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*Honorary Editor*

OTTO A. SINGENBERGER

*Managing Editor*

WILLIAM ARTHUR REILLY

*Business and Editorial Office*

100 Boylston St., Boston, Mass.

*Contributors*

REV. LUDWIG BONVIN, S.J.,  
Buffalo, N. Y.  
DOM ADELARD BOUVILLIERS, O.S.B., Belmont, N. C.  
V. REV. GREGORY HUGLE, O.S.B., Conception, Mo.  
RT. REV. MSGR. LEO P. MANZETTI, Roland Park, Md.  
REV. F. T. WALTER, St. Francis, Wisc.  
REV. JOSEPH VILLANI, S. C., San Francisco, Cal.  
REV. P. H. SCHAEFERS, Cleveland, Ohio.  
REV. H. GRUENDER, S.J., St. Louis, Mo.  
SR. M. CHERUBIM, O.S.F. Milwaukee, Wisc.  
SR. M. GISELA, S.S.N.D., Milwaukee, Wisc.  
SR. M. RAFAEL, B.V.M., Chicago, Ill.  
M. MAURO-COTTONE, New York, N. Y.  
RICHARD KEYS BIGGS, Hollywood, Cal.  
MARTIN G. DUMLER, M. M., Cincinnati, O.  
JOSEPH J. McGRATH, Syracuse, N. Y.  
ROLAND BOISVERT, Central Falls, R. I.  
W. A. HAMMOND, Fort Wayne, Ind.  
ARTHUR ANGIE, Whitman, Mass.  
EDWARD A. MAGINTY, London, Eng.  
JOHN MacDONALD, Glasgow, Scotland

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Monthly Magazine of Catholic Church and School Music

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February, 1935

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## IN THIS ISSUE

AMERICAN COMPOSERS	68
CHURCH MUSIC IN NEW YORK	69
THE CHURCH AND THE MUSICIAN	Kenneth Ryan 70
M. E. DONAHUE ORGANIST 56 YEARS IN PITTSBURGH, DEAD	71
DR. R. MILLS SILBY AT ST. JOSEPH'S COLLEGE, PRINCETON, N. J.	71
EDITORIAL IN CATHOLIC DAILY TRIBUNE, DUBUQUE, IOWA NOTES FATHER BONVIN'S JUBILEE	71
SILVER JUBILEE OF ST. ANTHONY'S CHORISTERS, ST. LOUIS, MO.	72
SINGENBERGER'S MASS SUNG IN CORK, IRELAND, 1907	72
BONNET PROGRAMS MAURO - COTTON NUMBER FROM CAECILIA	72
RECENT DUPRE ORGAN RECITAL	72
TRAINING THE BOY CHOIR	W. M. Hammond 73
LARGO	Leo J. Sehringer 76
NEW MUSIC BY BIGGS FROM THE CAECILIA WIDELY USED	76
AN OUTLOOK ON THE CENTENARY OF THE SOLESMES SCHOOL OF MUSIC	77
CATHOLIC CHURCH MUSIC IN ENGLAND	R. R. Terry 83
OUR MUSIC THIS MONTH	86
MUSIC APPRECIATION	Sr. Mary Cherubim, O.S.F. 103
COMMUNICATIONS:	
Women in Church Choirs	Rev. C. Rossini 108
Latin Accent Long or Short?	Arthur Angie 110
MUSIC BIOGRAPHIES: Clement Francois	
Theodore Dubois 1837-1924	112
QUESTION AND ANSWER BOX	
Dom. Gregory Hugle, O.S.B.	113
PROGRAMS	115

Index of Contents for Entire Year 1934 obtainable on request.

## A REMARKABLE NEW ORGAN

Designed by Wicks

A need for a two manual and pedal pipe organ (not reed or other imitation) has existed for many years. Thousands of churches, organists, lodges and music lovers who appreciate the grandeur and majesty of a pipe organ, could not gratify their desires to own one because of numerous material barriers. They had to be satisfied with a piano or a reed instrument.

Knowing full well under what handicap many choirs have been struggling along as best they could without a pipe organ, and realizing how hopeless the possibilities of ever owning one appeared to many individuals, we can fully appreciate the marvelous achievement of the Wicks Pipe Organ Co., Highland, Illinois. This concern, a leader in its field, with a heritage of successful organ building, has eliminated the former objections of expense and space, by building an organ which costs no more than a good piano or reed organ.

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There is no excuse now for a church or school to continue using an old wheezy Reed Organ, while the new Wicks can be obtained for as little \$750.

You may call this an ad, if you like, but we really believe that this new "Direct Electric" principle is but a mark of the 20th Century progress. No more Cyphers, no intricate mechanism to get out of order, and yet it's

durable. Radios operate now by merely plugging in to the regular house current. This new organ, gets its power from the same source, and there is a size for every place, from an ordinary room, to the great Cathedral.

## AMERICAN COMPOSERS

In the December 21, COMMONWEAL, the eminent composer—critic, James P. Dunn, addressed a Communication, answering the article "How Bad Is American Music" by Henry Bellamann. In the course of the letter he pointed out that American writers and artists were creating better material than the foreign composers. He quoted McDowell, Carpenter, Hadley, Mrs. Beach among the women composers, Victor Herbert, Taylor, and others. Especially interesting was the following:

"As for Catholic Church Music are not the 'Missa Festiva' of Montani, or the 'Missa Pontificalis' of McGrath, equivalent to the efforts of Refice or Ravello."

With Mr. Dunn, we believe they are.

Speaking of the composers Montani and McGrath, the following letter praises McGrath's new Mass, very highly, after having seen part of it in Mr. Montani's magazine. This new Mass is easier than the now famous "Missa Pontificalis" and the following letter to Mr. McGrath tells its own story:

Dear Sir:

In the Sept. issue of the Catholic Choirmaster I became aware of your "Missa Parochialis." It appealed to me. Our clergy here insist upon devotional and appealing harmony—and most of all, brevity. Your mass has all of these. The Choir took to it in splendid fashion—it was performed twice on Christmas day—Pontifical Mass at 5:00 and at a Solemn Mass at 11.00. We have here many Gregorian adherents. They (much to my surprise) were fascinated by the Credo. I felt they might object to the mixing—but you handled it so well that each lends to the beauty of the other. I feel it only right to let you know that your work is appreciated.

Sincerely yours,  
Vincent Scully.

Organ-Choirmaster  
St. Joseph's Cathedral,  
Hartford, Conn.

## CHURCH MUSIC IN NEW YORK

As Described by H. E. Krehbiel in the  
Church Music Review -- June, 1904

Predominant in the Roman Catholic churches of New York City (and generally throughout the world) at the celebration of high mass are the settings of the Ordinary (Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei) made by the Continental masters of musical composition at the end of the eighteenth and in the first half of the nineteenth centuries. It is this music which comes to mind when the Catholic Church service is thought of.

It is an outgrowth of the style of mixed vocal and instrumental composition which came in with the invention of the lyric drama and the development of the orchestra. It has enlisted the finest efforts of the greatest musical geniuses that the world has known. Haydn, Mozart, Beethoven, Cherubini, Weber, Schubert, Hummel, Rossini and Gounod are represented in its crowning achievements, and have bestowed upon it some of their loftiest inspirations. In a sense the Solemn Mass in D, by Beethoven, is a higher flight than the choral part of his Symphony in D minor; Cherubini's "Requiem," and his masses in D minor and A major, show the culmination of his genius better than the operas which made him famous; Schubert's Mass in A flat is the chiefest of his choral writings; Gounod's "St. Cécile" will probably outlive his "Faust." As an adjunct of the church liturgy this music is the antipodes of the Gregorian service as it is cultivated by the Church of St. Paul the Apostle, and is more remote from the compositions of the Palestrina school than it is from the ancient and unadorned Gregorian chant. It is secular and dramatic in a conventional sense, and also in spirit and feeling, even when it is most eloquent in its appeal to the ear and the emotions. It treats the venerable missal text either as a mere stalking horse upon which pretty tunes, harmonies and instrumental embellishments may be hung for the sake of their own loveliness, or as the scenario of an emotional drama prompted by the tragic story of Golgotha and bodied forth in the music. It is most strikingly and unqualifiedly at variance with the dogma of the Catholic Church, which places priest and institution as the intermediaries between God and man; yet it is the

most potent of all churchly agencies, in connection with the eucharistic rite, for bringing the outward picture of the mysterious act of atonement to the consciousness of the simple worshipper.

Years ago a revolt was organized against it by the leaders of the so-called Caecilian movement, which was pushed almost as strenuously as was the movement to abolish "figured" music (that is, the unaccompanied, artistic music as it had been cultivated by Palestrina and his predecessors and was continued by that great master's successors) before the Council of Trent in 1563. The Caecilian movement was started by Dr. Proske, canon of the Cathedral, and Chapelmaster Mettenleiter, of Ratisbon. Dr. Proske published many of the manuscripts of the Pappal Choir, and Herr Mettenleiter brought out a book of old Church music, entitled "Enchiridion Chorale", and these publications drew attention to the treasures left by the Church composers of the sixteenth and seventeenth centuries. Dr. Franz Witt, a Bavarian priest, pupil of Proske and Mettenleiter, and an admirable composer and choir-master, assailed the prevalent music in a series of powerful essays, stirred up the bishops and clergy and in 1868 founded the "Cecilian Verein," which in 1870 secured the formal sanction of the Holy See. In a surprisingly short time ten thousand members of the society were enrolled, and the movement struck root in Holland, the United States, Ireland, Spain, France, Belgium, Austria and other countries. For a decade or so the agitation seemed to be carrying everything before it.

The Cecilian Society's principles were in brief these: The Gregorian chant is the true music of the church. Of the ornate or artistic music written for the liturgy, which has met the Church's approval, the most churchly is that of the Palestrina school of the sixteenth century. The florid masses of the Haydn-Mozart school are unecclesiastical in character and unfit for the Church's service. The compositions of the modern Cecilian school "which combines the traditions and spirit of the music of the ages of faith with the resources of modern music," is approved and recommended to the churches for use. I

fancy the last of these declarations had a good deal to do with the fact that the Cecilian movement is to-day not a vital factor in the worship music of New York. The movement undoubtedly had considerable influence in giving a serious turn to the thoughts of Church musicians, and directed their attention to the old masters of counterpoint as well as to the latter day composers of France, like César Franck and the Flemish Tincl and other serious minded men whose sympathies have been with the musi-

cal reform. But to preach Palestrina and worship Witt has not impressed itself as a wholly dignified cult upon any of the leaders of Church music in the metropolis, and so forward a church at St. Francis Xavier's, (where sedulous care and dignified enthusiasm marked the administration of Father Young for decades) has preferred to practice eclecticism rather than to become radical on the subject of the Gerogrian chant or the old a *cappella* music.

## THE CHURCH AND THE MUSICIAN

By Kenneth Ryan, White Bear, Minn.



It is perhaps temerarious to attempt to prove that there has been within the Church, through much of her history, a struggle between ecclesiastical authority and musicians. But even while we understand by the Church, her inner life and thought, by musician, a man who earnestly and piously endeavors to perfect and develop church music for the honor of God, the case of Church *versus* musician can be clearly delineated. Ostensibly the aim of both contestants is the same, but there exists the hidden issue between conservatism and progressivism. The Church insists that in the matter of ecclesiastical music perfection has been approached as closely as possible in the plainchant. The musician's Faustian soul presses him forever onward, searching new expression even in so seemingly exhausted a field as musical prayer. The weapons are much the same today as they have always been; official decrees of preference by the Church, experiment and indifference to decrees on the part of musicians.

It has been the constant and amusing characteristic of musicians and singers to avoid as cleverly as possible the spirit of church legislation while clinging to the letter. In modern times the primacy accorded plainchant is often glossed over, and the fact that other kinds of music are permitted is seized on avidly—even to the exclusion of the official music.

Musicians were more ingenious in the past. Take the instance of the *faulx-bourdon*. No one knows its precise origin or why it should be called *false* bass, but an excellent hypothesis has been advanced (by H. E. Wooldridge). In the fourteenth century there was little composition, except for the constant flow of folk songs, the harmonists

in most cases devoting their energies to fitting two or more of these tunes together. They had so little success with these arrangements that when they invaded the church precincts with them, Pope John XXII ordered an eight-day suspension without pay for all singers who indulged in them. The ordinance was effective for many years after the Pope's death, so evidently its justice and intelligence were generally recognized. However, he had allowed on great feasts, instead of the plainchant, the singing of the *organum*, an arrangement by which the same tune or plain-song melody was sung at three different pitches at the same time. These usually consisted of the regular melody at the most convenient pitch together with the same melody a fourth above and a fifth below. The singers seized on their permission to do this as an excuse to experiment.

First of all, they took the melody at a fourth above and lowered it so that it was in between the other two parts. This was not exactly *organum* in the approved style, but it was close enough to it to make a protest unreasonable. The music as thus written was not an abrupt departure from the ordinance of the Church, so the musicians left it the way it was on paper. The falsity of the whole situation lay in the next step. When they sang this music in three voices, its bass was a false bass because that part was sung an octave higher than it was written; the result was that a musically heretical concord of thirds and sixths was sung instead of the permissible fourths and fifths of the *organum*. Though the ears of the congregation protested, the singers could point with righteous indignation to their written music and lay the whole blame on the stupidity of their hearers. The *gnosis* of the musicians

was sufficiently occult to deceive even the elect.

Though in this misdemeanor of theirs is to be found one of the really important steps forward toward modern harmony, they certainly had no real appreciation of the reason for the Church's insistence on the plainsong or at least the cacophonous **organum**—which was simply that in these forms the music did not distract attention from the text that was being sung. They were militant against the principle that music should subordinate itself to the words.

This is a far cry from the earlier and saner time when the plainsong melodies, which were too long for the comparatively few words of text, were farced in order to make them more intelligible. That is, words were inserted into the texts in order to prevent mere vocalizing. When there were too many neums, they sang "Lord, who made the world, have mercy on us," instead of "Lord, have mercy on us." While farcing, too, came to be an abuse, at least it was more sensible, and one would think that the musicians would have hesitated a long time before going to the other extreme, practically doing away with the words entirely.

Then, of course, there was that period of wild experiment and display of what was regarded as harmonizing skill when voices were multiplied beyond all reason. Ockeghem, for instance, wrote a motet in thirty-two voices. This type of music, which completely obliterated any intelligibility in the word-text, marks the high tide of the over-emphasis of pure music at the expense of the word element which is only now receding. It continued all through the classical period as the Masses of Mozart and Beethoven show. It was not until the legislation of Pius X began to have its effect in recent years, that composers of liturgical music have gone back to the principle that in church music the words have at least an equal importance with the music.

We cannot reproach present-day musicians with the glaring errors of former times, for nearly all the harmonized church music now appearing is of liturgical length and feeling; but the same spirit of opposition between church authority and the artistic soul is still much in evidence—which is to say that plainchant has not yet taken its place of primacy accorded it by the latest decrees of the Church. Musicians are all ready to give it the first place of honor or dignity, just so primacy does not mean that they will have to use it more than they do harmonized mu-

sic. This latter, of course, is the only thing that counts. The Church's continued insistence on a practical primacy of that sort will be met by the usual arguments to the effect that art must progress, as well as by the seemingly irrefutable one that artists, and composers especially, must live. A reconciliation of two so variant viewpoints is difficult. Until, which may never be, the conviction that plainchant from its nature as vocal, properly restrained, musically simple prayer, is the most nearly perfect church music producible—until the conviction is borne upon the majority of practical musicians, the struggle will go on, even though at times it degenerates into a polite difference of opinion.

From "Orate Fratres"

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**M. E. DONAHUE ORGANIST 56 YEARS  
 IN PITTSBURGH, DEAD**

Mrs. Mary Emily (Leonard) Donahue, aged 70, organist at the second oldest church in the Pittsburgh diocese, died late in December.

Mrs. Donohue was for 56 years organist at St. Patricks Church, Camerons Bottom, and was the last living member of the Leonard family which had been active in Camerons Bottom since 1802.

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**DR. R. MILLS SILBY AT ST. JOSEPH'S  
 COLLEGE, PRINCETON, N. J.**

Dr. Reginald Mills Silby, the Organist and Choirmaster of the Roman Catholic Cathedral in Philadelphia, Pa., has been engaged as Music Director at St. Joseph's College, Princeton, N. J. Dr. Silby was assistant to Sir Richard Terry at the Westminster Cathedral for many years and is one of the outstanding church musicians in this country. Dr. Silby will teach Gregorian to the students and have charge of the music at all services.

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**EDITORIAL IN CATHOLIC DAILY  
 TRIBUNE, DUBUQUE, IOWA  
 NOTES FATHER BONVIN'S  
 JUBILEE**

In October, the Rev. Ludwig Bonvin, S.J., celebrated the 60th Anniversary of his entrance into the Society of Jesus. An Editorial in the "Catholic Daily Tribune", of Dubuque, Iowa, paid high tribute to him, for his life work in the interest of Church Music.

### SILVER JUBILEE OF ST. ANTHONY'S CHORISTERS, ST. LOUIS, MO.

Founded by the late Aloys. Rhode

On December 7th, the St. Anthony Choristers opened their Silver Jubilee Festivities, with a Solemn High Mass at St. Anthony's Church, St. Louis, Mo. The Provincial Superior of the Sacred Heart Province, Rev. Fr. Optatus Loeffler, O.F.M. was celebrant.

Rammel's "Festival Mass" was sung, for the Ordinary of the Mass, and the Proper was in Gregorian Chant. Kristinus "Domine Deus" was used as the Offertory Motet, and at the end of the service, Dietrich's "Confirma Hoc Deus" was sung.

#### Sacred Concert

On the previous Sunday, a Sacred Concert had been held, at which were heard, a variety of Antiphons and Motets in Gregorian Chant. A feature of the program was Hallers "Coenantibus Illis". Compositions by masters of the 16th and 17th century had a place on the program, also.

Fr. Hugh Martcie, O.F.M., spoke during the Intermission, on the development of Church Music. He had charge of the choir immediately after the death of its founder, the late Aloysius Rhode, who was nationally recognized as a foremost exponent of liturgical music. In memory of Mr. Rhode, one of his compositions "Oremus" was sung by the choir, and a Requiem Mass was held at which all of the music was in Gregorian.

Mr. Hausner, the organist, accompanied the choir whenever the organ had a part in the various programs, and rendered as a solo number, and improvisation on a theme by Brozig.

### BONNET PROGRAMS

#### MAURO-COTTONE NUMBER FROM CAECILIA

The eminent French Organist, M. Joseph Bonnet, conducted a program at Christmas time, at the Church of St. Eustache, Paris which embraced Palestrina's "Missa Brevis" "Magnificat" by Bach, "Ave Maria" by Mauro-Cottone, and the Christmas hymns "Nun Komm der Heiden Heiland," Bruhns, and "La Nuit de Noel" by Lehmann.

### SINGENBERGER'S MASS SUNG IN CORK, IRELAND, 1907

The following clipping is from the London Tablet of Nov. 30, 1907. It serves to illustrate that the music of this composer, is restricted in its appeal, to no particular race or land, but for years and years has been performed in practically every large country in the world. Perusal of old periodical files, serves as a constant reminder of the fact that whether or not musicians like Singenberger's style, the fact remains that no American composer to date has had a wider and more continued popularity.

#### Church Choir Reform in Cork

"A recent celebration at St. Vincent's Church, Cork, commemorating the first anniversary of its consecration marks a step in advance in the carrying out of the wishes of the Pope in reference to boys' and men's choirs. The music of the High Mass was rendered by a choir of forty boys and twenty men. The Mass was Singenberger's Mass in honour of the Guardian Angels in four parts. It was rendered in a manner that reflected the greatest credit on the choir and on its efficient choirmaster, Mr. Jeremiah O'Connor. The Proper of the Mass was sung according to the Solesmes Chant. The establishment of a choir of this kind and its efficient training in the wonderfully short time of twelve months show how easy of accomplishment is the reform of church choirs insisted on by the Pope, even in districts where the establishment of boys' and men's choirs was thought impossible of accomplishment.

### RECENT DUPRE ORGAN RECITAL

#### Church of St. Sulpice, Paris

Variations on an Old Noel .....Dupre  
Symphonic Selection from  
"Redemption .....Franck  
Sinfonia of 29th Cantata .....Bach  
Pastorale .....Bach  
Variations on Gothic Suite .....Widor

# TRAINING THE BOY CHOIR

By W. M. Hammond

## Part III

### Breathing Exercises

It will now be found helpful to take up some exercises to strengthen the muscles of the chest walls, and especially to give the pectoral muscles the strength necessary for the maintenance of a high chest and firm sounding-board. Besides these objects, exercises such as the following ones will give the singer, no difference whether he be one of the boy choir or an adult singer, good poise and carriage. Standing badly with the weight on the back leg, has a very prejudicial effect on resonance. It is not necessary, when singing to stand with the heels together; one foot may be advanced, but the weight must be rather more on the front foot. On no account must the front knee be bent; it should be kept firm and straight.

Stand erect, heels and knees together, weight well forward on the balls of the feet, abdomen firm, shoulders down and back, head up, chin in, arms straight down at the sides.

### VI

Take position as in former exercises, providing the position before used agrees with the one mentioned above.

Dilate nostrils and breathe in through the nose, at the same time raising the arms, palms of hands downward, raise the arms to shoulder height. Arms should be fully stretched out from shoulders to finger-tips. At shoulder level hold breath while you turn arms, so that palms of hand face upwards; then carry them slightly backwards. In this position lower them slowly to the sides, letting the breath out slowly at the same time. When the arms reach the sides, relax, and let them hang loosely and naturally.

Count two slowly.

Put shoulders back again, and repeat five times, making six in all. Take care through the exercise not to let the weight slip back on to the arch of the instep, or on to the heels, nor to lean back in the hip joint.

### VII

Take former position, as described in VI.

Breathe and raise arms as before.

Commence to sing exactly as you commence to breathe out and to lower the arms. Each note should be sustained while lower-

ing the arms, and a fresh movement made for each note. Take a note in the middle register of the voice.

Take the following syllables, "oo, oh, ah, ai, ee."

It will be found that it is of great value to practise long notes with this arm movement. The arms act as a sort of counter-weight to the breathing muscles, and assist materially in obtaining the control of expiration which is essential for sustained singing.

If the foregoing exercises are practiced diligently you can be assured that the choristers will have good breath control and will be able to sing long passages of music with correct breathing, and this is certainly to be greatly desired.

It might be well to add that great care and caution should be taken in the attack of the singers on these exercises. In no case should they be allowed to "slide" up to the tone given, but should attempt to hit the tone immediately.

Before beginning vocal exercises it is well for us to understand thoroughly the register of the boy voice.

Stubbs writes, "A register consists of a series of tones which are produced by the same mechanism. Laryngoscopy has proved that the vocal bands in the larynx, or voice-box, undergo a marked change in their vibratory action for different series of notes. By "mechanism," in the above definition, is meant the action of the larynx, which produces different sets of vibrations; and by "register" is meant the range of voice from one register to another, the larynx changes its mechanism, and calls into play a different form of vibration."

There are, broadly speaking, two vocal registers, the "thick" and the "thin."

Brown and Behke, in their great work entitled "Voice, Song, and Speech", subdivide these into "lower thick," "upper thick," "lower thin," "upper thin," and "small." These subdivisions, are however, of little practical value in the training of choir-boys.

The terms "thick" and "thin" were first suggested by Curern, on the ground that they conveyed a physical meaning not expressed by the arbitrary names, "head," "chest," "throat," "upper," "lower," "medium." etc.—terms commonly met with in treatises on singing.



As soon as the choristers can produce clean tones, with the above exercises, it is advisable to give them also the vowel sounds, particularly, ah, o, ee, oo, to the same exercise, alternating with a koo, then taking ah, for instance.

After using the above exercises the choir-master may use vocal exercises provided that the foundations which are already laid are not torn asunder.

Care must be taken with each chorister that his breathing be full and easy, his mouth well open, his lips parted sufficiently to let the sound pass the teeth, and his tongue lying quietly in its proper place, hollowed like the bowl of a spoon.

Any exercise which proceeds down the scale by semitones, is good. After passing the "C" or "D" above middle "C" octave, great and particular care must be taken that the timber does not change, because now the boys may begin a very coarse quality and break into the thick register. As the scale descends, it will become more and more difficult to confine them to the proper register, and as I stated before after they pass "F" above middle "C" they will probably all sing with a coarse, thick tone. Therefore it is a good plan to stop the instant the break is detected, make the pupils return to the top of the scale again, and descend with greater care and attention to the break. It is of primary importance that the notes be sung very softly and with full and easy breathing. Otherwise but little progress will be made in blending registers. Bring the voices down the scale again, and again, slowly and carefully, with piano singing. By patient and persistent adherence to this method of training the compass may be extended, and the whole group of choir-boys will eventually learn to produce a perfectly pure and even intonation throughout the entire range from Middle "c" to the "a" one octave and one half above it.

After the voices acquire the use of the thin register it is better to practice them up the scale instead of down, care being taken to avoid extremes. It is also advisable to begin the practice of chants and hymns in a high key, lowering them by semi-tones until they reach their original pitch.

If boys must sing alto, let them be treated rather as second trebles singing the alto part. It is the best way to secure delicate tone quality.

While unison services are to be recommended as an occasional change from harmonic music, still too much unison singing is detrimental to the maintenance of good quality. Choristers are liable to copy the thick register, or the rougher timbre of the bass voice, while even the basses themselves will develop bad delivery when a great deal of unison music is used, while tenors will lose their high tones. This is one reason why Gregorian tones are bad for the voices of choristers. And hence should be reserved for the tenors and basses. The truth of the matter is, Gregorian music was not intended for sopranos, either boys or women. Stubbs says, "The ponderous thunder of the plain-song was never produced by the child's treble. There is nothing that will tear a boy's voice to pieces quicker than Gregorian chant. It leads to fortissimo singing, coarseness, and voice fatigue." To me the singing of Gregorian by children is highly displeasing, since with but rare occasions have I ever heard them render it in the proper manner. Perhaps the reason is because Gregorian is too free in rhythm, and too classic for the child mentality to grasp.

It is my sincere wish that this series of articles may be of help to others, and may have enlightened and enthused some of my readers to a broader understanding and appreciation of the boy voice. I hope also to have clarified some of the problems confronting the director who desires to train a group of choristers. If I have done this, then I can rest happy. It has long been a cherished desire of mine to see more of our Catholic Churches and Institutions utilize the glorious voices of her boys, and in so doing train them to become Catholics, and to understand and love her sacred liturgy.

Let us use the voices of Catholic boys and train them to glorify her already glorious services. In so doing may all hearers be edified and raised to celestial heights by the purity, the simplicity, the beauty of the boy-voice!

**HAVE YOU RENEWED  
YOUR SUBSCRIPTION  
FOR 1935?**



## AN OUTLOOK ON THE CENTENARY OF THE SOLESMES SCHOOL OF MUSIC

By Dom Louis Adélard Bouvilliers, O.S.B.,  
M.A., Mus. Doc.



The art of sacred chant in its first period was the "Ambrosian" (Milanese). This, Pope St. Gregory the Great, centonized, arranged, codified and probably simplified. (Note I.)

A second period began with St. Gregory the Great (d. 604) and continued to the sixteenth century. It was the era when the sacred chant was in its perfection, though the "golden age" of plainsong really ended in the year 1000. The third period was one of decadence. It lasted from the sixteenth until the nineteenth century. In the middle of the nineteenth century a period of revival was inaugurated. This fourth period opened as a consequence of the Roman liturgy being adopted in France instead of the Gallican rite.

The Catholic liturgy does not limit itself to the text of the official prayer. Its amplitude even spreads to the sacred melodies which are its dress, conveying its admirable expression. While yet very young, Dom Guéranger (the restorer of Benedictine Life in France) purchased the old Maurist Priory at Solesmes which was founded in 1010. This priory had been uninhabited by monks since the days of the French Revolution. Though a secular priest and not a musician, Dom Guéranger (1805-1875) was nevertheless

Note I. The Roman Church possessed a liturgical chant, proper, the composition of which the writers of the Middle Ages attributed to St. Gregory the Great, O.S.B. (d. 604). This attribution, generally admitted by the modern historians, meets with grave objections, and it is only with many reservations that we can see in the great Pope the author not only of the text, but also of the music of the Roman Antiphoner. Gavaert (1828-1908) attributes the Gregorian melodies to Gregory II, O.S.B. (715-731). Mgr. Batiffol wisely recognizes the Antiphony of the Office to be of a still more ancient origin than St. Gregory I.

We are well informed concerning the development of the Roman chant which took place in England,—and that through the zeal of the first missionaries who came from Rome. England, however, had her own masters, who sometimes altered the Roman melodies.

In the country of the Gauls the unity with the Roman by one and the same liturgical practice was introduced under Pepin the Short. That reform did not exclude, by certain political designs, the good entente with the Holy See. Charlemagne had the decrees published by Pepin the Short, that they might be ob-

captivated by the sublime chant of the Church. Three years after his ordination to the holy priesthood, he gave vent to his keen and profound impressions regarding antique and religious melodies. He wrote in the *Catholic Memorial* of February 28, 1830: "Lo! who has not been startled a thousand times by the accents of this grave music, whose severe character, nevertheless, animates itself with the fires of passion and throws the soul, enlarged, into a religious reverie a thousand times more inebriating than the imposing voices of the great waters of which the Scriptures speak? Who has not tasted the charm of so many pieces sublime or original, stamped by the geniuses of the centuries past, who are no more and who have not left any other traces? Who has not shuddered at the simple plainsong of the Office of the Dead where the tender and the terrible are so admirably mixed? What Christian has ever been able to hear the Paschal chant of the *Haec Dies*, without being tried with that vague sentiment of the infinite, as if Jehovah Himself was having His majestic voice heard? And who had not heard, during the solemnities of the Assumption and of All Saints, an entire congregation making the sacred vaults of the roof resound with the inspired accents

served the more strictly. It was through the Bishops of the courts, that the Roman and Palatine traditions differed. The capitular decrees, though, did not always meet with the same sympathy; some bishops refused to admit the Roman Antiphoner and did not hesitate to correct the same. It is willingly believed that Charlemagne, to reform the chant in the churches, had recourse to the chanters who had come from Rome. But those personages, called at the chronicler's fancy "Theodore and Benedict" or "Romanus and Petrus," were entirely imaginary, in order to justify certain susceptibilities.

Metz was the great center of musical studies in the North; and through the bishops, among whom a place of honor accrues to St. Chrodegang (d. 766), the diffusion of the knowledge of the sacred chant was made.

Milan, on the contrary, possessed also a liturgy and a chant proper, and there was opposition to the last redoubt against any ritualistic intrusion on the part of the Frankish authorities. Though the resistance was dramatized by legend, it was one of reality and efficacy.

of the *Gaudeamus*, without his being brought back through the ages, to the epoch when the echoes of subterranean Rome resounded with this triumphant chant, while the Empire was painfully terminating its course, and the Church was starting its eternal destinies?"

But these were not the impressions of the new offices, which were composed more or less by the improvised liturgists such as Charles Coffin, the learned compiler, or Father Leboeuf, or Santeul, of whom La Bruyère wittingly said: "A child in gray hair, a man of most excellent company, and being especially a good guest, he created the merry days at the Hotel Rambouillet."

As in the liturgy, Abbot Guéranger wished France to take the Roman instead of the Gallican, so also he desired the restoration of the Gregorian melodies, which should become effective only through an integral return to antiquity. It was not a decline but rather a return to the authentic sources, from which many editions of chant books were given by the learned musicologues of that epoch, who were passionate for medieval researches, such as the Belgian, Father L. Lambillotte, S.J., with his facsimile of St. Gall's Antiphoner; Danjou with his bilingual Antiphoner of Montpellier; Alix, Jules Bonhomme, Tesson, Father Cloët, Nisard, Lecerq, d'Ortignes etc. All that generous and paleographic activity through the archives and libraries was due to Dom Guéranger's criterion: "good liturgical and Gregorian restoration could only be effected by returning to antiquity." (Note II.)

Note II. Here is a survey of the different editions which were in use at that time: The Medicean Edition was prepared and published first by Anerio and Suriano in 1614-15. As it appeared in the *Stamperia Orientale* of Cardinal Medici in Rome, hence, the name of *Medicean Gradual*. This edition was used in Italy. In other countries it was not widely known, and then generally forgotten until it was republished in 1848, as the *Mechlin Gradual*. In Germany, the Medicean Edition was widely used. It was reprinted in 1868 at Ratisbonne by Fr. Pustet, and was called the Official Edition from 1870-1900. Through the efforts of Dr. Witt (d. 1888), and Dr. Haberl (d. 1910), it found wide circulation outside of Germany. In France, the Medicean was used only in the diocese of Cahors.

There were in all, in France, six different editions of Gregorian Chant during the nineteenth century. The Edition of Digne appeared in 1858, and, as the Edition of Rennes, it reproduced the book of Nivers, having the title of "traditional!" Indeed! Since Nivers' Edition was published in 1682, approved by Abbots Peter Robert of St. Peter's Abbey, at Melun, and Henri Dumont ((d. 1684) of Silly, the latter was well known in those very days on account of his Masses in plainsong.

The Edition of Dijon was printed in 1858, and is likewise the reproduction of that of Nivers' (1682).

Besides archeology and paleography, a Benedictine monk trying to fulfill the precept of St. Benedict: "*Mens nostra concordet voci nostrae*" (Holy Rule, Ch. XIX), finds resources in his daily experience of choral liturgy. Attendance at choir was for Dom Guéranger a ground of practical observation from morning until night. There he had the privilege of listening, noting, accepting or correcting; and finally, gaining experience

The Dijon print was again edited in 1877, this time at Langres.

The learned Father Lambillotte, S.J. (1796-1855), meant to reproduce the manuscript of St. Gall's Abbey. This volume of old parchment contains the Graduals, Alleluias and the Tracts of the entire year. This volume, Ms. No. 359, has 131 pages, and is in the ancient neumatic notation, a sort of musical stenography. Father Lambillotte's work gave the reproduction of that manuscript with considerable suppressions.

The Edition of Rheims-Cambrai was published in 1851. The work was done by a commission of three men, Alix, Bonhomme, and Tesson, who had been appointed by Cardinal Gousset (1792-1866). The commission reproduced by bilingual manuscript (*neumatic and alphabetical*) of Montpellier. (See Note III.)

This manuscript, called the *Antiphonarium Tonale Missarum*, is of the eleventh century, and was found by Danjou, the librarian of the School of Medicine at Montpellier, on December 18, 1847. The Edition which was made from this manuscript is the one nearest to that of the Benedictine Edition, for it reproduced almost integrally all the notes of the eleventh century manuscript, as much, at least, as the Montpellier manuscript copied by the commission of Rheims-Cambrai permitted.

The Rennes Edition came along in 1848. It was nothing else but that of Nivers (d. circa 1700), the popular composer and organist of the chapel of Louis XIV.

The Valfray Edition, which bears its first author's name, appeared in 1669. It was reprinted many times. The last one dates from 1874, and approaches closely to that of Nivers'.

The Edition of the monks of Solesmes-sur-Sarthe, France, is dated 1883. It was the fruit of the learned researches of the Benedictine monks of France, Belgium and Germany. In turn, it served as a model for the famous Vatican Edition published in 1908.

Of the ninety dioceses of France, the edition of Digne was used in twenty-eight; of that of Dijon in eight; Lambillotte's in seven; Rheims-Cambrai in twenty; "Rennes," in fifteen; "Valfray," in seven dioceses. In the diocese of Grenoble, the texts of the Roman Liturgy were applied on the ancient melodies of the old diocesan chant. The dioceses of Bayeux, Besancon, Coutances, Rouen had particular editions tracing themselves from that of Rennes.

Note III. Concerning the bilingual manuscripts. Such was the notation of the Chinese, the Indians, Arabs; also that of J. J. Rousseau who utilized Arabic figures. It was known in the Middle Ages, and now is still used in the teaching of music in Germany, England, Flanders, and United States, where the use of letters of the Latin alphabet has superseded that of the syllables do, re, mi, etc. Such was also the way with the Greeks, who used the letters of the Hellenic alphabet.

he was able to fix principles. It was from these early days (1860), that the secret of traditional rhythm was inaugurated for which Solesmes is known all over the world by Catholics and Protestants alike for its ease and natural style of psalmodic recitation and neumatic vocalization. It remained but to study the theory of execution, to perfect and prove it scientifically.

Canon Augustin Mathurin Gonthier (1802-81), a member of the Cathedral Chapter of Le Mans (in whose diocese the Abbey of Solesmes is situated,) a chapter where men of taste, science and religious wisdom have never been wanting, was a friend and admirer of Abbot Guéranger, and paid frequent visits to his minster, which was just forty miles from Le Mans. While at Solesmes he heard the rendering of the Gregorian Cantilena, which as sung by the monks, gave him orientation for the regain of the secret traditional rhythm. It was after studying the works of the ancient musicologues such as Hucbald, O.S.B. (d. 930), Gui d'Arezzo, O.S.B. (d. 1040) and John de Muris (1300-70), that he wrote and published his **Rational Method of Plainsong (Méthode Raisonnée du Plain-Chant—1859.)**

Among the early members of the Solesmes Abbey there were but few who had exceptional aptitudes in regard to the work in view of the melodic restoration of the Gregorian Cantilena. Of the monks who showed exceptional competence in the matter were Dom Paul Jausions, and the late Dom Pothier.

Dom Jausions (1834-1870) was professed a Benedictine in 1856. He was charged under obedience to prepare an edition of the Gradual, in conformity with the ancient texts. This made it necessary for him to become a pilgrim and visit many libraries, reading and recopying the manuscripts that he came across. His generous efforts were blest, for as nearly as 1864, from the collation of manuscripts, the principal ones of which were those of Le Mans, Angers and Paris, according to Dom Benedict Sauter (1835-1908), the sketch of the future edition was much advanced. But much remained to be done, and two years after, Dom Jausions was still researching in the libraries of Paris. In that year, the late Dom Joseph Pothier (1835-1923), came to help him in his work by an active collaboration. The restoration demanded the entire restitution of the musical text in its melodic and primitive version, in neumatic characters, also in the interpretation or execution of this ancient melody.



St. Gregory the Great (590-604), known as the father of Gregorian Chant, who first sent Benedictine missionaries to England

That meant the reproduction of the traditional notation of plainsong and the restoration of its rhythm. Really, the research of the primitive melodic formula brought less difficulty in its restoration than that of the style or mode of its execution. The Gregorian melodies of the sixth to the eleventh century were those of the "golden age," while those from the ninth to the eleventh century, belong to the renaissance of this "golden era." Dom Jausions and Dom Pothier preferred to aim at the restitution after the comparison of a treasure of manuscripts, the melodies that the Church sang from the beginning of the seventh to the eleventh century. It was from the ninth to the eleventh century that the first historical monument in sacred chant dated on account of its faithful transmission to all the Churches and to all generations. This comparison of manuscripts was a principle of Dom Guéranger which dominated all researches: "When a large number of manuscripts of various epochs and from different countries agree in the version of one chant, it may be affirmed that those manuscripts undoubtedly give the phrase of St. Gregory."

Dom Jausions' intense work of ten years undermined his physical strength. Nevertheless, at his death in 1870, he had brought to the work of restoration the first sheaf of the rich crop of which today the Benedictine Order is so proud. With perseverance he had studied the precious manuscripts of the libraries of Le Mans, Angers, and Paris;

and the studio of the Solesmes School of Chant keeps admirable copies done with the neatness and precision which are the characteristics of Dom Jausions' hand. They are masterpieces of reproduction.

At the death of Dom Jausions, his young collaborator and colleague, Dom Pothier, remained alone. But the latter had yet to enjoy a long and laborious career. A memoir prepared by the two learned monks, in order "to revive the Gregorian tradition as much in its notation as in its execution," was presented to Dom Guéranger. But it was published only in 1880, under the title of *Les Mélodies Grégoriennes*, and as Dom Jausions had already departed from this life for a better one (ten years before), Dom Pothier was the only one to sign the work.

Dom Pothier studied, compared, and collated the inestimable Antiphoner of St. Gall. From whence came his edition of the *Liber Gradualis*, published in 1883. It was the fruit of twelve years of hard work, done alone; the future president of the Vatican Commission for the Restoration of the Gregorian Chant was then the only one duly qualified for the work which he performed with a generous ardor. A few years later appeared the *Liber Antiphonarius*, containing not only the Vesperal but all the Antiphoner of the Office. Dom Pothier's three works were published during the government of Abbot Couturier, the immediate successor of Dom Guéranger. Dom Pothier's editions were not perfect, for they were first editions, and Solesmes had at that time only eight or ten complete manuscripts. The editors of the Vatican Edition, and of the *Liber Usualis* of 1903, brought many ameliorations regarding the melodic version. Dom Pothier's subsequent publications during his stay at Solesmes were the *Processionale Monasticum*, the *Responsoriale*, and his *Variae Preces*. It was in 1893 that he left his monastery of Solesmes to become prior at St. Martin's Abbey, Ligugé (Vienne), where he stayed until he was named the seventy-eighth abbot of Fontenelle in Normandy, 1898, and died (1923) with his community, exiled in Belgium. He was buried at St. Maur Abbey, Clervaux, Grand Duchy of Luxembourg.

Dom Andrew Mocquereau, whose parents were musicians, was born in Anjou in 1849; after having studied cello with Charles Dancla, a remarkable violinist and composer, professor, at the Paris Music Conservatory, he felt that he was called to become a monk. In this, however, he was assisted by his sister's example, the Reverend Mother Hilde-

garde-Marie Mocquereau, who had left her home in 1874 to become a nun in the Abbey of St. Cecilia, at Solesmes. The Abbey of the Benedictine Nuns at Solesmes is situated only a mile distant from that of the monks. Dom Mocquereau, at the age of 26, entered at Solesmes in 1875, and was ordained a priest in 1879. For five years, he followed the instruction of Dom Pothier in the chant. The abbot, Dom Couturier, recognized promptly the remarkable ability of the young monk, and on a formal order, Dom Mocquereau was charged with the training of the monks in sacred chant. The real pedagogical qualities of the young master were soon noticed, and it was with admiration that such men as Charles Bordes (1863-1907), the founder of the Schola Cantorum at Paris, Camille Bellaigue, the music critic and writer, Pierre Lalo, the violinist and composer, and Andrew Hallays, spoke of the charm exercised by the rendering of the chant by the monks who were formed and directed by Dom Mocquereau. Camille Bellaigue wrote of his impressions when he said: "The singing of the Benedictines at Solesmes, which I have heard, is to me the guarantee of their doctrine; being unable to prove that they have the science, I have affirmed at least, they are in possession of its beauty." (*Revue des Deux-Mondes*, November 15, 1898, page 343.)

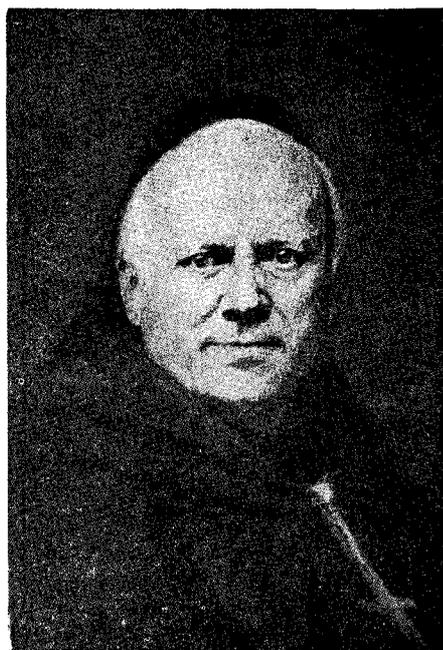
Dom Mocquereau had much in his favor as a Gregorianist and a paleographer, for he had been initiated in music and was an artist before his entry into the abbey. With his past experience, and with **much patience**, he organized his work among the numerous competent collaborators in the monastery. In order to assure a real scientific orientation to this work, Dom Mocquereau and Dom Fernard Cabrol, the great liturgist and abbot of Farnborough Abbey, England, left Solesmes in 1890 and visited Italy and Switzerland. These pilgrims in science and art brought back to their minister photographs of the manuscripts which they had studied. The two hundred and eleven (211) phototypical reproductions of the *Justus ut palma* contained in the second and third tomes of the *Paléographic Musicale* (though they have twelve hundred in all of the same) were fruits of those two monks' researches in the libraries of the monasteries, chapters of cathedrals, and other churches in Italy and Switzerland. Another round was made in Belgium, and in Holland; this time, Dom Mocquereau being accompanied by Dom Paul Cagin (1847-1923), the eminent

librarian of the monastery. In France, Germany, Spain and England, the researches were done by savants and friends of the monastery.

All these learned studies in scientific archeology and paleography led Dom Mocquereau to launch his monumental publication of the **Paléographic Musicale**, of which today there exist ten large volumes, forming a first series. The Master, Dom Mocquereau, had seven collaborators for this series. They were Dom Fernald Cabrol, D. Pothier, D. Mégret, D. Beyssac, D. Paul Cagin, D. Eudine, D. P. de Puniet. Since 1910, a second series of the **Musical Paleography** has been started; this series is usually purely documental or monumental.

In this important work of the **Musical Paleography** one finds a veritable mine of information; it is indispensable for the proper equipment of all who seek to acquire a thorough knowledge of the theory and practice of the Gregorian Chant. As it provides both phototypical reproductions of the principal ancient manuscripts of the Ambrosian, Gregorian, Mozarabic, and Gallican Chants, with a series of elucidatory essays, its possession and study is most interesting and useful to the student and inquirer.

What Dom Mocquereau has written in his general introduction to the **Musical Paleography**, contained in the first tome, pages 30-31, and dated November 22, 1888, he certainly has faithfully achieved with the proverbial **patience** and perseverance practiced by monks. Dom Mocquereau announcing his new publication, wrote: "To reveal to the public the repertoire of the liturgical chants, in its integrity, under all its forms, and in all epochs,—such will be the special aim of our editions. We are convinced, indeed, that this is the most sure and most loyal means to end the hesitations, the preventions and the skepticism. Every one in full knowledge of the case, having the manuscripts in hand, could verify the procedures and the assertions of the modern erudites. Those who are put to doubt or who denied the possibility of deciphering the notations purely neumatic will be enabled, then, by the comparative method and with the aid of the Guidonian or alphabetical documents of our collections, to translate the ancient melodies and to restore in company with the archeologues, the original version, phrase by phrase, neum by neum, and note by note." This suffices for the rhythmic restoration, Dom Mocquereau added: "To those who deny the possibility to



Dom Prosper Guéranger, O.S.B.

discover again the traditional rules of execution, we shall show these rules, engraved, so to speak, in the melodies themselves, in the structure of the Gregorian phrases, in the group of notes, and in the figures or signs which certain families of manuscripts have preserved to us with great care. All method of execution must be submitted to this trial of confrontation with the manuscripts, the only efficacious and decisive means to distinguish in the different systems proposed up to these times, what there is too personal and inaccurate, in order to let subsist only that part of veracity and of tradition which they contain."

After thirty full years of personal experience and persevering study, Dom Mocquereau, always busily working, yet never hurriedly, published in 1910, his most important work in regard to the rhythmic restoration. It is the first volume of **Le Nombre Musical** or Gregorian Rhythmic, comprising both the theory and practice. At the time of its publication, Dom Mocquereau was prior at Solesmes. The work comprises three parts; first, the study of the rhythm in itself; secondly, the melody in its relation to the rhythm, conclude the volume. Dom Mocquereau's Second Volume "Le Nombre Musical" appeared in 1927. This work has been preceded by numerous methods and manuals on the Chant. Two were especially and exceedingly popular, the **Grammar of Plain-song** by the Benedictine Dames of Stanbrook Abbey, England (1905), (**Grammar of Plain-**

song, in two parts, has since 1905 been issued in another edition. This work was done by the then Prioress of St. Mary's Abbey, Stanbrook, near Worcester, England, who is the present Rt. Rev. Lady Abbess of the same minster.), and the *Méthode complète de Chant Grégorien*, by Dom Gregorio Sunol, of Montserrat Abbey, Spain, (Dom Sunol's work has also been re-edited twice since it first appeared. Dom Maur Sabayrolles of d'En Calcat Abbey translated it from the Spanish into French; the same is also translated into English.), both of which clearly expose the theory and practice of the Solesmes School of Gregorian Chant. There is also for English readers *A New School of Gregorian Chant* by Dom Dominic Johner, of the Beuron Archabbey (third English edition based on the fifth enlarged German Edition,—1925, Fr. Pustet & Co.).

Every one owes a debt of gratitude to D. Mocquereau (d. 1930) for his energetic and competent sense of organization, which have helped his admirable and transcendent qualities as an artist-musician Gregorianist, and paleologue, to give the entire Church the beautiful editions of Desclée: *The Graduale Sacrosanctae Romanae Ecclesiae*, an 8vo on India paper, a masterpiece in its clearness of print, and with its typographical characters and original vignettes. Another edition (first in 1896, later re-edited in 1904), that of the *Liber Usualis Missae pro Dominicis et Festis Duplicibus*, is what it is being called, a very practical and neatly finished book. It is on these very books that choirs rely, to give an execution of good quality. The twelve hundred assembled at the invitation of Pius X to sing at the thirteen hundredth anniversary of St. Gregory the Great, in 1904, in St. Peter's at Rome, demonstrated, as in the recent Gregorian Congress in the Cathedral of St. Patrick, New York (1920), what could be done after only a few improvised rehearsals.

The Benedictine editions will, in a short time, impose themselves and not require centuries, as the Guidonian system, the advantages of which were unspeakable, and which have now become universal in usage. Beside the use of printing, the rhythmic doctrines of Solesmes enjoys many other resources, especially from the numerous reproductions of manuscripts of which their scriptorium is the rich possessor and with which no school of music other than it in the entire world could compare, whether it be Beuron, Brussels, Münster, Paderborn, Paris, Regensburg, Strasbourg, or Trèves, or any

other, for the Solesmes School of Gregorian Chant is the school par excellence, and its reputation, both monastic and musical, is universal. If the School of St. Gall, O.S.B., with the names of its composers, Tuotilo (d. 915), Notker Balbulus (The Stammerer, d. 912), was illustrious, rivaling those of Reichnau: Berno (1048), and Herman Contractus (1013-1054), those names of the founders of Solesmes, are, ten centuries distant, imperishable.

Daily in Europe and in this country, the words of Cardinal O'Connell of Boston uttered to Dom Lucian David, while he was visiting this country, are becoming truer and truer: "In the Vatican Edition, Pius X will have established a good melodic text that we shall follow with respect. Moreover, we will have to work in order to diffuse every where the method of execution in use at Solesmes, which is certainly the good and unique method."

Bibliography: *L'École de Solesmes*, by Rt. Rev. N. Rousseau, Bishop of Le Puy, Desclée, 1910, reprint 1925.

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*Vers Solesmes* by Rev. Fr. Jules Delporte, in *Revue de Liturgie et de Musique Sacrée*, Sept.-Oct. and Nov.-Dec., 1925.

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*Study on the Musical Influence of St. Gall Abbey*, by Dom Van Doren, O.S.B., Louvain, 1925.

## ENGLISH BENEDICTINES HEARD ON RADIO

### Buckfast Abbey, England

Broadcast Program, Jan. 27th, 1935

Dom Gregory Burke, O.S.B., Organist.

Schola Cantorum: Dom Leander Fluhr, O.S.B., Director.

Deus In Adjutorium, Vittoria.

Vesper Psalm and Antiphon, 2nd Mode. Falsobordoni.

Lucis Creator, Chant and TTBB harmony, alternately.

Magnificat, 8th Mode, Falsobordoni.

Alma Redemptoris, Palestrina.

O Sacrum Convivium, Vittoria.

Adoremus in Aeternum, Allegri.

Sanctus and Benedictus

(From Missa Regina Coeli) J. Kerle.

The opening of the program was announced by the Peal of the Abbey Bells. Dom Gregory Burke, played an Organ Voluntary at the beginning and end of the program.

# CATHOLIC CHURCH MUSIC IN ENGLAND\*

By R. R. Terry



POPULAR belief amongst our Protestant friends, and one which dies hard, credits us with unvaryingly fine performances of fine music in our churches. Well, "where ignorance is bliss" (I need not quote the rest). We are not concerned just at present with popular fictions; we want to deal with facts; and the particular fact staring us in the face at this moment is that our Church Music is in anything but a satisfactory condition. Musical and liturgical abuses are plentiful enough in our choirs, but I do not propose to waste your time by pointing the finger of scorn at them. Destructive criticism is fatally easy, and never achieves any good result. One has only to study our Catholic newspapers during any of those sporadic outbreaks of correspondence on the everlasting "Church Music question," to realize this. The only point of agreement in these heated discussions would appear to be that abuses do exist and that some reform is necessary. Let us therefore start from that postulate; let us further assume that it is our bounden duty to offer Almighty God, for the services of His sanctuary, only of our best—whether it be music, painting, sculpture, or architecture—and that it is nothing short of sacrilege—when the best is within our reach—to offer Him of our second best, to say nothing of our downright worst, as is, alas! sometimes the case. We can then deal practically with the question, and consider how reform is to be brought about, and what our share in it is to be.

## Bad Performances

Roughly speaking, the defects in our music group themselves into two divisions: (1) bad music; (2) bad performances.

Let us deal with bad performances first. One of the most fruitful causes of them, and one which oftenest brings despair to the earnest choirmaster, is the reluctance of our singers to give an adequate amount of time to practice. With the self-satisfaction begotten of ignorance, they think it beneath their dignity, and a reflection on their musical capacity, to be asked to give further practice

to a piece of music after they consider that they "know it." How far they really are from "knowing it" is best told by the long suffering congregation condemned to listen to them on Sundays. Yes, this fatal complacency amongst our singers lies like a terrible blight over the whole of our Church Music. Anxious to shine in grand performances, they despise the only means by which grand performances become possible, viz., regular and systematic practice. And the more incompetent the choir the more unnecessary do its members consider rehearsals to be. A second cause of bad performances is lack of proper vocal training, and this more especially as regards the boys. For ecclesiastical purposes there is nothing to equal the pure, passionless quality of the boy's voice. It is one of the most delicate and responsive of instruments, and the training and handling of it is an art in itself, yet how many of our choirmasters realize this? How many have given to this art any degree of study, or even moderate attention? I have sometimes attended Mass at churches where a reverently conducted male voice choir had replaced the former "west-end" mixed one; where the music was carefully chosen, and liturgical in character; where the Proper of the Mass was sung to the authorized Plain Chant; where the organ was unobtrusively and tastefully played; where in fact it was obvious that no effort was spared to make the music worthy of the great occasion. And yet with all this, the general effect was excruciating, owing to the singing of the boys, whose untrained voices and coarse chest notes quite neutralized the perfection of everything else. It was saddening to see this perfection so very near, and yet so far off, and all for the want of a little elementary knowledge of voice production and choral effect.

## Lack of Proper Tradition

And these reflections naturally bring one to another cause of indifferent performances, viz., the lack of a proper tradition as to ecclesiastical style. This springs from two causes: (1) isolation of our choirs, and (2) absence of any recognized model for imitation. In these respects Anglicans are more fortunate than we. In their cathedrals they

\*Address delivered at the Catholic Truth Society's Conference, Newcastle-on-Tyne, with musical illustrations by the Choir of St. Dominic's, Newcastle.

\*(From an old pamphlet otherwise unidentified except as "Our Church Music")

have a definite tradition, and—what is more important—the traditional cathedral service receives universal **recognition** as a model. Moreover, in their diocesan choral meetings is found an antidote for that baneful isolation so fatal to parochial choirs. On these occasions choirs and choirmasters can meet and exchange ideas; good feeling between fellow-workers is engendered; jealousies and prejudices are softened if not altogether broken down; and—most important of all—an opportunity is afforded of hearing the cathedral choir sing, and of gaining in this way some idea of the standard of perfection to be aimed at. I am convinced that the time is ripe for some such movement amongst us. The scheme has been worked by German Catholics for nearly thirty years, with what beneficial results we all know.

#### Unsuitable Music Chosen

With some such system in operation amongst us, and with some diocesan model to imitate, a fourth cause of bad performances would be mitigated if not altogether removed. I allude to the utterly unsuitable music affected by too many of our singers. It would be ludicrous were it not so tragic to see the lighthearted way in which some of our little mission choirs will attack heavy and difficult Masses that would tax the resources of a highly-trained body like that at Brompton Oratory. I myself once played at a church where the choir consisted of three piping boys, two raucous basses, one fair tenor, and no alto. On this occasion it needed all my persuasiveness to prevent their tackling Gounod's **Messe Solennelle**. We compromised matters by doing, I believe, Mozart No. 1—minus the alto! A little more education and a few more opportunities of hearing better choirs would have shown these good people the ridiculousness of their attempt; and it is precisely this education which it is our duty to bring within the reach of such well-meaning but misguided choristers as those to whom I am alluding. They must be taught (by examples of better things) that it is folly to attempt music beyond their powers, and that it is a mistake to despise all but difficult compositions. Some of the sublimest music ever written is simplicity itself. I need only mention Palestrina's **Improperia** and Mozart's **Ave verum** as instances of this.

#### The Tyranny of the Organ

Lastly, our performances are often marred by what I may term the tyranny of the organ, although this defect is by no means peculiar to our Catholic churches. The ten-

dency nowadays is towards larger and larger instruments, with a corresponding abundance of "fancy" stops. With the increase of mechanical appliances, the number of "orchestral imitations" and cheap effects to be obtained by purely mechanical means increases too. This is a fatal temptation, especially to inexpert amateurs, and under its demoralizing influence our English organists are losing more and more of that breadth of style and artistic self-restraint which formerly characterized them. This demoralization extends to the singers too, since a blatant accompaniment is bound to make a choir shriek if it is to be heard at all, and in the process such a thing as pure vocal tone is impossible. Even if beauty of tone is aimed at, it is effectually drowned by the tyrant organ. I never hear one of these "barnyard" performers without a feeling of sympathy with the old lady who implored an organist (much addicted to the use of the **vox humana**) "not to play on that wobbly **nux vomica** stop; it always made her think of poor dead Fido." The function of the organ is to accompany the choir, not to lead it; to embellish the singing, not to smother it. In too many cases singers come to regard the organ as their prop and support, and even as their leader. This state of things implies an obtrusive organist or an incompetent choirmaster, and the remedy in either case is obvious.

#### Bad Music

Having dealt with bad performances, let us now consider bad music. It may be of two kinds:—

- (1) Music which is artistically bad in itself.
- (2) Music which is merely unsuitable for ecclesiastical use.

Of the first class I need say little. It can only be banished when a sufficiently educated public refuses any longer to tolerate it. But in passing, I would say what cannot be said too often, that the creation of an educated public taste can only be achieved by individual efforts on the part of individual choirmasters. It is all very well to heap ridicule and contempt upon the efforts of less educated brethren, because they prefer Rossini to Rinck, or Batiste to Beethoven, but what good does it all do? Whenever I read violent attacks upon, or scornful sneers at, those who perpetuate bad art in our churches, I always feel tempted to ask these severe amateur critics: "What, on the other hand, are **you** doing for good art beyond talking about it? Are you taking an active

part in fostering better music, and if so, are your performances of it any better than the ones you deride? If they are, well and good; but even then are you likely to win others over to your views by attack rather than by persuasion? I think not." And to my brother choirmasters I would say, "Never despair if around you you see nothing but bad taste and bad art. Let your particular church, at least, be an object lesson in all that is best in ecclesiastical music. Try to win over your less educated brethren, not by controversy, but by showing them "the more excellent way." Let them come to look upon you as a fellow-worker on different lines, rather than as a scornful opponent or an uncompromising faddist. Be very tolerant of their deficiencies, their lack of taste, their indifference to what is excellent, and there is no saying how greatly you will further the cause you have so much at heart. In a word, let your motto be enthusiasm, but temper it with charity."

#### Music Unsuitable for Worship

Let us now turn to that class of music which, although not bad in itself, is unsuited for public worship either by its unecclesiastical character or its secular association. I am aware that I now tread on dangerous ground. Opinions on this point vary so greatly, and personal feeling runs so high, that it is difficult to find any common ground on which opposing factions can meet. One party would only have Mozart and Weber, another would banish all music save Plain Chant. Some would demand the exclusive use of German Cecilian music, while others would bow in homage to Gounod, or perchance make a demigod of Rossini. Fads, fads everywhere, and an apparent absence of that "sweet reasonableness" which ought to be the guiding beacon light of all artistic effort. How, amid all this strife of tongues, is the bewildered seeker after light to attain his heart's desire? He perhaps follows up a correspondence in *The Tablet* or *The Catholic Times*, and finds Mr. A. (whose judgement he respects) championing one school of composers, while Mr. B. (for whose judgement he has equal respect) would ban them and all their works. Small wonder if he says "when doctors disagree," &c., and falls helplessly back on the dictum that, after all, the whole thing is only a matter of opinion. Now that is just what I wish to deny most emphatically. It is **not** a matter of opinion: it is a question of principles.

#### Principles of Selection.

What, then, are these principles? Let us

apply the touchstone of a few simple questions. To choirmasters I would say: (1) Does your composer's treatment of the words obey the rules laid down by the Sacred Congregation of Rites, or does he alter, omit, or unnecessarily repeat them? If he does the latter you must reject his music, be it ever so good otherwise. (2) Do the various movements impede the progress of the service, and (in the case of a Mass) keep the priest waiting at the altar? If so, and the music will not admit of convenient "cuts," your duty is to reject it **en bloc**. (3) Is your music an adaptation from something with well-known secular associations? Good taste alone, to say nothing of ordinary reverence, would suggest its rejection. (4) Does the music demand greater vocal and instrumental resources than you have at your disposal? In that case leave it alone. These are only a few of the practical considerations which ought to guide us. Now for one or two more searching tests: (5) Does the style of your music tend to produce in your singers an attitude of reverence, or does it foster a spirit of self-importance and a love of display? If it does the latter, be sure you are working on the wrong lines. (6) Does it so subordinate itself to the liturgy as to draw the thoughts of the worshipper towards the ritual acts in progress, rather than to itself, as something apart from or merely synchronous with them: does it enchain his attention to the detriment of his prayers, or does it assist his devotions? In the answer to this question, as well as to the previous two, there is room for considerable difference of opinion. In that case you have a triumphantly infallible rule for your guidance; it is this: **Give the Church the benefit of the doubt**. Don't bring into her services any music (no matter how much you may love it) if you have the faintest suspicion that it may produce any of the ill effects I have just named. There is abundance of music about whose liturgical and devotional fitness there can be no possible doubt. Choose from that—let the music you thus provide be a perfect gift, not a doubtful offering. (7) Lastly, does your style of music tend to create (either in choir or congregation) a distaste for the authorized Plain Chant of the Church? Does it—worst of all—oust Plain Chant from your services altogether? whether we like it or dislike it, we cannot get away from the fact that it is the Church's authorized song, and that where its rendering is possible the omission of Introit, Grad-

(Continued on Page 112)

## OUR MUSIC THIS MONTH

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### **Terra Tremuit — by J. Singenberger, arranged by J. A. Reilly.**

This music originally for two parts, and so published, is one of the most popular of John Singenberger's compositions. The present arrangement was designed to make this piece available for choirs using music for 4 mixed voices. The arrangement retains the same harmonic and melodic structure found in the two part edition, and it is entirely worthy of use at the Offertory on Easter in any church.

### **The Saviour Lives — by Stollework.**

### **Be Joyful Mary — by Carl Greith.**

The first is a jubilant anthem for 4 women's voices while the second is an easier one for two part singing by women's voices. Easter music with English words is not as plentiful as is Christmas music of this sort. Stollework and Greith are names well known to musicians of the Caecilian school, for the brilliancy of their compositions. These compositions express the texts simply and fittingly.

### **Missa Brevis — by J. Furmanik.**

Originally published in the "Thesaurus" by Rauber, one of the best known collections of church music of the last generation this work offers a simple setting of the mass for A Cappella singing. Published without accompaniment it might serve many who seek a mass of this type for Lent and Advent use. Note the treatment of the Credo. It is about as short as it could be made thus appealing for services where brevity is a requisite, and Gregorian not available. This Credo might be used with any Mass. For summer use, it is obviously practical, and choirs large or small will find many uses for a mass of this type.

### **Hymns — by Sister M. Cherubim, O. S. F.**

In writing the organ accompaniments for this series of hymns interesting voice progressions for S.A.T.B. chorus have been kept in mind, hence more motion appears than would ordinarily be given to an organ accompaniment for two or three part hymns.

# TERRA TREMUIT

J. SINGENBERGER

Arranged for S. A. T. B.

by JAMES A. REILLY

*Allegro maestoso*

SOPRANO *f*  
 Ter - ra tre-mu-it, ter - ra tre-mu - it,

ALTO *f*  
 Ter - ra tre-mu-it, ter - ra tre-mu - it,

TENOR  
 Ter - ra tre-mu - it, \_\_\_\_\_ ter -

BASS  
 Ter - ra tre-mu - it, \_\_\_\_\_ ter -

ORGAN *f*  
*Allegro maestoso*  
 Ped.

*ff* ter - ra tre-mu-it, ter - ra tre-mu-it, ter - ra tre-mu-

*ff* ter - ra tre-mu-it, ter - ra tre-mu-it, ter - ra tre - mu-

*ff* ra tre-mu-it, ter - ra tre - mu - it, ter - ra tre - mu-

*ff* ra tre-mu-it, ter - ra tre - mu - it, ter - ra tre - mu-

Man.

it, ter - ra tre-mu - it, et — qui e - vit, et —

it, ter - ra tre-mu - it, et — qui e - vit, et — qui e -

it, ter - ra tre-mu - it, et — qui e - vit, et — qui e - vit et —

it, ter - ra tre-mu - it, et — qui e - vit, et —

Ped.

*rit. pp a tempo*

— qui e - vit: dum re - sur - ge - ret in ju - di - ci - o De - us,

— vit: dum re - sur - ge - ret in ju - di - ci - o De -

*rit. pp*

qui e - vit: dum re - sur - ge - ret in ju - di - ci - o De - us,

qui e - vit: dum re - sur - ge - ret in ju - di - ci - o De -

*rit. pp a tempo*

Ped.

dum re - sur - ge - ret in ju - di - ci - o De - - -  
 us dum re - sur - ge - ret in ju - di - ci - o De - - -  
 dum re - sur - ge - ret De - - - us.  
 us dum re - sur - ge - ret De - - - us. Al -

us. Al - le - lu - - ia, al - le - lu -  
 us. Al - le - lu - - ia, al - le - lu - - ia, al - le -  
 Al - le - lu - ia, al - le - lu - ia, al - -  
 le - lu - ia, al - le - lu - ia, al - le - lu - ia,

- - ia, al-le-lu - ia, al-le-lu - ia, al-le-lu - ia, al-le-lu -  
 lu - - - ia, al-le-lu - ia, al-le-lu-ia, al-le-lu -  
 le - lu - ia, al-le - lu-ia, al-le - lu - ia, al-le - lu-  
 al - le-lu - ia, al-le - lu-ia, al-le - lu-ia, al-le-lu -

*ff* ia, al-le-lu - ia, al-le-lu - ia, al-le-lu - ia, al-le-lu - ia. *rit.*  
 ia, al-le-lu - ia, al-le-lu - ia, al-le-lu - ia. *rit.*  
 ia, al le lu ia, al-le-lu - ia, al-le-lu - ia, al-le-lu - ia.  
 ia, al-le-lu - ia, al-le-lu - ia, al-le-lu - ia.

1. The Saviour Lives <sup>(S.S.A.A.)</sup> J. STOLLEWERK  
 2. Be Joyful, Mary <sup>(S.A.)</sup> C. GREITH

JOS. STOLLEWERK

Maestoso ♩ = 72

1

SOPRANO I *f*

1. The Sa- viour lives, glad  
 2. Wouldst thou His bleed- ing  
 3. The prints of cru- el  
 4. The sa- cred wound with-

SOPRANO II

ALTO I *f*

1. The Sa- viour lives, glad  
 2. Wouldst thou His bleed- ing  
 3. The prints of cru- el  
 4. The sa- cred wound with-

ALTO II

Organ *f*

Ped.

an- them sing! O death, where now is thy dread sting?  
 wounds now see? As bright as suns they glow for thee.  
 nails, grown bright, Ap- pear like gems from realms of light.  
 in His side Is gate to Heav- en, o - pen wide.

an- them sing! O death, where now is thy dread sting?  
 wounds now see? As bright as suns they glow for thee.  
 nails, grown bright, Ap- pear like gems from realms of light.  
 in His side Is gate to Heav- en, o - pen wide.

Man.

*Poco piu mosso* ♩ = 84

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

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

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

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

*Poco piu mosso* ♩ = 84

Ped.

*Tranquillo* ♩ = 58

*rit.* *p* *ten.*

ia. He's ris - en glo - rious from the dead, Is  
Through them the Pre - cious Blood dis - tilled, Sal -  
No stars a - bove so bright - ly gleam, As  
For thee to reach the joys a - bove, Where

*rit.* *p* *ten.*

ia. He's ris - en glo - rious from the dead, Is  
Through them the Pre - cious Blood dis - tilled, Sal -  
No stars a - bove so bright - ly gleam, As  
For thee to reach the joys a - bove, Where

*Tranquillo* ♩ = 58

*rit.* *p* *ten.*

*accelerando cresc.* *mf* *Piu vivo* *f string*

ris - en tru - ly, as He said. Al - le - lu - ia, al - le -  
 va - tion's founts for thee have filled.  
 scars that on His Brow now beam.  
 glo - rious reigns the God of Love.

*accelerando* *mf* *Piu vivo* *f string.*

ris - en tru - ly, as He said. Al - le - lu - ia, al - le -  
 va - tion's fount for thee have filled.  
 scars that on His Brow now beam.  
 glo - rious reigns the God of Love.

*accelerando* *mf* *Piu vivo* *f string*

Ped.

*ff* *ff* *rit.*

lu - ia, al - le - lu - ia, al - le - lu - ia.

*ten.*

lu - ia, al - le - lu - ia, al - le - lu - ia.

*ff* *ff* *rit.* *ten.*

lu - ia, al - le - lu - ia, al - le - lu - ia.

*ff* *rit.* *ten.*

lu - ia, al - le - lu - ia, al - le - lu - ia.

# Be Joyful, Mary

For Two Equal Voices

C. GREITH

Allegro moderato  $\text{♩} = 72$

*Solo* *Tutti* *Solo*

*mf* *f* *p*

1. Be joy-ful, Ma-ry, heav'n-ly queen, Be joy-ful, Ma-ry! Now  
 2. The Lord has ris-en from the dead, Be joy-ful, Ma-ry! He  
 3. O pray to God, thou Vir-gin fair, Be joy-ful, Ma-ry! That

*mf* *f* *Man.* *Soli. dolce*

let thine eyes with glad-ness beam. Al - le - lu - ia! O pray for  
 rose with might as He had said.  
 He our souls to heav-en bear.

*mf* *Man.* *Tutti cresc.*

us, O pray for us for us, Ma - ri - a, O pray for

*dim.* *rit.*

us, O pray for us, Ma - ri - a, Ma - ri - a!

*dim.* *Man.*

# Missa brevis

## Kyrie

J. FURMANIK

Moderato

*SOPRANO*  
*ALTO*

*p* Ky - ri - e *mf* Ky - ri - e

*TENOR*  
*BASS*

*p* Ky - ri - e e - le - i - son. *mf* Ky - ri - e e - le - i - son.

Ky - ri - e Ky - ri - e

*p* Ky - ri - e e - le - i - son, e - le - i - son.

*p* Ky - ri - e

*mf* Chri - ste e - lei - -

*mf* Chri - ste e - le - i - son. Chri - ste e - le - i -

*p* son. *mf* Ky - ri - e

*p* son. Chri - ste e - le - i - son. *mf* Ky - ri - e e -

*p* Ky - ri - e

*f* Ky - ri - e *f* Ky - ri - e

le - i - son. *f* Ky - ri - e e - le - i - son. *f* Ky - ri - e e -

*f* Ky - ri - e e

*mf* le - i - son e - le - i - son.

*p*

## Credo

Moderato

*mf* Patrem omnipotentem, factorem coe - li, et ter - rae, visibilium omnium

et in-vi-si-bi-li-um. Et in unum Dóminum Jesum Christum | Fílium Dei u-ni-ge-ni-tum.

Et ex Patre natum ante o - mni - a sae - cu - la. De - um de De - o,

lu - mi - ne,  
lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro. Génitum, non fáctum, consub - stanti -

a - lem Pa - tri: per quem o - mni - a fácta sunt. Qui propter nos hómines, et propter

Adagio  
*mp* Et in - car - na - tus est  
no - stram sa - lu - tem de - scen - dit de coe - lis. Et in - car - na - tus est

de  
de Spi - ri - tu san - cto ex Ma - ri - a Vir - gi - ne: Et ho - mo fáctus est.



sto-li-cam Ecce-li-si-am. Con-fiteor u-num ba-pti-sma in remissi-o-nem pec-ca-to-rum.

re-sur-rec-ti-o-nem

*mf* Et ex-spe-cto re-sur-rec-ti-o-nem *p* mor-tu-o-

re-sur-rec-ti-o-nem

*f* Et vi-tam ven-tu-ri sae-cu-li. A men. men.

sae-cu-li. A men.

### Sanctus

Andante

*p* San - ctus, San - ctus, San - ctus

*p* San - ctus, San - ctus, San - ctus

San - ctus, San - ctus

Do - mi-nus De - us Sa - ba -

Do - mi-nus De - us Sa - ba -

Do - mi-nus De - us Sa - ba -

oth. Ple - ni sunt coe - li et ter - ra

oth. Ple - ni sunt coe - li et ter -

oth. Ple - ni sunt coe - li et ter -

oth. glo - ri - a tu - a, glo - ri - a tu - a.

ra glo - ri - a tu - a, glo - ri - a tu - a.

ra glo - ri - a tu - a, glo - ri - a tu - a.

a tu - a, glo - ri - a tu - a.

Allegro

Ho - san - na in ex - cel - - - sis, ho - san - na in ex -  
 Ho - san - na in ex - cel - - - sis, Ho - san - na in ex -  
 cel - - - sis, ho - san - na in ex - cel - sis, ho - san - na, ho - san - na, ho -  
 cel - sis, Ho - san - na in ex - cel - sis,  
 san - na in ex - cel - sis. Ho - san - na in ex - cel - sis.

Benedictus

Andante

Be - ne - di - ctus, be - ne - di - ctus qui  
 Be - ne - di - ctus, be - ne - di - ctus qui ve -  
 Be - ne - di - ctus, be - ne - di - ctus qui ve -  
 ve - nit in no - mi - ne Do - mi - ni.  
 nit in no - mi - ne Do - mi - ni.

Repeat Hosanna as above.

Agnus Dei

Andante

A - gnus De - i qui tol - lis pec - ca - ta  
 A - gnus De - i qui tol - lis pec - ca - ta -  
 A - gnus De - i qui tol - lis pec - ca -

*mf* mun - di, mi - se - re - re no - bis. A - gnus  
 mun - di, mi - se - re - re no - bis. A - gnus  
 ta mun - di, *mf* mi - se - re - re no - bis. A - gnus

De - i qui tol - lis pec - ca - ta mun - di, mi - se -  
 pec - ca - ta

mi - se - re - re no - bis.  
 re - re, mi - se - re - re no - bis.  
 re - re, mi - se - re - re no - bis.

A - gnus  
 A - gnus De - i qui tol - lis pec - ca - ta mun - di:

do - na do - na  
*p* do - na no - bis pa - cem, do - na no - bis pa - cem,  
*p* pa - cem, do - na

do - na no - bis pa - cem, do - na  
*mf* do - na no - bis pa - cem, do -  
 do - na no - bis pa - cem,  
 no - bis pa - cem, do - na no - bis

no - bis pa - cem.  
 do - na no - bis pa - cem.  
 do - na no - bis pa - cem.

pa - cem, do - na no - bis pa - cem.

# I Love Thee, O Mary

101

For S.A. or S.A.B. with Organ

SISTER M. CHERUBIM, O.S.F.  
Op. 38, No. 2

Also for S.A.T.B. by using organ acc. for voice parts

1. I love thee, O Ma - ry! Thy name I re - vere, Sweet Vir - gin of  
2. I love thee, O Ma - ry! Thy praise I pro - claim; In joy and in  
3. I love thee, O Ma - ry! I give thee my heart To keep it for  
4. I love thee, O Ma - ry! In life and in death; Thy sweet name shall

ORGAN (Connect repeated notes)

vir - gins, our La - dy most dear. My heart with de - vo - tion turns  
sor - row, I call on thy name. In thee, O sweet Moth - er, a  
Je - sus, from Him ne'er to part. Oh, show thy - self ev - er a  
whis - per my last dy - ing breath. Then, leave me not, Moth - er, till

ev - er to thee, Thou light of the heav - ens and star of the sea.  
re - fuge I find When dan - gers sur - round me and tem - pests do blind.  
Moth - er to me; De - vo - ted and faith - ful, thy child I will be.  
strug - gles are o'er, My an - chor cast firm - ly in heav - en's bright shore.

# Jesus! For Thee I Live

For S.A. or S.A.B. with Organ

Also for S.A.T.B. by using organ acc. for voice parts

SISTER M. CHERUBIM, O.S.F.  
Op. 39, No. 2

*p* *mf*

1. Je - sus! for Thee I live; Je - sus! for Thee I die;  
 2. Je - sus! I believe in Thee; Je - sus! I hope in Thee;  
 3. Je - sus! O Sav - iour mine; All that I have is Thine.

ORGAN  
*p* *mf*  
 (Connect repeated notes)

Je - sus! Thine am I in life and in death, —  
 Je - sus! I love Thee in life and in death, —  
 Let me e'er serve Thee through life un - til death, —

*f* *p*

Je - sus! Thine am I in life and in death.  
 Je - sus! I love Thee in life and in death.  
 Let me e'er serve Thee through life un - til death.

*mf* *p*

# 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 GRADE VII

### LESSON V

#### MYTHS AND LEGENDS IN MUSIC

Myths are stories that have sprung up among the primitive peoples regarding the creation of the world, the origin of man, the powers of nature, and the adventures of gods and heroes. A collection of myths belonging to a particular age or peoples is called "a mythology".

To the Hebrews, as God's chosen people, the Creator revealed the story of the Creation. The other peoples who did not receive the divine story attempted to answer in their own crude way the questions that arose in their minds as to the origin of things, the cause that changes light to darkness, heat to cold, and as to many other phenomena of nature.

The Greeks and Romans of old believed that before land and water was, there existed a confused mass of matter out of which later the earth was formed. Over this mixture of matter, so we read in their mythology, presided the god Chaos and the goddess of night, Nox. From the belief in this union of Chaos and Nox innumerable myths came into being.

Many of the ancient myths with their symbolic implications are woven into the masterpieces of literature and music of later centuries. Especially from Grecian and Roman mythologies have poets and musicians found inspiration for their work.

". . . Behold the throne  
Of Chaos, and his dark pavilion spread  
Wide on the wasteful deep; with him enthroned  
Sat sable-vested Night, eldest of all things  
The consort of his reign."

—MILTON

No matter how degraded and how savage a primitive people were, all invariably had some well-founded belief in higher power. Knowing nothing of the true God, they ascribed divine power to inanimate objects, worshipping them as deities and offering to them prayers and sacrifice.

The worship of the god **Sol** (sun) is the oldest on record. He was worshipped by Egyptians, Persians, Greeks, and many other primitive peoples as well as by the American Indian.

"Sol through white curtains shot a timorous ray,  
And oped those eyes that must eclipse the day."

—POPE

**Aurora** was the daughter of Sol and the goddess of morning. She was also the mother of the stars and the winds. We see her represented as riding a beautiful chariot drawn by white horses.

". . . So soon as the all cheering sun  
Should, in the farthest east, begin to draw  
The shady curtains of Aurora's bed."

—SHAKESPEARE

**Jupiter** was the supreme god of the Romans. In Grecian mythology he is identified with **Zeus**. He was the god of the sky who controlled the winds, the rain, and thunder and lightning. He was also god of moral

law and order, protector of suppliants, punisher of guilt, and the source of divine decrees. Most of the heathen nations worshipped Jupiter with great solemnity. "Jove" is a very general name given to this god.

"From the great father of the gods above  
My muse begins, for all is full of Jove."

—VIRGIL

The **Muses** were nine daughters of Jupiter. To them Jupiter assigned the duty to preside over music, poetry, dance, and all the liberal arts. From the word "muses" the name "music" is derived. It was first used by the Greeks as a term applied not only to music but to all the arts and sciences, including mathematics. The leader of the muses was **Apollo**, a son of Jupiter, who was the god of the fine arts, the originator of music and poetry. He also received from Jupiter the power to know the future. It was in the magnificent temple at Delphi in ancient Greece that Apollo uttered his famous oracles, and because of his connection with this temple he was also given the name **Delphicus**. It is said that when Jesus was born the oracles of Apollo ceased.

Let the class hear the beautiful and inspiring composition, "Apollo Musagete" (Apollo, Leader of the Muses). It is one of the latest works of the Russian composer, **Strawinsky**.  
V.R. 7000\*.

**Olympus** is a great mountain in Thessaly. The ancient Greeks and Romans believed it to be the abode of the gods. Here Jupiter reigned with Juno, the goddess of heaven. Other gods that dwelled on Olympus were **Minerva**, **Mars**, **Vulcan**, **Apollo**, **Diana**, **Venus**, **Mercury**, and **Vesta**. There were also many lesser gods, but they, according to mythology, inhabited the forests, the hills, and the seas.

"High heaven with trembling the dread signal took,  
And all Olympus to the center shook."

—POPE

**Hades** was the name of the kingdom of the underworld, the abode of the souls of the dead. The god **Pluto** ruled over this kingdom. **Elysium** was a region of Hades where the happy spirit or souls of the virtuous lived. This region was also called the "Elysian Fields" or the "Valley of the Blest."

**Orpheus** was a son of Apollo. He was a skillful player on the lyre, and with his magic music could appease the gods, charm wild beasts, and even move stones. He was mar-

ried to **Eurydice** who, bitten by a poisonous snake, died on their wedding day. Her soul was sent to the "Valley of the Blest" in Hades. Orpheus, mourning her loss, went to Hades in search of her, and there found her dancing among the happy spirits. He took his lyre and played so pleadingly and tenderly that Pluto was moved and allowed **Eurydice** to return with him, but on condition that she follow him and that he do not look behind him until they have safely reached the earth. Happily they began their journey, but Orpheus, anxious to know whether she was really following, turned just once to gaze upon her. At that moment **Eurydice** disappeared forever.

The great composer **Gluck** used this myth for his famous opera, "Orpheus and **Eurydice**". Let the class hear the "Dance of the Happy Spirits" from this opera. It is recorded on V.R. 7138.

**Tartarus** was another region within the kingdom of Hades, but it was the place of torment in which the souls of the wicked were condemned to dwell. The jailers were **Nemesis**, the goddess of vengeance and justice, and three sinister goddesses called **Furies**. It was the duty of the **Furies** to pursue mortals guilty of crimes. The Romans, as a sign that they took up arms only in the cause of justice, always offered sacrifice to the goddess **Nemesis** before going to war.

In Act II of the opera, "Orpheus and **Eurydice**", the **Furies** perform an unearthly dance when Orpheus, a second time in search of **Eurydice**, reaches the entrance of Hades. But at last, charmed by his magic music, their frenzy subsides and they let him pass through the gates. The highly descriptive music of the "Dance of the **Furies**" by **Gluck** is not recorded on a phonograph record, but it is occasionally played over the air by large symphony orchestras.

**Saint-Saens** (1835-1921), a French composer, found inspiration in the myth of **Hercules**, a son of Jupiter, who was famous for his marvelous strength and honored as the hero of heroes.

" . . . Did not Hercules by force  
Wrest from the guardian Monster of the tomb  
Alcestis, a reanimated corse.  
Given back to dwell on earth in vernal bloom?"  
—WORDSWORTH

The goddess **Juno** hated **Hercules** from his birth. When he was eight months old, she sent two serpents to kill him, but **Hercules**, already at that time possessing unusual

strength, crushed them. As he grew older, he accomplished wonderful feats of physical strength through which he did great service to the gods and to mankind. However, one day he misused his great gift of power by killing Iphitus, the son of his unfaithful friend, Eurytus. As punishment Jupiter commanded him to serve for three years as a slave to Omphale, the haughty queen of Lydia. Hercules, sorry for his crime, was willing to do penance; he was anxious to appease the gods by serving the queen. Though his proud nature rebelled against the humiliations he received at the hands of the arrogant queen, and though he could have used his marvelous strength to set himself free, yet in obedience to Jupiter he bore the derision and scorn of the queen until the time of his atonement had expired.

The story in tone, "Omphale's Spinning Wheel", by Saint-Saens, begins with describing Hercules donned in female apparel sitting at a spinning wheel trying to set the wheel in motion. Naturally he is awkward at this feminine occupation. At first the wheel turns slowly, then gradually faster, until, having gained a good speed, he succeeds in keeping it going steadily, though not always smoothly, amid the giggling of the maids and the chiding of the haughty queen, who, robed in his lion's skin and swinging his club, proudly parades about mocking him and amusing herself by trying to arouse his ire.

Let the class hear the very interesting composition, "Omphale's Spinning Wheel" by Saint-Saens from V.R. 7006.

The various incidents are vividly expressed in the music in about the following order:

Hercules turns the wheel slowly, then gradually faster, until it has gained a good speed; impetuously he keeps it going at a steady motion. The maids giggle (flute), and every time they do so, Hercules in answer turns the wheel more impetuously. Hercules, feeling rebellious, spins on furiously. The haughty queen appears upon the scene and mocks him (theme by flutes and violins suggesting the queen's entrance). Hercules, while spinning angrily, protests against the insults (bassoons). The maids, giggling and laughing, think it great fun. The queen, ignoring his protests, struts about in affected dignity (the queen theme is repeated in fuller orchestration). Hercules growls in anger as he keeps on spinning amid the taunts of the queen and the silly giggling of the maids.

(This scene continues until one-half of the record has been played.)

Finally poor Hercules can bear the humiliations no longer. Striking the wheel with his fists (cymbal crashes), he protests in giant voice against the injustice and ill treatment (new theme by trombones, bassoons, and lower strings). The cruel queen is not intimidated by the unexpected exhibition of Hercules' giant strength; she chides and ridicules him (oboe). The disconsolate Hercules groans in his seemingly helpless position. Furiously he resumes his spinning. The maids thinking it all a good joke, snicker and chuckle. Finding pleasure in his discomfort and humiliation, the queen parades about teasing him and swinging his club in amused satisfaction (the queen theme reappears in modified form). Hercules cannot refrain from protesting again in low growls, but all his objections are of no avail. The end of the day's toil draws nigh. The queen, still mocking him, and the maids retire from the scene. Hercules spins on a while longer. Then he also withdraws, letting the wheel come to a stop by itself.

Legends are stories handed down by tradition. Usually they are of a religious character, often dealing with events of a miraculous nature. While ancient myths tell about the gods, legends deal with human beings. They are unauthentic, but often popularly believed.

As from the ancient myths, so also from the medieval legends composers have found inspiration for musical expression.

The German composer, Richard Wagner (1813-1883), in the Prelude to one of his grand operas entitled "Lohengrin", tells the story of the descent of the Holy Grail. According to legend the Holy Grail was the cup or vessel used by Christ at the Last Supper, after which it was given into the keeping of Joseph of Arimathea. When upon the cross, Christ's Side was pierced by the lance, Joseph of Arimathea held up this same cup so that drops of the Sacred Blood pouring from the Holy Wound flowed into it. Later descendants of Joseph took the cup along to England. There it was kept for a long time as an object of veneration. It was later given into the keeping of Christian knights who built for its shrine the Castle of Montsalvat in Spain. The Grail was visible only to the pure of heart, and the knights who were to guard and protect it bound themselves by vow to lead pure and holy lives. But one day a knight broke his vow,

and, on account of his sin, the sacred vessel disappeared. In some versions of the legend it is said to have been, at that time, taken to heaven by angels.

Wagner gives us his own interpretation of the Prelude mentioned above. He describes it somewhat as follows:

At the beginning of the music we seem to see a clear blue sky, and there behold a wonderful yet at first hardly perceptible vision. (Ethereal music by the violins). Gradually, as the music continues, the apparition becomes clearer and clearer, and we see an angel-host in resplendent brightness bearing in its midst the sacred Grail. Nearer and nearer it comes, and as it approaches earth, fragrant vapor issues from the holy vessel, like streams of gold, ravishing the senses of the beholder. The vision grows brighter and brighter until it seems as if by the very force of its own blissful expansion it must be shattered.

The climax is reached when the divine vision draws nigh and reveals the Holy Grail in all its glorious reality, radiating beams of heavenly love. In holy awe the beholder sinks on his knees in adoring self-annihilation. The Grail pours out its luminous rays on him like a sacred benediction. Then little by little the celestial gleam fades away and the host of angels soar heavenward in ecstatic joy of having made pure once more the souls of men by the sacred blessing of the Grail.

This Prelude to "Lohengrin" by Wagner is recorded on V.R. 6791.

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

CHURCH MUSIC COMMISSION  
(Diocese of Pittsburgh)

### WOMEN IN CHURCH CHOIRS

December 29, 1934.

To the Editor of the Caecilia.

Dear Sir:

In the last few issues of *The Caecilia* I have noticed a revival of articles concerning the so-called **old question** of "Women in Church Choirs." Father Bonvin's article (which you have rated as "splendid"—Sept. 1934) and the late Archbishop Messmer's letter to Prof. J. Singenberger (which you have reprinted in the last December issue) have interested me particularly, so much so that I have decided to avail myself of the leisure of the Christmas holidays to prepare a booklet in which both of these articles will be closely examined and discussed for the interest of a great number of our church organists and choirmasters who are not in position to comment openly upon the consistency of certain statements, either because they are not in possession of the official documents of the Church or because they have not the courage to do so.

Since the whole content of Father Bonvin's article (polished up here and there in its literary form) has been published by Father Hacker, S. J. in "The Catholic Choirmaster" (Dec. 1934) **with the approval of the President and the Vice President of the American Society of St. Gregory (who are supposed to know precisely what is the stand of the Church in the matter of women in church choirs)**, I feel that someone must raise his voice against the malicious manipulation, mutilation, misrepresentation and downright falsification of ecclesiastical documents as attempted once more by Father Bonvin Co., as well as against the straddling, "pusyfooting" policy of those who are at the head of the movement for the reform of church choirs and church music in America.

To show Father Bonvin that "the docu-

ments and elucidations which past years have offered **have not been forgotten**" (as he laments in his article) I will simply report here, as an introduction to my future articles, an editorial which appeared years ago in *The Ecclesiastical Review* (May 1908), a magazine (which Father Bonvin, I am sure, will admit) has always been regarded as impartial in the discussion of matters ecclesiastical. Here it is:

"Since the publication of the Sovereign Pontiff's command to establish a universal and thorough reform of the methods of liturgical singing which had been for a long time in common use, there has been much needless questioning, on the one hand, as to what the Pope meant, and, on the other, as to what it was possible to do in compliance with his evident wishes.

**"To one who is not disposed to fortify himself in a position which he finds it troublesome to give up, or to which he has committed himself by previous statements and doings that might make prompt obedience look like inconsistency, the whole matter would appear to be simple enough.** There have been introduced into our church services certain recognized customs which, although not necessarily wrong, were in very many cases productive of harm to the faithful. The chief element in this harm arose from the fact that the singing at the liturgical services had come gradually to be consigned to the care and discretion of men and women promiscuously gathered in organ-lofts, usually at the back of the church. This practice had two effects more or less injurious to faith and devotion. It caused the introduction of secular and at times frivolous music into the church services, and it gave frequent and easy occasion for disedification by the thoughtless or undevout conduct of the singers. These were as a rule engaged merely for their voices and without any consideration of their possession of either the faith or the reverence that would enable them properly to interpret the prayers they chanted in the name of a faith-inspired congregation.

Against these two classes of abuses the

Holy Father provided a twofold remedy by positive legislation, regarding (a) the persons to be admitted to the office of liturgical chanters; (b) the quality of music to be sung at the liturgical services. The positive provisions of the legislation, briefly stated, ordained that—

1. The liturgical chant is to be assigned to specially trained persons—Catholic men and boys—who belong, so to speak, to the sanctuary (of which the liturgical choir forms an essential part.)

2. Congregational singing, in which the people, in the body of the church, answer the liturgical prayers, is to be encouraged; it might supply or supplement the special sanctuary choir.

3. The music to be used in these services is to be of a definitely prescribed character, so as to exclude what is trivial and out of harmony with the devotional spirit of the sacred services.

“These three points sum up, I think, the whole matter. The first in general excludes the service of women, since they are debarred from public ministry in the sanctuary. The second point includes women in the body of the congregation taking part in the common chant, with men and children. By a twisting of the literal interpretation of the Law, a conclusion has been drawn from its words which frustrates the end of the law itself. The reasoning is this: Congregational singing is permitted and even commanded; but the singing of men and women gathered in the organ-gallery at the back of the church (since it is not that of a sanctuary choir) is nothing more than congregational singing; therefore, the forbidden system may continue, and so women are free to sing with men in the organ-loft, provided they sing the prescribed liturgical music.

“Whatever may be said in behalf of the motive which prompts this interpretation of the Pope’s *Motu proprio*, it is quite certain that it is contrary to the intention of the Holy See. In saying this we do not assume any prerogative of superior information as to what the Sovereign Pontiff may have in mind; we simply take the common-sense view determined by the expressed motives and the declared line of action on the part of the legislating authority. The Holy See never had the slightest intention to prevent women from devout participation in the public services of the Church, by their taking part in the congregational chant, or by forming distinct choirs for devotional singing in church.

Nor is there anything in the legislation which, rightly interpreted, leads to such a conclusion. But select mixed choirs, such as are in vogue for concert purposes in the performance of secular music, are forbidden because they open the way to abuses and are contrary to the spirit of the levitical service in the Catholic liturgy which the Church as heir to the ancient ceremonial of the Temple maintains.

“In a recent decision of the S. Congregation about the singing of women in church, the mind of the Holy See is made still more clear. The question was, whether the custom of permitting women and girls to sing at the services on solemn feasts within the limits of the sanctuary choir, or outside of it (*extra ambitum chori*), may be retained. The answer was simply, no; that such custom is an abuse, and is to be abolished as soon as possible.

“The interrogator, fearing that this decision might be interpreted in such a way as to exclude women even from congregational singing, otherwise approved by the Holy See, asked further, whether women and girls, occupying their usual seats in the body of the church, are permitted to sing in the unvarying parts of the Mass and Vesper services, or at least join in the hymns at the usual devotions. The answer was: Yes, certainly. And the Holy See, moreover, interprets its meaning. But choirs exclusively composed of women are not to be organized for such purpose when there is a Canonical Choir (Chapter) available for the liturgical services, unless the bishop have grave reasons for departing from the regular rule; and then with such precautions as will prevent the old abuses.

“In other words, so we understand the law, the Holy See prohibits mixed choirs of men and women, in the hitherto accepted sense. It also forbids, for parish churches and cathedrals, choirs exclusively composed of women. Honest congregational singing, in which there is no return to the “mixed choir” as a separate (and usually paid) institution, is permissible in exceptional cases, for which the bishop must give leave. The decrees of the Holy See do not at all interfere with the proper custom in chapels of religious women, there the nuns in their stalls chant and answer the regular liturgy.”

—These are, dear Father Bonvin, the only reliable “elucidations which past years have offered”; and. . . So-long until next month.

REV. CARLO ROSSINI.

## LATIN ACCENT: LONG OR SHORT?

### A PARTICULAR CONSIDERATION OF 'PRINCIPLE'

By Arthur Angie

When the Organist and Choirmaster of Downside Abbey submitted to the teachings of Solesmes on chant rhythm, he remarked that his "acceptance of the principles of Solesmes did not, and does not, prelude discussion of the particular application of this or that principle in a given case." Foremost among "principles" which earlier had been for him a cause of much worry, was the one that described the nature of Latin accent. In agreement with a certain number of cases where the accent is treated as short, he believed he saw "an almost meticulous and systematic desire on the part of (Gregorian) composers to treat the accent as short." After one studies the examples given in Vol. VII of the *Paléographie Musicale* and Vol. II of Dom Mocquereau's work, *Le Nombre Musical*, he asked how one could "affirm in the face of such positive indications that the Latin accent is long?" And he added by way of condemnation: "To do so is to lay oneself open to the charge of twisting facts to fit preconceived theories—which is the height of scientific disingenuousness."

D. Murray had warned us that he was reflecting an opinion, a personal state of mind, his essay being a "personal narrative" to record his progress. His discussion does however make us want to look into the question.

We could begin by showing that Latin spoken accent has been intensive from an early period, contemporaneous with the chant's origin; and that even today in the Italian pronunciation (to mention but one which inherited the Latin intensive accent), this intensity naturally makes the accented syllable relatively longer. We might also bring out the tendency of the metrical hymns to regard the accent as long, i.e. to make it fall in the vast majority of instances on long places. But ignoring these very important facts in this article, we will be content to examine the chant on its own account. Not that the facts referred to have no bearing on Gregorian chant; on the contrary they definitely establish a preference for long accent which behooves us to consider very closely opposing theories.

That the many examples alleged by Solesmes allow us to conclude generally for a theoretical and practical preference of chant for a short accent is at least a priori open to the gravest question.

Melodies in which the word accent

has but one note, while the post-tonic syllable has more are not more characteristic than the other forms in which the accent itself is accompanied by a long neume group or groups. Look into the Gradual itself. Any page will convince one that the cases in which the accented syllables have more notes than the next syllable are more frequent than the cases showing opposite. And according to the *Paléographie Musicale* itself, the lengthy melismas have a decided predilection for the accented syllables. What then of the accent's brevity?

The neume manuscripts also throw suspicion on Solesmes' short accent. Comparison of the number of notes on the accented and on the post tonic syllables show that, in the syllabic or semi-syllabic style, the majority of notes go with the accent, 8 out of 10. In the more ornate style and considering the same syllables, we find that 6 to 7 notes in 10 go with the accent. What of the indications of length, the episemas, etc? Hartker's (P. M. II 2), one of the best of the Xth c. MSS, proves that they appear preferably on the accent, in the syllabic style where the neumes have opportunity to show their true nature. These are facts which anyone with patience may discover by studying the manuscripts published in the *Paléographie Musicale*, the very best of their kind. Nor can the proportions stated be altered by any disingenuous twisting. For the manuscripts mutely attest the truth. How therefore can Solesmes teach the very contrary of the evidence in a majority of cases?

Because countless authentic signs for the long duration have been suppressed in Solesmes' "practical editions." From them the multitude have formed their opinion. There the appearances, though deceptive, speak in the favor of Solesmes. The nuance theory, for which historical proof still fails, accounts for numerous signs which "melt like snowflakes in the sun", signs interpreted as accents on the upbeat and so, in a vicious circle, must be short according to theory. By a stroke the theory corrects the MSS. In how many places are the signs for the long duration simply disregarded, no feasible cause being at all evident why they are not authentic.\*

\*I recall a curious incident in this connection. It so happened that both the French and the English editions of Dom Gatard's *La Musique Gregorienne* (Plainchant) came to my attention at the same time, making a comparison of them not difficult. In the

However, there is one place where the Gregorian accent is **invariably long**, namely, for the accented **spondee** at the end of a phrase. Here, Solesmes has two quite different methods: sometimes the true spondee of two long tones, and most frequently the other in which the accent must revert to the upbeat and become automatically light and short, followed by the long end syllable on the downbeat. (Since the chief propagators of the method are French, D. Mocquereau etc., one wonders if this extreme partiality for **thesis** on the end syllable must be ultimately attributed to the **French ear**, which is naturally attuned to accent on the final syllable, so many French words being thus accentuated.) But consult the neume scripts. While the accented syllable has the mark of length at times, **never** does it have an authentic **c. (cito)** or **n (naturaliter)** to show brevity. In every case where no special sign intervenes, the neume remains **indifferent, neutral**. But here, what specifications do occur are uniquely in favor of length, consequently good palaeography councils us to make the notes long throughout, always a **metrical spondee**, two long notes exactly, even then when special indications may be wanting.

What so compelled D. Mocquereau however to consider this accent of our cadence as short in the majority of cases? Corresponding to the cadences accented on the next to last syllable, as above, are others in which the accent recedes one syllable; instead of **crucis, éam**, etc., we find **dominus, méritis**, etc., and the extra syllable (**do-mi-nus, me-ri-tis**) receives two notes, a short **clivis** or similar **podatus**, interspersed between the accent and the end syllable, the latter having each a single tone, making a total of 4 notes in this cadence formula. It is plain then that we are in the presence of two very distinct formulas. In our first the accent is immediately followed by the last tone; in the second the accent precedes two syllables and three tones. Now, in accordance with the "principle" that all groups of two notes must have their first on the downbeat, the second formula's extra syllable with its group of two notes should fall on the downbeat, thus making the word accents before (**do-, me-**) turn back to the upbeat and become short. But then, Solesmes arbitrarily forces the cadences of **crucis, eam**, etc. to give in to those of **dominus, meritis**, etc., so that all will have

French I read that Solesmes had transcribed "tous, all" the episemas, but in the English, published later, I could not find the corresponding statement!

their accents permanently on the upbeat and likewise short. Why confound and attempt to regulate these two different cadences one by the other? A serious explanation has never been given.

Grant for the moment some reason for doing so, and the procedure has for result the suppression of **authentic long neumes** on the spondee. For example, in the Antiphon **Volo Pater**, each syllable of **Pater** has the episema and, besides, a **t (tene)** between the neumes (cf Hartker p. 294). The *Liber Usualis* (954) marks only **ter** with a point or long. Similarly the Ant. **Mittite** (H.236), episemas and a **t**. D. Mocquereau himself quotes examples of such neumes in his various works. e.g., in his **Examen** (Monograph VII) he gives 6 antiphons of the same type as **Mittite**, which makes 7, each having the two episemas. Six of these Antiphons have the penult **accented**. There are 21 other antiphons of the same intonation having the neume of the accent unmarked, **neutral**. And in not even one case is there a sign of brevity on that accent. The six antiphons with the signs for duration should manifestly have their long accent on the downbeat. But the accents of the 21 **neutral** cases, what of these? Solesmes ignores her own rule for neutral neumes and treats such notes as short, although it is the **identical** melody, and by comparison the notes are expressly analysed as long. By instinct we would naturally sing all the same, applying the long of the seven to the remaining 21 all of the same **cadre**. The apparent preponderance of neutral cases in no way effects the **positive** cases, which by the best palaeography serve to release the uncertain cases from their neutrality. In order to seize the opportunity of having the cadential accent short in the neutral cases Solesmes has suppressed, arbitrarily, the positive indications of the seven clear cases of a long penultimate syllable or note.

But if the two methods of singing this cadence did exist side by side, how was the singer to know when one and not the other took place? How were the medieval cantors, generally singing from memory, to know? Our feeling for accent\* naturally gives the answer, and it is the one which alone satisfies the practical musician. When both musical cadence and word accent do coincide with the long duration, any musician knows

\*I speak of accent on the downbeat without regard to the **degree** of stress, it may have in specific instances. Sometimes it is light, even as light as the usual upbeat; sometimes it is heavier, even very marked. Musicianly taste instinctively selects its own.

that this concentration does not necessarily overload the particular note; in fact such concentration relieves the melody of undue stress often, removes even the possibility of stressing more than the one note, whereas separating the accent from the thesis or long duration make imminent an unfortunate juxtaposition of two accents, verbal against musical. At Solesmes this contradiction of two accents is always happening. That is why she has to destroy the efficacy of one or the other accent, but most often the verbal accent. Lost then is the feeling of **repose**, of **cadence**, disrupted by the above interpretation which turns the spondee into an **iambus** (o—, with downbeat on the second or long note), a metre known for its instability, its **agitation** (Quintilian, Meibom. p. 43). And was not the iambus specifically rejected for the **cadence** by Cicero (*Orat.* XXIX)? And did he not say that the spondee, the **metrical spondee** mind you, was firm and sedate in the cadence (*loc. cit.*)? In our 27 Antiphons above, how much finer is this spondee.

We wish therefore that the "**positive indications that the Latin accent is long**" will finally be recognized. Then, that the accent of the Gregorian melodies is short only by exception, will be at last understood. A practical realization of this **principle** can only aid in making the chant natural and expressive. Old Solesmes tried intensity without duration to create rhythm; Neo-Solesmes, in including also duration as an element of rhythm, nullified great numbers of intensive accents. Today, we need to see that both intensity and duration can and must exist simultaneously and agreeably together, and not merely by privilege or by coercion, but of right.

### CATHOLIC CHURCH MUSIC IN ENGLAND

(Continued from Page 85)

ual. &c., is indefensible. One often hears expressions of regret from the clergy that they never hear the Proper of the Mass from one year's end to another, because their choirs cannot or will not make a proper study of Plain Chant. In many churches Plain Chant is impossible for good and sufficient reasons, but surely that is no precedent for its non-performance by choirs capable of singing it. But after all, why should its adoption be made a matter of discipline? Is it really so dull and dry as some of our sing-

## MUSIC BIOGRAPHIES



Clement Francois Theodore Dubois  
(1837-1924)

This well known French Musician was born August 25, 1837, and he died on June 11, 1924. He was a graduate of the Paris Conservatory and for 9 years its Director. He is best known for his organ compositions and his choral music for Catholic church services. Both Masses and motets by this composer are still frequently used.

ers would have us believe? Have not the greatest composers gone to it for some of their finest inspirations? Were not all the old Masses and Motets founded on Plain Chant themes? Did not the musical abuses dealt with by the Council of Trent increase in proportion as composers forsook the Gregorian, and built up their Masses on secular tunes?

### Church Music In Old England

I must now pass on to that portion of my paper which is, perhaps, more specially suited to a Conference of the Catholic Truth Society than much of what we have already been considering. I allude to the music of the old English Catholic composers; and you will, perhaps, forgive me if I trouble you first with a historical retrospect quoted mainly from a magazine article I wrote two years ago.

Some of you may know, others may not, that there was once a time—in the glorious sixteenth century—when England was pre-eminent in musical culture, and her Church composers were second to none. Before the star of Palestrina had risen, there was a great flourishing school of English Church Music, which shone with undiminished glory until blotted out by the dark shadow of the

(Continued on Page 118)

## Question and Answer Box

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

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



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### Questions submitted in December 1934

*"Since mixed choirs of men and women are non-liturgical, why should they be obliged to follow liturgical regulations of singing the Proper, avoiding Solos, etc.? Let's apply the rule of "Nemo dat quod non habet." Most of the churches in our Diocese have mixed choirs. Even our Cathedral is unliturgical in this respect. Why demand perfect observance of laws from such choirs?"*

A. Mixed choirs of men and women for the time being take the place of surpliced choirs of boys and men stationed in the Sanctuary; accordingly they are a legitimate substitute of the liturgical choir. As such they recite or chant the Proper of the Mass and lead in the singing of the Ordinary (Kyrie Gloria, etc.) The singing of Solos of a non-liturgical character is at all times strictly forbidden in the House of God. If however any part of the Proper e.g. the Alleluia or Offertory is sung by one voice, in chant or in another liturgical setting, there can be no reasonable objection.

*"What is meant by undulating movements in music? How is this expressed in Chant rhythm?"*

A. Undulating movement in music refers to the wavelike, even, undisturbed flow of melody. It is opposed to the agitated, uneven, vehement movement such as occurs occasionally in grand opera, when shouts, threats, reprimands, exclamations, etc. are musically expressed. In Chant the wavelike movement is always employed analogous to ideal text delivery. Every sentence is brought under the influence of a slight increase which continues until the last accent has been reached. This last word-accent is the point of gravitation and unity; it has been fittingly called "the crest of the wave". The musical law of **decrescendo** and **ritardando** affects the syllable or syllables following the last accent.

*"Does Chant employ the ictus marks as downbeats? What does this mean? The arsis is a rise in rhythm and yet its first pulse is a downbeat. Am I correct in this?"*

A. As long as we are dealing with prose-texts, the ictus appears regularly on the downbeat, because there the end of the word and the end of the rhythm coincide. There are however metrical compositions in which the ictus coincides with the word-accent; in these instances the ictus is absorbed in the meter. Compare Chapter 4, "Text Book of Gregorian Chant" by Dom Gregory Suniol, O.S.B. (Can be procured from publishers of Caecilia.)

The influence of the ictus is scarcely felt: "it uplifts the voice like the flutter of a bird's wing"; it has no accental force; Dom Mocquereau called the ictuses "Rhythmic touch-points". The idea of downbeat in modern music implies force, clumsy and mechanical force. It takes a long time till music pupils get away from the heavy and machinelike order of measured music. The accomplished artist, however, will present the melodic idea without letting you perceive the details of the single measures. The French proverb says "that the melody rides on horseback over the bars".

*"Will you please tell me if the Christmas Hymns may be sung in English during the time that Holy Communion is being given out on Christmas morning?"*

A. It is absolutely forbidden to sing in the vernacular during High Mass; all the music must be in the liturgical language, which is Latin.

*"Is it correct to say that dramatic music is diametrically opposed to liturgical music?"*

A. In order to answer this question we must first establish the meaning of the word "dramatic". According to Webster's defini-

tion "dramatic" means "belonging to" or "fitting into" a drama. This definition implies that the music be exactly what the drama calls for. Holy Mass has justly been called "the most sacred drama"; hence the accompanying music must be "dramatic" in the best sense of the word, i.e. it must be sacred, austere, lively so as not to retard the sacrificial action. It also must reflect the various situations i.e. it must be festive to accompany the in-going (Introit), prayerful for the Kyrie, joyful for the Gloria, lyric for the Gradual, etc. Taken in this sense we correctly say "that dramatic music is not opposed to liturgical music".

But good things can be abused; so also by exaggeration the word "dramatic" has come to mean something else. We have not been able to locate any period of time when this adverse meaning came into vogue, but the matter can be explained along general principles. What transpires on the stage is a mere show; there is no reality to it; it was all a display. Hence the word "dramatic" came to mean "theatrical, artificial, ostentatious, empty, hollow, etc. Taken in this latter sense the word "dramatic" implies something which is diametrically opposed to "liturgical". Even as Holy Mass implies the greatest reality as a sacred drama, so also liturgical music must exclude everything that is not genuine, noble and sacred.

*"Why has the Bach-Gounod AVE MARIA been placed on the black list?"*

A. It has been blacklisted because it is a hybrid: the groundwork is a piano-prelude, consisting of a series of broken chords. Upon this substructure has been erected a piece of passionate counterpoint which was far from serving religious purposes. The story has been told in *Caecilia*, May, 1933.

Gounod wished to touch the heart of Mademoiselle Philidor and wrote his beautiful contrapuntal melody to Bach's First Prelude with that intent, using as text for his declaration two lines of Lamartine. Fearing some difficulty the young lady's mother substituted the words of the "Ave Maria" for the burning lines of Lamartine. Gounod, when shown this adaptation, realized the value of the setting, retouched it, and adopted it as his now famous "Ave Maria". Strange to say, in spite of numerous protests, the compositions became a hobby. Whilst it may pass as Concert number, it certainly must not be admitted into the Sanctuary of sacred Liturgy.

*"I am anxious to know why H. Panofka's O SALUTARIS is not considered liturgical?"*

A. We offer the following reasons: 1) On account of the arbitrary repetitions of text phrases. In sacred music repetitions are only permitted when the polyphonic setting strictly demands it. Here we have a unison composition; accordingly the sacred words should be given straight forward like a prayer. 2) The melody as a whole resembles a song of sentiment rather than a hymn of adoration. 3) The melody sung to the English text: "There is a place of rest" will fittingly serve as sacred song Concert purposes. 4) The composition seems to be in its proper element when rendered as a Violin Solo with Piano accompaniment. Henry Panofka could not disguise his art as Violin Virtuoso.

*"Will you please state in your column in 'Caecilia' the meaning of the asterisks in the J. Fischer publication of the Requiem High Mass, placed after the words Requiem\*, Jerusalem\*, Kyrie\*, etc. Also: Do the marks under notes indicate much stress on notes so marked? Is the above publication the latest and best of this particular Mass, especially for a very small choir of ladies voices?"*

A. The asterisks at the beginning of chant numbers indicate the part to be intoned by the chanters (or leaders); within the verse (after Jerusalem), the asterisk denotes the part to be sung by the chorus.

The vertical marks under the notes ('the ictus') call for a very slight stress to mark the rhythmic grouping.

The Requiem Mass published by J. Fischer & Bro. forms part of the official Vatican Edition; it is not subject to any change.

*"Which is proper: to play the Responses at a Requiem in a major or minor key?"*

A. Always play the Responses in the same way, i.e. in diatonic harmony, which is neither major nor minor, but in the ancient church modes.

*"When is it proper to sing the MAGNIFICAT? We have a short Rosary service in our church Saturday evenings; we sing two Blessed Virgin Hymns, besides the Alma Redemptoris, and the*

other Blessed Virgin Anthems. Would it be correct to sing the MAGNIFICAT at such a service? And at what other service? (We do not have Vespers)."

A. The MAGNIFICAT may fittingly be sung: (1) at Saturday evening devotions, as mentioned above; (2) on the feasts of the Blessed Virgin, in particular March 25; July 2; December 8; (3) during General Communions; (4) during May and October Devotions. If you cannot sing the whole, sing a few verses and the **Gloria Patri**.

"Would you please also recommend the best tone of the MAGNIFICAT to sing and where to find the best version.

We have the following hymnals Cecilia; Catholic Hymnal; Christian Brothers', and St. Gregory's."

A. A solemn tone has been provided for the MAGNIFICAT in each of the eight church modes; these melodies represent the official version of Holy Church as tribute to the Blessed Virgin. These melodies are identical in the different hymnals.

We cherish a certain predilection for the 8th Mode, given in St. Gregory's Hymnal, page 216, with alternate settings in harmony, called: **Falsobordoni**. This festive arrangement will satisfy the greatest demands made for state occasions, sacred concerts, and the like.



## GENERAL REVIEW

No new Christmas chorus stood out this year in popularity on Catholic Church music programs outside of Biggs "Praise The Lord". Yon's "Gesu Bambino," Mauro-Cottone's "Ninna Nanna", Kormans "Hodie Christus Natus Est", Weiss "Prince of Peace" and St. Saens "Tollite Hostias" were found to be very generally used. These works were likewise popular during the last two or three years.

The "Lo How A Rose" by Praetorius, and "Bring A Torch Jeanette Isabella" are gradually replacing the old Gounod "Nazareth" and Adam "O Holy Night" on programs of the better choirs "Adeste Fideles" and "Silent Night" with various settings of "Hark The Herald Angels Sing" continue as standard favorites on Carol programs.

The outstanding Masses of the year appear to have been the McGrath "Missa Pontificalis" and the new "Missa Parochialis" by this author, Biggs "Fra Junipero Serro", Gruenders "Missa cum júbilo". These works appeared on the programs of the best choirs along with favorites by foreign composers such as Griesbachers "Missa Mater Admirabilis" Noyons "Missa Solemnis" Capocci "Missa Mater Amabilis" and Singenberger's ever popular "Holy Family Mass."

Among the choirs of women's voices, Sister Rafael's new Mass, Sister Gisela's "Mass

of our Lady", Cherion's "Messe Ste. Cecile" and an "Adoro Te" motet by Sister Cherubim, were by far the most popular which publishers of THE CAECILIA reported.

Men's choirs, were enthusiastic about Otto Singenberger's new "Missa S. Maria ad Lacum" while Schweitzer's "Mass in C", and Singenberger's "Mass of St. Peter" continued as program favorites.

In many quarters, Gounod's "St. Cecilia Mass" Abridged still appears to be programmed on Christmas and Easter. It is the most tenacious of the old favorites in holding its place as a favorite festival mass. Mozart's "Twelfth" has occasional mention, but the Haydn masses seem to be obsolete, as are Leonards, Rosewigs, and Wiegands, on Christmas programs.

Appended herewith are a few Christmas programs representing a cross section of the country:

### LOOKING BACK!

The Christmas Programs published in a large city newspaper in 1911 stand as records of the following performances:

Capocci, Missa Mater Amabilis. (1 church)  
 Krawutschke, Mass (3 churches)  
 Van Bree, Mass in A (1 church)  
 Rheinberger, Mass in A (1 church)  
 Turner, St. Cecilia Mass (4 churches)  
 Gruber, Festival Mass (2 churches)  
 Marzo, 8th Mass (1 church)  
 Turner, St. John The Baptist Mass (1 church)  
 Stehle, Salve Regina Mass (1 church)  
 Mozart's Twelfth Mass (1 church)  
 Gounod, Sacred Heart Mass (3 churches)

Gregorian, (Cathedral, and 1 church)

One church program given out at the Door of the church, gave one page a list of the masses in the choir repertoire. They were as follows:

Gounod-Sacred Heart, and Mass in C.

Weber Mass in G.

Kalliwoda, Mass in A.

Mozart, Mass in Bb.

Haydn: 1st and 2nd Mass.

Hauptman, Mass in G.

Dumont, Mass on 6th Tone.

Terry, Mass in C, and Mass in Db.

Stewart, Mass in D minor.

At the same time in Boston, we find the Harvard University Choir, giving its December recital with the following program:

Hasler, Cantate Domino.

Palestrina, Adoremus Te.

Arcadelt, Ave Maria.

Praetorius, "Lo How A Rose"

Vittoria, Domine Noster

Viadana, O Sacrum Convivium.

The contrast between the Harvard recital, and the published programs of 20 Catholic churches speaks for itself. The Repertoire quoted is indicative of what all churches had for a library 20 years ago. To hear the ancient music of the church, it was necessary to go to a secular college Recital in those days. Is it much different now?

### CHRISTMAS PROGRAMS

#### ST. CATHERINE'S, ONTARIO

St. Catherine's Church

Clarence Colton, Organist and Choirmaster

Proper of Mass:

Tozer

Ordinary of Mass:

Gounod-Reilly

Motets:

Gesu Bambino

Yon

Adeste Fideles

Guilmant

Ave Verum

Montani

Panis Angelicus

#### PITTSBURGH, PA.

SS. Peter and Paul Church

Prof. A. Weiss, Organist and Choirmaster

Midnight Mass

Proper of Mass

Rossini

Ordinary:

Missa Liturgica

Gruender

Motets:

Processional "Puer Nobis Nascitur"

Rossini

Laetentur Coeli

9.30 Mass

Proper of Mass

Rossini

Ordinary:

Missa "Cum Jubilo"

Gruender

Offertory:

Tui Sunt Coeli

Gruender

#### HOLLYWOOD, CALIFORNIA

Blessed Sacrament Church

Richard Keys Biggs, Organist and Choirmaster

At 5 & 11 O'Clock

Prelude—"Silent Night"

Gruber

Processional

"Adeste Fideles"

Mass—"Junipero Serra"

R. K. Biggs

Offertory: "Tollite Hostias"

St. Saens

Recessional: "Angels We Have Heard On High".

At 12.15

Adeste Fideles  
Puer Natus Est  
Puer Nobis Nascitur  
Benedictus  
Tollite Hostias  
Tantum Ergo

Traditional  
Gregorian  
Scheiderman  
R. K. Biggs  
St. Saens  
R. K. Biggs

#### BOSTON, MASS.

Holy Trinity Church

Prof. Ferd. Lehnert, Director

Choral Selections:

Abendglocken  
Lo, How a Rose E'er Blooming  
O Du Froehliche  
Du Bethlehem geboren  
Shepherds' Christmas Song  
Stille Nacht, heilige Nacht  
Mass in C for male voices

Franz Abt  
Praetorius  
Traditional  
Traditional  
Traditional  
Gruber  
Schweitzer

#### BURLINGTON, VERMONT

Cathedral Choir

Joseph F. Lechnyr, Director

James Holcomb, Organist

Approximately 100 voices of the St. Gregory Senior and Junior choirs, presented a Christmas program at the Cathedral High School Hall, a week before Christmas. At the Midnight Mass, Ebners Mass was sung, and at the Morning Mass, the Gregorian "Missa cum jubilo". The concert program included most of the carols and Motets that appeared at various Christmas functions, so this program is selected for reproduction here.

Silent Night

Gruber

Senior and Junior Choir

O Sacrum Convivium

Remondi

O Bone Jesu

Palestrina

Senior Choir

To Christ the Prince of Peace

Caswell

O God of Loveliness

Traditional

(Pilgrim's song dating from the time of the Crusades)

Junior Choir

Daily, Daily Sing To Mary

Traditional

Praise to the Lord

Biggs

Junior Choir

Ave Maria

Arcadelt

Panis Angelicus

Lambillotte

Senior Choir

Tantum Ergo

Beltjens

Junior Choir

Kyrie Missa Cum Jubilo

Gregorian

Junior Choir

Credo No. 3

Gregorian

Senior and Junior Choir

Sanctus

Benedictus—Missa Cum Jubilo

Gregorian

Junior Choir

Christmas Carols:

(a) Hark the Herald Host

(b) O Sing a Joyous Carol

(c) Noel, Noel, Alleluia

Adeste Fideles

Traditional

Senior and Junior Choir

## ST. JOSEPH'S OLD CATHEDRAL

Chas. P. J. Jochem, Mus. M. Director-Organist

## 11.30 P. M. Christmas Eve

- a. Organ sonata "Christmas"  
 First movement Allegro Moderato Jochem  
 b. The First Noel, (Choir) Traditional  
 c. O Holy Night, (Choir) Adam  
 d. Sing, Oh Sing, This Blessed Morn, (Choir) Jochem  
 e. Processional: Silent Night,  
 (Boys Vested Choir and Mixed Chorus) Gruber

## Midnight Mass

Proper of Mass: Gregorian  
 Ordinary: Turton

## NEW YORK, N. Y.

## St. Peter's Church

Robert W. Wilkes, Organist-Director

## Midnight Mass

Proper of Mass: Gregorian  
 Ordinary: Wilkes

## 11 A. M. High Mass

St. Benedict Mass Muller

## DETROIT, MICHIGAN

## Blessed Sacrament Church

Rene L. Becker, Director-Organist

## ORGAN RECITAL 10.45 P. M.

- Tocatta and Fugue in D. Minor J. S. Bach  
 Pastorale from Fifth Symphony Ch. M. Widor  
 Berceuse R. L. Becker  
 Evensong Edw. Johnston  
 Finale (Tocatta) from the First Sonata R. L. Becker

## CHRISTMAS CAROLS FOR MALE VOICES

## 11.30 P. M.

- (a) Angels We Have Heard on High  
 Old French Melody  
 (b) The First Noel Traditional  
 (c) The Holy Night Adam  
 (d) Jesu Bambino (Tenor Solo), Mr. J. Clunan Yon  
 Processional: Silent Night Gruber

## Boy Choristers

## Midnight Mass

Proper of Mass: Gregorian  
 Offertory: Laetentur Coeli (TTB) Becker  
 Ordinary of Mass: Gruber

## High Mass 10 A. M.

Proper of Mass: Gregorian  
 Ordinary: St. Casimir Mass. Novialis

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## CATHOLIC CHURCH MUSIC IN ENGLAND

(Continued from Page 112)

penal times. It is now a commonplace of musical history that the earliest known example of polyphonic writing (i.e., what we should now understand by the term "figured music") was the composition of an English monk, one John Fornsete, of Reading, and that to another English ecclesiastic—John of Dunstable—belongs the credit of practically inventing the polyphonic art. Every monastery of consequence had its school of choristers, and the thoroughness of the musical training there received may be seen in the long list of great English musicians who were all "cloister bred." The Chapel Royal, too, from the time of Henry V. onwards, was a great centre of musical activity, as the reports of foreigners testified from time to time. Its services attained their fullest splendour in the reign of Henry VIII., and a letter from one of the Venetian ambassadors who visited it states that the singing was more that of angels than of men.

### Queen Elizabeth and the Chapel Royal

When Elizabeth came to the throne she was not disposed to allow the services of the Chapel Royal—so long the wonder and admiration of Europe—to be denuded of their ancient splendour at the bidding of reforming prelates. On the contrary, she maintained as ornate ceremonies as were consistent with the new form of worship, and not merely did she retain the services of all her musicians (knowing them to be Catholics), but also created new posts for others such as Tallis and Byrd, although she could have been under no illusion as to their religious opinions. In fact, now that the monasteries were suppressed, all the musical talent of the kingdom was concentrated in the Chapel Royal, and every musician of importance would appear to have had a place on its foundation save Redford (of St. Paul's), Whyte (of Westminster Abbey,) and Robert Johnson (a priest and composer of considerable talent). This protection extended to Catholic musicians by Elizabeth is a curious historical fact, but it is eminently characteristic of the woman. So long as these men were willing to "lie low" and be content with performing their Chapel Royal duties they were safe from persecution. But let them obtrude their Catholicity and come publicly into conflict with the reformers, she threw them overboard, as she would have

thrown overboard, say, Drake and Hawkins, had their buccaneering proved unsuccessful and got them into trouble. One of her musicians actually did have this experience, and after his flight from Court she vented her wrath on her "Master of Musik," flinging her slipper at his head, and soundly abusing him for letting so excellent a musician get into trouble, and so depriving her of his services. Elizabeth regarded the Chapel Royal as an appanage of her Court, and treated the musicians' posts in it as purely Court appointments. It is not surprising, therefore, that her musicians should look upon the services as Court functions which need not trouble their conscience. Certain it is that they retained their posts through all the changes of religion, but it is equally certain that they made no pretence of becoming Protestants. Only three musicians of any note at that time appear to have accepted the new religion—Merbecke (who abandoned music for pamphleteering), Testwood, and Tye. Merbecke and Testwood belonged to the Chapel at Windsor, and it is a significant fact that Tye's apostasy was rewarded by a benefice in the Ely diocese, and his services at the Chapel Royal were dispensed with. I have sometimes wondered whether Elizabeth regarded him as the Protestant fly in the Popish ointment.

### The New Music

This being then the situation at the Chapel Royal, it is only natural that when their benefactress desired to provide music for the new Prayer Book, of the simple type demanded by the "Injunctions" or 1559, Elizabeth's musicians should have complied with her wishes, and written "services" of which Tallis's and Byrd's in D minor are the types. Here we have the true model of what is now known as the Anglican "service," and it was hailed with satisfaction by the reformers, as a successful attempt to replace "curious singing", as they termed the glorious contrapuntal music of the old Catholic days. But the new style was a failure. Long successions of full chords written to order (as these early Anglican "services" were) could not but pall on the listener, and it soon became evident that Elizabethan musicians were turning their talents to other purposes than exploiting so inferior a style of art. The old liturgy had produced some of the grandest music of those times; the immediate effect of the new one was to dry up that spring of inspiration. And you must remember that this dearth of new church music was not the re-

sult of any dearth of composers. From a purely musical point of view, Elizabeth's reign is the most brilliant in English history, but the significant fact remains that the new liturgy was left severely alone by Bateson, Benet, Dowland, Ford, Kirbye, Philips, Pilkington, Weelkes, and Wilbye (so say nothing of Deering and Robert White), and all that brilliant galaxy of talent whose madrigals will live for all time, who made the name of England great among musical nations, and whose fame remains undiminished to this day. Morley, it is true, wrote an English "Burial Service," parts of which are very grand in their simplicity, but his specifically Anglican music is meagre in quantity, and vastly inferior in quality, either to his secular music or such Latin church music of his as I have seen. It is also noteworthy that none of it was published during his lifetime.

#### The New and the Old Compared

Now those of you who have followed me through this historical digression will, I hope, begin to see the point I am driving at. The aim of the reformers was to suppress the highly artistic and scientific music (which they designated "curious singing") that had embellished the services of Catholic days, and to create a new style on the principle of "one syllable, one chord." I have given you my opinion as to the inferiority of that new style, lest our Protestant friends should think me prejudiced, let me quote from one of their own body, Mr. Henry Davey. Mr. Davey has given more study and research to the old English composers than any other historian, and his *History of English Music*, from its scrupulous fairness, is one of the most important contributions to the musical literature of modern times. This is what he says:

"The musical results of the English 'Service' are certainly not so high as might be reasonably expected from the splendid powers of the men who created the style. . . . From the first the Anglican 'Service' has laboured under serious restrictions, which have been seldom broken through with success; and it is well to examine the reason of its inferiority to the best music of other churches. Cranmer, in issuing his Litany, wrote to Henry VIII that the harmonizing should be a note against note, one note to a syllable—that is, plain chords. Now in the Litany and the Responses, the shortness of the sentences causes no difficulty in using this style. But the desire for distinct arti-

culcation caused Tallis, Patrick, and others, to treat the whole service in the same style, and the result is dull. With one exception (a contrapuntal Evening Service by Tye), all the original models of the Anglican 'Service' are from beginning to end heavy successions of full chords without imitation or figuration. The model and type is undoubtedly Tallis's in the Dorian mode; and the constraint which the new requirement set upon Tallis's in the Dorian mode; and the conetao Tallis is obvious in the longer pieces—the Te Deum, the Nicene Creed, and the Gloria. The same may be said of Patrick's equally fine service; and with men of lesser abilities—such as Bevin, Barcroft, Stonard—the longer pieces become absolutely tedious. During the seventeenth century there were two distinct attempts to establish a new model; the first by Orlando Gibbons, who composed contrapuntally; the second by the Restoration School. Other attempts have been made since, but the shadow of the original limitation hangs over English cathedral music to this day."

#### Anglican Adaptations

It was not very long before Anglicans of taste realized how poverty-stricken was the new style compared with the old. They also saw no immediate hope of a better style, since contemporary composers "fought shy of" the new liturgy. So they eventually did the wisest thing possible under the circumstances, and fell back on the old Catholic music, which they adapted to English words. The first important collection of Anglican music was issued in 1641, by John Barnard, a minor canon of St. Paul's, and its wholesale adaptations from the Latin prove conclusively what I have just said, viz., that Anglicans were now convinced that for their best music they must fall back on adaptations from the old composers, rather than on the new style which they had created. That they were right is evidenced by the fact that the compositions which survive and are most popular in Anglican cathedrals to-day, are those which were thus "lifted" from the Catholic service. I need only name Tallis's "I Call and Cry," Byrd's "Bow Thine Ear," Tye's "I Will Exalt," and Gibbons's "Hosanna to the Son of David," as examples. Some idea of the extent of these adaptations may be gathered from the fact that the Latin originals of no less than nine English anthems are to be found in Tallis's *Cantiones Sacrae*. Of the seven anthems by Tallis, which appear in "Barnard," five at least are

adaptations from his Latin works. Of Byrd's contributions to the same work, two are adapted from his *Cantiones Sacrae*, two are from his *Songs of Sundrie Natures*, and a fifth, "O Lord, make Thy Servant Charles," could not possibly have been written to those words, as Byrd was dead before Charles became king.

One would think that the origin of these anthems was clear enough, yet at the Anglican Church Congress of 1899, one of them ("Bow Thine Ear") was sung by the Westminster Abbey choir (to illustrate the lecture of the Bishop of Richmond) as an example of one of the finest specimens of **Anglican music!** You shall now hear St. Dominic's choir sing it in its original Latin form (*Civitas sancti tui*), as written and published by Byrd himself.

#### Anthems

Now for one or two instances of well-known Anglican anthems of which the originals are not forthcoming, but where internal evidence is strongly in favour of their Catholic origin. As regards Gibbon's "Hosanna," I have no hesitation in describing it as an adaptation of the Palm Sunday antiphon, *Hosanna Filio David*, so closely do its phrases fit the Latin ones, without dislocating a "quantity" or necessitating the alteration of a note. This can only be explained on the assumption that Latin was the original form—the genius of the two languages being so different. A second reason for my belief is that the English words, although supposed to be taken from St. Matthew xxi. 9, are not (as they stand) to be found in any of the four Gospels, but they do, up to the last sentence (an obvious tag) follow the Latin of the Roman rite. The same applies to Tye's "I Will Exalt," the English words of which, while differing from both Bible and Prayer Book, agree with the *Offertorium* for the Eleventh Sunday after Pentecost. In the same way the music of Redford's well-known "Rejoice in the Lord" is a strikingly good fit to the Latin Introit for the Third Sunday in Advent. Furthermore, the date attached to it on the copies now in existence shows that Mary was on the throne. Mundy's equally well-known "O Lord, the Maker" is nothing more than a free translation of *Te lucis ante terminum*, the Latin of which it fits like a glove. One could readily imagine an exceptional instance or two where the music fitted English and Latin alike, but in the large number of these old anthems which I have compared with their Latin equivalents in the old Graduals, &c.,

the coincidences are so persistent that I cannot regard them as the result of accident. Isolated instances mean nothing, but an accumulation of instances means much. Again, if the motets of this type had been originally written to English words, one would have expected them at least to follow some edition of either Bible or Prayer Book instead of the old Latin service books. I will again bring Protestant testimony in support of my contention. Mr. Davey, on page 127 of his book, expresses his belief that

"the magnificent contrapuntal anthems of Elizabethan composers are really adaptations of Latin motets, in which the composer's skill had full play. This was certainly so in many instances, of which we still possess the original forms; and I believe it was the general rule, though the older Latin versions have usually disappeared."<sup>1</sup>

In brief, the case against the English origin of these early anthems, of which we have no Latin versions, is simply this—they are in the contrapuntal style of the old Catholic composers, which is as distinct from the "full chord" style of the reformers as anything can possibly be. Is it likely, then, that their authors should have written them for the services of the Established Church, seeing that they are composed in a style which at that period was strongly denounced, and the use of which was specifically forbidden? No; the fact really is that they never made their appearance in English until the times had changed, and (mark this) every one of their composers was dead.

#### Different Words to Old Music

I now come to my last point with regard to these adaptations. Up to the present I feel sure that I have said nothing with which well-informed Anglican musicians will not agree. Such of them as are High Churchmen will naturally say: "What if we did continue to use the old motets by translating the words into English? We are the same old Church which existed before the Reformation, and what you say is only one more proof that we had no intention of breaking with the past." It is here that we must (in all charity) part company with them. As Catholics, we welcome these appeals to the "Continuity" Theory; it always breaks down when used against us, and nowhere more completely than in the case of these musical adaptations. If there is one fact which points more clearly than another to a complete

<sup>1</sup>Bold Mine

break with the past—to a definite repudiation of the Mass and all that it implies, it is this: that when the music of **sacramental** motets was adapted to English words, the customs of translating the Latin was abandoned, and **different words were substituted**. The best known anthem of Tallis ("I Call and Cry") was originally **O sacrum convivium**. His **O salutaris Hostia** is altered to "O Praise the Lord," and Byrd's **Ave verum Corpus** appears as "O Lord God of Israel." There is not a single instance forthcoming of a sacramental motet having been Englished to its original words. Further than this, in not a single instance has the music of what we commonly call a Mass (i.e., Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus) been adapted, either to a Communion service or anything else. Although the Proper of the Mass (i.e., Introit, Gradual, &c.) was frequently drawn upon for anthems, it must be remembered that, divorced from their special service or feast these items became mere motets, with no special "popish" significance. When wholesale adaptation was the order of the day, it is difficult to understand why the beautiful

Mass music of the old composers was left untouched, except on the assumption that anything distinctively suggestive of the Mass was anathema. All this points to the fact that the breaking with old traditions at the Reformation had a like effect on ecclesiastical music. True, in the transition period we find music written for the old and the new form of service by the same men, but the two styles are so distinct that there is no difficulty in recognizing which is which. There is no doubt as to which is the superior style of the two. There is no doubt that our Tallises and Byrds considered themselves to be writing not different styles of music for the same ecclesiastical body, but different styles of music for two different and distinct bodies. If the Anglican Church has since adapted and assimilated the old contrapuntal music, it still remains as such an "outside" product as the music she has adapted of late years from Continental Lutheran and Catholic sources, with the sole difference that it was written by Englishmen.

(Continued next month.)

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