

The Caecilia

MONTHLY MAGAZINE of CATHOLIC CHURCH and SCHOOL MUSIC

CESAR FRANCK

A TOURIST'S VIEW

Music In Jerusalem: Music In Germany

A SHORT STORY

Apostolate by Art and Musical Liturgy

**DENOMINATIONS OF LITURGICAL
CHANT**

LITURGICAL WEEK IN ENGLAND

QUESTION AND ANSWER BOX

Vol 62

JANUARY 1936

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No. 1



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WHO SAYS OUR CHURCH MUSICIANS AREN'T QUALIFIED?

IN every city there are church musicians of inferior and superior talents. Unfortunately too often we hear about the "little girl at the organ" instead of the organist by name. When we hear about church music being bad in some parishes, it is usually because the music is in the hands of some musician untrained in church music.

There is much to be learned about church music, that any Pastor or Priest can convey to an organist, even though the clergyman be not musical himself. He can take the trouble of reading the *Motu Proprio*, and explaining it to his organist or choirmaster, and even to the choir and congregation. He can procure three or four books, (*History of Catholic Church Music*, etc.) and present them to whoever is in charge of the choir. (The total expense would be less than \$5.00.)

Hence in a short time the parishioners realizing that there was an active interest in church music and the choirmaster knowing that he or she was expected to direct proper music,—would soon come to an appreciation of the Pastor's interest.

With a few weeks background of music from the above suggested books, or any others of similar type, the choirmaster would impart much of this liturgical sentiment to the singers.

Now liturgical music need not necessarily be offensive to the volunteer singers just because they have been steeped in secular melodies in theatres and by Radio. Most novices think that if liturgical music is "sprung on the choir" they will all quit. Possibly they will if "sprung" suddenly from the hand of an amateur. But what loss. Singers are not supposed to be merely flattering their vanity—it is better to have one or two devout singers than a regiment of "prima donnas."

Unison music, two part music can be just as liturgical as four, six, or eight part music. A two part number well done can be liked just as much as a four part number.

Church music can be enjoyed, without distracting from the focal point of the church—the altar. We don't believe in the attitude of cranks and purists. Usually they disband more choirs than they enlarge, and altogether too many, talk liturgical music and then insert some "old favorite" every once in a while.

A good musician, will have an outside

place for the expression of his melodic tendencies, and solo work,—in outside agencies, and musical societies. When you hear a soloist "spreading himself" on a Sunday morning at Mass, you can usually be sure that he has no other place to get an audience and so has taken over the choir gallery. Busy singers have no desire to waste energy on solo singing at Sunday services. They are perfectly willing to sing "with the choir" as part of their religious devotion.

You will never find a musician who complains about "liturgical music" one who ever had any formal training in church music. Those who condemn it as dull, and gruesome, are those who don't know any better. Find a director who can teach a choir to render chant or liturgical music well, and you will find one who will at least admit that there is no other music more fit for the Church. Find a director who can't render chant correctly, or who can't get any satisfaction out of a polyphonic motet, and you will find an "arch-critic" of liturgical music. There are musicians who can do good things.

In one Eastern city, there are five "top-notch" musicians, qualified for directing magnificent church music programs, and they are now unemployed in churches. Cost of salary is not the real objection to them, for they all have good salaries and secure tenure of office in public school music departments. Our belief is that they are not wanted,—but young piano students, widows and relatives, have the call.

There are qualified church musicians, in every city. We know of dozens who are unemployed, or who would be available for any progressively organized choir. In the smaller towns, a difficulty presents itself sometimes in getting educated musicians. Yet we find that the small town choirs, are the very best we have. In such parishes as these, there is an intimacy, and a sincerity of purpose by which all are interested in doing the best possible. Hence the choirmaster learns what is right, from the Pastor, and from whatever other sources are available. The singers have a pride in their parish, and from these elements, fine musical groups are developed.

So with qualified musicians in the cities, and the experience of successful and liturgical programs in suburbs and small com-

munities, it cannot truthfully or rightfully be said that church music is not better because there are not qualified musicians available.

In a previous issue of the CAECILIA, we gave a semi-biography of a musician now in this country who had formerly been in charge of music at the Cathedral of Alexandria, Egypt. As a teacher of foreign languages, and music director he would be a good man for a high school or college.

Here is the story of another man. (He holds a fine school position—but no church place) consider this for a record:—We have used fictitious name and city, but the person actually can show certificates verifying the information below.

We are not hiring out church musicians, and we do not use this column to promote any one man's glory, but couldn't this man's talents be used to advantage in his neighborhood churches on Sunday mornings, at least?

EDUCATIONAL TEACHING AND PROFESSIONAL EXPERIENCE OF "JOHN DOE," BOSTON

INSTITUTIONAL TRAINING

Public and private schools in Boston, **HARVARD UNIVERSITY**, diploma from music department; English composition, English Literature (Barrett Wendell), French, French Literature, German, German Literature (Kuno Francke), Psychology (Hugo Munsterberg), Philosophy (Josiah Royce), Music-Harmony, Harmonic analysis, Counterpoint, Vocal contrapuntal forms, Musical form, Canon and fugue, Musical criticism, Music history, Music appreciation, Instrumentation, Orchestration, Free composition (Prof. J. K. Paine pioneer American composer, Prof. Walter R. Spalding music pedagogue and Frederick S. Converse, leading American composer): **BOSTON UNIVERSITY**, graduate school diploma in music education; Public school methods, the child voice, High School music, Choral conducting; **NEW ENGLAND CONSERVATORY OF MUSIC**, Boston, higher branches of music theory as follows — 2 years with Joseph Adamowsky of the Boston Symphony Orchestra and the Adamowsky Trio in Chamber music ensemble; 2 years with Wallace Goodrich, organist of Trinity Church (Phillips Brooks' Church) Boston, Conductor of the Boston Municipal Symphony Orchestra and now Dean of the

Faculty in Catholic and Protestant Episcopal liturgical music, accompaniment of the chant, model harmonization and conducting; **COLLEGE OF THE SACRED HEART**, New York City, certificates and diploma in Ward Method of music education for children; Justine Ward method of music for parochial school children—1st year material and methods, 2nd year materials and methods, 3rd year material and methods, 4th year materials and methods (end of course), Gregorian chant for schools, Gregorian accompaniment (Dom Andre Mocquereau, O. S.B.): **TEACHERS' COLLEGE, COLUMBIA UNIVERSITY**, M.A. in Music Education; History of Education (Dr. Raup), Child Psychology (Dr. Whitley), Philosophy of Education (Dr. Raup), Extra Curricula Education (Dr. Fretwell), Junior High School Education (Dr. Briggs), Sociological foundations of the Curricula (Dr. Snedden—formerly Commissioner of Education for the state of Massachusetts), Educational Measurements (Drs. Thorndike and McCall) High School Administration (Dr. Johnson—present President of Colby College, Maine), European and American Educational Foundations (Dr. Kandel—formerly of the University of Liverpool, England), Music in schools, Problems in Music Study, Musical Seminar (Dr. Dykema—of the National Association of Music Teachers and of the Congregational Music Commission), and elected into Phi Delta Kappa—a graduate honor society for educators.

PRIVATE MUSICAL EDUCATION

Piano: 8 years with J. T. Whelan, assistant to B. J. Lang of Boston, organist of the Catholic Cathedral of the Holy Cross in Boston; 2 years with Arthur Foote of Boston, prominent American composer; 6 years with Prof. Carl Baermann, pupil of Franz Liszt and Royal Court Pianist of Bavaria and head of the piano department at the New England Conservatory of Music in Boston; 1 year (in Munich, Germany) with Prof. August Schmid-Lindner of the Bavarian Royal Conservatory of Music; 1 year (in Paris) with Harold Bauer the eminent pianist.

Organ: 5 years with J. T. Whelan, organist of the Catholic Cathedral of the Holy Cross in Boston; 1 year with Dom Zerr, O. S.B. (in England) organist of the Benedictine monastery of Solesmes at Quarr Abbey,

Isle of Wight, England; 1 year with Dom DesRocquettes, O.S.B., organist of the Solesmes Abbey at Sable sur Sarthe, France, in Gregorian accompaniment of the liturgical offices.

Voice Training: 2 years with Bruce Hobbs of Boston, exponent of Sibriglia of Paris; 1 year with William Harkness Arnold of Brown University, author of "The Singing Voice" etc.

Musical Theory: 2 years with F. S. Chapman of Cambridge, Massachusetts in harmony and counterpoint; 2 years with Percy Goethschius, Mus. Doc.—formerly Royal Wurttemberg professor of music and Director of the Institute of Musical Arts in New York City—in advanced harmony, counterpoint and musical forms; 1 year (in Munich, Germany) with Walther Braunfels, composer, conductor and coach at the Royal Opera House in Munich, in free composition; 1 year with Hermann Bischoff (in Munich, Germany)—pupil of Richard Strauss and composer of symphonies,—in higher instrumentation and orchestration; 1 year (in Munich, Germany) with Dr. Ernst Boeche, symphonic composer, in consultations concerning symphonic forms; 1 year (in Paris) with Prof. Auguste Serieyx of the Schola Cantorum of Paris—preparateur and collaborator for and with Vincent D'Indy, Director of the Schola Cantorum—in form and composition; 1 year (in Paris) with Prof. Amadee Gastoué of the Schola Cantorum of Paris (Knight of the Order of St. Gregory and member of Pius Xth's Pontifical Music Commission—in Ambrosian and Gregorian Chant and the liturgical and polyphonic musical forms); 2 years with Dom. Andre Mocquereau O.S.B. (in England)—Prior of Solesmes Abbey, author of *Paleographie*, *Le Nombre Musicale* etc., director of the Solesmes Schola and member of Pius Xth's Pontifical Music Commission—in Gregorian Chant, the liturgical offices, hymnody, psalmody and ecclesiastical musical archeology and ancient manuscript reading; shorter terms of observance of the liturgical offices and rubrics at the Trappist monastery of Notre Dame du Lac, Lac des deux Montagnes, Oka, Canada; Trappist monastery of Our Lady of the Valley, Valley Falls, Rhode Island; the Benedictine monasteries of Einsiedln in Switzerland, Beuron in the Black Forrest in Germany, Emaus Abbey at Prague, Bohemia, Dongelberg and St.

Wandrille near Brussels, Belgium, and Downside Abbey near Bath in England. In addition, tutored in French in Paris; and in Latin poetics and German in Munich with Dr. Dandl Bavarian Court tutor.

TEACHING EXPERIENCE

2 years as tutor of musical subjects at a Cambridge Tutoring School preparatory for Harvard College, 9 years as private teacher in piano and musical theory; 2 years as Master at the private preparatory school—Middlesex school—at Concord Massachusetts in music and English, French, and German; 3 years as teacher, supervisor, demonstrator and lecturer and examiner of Normal groups at the College of the Sacred Heart in New York City with summer sessions at the affiliated academies and colleges of Kenwood Academy, Albany; Sacred Heart Academy, Philadelphia; Sacred Heart Academy, Rochester; Junior College of the Sacred Heart, St. Louis; and supervisor for the Ward Method of singing at New York City private schools—Froebel League, Todhunter School, Fiske School, Bouve School—and the parochial and conventional schools of New York, New Jersey and Connecticut; 6 years as private teacher of voice and piano in New York City, 8 years with the Board of Education of New York City as teacher of music in New York City High Schools.

PROFESSIONAL EXPERIENCE IN ALLIED BRANCHES

Short periods as substitute organist and choir director at a large Cathedral; 14 years organist and choir director at large parish Church; 10 years as private lecturer for civic groups, social, fraternal, school, college and university groups including the College of New Rochelle, Academies and Colleges of the Sacred Heart in different parts of the country, Wellesley College, Radcliffe College and Harvard, Fordham and Columbia Universities on musical educational subjects!

Apart from the general experience, translated Prof. Gastoué's "Cours en Plain Chant"; published "Traditional Christmas Carols" with new translations and accompaniments; contributed to newspapers and journals and composed several liturgical, piano, vocal, chamber-music and symphonic pieces of music.

CESAR FRANCK

By ALEXANDER BRENT SMITH

IN some respects the life of César Franck resembles that of Sebastian Bach: he was an organist, living quietly and doing his work with little consideration of what was happening in the world around him. While not disdainful of success he did not make himself miserable in attempting to secure it. Unlike Berlioz he never fought against ill fortune nor did he, like Wagner, attempt to justify or to explain his work with spoken or written words. And who knows but that he had a happier life than many who have wrestled successfully with fate, for the true happiness of a composer lies in the composition, and perhaps, in the recognition of his good work by knowledgeable and sincere companions. The performance may be exciting, the public applause may be intoxicating, but to sensitive minds the preparations, the misunderstandings, the sneers of the jealous and the flattery of the foolish are a torture which they do not willingly face. And then, as every modest man knows well, in the review of life it is not the successes which stand as landmarks in our career but the failures.

So, hidden away in the organ loft of S. Clotilde, accompanied by a few but how splendid friends, César Franck passed his long and useful life.

His compositions, though but a small number, are almost always remarkable specimens of their particular kind. Very rarely does a man write but one example of a work, and that work a masterpiece, yet César Franck did this not once but several times. He wrote but one violin sonata, one quartet, one quintet, one symphony—each an unquestioned masterpiece. Such a feat would have been paralleled if Beethoven had written only the Kreutzer Sonata, the C sharp minor Quartet, the Fifth Symphony and the B flat Trio (Op. 97). Continuing the list of single works, there is *The Beatitudes*, which D'Indy with perhaps the enthusiasm of a disciple ranks amongst the greatest choral works, and the *Symphonic Variations* which does not require any special pleading to justify its entry into the lists of pianistic masterpieces.

Let us try to discover what quality or qualities were possessed by César Franck, so remarkable, so unusual, that almost anything he wrote, in his full maturity, is, if not

a masterpiece, only just outside the charmed circle.

In the first place he possessed a supernatural sense of form. He could construct vast edifices of sound so perfect in balance, so original and economical in method, that they fascinate the intellect of the listener. His mind was of a nature similar to that of Wilkie Collins, in that he delighted in devising the most ingenious plots, in which, like that string puzzle *Cat's Cradle*, the work of an hour could be disentangled in a moment.

If we give each theme of the symphony a human character's name, and if we build a story in exact order of the appearance, the style, and the surroundings of each theme, we shall discover that we have evolved a good Wilkie Collins plot.

So cunning a craftsman was he, that every incidental passage, however seemingly unimportant, is made to bear some part in the work as a whole. For instance, the opening bars of the *Symphonic Variations* would appear to be a theme devised to call on to the stage the passionate phrases of the piano part. As such it might have done its work (c.f. the slow movement of Beethoven's fourth piano Concerto) and having done it retired. But not so. In the vigorous third variation, it gives its style and rhythm to the whole variation. Indeed Franck was a prophet who, though he might be capable of infinite invention, was always careful to gather up the crumbs that none should be lost. Then again, the passionate phrases for the piano, which might well have been the principal idea of this introduction, prove as the work progresses to be variations of the vigorous theme which dominates the closing section of the work. The theme proper, one of those simple tunes typical both in character and construction of their composer, though it provides the *raison d'être* of the work, is but one of the characters in this complex structure and by no means monopolizes the interest. Towards the end a new tune, very energetic, almost too buoyant, catches the listener's ear, but how few can hear that it is but a contrapuntal melody built upon the principal theme, now in the bass.

It is primarily this immense intellectual power of César Franck which gives his com-

positions their importance in the estimation of musicians. Their form, though original, is not at the mercy of some programme which the listener must bear in mind as the work progresses. Every transformation, every blending of apparently unrelated themes has a musical justification, and does not impose upon the listener the double task of understanding the music and of applying the programme, as symphonic poems do.

The second quality which helps to raise the works of César Franck into the hierarchy of masterpieces is his power of inventing melodies which sing their way into our hearts. Though by no means ranking with the great and prolific melodists, such as Mozart and Schubert, he has to his credit at least two tunes, so irresistible, and so entirely satisfactory in their outline that if a plebiscite were taken of the world's twelve greatest tunes they would probably secure a very large number of votes. These two tunes are, as every one would guess, the theme of the slow movement of the Symphony and the theme of the finale of the Violin Sonata.

Why is it then that the disciple who once found his highest joy in a work of César Franck gradually loses, if not his admiration, his fervour, and why is it that a long work of his becomes oppressive? Is it not that César Franck is too individual, too characteristic in matter and manner? Any six bars of any page of any composition are sufficient to reveal their composer. He cannot be impersonal. He is like an actress with a golden voice, as had Sarah Bernhardt, who however she dressed herself, as a Queen, as a beggar maid, as a virago, as a martyr is always the same golden voiced syren.

The first and most noticeable feature of his work is the construction of his melodies. These are generally built upon a systematic intensification in three degrees of a single thought, as though a man should say "It is a lovely day—it's more than that, it is a beautiful day—I'll go further and say it is the most heavenly day I have ever known." In this form are constructed several of the most characteristic melodies of Franck, of which perhaps the most conspicuous example is the generative theme of the Quintet in which are enshrined all the various characteristics of the composer. Other such melodies are the subsidiary theme of the Symphonic Variations (opening bars 5-8); the last eight bars of the central theme of the Symphony; the last four bars of the principal

theme of Symphonic Variations; the opening bars of the Violin Sonata (third movement); the subject of the Fugue (Prelude, Chorale and Fugue).

Secondly his melodies are characterized by a rise and fall of a third, such as occurs in the Violin Sonata (first movement); the second subject of the Symphony (first movement); the slow movement of the Quintet. So similar are many of these phrases that even the most erudite scholar might be unable to place them correctly.

Not only are these melodic features continually turning up, but they are supported by harmonic features no less typical, so that every new character when he does take the stage, not only appears as, shall we say Sarah Bernhardt in a new disguise, but as Sarah Bernhardt surrounded by the dear old stage properties which we know are always to be seen in a Franckian production. To analyse the harmonic features of Franck's music would demand a treatise, therefore it is impossible to do more than refer to his love of shifting sevenths and his restless wandering into remote keys. The best example of these harmonic features, concentrated into one passage, occurs immediately after the third variation in the B minor Organ Chorale, wherein no two consecutive bars are in the same key, and the whole passage heaves about in a succession of sevenths, occasionally varied by a succession of ninths.

Marked peculiarities of style vary enormously in value. In a short work they are delightful: in a long work they are disastrous. For this reason a little of César Franck is better than a lot, and for this reason is it probable that his operas would prove failures. I imagine that an opera by Franck would resemble a cathedral decorated by Rossetti with frescoes on Old Testament subjects, in which every woman, Eve, Miriam, Hannah, Jezebel, would obviously be daughters of the same parents masquerading in period dress.

Fortunately the position of César Franck is already secure and it is unlikely that these large works of his, such as his operas, or even his oratorio **The Beatitudes** would raise him higher. His mastery of form, his skilful manipulation of climaxes, his mental energy, allied to his power of creating individual melodies, will always endear him to musicians at the same time serving as examples which no earnest student of instrumental music can afford to ignore.

A TOURIST'S VIEW

Retitled from "Ecclesiastical Music," in *New Music Review*,

By G. EDWARD STUBBS, *Muc. Doc.*

MUSIC IN JERUSALEM

A MOST complicated variety of ritual music is heard every year at Jerusalem, and particularly in Holy Week and Eastertide. Most of it is Oriental in character, largely monotonous, and based upon ancient inflections that have been preserved through tradition, and that go back hundreds and even thousands of years.

Few ecclesiastical musicians have the opportunity of studying at close range these liturgical fragments of "choralia." They are somewhat interwoven, and their analysis is anything but simple.

Organists and choirmasters seldom get to the East during Passiontide and Easter—in fact few travellers (comparatively) ever visit Palestine outside the "tourist season."

It would take a musician of unheard of linguistic ability to follow the intricate services of a dozen or more religious bodies.

Europeans often speak several tongues because of contiguity. Few however can comprehend what goes on in Jerusalem between Palm Sunday and the Octave of Easter.

As the *Times* (N.Y.) puts it:

"What may perhaps be regarded as the most outstanding example of the universality of the Christian ecclesiastical history of the period are the different languages and services heard in the Holy City. The Greek Orthodox community uses the classical Greek; Syriac and Aramaic are heard in the old Syrian and Jacobite services; the language of the Pharaohs is used by the Alexandrian Copts; the classic form of the old Indo-European speech is heard in the liturgy of the Armenians; the Ethiopian Copts use a language akin to Arabic and Hamitic; Latin is the sacerdotal tongue of the Catholics of the West, and the Anglican ritual is in English."

As far as convenience is concerned it is perhaps just as well that Palm Sunday and Easter fall upon dates covering two weeks. The Eastern churches in the Holy Land have not adopted the revision of the Julian calendar made by Gregory XIII. There is confusion enough as it is without crowding into a single week the innumerable functions of all the churches. No wonder that the Palestinian police were kept busy!

MUSIC IN GERMANY

WE are indebted to Mr. Mallinson Randall for some interesting "notes" on certain services that he heard recently on a European tour. It is refreshing to know that the renowned boy choir of the **Thomas Kirche**, Leipsic, is still one of the outstanding choral organizations of the world. What a sensation it would create in New York if it could be transplanted! And what a vindication of the possibilities of the boy voice it would contribute in this city where sixteen Episcopal churches have renounced the traditional choir!

Mr. Randall is by no means forgotten by New York organists, although his appointment as director of the music at the Hill School, Pa., led him to give up, some years ago, his post as organist and choirmaster of St. Andrew's Church, Fifth Avenue at 127th Street, where, by the way, one of his predecessors was Horatio Parker.

We are told:

"At the Thomas Kirche, Leipsic, there is a special service every Friday evening at 6, and a repetition of it on Saturdays at 1. It is called: "Motette in der Thomaskirche." I planned to go on the Friday evening, and my German friends told me to go early as the church was always crowded. It was a pouring wet night, so I thought there would be no crowd under such conditions. I got there only 15 minutes ahead of time and had some difficulty in finding a good seat in the gallery, where I could both see and hear. By six o'clock every seat was taken, and scores were standing in the aisles, men, women, old and young. **MANY YOUNG MEN.** The Prelude was the Bach Passacaglia in C minor. I awaited the singing of the boys impatiently, and rather doubtfully. I had in mind The Temple, St. Paul's, to say nothing of the best in U. S. A. The Germans are faithful to their renowned dead, and that day was the **300th** anniversary of the death of one Johann Hermann Schein, who was Cantor at St. Thomas' some time before Bach. The service was devoted to his works. It consisted of Motettes, Chorales and a number for soli, five-part chorus, trumpets, trombones, double-basses and organ. The first sound of the boys' voices struck me with surprise and delight. I have

never heard a more beautiful tone anywhere. All the numbers were a cappella, except the last. The music, all of it, seemed to me to be extremely difficult. I have no sense of absolute pitch, but I think the choir sang the long numbers absolutely in tune. The organ, coming in as the last note died away, showed no falling away. The choir sits or stands in the west gallery. They are not robed, have no desks or pews. There was an air of ease and a lack of formality. The boys and men grouped themselves around the director, according to the nature of the piece about to be sung. The precentor stood, slightly raised, at the front of the gallery, facing the choir, and the end of his baton was not more than six inches from the noses of his boys. This is the **ONLY** way to get perfect results, it seems to me. Our conductorless system is **ALL WRONG!** The same condition prevailed in all the churches I attended, R. C., Lutheran, and Reformed Lutheran. There was a **seven-minute** sermon by a preacher who looked like Sir Walter Raleigh; he had a pointed beard, wide, dazzling white ruff, etc. He spoke about All Saints' Day, and particularly of the departed Herr Schein, exhorting his listeners to keep alive the memory of the renowned dead. The enunciation, etc., of the boys and men evidently received great attention. Every syllable clear, distinct, yet the German harsh sounds, as they seem to us, not unduly brought to notice. The average age of the boys is much less than ours here. I was surprised that the youngest could **READ** fluently, much less sing that hard stuff. Some of the boys were not more than **ten** years old.

It was a beautiful, soul-satisfying service, so perfect, that I did not go to the repetition the following day for fear of a disillusion, which amused my Leipsic friends. 'It is always the same,' they said.

"Later in November I was in Dresden, the city of music and pictures. There I attended twice, Vespers in the Church of the Holy Cross. (Vesper in der Kreuzkirche). This weekly service is held on Saturdays at 6 P.M. lasts one hour and is followed by a trombone choir playing Chorales high up in the tower. Vesper turmblasen (tower-blowing) they call it. Enormous church. Dates from 1200. Three or four galleries. It was full, of course. Some of the choir boys sold service leaflets at the door, the purchase of one for about seven cents entitled you to ad-

mission. I spoke to one of them, eleven years old, and not the youngest, he told me. A fugue for organ opened the proceedings, followed by Advent music of composers of the early part of the 19th century. The boys were almost as good as those at the Thomaskirche, and sang under exactly the same conditions. Everything a cappella. (Many times I was struck by the limited use made of the organ as an accompaniment to singing both in R. C. and Lutheran churches). The next week I went again to the Kreuzkirche. Christmas music, by Arnold Schlick, 1512; Eccard, 1553—in fact all the numbers were 16th, and 17th century. There were adult soloists and a string orchestra, cembalo and organ. It was wonderful, inspiring! An hour I shall never forget. The—to me—most appealing number was a Cradle Song from the Cologne Hymn-book (Köllner Gesangbuch) 1623, 'From Heaven above an Angel comes, Eia, Susani, su.'" I am going to write to the organist to try to get the music if I can. You could make a sensation with it. I regret having done nothing about it when I was there, but I was distracted by hearing and seeing so much—daily to the picture gallery, concerts, opera, etc. The next day, Sunday, I heard the Mozart B-flat Mass at the R. C. church, Hofkirche. Chorus of men and boys, soloists from the opera, orchestra and organ. (Opera singers' contracts include so many services at the Hofkirche thrown in for good measure, I think.) A thrilling performance. Such climaxes! Such pianissimos! Such a **BUILDING** for it all! Then, the lights, the robes of the priests, the devout crowd, and over and over again the Dresden Amen in the Ritual picked up from the intoning priest in every known, and many unknown, keys! That night I went to a distant part of the town to hear Brahms' German Requiem, sung by a local choral society with an amateur orchestra. Very good. They probably sing it two or three times a year.

To sum up, I was impressed in Germany by:

The crowded churches.

The excellence of the boys' voices.

The great amount of a cappella singing.

The **CONDUCTED** chorus.

The use of orchestral accompaniment in churches.

The Tradition back of it all."

A SHORT STORY

(Apostolate by Art and Musical Liturgy)

By REV. JEAN RIBEYRON, M.A.

IT was a fine Christmas Day. The solemn High Mass at 10:30 had just ended in all splendor and magnificence in a beautiful Church of the fifteenth century well restored.

The most glorious azures and rubies of the translucent stained glass and the jewels of the rose windows were blazing under the sun and illuminating the nave and the arcades, the triforium gallery, the transept and the choir. Vaporous and scented clouds of incense were winding round the lofty and slender columns and floating under the pointed arches of the ribbed, stilted vaults.

The Chorus had sung the sumptuous Mass of Palestrina "Hodie Christus natus est" for eight voices, the sonorous architecture of which is a model of a grand decorative music. The final Chorus and Amen of the "Messiah" (Haendel) had been sung after the last Gospel, and its magnificent and triumphal harmonies were still echoing in the Church.

Beauty Appreciated

The celebrant, the deacon and sub-deacon in their gothic jewelled vestments, preceded by the master of ceremonies, the two acolytes and the Thurifer had returned into the sacristy, when a man of distinction, introduced by a lady, greeted the Pastor who had sung Mass and respectfully shook hands with him. "My dear Father," said he, pointing to the lady, "Mrs. XXX deserves my deepest gratitude for having kindly taken me to your marvellous Church today. So wonderful was the light emanating from the embroidery of your glass windows! And what a sweet music was this light for me! I fancied I heard a Chorus of jewels singing a glorious polyphony blending to perfection with the exquisite serenity of your Choral music at the organ loft! And I was feeling enveloped with an atmosphere of prayer with something impressively quieting and elevating! I was moved to tears. Never in my life have I enjoyed so great pleasure!

"You have revealed to me what a charm and splendor is musical liturgy in a Catholic Church, when the Pastor knows how to unite Priesthood and Beauty (Sacertodium and Pulchrum). Your splendid Church and your beautiful services will make on every

Sunday, from now on, the happiness of my life and the salvation of my soul. I am sure I will be joined by some of my family, by many relatives and friends of mine.

Please, do me the pleasure to accept, with my very high esteem, this envelope as a token of my sincere congratulations and encouragements to your assistants at the ceremonies and to the distinguished singers of your excellent choir."

After cordially shaking hands with the Pastor the man and the lady left the sacristy.

Reverie

The priest deeply moved went into his stall at the left of the altar for a short thanksgiving which was rather a long reverie.

"Sacerdotium and Pulchrum"! Beautiful ideal to which he has generously devoted his life! He has become a priest not only to preach the Gospel and administer the sacraments, but also to be a minister of the God of Glory and an artisan of **Beauty**, which is a standard of values and a revelation of ideals, of art, which is a visible setting forth of the highest aspirations and capacities of men, one of the greatest and the most beneficent forces in the world.

He has become a priest to be an apostle of a superior religious art in architecture, in liturgy, in sacred music, to be a faithful guardian of the incomparable treasure of Gregorian Chant and the polyphonic choruses with which the genius of Josquin des Prés, Orlando di Lasso, Palestrina, de Victoria and so many others of the Renaissance have endowed the repertory of the Catholic Church.

He has become a priest to educate the taste of the congregation of his Church, to make the Christians of to-day, who have lost the sense of appreciation of art, to understand the beauty and nobility of the musical liturgy in its purity and excellence of form, to teach them to shake off their passiveness, to become more requiring, more artists, to reveal to **those Catholics of low Mass**, always in a hurry, knocked about, and as feverish in their piety as in their business, the quieting sweetness of the Psalms and the sacred music, as a wonderful hy-

giene for the souls in their anguish and agitation, and for the eyes a splendid light of the truth.

As witnesses of it he was remembering the man in the sacristy and what St. Augustine, in a famous page, has related about sacred songs, their sweetness and his tears. "O God, how much I have wept while listening to thy Hymns and canticles! How much I have been moved by the voices of thy Church, sweetly melodious! They were flowing into me through my ears and with them the truth into my soul!"

Beauty and Efficacy of "A Cappella" Art

He has been so often moved himself by the voices of his Church! for he is an enthusiastic in vocal "a Cappella" art, upon which rely the dignity, the efficacy and the beauty of his divine services.

He has learned in the monasteries and the Great Cathedrals that the human voice is the instrument "par excellence" since it "lives," it is the direct emanation of the conceptions of our mind and the feelings of our heart.

And also he has never forgotten that the more the excellence of human voice asserts itself in expressing the human feelings, the more it is necessary that it be bound to a patient apprenticeship in order to render them in perfection. He has learned from the great choirmasters, especially from the famous Msgr. R. Moissenet of Dijon, that the greatest purity of voices, the beauty of tone, so essential, must be the most instant pre-occupation of the Church singer. For the perfect sonority of his voices he has selected a perfect musician who is a remarkable connoisseur in matters of vocal training.

The Singing of This Christmas Day

Under his direction, on this Christmas Day in particular, Gregorian Chant and Sacred polyphony have reached a high perfection of art. His voices, light and flexible, carefully trained to delightful flute tones, airy, undulating as the waves of the sea, have given the Gregorian melodies their elasticity, their coloring and their charm of phrasing. The sacred polyphony also was sung with a particular excellence by beautiful voices blending with a splendid richness and flexibility.

The Work of Preparation

The music indeed was worth the trouble he had taken. He was reaping what at considerable pains he had sown. He had gen-

erously spent his time, his strength and his money to restore magnificently the Church to which he had been sent as Pastor, to make the House of God a House of Beauty, a jewel of Gothic architecture and religious art. He has "lived" the beautiful words which he repeats every morning at Mass: "Domine, dilexi decorem domus tuae." This beauty of his Church, he has loved it for God with all his heart.

The Diamond Crown

The sun was now in full on the west window. The rose jewels, blazing like flaming stars, were illuminating the stall of the priest and setting a diamond crown on the head of the apostle of art and musical liturgy. He got up from kneeling and looked at the window. "Offerte Domino gloriam et honorem," said he with the psalmist, "quoniam mirabilia fecit."

His day dream was over. How long did it last? His house-keeper, long awaiting him for breakfast, alone knew. Before her stove, more interested in warm toast and good coffee than in Gothic art and good polyphony, she was not far from losing patience and perhaps a little bit of her temper.

FATHER ROSTAGNO IN ITALY

Rev. Giuseppe Rostagno, Choirmaster of the St. Patrick's Cathedral, New York, for several years, has returned to Italy, where he will resume his work as an Editor of church music and church music periodicals. At one time he was assistant to Msgr. Casimiri, of the Roman Polyphonic Choir, and one of the founders of the Palestrina Society of Turin.

At the New York Cathedral his work directing the Sanctuary Choir attracted much favorable attention, and his departure was the occasion of much regret.

PARIS MUSICIAN HAS PLAYED ORGAN FOR FIFTY YEARS

In the presence of Cardinal Villeneuve, O.M.I., Archbishop of Quebec, Cardinal Verdier recently presented a commemorative medal to M. Albert Serre, organist of Notre Dame Cathedral, Paris, for having played the organ there for 50 years. M. Serre has actually been in the choir for 60 years.

DOM SÜNOL HEADS NEW SCHOOL OF CHANT

Dom Gregory Sümol, O.S.B. monk of Montserrat Abbey has been appointed by His Eminence, Cardinal Schuster, O.S.B. (Archbishop of Milan, Italy) as the President of a **New Superior School of Ambrosian Chant**.

The repertory of this old chant of which so much is due to St. Ambrose, has been kept intact in its liturgy. Its repertoire though having been enriched as centuries rolled along, has nevertheless never changed the primitive aspect of the Ambrosian Cantilena.

Today, the opinion of Dom Germain Morin, O.S.B. (a great scholar of Maredsous Abbey, Belgium) has become a truth; "The best informed liturgists know that one has to abandon the fundamental thesis of the late Mgr. Duchesne, according to which, Milan would have been the point of departure of the divers Gallican Rites. It is certain, writes Dom Morin, that the Ambrosian Mass, in its principal lines, is nearer to the Roman type, than to that of the Gallican type." (Ambrosius, 1927, p. 75).

The Ambrosian Rite is actually followed by the Diocese of Milan, with the exception of 28 parishes. It extends, however, to nine parishes in the diocese of Novare, 27 parishes in that of Bergamo and 55 in that of Lugano (Switzerland). This rite, then, is followed in a total of 893 parishes, with nearly three millions of faithful. Hence the need of the **New School** for the uniform rendering of the old Ambrosian Chant. Floreat, Crescat!

Père Dom Adélarde Bouvilliers, O.S.B.

MUSIC AT THE ABBEY CHURCH OF SAINT MEINRAD, INDIANA

FOREMOST among the music activities in a Benedictine abbey naturally comes the ecclesiastical chant—Gregorian Chant. Each day of the year the community assembles for the Conventional High Mass; and at this Mass assist, besides the monks, also the students of the Major and Minor Seminaries which are conducted by the Abbey. The monastic Schola Cantorum, under the direction of Dom Rudolph Seidling, O. S. B., ren-

ders the Proper of the Mass; it is joined by the community in singing the Ordinary of the Mass. On Sundays and Feast Days the students from the Major and Minor Seminaries combine with the monastic choir in singing the Ordinary of the Mass, thus presenting a sublime chorus of some four hundred voices. Moreover, Compline is sung at various times in the respective chapels, or in unison with the monks in the Abbey Church. Besides the privilege of daily hearing the rendering of the Chant by the monastic choir, they receive complete training, both as to theory and practice, during their twelve-year course in the seminaries. Thus these students, whose duty it shall be in their priestly lives to encourage and teach the sacred Chant according to the mind of the Church, have excellent opportunities for equipping themselves for this work.

The Abbey possesses also the Saint Meinrad Chancel Choir, a choir of men and boy sopranos, under direction of Dom Thomas Schaeffers, O. S. B., who during the past twenty years has kept this organization at such a high plane of excellence that it enjoys wide repute throughout the Middle West. Its rendition of works composed for the Choir by the Director and Dom Vincent Wagner, O.S.B., of the same Abbey, as also the Masses of Pietro Yon, Carnivali, Schehl, Dumler, etc., has brought invitations for public concerts in various larger cities, and also, at the request of the Most Reverend John Floersh, D.D., Bishop of Louisville, Ky., a national broadcast for the "Church of the Air," over Station WHAS of that city.

Among the music activities at Saint Meinrad might also be mentioned the Abbey Symphony Orchestra, under the direction of Dom Thomas Schaeffers, O.S.B., consisting of thirty-four members from the Abbey and Seminaries; and the Abbey Concert Band, under the direction of Dom John Thuis, O. S. B., consisting of sixty members. Both these organizations assist at such occasions as public entertainments, receptions, and community celebrations.

The **Missa Choralis** by Refice is to be rendered in the Abbey Church of Saint Meinrad, Indiana, on December 8th by Schola of thirty men and "populo" choir of one hundred and eighty voices. The Mass will be directed by Dom Thomas Schaeffers, O.S.B., and accompanied at the Abbey's large organ by Dom Stephen Thuis, O.S.B.

DENOMINATIONS OF LITURGICAL CHANT

DOM ADÉLARD BOUVILLIERS, O.S.B; M.A.; MUS. DOC.;

Belmont Cathedral Abbey,
Belmont, N. C.



THAT plain-chant has given edification— is not this a gratuitous affirmation? Then we would have the right to oppose it with negations no less gratuitous. But we prefer to prove our statement by a formal proof. What does the thirst of measured music amongst the faithful signify? It is testified and displayed by their approbation by any polyphony, even if it is unworthy, as long as it delivers them from the tedious plain-chant! Especially, for the past two hundred years, what has been the menu of some of our services? A brick of plain-chantal lard and a great many slices of polyphonic mince-pie! To provide against the artistic nullity of the rough plain-chant, extracts from operas disguised with such words as "sandwich of divine love," sometimes making caricatures no less distressing, has appealed. Mercadante (1797-1870), Lambillotte, Rossini, Battmann . . . and consorts in many places, are still included in the bill-of-fare. There would be tears at the mere idea of having to put aside that "St. Theresa Mass," that musical shame of La Hache, who carried his heretical cynicism so far as to suppress three articles of the Creed! "The thought alone that on great occasions Cherubini's (1760-1842) Requiem, Gounod's Messe Sainte-Cécile or Stradella's Pie Jesu could not be sung, fills the singers with dejection." (Rev. Fr. Kelley). Alas! "mercandantile" music is still reigning! Under another name it is the same kind of music that persists in perverting the development of the taste and in paralysing devotion during the offices! When will such music be exiled from our temples?

It is a unanimous agreement amongst religious artists: plain-chant calls for bad polyphony as much as Gregorian, excludes it. Wherever plain-chant has been replaced by Gregorian, executed with dignity, the appetites of the "polyphonians" have promptly restrained themselves. By initiation into Gregorian chant, tastes become wholesome, insensibly so, as if by enchantment.

Another patent of infirmity granted to plain-chant is the interest that the singers

show in it. In the estimation of many, it is an importunate bore that should be cast out. And they do not deprive themselves of executing the verdict. They evict this adulterated one from the Liturgy, and that so far as even to allow the suppression of the Graduals, Offertories, Communions . . . etc., that are able to be replaced by canticles in the vernacular. Oh! the plague of such canticles! "He that will put an end to this abuse will have done much for the honor of divine service and the good of souls." (Dom Besse, O.S.B.) What can one say, confronted by these facts, that plain-chant has not been the generator of edification. With it and by it the Church Music has betrayed its mission. "Such seems to have been their object, that of not only distracting the faithful and attempting to turn aside their attention from the true sense of the words by letting go to a lower plane, the sublime offices of the Altar and by putting the soul in a state, incapable of any pious sentiments; in a word, it has frustrated music's mission and the noble end of the institution itself." (Rev. Fr. Kelley). Let us conclude again by going back to the Gregorian of which plain-chant is but the unhappy counterfeit.

Will it be permitted to get at the bottom of the objections advanced above? Under its cover, would it not be feared that the evil itself concealed the real obstacle, the obstacle that Father Kelley denounced, sometime passed, in the "Revue Grégorienne?"

"Twenty-five years have elapsed since the Holy Pontiff, Pope Pius Xth has given to the world his famous "Motu Proprio" on Church Music. What can we say today of the present state of Church Music in America? Have we made twenty-five years of progress in the reform of that important way of restoring all things in Christ? Has the sublime Gregorian Chant, that glorious institution of the Church, gained more devoted friends today than it could count on that memorable feast of St. Caecilia, when the 'Motu Proprio' was promulgated? In the United States, the answer to each one

of these questions is a negative one! What, then, is the reason? The want of the spirit of obedience to the authority of the Church is the fundamental cause to which must be attributed the check received in this country by the Reform of Pius Xth. As long as each one, without exception, will not have acquired this spirit of obedience, the efforts of all who are working for this necessary reform will be reduced to naught. And the lamentable condition in which Church Music was, and still is, in the United States will not cease until strong measures have been taken by those who have authority in the Church. There may be, and certainly are, other reasons, but this is the principal one. Pius Xth knew that it would be a difficult task to bring musicians to the study of the Gregorian chant. He foresaw also the opposition of the public tastes that he knew were accustomed to the operatic music of our times. He knew that a firm legislative power could give strength to the reform, and in this he gave the example to all the bishops of the world. "I will act *suaviter* but also *fortiter*. In America the work shall be accomplished but only after a hard struggle to overcome the numerous difficulties and the unjustified resistance that the reform will meet from all sides, equally among the clergy and the faithful. The remedy has been pointed out. Let us courageously apply it to the evil."

Plain-chant has not given edification to the faithful; neither has it realized Art. At the first glance this statement does not appear to be true; is not plain-chant the decline of art? Truth alone is fecund. What has been the fecundity of plain-chant? It has annihilated the melody and the Gregorian rhythm, in which the religious art, had, in the years of faith, incarnated the beautiful. In breaking away from the liturgical monody it has made its crown of pearls a leprous art. It annihilated sacred music by provoking the irruption of theatre music in our temples. Some one has said "Opera is Art"—at the theatre, yes—at church, never. "That is Art," said the late Saint-Saëns, "which is in its right place." The decadence produced but a single positive fruit, the musical plain-chant that, previously, we have judged. By that fruit judge the tree. It certainly was not that kind of music that Mozart praised. Take note, he spoke admiringly only of the Preface. To conclude from the Preface that he meant plain-chant is just like burning the halting steps of reasoning and proceeding from the particular

to the general. At any rate that work is syllabic and has undergone less mutilations than her melismatic companions. It is also probable that when Mozart heard the rendition of the Preface that that rendition was Gregorian, or, at least, was restored in spirit to the ideal rhythm. To suppose the contrary would be to disregard his artistic sense.

The saying of Mozart is hostile to plain-chant since it can be understood but of the Gregorian. We know of another saying in favor of plain-chant and a more explicit, too . . . here, read what Halévy (1799-1862) wrote: "Plain-chant is the most beautiful music existing on earth." Nothing more categoric and more enthusiastic could be wished. "How great he is!" murmured Henry IIIrd, before the remains of Duke de Guise. There is something of this sentiment in the relic of the old Gregorian.

It must be acknowledged that those pieces of plain-chant which were less martyred have retained an air of nobility. The mutilated "Venus of Milo" still has an expression of majesty. But is its restoration no less desired?

This sentiment, this view, is the one of humanity, and it is the only one which can give expression concerning the adventure of the fallen Gregorian. If the plain-chant remains majestic, imperfect as it is, then what would it be if the deformed model were perfected? The philosophical principle requires that we re-ascend from the non-existing, the **imperfect**, to that which exists, the **perfect**. History here supports philosophy. From whence does plain-chant derive that remaining semblance of Beauty, which was admired by Mozart, Halévy and Gounod . . . etc., if it is not true that, degraded as it is, it still adheres somewhat to its progenitors; if it be not true that princely blood still flows in its pale cheeks. Then, not to be irresolute in haggling, let us recognize the truth and "revertimini ad fontes sancti Gregorii." (Charlemagne).

Let us go back to the Gregorian fountain-head. The advice is good. Its practice is urgent in our many churches, Our voice is becoming hoarse in the repetition of the cry; that of the Vicar of Jesus Christ will impose itself far better. We transcribe, at length, his words, for we are informed that many have not read the prescriptions of the *Motu Proprio*, dated November 23rd, 1903. Let us read with the desire of light and the will of order: "These qualities (those of sacred music) are met in the highest degree in the Gregorian Chant, which is, consequently,

the proper chant of the Roman Church, the only chant that she has inherited from the Fathers, jealously kept in the course of centuries in her liturgical manuscripts, that she directly proposes to the faithful as her own, that in certain parts of her liturgy she exclusively prescribes and which chant the most recent studies have so happily re-established in its purity and its integrity. For these motives, Gregorian Chant was always considered the supreme model of sacred music. The antique traditional Gregorian should be re-established largely in the functions of worship, every one holding for certain that an ecclesiastical function loses nothing of its solemnity when it is being accompanied by no other music than this one. Particularly, care must be taken to re-establish Gregorian Chant for the usage of the people so that once again the faithful may take an active part in the offices of the Church, following the ancient custom." And what weight such an order should have—so much so, that it should be a matter of conscience for those who have charge of souls! Pius Xth noted it in clear terms:—"This Motu Proprio is the judicial code of the Sacred Music. And we want, in the plenitude of our apostolic authority, it to be given the force of law, and we are imposing upon all the most scrupulous observance."

To work, then! Let us fear that in delaying our filial submission, that after the cruel "war of nations," the terrible "depression," the prophetic menace of the Holy Pontiff might once more verify itself: "It is vain to hope that the abundant blessings from Heaven will come upon us, when our homage to the Highest, far from ascending in an odor of suavity, brings, on the contrary, in the hand of the Lord, the whip, with which in former times the divine Redeemer expelled from the Temple the unworthy profaners." (Motu Proprio, 1903.)

Editor:—**Nota Bene.** The sequel to the Denominations of Liturgical Chant: comprizes the two foregoing treatments: Gregorian, Plain-Chant, and the IIIrd part is naturally Solesmes and that is being covered under "An Outlook on the Seventy Years of the Solesmes School of Music."



ST. LOUIS NOTES

Rev. Richard B. Sherlock, C.M., of Kenrick Seminary, has been transferred to De Paul University, Chicago. Father Sherlock was zealous in his efforts to further the progress of the St. Louis Catholic Organists' Guild and the news of his transfer was received with much regret by members of the Guild.

Rev. John A. Treinen, C.S.S.R., was elected President of the Guild at the October, 1935, meeting. Sister M. Miriam, O.S.U., was elected Vice-President, Bro. Lawrence Gonner, S.M., Secretary, and Miss Mary Halmer, Treasurer.

Mr. F. G. Jacobi, observed his 85th birthday, and his 55th year as organist and choirmaster of St. Joseph's Church, Martinsburg, Mo., on November 11th. Special tribute was paid to Mr. Jacobi at a solemn high mass on that day, in recognition of his unusually long service at the one church.

IMPROVISING ON A HYMN

By Rev. Charles Dreisoner, S. M.
Maryhurst Normal, Kirkwood, Mo.

When masters give hints on improvising, they too often overlook the beginner's real difficulty. They advise him not to play a mere succession of chords, but to start with simple groups of four-measure phrases. Good advice! But when a beginner is introducing a hymn or improvising an interlude, he is so busy with chords and stops that he cannot count exactly up to four. He has not yet the sense of phrase, and simply cannot adhere to a certain rhythm-pattern without a device by which to guide his hand.

Such a device he has ready-made if he will use it. I mean the words of the hymn. If he has often sung or played that hymn before, he will be able to **sing the words to himself** on a new tune that keeps close to the master-pattern. He may even have an eye on the book and model his new expression on the note-values of the original. He may, like the great Widor, go to the loft the day before to practice his improvisations! But **singing the words to his improvising** will be the easy way of making it sound right. Bach, they say, must have prayed over the words of his hymns while modelling about them the wonderful commentary of his chorals. The humble beginner improvising at the organ, can also find in the very text of his song at first a **guide**, then an **inspiration**.

REVIEW

"Mass of the Pre-Sanctified,"

Fine Booklet for Congregation or Choir.

In many parishes the "Mass of the pre-Sanctified" is observed between 12 and 3, the IDEAL way of keeping the "Tre Ore." No private forms of prayer can be compared with the holiness, efficacy and beauty of the official services of the Church.

For this observance PAX Press has an excellent booklet called "GOOD FRIDAY." It has been prepared to assist the celebrant in explaining, and the faithful in participating soulfully (either in the morning or between 12-3) in the liturgical celebration of the Death of our Lord. The text is so arranged that the great thoughts of the celebration will stand out prominently. No pastor will regret the introduction of this booklet. The musical parts are given in full and the price is very low.

Price, 10 cents each; with spiral binding 25 cents.

INDEX FOR 1935

One year we printed the Index separately, and we had hundreds left over at the end of the year. Another year we printed the index of the year previous in the January number. Subscribers objected to this saying that to tear out the Index would spoil the January issue. So this year we have had the Index printed separately, and enclosed with each copy of the January number, for those who use such an index. You can have your entire year's issues bound into a fine strong cover, for about \$2 at any binders. Then after a few years you will have a permanent library of literature and music, which costing you four or five dollars a volume will contain music worth three times that amount at retail prices. You will also have preserved much valuable literature otherwise unavailable. Old subscribers who have bound or kept their copies, for example, have the original presentation of Dom Gregory Hügle's "Catechism of Gregorian Chant," his "Spotlight on Catholic Church Music," Dom Adéard's popular treatise on "The Harmonium and Its Literature," Father Pierron's "The Why and How of Church Music," and other such articles including John Singenberger's sound views on many matters. The amount of music and its utility makes the owner of old volumes of CAECILIA fortunate indeed. Graduals, Tracts, Offertories, etc., for Feasts not fre-

quently observed, are found only in such collections. Through a magazine like CAECILIA because of its subscription list music for library purposes, and occasional reference can be issued, whereas it would never appear in a commercial catalog.

All of which is intended to convince you that you should save your copies of THE CAECILIA, they will be more valuable to you as they grow older than almost any other material in your music library.

VOLUME 62

Last year through oversight, until November, we listed our Volume Number as 60. A subscriber who, like many others, binds the entire year's issues into one volume, notified us that she already had Volume 60 from last year. We had neglected to change the Volume Number in January.

Accordingly we made the change on the December copy, marking it Volume 61 as it should have been marked, on the monthly copies, all year.

If you happen to notice that this year our Volume Number is 62, and the early issues of last year were 60, do not be thus lead to think that we are trying to add to our age. Founded in 1874, published without interruption since that time, the 1936 copies make up Volume 62. They say that elderly people get to the point where they will slyly add on a year to their age now and then, to increase the awe and admiration of younger folks. We haven't come to that point yet, nor have we any feminine tendency to conceal our many years—so we calmly call your attention to our clerical oversight in not changing the Volume number in last year's CAECILIA copies, until an observing and helpful subscriber notified us of the discrepancy.

For Small Organs

FIFTEEN SHORT PIECES

By

LOUIS RAFFY

Price 80c net

OUR MUSIC THIS MONTH

Postlude in E Flat

Gustave Merkel

This is another piece in the series of brief themes or improvisations by well known masters of organ composition of the 19th century. Merkel was a teacher at the Dresden Conservatory, Germany, from 1861.

Lenten Hymn

Sr. M. Cherubim, O.S.F.

This is one of a series of three hymns for the Lenten season by Sister Cherubim, suitable for "Three Hours Service" or the many devotional observances held during Lent. Accompaniment is "ad libitum" as should be any harmonization of Lenten music—being more for rehearsal purposes than anything else. Starting pianissimo, the tune comes to an effective change of tempo and fortissimo expression at the refrain.

Missa "Ex ore Infantium"

Otto A. Singenberger

This is the vocal score of a new Mass for two part singing by the son of our illustrious John Singenberger. It is in Mr. Singenberger's characteristic practical style. The Credo is partly chant and partly harmonized in conformity with the growing tendency on the part of modern composers to treat the Creed in this manner.

Ave Maria

Richard Keys Biggs

Another number by a choirmaster whose music is influenced by his training and experience in teaching boy choirs. Notice the downward progression of voices at the beginning of the piece, typical of the recommended form for beginning music for boy choirs. Some will say that the English words on this piece are better suited than the Latin, but if the choir obtains the light, moving tempo, indicated by the author, the fitness of the melody to the Latin words will be made manifest.

P. S.—Last month inadvertently we attributed W. M. Hammond as Organist at the Cathedral, Fort Wayne, Indiana. Our error. Prof. Hammond is at St. Peter's Church, Fort Wayne, and has been for some time.

Postlude in E Flat

Gt. Melodia & Gamba (Sw. to Ch.)
Sw. Soft 8' Salic. & Trem.
Ch. Clarabella & Soft String tone (Sw. to Ch.)
Ped. Soft 16' & 8' (Sw. to Ped.)

GUSTAV MERKEL
(1827-1885)

Larghetto

ORGAN

Sw. *pp*

Pedal - small notes

Gt. *p*

Sw. *pp*

Sw. *pp*

Gt.

Gt.

1.

2.

First system of musical notation, featuring a treble and bass clef. A first ending bracket labeled '2.' spans the first two measures. The music is in a key with two flats and a 3/4 time signature.

Second system of musical notation. The bass clef part includes a measure with a 'Sw' (Swell) marking.

Third system of musical notation. The bass clef part includes a measure with a 'Ch.' (Chord) marking.

Fourth system of musical notation. The bass clef part includes a measure with a 'Gt.' (Guitar) marking.

Fifth system of musical notation.

Sixth system of musical notation, concluding the piece with a double bar line.

See the Sun His Light Withdrawing

Hymn for Lent

SISTER M. CHERUBIM, O. S. F.

Op. 37, No. 5

Grave

ORGAN
ad lib.

p

1. See the sun his light with - draw - ing, And the heav - ens
2. Come, be - fore His Cross as - sem - ble, As for me He

ff *mf*

grow - ing pale, Burst - ing rocks and tombs that o - pen, All their Mak - er's
shed His Blood; Died of fer - vent love a vic - tim, He the on - ly

ff *mf*

ff agitated

death be - wail. Je - sus, who has caused Thy Pas - sion,
Son of God. *ff*

remorsefully

p

Who has nailed Thee to the Cross? O, 'twas I who
p

Man.

pp

sinned and grieved Thee, I who nailed Thee to the Cross.
pp

pp

MISSA "Ex ore Infantium"

Moderato

KYRIE

OTTO A. SINGENBERGER

SOPR.
ALTO

Ky-ri-e e - le - i - son, Ky-ri-e e - le - i - son, Ky-ri - e e -
Ky - ri - e, — Ky - ri - e e - le - i - son. Chri - ste, Chri - ste e - le - i - son,
Chri - ste, Chri - ste e - le - i - son, Chri - ste e - le - i - son.
a tempo
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri -
e, — Ky - ri - e, — Ky - ri - e e - le - i - son, e - le - i - son.

GLORIA

Allegro moderato

Lau-

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta - tis.
da-mus te. A - do - ra - mus te. *mf*
Be-ne-di-ci-mus te. A - do - ra - mus te. Glo-ri-fi-ca - mus te.
Andante pro-pter ma-gnam glo-ri-am tu - am. *accel.*
Gra-ti-as a-gi-mus ti - bi Do-mi-ne De - us,
rit. *f*
Rex coe - le - stis, De - us Pa-ter o - mni - po - tens. Do-mi-ne Fi - li u - ni - ge - ni - te,
rit. *Tempo primo*
Je - su Chri - ste. Do-mi-ne De - us, A-gnus De - i Fi - li - us, Fi - li - us Pa - tris.

Adagio

mi - se - re - re, no - bis.
 Qui tol - lis, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.

sost.
 Qui tol - lis, qui tol - lis pec - ca - ta mun - di, su - sci - pe, su - sci - pe
 Qui se - des, qui se - des ad de - xte - ram
 de - pre - ca - ti - o - nem no - stram.

Pa - tris, *molto rit.*
 mi - se - re - re, mi - se - re - re no - bis.

Tempo primo

Quo - ni - am tu so - lus san - ctus. Tu so - lus Do - mi - nus. Tu so - lus al - tis - si - mus. Je - su Chri - ste. Cum Sa - neto Spi - ri - tu in glo - ri - a De - i, in glo - ri - a De - i Pa - tris. A - - - men. A - men.

p *pp* *tempo rubato*
 glo - ri - a De - i Pa - tris. A - - - men. A - men.

molto rit. *f*
 glo - ri - a De - i Pa - tris. A - - - men. A - men.

CREDO

PRIEST CHOIR

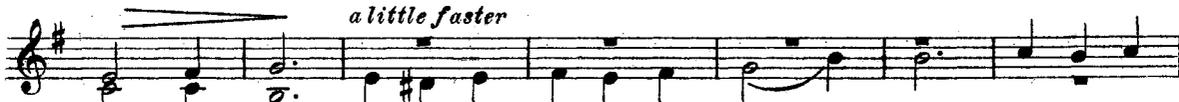
Cre - do in u - num De - um, Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li et ter - rae,
 vi - si - bi - li - um o - mni - um, — et in - vi - si - bi - li - um. Et in u - num
 Do - mi - num Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum.
 Et ex Pa - tre na - tum an - te o - mni - a sae - cu - la. De - um de De - o,
 lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro. Ge - ni - tum, non fa - ctum,

con-sub-stan-ti-a-lem Pa-tri: per quem o-mni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes,
 et pro-pter no-stram sa-lu-tem de-scen-dit de coe-lis. *pp* Et in-car-na-tus est,
 Et in-car-na-tus est, de
 de Spi-ri-tu Sa-ncto, ex Ma-ri-a Vir-gi-ne:
 Spi-ri-tu Sa-ncto, ex Ma-ri-a Vir-gi-ne, et ho-mo, ho-mo fa-ctus est.
 Cru-ci-fi-xus e-ti-am pro no-bis: sub Pon-ti-o Pi-la-to pas-sus, et se-pul-tus est,
 Et re-sur-re-xit ter-ti-a di-e se-cun-dum scri-ptu-ras. Et a-scen-dit in coe-lum:
 Et re-sur-re-xit ter-ti-a di-e se-cun-dum scri-ptu-ras. Et a-scen-dit in coe-lum:
 Moderato
 se-det ad de-xte-ram Pa-tris. Et i-te-rum ven-tu-rus est cum glo-ri-a, ju-di-
 ca-re vi-vos et mor-tu-os: cu-jus re-gni non e-rit fi-nis.
 Et in Spi-ri-tum San-ctum, Do-mi-num, et vi-vi-fi-can-tem: qui ex Pa-tre Fi-li-o-que
 pro-ce-dit. Qui cum Pa-tre et Fi-li-o si-mul a-do-ra-tur, et con-glo-ri-fi-ca-tur:
 qui lo-cu-tus est per Pro-phe-tas. Et u-nam San-ctam ca-tho-li-cam, et a-po-sto-li-cam
 Ec-cle-si-am. Con-fi-te-or u-num ba-ptis-ma in re-mis-si-o-nem pec-ca-to-rum.
 Allegro Et
 Et ex-spec-to re-sur-re-cti-o-nem mor-tu-o-rum. Et vi-tam ven-
 vi-tam ven-tu-ri sae-cu-li.
 tu-ri sae-cu-li, sae-cu-li. A-men. A-men.

SANCTUS



San - ctus, San - ctus, San - ctus Do - mi - nus De - us



a little faster
Sa - ba - oth. Ple - ni sunt coe - li et ter - ra glo - ri - a,



slower
glo - ri - a tu - a. Ho - san - na in ex - cel - sis.

BENEDICTUS



p Be - ne - di - ctus, *mf* Be - ne - di - ctus, *f* Be - ne - di - ctus qui

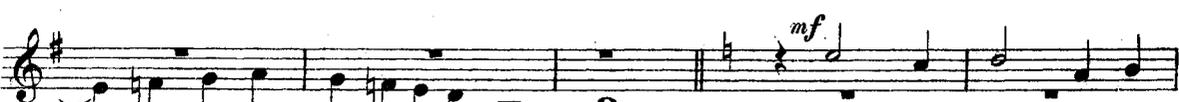


slower
ve - nit in no - mi - ni Do - mi - ni. Ho - san - na in ex - cel - sis.

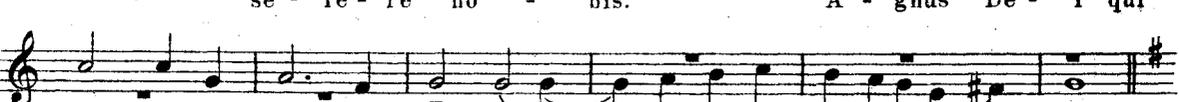
AGNUS DEI



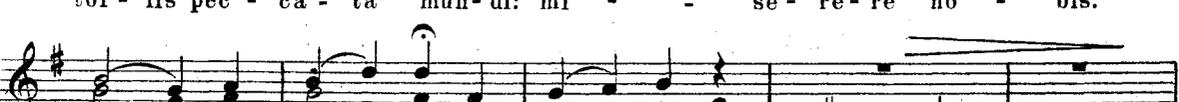
mf A - gnus De - i qui tol - lis pec - ca - ta mun - di: mi -



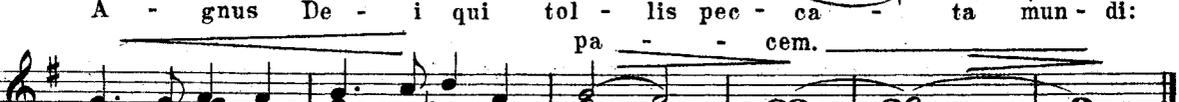
- - - se - re - re no - bis. *mf* A - gnus De - i qui



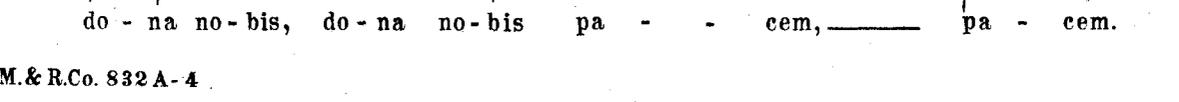
tol - lis pec - ca - ta mun - di: mi - - se - re - re no - bis.



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



pa - - cem.



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

AVE MARIA (I)

(FATHER IN HEAVEN)

RICHARD KEYS BIGGS

Andante con moto

SOPR. *mf*
 A - ve Ma - ri - a, gra - ti - a ple - na Do - mi - nus
 Fa - ther in heav - en hear, O Fa - ther in heav - en, hum - bly we

ALTO *mf*

TENOR
 A - ve Ma - ri - a, gra - ti - a ple - na,
 Fa - ther in heav - en, Fa - ther in heav - en,

BASS

Andante con moto

ORGAN *mf (accomp. ad lib.)*

te - cum: be - ne - di - cta tu, in mu - li - e - ri - bus,
 seek Thee, hum - bly bend the knee in a - do - ra - tion, Lord most high.

Do - mi - nus te - cum: be - ne - di - cta tu, in mu - li - e - ri - bus,
 hum - bly, hum - bly bend we the knee in a - do - ra - tion, Lord most high.

cresc.

et be-ne-di-ctus fru-ctus, be-ne-di-ctus fru-ctus,
 We bless and praise Thy name, O Lord, bend-ing low be-fore Thy throne,

et be-ne-di-ctus, be-ne-di-ctus fru-ctus,
 we bless and praise the Lord, bend-ing low be-fore Thy throne,

cresc.

et be-ne-di-ctus, be-ne-di-ctus fru-ctus,
 we bless and praise the Lord, bend-ing low be-fore Thy throne,

dim.

be-ne-di-ctus fru-ctus ven-tris tu-i, Je-sus.
 bend-ing low be-fore Thy throne, O heav'n-ly Fa-ther.

dim.

be-ne-di-ctus fru-ctus ven-tris tu-i, Je-sus.
 bend-ing low be-fore Thy throne, O heav'n-ly Fa-ther.

dim.

ff Più vivo

San-cta Ma - ri - a, Ma - ter De - i, San-cta Ma - ri - a,
 O Lord most ho - ly, Lord most migh - ty. O Lord most ho - ly,

ff

San-cta Ma - ri - a, Ma - ter De - i, San-cta Ma - ri - a,
 O Lord most ho - ly, Lord most migh - ty. O Lord most ho - ly,

Più vivo

dim.

Ma - ter De - i, o - ra pro no - bis, o - ra pro
 Lord most migh - ty, grant us Thy par - don, show us Thy

dim.

Ma - ter De - i, o - ra pro no - bis, o - ra pro
 Lord most migh - ty, grant us Thy par - don, show us Thy

dim.

no - bis pec - ca - tó - ri - bus, nunc, et in ho - ra, nunc,
 mer - cy now and ev - er - more, grant us Thy peace, Lord, grant

no - bis pec - ca - tó - ri - bus, nunc, et in ho - ra, nunc,
 mer - cy now and ev - er - more, grant us Thy peace, Lord, grant

dim.

et in ho - ra mor - tis no - strae, o - - ra pro
 us Thy peace when life is en - ded, save us, Thy

dim.

et in ho - ra mor - tis no - strae, o - - ra pro
 us Thy peace when life is en - ded, save us, Thy

dim.

no - bis, o - ra pro no - bis, nunc, et in ho - ra
 peo - ple, save us, Thy peo - ple, show us Thy mer - cy

cresc.

no - bis, o - ra pro no - bis, nunc, et in ho - ra
 peo - ple, save us, Thy peo - ple, show us Thy mer - cy

pp. *cresc.*

dim. *rit.*

mor - tis no - strae. A - - men, A - - men.
 now and ev - er. A - - men, A - - men.

dim. *rit.*

mor - tis no - strae. A - - men A - - men.
 now and ev - er. A - - men A - - men.

dim. *rit.*

REVIEWS OF LITURGICAL WEEK IN ENGLAND

OCTOBER, 1935

(From "The Universe"—London)

ACTIVE PARTICIPATION OF
THE FAITHFULClergy, Schola and People Unite in
High Mass

THE beautiful Cathedral of St. Chad presented a comfortably full appearance for the opening of the Liturgical Week with Solemn High Mass in the presence of the Archbishop on a Monday—no small achievement for the organizers, considering that the first and more or less tentative "Week" could only be a gathering of experts, who were meeting during the ordinary business hours of the week.

The Mass, sung by Canon Roskell, with the Canons of the diocese assisting or in attendance on the Archbishop, was rendered with a beautiful perfection of detail and impressive solemnity, and the Chant was its entirely fitting musical accompaniment. The Proper was sung by the *schola* of Oscott College, clearly and rhythmically, and a truly congregational participation in the Common and Responses was secured with the help of Fr. Desmond Coffey, of the Society of St. Gregory, conducting from the pulpit. A polyphonic *Ecce Sacerdos* and Offertory motet were admirably sung by the Oscott *schola*.

Our Past and Future

The Archbishop, in his sermon, said those concerned with the Liturgical Week, the first of its kind in England, looked forward modestly but confidently to the day which was approaching when God would be worshipped in England with beauty and splendour. They saw the magnificent Cathedrals and churches built by their forefathers of the Middle Ages. For some hundreds of years before those churches were built there could have been little splendour about Catholic worship in England. The splendour came, but the great persecution followed with the destruction of altars and statues, and beautiful colours were obliterated by whitewash. The cold corpse-like formalism of Protestantism took the place of Catholic splendour.

The Prayer of the Church

"Thank God we are now free. We look forward to the day when England will be

Catholic. The task set before us is no harder than was the task of our Saxon ancestors.

"We are confident in the knowledge that England, in God's own good time, will be brought back to the Faith; and that the Liturgy will then play its part.

"The Liturgy is the public worship of the Faith—the prayer of the Universal Church, performed in the manner prescribed by the Church itself.

"We are not left to develop our private tastes. The Liturgy is not the prayer of men or women or of a congregation. It is the prayer of the Catholic Church. We show our Catholic spirit by obeying the rules laid down by the Church, by performing our Liturgical ceremonies as carefully as we can. It is a discipline in itself; obedience and submission to rule. At other devotions we may, of course, indulge our personal tastes, but in the Liturgy we must do exactly as we are told. Our Liturgical spirit will be shown by obedience.

"Only in Westminster Cathedral or some great monastic churches can the Liturgy be celebrated in full. We have simply not the necessary number of priests or the necessary endowments for a choir school or Cathedral chapter, or a building necessary for the Liturgical system. But that does not mean that we cannot have the Liturgical spirit."

Pope Pius X, 32 years ago, emphasized how necessary it was that there should be the true Liturgical spirit, and that the laity should participate actively in the sacred mysteries, and in the solemn public prayer of the Church. And it should never be forgotten that the prayers of the Mass clearly showed that the faithful and the priest were offering the Sacrifice. It was the united Sacrifice. "We all form one mystical body. The Mass is indeed the people's Sacrifice. The Liturgy is not a question of vestments, music or ritual. It is the grand universal prayer of the whole Church of Christ, joined with Christ Himself to offer Christ to God His Father and Our Father. The Liturgy will in truth give to the laity the Catholic outlook on life and restore all things in Christ."

Tuesday saw yet another great pontifical function—the singing of High Mass at the

Oratory Church, Edgbaston by the Archbishop himself, the assisting clergy being the Fathers of the Oratory. This time the choir consisted of Franciscans Capuchin from Olton, and the Mass was of the preceding Sunday. This time the church was crowded to the doors.

"Revivalism"

At this Mass Fr. C. C. Martindale preached. He showed how the people's active participation in the Liturgy was the rule in ancient times and into the Middle Ages, when individualist devotion was already beginning to come in. By the Renaissance period active participation had practically died out. "Revivalism," mission-preaching had to be used; individual souls had to be brought to repentance; hymns, and then a thousand devout and popular prayers came to birth.

To some measure this has prevailed. We hear of those who "prefer" Benediction to Mass: it is prettier, and has more singing in it. Mass is "High" or "Low." At the latter, the faithful are silent. Prayer is individualist, though thousands more use the Missal than they did. At High Mass, we listen (or do our best not to) to the choir; not but what the practice of everyone's singing the plainchant *Credo* is returning, with fine results.

"A Plea for the Mass"

Now to participate actively in the Liturgy, people must understand what they are doing; otherwise they will not do it at all. Modern education has got far enough to make the average man reject what he does not at least think he understands. Practical methods can be devised for ensuring the intelligent appreciation of the Liturgy, but essentially the Liturgical Movement is a plea for the Mass, the humble Mass of the every-day earthly altar, which none the less is Calvary—the One Mass of all the ages and of all the world.

A FULL DAY FOR THE CHILDREN

Pageant of the Rosary at the Town Hall

Wednesday was the children's day, and they made a fine show, drawn from the Catholic schools of the city at the Pontifical High Mass, sung by the Bishop of Shrewsbury, at St. Catherine's, Horsefair. On this

occasion the Proper was sung by students of St. Richard's Missionary College, Hadzor, and the Sacred Heart College, Droitwich, and the Ordinary was the *de Angelis*. How a great congregation of children can sing this Mass under the inspiring leadership of Fr. Coffey, all will appreciate who remember the event of St. George's Day at Southwark. Once more we had a pattern of "active participation" in the Liturgy.

In the afternoon came an event at the Town Hall, when Fr. Drinkwater's pageant of the first three Joyful Mysteries of the Holy Rosary was presented by the children of the Holy Family parish, Small Heath, followed by a "Liturgical Sketch" by Fr. Martindale.

This turned out to be a kind of collective act of worship and not a mere spectacle, as the author says in a footnote. He deprecates applause not only because of the religious nature of the little "plays," but because the audience "cannot very well applaud themselves." They keep joining in, led by a "Leader," using the little "book of words."

This itself proves that these are not mere plays, because there is no element of "surprise" in them, though what could be more dramatic than the Mass? The thing charmed by its simplicity. There is a Rich Child, and a Bad Child, and a Very Poor Child, a Stupid Child, and a Black Baby. Each has its somewhat older Angel. And an old woman in grey who represents "Everyone." On the stage is nothing but a white altar with crucifix and candles, hidden at first, while "I Prepare Myself" is acted. This corresponds to the part of Mass said at the foot of the altar. "Introibo." The Rich Child says it can pay to go in. The Poor Child begs to be let in through **this Door** at any rate. The Naughty Child won't go in at all, and so forth. Finally, to the sound of *Kyrie* and *Gloria*, the Altar is unveiled and, save the Bad Child, they go into it.

The second scene has two parts: "I ask," and "I tell." As, along with the Collects, the children "ask," incense begin to rise. Then a Missal is placed, open, on the Altar, and the Children afterwards turn to "carry forth the Gospel—to all who do not know—who do not know the story—of Jesus Christ Our Lord—nor what Saints Matthew, Mark and Luke—so truly do record. Now these and three Evangelists—but there is another one—we certainly must not forget the Gospel by St. John." The Black Baby goes to try to whisper the divine message to the

Naughty Child, but he is prevented from listening.

Then comes "I give." Each gives what it loves best at the Altar—the Rich and the Poor Child give dolls exactly like one another. The Stupid Child has nothing but its handkerchief with which it had dried its tears when it cried because it was so stupid. "Jesus couldn't possibly like that!" The Angel says He'd like it very much, and He might use it to dry His own eyes." "Does Jesus cry?" "Yes, when He is sad; and even, because He is happy." The Black Baby begs the naughty one to give him something to offer; the Naughty Child hits him—so he has **that** to give. By way of "**Sursum Corda**" and a **Sanctus** hymn sung to music splendidly composed for the occasion by Dom P. de Zulueta, we reach the fourth scene, called "We remember and we thank Thee." An Angel recalls the main parts of Our Lord's Life and Death, and after each the entire Audience says: "We remember, and we thank Thee." During this time the Naughty Baby begins to "creep towards the Cross" and finally reaches it, and is admitted, after the Our Father, to the Kiss of Peace which symbolises Communion. **Ite, Missa est** is spoken; all answer **Deo Gratias**, and then after a prayer for blessing, sing the **Tantum Ergo**.

A Hymn of the Mass

A hymn to Dom P. de Zulueta's grand music concluded the plays. Its stanzas represented Mass in a lovely convent chapel; in the slums; in a foreign Mission, and "in all the World." We think the experiment was successful and must have richly rewarded all concerned, who worked under extreme difficulties, e.g., collecting the children, singing from manuscript, etc. Given the absolute simplicity of production, the plays should be far more easily performed in any school or convent. (Copies can be got from Fr. Martindale by post.) The idea is liturgical and mediaeval, yet the prose parts are quite "modern" in spirit; the Angels spoke with grave yet cheerful kindness, and the children were absolutely natural. The audience was visibly moved by the short lyrics, spoken or sung. We are sure that no child could see or act in this without increasing its love for Mass and understanding of its spirit.

The day ended with a performance of **The Cradle Song** at the Edgbaston Assembly Rooms, by members of the Junior Catholic Women's League.

An Instructional Week

Throughout the week valuable lectures on the Liturgy have been given for which unfortunately space cannot be spared. It is to be hoped that they may be gathered into a volume and published. Some of these were "Spirituality and the Liturgy," by Fr. C. King, S.J., "The Liturgy and the Laity," by Ernest Oldmeadow, K.C.S.G., "The Eastern Liturgies," by Fr. R. Gay and Count Benignsen, "The Little Hours," by Fr. J. Connelly, M.A., "The Holy Scriptures," by the Very Rev. Hugh Pope, O.P., and **Complie** by Fr. P. M. Clark.

Throughout the week the Society of the Magnificat recited portions of the Divine Office in the Cathedral and presented lectures by experts at Bishop's House. On Monday evening the classic polyphony had its turn, with an Oratorio, consisting of 12 selected pieces, English and Continental, covering the Life of Our Lord; these were preceded by a rendering of the beautiful short Mass of Orlando di Lasso "**Puisque j'ay perdu**." Mr. H. B. Collins, B.Mus., played Mendelssohn's Sonata "**Vater unser**" and the Bach Fantasia and Fugue in G minor before and after the Oratorio.

Where so many combined to make England's first Liturgical Week a notable success, it would be impossible to render tribute to all to whom it is due. But it must be mentioned that the Birmingham Diocesan Liturgical Commission is the body that arranged and carried out the large and complicated scheme, under the inspiring force of its chairman, the Very Rev. W. R. Canon O'Keeffe, V.F. And the Children's Day owed its success largely to the zealous work of Mr. C. J. Holland, head master of the Oratory Elementary School.

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McLAUGHLIN & REILLY CO.

100 Boylston Street

Boston, Mass.

GREGORIAN CHANT DISCOGRAPHY

By DOM ADELARD BOUVILLIERS, O.S.B., Mus. Doc.

LATEST RECORDINGS VICTOR

THE Victor Company has recorded a series of six discs (double face) of Gregorian Chant excerpts. These six discs were done by a selected group of fifty seminarians from the Grand Séminaire of Montreal, Canada, P. Q. Rev. Fr. Ethelbert Thibault, S.S., who has been for the past five years Director of the Seminarians' Choir prepared the recording. Fr. Thibault has broadcast Gregorian Chants from the Station CKAC of Montreal for several years; in fact, a microphone has been permanently installed at the Grand Séminaire which serves for the sending of the musical part of the weekly programme of the **Catholic Hour**.

As in America, Gramophone discs, recording Gregorian Chants, as yet, have become known only superficially in the musical strata of Canada. While in Canada recording of Gregorian, was thus being done for the first time. (Dom Mercure's twelve discs followed those six of Fr. Thibault's) in America (U. S.) we had **four albums** of Gregorian excerpts already published.

The agent of this new (July, 1935) series is Mr. Édouard Archambault of Montreal, the music editor and publisher who has the most complete stock in Canada. Fr. Thibault has written a sixteen page pamphlet (in French) analysing the contents of each piece. His notes are brief masterpieces—exhaustive and masterfully done. This pamphlet should be also issued in English.

Since the month of July, I had this entire collection at my disposal hence I can give a detailed analysis of some of the excerpts. The series of these six discs rendered by the Choir of Seminarians, numbering fifty voices represents the sacred cantilena in all the eight Modes. The singing suggests that of the monastic choirs whose training and life the seminarians receive and live. Their renditions are chaste and austere. Some of the chants are not short of heavenly beauty, for they convey to the connoisseurs a longing and yearning. They give to the souls exalted moments of religious intensity and from them, the artistic and prayerful experience circumscribing the soul's strivings, make us feel as being on the threshold of a sanctified and repeated experience.

Specifically, the rendition of the **Te Deum**, in its antiphony, is now surging passionately like a soul scaling celestial heights, now soaring in calm ecstasy, on pinions of song.

The "**Cantate Domino**" is like the theme of a soul, full of that feeling of strange flight, "that inexpressible lightness," and that "sense of freedom felt before" of which Newman speaks. In its rendition, I have been evocating that which Dom Mocquereau always sought for.

I find that the **Ordinary of the Mass No. XI** of the **Kyriale** is complete on the discs Nos. 1 & 6; that of the "**Missa de Angelis**," on discs Nos. 3 & 5.

The writer and compiler had had the pleasure of playing this entire collection many times. After considerable of such "turn-table entertainment," and that with much devotion, he wishes to state in these excerpts he finds all they contain to be startlingly good.

The pronunciation is music and prayer in itself. Only once the words: "**gentes**," "**genitori**" and "**genitoque**" are seemingly not pronounced according to the Italian pronunciation of the Latin. But these three words, when they occurred in the text, were pronounced in accordance with the Italian-Latin pronunciation. (The shining wax, however, failed each of the times when it were re-recorded, to engrave it in its grooves).

There is only one excerpt which in part is mediocre. In the "**Vidi Aquam**," some chanter (the weathervane), retarded his "**Alleluias**." He must have been looking at the "red light" and not at Fr. Thibault's sure direction! This is no doubt, mortifying to the director and the singers, and should be much more embarrassing to the perpetrator. I would make him fast! . . .

I like the "**Mass of the Angels**" (though the least Gregorian of the Masses contained in the **Vatican Kyriale**) in the manner which the Seminarians sing it. Here it has meaning and it is edifying. I surmise Fr. Thibault's intention in recording this much sung Mass of the Angels. Perhaps in Canada the courtly and pompous Masses of Henri Dumont still hold some vogue in many organ-lofts?

The XIth Mass. *Orbis Factor*, is supremely well rendered. The singing of the "Regina Coeli" is well nigh perfection, and the nuances at the different Alleluias beget prayerful praises to the Mother of God. Imagine such a little gem (but 18 words in the text) set to less than three lines of music! Perfection, also, in its edifying rendering, is the psalmody throughout. It is a model and reminds one of the Solesmes Monks' psalmody at Lauds and Vespers; or better still, that of the Choir of 160 monks at the International Benedictine University at Sant' Anselmo, Rome. Father Ethelbert Thibault, and his Seminarians must be complimented in their offering of recording on these six discs. The day has come when Fathers Garrouteigt and Jasmin, who sowed the seed for the rendering of the Sacred Roman Chant in Canada, can see in this collection of excerpts the materialization of their pioneer and timely success.

The present series of six discs, in a superb album (and one with a special feature, too), sells for \$15.00, postage and duty extra.

May this album of discs from the Grand Séminaire of Montreal give from their grooves much "table-service" and sponsor a great influx of the love of what Pope St. Leo IV, O.S.B. (847-55) eulogized as the "*Carmen Gregorianum*."

Discs:—1-A Kyrie IV, Sanctus II. Mode I.
 1-B Gloria XI. Ant. O Doctor, Benedicamus. Mode II.
 2-A Te Deum. Mode III.
 2-B Ant. Crucem tuam. Qui timent, Ps. Beatus. Mode IV.
 3-A Tantum Ergo. Kyrie VIII. Mode V.
 3-B Sanctus. Agnus VIII. O Salutaris. Mode VI.
 4-A Ant. Cantate Domino. Asperges Me. Sub Tuum. Mode VII.
 4-B Ant. Vidi Aquam. Hymnus Lucis Creator. Mode VIII.
 5-A Gloria VIII (Mode V). Ant. Ave Maria (Mode I).
 5-B Credo III (Mode V).
 6-A Kyrie, Sanctus, Agnus XI (Modes I & II).
 6-B Credo I (Mode IV).

As to the accompaniment of the Chant, Dr. Arthur Lapierre made the best he could do under the circumstances. An harmonium was all that could be placed in the recording studio (would that the new Hammond Organ had been available!). Dr. Lapierre kept his accompaniment subdued,—very much subdued for certain chants. Only in the ac-

companiment of the *Glorias* and *Credos* did he use some dynamics. The latter manner of accompanying the cantilena reminds me of what Mr. Noyon did when accompanying Dom de Malherbe' interpretations on the three series of discs. Mr. Noyon, however, had a great advantage (which Dr. Lapierre did not have); he had a Pipe Organ at his disposal.

Father Thibault's Album of discs will do much good wherever they will be heard. The rendition is good,—very good. The excerpts have been selected as being those which are most often sung. Already His Eminence Cardinal Villeneuve, O.M.I., Archbishop of Quebec, and a score of Bishops in the Canadian Provinces have procured this series of six discs and they are intended to be brought from parish to parish, from school to school, to be played. Thus they will have a most fruitful ministry in having the sacred cantilena more widely known and better rendered.

These discs are high in price since the usual discount of 40 per cent allowed to Institutions is not granted. Then, there is perhaps, the custom duty which would be one-third of the total cost! However, when this album of discs is ordered for Institutions, Libraries or Churches, the import duty, remember, does not exist.

COLUMBIA

Dom Michael Dominic Willson, O.S.B., monk of Ampleforth Abbey, England, has the following disc recorded by Columbia. DB1568, one 10 inch.

Dom Willson resides at St. Ann's Priory, Overbury Street, Edgehill, Liverpool. This 10 inch disc records the Priest's Chants with responses. The singing is rendered by the benedictine monk himself and the Choir of St. Joseph's Retreat, Highgate.

The disc contains: (I) Preface of Easter Sunday; (II) Pater Noster; (III) Example of Gospel Tone; (IV) Festal Prayer Tone, Ite Missa Est; (V) O Sacrum Convivium; (VI) Versicle and Oration at Benediction of the Most Blessed Sacrament.

No better review of this disc could be expected than the one which *The Gramophone Magazine* for November, 1935, serves. (Page 238).

"The reproach of slovenly diction has been only too well earned by clergy of all denominations. Perhaps the temptation to slur and mumble is even greater to one who is so often using, as is the Catholic priest, a

(Continued on page 46)

Question and Answer Box

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

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



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Questions submitted in November, 1935:

Where did Rossini get the words INFLAMMATUS ET ACCENSUS? I cannot find them in the STABAT MATER."

A. With regard to this query we have the following to say:

(1) After Rossini in 1829 had finished his master-piece, the grand opera "William Tell," he composed in 1832, during his stay in Paris, the music for the STABAT MATER. The Latin text which he set to music is not identical with the version found in the Roman Missal.

(2) It must be remembered that the STABAT MATER had come down from the 13th century in a great number of different manuscripts; nearly every cathedral and every monastery treasured some precious volume containing this favorite hymn. F. J. Mone in his celebrated work "Lateinische Hymnen des Mittelalters" (*Latin Hymns of the Middle Ages, 3 vols. Herder: 1854*) enumerates many variants of this hymn, among them also the version which embodies the line "*Inflammatus et accensus.*"

(3) It must further be remembered that there were eighty dioceses in France at that time; twenty followed the Roman Rite and sixty still adhered to the separate Gallican liturgies. From this we infer that Rossini got hold of a version which was in actual use in one of those separate liturgies.

(4) Rossini's composition is broken up into ten separate movements, which fill 96 pages in the piano score. We must classify this work as Cantata or Oratorio and relegate its performance to the concert platform.

(5) The version of the text used in the Roman Liturgy is by far superior to the one used by Rossini. The variant "*Inflammatus et accensus,*" when compared with the official version "*Flammis ne urar succensus*" ("*Lest I be consumed by flames*"), offers considerable difficulty to the translator.

(6) Rossini's STABAT MATER was jubilantly received in Italy; in France and England opinions were divided; in Germany a declining attitude prevailed, some leading critics christened the music as "southern fireworks."

"To inveterate lovers and perpetual admirers of Rossini's STABAT MATER, what quotations from leading sources may be submitted for consideration?"

A. Edward Dickinson, Professor of the History of Music, Oberlin College, in his excellent work "Music in the History of the Western Church," (*Scribners, New York, 1903*) has written enlightening lines on this subject.

On page 206 he traces the decline of church music to the influence of the Neapolitan School. Then the author continues: "As cultivated in Italy and France the mass degenerated into rivalry on equal terms with the shallow, captivating, cloying melody of the later

Neapolitans and their successors, Rossini and Bellini. In this school of so-called religious music all sense of appropriateness was often lost, and a florid, profane treatment was not only permitted but encouraged. Perversions which can hardly be called less than blasphemous had free rein in the ritual music. Franz Liszt, a letter to a Paris journal, written in 1835, bitterly attacks the music that flaunted itself in the Catholic churches of the city.

He complains of the sacrilegious virtuoso displays of the prima donna, the wretched choruses, the vulgar antics of the organist playing galops and variations from comic operas in the most solemn moments of the holy ceremony. Similar testimony has from time to time come from Italy, and it would seem that the most lamentable lapses from the pure church tradition have occurred in some of the very places where one would expect that the strictest principles would be loyally maintained.

The most celebrated surviving example of the consequences to which the virtuoso tendencies in church music must inevitably lead when unchecked by a truly pious criticism is Rossini's STABAT MATER. This frivolous work is frequently performed with great *éclat* in Catholic places of worship, as though the clergy were indifferent to the almost incredible levity which could clothe the heart-breaking pathos of Jacopone's immortal hymn—a hymn properly honored by the Church with a place among the five great Sequences—with strains better suited to the sprightly abandon of opera buff." —

"When should the organ stop playing after the Sanctus? It has always been the custom here to play until the Celebrant bends before the Elevation."

A. According to the Ceremonial of Bishops II, 8, No. 70, the organ may continue playing softly and devoutly during the Elevation. "After the Sanctus has

been sung the choir remains silent and adores with the rest. The organ however, if there is one in use, should be played with all sweetness and decorum." Many organists find themselves incapable of complying with this text on the plea that they have no fine instrument to play, or no suitable music, or because they feel they ought to kneel down and adore with the rest. All organists ought to remember that they are not expected to play on days when the organ is merely permitted to support the chanting e.g. on the Sundays of Advent and Lent and at Requiems. This very prohibition ought to induce them to add a suitable postlude whenever High Mass has a festive character. It must be left with the discretion of the organist to stop playing as soon as the warning bell for the Elevation is rung.

On the other hand, it has justly been asked: "Why should silence be imposed on the organ, that kingly instrument, in our cathedrals and big churches, where experienced organists have at their command the choicest selections of refined organ stops? Why should the organ be forbidden to sound forth its tribute of adoration at the moment when the cymbals are sounded and when the fragrant waves of incense rise heavenward?" From the text quoted above we see that Holy Church gladly permits the musical tribute when conditions are favorable.

"Is it permissible to sing anything during the last Gospel at High Mass?"

A. Pope Pius X had repeatedly suggested that at the end of High Mass as well as after Sacramental Benediction a suitable hymn be sung by the faithful in order to bring them into closer touch with the liturgical season and to keep them from rushing to the doors. While there should be no overlapping of liturgical service and popular devotion, we feel that the organist is entitled to indicate in his playing what hymn is to be sung at the moment when the last Gospel

is finished. The practice of singing a hymn before and after High Mass has been greatly encouraged in many dioceses here and abroad.

"Is it permissible to sing hymns during Low Mass in black vestments?"

A. Yes, it is permissible to sing hymns from an approved hymnal during a Low Mass in black vestments. To make quite sure about this matter we have compared a number of Diocesan Hymnals used in Germany, Austria and Switzerland. In most hymnals we found grouped together hymns to be sung during Low Masses for the Faithful Departed (*"Gesangs-Messen für die Abgestorbenen"*). These prayerful hymns have always had a peculiar appeal to devout congregations.—It is however not in keeping with sacred liturgy to sing so-called *'sacred solos,'* unless they have been expressly approved by the Bishop. Whatever is sung must be a prayer in text and melody. Consult the *"White List"* and the *"Diocesan Constitutions."*

"Is it permissible to use chimes at the Altar instead of the little bell?"

A. The use of a gong instead of the little bell at the altar is condemned by the Sacred Congregation of Rites in the authentic decree No. 4000.

"No less objectionable are chimes of plates or tubes mounted on a board, and so-called electric chimes which consist of tubes operated from a keyboard sunk in the altar step. Such devices savor of the theater, not of the sanctuary."

"Nothing can equal in appropriateness a simple, single, sweet-toned bell. Bishop Van der Stappen, in his celebrated work on Liturgy, would tolerate a correctly tuned chime of three or four small bells, but he hastens to add that the single bell, prescribed by the rubrics, is preferable."

We have nothing to add to this quotation which is taken from the excellent

manual *HOW TO SERVE* by Dom M. Britt, O.S.B. Bruce: Milwaukee, 1934.

"Is the song PALMS permitted during Mass or during the reading of the Passion on Palm Sunday?"

A. *"Palms"* by J. Faure, is a favorite concert number; it is not a hymn and, consequently, cannot be sung in church. The liturgical training which we have received since the days of Pius X has opened our eyes to the fact that not everything which is labelled *"sacred song"* is fit for church use. Songs like *"Jerusalem," "the Rosary," "the Palms,"* etc., cannot be sung during divine services.

"In the Benedictine Order the feast of St. Gertrude the Great occurs on November 17th. Does the consonant G receive the soft sound?"

A. In the proper noun *"Gertrude"* the consonant G has the hard sound in German and English; it has the mild sound *"zh"* in French; it has the soft G sound in Italian (*jer-troo'-da*). In Latin the soft G is used wherever the Roman pronunciation has been introduced.

"Which is the proper time to begin the O SALUTARIS for benediction of the Blessed Sacrament? Should it begin when the priest enters the sanctuary or after the Exposition?"

A. The O SALUTARIS is intoned when the Sacred Host comes into view, i.e. when the Monstrance is raised to the throne of exposition.

"If the responses during Mass are to be sung without music, why do we find a recent publication of a musical setting?"

A. There is no general ruling forbidding the accompaniment of the Mass responses; it is left with the discretion of the Bishop to allow or to forbid the use of the organ in his diocese.

"What advantages are there in eliminating the organ from the responses?"

A. The first advantage concerns the

Celebrant.—A touch of cold, a slight indisposition or fatigue resulting from preaching or long fasting, etc., may have brought it about that he prefers to choose a lower pitch. He is at liberty to do so if no organ accompaniment is used.

The second advantage is in favor of the organist.—So many organists become nervous and helpless when they should quickly transfer the priest's tone to the keyboard; much worry is removed when they know that no accompaniment is required.

The third advantage affects the choir.—All the singers are enabled readily to take up the priest's tone, without waiting for a fumbling organist's interpretation of the pitch.

The fourth advantage goes to the Congregation.—In many instances it will be a liberation from the annoying disharmonies existing between altar and organ loft. And what is worth still more: there will be an opening for "*liturgical action*." The pastor may see his opportunity to transform "*mute spectators*" into a body of active co-operators.

"Is the organist permitted to play a march when the children enter the church on the closing night of Forty Hours' Devotion to take part in the procession?"

A. The term "*march*" is always odious on account of secular associations. We have on former occasions stressed the fact that military and civic marches, on account of the stirring and exciting rhythm, must never be played in church; such music betokens irreverence in the presence of the Most Holy Sacrament. In our estimation it will be appropriate to play a dignified "*Processional*" when the children enter the church.

"When the Blessed Sacrament is exposed during Holy Hour or May Devotion, are we permitted to sing English Hymns to the Blessed Sacrament and

our Blessed Mother—after singing the O SALUTARIS?"

A. Yes, you may sing such hymns from an approved hymnal. The main source to draw from is the Diocesan Hymnal. Other hymn books may also be used, provided they bear a Bishop's *Imprimatur*.

"Is it permitted that children sing High Mass in the body of the Church, in such manner that the boys sing one part and girls the other, alternately, e.g. the Kyrie started by the boys and the second Kyrie by the girls, etc.?"

A. We consider this arrangement ideal. The boys will certainly try harder to sing their part well than if they were placed under the leadership of girl voices.—Besides, this arrangement will prepare the way for congregational singing, the men joining in with the boys and the women with the girls. The union of all the voices will in due time reawaken those elevating effects which in time of old thrilled the hearts of the Christians, as St. Athanasius testifies of Alexandria and St. Augustine of Milan. When men and women, youths and maidens together with the children lift up their voices in singing the Mass responses, we shall gladly dispense with the services of the organ.

NEXT MONTH!

CHRISTMAS

**Programs From Various
Sections of the
Country**

PROGRAMS

CONCERT BY
SAN FRANCISCO CANTORIA

Rev. Jean Ribeyron Directs Fine Program

On Friday, December 27th, at the Community Playhouse, San Francisco, a Concert of Vocal Polyphony, was rendered by the San Francisco Cantoria, under the auspices of Archbishop Mitty.

Rev. Jean Ribeyron, M.A., directed the program of Madrigals, Chansons, Rondeaux, and Motets, and under his capable guidance an excellent performance was secured. A large list of prominent citizens served as sponsors, and the Mayor of San Francisco, assisted in giving publicity to the Concert.

The program presented a description of each number rendered and the selections were "intended to stimulate the movement towards the recovery of a lost heritage; the old ideals of earlier days, when Catholic art, Gregorian melodies and polyphonic music were a necessary part of life."

Father Ribeyron, founder of the San Francisco Cantoria, is also the director of the choir at St. Mary's College.

The motets rendered at the December concert included:

- O Jesu Christe, Van Berchem (Dutch School)
- O Quam Gloriosum, Vittoria (Spanish School)
- Kyrie (Papae Marcelli) Palestrina (Roman School)
- Pulvis et Umbra, Di Lasso (Flemish School)

Madrigals by Elgar, Byrd, Palestrina, Gevaert, and De Sermisy, preceded a group of old choruses and songs by French composers. Sixteenth Century composers of this group included Claude Le Jeune, Pas-sereau, Costeley, and Maduit.

From an educational and religious viewpoint the program was most edifying, and being honored by a distinguished audience including high civic officials, Consuls, and various well known business men of San Francisco, it was demonstrated that concerts of this type can be made successful when properly managed.

PATRONAL DAY AT ALBERTUS
MAGNUS COLLEGE

New Haven, Conn.

On November 15th Patronal Day was observed with great solemnity at Albertus Magnus College, New Haven, Connecticut.

The Student Body sang the Ordinary of the IX Mass, Cum Jubilo, and the Choir of resident students sang the Proper of the Mass, In Medio Ecclesiae, according to Gregorian notation. At the Offertory the Choir sang a three-part motet, O Esca Viatorum by Heinrich Isaac. The Student Body sang the responses during the Mass, and at the close of the Mass Lauda Sion, the school hymn, was sung by the entire Student Body.

The Mass was celebrated by Rev. J. H. Fitzmaurice, pastor of St. Francis Church, New Haven. Rev. R. E. Vahey, O.P., of St. Vincent Ferrer's Priory, New York, Editor of the Torch, a Dominican Publication, preached a very eloquent sermon on Saint Albert, the Patron of the College.

CHRISTMAS

SAN FRANCISCO

Corpus Christi Church

Rev. P. Diamond, S.C., Pastor

Rev. G. Villani, S.C., Choirmaster.

- Kyrie
- Gloria (S. Anthony) Fabrizi
- Credo (S. Aloysius) Singenberger
- Sanctus Mauro
- Agnus Dei Bottigliero

Motets:

- Veni Jesu Mauro-Cottone
- Adeste Fidelis Novello Arr.

BILBAO, SPAIN

Schola Cantorum "Santa Cecilia"

(Sunday, November 24, 1935.)

- Asperges Me Gregorian
- Proper of Mass (Men's Voices) Gregorian
- Ordinary of Mass:
- Missa "O Quam Gloriosum" Vittoria
- Credo from Missa Papae Marcelli Palestrina
- (Choir of boys and men)
- MAESTRO ZUBIZARRETA, Director.

GERMANY

Berlin

THE DOM CHURCH

Fritz Heitmann, Organist

CHRISTMAS DAY

- Anthems—OsannaOckeghem
- Maria LobesankVerdonck
- Lobgesang der Engel bei denPevernage
- Organ—Fantasie fur OrgelBuxtehude
- Anthems—
- Hodie Christus Natus est.....Palestrina
- Von der Geburt ChristiEccard
- Organ—Pastorale fur Organ.....Bach
- Three Chorale settings out of the Christmas book of Zwickauer Cantors Cornelius Freundt. 1. Wie Schon singt uns der Engel Schar. 2. Sehr Grosse Ding hat Gott Getan. 3. Uns ist Geborn ein Kendelein.
- Organ—BenedictusReger
- Anthems—
- Von Himmel hochPraetorius
- Indulci júbiloBach
- Frau Nachtigall, Wach aufSittard
- KindelwiegenOthegraven
- Marie auf dem BergeWoyrsch
- Es ist ein Ros' entsprugenPraetorius

Mr. James Ecker New Director of Music Boston Public Schools

Well Known Catholic Choirmaster Succeeds Professor John A. O'Shea.

On December 16th, the School Committee of the City of Boston, approved the nomination by Superintendent Patrick T. Campbell, of James Ecker to be Director of Music in the Boston Public Schools.

Mr. Ecker, a brother of Joseph Ecker, Director of Music at St. Paul's Church, Cambridge, and Miss Emma Ecker, in charge of music at Sacred Heart Church, Newton, is the son of the late Joseph Ecker, choirmaster at the Holy Trinity Church, Boston. The family has been thus in the forefront of every Catholic music activity in Boston, during the last half century. James Ecker has been noted for his fine work as an accompanist in both piano and organ music. His scholarly and painstaking manner of teaching was evident in every performance by every choral and instrumental group he directed. His church choirs were much admired for their well rendered liturgical programs, his Bands and Orchestras in the Public High Schools, and at Boston College have been highly complimented by qualified musicians, for their artistic accomplishments. Thus Mr. Ecker's well rounded experience, his education, and high standards, won for him this high recognition by the Boston School Department.

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Jacobs' Album of Master Classics— Orchestra, Band	1.00	.50
Jacobs' Band Book of Classics, No. 130
Jacobs' Band Book of Military Marches, Nos. 1 and 230
Jacobs' Concert Album — Orchestra, Band, Saxophone Band	1.00	.50
Jacobs' Ensemble — Orchestra, Band, Saxophone Band	1.00	.50
Jacobs' Evergreen Collection of 50 Famous Old Songs—Orchestra, Band	.60	.30
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Jacobs' Folio for School Orchestras, Vols. 1, 2, and 3	75	.40
Jacobs' Loose Leaf Collection of Standard Marches, Vols. 1, 2, and 3 Orchestra	1.00	.50
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R. B. Hall's Band Book of His Most Famous Marches30

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"FOR MEN ONLY"

So few things are reserved for "men only," these days, that we have reserved this section, to list a few publications that are of interest to men's choirs. Of course the women can transpose the parts, in some cases, and use these copies, but primarily this music is for "Men Only."

Many think that material for Men's choirs is scarce, it is really the demand which is small. Make known your wants and the publishers will quickly provide appropriate material.

MOTETS FOR T.T.B.B.

403	JUBILATE DEO	Weiss-Reilly	.15
441	EIGHT VENI CREATOR	Various	.30
490	ECCE SACERDOS MAGNUS	J. Singenberger	.15
493	OREMUS PRO PONTIFICE	J. Singenberger	.15
496	JUBILATE DEO	J. Singenberger	.15
499	AVE MARIA	H. Tappert	.15
548	BENEDICTION COLLECTION	20 Pieces	.25
553	CHRISTUS RESURREXIT	M. Mauro-Cottone	.15
566	BENEDICTION COLLECTION	Various	.20
590	COMPLETE SERVICE PALM SUNDAY	J. Singenberger	.35
592	BENEDICTION COLLECTION	Various	.20
610	TANTUM ERGO	Roman Steiner	.15
613	PANIS ANGELICUS	Franck-Reilly	.15
617	{ ADORO TE	H. Tappert	.15
	{ TANTUM ERGO	H. Tappert	
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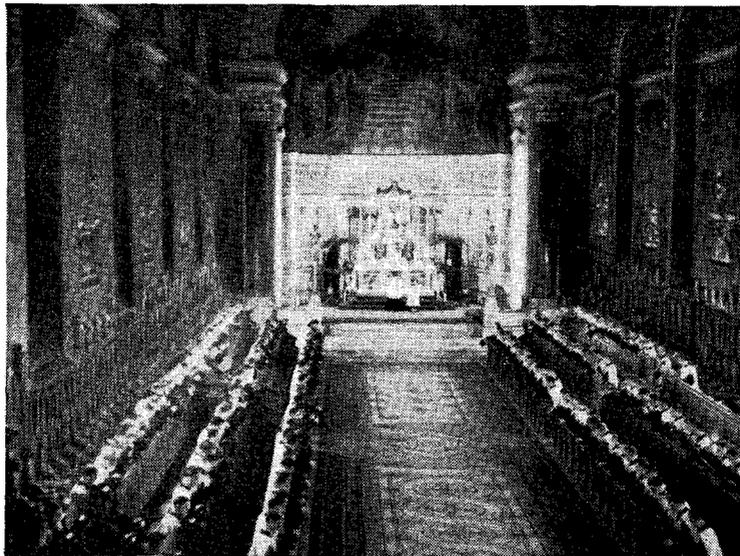
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(Continued from page 36)

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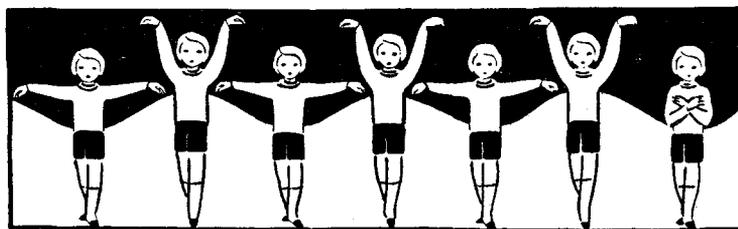
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