forth in my exposition, the work is more considerable in its extension than you may have expected. I leave it to the reader to judge and decide of this.

The author, Rev. Brother Raymondien, thought of dedicating to me an authoritative work, of liturgical import, and I, for my part, in all sincere simplicity, could not but

desire to see his wish materialize. VESPERAL PSALMODY is thus the realization of his project and resolution, as well as of my desire for a work of this stamp. For more than twenty-five years I have been acquainted with VESPERAL PSALMODY, and have made use of it. Occasionally, I have heartily encouraged the author,—and with pen as well as with purse,—have fostered his efforts towards success. Our collaboration of the more than twenty-five years will bring forth fruit at the hour destined by Providence. The time for this has now come, for the author, evidently, has a steady and reliable profession, with mature talent, while his reputation is already established as pedagogue, as musician, and as composer—all requisites for a fruitful apostolate.

In the author's opinion, the system of immaterial or absolute rhythm, by far, still too immature, is, in no way, consistent with history, or with art, or with philosophy,—no matter what paleographical science may be unfurled beside this system with which it has no affinity. It is adverse to prejudiced formation,—and to this formalism is due its share of the abdication of the human intellect. The greatest profit, and it is not an advantage, to be derived therefrom will be the mecanisation of Art,—inevitable cause of its present deformity and future disaffection. It ought to be and should be a known fact that productive truth is consort of the human intellect, and not of any mechanical process. Facts confirm this assertion. Without pronosticating, this prevision is of vital importance to grasp, uphold and proclaim it above the most virulent or bitter argumentation of the Neonomians,—a dispute undeniably doomed to meet defeat.

This instruction should mean the diffusion and the spreading of good influence: it serves as a help to the teacher, and is a friend, as well, to the cause of liturgical music. And, as the ideas contained in this sketch are fully justified, so will they bear fruit. The few illustrations I have presented, have been chosen from selections among those that appealed to me as being most symptomatical. I have added three other examples from Brother Raymondien's pen; as they are in the same mode and tone, thus these extra examples may be used so as to stress more particularly the variation of the metabola, which are available on the same ground as they have all the same basis. You will aware that in the New Edition of VESPERAL PSALMODY, each evove has received and carries two different formulae of accompaniment

with two metabolas, one for children's voices,—the other for a mass choir. And in certain modes wherein the question of tonality is still a subject of discussion, if not of dispute in its controversy, there will be found as many lessons as there are theories. Moreover, together with the accompaniment which the melody follows in the right hand, there also will be seen examples and specimens of instrumental formulae concerting with the melody—which is not heard in the accompaniment as the said melody is not played but only sung.

Corroborating the author's idea, I employ this system in order to lend greater variety. And, the use of this system proves itself to be a marvelous success, all the more so, since from the practical point of view, considering the most recent modal principles, there exists nothing to compeer with it. Compare the example of the First Mode in D with the same which constituted the lesson of 1904. The example of 1904 will be chosen and serve for the accompaniment of a small choir, or for a group of children's voices,—or again for the prayerful chanting voices of the cloister,—while in the lesson of 1934, the new illustration has its charm and is more appropriate for the accompaniment of a mass choir of great power. In one of them, the strength and power of the three consecutive fifths, in the bass, are meant to be so.

I am happy the author has produced this work on the accompaniment of VESPERAL PSALMODY. It is a treatise in itself, especially as the accompaniment of liturgical chant is one of the many among the movements stirring the musical world of to-day, a matter and subject of intense interest to a vast majority of practising Church-musicians. Theoretically, and I believe to have had already occasion to mention it, this problem is solved most satisfactorily by a negation which seems to suppress the difficulty: there is reason for little or no doubt that instrumental polyphony, when introduced into the accompaniment of the chant, gives rise to a misconception of historical origin;—the Gregorian cantilena having been conceived independent of all polyphony, and on artistic basis, it is not possible that an accompaniment, written in good taste, showing "imitations" of good quality, even when well executed, could in the least, add to an already excellent rendition of the chant, such as may be heard from the choirs of monks and nuns throughout the Continent of Europe, the two Americas, and elsewhere. Too often, one is forced to acknowledge that an injudicious, heavy accompaniment, in faulty rhythm,

with abusive registration for the purpose of producing a continuous sing-song or drone, at times, divests, and at other times, robs of every charm an otherwise passable execution. When it can be done and it is possible, and this, especially during Lent and Advent, the most simple and also the best method is to leave Gregorian Chant, when properly rendered, to suffice in itself, and thus to dispense with all accompaniment.—When this is possible,—but it cannot always be done,—we may even add that it can be done but rarely, and then, only in privileged churches. Most frequently, accompaniment is necessary, even choirs of monks require it, not that the voices be too weak, or that the chanters, be more devoid of skill than goodwill. Not so! But practically, it is that an accompaniment, even when as perfect as is possible to obtain, that is to say, an accompaniment which faithfully adheres to rhythm, to modality, and to the proper musical concept of Gregorian melody which it must sustain such an accompaniment is usually if not generally, most suitable. This may be summarized by saying that it should not be improvised, be it what it may, by a musical illiterate who might seem to have adopted as motto the Gospel words:—"Let not the left hand know what the right hand does,"—but rather that this same accompaniment requires theoretical knowledge and skill,—both qualities which cannot be **improvised**. First of all, the art of Gregorian accompaniment must be acquired by technical study and practice;—the facility or the difficulty of this acquirement should not be exaggerated. Certainly, difficulty, therein, does exist. Consider in this matter but one example:—in the case of the Gregorian Modes, what demonstration may be advanced appertaining to and touching on certain laws and rules, such as the law relating to fifths, or the law concerning the prohibition of the false relation of the tritone,—the existence of which is explained in the constitution of 'tonality,' in the modern sense, and hence, have, perhaps, no more reason to exist in any other system, unless they be based or founded on some other different principle,—and it is then very advantageous to examine and to state on what ground these laws exist.

But, as it always remains a temerarious task, even for a good accompanist, to improvise proper and perfectly correct accompaniments, especially for the PSALMODY, it will here be profitable to consult and utilize, at one's leisure, all those works compiled by thorough and competent masters of this style,—works such as we know to be those

of our author; for I can affirm, assure, assert and warrant, from my perusal and use of VESPERAL PSALMODY for almost thirty years, and the experience and knowledge of the works of other composers, not the least of which are the productions in Gregorian style by Potiron, Abbé Francis Potier, Dom Desrocquettes, Leguenant, those of the musicologues Mathias and Wagner and the late Julio Bas, and the numberless compositions which form the anthology of Church organists and the litany of names of other priest—organist and composers, that it would be exceptional to find better adapted accompaniments combining assurance of rhythm, correctness in modality, justness of taste in matters Gregorian, and like **Msgr. Manzetti**. . . with the proper touch of modern art which permits the judicious, but not the timorous and hazardous use of discords, as has been as often a subject of discussion and controversy,—and elegant simplicity of form,—all qualities which suggest what César Franck (†1890), Lemmens (†1881), Boëllmann (†1897) and the élite of their contemporaries might have produced, if, in their day, Gregorian cantilena and the accompaniment of Vespéral Psalmody had been thrown into the limelight as has been effected since the revival of liturgical music by Pius X brought it to the fore rank.

The author, Brother Raymondien, a great pedagogue and an artist, lived in an atmosphere which but little understands the human and divine value of art. Thence it is, perhaps, that his life was spent, for the most part, in deep solitude. But this solitude has proved itself a fecund mother. Be it that his Institute has failed to recognize his genius, his worth as teacher and artist, the Church offers a more sympathetic attitude and discernment. For him and for us, it was of great consequence that he should write,—in order that his memory survive,—not that he may have enjoyed the assurance of exerting an efficacious and enduring influence at any future period, for, the great import, as has already been stated, after the lapse of thirty years, his liturgic apostolate has not ceased. So it is that God commanded and directed all his ways toward a liturgical apostolate of the broadest extent.

My sincere wish is to see this treatise on the accompaniment of VESPERAL PSALMODY,—a work of so practical a nature, promptly completed, and at the disposal of all serious organists,—that they, in turn, may bear on wings of prayer and sacred song,

the homage of men's hearts to the listening ear of God, to the Throne of the Divine Artist, thus fulfilling the wish of Pius X,—“to pray in beauty.”

PLACE OF CHORDS

This must depend on the rhythm adopted by the singers. Care must be taken not to counteract the accentuation, but, agreeing with Mr. Desmet, we do not attempt to strengthen the accentuation at the cost of harmonic elegance, knowing as real organists do that the organ is powerless for accentuating.

Though rhythm has changed it is notwithstanding necessary to show that rhythm proceeds from binary and ternary group-movements (bars, as it were) because it lies in the nature of rhythm to do so.

The best model of rhythm is furnished us through certain natural movements, for instance, it is natural to man that his locomotion, his gait, is binary while walking; the beating of the heart, the throbbing of the temples and the pulse are also binary; the motions of breathing, binary in the state of wake become ternary during sleep.

Furthermore, through the regular gait of the horse, we know that from his manner of proceeding that his step is binary, while his trot is of four beats (quadruple) and yet, his gallop is that of three beats (ternary).

Such are some of the points of departure which nature offers us as a model of rhythm. Other comparisons, I have and could also use, but these few might suffice.

Rhythm has changed as I have hinted above. According to the rhythmical theory of Solesmes, as clearly demonstrated by Canon Gaborit in the *Revue Grégorienne* (March, 1921), the chords are placed on the rhythmic accent of the music without bothering about the tonic accent of the text (words). One likes “to unite in one and the same harmony several elementary rhythmic groups. To cut off each secondary or third group by changing the chord would be, so to speak, spelling the melody.”

In other terms, phrases or portions of phrases must be accompanied rather than words. On the other hand, in favor of harmonic elegance or of rhythmic accent, the *arsis* (levé, or rise) a chord is sometimes placed on the second note of a secondary group or on the third note of a ternary group.

REGISTRATION

For accompaniment, use on the manual, foundation stops of 8', rarely those of 4' (in principle, 8' only), never the *Voix Céleste* (or *Angelica*); for the pedal, a foundation stop of 16', (with, according to the need, manual coupling, or without that, 16' and 8', it cannot be stated precisely). Accompaniment, according to this rule, is strong enough to sustain the choir, not enough to cover it. There are some churches though which demand a rather clear registration.

STYLE

I. Rules alone are powerless to give style. Taste and personal study are required. Study gives experience; nothing however can supply the place of inborn taste, of instinct.

II. The Organ as Soloist.

I have treated the Organ as a Solo Instrument in *The Caecilia* (Vol. 52, April, 1925, No. 4; May, No. 5; June, No. 7 of the same Vol. and year). Perhaps that this long lecture, printed in serial form, passed somewhat unnoticed, for in those days *The Caecilia* had not as many subscribers as it has gained in the last five or seven years. What the writer intended to give in the present lecture “Organ Aesthetics” would be a sequel to his first lecture “The Organ, Organ Music, and the Organist” and consequently the first paper treating of the Organ as an instrument being used as Soloist, the second, the present one, treats of the Organ as an instrument for Accompaniment.

Here, I append a summary of the contents of the first paper in case that present readers might be inclined to refer to Vol. 52 of *The Caecilia*? SUMMARY: The Office of the organ in the Liturgy is a subject that has been heretofore treated very competently. The writer here restricts himself to a new point, and disregards the accompaniment of the Chant; he speaks of the organ as a solo instrument. The Organ is the harmonious hyphen that unites the different parts of the Divine Office of the faithful. Picture of the ideal Organist. Laws of true Organ Music. The Organist as he should not be. The Customary Repertory. What must be condemned? Particular style of music adapted to the different stages of the Liturgical Action. Satis!

Tempus canendi et tempus tacendi. . . . there is a time for singing and a time for keeping silent. At the Services, the Organ

begins to prelude when the procession comes out of the sacristy. For Solemn Preludes, when the Prelate enters with his ministers, the organ may play, as directed by the *Cae-remoniae Episc.*, during all the time required for vesting.

During the office, the organ usually fills up the gaps, even during the short intervals which precede or follow immediately the singing of the Gospel; and after the singing of the Offertory, but then one must take care to conclude the interlude with the tone of the Preface, and, after the Preface, to give immediately the chord for the intonation of the **Sanctus**, without waiting until the bell has finished ringing; after the singing of the **Sanctus** until the bell—which precedes the "**Qui pridie**". Then the organ remains silent. If in itself a complete silence (*silentium altissimum*) be unaesthetic this one is sufficiently justified by the approach of the solemn moment. The organ resumes **graviori et dulciori sono** after the first elevation; a new grave interlude after the **Benedictus**; but a short interlude during the prayer which follows the Pater; and finally during the last Gospel.

To my mind the adhered practice, at the Elevation of the Mass the "absolute silence" is more "aesthetic" than the perpetual use of the *Vox Humana* and the Tremolo, a practice degenerated into abuse by so many would-be organists; or, again, the urge that wants, at any price, dozens of modulations, and the bringing in of free tonalities. Modulations of all shades and nuances as the late American critic James Huneker (†1924) was wont to write: "modulations from pigeon-egg to Nile green. . . ." Notice a sacristan trying to light a candle which is placed too high it is amusing and dangerous; the same occurs when one aims at modulating. As the Preface of the Vatican Gradual mentions, at the Elevation: *Silet chorus et cum aliis adorat.* Complete silence from the organ also is desired rather than trying to fill the gap but with series of modulations?

Albeit if the respective Pastors wish their organist to use the organ during Elevation and other parts of Holy Mass (outside of accompanying the Chant) it is lawful of course for the book of Ceremonies for the Bishops does permit if not invite the organist to do so: "pulsatur ad Sanctus. . . ac deinceps usque ad Pater Noster;" (*Caer. Episc.* I, 1, c. XXIX, no. 9.) and the citation continues: "sed ad elevationem Sanctissimi Sacramenti pulsatur organum graviori et dulciori sono" (*Caer. Episc. Lib. L, XXVIII, no. 9*). Again: "Chorus prosequitur cantum usque ad Benedictus, qui venit, etc. exclusive; quo finito, et

non prius, elevatur Sacramentum. Tunc silet chorus, et cum aliis adorat. Organum vero, si habetur, cum omni tunc melodia, et gravitate" (*Caer. Episc. Lib. II, c. VIII, no. 70*). But if the organ is used at that time of the solemn action it has to limit itself to a *Dolce 8'*, *Aeoline 8'*, or any other pianissimo stop and that means a great contrast usually from the triumphant Hosannas that have just been heard!

REGISTRATION

Care must always be taken for a marked difference between ordinary week-days and feasts with which are included Sundays.

Registration must conform as much as possible to the character of time, of the liturgical season, day and feast.

The **Organo Pleno** (full organ) with its trumpets, its clarion, its mixtures, must be reserved for feasts of the first and second order and for Sundays; with the foundation stops, the small mixtures, sometimes with the trumpet of the Swell, a little more lustre is given to feasts of third order than to ordinary double-class feasts, and to these are given more than to simple ferias (week-days).

For the *Voix Céleste*, we must accept the advice of Lavignac (1846-1916): "it is a nice stop, but it loses its keen edge and celestial oscillations when badly or too frequently used. It is properly used alone, or associated with tender and quiet stops, or with sharp ones, or with a very soft Bourdon of 16'; badly without foundation stops of 8'."

The **Organo Pleno** is reserved for the big feasts, for Sundays, and for the verses of the Magnificat, where it is the custom of improvising during alternate verses. But here again we should recommend discretion.

The stops giving the illusion of an orchestra are not to be used very frequently. But those which give to the church-organ its true religious character must be sought for: these are the foundation stops of 8' and 16', especially those of 8'.

Let us add that frequent and sudden changes in the registration appear to be artificial and produce undesirable contrasts.

STYLE

The style which must always be in favor is incontestably the **legato, contrapunctal, and fugue style**, as it is found in the old master-organists from Frescobaldi (1583-1644) up to the classics of to-day.

Legato, in opposition to repeated batteries, beats, percussions familiar in pianoforte-music, a not detached legato, stranger to contrapunctal designs; not the legato, however, slurred by sustained chords, yes, but by almost continual retardations.

Counterpoint, Fugue, in opposition with 'vertical harmony', with that kind of music in which a more or less playful or assuming melody invariably draws the attention on one part only, which always sounds, so thus being a detriment to its companions-parts; countrapunctal according to that organ-polyphony, which, developed from Gregorian inspiration, **impersonal** as the **Motu Proprio** desires it, forms the counterpart of the vocal polyphony of Palestrina, and has the savour of it. The passing centuries have brought their share to it: they have not taken away its perfume. May pieces of this kind be our daily bread! For Pontifical Processions and Recessions however, as in many other circumstances, while keeping the religious and also classic note, let us not scorn the use of freer-pieces, judiciously chosen; we can find in them a richness, an *éclat*, a sonority and 'body' unknown to the primitive organists.

The **Voluntary** shews itself during the short interludes of the Office. But, profitable as it may appear when considered ideally, in practice it seems to us rash to use it continually, and on every occasion.

COUNTERPOINT

Counterpoint is the safeguard of impersonality in church-music, especially in organ-music.

Counterpoint takes its origin from Gregorian Chant; to be convinced of this, it will be enough to examine, for example, in this respect the Kyrie IX, of the Mass of Our Lady. D-F-G-A: this little subject, simple, clear, characteristic, has its reply at the dominant: A-C-D-D; **D**, tonic here instead of **E**, denotes a well informed musician. The Church, and the Gregorian composers themselves, with their religious good sense and their refined taste, have prescribed severe rules from which, in spite of seductive developments, they have never consented to depart. Like Pius X, they believed that only **impersonal** music could have that character of universality claimed for it by a universal Church. Therefore they kept within prescribed forms with an anxious care, precise and plastic, easy to perform, and few in

number: groups of two, three, four notes (rarely more and then divided into fractions), always the same, diversified however through their disposition, their tonality, and the genius of the author. They felt that any changes brought to these fixed forms would immediately bring forth sentimental compositions, out of "harmony"; pretty melodies perhaps, but affected or tasteless or passionate, after all nothing but subjectivism, and what we can still see in organ music? No doubt there are counterpointists without genius who being more toilers, artisans than artists, write note after note, pieces without inspiration; there are others, more clever, who manifest an acrobat's dexterity, nothing more. But the extremists of free-music are the worst: the former pray but little, the latter distract from praying.

Modern Art, considered in itself, has its legitimate claim, its interest, sometimes even its first-rate value; transferred to the Church, it presents grave inconvenience. It has above all, a decisive inclination for symphony and orchestra. Its preferred forms (sonata, symphony, suite) are hardly liturgical, though there are exceptions, and as someone has said "the orchestra, is the emperor; the organ is the pope" (Hector Berlioz's saying (1803-69)). But orchestral style is the less religious of the two. In modern compositions, the excess of its harmonic super-structure, the sudden contrasts or repetitions in the search for effect, the dissonances, the abuse of intertonality, the "enharmony", the irregular rhythms, all produce successive impressions so completely absorbing to the ear and intellect, that they inevitably disturb pious minds and become an obstacle to that contemplation which is necessary for them if they wish to render profitable and fruitful the hours they spend before the Tabernacle.

In the main, it must not be forgotten that such music lacks **peace**. It is passionate. The effects produced by it have a certain violence which the peace of the sanctuary does not desire; and when it grows soother, it often produces a morbid languor, even less peaceful than violence.

True liturgical themes treated in this way even lose their character. The prayer of the organist is more simple and pure. Therefore, without disowning what a properly moderated modern art may produce as adequate for the religious services, we shall not cease to recommend the study and use of the organ polyphony of the classic organists.

FINIS

PLAINSONG*

"Plainsong is fostered in this country chiefly through obedience to the precepts of the *Motu Proprio*, which apply, in reality, to Church Music in general, and which extend in all directions, and to all religious bodies, as a wholesome corrective of what is trivial and unseemly in sacred worship.

Although there are not the number of Gregorian Associations that exist in the Church of England, nevertheless in the American Branch, which we call the "P.E." there is in every large diocese, societies for the furtherance of the ancient chant.

Prominent among them is the Plainsong Society of the Diocese of New York, which gives an annual service on the Feast of St. Gregory.

A well-known "Gregorianist" has very kindly sent us the following account of the service on the evening of March 12 which took place at St. John's Cathedral.

"The Plainsong Society" for the twelfth year observed one of their annual feasts on Sunday, March 12, at St. John's Cathedral, when Evensong of St. Gregory was sung by the official choir of the society, which was accompanied and directed by the Secretary, Dr. Becket Gibbs. Four psalms, the Magnificat and Nunc Dimittis, as well as two hymns and *'In manus tuas'* (from Compline) completed a service that was well done in every detail, the rhythmic sway of the ancient chant always being discernible, for rhythm should be felt rather than heard. Eight men constituted the choir which was divided into three cantors and five choristers, after the old manner of Decani and Cantoris. The Officiant (Precentor Hughes, of the Cathedral staff) vested in cope and attended by taperers, effectively combined his excellent efforts with those of the Choir, so that there was complete unanimity between all concerned. No one could deny the devotional 'atmosphere' thus created, while Canon Douglas (President of the Society) chanted the two lessons to the ancient inflexions of the *'Capitalum'* so that the speaking voice was never introduced. But the effect was 'after the manner of plain reading', not a syllable being lost. The Antiphons upon the Psalms and Canticles added much beauty and, of course, always established and concluded the tonality of each mode. An eleventh-century antiphon upon the Magnificat, of unusual length, was a promi-

nent feature of the service and one can well imagine what the effect would have been had this been repeated after every two verses of that Canticle, as was the case in olden times, the insisting refrain producing the ancient real antiphonal effect, when the congregation, (who had been carefully taught these antiphons) would respond in this manner. In those days, it must be remembered, there was no attempt made to shorten the many acts of Public Worship, so that the modern custom of singing antiphons before and after each psalm does not always convey the appropriate message of the day to the faithful.

"The Office Hymn *'Iste Confessor'* in the eighth mode is one of the finest existing and has often attracted the pen of the modern composer of organ music (Guilmant, for instance as well as many others) upon which they would build their fantasia. The Compline Hymn *'Christus, qui lux et dies'* in mode two, has been popularized by the English Singers, who were wont to alternate the plainsong with an exquisite setting of Byrd's, a custom (known as *falsi bordoni*, or *faux bourdon*, or *fa burden*—to give the Italian, French and English) that is exceeding popular in this generation, while descant (usually thoroughly enjoyed by the soprani) is equally indulged in.

"The organ accompaniments were, of course strictly modal, and very much in the background until the hymns, when the melody was 'picked out' by the rich open diapason, at the same pitch as the men's voices. This was the only variation adopted, the so-called ethereal accompaniments being rigidly eschewed.

"The anthem was a piece of pure polyphony from the pen of Dr. R. Mills Silby, Musical Director of the Roman Catholic Cathedral of Philadelphia (*'Juravit Dominus'*) and was remarkably well done, in spite of the very obvious difficulties presented. The text was the gradual from the Office of St. Gregory. Between the first and second part the words *'Dixit Dominus'* were sung, in unison, to the exquisite opening melody of the *'Allelulia rosa vernans'* by the late Dom Mocquereau, and made the most perfect musical conjunction (if one may so speak) imaginable. This motet was composed especially for this occasion.

"The next service will be held in the Church of the Resurrection on the feast of St. Cecilia in November next."

*From "The New Music Review".

In connection with this subject mention should be made of the remarkable work that is being done by the Pius X School of Liturgical Music, College of the Sacred Heart, New York City. Aside from the courses of instruction in plain-song, public performances are given from time to time at the Town Hall, and at other places. The educative influence of the singing of the School Choir is of distinct importance to Protestant choirmasters and in fact to all persons interested in liturgical music."

—New Music Review.

HYMNS

There is nothing more doleful, more depressing, nothing more devastating to an act of love towards God than the singing of hymns by Protestant choirs over the radio. A few religious-minded people in the neighborhood of the Anchoret turn their radio knobs to the loudest, open the windows wide, and drown out the other city noises with the praises of the Lord that sound as if the world were a corner of Purgatory, which it is, no doubt. Enduring this, the Anchoret has followed keenly the letters published in the correspondence column of the Liverpool and Manchester **Catholic Times**. M. Francis, in a short article in that weekly, asked: "Do Catholics Like Hymn Singing?" The answer was given mostly by converts to Catholicism. The majority of those who wrote to the editor confessed that they missed the congregational singing in their heretical houses of worship. They are happy as Catholics but they would like to raise their voice as of old in church. Others reared from babyhood in the Church would like to do the same. There is nothing more impressive, nothing more inspiring, nothing that tends to raise the mind and heart to God and to acts of love towards God than the liturgical music prescribed for divine services in the Catholic Church. Let there be congregational singing: "Shout with joy to God, all the earth; sing ye a psalm to His name." But let the shouts not be in the style of the lyric tenor or the coloratura soprano; let not the psalms be in the mood of the sad bassos who mourn over the radio.

America, Oct. 29, 1932.

MUSIC BIOGRAPHIES ITALIAN MASTERS



ORESTE RAVANELLO

Born in Venice in 1871, Ravanello ranks with Perosi and Bossi, as the most honored of the Catholic organists in Italy.

His compositions are known to everyone who has studied for the Priesthood in Rome, and his church music has been brought to most of the seminaries of the world as a result. In Italy he is appreciated more for his organ technique while in this country his music for men's choirs is his main source of identification.



LUIGI BOTTAZZO (1845-1923)

For over 50 years, Bottazzo was Director of the Institute Confligiachi, and Honorary Organist at the Antonian Basilica. He was among those who sponsored the reform in Catholic Church music, under the late Pope Pius X.

His compositions number over 350 including both sacred and secular works. His organ music has found wide favor, and is heard in Catholic churches throughout the world. His accompaniments to the Gregorian "de Angelis", "Pro Defunctis" and "cum jubilo" Masses are still popular in Italy, as are his masses, for unison, two part and three part choirs. Bottazzo composed easy practical music, and also elaborate and involved works for the masters, both with equal facility.

(Next month Perosi and Refice.)

A Cappella Singing*

"LOUDLIE SING CUCKOO"

George J. Abbott

Director of Music, Elmira, N. Y.

A School Music Supervisor Speaks His Mind

AT the risk of being considered an iconoclast—which I am not—I think it is about time that we call a halt and evaluate this craze for a cappella singing which has swept the country.

Being Americans and therefore enthusiasts, perhaps it is to be expected that the pendulum would swing to the extreme in this respect, but why should it remain in *status quo*?

At the outset it should be affirmed that there is nothing wrong with a cappella singing *per se*. No doubt it is the acme of perfection in vocal music. However, there are certain elements connected with it, which, to say the least, are contradictory.

In the first place, the music of Palestrina and others of the old school composers was never intended for concert performance but for the church, where it is rarely performed these days with but few exceptions. Of course this argument does not apply to the later writers of madrigals, etc.

I have yet to be convinced that postadolescent children really enjoy this type of music, but feel rather that it is a tribute to the personality of their director, which makes them willing to spend the endless hours in drill necessary before public performance is possible. Perhaps the fascination of intricate counterpoint and its mastery is comparable to the satisfaction experienced in solving a cross word or jigsaw puzzle. Then, too perfect harmony is its own reward. Nevertheless, much of this music does not express the joyous optimism of youth, nor is it couched in the modern idiom. Ho-heigh-ho, fa-la-la, sing cuckoo, *et al*, are all that fol-de-rol! It will be contended that the words are of no importance. Granted; but why not sing something where the words are charged with definite meaning and have been beautifully set to music?

The average audience can rarely survive a complete a cappella program. In spite of a variety of selections, lovely tonal effects, and contrasts there still remains an inevitable sameness which is extremely difficult to overcome. I have a deep-seated conviction

that we can satisfy our audiences without lowering standards.

Why cast aside all music which needs accompaniment for effective rendition? The accompanying medium need not be a crutch. There is a wealth of material full of vitality and emotional value which should be brought within the experience of our young people. Judging by the majority of programs, most directors seem to consider such music anathema according to present-day standards.

The custom of using variations of church habiliments for public concerts by an a cappella group is about as incongruous as outfitting them with baseball suits for service in the chancel. Uniformity in appearance is to be commended, however, if it is of an appropriate nature.

It is interesting to observe one movement after another which affects public school music for a time. We will recover from the present malady, and, no doubt, much good may come of it. The wise supervisor, if he is riding this hobby, might better dismount and plan a balanced program of activities which will take care of all the pupils, in so far as this is possible of attainment.

Lest there be skeptics who might feel that I am opposed to a cappella singing because my own charges cannot do it, let me assure them to the contrary. They can and do much of it in rehearsal but only occasional numbers on public programs for variety.

Now for the deluge!

REFICE ORATORIO PERFORMED AT THE EUCHARISTIC CONGRESS

Following the notable performance given to the new oratorio "Caecilia" given in Rome last year, was the performance of this work at the International Eucharistic Congress, in Argentina, during October. The composer Prof. Licio Refice is teacher of composition at the Pontifical School of Music, Rome.

*From the "Music Educators Journal" May, 1934.

OUR MUSIC THIS MONTH

Readers will note that the literature of this issue is mainly made up of extracts from other periodicals. Every so often we issue a "Digest" like this reflecting the views of writers in other periodicals which may have escaped the attention of our readers. Hence in this issue we present two articles on Carols, one on "The Messiah" by non-Catholic writers. Another article on "A Cappella" singing, by a school music supervisor is interesting and an indication of the fact that all present day music educators are not agreed upon programs.

We believe that occasional reprints of articles of this type, from magazines old and new, serve to brighten our pages, broaden our view, and provide topics for reading or discussion in the choir room.

In music likewise we have drawn from various sources—From the works of a French composer, a German, and two American writers—The American pieces being new compositions.

Andante Pastorale—By Louis Raffy

The final number in this series by the popular French composer provides a good example of a Pastorale within the ability of inexperienced organists, and adaptable for use on small organs, during the Christmas season. This piece is from the composers collection "La Lyre Sacree". Raffy has talent as a teacher and to those who know French, we recommend most highly his "Ecole d'Orgue" a splendid beginners organ method. Published by Procure Generale, at their new address in Paris, but obtainable through dealers in this country.

O Sanctissima—By Carl Greith.

This number was published in THE CAECILIA years ago by John Singenberger, arranged for two voices. Then it appeared with German words for four mixed voices. Now we reissue it for four part choirs as an example of a popular refrain that is worthy of church services. Greith's music is always melodic and virile in character. We recommend this piece as a substitute for the traditional "O Sanctissima" which long ago was traced back to a source unworthy of church music.

Ye Children Come Hither—By Sister M. Cherubim, O.S.F.

A new composition, suitable for use by children's choirs or by adults, and simple enough to be learned at one reading. The arrangement of the voices is most practical. It may serve as a guide to those who compose for children's voices, demonstrating the range of each part in S.A., and S.A.B. writing. Then ingeniously the accompaniment distributes the notation so that adults may sing the piece comfortably.

Adoremus in Aeternum—By Sister M. Cherubim, O.S.F.

This piece is No. 10 of a collection of three part Benediction Music, about to be published, for choirs of women's voices. It represents dignified liturgical music in its construction, and form, and the composer of course needs no introduction to CAECILIA readers.

Lo How A Rose E'er Blooming—M. Praetorius

Bring A Torch Jeanette, Isabella—Old French Carol

Arrangements of old favorite Christmas Carols, from a collection, which contains also the Praetorius, and "Morning Star", and also Gevaert's "Sleep Of The Child Jesus". Such carols as these are heard wherever the singers have outgrown the "Silent Night", "Come All Ye Faithful" hymns. Yet these hymns are popular enough to be classed with such favorites as just mentioned.

(Continued on page 549)

Andante-Pastorale

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Prepare { Sw. Flute harm. Bourdon 8. Octave Flute
Gt. Soft Diap's 8' (coup. to Sw.)
Ped. Flute 8; Bourdon 16

LOUIS RAFFY

Andante

ORGAN

Gt. p
senka Ped.
p
Ped.

The first system of music is for the organ. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is common time (C). The music is marked 'Andante'. The treble staff begins with a melodic line, and the bass staff provides a harmonic accompaniment. Dynamic markings include *Gt. p* (Guitar, piano), *senka Ped.* (senka pedal), *p* (piano), and *Ped.* (pedal).

p
Sw. p

The second system continues the organ music. It features similar melodic and harmonic textures. Dynamic markings include *p* (piano) and *Sw. p* (Soft Diapasons, piano).

Andantino Pastorale

The third system of music is for the organ. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#) and the time signature is 2/4. The music is marked 'Andantino Pastorale'. The treble staff begins with a melodic line, and the bass staff provides a harmonic accompaniment.

Gt. p
p

The second system of the 'Andantino Pastorale' section. It features similar melodic and harmonic textures. Dynamic markings include *Gt. p* (Guitar, piano) and *p* (piano).

cres - *cen* - *do* *mf*

The third system of the 'Andantino Pastorale' section. It features similar melodic and harmonic textures. Dynamic markings include *cres* (crescendo), *mf* (mezzo-forte), and the words *cen* and *do*.

rit. poco **1^o Tempo**

Sw. pp

1^o Tempo

poco rit. *Gt. p*

poco rit. **Andante**

p
senza Ped.

p

p *Sw. pp*

Plus lent

p *rall. molto* *p* *pp*

O Sanctissima

CARL GREITH

Andante $\text{♩} = 72$

mf *Soli dolce* *p cresc.*

SOPR. ALTO

1. O san-ctis-si-ma, o pi-is-si-ma, dul-cis Vir-go Mæ-
 2. Tu so-lá-ti-um et re-fu-gi-um, Vir-go, ma-ter Ma-
 3. Ec-ce de-bi-les, per-quam fle-bi-les, sal-va nos, o Ma-
 4. Vir-go, re-spi-ce, ma-ter, ad-spi-ce, au-di nos, o Ma-
 5. Tu-a gau-di-a et su-spi-ri-a ju-vent nos, o Ma-

TENOR

mf *Soli* *p cresc.*

BASS

mf *Soli* *p cresc.*

TUTTI *mf* *p cresc. molto*

ri - al O san-ctis-si-ma, o pi-is-si-ma, dul-cis
 ri - al Tu so-lá-ti-um et re-fu-gi-um, Vir-go,
 ri - al Ec-ce de-bi-les, per-quam fle-bi-les, sal-va
 ri - al Vir-go re-spi-ce, ma-ter, ad-spi-ce, au-di
 ri - al Tu-a gau-di-a et su-spi-ri-a ju-vent

TUTTI *mf* *p cresc. molto*

Vir-go Ma-ri - a! Ma-ter a - ma - ta, in - te-me-ra - ta,
 Ma-ter Ma-ri - a! Quid-uid op - ta - mus, per te spe - ra - mus,
 nos, o Ma-ri - a! Tol - le lan-guo - res, sa - na do - lo - res,
 nos, o Ma-ri - a! Tu me-di - ci - nam por-tas di - vi - nam,
 nos, o Ma-ri - a! In te spe - ra - mus, ad te cla - ma - mus,

Soli *mf cresc.* **TUTTI**
 o - ra, o - ra pro no - bis, o - ra, o - ra pro no - bis!

Soli *mf cresc.* **TUTTI**

Christmas Hymn

Paraphrase on a traditional melody

(For S.A. or S.A.B. with Organ)*

SISTER M. CHERUBIM, O.S.F.

Op. 40, No. 1

1. Ye child - ren, come hith - er, come hith - er, O
 2. O see in the man - ger, An In - fant on
 3. O Je - sus, my Sav - ior, Sweet In - fant, my

ORGAN

come, — one and all, — To Je - sus, our Sav - ior, whom
 hay — and on straw, — Whom Ma - ry and Jo - seph em -
 love — e'er be Thine, — O come, then, dear Je - sus, my

*) If arrangement for S.A.T.B. is desired, use the organ accompaniment for voice parts

shep - herds a - dore in Beth - le - hem's stall, And
 brace and ca - ress with rap - ture and awe, Then
 heart be Thy home, my bo - som Thy shrine, O

see how from heav - en in this ho - ly night, The
 bow with the shep - herds, with an - gels u - nite, And
 stay with me, Je - sus, and ne'er more de - part, My

Fa - ther sent Je - sus, our Way and our Light.
 joy - ful - ly sing - ing, ex - tol - love's great might.
 Lord, my Re - deem - er, my treas - ure Thou art.

10. Adoremus in Aeternum

SISTER M. CHERUBIM, O. S. F.
Op. 20, No. 10

pp *p* *dim.* *pp*

A - do - re - mus in ae - ter - num sanc - tis - si - mum Sa - cra - men - tum.

pp *p* *dim.* *pp*

pp *p* *dim.* *pp*

VI

1. Lau - dá - te Dominum o - mnes gen - tes: laudate eum o - mnes pó - pu - li.
3. Glória Patri et Fi - li - o et Spirí - tu - i San - cto.

2. Quóniam confirmáta
est super nos / miseri - cór - di - a e - jus: et véritas Dó - mi - ni ma - net in ae - ter - num.
4. Sicut erat in
princípio / et nunc et sem - per, et in sae - cu - la sae - cu - lo - rum. A - men.

f

Bring a Torch, Jeannette, Isabella

English words by
WILLIAM ARTHUR REILLY

OLD FRENCH CAROL

Allegretto

1. Bring a torch, Jean-nette, Is - a - bel - la, Bring a torch, haste
2. We must not while Je - sus is sleep - ing, Make a sound lest
3. Qui - et - ly come in - to the sta - ble, Qui - et - ly a

to the crib. It is Christ good peo - ple all, —
He a - wake, Soft - ly all who come near Him! —
mo - ment stay. See how gent - ly He is sleep - ing,

CHORUS

Je - sus is born hear Ma - ry call - ing. Ah! Ah! Beau - ti - ful
Make not a sound to wa - ken Him. — Hush! Hush! See how He
How white He is, how pink His cheeks. — Oh! Oh! See how the

is the Moth - er; Ah! Ah! Beau - ti - ful is her Child. —
sleeps, He sleeps; Hush! Hush! See how He sleeps, He sleeps. —
Babe is smil - ing; Oh! Oh! See how He smiles in sleep. —

Cantori

Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li et ter - rae,

vi - si - bi - li - um o - mni - um, et in - vi - si - bi - li - um.

Allegro comodo

mf Et in u - num Do - mi - num Je - sum Chri - stum,

mf Et in u - num Do - mi - num Je - sum Chri - stum,

p poco rit. *Red.*

Allegro comodo

mf *p poco rit.*

Red. *Man.*

f a tempo

Fi - li - um De - i u - ni - ge - ni - tum.

f a tempo

Fi - li - um De - i u - ni - ge - ni - tum.

f a tempo

Red.

Cantori

Et ex Pa-tre na-tum an-te o-mni-a sae-cu-la.

Maestoso*Red.*

De-um de De-o, lu-men de lu-mi-ne, De-um

De-um de De-o, lu-men de lu-mi-ne, De-um

Maestoso
Cantori

ve-rum de De-o ve-ro. Ge-ni-tum, non fa-

ve-rum de De-o ve-ro.

etum, con-sub-stan-ti-a-lem Pa-tri: per quem o-mni-a fa-cta sunt.

p

Qui pro - pter nos ho - mi - nes, et pro - pter no - stram sa -

p

Qui pro - pter nos ho - mi - nes, et pro - pter no - stram sa -

Andante espressivo

p

pp *ppp* *Cantori*

lu - tem de coe - lis. Et in - car - na - tus est de

pp *ppp*

lu - tem de coe - lis.

p

de - scen dit de coe - lis.

ppp

Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est.

Red.

pp Cru-ci - fi - xus e - ti - am pro - no - bis: sub Pon - ti - o Pi - la - to,

pp pro no - bis sub Pon - ti - o Pi - la - to,

p *marc.*

pp *Cantori* pas-sus, et se - pul - tus est. Et re-sur-re-xit ter-ti - a di - e, se-cundum scrip-tu - ras.

pp pas-sus, et se - pul - tus est.

Allegro Et a - scen-dit in coe - lum: se - det ad

Et a - scen-dit in coe - lum: se - det ad

Allegro

dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a,
 dex - te - ram Pa - tris.

ju - di - ca - re vi - vos, et mor - tu - os: cu - jus re - gni non e - rit fi - nis.

Maestoso

Et in Spi - ri - tum San - ctum,
 Et in Spi - ri - tum San - ctum,

Maestoso

Do - mi - num, et vi - vi - fi - can - tem:

Do - mi - num, et vi - vi - fi - can - tem:

sempre f

qui ex Pa - tre Fi - li - o - que pro - ce - dit.

sempre f

qui ex Pa - tre Fi - li - o - que pro - ce - dit.

Cantori

Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur, et

con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas.

Moderato

mf Et u - nam san - ctam ca - tho - li - cam et a - pos -

mf Et u - nam san - ctam ca - tho - li - cam et a - pos -

Moderato

mf

Cantori

to - li - cam Ec - cle - si - am. Con - fi - te - or u - num

to - li - cam Ec - cle - si - am.

ba - pti - sma in re - mis - si - o - nem pec - ca - to - rum.

534 Vivo

Et ex-spe-cto re sur-re-cti-o-nem

Et ex-spe-cto re sur-re-cti-o-nem

Et ex-spe-cto re sur-re-cti-o-nem

Vivo Et ex-spe-cto re sur-re-cti-o-nem

poco rall. mor-tu-o-rum. Et vi-tam ven-tu-ri sae-cu-li.

f *Red.* *Cantori*

mor-tu-o-rum.

poco rall.

Man.

A - men, A - men.

f A - men, *ff* A - men, A - men.

A - men, A - men, A - men.

A - men, A - men.

f *ff*

Music Appreciation

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

"The object of music is to strengthen and ennoble the soul."

—LUIS DE MORALES

Music, I yield to thee,
As swimmer to the sea,
I give my spirit to the flood of song;
Bear me upon thy breast
In rapture and at rest.
Bathe me in pure delight and make me strong.
From strife and struggle bring release,
And draw the waves of passion into tides of peace.

—HENRY VAN DYKE



MUSIC APPRECIATION IN THE UPPER GRADES

The period of early adolescence is the age of moral and aesthetic awakening. It is the period of emotionalism, and its development tends in many ways to outstrip the intellectual progress. The emotions, so to say, dominate the individual, and because of this strength of feelings, the child's whole nature is in a state of unrest, and his mind is often bewildered by rapidly changing whims and moods, strong likes and dislikes, vague impulses, and other emotional onsets. Friendship, loyalty, gang and team spirit are very intense. Religious feeling is also greatly increased during adolescence.

At this critical period music becomes a strong instrument for the betterment of the child, and should, therefore, be made a vital part of his school life. It is the period best suited for the development of the finer sentiments and feelings. It is the psychological moment for fixing a love of music and developing high ideals, good taste, artistic discrimination, and above all, a sensitiveness to beauty.

If children during the years of adolescence learn to enjoy good music by listening as well as by actual solo performance or by participation in either chorus or orchestral works, it will prove a great boon and safeguard. The group and gang spirit of this age makes participation in group performance especially beneficial to help the maturing and emotionally "tossed about" youth to poise and self-control.

If a substantial foundation has been laid in the lower grades for the understanding of

the music which is now suitable to the natural development of the child, past musical experiences will take on new significance and meaning. Music with a strong emotional appeal is especially effective at this time.

Hero worship, romantic adventure, and keen interest in cause and effect form an important part in the activities of the child of this age, and, therefore, the study of the life, works, and achievements of great composers will find enthusiastic response in the class room. The children may not yet grasp the deeper meaning of the masters' works, but the impressions they make on the memory of the adolescent youth will be recalled in mature life, and become a source of untold aesthetic enjoyment. Operas suitable for school use should also be studied. Familiarity with the text is necessary for the intelligent understanding of an opera, and, therefore, only such operas of which the story can be told should be used.

Appropriate operas for school use are:

Hansel and Gretel
William Tell
LeJongleur de Notre Dame
Aida
Il Trovatore
Tales of Hoffman
Meistersingers of Nuremberg
Barber of Seville
Martha
Natoma
Bohemian Girl
Mignon
Flying Dutchman
Marriage of Figaro
Chimes of Normandy

La Boheme
Lohengrin

From operas not suitable for school use in their entirety, parts may be selected, the familiarity of which forms an important part of one's education.

Selections from the great oratorios and other larger forms of composition will also make a lasting and ennobling impression on the adolescent youth.

The lessons of this course given for the upper grades present music that makes a direct appeal to the emotional side of the adolescent child. A lesson may require more than one class period, and a record may have to be played repeatedly before the music can be fully enjoyed. The children should be encouraged to read the biographies of composers and other interesting musical literature that will help them to independence in musical thinking and a higher and intensified enjoyment of the beauties of the divine art of sound.

Books recommended for the school library are:

Music Appreciation Readers
By Hazel Gertrude Kinsella

Published by
The University Publishing Co., New York and Chicago.

Great Musicians as Children
By Franciska Schwimmer

Alice in Orchestralia By Ernest LaPrade
Marching Notes By Ernest A. LaPrade

Published by
Doubleday, Doran & Co., Inc., Garden City, N. Y.

Music Talks with Children
By Thomas Tapper

Life Stories of Great Composers
By R. A. Streatfeild

Published by
Theo. Presser Co., Philadelphia, Pa.

The Child's Music World—by Thomas Tapper, published by The Hatch Music Company, Boston, Mass.

Magic Music—by Fannie R. Buchanan, published by Wallace Publishing Co., Des Moines, Iowa.

— — —
**A. MUSIC APPRECIATION IN
GRADE SEVEN
LESSON ONE**

ART SONGS AND ART BALLADS

In Grade Six we studied about folk songs and learned that folk songs are the spontaneous, untaught musical expressions of a people. We shall now learn something about

art songs. Art songs are written by skilled musicians and deliberately composed to interpret poetry. Both words and music are of equal importance, the music expressing the heart of the poem. Some poems express, in a way, a single mood, even though they have several stanzas. For all stanzas the musical settings to such poems are usually the same in melody and accompaniment, and are called **strophic** in type. The musical settings of poems in which the sentiment and poetic content differ more or less in the various stanzas usually belong to the **through-composed** type, that is, the music of each stanza is different, expressing accurately the various sentiments of the poem.

Franz Schubert was the first great art song writer. He is called the Father of Art Songs. We remember from previous study that he was born near Vienna, on January 31, 1797. He was very poor and found it hard to make a living; but the harder his lot became, the more beautiful were the songs that came from his pen. While eating in a tavern one time he saw a friend have a volume of Shakespeare's poems. Schubert took the book and chanced to open it at the beautiful verse, "Hark, Hark, the Lark!" At once melodies to the verse entered his mind, and, having no music paper on hand he drew lines on the back of the menu card, and wrote a melody so lovely that it will live as long as time lasts.

It is said that Schubert then came upon the verses "Who is Sylvia?" from Shakespeare's "Two Gentlemen of Verona", and remarked, "These would make a pretty song", and then and there wrote the charming musical setting on the same menu card on which he had written the immortal "Hark, Hark, the Lark!"

Let the class hear these songs from V.R. 4008 and decide whether they are the strophic or the through-composed type of song. (Strophic type).

Now let the class hear "Mother o' Mine", from V.R. 1286, a beautiful poem by Kipling with a musical setting by Tours. Let the class decide whether the music is strophic or through-composed. (Through-composed).

A ballad is a story-telling song. Have the class recall names of previously learned ballads. (Barbara Allen; O No, John; The Frog and the Mouse; The Tailor and the Mouse; The Spider and the Fly; The Frog He Would a-Wooing Go; and others.)

The above-mentioned ballads are folk ballads of the strophic type. The art ballad is a through-composed song, and generally has

a descriptive accompaniment that heightens the dramatic effect of the story.

"The Erl King" (Erlkoenig), a poem by Goethe with music by Schubert, although written more than 200 years ago is still the greatest of all art ballads. The song treats of three persons—a father, his child, and the Erl King, a symbol of Death. The music at every point reinforces the sentiments embodied in the story. So vividly does the music picture the characters and scenes that the listener seems to see what is happening as well as hear about it. The continuous triplets in the piano part suggest not only galloping horses, but the rush and roar of the storm as well. Each of the three characters has a voice of his own, and the singer must change his tone and style accordingly. The voice of the Erl King is coaxing and luring; the father's voice is soothing and encouraging; while that of the child is expressive of terror and fear.

Let the class hear it and note how the music heightens the dramatic effect of the story. Play "The Erlking" V.R. 7177. It is a recording of Mme. Schumann-Heink's rendition of the famous art song. The opposite side of the record presents "Die Lorelei", a well-known German folk song also sung by this great artist. The class will enjoy hearing it. The teacher might tell the class some of the incidents from the renowned and successful career of the great singer, Mme. Schumann-Heink, who, though now in the seventies, still appears on the concert stage, and also sings to radio audiences. An interesting biography, "Schumann-Heink, the Last of the Titans", by Mary Lawton, is published by The MacMillan Company, New York. The book is not written for children, but the teacher will find it very helpful as a source of information not only of the life of the artist herself, but also of the careers of other contemporary artists as well.

Another renowned art ballad is the musical setting by Robert Schumann to Heinrich Heine's verses of "The Two Grenadiers". Though both music and words were written by Germans, they express the patriotic nationalism of France. The song depicts two soldiers of France, who, under Napoleon had been fighting the Russians, and after having been prisoners in Russia, return to their own country and there learn that the emperor was defeated and exiled. At the news they are so distressed that they desire to die and be buried in the flag of their beloved country. Schumann introduces the melody of the Marseillaise, the French national hymn, into

the stirring song, thereby giving it a strong French national flavor.

Play "The Two Grenadiers" V.R. 6563.

It is here sung by Reinald Werrenrath, a famous present-day singer. Born in Brooklyn, N. Y., he has sung with the Metropolitan Opera Company, and has given concerts everywhere throughout the United States. His voice is a beautiful, rich baritone. Occasionally he also presents programs over the air. Pupils should be encouraged to "listen in" whenever great artists perform, and then during the Appreciation period discuss the impressions they received while listening.

LESSON TWO

INSTRUMENTAL LYRIC FORMS

The term **lyric** is derived from **lyre**. Among the ancient Greeks the lyre was used to accompany or support the voice in singing the smaller forms of Greek poetry. These poems used in song were distinguished by the name of **Odes**, and all Odes were at that time expressly written to be sung. In modern times, the term **lyric** is being applied to music, vocal or instrumental, in which flowing melody predominates. Among instrumental lyrics are usually included the Nocturne, Serenade, Romance, Meditation, Reverie, Barcarolle, Song Without Words, and others that express strong predominance of melodic interest.

The **Nocturne** is a night-piece of dreamy, pensive mood. John Field, an Irish pianist, born in Dublin in 1782, first used the form and name. Later Chopin (1810-1849) adopted the form and wrote a number of the world's most beautiful nocturnes. Since then the form and name are quite commonly used.

Play "Nocturne in E-flat", Chopin, V.R. 6589.

Ask the class the name of the instrument playing. (Cello) The famous artist performing is Pablo Casals. He is recognized as one of the world's greatest cellists. He was born in Vendrell, near Barcelona, Spain, in 1876. During his tours through our U.S.A. he delighted his American audiences with marvelously smooth and finished playing. Show a picture of the artist.

The **Serenade** (Evening song) is a vocal or instrumental lyric form of tender sentiment. Many years ago it was customary at night time for a lover to sing a tender love song beneath the window of his lady love, accompanying his song on some kind of instrument of the guitar type. The word is

now commonly applied to various lyric forms intended to be played or sung in the open air at night.

One of the most beautiful serenades ever written is the famous Serenade by Franz Schubert.

Play "Serenade" (Schubert) V.R. 21253*.

The opposite side of this record presents another Serenade (Toselli). Play it for the class, and let the pupils discuss the character and sentiment of both serenades heard.

The **Romance** is a lyric form of dreamy or fanciful mood. Play "Romance in F" (Beethoven), V.R. 6606. Let the class note the dreamy romantic melody, full of poetic sentiment.

Or play "Romance" (Tschaikowsky) V.R. 35808. The mood is fanciful and changing. Let the class discuss the various sentiments expressed.

The **Meditation** is a lyric form suggesting thoughtful reflection.

Of all compositions of this kind, the Meditation from the opera "Thais" is the most familiar. It is used repeatedly during the opera. In Act II it is first used as a symbol of the conversion of Thais, who is very vain and proud of her personal beauty and powers of attraction, but after struggling with these passions repents of her sins and is converted to Christianity. It is played again in Act III as Thais goes into the desert to lead a holy life, and we hear it for the last time in the opera when Thais, singing of purification and Paradise, dies a saintly death.

Play the beautiful and thoughtful lyric for the class from V.R. 24102.

The **Reverie** is an instrumental lyric form, dreamy and contemplative.

Let the class hear "Reverie du Soir" (An Evening Dream) by Camille Saint-Saens, V.R. 9296. It is a movement from the "Suite Algirienne", in which the composer gives his impressions of a voyage to Algeria. The Reverie is quiet, serene, and romantic.

Or let the class hear "Trauemerei" by Schumann, V.R. 19854. This simple reverie is one of the favorite musical lyrics of the world. Its mood is tender and serene. The entire piece consists of one single theme, beautiful because of its simplicity.

The opposite side of V.R. 19854* presents "Evening Song" by Schumann. It is a lyric form, a song without words, of simple and tranquil beauty. Let the class hear it.

(Continued on page 541.)

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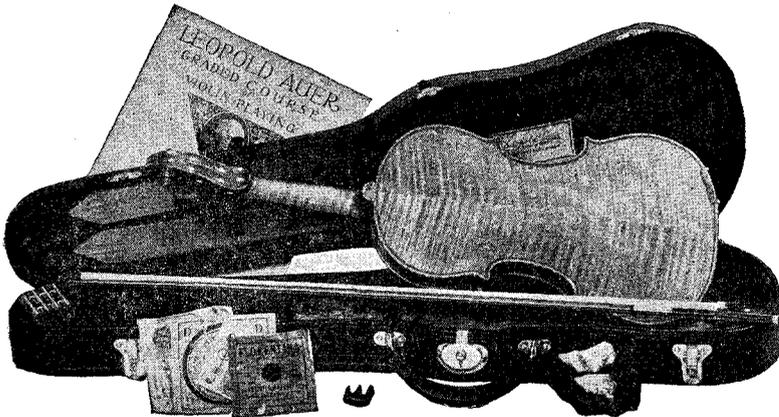
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BOY CHOIR PROBLEMS*

Some of the Details by Which Excellence in Tone and Interpretation May Be Obtained from Choirs of Boys and Men.

By Edmund Sereno Ender



It has been suggested that I give a detailed account of the way in which I conduct my rehearsals. For the benefit of any who may be interested, I shall endeavor to acquaint them with what they would hear should they visit St. Paul's School any afternoon at two o'clock.

First let me say that I have a very definite plan without which I do not think our progress would be assured. Our rehearsals are all different—like the meals in a boarding house—but when Tuesday comes around, the weekly plan begins all over. On Tuesday we go over everything scheduled for the following Sunday or the services of the week. On Wednesday we work on new music. Thursday afternoon finds us preparing for the full rehearsal which we hold on the same evening. Friday afternoon we do nothing but polish up the music for Sunday. It is my custom on Saturday mornings to work with my solo boys and give individual singing lessons to all the boys in the choir.

So much for our weekly plan. Now for our procedure at the daily rehearsals, which does not vary a great deal.

When the boys are assembled for the first rehearsal of the week, I ask them to stand, extend their arms forward, straight from the shoulders. While in that position, they open their mouths, relax their jaws, and take a few short breaths to be sure that the diaphragm and lower ribs work, and that there is no pulling up of the breath and raising of the shoulders. That accomplished, I start the boys on a descending scale beginning at about D (fourth line) using the vowel "oo" and continuing up by half steps as far as G or A. Then I usually begin on G (second line) and have the boys sing the five vowels, a, e, i, o, u, using the Italian pronunciation, i.e. "ah," "ay," "ee," "o," "oo." My reason for doing this is to get the mouth open. As the jaw drops with the taking in of breath and the formation of the mouth for the pronunciation of "ah," I insist that the jaw remain motionless throughout the exercise. After this is done on four or five degrees of the scale in the middle voice, we use a rapid exercise descending and ascending: Begin-

ning on C (third space) we hold that note as a crotchet and then descend by quavers to the C below, doing the exercise in 4-4 rhythm, holding the bottom C as a quarter-note and ascending again by quavers to the upper C, holding it for the value of five crotchets. If the reader will hurriedly write this out in proper notation he will see exactly what we do.

This exercise I use as far up the scale as A or B-flat. Then I begin to work the low voice by bringing the head voice down as far as it will go, and using the chest voice very lightly. I usually take the voices as low as A (second added line below the staff). My last exercise is the ascending diatonic scale which I use up to high C. It is not uncommon for boys to sing E-flat above high C.

Some choirmasters require their boys to stand throughout the entire rehearsal. I do not. I have them stand during the vocalization, and occasionally as a change from the sitting position. After the vocal exercises have been sung we take the hymns, observing any peculiarities, noting phrasing, etc. Then follow the psalms and whatever other chanting is on the program for the week. We have now consumed about a half-hour, and have the same amount of time for the remainder of the rehearsal, which will be devoted to familiar music for the following Sunday services.

On Wednesday afternoon our vocal exercises consist of two or three descending scales and perhaps a few vowel exercises. Then I have each boy sing a descending scale alone, being careful to note fidelity to pitch and improvement in quality. Quite often on Wednesdays I have the psalms sung the same way as the above vocal exercise, i.e. each boy sings a verse. The remainder of the hour is devoted to learning new music. The music to be rehearsed at the full-choir rehearsal on Thursday evening having been selected, the afternoon rehearsal on that day is devoted to whatever is least familiar of the music appointed for the evening's work. At the full-choir rehearsal, no vocal work is attempted, as we try to confine ourselves to one and one-half hours of intensive drill, and

*From "The American Organist".

a great deal of ground must be covered. The boys usually leave at 9:30 (having begun to sing precisely at eight) and the men stay on for twenty minutes or one-half hour longer, going over new music, and polishing up any places that seemed uncertain during the evening. When we assemble for our Friday rehearsal we spend just a few moments in vocalization, and then take up the music for the Sunday services. We aim to rehearse everything we are to sing on Sunday, and nothing else.

I have tried to give in detail an account of our Tuesday afternoon rehearsal and the manner in which the other rehearsals differ from it. I do not wish to convey the impression that I consider the plan at St. Paul's the best for every choir. It works well with us, but I can think of improvements which I should like to make, but which, on account of our peculiar situation, are impossible. Two rehearsals with the full choir is an excellent plan—one being in church with the organ. Some choirs do good work having only three rehearsals a week with the boys. I feel, however, that the oftener the boys can be rehearsed together the better will be the tone of the choir. If the young choirmaster will be patient and willing to do a great deal of hard work, he will be rewarded with the possession of a fine choir.

MUSIC APPRECIATION

(Continued from page 538)

The **Barcarolle** is a lyrical composition usually in easy sextuple meter. Its characteristic element is a swaying rhythm with pulsing accents suggesting the lapping of water and the rocking motion of a boat. The name "Barcarolle" was first given to the boat songs sung by the Venetian gondoliers. The Barcarolle introduced by Offenbach into his opera "Tales of Hoffman" is one of the best known and most popular compositions of this type. The scene in the opera is that of a room in a Venetian palace. Through the open window can be seen the boats in the canals. Before the curtain rises on this scene the orchestra plays the beautiful barcarolle, and later, during the scene, it is sung as a duet. Let the class hear this charming lyrical composition from V.R. 20011.

"WHAT PRICE COUNTERPOINT"

I

The king pulled his whiskers in a thoughtful way,

"A new amusement I crave this day.

I'll build me an organ, great and tall,

A giant of giants among them all.

I'll have it with trumpets, cymbals and chimes;

And the greatest musician of these times

Shall soothe my cares, shall heal my woes

And give me strength to meet my foes."

II

Two players he called to give a test

To see which musician for him was best.

One was the most learned man in the land

With harmony, counterpoint, etc., at hand.

For years he had struggled with musical lore

And lived in a hut, meagre and poor.

He played for a while when the king cried,

"Enough!

Can cares be banished with Bach and such stuff?"

III

The other musician came dapper and neat;

No music in hand, but with dancing feet,

He grappled the tremolo, then glued it down,

Pushed wide the pedals with never a frown.

With a "Kiss Me Again" and a sad "Weeping Willow"

He had the king beating time on his pillow.

"Aha," quoth the king, "here's a man knows his art,

In fact, a musician right after my heart."

IV

The moral is in the end of this tale:

For the scholar has a church salary frail,

While the other, whom critics had dubbed a freak,

Is living on three thousands dollars a week.

ANNE V. MCKITTRICK, M.S.M.,

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INTRODUCTION

A musician called to offer the fruits of his talents to the service of God, either as a composer, as a choirmaster, or as an organist, in a Catholic Church should conform to the regulations established by the Catholic Church. Such rules, prescriptions, or regulations, are definite and precise.

In the old Law (Deut. XXVIII, 15) is the command of God saying: ". . . if thou wilt not hear the voice of the Lord, thy God, to keep and to do all His commandments and ceremonies, which I command thee this day, all these curses shall come upon thee. Cursed shalt thou be in the city, cursed in the field. Cursed shall be thy barn, and cursed thy stores, etc."

And down, in more recent ages, we find Pius V, who orders us: ". . . decantetur aut recitetur Missa juxta ritum, modum et normam quae per Missale traditur" ("The Mass shall be sung or said according to the rite, the way and the rule laid down in the Missal").

There are many other regulations, or ecclesiastical orders, to prove that no one has any right to presume the possibility of disregarding, with impunity, any regulation of which Our Mother the Church is a very jealous custodian. As soon as we know and feel truly convinced that the Church is the House of God, and we go there ONLY to pray and to worship our Creator and our Redeemer, we easily come to the natural conclusion that everything should be in accordance with the first aim and intention.

In the Introduction to the Motu Proprio, we read: "Nothing therefore ought to occur in the Temple, which disturbs, or even merely diminishes, the piety and devotion of the Faithful. . . and, above all, nothing which offends against the decorum and sanctity of the sacred offices, and which appears unworthy of the House of prayer and the Majesty of God."

Consequently all the ceremonies and the singing and playing is to be done in the way that the Church prescribes, abhorring everything that would be even a smallest profanation of that very House of God.

The Duties of The Organist At A Low Mass

In almost all the Catholic Churches in this Country, the organist is also the Choirmaster (or director of the Choir); therefore what is said here of the one, is understood also for the other. A person who occupies a place of responsibility in society must know the duties of his state.

A priest, a doctor, a lawyer, a justice or any magistrate etc. has to know the duties of his particular position. "Whoever asserts that the accepted and approved Rites of the Catholic Church can be **ignored** or omitted at pleasure, or changed by any Pastor of the Church, let him be an anathema." (Council of Trent, 7th S. Can. 13). Consequently, as the Catholic organist occupies a very important place in the service of the House of God, he has a duty to **learn** and to **know** and to **practice** what concerns him, according to his position. He must learn "how to appreciate and love our holy Liturgy". The organist, besides knowing **HOW** to play well his instrument, must also know especially **WHEN** to play it; and here the writer will try to help him, by consulting together the three most important official Sources of the Latin Liturgy, namely the Coeremoniale Episcoporum (Ceremonial of the Bishops), the Council of Trent, and the **precious Motu proprio** of Pius X. It would be well that every Catholic organist and choirmaster should have and peruse the above mentioned Motu proprio, to which that holy Pope commanded that "the force of Law be given", and to the same He imposed a "scrupulous observance on all". And now, let us see at last when the organ may be played at a low Mass.

We may say that in general, it is allowed, or optional, to play the organ at every **extraliturgical** service, an organist may start to play a few minutes before the Celebrant goes

*This can be done "in omnibus Dominicis et omnibus festis per annum occurrentibus, in quibus populi a servilibus operibus abstinere solent. Inter eas non connumeratur Dominicae Adventus et Quadragesimae, excepta Dominica tertia Adventus quae dicitur **Gaudete in Domino**, et quarta Quadragesimae, quae dicitur **Laetare, Jerusalem**, et nisi celebratur pro Defunctis" (Caerem. Episc. XXVIII, 1-2).

to the altar for a low Mass*; on all Sundays and Festivals on which the people abstain from servile work; except the Sundays of Advent and Lent; among these are not included the Sundays of Advent and Lent, except the Sunday **Gaudette** and **Lae-tare**, i.e. the 3rd Sunday of Advent, and the 4th of Lent". We may add that the organ, without singing, may play on the Feasts and Ferias in Advent and Lent, which are celebrated solemnly by the Church: it is also understood that the organ (without singing) is not allowed in the Masses of the Dead. We said it is optional to play the organ during all the time of a low Mass, loud or soft; in fact, if the Ceremonial of the Bishops says that "ad elevationem Sanctissimi Sacramenti pulsatur organum **graviori et dulciori sono**, during the elevation the organ plays in a grave and sweet way" (XXVIII, 9), it is clear enough that it can play also during the rest of the time of the Mass; but an organist who understands (as he ought to) the various parts of Holy Mass, knows **HOW** and **WHEN** to play loud, or soft, or moderately; and, to give an idea, he can play a little louder before the Mass, during the reading of the Gospel, and after the Mass, continuing (if he likes) until a few minutes after the Celebrant has gone to the Sacristy. But let me end this Chapter with the quotation of some good words of Fr. J. Kelly: "As people attend Mass to praise God in supreme act of worship, the position of the organist being a sacred one he should contribute to this praise by such music as will assist the people in their devotions; the possession of technical ability does not imply the possession of skill in playing a Catholic liturgical service." And much more forcible are these words of the Caerem. Ep.: "Cavendum est ne sonus organi sit lascivus aut impurus" (XXVIII, 11), ("Endeavor that the playing of the organ be not lascivious or obscene".) Consequently not all the piano or concert-music is good for the organ, in Church services.

As far as here, the above rules concern only low Mass, when there is no singing at all. Now let us see what the organist (or choirmaster) has to know and to do at the low Mass, when there is singing.

(To be continued.)

PLAINSONG

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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 September, 1934

Q. "How is it that our Diocesan Constitutions forbid the singing of the VENI CREATOR before the sermon during High Mass."

A. There are certain things which may be permitted, and which just as well may be forbidden, e.g. to use the organ in connection with the responses. There are dioceses in which the iron-clad rule prevails not to accompany any responses. It lies with the Bishop to permit or to forbid this practice. The same privilege applies also to the singing of the VENI CREATOR before sermon during High Mass.

Q. "We have special devotions each Friday. . . The Father who directs the services desires to have the organ played before each of the different devotions for about ten minutes. The organist has selected what she considers the most dignified pieces in her repertoire, e.g. "Le Cygne" (The Swan) by C. Saint-Saens, "The Evening Star" by Richard Wagner and a few more celebrated pieces. They may be classical compositions and good music, but to me they do not seem appropriate for Church services. . . I would greatly appreciate it if you would suggest some suitable pieces".

A. For your purpose you need real Catholic themes, treated in a worshipful manner. Subjects like "Ave verum", "Adoro Te devote" and hymns of the ecclesiastical year cannot be surpassed; they find an ever ready echo in the hearts of the faithful. At the same time the pieces should be developed at some length. It is with sincere pleasure that we refer our correspondent to MUSICA DIVINA, two volumes of Choral Improvisations, composed by Philip G. Kreckel, pupil of Max Reger, organist in Rochester, N. Y. The publishers, J. Fischer & Bro. New York, have kept the price down to \$1.25 per volume.

Q. "Is it true that the Pope has placed a ban upon Johann Sebastian Bach and his music, because he was a Lutheran?"

A. No Pope, at any time, has placed a ban upon Bach or his music. Non-Catholics often wonder why Catholic organists do not play Bach's music during High Mass. There is no aversion for J. S. Bach; nearly every Catholic organ-book contains different selections from Bach's smaller compositions, and the writer of these lines has played them time without number during the past fifty years. Bach's larger works are out of place during High Mass, because they are too long and claim the undivided attention of the faithful: hence they bring on an intrinsic opposition.

Holy Mass is the unbloody renewal of the world-redeeming sacrifice which our Divine Savior offered upon the cross in a bloody manner. The music which accompanies this sacrifice must bear the stamp of Christ's mortification; nothing must be introduced that could lead the Christian mind astray. It has been said time and again that the liturgical music must be subordinated to the sacred drama of Holy Mass. There is no objection to the playing of the great Bach numbers before or after High Mass.

Q. "Who is the author, and who the publisher of WEDDING MUSIC?"

A. Rev. Carlo Rossini is the author, and J. Fischer & Bro., New York the publisher of WEDDING MUSIC.

Q. "Does Solesmes take a belligerent attitude in propagating their theory?"

A. The Benedictine Fathers of Solesmes had been requested by their numerous friends to disclose to them the secret of their chant interpretation. Priests and laymen, but principally choir directors and organists, superiors of religious houses and of seminaries, that had visited Solesmes in France till 1901,

(Continued on page 550)

COMMUNICATIONS

This section is set apart as an open forum for discussion of controversial subjects. Communications hereafter should be limited to less than 1000 words. Full name and address must be given. Anonymous letters, or those signed by "Pen names" will not be printed.

The editors assume no responsibility for the views expressed in this section.

TRADITION OF DURATIONAL VALUES IN GREGORIAN CHANT

By Arthur Angie

Omnia in mensura, et numero, et pondere disposuisti (Wisdom xi. 21)

(Article continued.)



RHYTHM founded on the distinction between durations only, long and short sounds, was the contribution to chant of the classic Latin and Greek poetical rhythms. No one today believes, to be sure, that the chant, except in the metrical hymns, had the same regularity of feet as found in classical poetry. Rather, chant had a freely varying arrangement of long and short sounds—thus a truly free, through controlled rhythm—making the musical feet at the same time not easy to recognize. Difficulty of recognition in no way bars the essential fact that the *chant had feet*, as Aldhelm (d. 709) shows. He had himself studied in Rome, and comments on the Roman laws and method of teaching the cantors.—*And what is much more difficult and intricate, to distinguish a hundred kinds of metres by the rule of feet and follow the mixed modulations of the cantilena by a right disposition of (musical) syllables.**

Besides other calls to fame, was noted for his teaching of the *sacred modulation*. He tells us that the students at the Monastery of St. Martin of Tours learned how music was composed in *rhythm of feet and numbers*—*Quot pedibus, numeris, ritmo stat musica, discant. (P. L. ci. Carmina 228)*. Nor was it merely a particular or isolated form of training, because, as we shall see, the same continued to be taught during the whole Gregorian era up to the XIth century.

Caution should be observed above all, we read in the very old Commemoratio

**Et, quod his multo arctius ac perplexius est, cetera scil. metrorum genera pedestri regula discernere, et admista cantilena modulamina recto syllabarum tramite lustrare. (Migne P. L. lxxxix, 95) Alcuin (d. 804).*

Brevis (IX-X cent.), that the chant is performed with diligent equality; otherwise, if this be absent it is deprived of its essential character and defrauded of its legitimate perfection. Without this [equality] the choir is set in confusion by the discordant ensemble; neither can anyone join in harmoniously with others, nor sing by himself artistically. In equity manifestly has God the Author appointed all beauty to consist, nor less that which the ear, than that which the eye perceives, for He has ordered all things in measure, weight and number. (cf. Wis. xi. 21.)

*Therefore let no inequality of chanting spoil the sacred chants, not for moments let any neume or note be unduly extended, or contracted. . . . But all longs are to be equally long, alike the brevity of short [notes], except at distinctions (ends of phrases). . . . Everything of long duration must rhythmically (numerosè) concur with what is not long by legitimate and reciprocal durations (morulis), and every complete chant should be kept at the same tempo from start to finish. . . . and in accordance with the length durations let there be formed short beats (momenta), so that [they are formed] neither in excess nor defect, but one always twice as long as the other''**

**De cætero ante omnia sollicitius observandum, ut æqualitate diligenti cantilena promatur; qua utique si careat, præcipuo suo privatur jure, et legitima perfectione fraudatur. Sine hac quippe chorus concentu confunditur dissono, nec cum aliis concorditer quilibet cantare potest, nec solus docte. Aequitate plane pulchritudinem omnem nec minus quæ auditu, quam quæ visu percipitur, Deus auctor constare instituit, quia in mensura, et pondere, in numero cuncta disposuit.*

Inæqualitas ergo cantionis cantica sacra non vitiet, non per momenta neuma quælibet aut sonus indecenter profendatur aut contrahatur. . . . Verum omnia longa æqualiter longa, brevium sit par brevitatis, exceptis distinctionibus, quæ simili cautela in cantu observandæ sunt. Omnia, quæ diu, ad ea quæ non diu, legitimis inter se morulis numerosè concurrant et cantus quilibet totus eodem celeritatis tenore a fine usque ad finem peragatur. . . . et secundum moras longitudinis momenta formentur brevia, ut nec majore, nec minore, sed semper unum alterum duplo superet. . . . (Migne, P. L. cxxxii, p. 1039-40.)

doctrines in his *Prologus in Tonarium*. In the neumes it is necessary that you pay close attention where the proportional shorter duration is to be measured, and where, on the contrary, the longer duration (*ubi ratae sonorum morulae breviores, ubi vero sint metiendae productiores*), lest you execute as quick and short what the authority of the masters has determined should be longer and more extended. Nor should we heed those* who say there is no reason whatsoever for our making now the quicker duration, now the more produced one, in a chant with a naturally disposed rhythm. Any grammarian will reprove you if you shorten a syllable in a line where you ought to lengthen it, no other cause existing why you ought rather to produce the syllable than that of the authority of the ancients having so ordained. Why should not the system of music, to which the quite lawful measurement and rhythm of sounds belong, be outraged to a greater degree by your unobservance of the due quantity of held notes in their relation to the context? . . . Hence, as in metrical poetry the strophe is constructed with definite measurements of feet, so is the chant composed of a fitting and harmonious association of long and short sounds. (*ita apta et concordabili brevium longorum sonorum copulatione componitur cantus*). . . . Therefore let the melody of our music be characterized by the proportional quantity of the sounds. (*quocirca sit nostrae musicae cantilena rata sonorum quantitate distincta*.) (P. L. cxlii, 1114).

Contemporary with Berno (cf *Cath. Enc.* II p. 512), Guido d'Arezzo confirms most clearly the teaching concerning the double note value in the chant: *It is necessary to mark off the melody as if by metrical feet; and some sounds may have a duration either twice as long as other [sounds] or twice as short*. Guido leaves no doubt whatever as to the meaning of *as if by metrical feet*—because he not only gives the exact relation of long to short and vice-versa, viz., *twice as long or twice as short*, just as they would be related in metre, but he also explains in concise language the close similarity existing between poesy and chant: *By no means small is the likeness of metrical poetry to the chants, since neumes take the place of feet . . . inasmuch as this neume might run in dactylic metre, that one in spondaic, yet another in iambic*.

Thus he gives specimen neumes composed of a long and two shorts (dactyl), two longs (spondee), a short and a long (iambus). Such neumes contain in themselves elements which render it possible to mark off the melody as if by metrical feet. Guido adds moreover, *I call chants metrical because we often sing in such a way as to seem to scan with feet as it were verses as is done when we sing metrical texts*. (P. L. cxli, 395)

But the great freedom with which the long and short sounds are combined is seen in Aribo's reference to metres or feet in his *Utilis Expositio*. He mentions verse of complex character, implying their existence also in Gregorian music. *As there are many kinds of verse in metrical poems, asclepiadean, sapphic, alcaic. . . glyconic; so too the neumes of the melodies have many kinds of metre* (P. L. cl, 1327). Gregorian melodies containing the metres enumerated would have musical feet consisting of a varying number of beats in one and the same musical phrase, because sapphic metre had trochees (—u) interspersed with dactyls (—uu), therefore measures of three and four beats; alcaic had iamboes (u—); spondees (—), and anapaests (uu—); the glyconic verse contained spondees, dactyls and trochees (—u). As a consequence such melodies would have the freest alternation of proportional long and short tones, and a succession of musical feet equally diverse.

It is true, of course, that there are passages* in the Gregorian writers less clear than those given. But the general rule of literary exegesis applies, that obscure or equivocal texts may find an authentic explanation and interpretation in other texts which are clear and indicate a common tradition. All the texts quoted allude characteristically to the double note value, and to the musical

*If anyone will take the trouble to compare the texts we have quoted in the course of this article with those on which D. Pothier based his equalist system in *Les Mélodies Gregoriennes*, it will be clear how he was led astray in placing reliance, for confirmation of his theory on the following sentences from Guido d'Arezzo—*Nisi quod Musicus non se tanta legis (quam Metricus) necessitate constringit. . . . Sunt vero quasi prosaici cantus qui haec minus observant, in quibus non est curae si aliae majores, aliae minores partes et distinctiones per loca sine discretionem inveniuntur. . . . Et omnia quae diximus, nec nimis tanta, nec nimis continue facias, sed cum discretionem*. (P. L. cxli, 395.) But can we derive from such a reservation any general rule for an oratorical system so out of step with everything else in Guido? Obviously no!

metre or foot, showing these to be veritable factors of a unanimous and universal tradition. The Gregorian writers established the facts as they knew them. In this connection Dr. P. Wagner has made a pertinent remark. "It is good historical method to interpret chant manuscripts by the *contemporary* authors; and not to seek to refute the clearest part of the sources by the other part, which is, after all, still full of obscurities for us."*

For those who wish now for a brief and convincing proof of the reduplicate character of the long note in Gregorian chant, I adduce one of particular interest found in an XIth century treatise.

In 'O Sapientia,' it runs, 'O,' *having partly conjoined notes and an oriscus, corresponds to 'Sapientia' in sesquialter proportion.*† On turning up the place in the Bl. Hartker Antiphoner, ‡ we discover an oriscus on the 'O' accompanied by t (*tenero, sustain*), indicative of length; while the initial podatus CF is surmounted with an episema, the cross-stroke on the neume, likewise an indication of length; the final punctum of 'Sapientia' has also an episema.



While 'O' has four and 'Sapientia' eight notes, it is evident that if the plainchant principle of equalism was applied

in the case of this antiphon, the 3:2 proportion—*sesquialter*—indicated by our commentator would be impossible, as equal notes give a proportion of double (8:4). The proportion 3:2 can be arrived at, however, by giving each long (episematic) note exactly two beats. The two longs on 'O' add thus two units, the long on 'Sapientia,' adds one unit: thus six for 'O' to nine for 'Sapientia,' the exact equivalent of the desired proportion. The traditional axiom *the long worth twice as much as the short note*, in the Gregorian melos, is once again proven.

In all the dexterous exploitations of the neumes by Gregorianists of any school, one fact should stand out clear before all else. No system of chant rhythm can claim historical authority which does not pay due regard to the written record of tradition of the earliest and best medieval writers. It is precisely from these writers that we learn that the quantitative basis of 'long' and 'short' in Gregorian Chant was not *ad libitum*, but was not left to conjecture, carefully proportioned, the music being otherwise

'free' in regard to the joining and alternation of its rhythmic elements.*

*Sur l'Execution Primitive du Chant Gregorien in the Revue d'Histoire Ecclesiastique Suisse, 1915, p. 182.

†Commentarius Anonymus (Vienna MS. 2502), ed. by Dom Vivell (Hoelder, Vienna 1917), p. 62.

‡Paleogr. Musicale, Serie IIe. I.40.

*The above music examples were made available to The Caecilia through the courtesy of the Editor, The Buckfast Abbey Chronicle.

OUR MUSIC THIS MONTH

(Continued from page 518)

Credo from "Missa Parochialis"

By Joseph J. McGrath

We call special attention to this work, as it is the only separately published composition of its type suitable for mixed voices. Anything Mr. McGrath writes, is worthwhile. His music shows scholarship, and talent of the highest order. The Gregorian Credo, with alternating harmonized phrases, is obviously an attractive form for the Credo, it introduces the chant to choirs and congregations who otherwise might think it too dull

and monotonous for regular use. It achieves brevity without sacrificing style. There are some, of course, who do not think that any harmonized music should interrupt the chant, that either one or the other should be used. However, we think that this setting will be favored by musicians who appreciate good structure, and by choirmasters and singers who appreciate the practical advantages of such a Credo. Mr. McGrath's new Mass, by the way, has had a good sale, among choirs who found the "Missa Pontificalis" a little too much for average volunteer choruses. This Credo can be used with any mass, it is liturgical, and attractive in every way.

QUESTIONS AND ANSWERS

(Continued from page 545)

and during their exile till 1924, Solesmes on the Isle of Wight (in the English Channel), were most anxious to get some practical and visible help for the teaching of the sacred melodies. To meet the urgent request, the Fathers prepared chant editions with rhythmic signs; after a good deal of hesitation, they also published chant books in modern notation. At no time did the Monks take a "belligerent" attitude, on the contrary, when accosted in an unfriendly or even hostile manner they would refrain from entering into a literary feud. Dom Mocquereau often used to say: "My friend, we merely disclose our way of doing things; if you can get better results by other methods, be sure to employ them".

Q. "Will Gregorian Music ever reign supreme and alone as in the Middle Ages?"

A. No; modern music has attained to a place in the Church which it does not intend to give up. In his *Motu Proprio* Pius X refers to polyphony as desirable for the Major Churches (Basilicas); he praises in particular the Palestrina-style, because it sounds like a prayer and permits a distinct, intelligible utterance of the sacred text.

Q. "Will Gregorian Music at least hope for a seat of honor by the side of its rival (part-music)?"

A. We have no hesitation in answering "Yes".—The greatest musicians have not been able to resist the attractiveness of these compositions, which Halévy, though a Jew, called "the finest religious music in the world".

Q. "What is the attitude of enlightened Protestants toward Plain-song?"

A. It is safe to say that the attitude of those Protestants who know and have the courage to be outspoken has become decidedly favorable to the Sacred Chant. A leading Savant,* whose work "Protestant Church Music in America" appeared in 1933, says on page 48: "Of the many unfortunate personal attitudes which hamper church music, none is more stubborn than prejudice. Take, for example, the Protestant opposition to Plain-song. This attitude is founded partly in the fact that Plain-song is simple

unison chant, unmetrical, at its best when unaccompanied, and distinctly archaic in character due to its modal make-up. It is not concert music and it is not beguiling to the ear, but every musician recognizes it as the most poignant expression of the religious ideal in all music. Its general rejection by Protestants is mainly due, not to its unfamiliarity nor its lack of sensuous appeal, but to its primary possession by the Roman Church. It seems to us to breathe the very Catholic doctrine, and though everyone will agree that music, apart from words, cannot teach and though the dignity and extra-worldliness of Plain-song is above that of any type of music now heard in our Protestant churches, yet it belongs to the Catholics and therefore, we will have none of it. The same logic would quite as justly lead us to abstain from eating fish, especially on Fridays".

Q. "Why is the Dominant of the plagal modes a third above the Tonic?"

A. It will be remembered that in the authentic modes (1,3,5,7,) the Dominant lies a fifth above the Tonic; the tetrachord extends four tones beyond the Dominant.—In the plagal modes the tetrachord is added from the lower side; the tone that formerly was the Dominant, now becomes the upper limit of the scale; consequently it can no longer serve as Dominant. The Dominant of the plagal modes is one third below that of the authentic modes: thus A; sixth mode: A; eighth mode: C. It will be remembered that B, being the only variable tone, cannot serve as Dominant; hence in the eighth mode C has to serve in its stead.

Q. "Text is the substance (body) of Gregorian Chant. Melody springs from the text and illuminates it,—but it is Rhythm that furnishes the vital principle; it is the life giving blood that courses through the beautifully winding veins of the melody. Is this truth, or mere poetry?"

A. We do not hesitate to call this poetic description of rhythm a very correct and true statement. Rhythm is more important than melody; the free rhythm of the sacred text is a tremendous power: it knocks at the human heart begging for admission. Compare the three things: word, melody, and rhythm: the word of God is a divine light; the melody is a sacred charm which prepares the human soul for the word of truth; the rhythm excites our innermost being, to yield to God's grace. Being the most simple form of music, Plain-song is most effective.

*PROTESTANT CHURCH MUSIC IN AMERICA by Archibald T. Davison, Professor of Music, Harvard University; author of "Music Education in America, etc. E. C. Schirmer Music Co., Boston, Mass., 1933.

Liturgy For The Laying Of The Foundation Stone

Written in Advance of the Ceremonies at
Liverpool Cathedral in 1933

By Dom M. D. Willson, O.S.B.

First, the successor of St. Peter will be greeted, in the person of his Legate, by the singing of the *Ecce Sacerdos Magnus*—"Behold a great priest, who in his days pleased God and was found just." For this, Vittoria's four-part setting will be used.

The ceremony proper begins with the blessing of holy water, which is to be used for the hallowing of the stone, and of the whole circuit of the new church. The cross is sprinkled, that stands where the high altar will eventually be, to the singing of the antiphon: "O, Lord Jesus Christ, establish the sign of salvation in this place: and permit not the destroying angel to enter," with the 83rd Psalm: "How lovely are thy tabernacles, O Lord of hosts."

* * *

The first stone is solemnly blessed and signed with the sign of the cross, the stone which represents Our Lord Jesus Christ, Himself "the chief corner-stone." Then the Litanies of the Saints are sung to obtain the intercession and communion of those who dwell with God "in the temple not made with hands," that they may aid us in our earthly building to His glory.

There follows the antiphon: "Jacob arising in the morning set up the stone for a title, pouring oil upon it: he vowed a vow to the Lord: indeed this place is holy and I knew it not," with Psalm cxxvi: "Unless the Lord build the house, they labour in vain that built it."

* * *

The first stone is laid in the foundation. "In the faith of Jesus Christ: in the name of the Father, and of the Son, and of the Holy Ghost, that true faith, and the fear of God, and brotherly love may flourish here."

Then the Archbishop will make the circuit in three sections of the whole of the future Cathedral, hallowing it with holy water. While he traverses the first section there is sung an antiphon and Psalm "O how full of awe is this place! Indeed this is no other than the House of God, and gate of heaven. (Psalm lxxxvi.) The foundations thereof

are on the holy mountains: the Lord loveth the gates of Sion above all the tabernacles of Jacob."

* * *

After he has sung a prayer the Archbishop will proceed upon the second section while the gift of peace is besought of the three Divine Persons: "Peace eternal from the Eternal be to this house. Peace unending, Word of the Father, may He be peace to this house. The loving Comforter, may He grant peace to this house." This petition will be repeated sung to a four part setting for men's voices by Fr. C. W. Rigby, and also in plainsong by the boys' voices.

During the last portion of the circuit there is sung: "The house of the Lord is well founded on the firm rock. (Psalm cxxi.) I rejoiced at the things that were said to me: we shall go into the house of the Lord."

The rite ends with the invocation of the Holy Spirit in the hymn: *Veni Creator Spiritus*. "Come Holy Ghost, Creator come." The hymn is followed by prayers, the Archbishop's address and blessing.

* * *

The consecration of a church is the longest and most elaborate ceremony contained in the Roman Ritual. It is followed by the celebration of Holy Mass, and it is when Our Lord comes upon the altar at the words of consecration, and all bow down in adoration, that one feels most strongly the value and meaning of all that has been done. So, when the laying of the foundation-stone is followed by High Mass offered on the altar that has been raised beneath the canopy of heaven, then we shall realise more fully the purpose of the sacred rites that have been enacted, and we shall set forward with greater zeal for the project of raising a worthy temple to the Lord. The offering of the Holy Sacrifice will be the surest sanction of God's blessing upon the great undertaking, the first fruits of the countless Masses that we trust will be offered within the Cathedral's walls.

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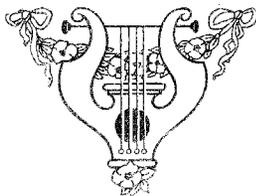
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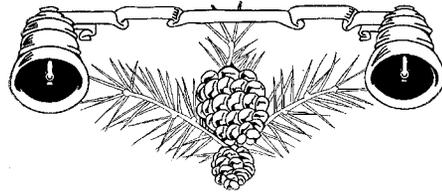
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---The Editors