

The **C**aecilia

MONTHLY MAGAZINE OF CATHOLIC CHURCH AND SCHOOL MUSIC



**THE CHANT OF THE CHURCH
— BRIEFLY EXPLAINED**

Sister Urban, O. S. B.

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**BEHOLD! THE CHURCH OF GOD
— The Ceremonies of Dedication**

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**MUSIC BROADCASTS ON
THE CORONATION OF
POPE PIUS XII**

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SALVE, REGINA

(Second Installment)

Dom Adelard Bouvilliers, O. S. B.

Vol. 66

MAY, 1939

No. 5

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EDITORIAL PAGE

By DOM GREGORY HUGLE, O. S. B.

HIGHLIGHTS

The following snatches are drawn from a book entitled "The Unfinished Symphony." The book represents the life and ideas of an eminent musician (Willi Schmid), whose tragic death occurred in 1934.

1. "The innermost being of the liturgical chant is characterized by its exclusive bearing on God." 2. "The fountain-head from which it springs is the abyss of the Blessed Trinity." 3. "God is the measure of all things. In the sacred chant there lies hidden something of the infinite restfulness of God himself; something of the peace in the depth of the believing, hoping, and loving Christian soul." 4. "In chant there is no exuberance of rambling self-expression; there is a transparent clarity, excluding all duplicity, allowing no vague interpretation. Text and melody become one."

5. "The tone-material employed is purely vocal, but we find relations which are admirable; we find music by word-portrayal, where the meaning of the word suggests the melody; such we observe at the *Sursum corda*. Then again we find groups of words and phrases assembled and welded by melodic patterns; this process of assimilation we find principally in the psalms and hymns." 6. "There is still another musical form which seems to be an overflow of the heart. Divine praise seems to be at its best in the jubilus of the Alleluia. A liturgist of the 9th century remarks that such a melismatic jubilant strain leads to that state of the soul where words are no longer necessary, a state wherein the heart communicates its message to the beloved by the thrill of melody." 7. "St. Augustin says: 'This jubilation of wordless singing is most becoming in our dealings with God because He is unspeakable; language is too poor for Him; nothing remains but that you exult in mere tones.'" 8. "St. Paul is in

perfect agreement with this teaching; he says to the Ephesians (5-19): 'Be ye filled with the Holy Spirit, speaking to yourselves in psalms, and hymns, and spiritual canticles, singing and making melody in your hearts to the Lord'."

SACRAMENTAL PLAYS

A bloody crusade lasting thirty-two months has just come to a close. Catholic Spain has been purified in her own blood, and now a grand program of reconstruction has set in, based on the principles of holy religion. Recent communications inform us that also a sweeping reform of the theatre is being inaugurated; all plays that do not breathe a Christian atmosphere are absolutely rejected.

In the days of old the Spanish stage always had a Christian orientation, but with the advent of secularism, liberalism and free thought, bad influences asserted themselves; since 1936 however, a flood of filth has swamped the country; it was part of the diabolical program to oust Christ from Spain. But now the enemies failed in their enterprise; State and Church, like one man, have risen to cleanse the country of that pest, and to restore to the fatherland the ancient Spanish Classics, the religious dramas, and especially the "autos sacramentales — the sacramental plays", most of which were written by Calderon. According to State Legislature the theatre is no longer to be a money-enterprise, but a moral education of the people; the actors are to receive high-class training at state-expense; the ancient national dances form part of this restoration. Even the smaller towns are to be visited by the "Phalanx", a state-organization consisting of various groups of actors.

Recent productions of the Sacramental plays met with extraordinary approval of the people. A special ordinance issued by

the government prescribes that in all larger cities a sacramental play is to be performed on the Feast of **Corpus Christi**.

ALL CHANT PROGRAM

And now a word of comfort for those church musicians who suffer from a secret dread that someday peremptory orders might be issued: to drop all figured music and cultivate Gregorian chant exclusively. True, the courageous Pope Pius X as early as 1903 hurled a winged word from the Apostolic Throne, saying: Let the whole Catholic Church be convinced that Divine Services, even here at our Vatican Basilica, will lose nothing in splendor if accompanied by no other kind of music than the Gregorian melodies. Nay, so sure was the Holy Father of his estimate, that he wished at the coming 14th centenary of St. Gregory the Great (in spring, 1904) a test to be made. The day after the Papal Mass, the Roman papers reported that the effect had been unique, and that St. Peter's Dome had never heard the like before. When the sixteen hundred voices began to rise and fall in the **Kyrie** and **Sanctus** of the Angel Mass, the triumph was secured: the immense crowd of listeners was simply carried away. Having thus restored the sacred chant to the place of honor, the Holy Father enacted that the classical polyphony of the 16th century should be largely restored in the more important basilicas, in cathedrals, and in churches and seminaries and other ecclesiastical institutions in which the necessary means are usually not lacking.

With regard to modern compositions Pope Pius X says: "The Church has always recognized and favored the progress of the arts, admitting to the service of religion everything good and beautiful discovered by genius, — always however, with the regard to the liturgical laws."

The **Motu Proprio** of Pius X appeared at a time when confusion was rampant, when the waves of disagreement ran high; endowed with singular vision and zeal for the House of God the new Pope asserted his supreme authority in unmistakable terms: "We do therefore publish '**motu proprio**' and with certain knowledge, Our present Instruction to which, as to a juridical code of sacred music". We will with the fullness of Our Apostolic Authority that the force of law be given, and We do by Our present handwriting impose its scrupulous observance on all!

SCHOOL FOR ORGANISTS OPENED IN CLEVELAND DIOCESE

ARCHBISHOP - BISHOP SCHREMBES has announced the opening of a School for Organists in the Cleveland diocese. The official letter and regulations follow.

"Through all the long ages, the Church has most carefully guarded the Sacred character of the music employed in Her Divine worship.

"It would lead too far afield to attempt an historical presentation of this subject, showing the solicitude of Bishops, Councils, and Popes in this matter. 'Sacred Music,' says the saintly Pius X, who restored to its original purity the Church's own Chant, 'should possess in the highest degree, the qualities proper to the liturgy; above all, sanctity and goodness of form, from which its other character of universality spontaneously springs. It must be holy. It must be true art.'

"Great strides have been made within the last decades in educating the musical tastes of organists and choir directors to a keener knowledge and appreciation of our most precious musical heritage.

"High standards cannot be attained without the firm foundation of a thorough musicianship, acquired only by careful study of harmony, of organ technique, of Gregorian chant, choir directing, voice training and other subjects. Much of the whole effect of the service depends upon the efficiency of the organist.

"In order that our organists may have the opportunity to be instructed in the various fields of church music, I have asked the Reverend Peter H. Schaefer to start a school for organists. This school will offer music courses at very reasonable rates.

"For the benefit of your organist, I enclose the outline of these courses submitted by the Reverend Peter H. Schaefer.

"I shall be grateful to Pastors and Superiors of Religious Houses for any cooperation they may give for the elevation of our Church Music by encouraging organists to take advantage of the opportunities offered by the School for Organists.

Very cordially yours in Christ,

JOSEPH SCHREMBES,
Archbishop - Bishop of Cleveland.

April 21, 1939."

SCHOOL for CATHOLIC ORGANISTS Cleveland, Ohio

Location: St. Alexis Hospital, Broadway and McBride Avenue.

Opening: Thursday, May 11th, 1939, at 3.00 P. M.

Registration: Saturday, May 6th, 1939—9 to 12 A. M.; 4 to 8 P. M. (St. Alexis Hospital, Room 145).

Purpose: The School is intended primarily for organists who already are connected with church work.

Some of them are professional organists, not holding any other position, and therefore would be able to attend classes in the afternoon. They could finish the entire course in two years (2 afternoons weekly for 4 semesters). Those who play for small parishes, and are working during the day, could attend evening classes, permitting them to finish the entire course in three years (2 evenings weekly for 6 semesters).

Fees: \$ 5.00—Registration, payable at first registration only.

20.00—Tuition for each term of day classes.

16.00—Tuition for each term of evening classes.

15.00—Graduation fee.

The expenses for textbooks will amount to \$15.00 or \$20.00 for all courses.

(Private organ lessons of 45 minutes by competent organists, \$1.50).

Accreditation: Graduates will receive a certificate that they are qualified as Catholic Church Organists.

Teaching Subjects:

1. HARMONY — 4 terms — Major scales, minor scales, Gregorian scales, chords, close and open harmony, modulation, improvisation of preludes, interludes, postludes, original melody writing and composition.

2. HARMONIC ANALYSIS:—4 terms

Term 1 and 2: harmonic analysis.

Term 3 and 4: polyphonic analysis.

(Including in terms 2 to 4, analysis of Gregorian Accompaniments by Desroquettes, Potiron, and Catholic Music Hour.)

3. COUNTERPOINT: — 3 terms — Elementary counterpoint in 2, 3, and 4 parts. Analysis of Palestrina, Bach, Rheinberger and others.

4. LITERATURE: — 1 term — A survey of representative types of good and objectionable publications, designed to refine the student's taste and appreciation of good church music.

5. GREGORIAN CHANT:—4 terms—
Term 1 and 2: The Gregorian Chant Manual.

Term 2, 3, 4: Writing of Gregorian accompaniments.

6. HISTORY OF CHURCH MUSIC: One term.

7. CHOIR TRAINING AND CONDUCTING: — 3 terms — Voice training, sight reading, ear training, conducting. This course is given with special consideration for organists who play and direct at the same time.

8. ORGAN: Theoretical — 4 terms — Registration, Pedal Studies, Analysis.

9. ORGAN: Practical. Individual lessons by competent organists.

There will be evening rehearsals once weekly for members of any church choirs who wish to attend. This rehearsal will give the choirs an opportunity to learn some Gregorian and other Masses, and hymns for different occasions: — 40 Hour Devotions, Funeral and Wedding.

Time of Classes:

A) Day Classes: Tuesday and Thursday — 2.30 to 5.30 P. M.

B) Evening Classes: Tuesday and Thursday — 7.00 to 9.00 P. M.

Cleveland, Ohio, April 20th, 1939.

(Rev.) PETER H. SCHAEFERS

GREEN BAY DIOCESE PRIESTS' CHOIR OF 20 VOICES FORMED

Green Bay — A long cherished wish of Bishop Paul Peter Rhode gave definite hope of fulfillment when a priests' choir of 20 voices was organized in April at St. Killan's rectory, New Franken. Members of the choir are: The Revs. Chester Dionne, Frank Francart, H. Kleiber, Anthony Baier, Joseph Kools, Francis Geigel, Leo Courtney, Norbert Rank, James Kelley, John Gehl, Cyril Kabat, Richard Keller, Alfred Pritzl, Abner Laque, William Willinger, Henry Schmitt, Victor Kaudy, Herman Schmitz, Michael Jacowski and Martin H. Vosbeek. Officers elected are: the Rev. Herman Schmitz, choir director; the Rev. Victor Kaudy, organist; the Rev. Martin H. Vosbeek, secretary.

While the chief purpose of the newly formed choir is to furnish the music for priests' funerals, Bishop Rhode in his after-dinner talk to the group expressed the hope that the choir would add to its repertoire a certain number of selections for festive occasions.

THE CHANT OF THE CHURCH — BRIEFLY EXPLAINED

by Sister Urban, O. S. B. St. Joseph, Minn.

GREGORIAN CHANT is the free-rhythmed diatonic music which has been adopted by the Church for the solemn celebration of her liturgy. The one purpose of chant, or plain chant, as it is also called, is to uplift the soul and enlighten the mind.

Through Gregorian Chant the Church teaches, she prays, she meditates, she mourns, she rejoices, she implores, she beseeches. Because of this, the realization must come that plain song has a function to "add life and energy" to the liturgical text. *Mystical*

History

Plain Chant existed long before the time of Gregory the Great. In the fourth century the antiphonal method of psalmody was introduced into the Western Church by St. Ambrose, the great Bishop of Milan. From there it spread rapidly throughout France and Spain, and finally the Church in Rome itself adopted it about the time 432.

We know from history that the ancient people were in the habit of writing down their thoughts, but that when it came to writing down their music, they had difficulties. The Greeks had invented a system of writing their music by means of letters, but the early Christians handed down their melodies by oral teaching and memory. Therefore, it can be easily understood why it took the chanters a long time to learn all the beautiful melodies which were used in the liturgy of the Church.

The music of the Hebrews held an important place in the service of the temple, with solo singing, huge choruses, and antiphonal singing in which the Psalms of David were used.

The first Christian songs, a continuance of synagogue customs, were the Psalms. In the second century, Pliny the Younger described the Christians as singing psalms and hymns antiphonally, a similar practice having existed in the Church at Antioch. This custom of alternate singing had been carried from Syria to Milan and Rome. In the third century the first complete hymn was written by Clement of Alexandria, and so through the centuries there is a constant development.

The first period of early Church music was one of unison chant. Hymns came to the West about the year 366. Gregorian Chant held sway until the ninth century. It was then eclipsed in the 12th century by the new-born polyphony which reached its triumph in the 16th century.

Gregorian Notation

In the Gregorian system of notation there are four lines. The notes, for the most part, are square in shape and are placed on the lines or in the spaces. The pitch of the notes is fixed by means of the clefs placed on one of the four lines. It is well to remember that the plain song has but two clefs, the Do (C) clef, and the Fa (F) clef. Even today only two clefs are used in Gregorian Chant. The Chant melodies are based on the Ancient Church modes and these eight church modes are derived from the old Greek scales.

Rhythm

The rhythm of the Chant is free, that is to say, the accented beat does not recur at regular intervals of time. Groups of two and three tones follow each other in free alternation. The rhythm of Gregorian Chant is not one of regular periodicity, nor irregular, but an interplay of both giving the sense of continuity.

Like a mighty rock in mid-ocean, Gregorian Chant stands unaffected and unshaken by the succeeding musical revolutions, because it rests, not on the musical whims of popular taste, but on the rock-bottom foundation of language itself. It is, as it were, Spoken-Music, that is, the spoken syllable serves as standard unit for text and melody, so much so that in full justice plain chant can be called "spoken music." Here lies the essential difference between chant and the other forms of music which rest on the divided beat for their basis. Here also lies the secret of the chant melody and the reason for its universality. European musical culture is not the basis of plain chant; it is human language itself that lies at the bottom of it.

General Characteristics

Gregorian Chant is essentially prayer. It clothes the sacred text with melodies of a religious gravity so striking, a pathos so tender, and at the same time of such super-

natural peace as to raise the mind of man from all thoughts of earth to a desire and love of heavenly things. Gregorian music disclaims all elements of confusion, agitation or excitement; it courts all that tends toward peace and calm. It is essentially unison and therefore enables any number of singers to take part therein; and it gets away from text repetitions, which often becomes so annoying in part - singing.

As Art

Plain - song is an art not only by reason of the excellence of the forms employed in its construction and the development of its melodies, but quite as much by its capability of musical expression made possible by the ample means it possesses of the musical contents of the chants. Plain chant, at its best, is not plain at all but exceptionally ornamental. It abounds in decorative curves and in musical rhythms. It is plain only in the sense of its unison.

Plain Chant is a finished product of art, not a tentative beginning of some musical development. It is a classical music; it borrowed from antiquity beauty and form; into this form the early Christians breathed the vigor of spirituality. It is, as Father Ballman says, "Prayer in music. Written in God's own scale, leaving out the chromatics of human passions, it moves in free rhythm — not in playful verse. When a man is face to face with his God, it behooves him to be very simple." As Pope Pius XI says:—

"Sacred Music, being a complementary part of the solemn liturgy participates in the general scope of the liturgy, which is the glory of God and the sanctification and edification of the faithful. It contributes to the decorum and the splendor of the ecclesiastical ceremonies, and since its principal office is to clothe with suitable melody the liturgical text proposed for the understanding of the faithful, its proper aim is to add greater efficacy to the text, in order that through it the faithful may be the more easily moved to devotion and better disposed for the reception of the fruits of grace belonging to the celebration of the most holy mysteries."

The Polyphonic Period

After the unity of medieval Europe was broken up, Gregorian Chant ceased to be appreciated, and gradually fell into debased forms or total disuse. The polyphony which the Pope praises so highly may be defined

in general terms as the Gregorian Chant in several parts. Michael Haller says that it is a "web of melodies which have been actually borrowed from plain song." But, plain song is simple melody and polyphony consists of several melodies combined so as to produce harmony. Polyphony agrees in tonality with plain song. The eight Gregorian modes are fairly equally employed, subject to certain modifications and inflections necessary for purposes of harmony.

Restoration of The Chant

The great Benedictine scholar, Abbot Guaranger, was the first to recognize this need of "back to the sources" and since his time the Abbey of Solesmes has been engaged in the restoration of Gregorian chant to its purity.

An abuse, when allowed to exist for a length of time, hardens into a custom so that finally the very principle itself becomes obscured in our minds. This is what has taken place in regard to Sacred Music. One of the great problems is to secure a permanent supply of singers capable of rendering the music of this Church. To many people this has appeared to be practically impossible, and for this reason, all attempts to improve the singing had been abandoned. One cannot learn Gregorian Chant over night, and therefore as far back as 1866 the Second Council of Baltimore proposed a measure which, had it been universally adopted at the time, would have put us in a position to carry out the Holy Father's orders the very day they were issued.

Present Aims

The Holy Father in his Encyclical on Church Music, called the "Motu Proprio", which means "Proper Manner", considers it very desirable that the elements of Gregorian Chant be taught and exercised in the parochial schools. And, in this same Motu Proprio are these words:

"Special efforts are to be made to restore the use of the Gregorian Chant BY THE PEOPLE, so that the faithful may again take a more active part in the ecclesiastical office, as was the case in ancient days."

It is the wish of the Church that the congregation take a more active part in her services, and especially in the Holy Sacrifice of the Mass. In early Christian times, the whole congregation chanted the responses and various hymns which are now sung by the choir.

Many churches that possess excellent choirs often forget the congregation as far as the music is concerned. They do not place enough stress on the importance of unison singing, on its value in divine service, on its vital power and impressiveness. The small parish, as a rule, has a small choir and finds great difficulty in rendering harmonized or figured music, because of the lack of sufficient tenors and basses. How much better it would be, under such circumstances, to adopt singing in unison. Let the choir or the congregation sing the Gregorian, the Church's own and best music.

Pope Pius X in his *Motu Proprio* says:—
 "Let care be taken to restore, at least in the principal churches, the ancient

SCHOLAE CANTORUM, as has been done with excellent fruit in a great many places. Let efforts be made to support and promote in the best way possible, the higher schools of sacred music where these already exist, and to help in founding them where they do not."

Schola, in our modern sense of the word, means not a "school" but an assembly of singers. Such a school was founded by St. Gregory for the rendering of the sacred melodies, and such schools continued for some centuries both at Rome and throughout Europe. Perhaps the most famous are those of St. Gall and Metz. The late Pontiffs, Pius X, and Pius XI, have both strongly advocated the formation of such scholae.

**BOSTON COLLEGE ALUMNI
 CHORUS IN BRILLIANT CONCERT**

On Sunday, April 23rd, at Jordan Hall, Boston, the Alumni Chorus of Boston College presented a concert of secular and sacred music in the presence of His Eminence, William Cardinal O'Connell, who was Special Guest of the day. Important music critics and conductors of the best known choral societies in Boston were among those noted in the audience. The program included the following:

- My Spirit Be Joyful Bach
- O Jesu Christe Van Berchem
 (From "The Caecilia")
- Plain Chant Selections
 - Adoro Te
 - Salve, Regina
 - Kyrie, Sanctus and Agnus Dei
 (From the Mass "Stelliferi Conditor Orbis")
- Ave Verum Des Pres
- Cantate Domino Hassler
- Praeclare Custos Virtinum Cardinal O'Connell

The secular portion of the program was devoted to English, Italian, German and Negro Folk Songs.

Mr. James Ecker, Director of Music of the Boston Public Schools, was the accompanist, assisted by a harp quintet.

Mr. Theodore N. Marier, whose arrangements have appeared in "The Caecilia", is the conductor of this outstanding Boston choral organization of male voices.

**ST. ROSE HYMNAL
 FOR HARTFORD, CONN.**

The new St. Rose Hymnal has been adopted for the children's choir at the Cathedral in Hartford, Conn., by Mr. Vincent Scully, organist at St. Joseph's Cathedral.

**PITTSBURGH CHURCH
 MUSIC CONVENTION**

The annual diocesan church music Convention in Pittsburgh took place on April 22 and 23, with sessions devoted to discussions and demonstrations of the various phases of liturgical music.

On Saturday, April 22, the congregation sang the Gregorian Mass "Fons Bonitatis" with Credo IV. Dr. Caspar Koch gave an organ recital, and the Sisters and Organists of the diocese had separate sessions later in the day and evening.

On Sunday, a general meeting and demonstration by the Priests' Choir and by the Eintracht Choir featured the day's exercises. The Most Rev. Bishop Boyle spoke at the evening Social meeting.

**CONCERT PLANNED FOR
 ST. LOUIS ARCHDIOCESE**

Hundreds of parochial school boys and girls are rehearsing enthusiastically for the mass concert to be given at the Opera House on May 23rd, at 8.15 P. M. It is expected that this affair will be effective in making the cause of good music better known to Catholics in the Archdiocese.

**"CAECILIA" EDITOR TO LECTURE
 IN DUBUQUE**

Dom Gregory Hügle, O. S. B., has consented to take part in the Summer Course of the Archdiocese of Dubuque, Iowa. Large classes are expected and Dom Gregory will lecture on the important phases of liturgical music.

BEHOLD! THE CHURCH OF GOD *

The Ceremonies of Dedication

NAPOLEON'S victories meant the restoration of peace and religion in France; but in Germany they brought calamity upon the Church. In 1801 and 1802 were concluded those peace treaties by which all the German territories on the left bank of the Rhine were given to France. The princes who had suffered losses were given as compensation the Church's possessions on the other side of the Rhine. In this way the disastrous secularization of ecclesiastical property robbed the Church.

One of the noblest victims of this vandalism was the magnificent Benedictine church of Munsterschwarzach in Franconia. This church, built in the years between 1727 and 1742, was one of the art marvels of the entire country, a pearl of Germany and the chief adornment of Franconia. The pickaxe that destroyed the church, killed the monastic life as well. Munsterschwarzach fell into ruin.

More than a century elapsed before the monks returned to this devastated vineyard of the Lord. When they arrived there, in 1913, they found two houses in a state of dilapidation, but no church. It took twenty-five years to rebuild a house of God, which in 1938 they were able to dedicate. No wonder that their joy in the year that has passed was great and that they made a great feast of the day of Dedication.

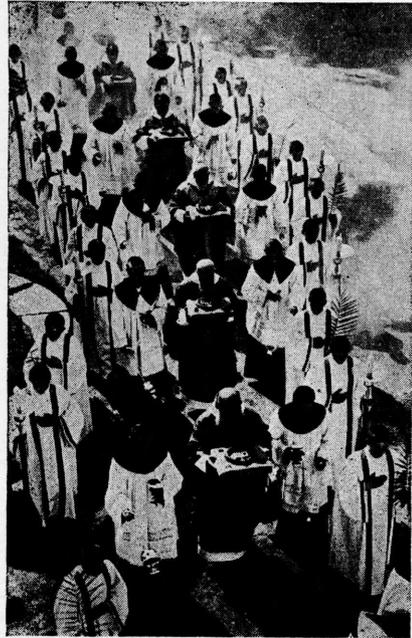
In this beautiful new church of Munsterschwarzach, the three naves offer ample space for a large congregation. Each of the side-naves contains seven tiny chapels with a small altar and a confessional.

Through a huge triumphal ark the many steps lead up to the choir of the monks. This choir — covered with a lofty barrel-vault, in contrast to the coffer-work ceiling of the central nave — opens upon the spacious square where the high altar stands.

From high above the altar the heroic figure of Christ Salvator dominates the entire church. On either side of the altar a large chapel gives room for the lay-brothers of the Abbey.

Opposite the high altar, above the entrance door, a beautiful rose window of stained glass allows the ray of the setting sun to bathe the interior of the church in enchanting light. A well built organ, set in

the choir of the monks, aids them in chanting the Divine Office; and six bells in one of the four towers call the people to the service of God. Artistic statues of the Saints adorn both the facade and the interior of the church.



The Solemn Rites

Early in the morning of the festive day, the bells in the church tower sent their joyful pealing over the sleeping countryside. Since the liturgy of a Dedication is for the most part performed in the open air, the weather plays an important role. Fortunately on that September day the sun rose in all its splendor in a cloudless sky.

His Excellency, Bishop Ehrenfried of Wurzburg had arrived the evening before, bringing with him the holy relics that were to be embedded in the various altars of the church. Overnight these precious remains of holy Martyrs had reposed in a chapel within the monastery, where the Office of the Holy Martyrs was said by the choir of monks.

From this chapel, at eight in the morning, after the seven psalms of penance had been sung, the solemn procession escorted the Bishop to the front door of the church. The morning sun was reflected in the golden

*Condensed from PAX, February, 1939.

cross on its high staff that was carried at the head of the procession. In its wake, two by two, followed the brothers and monks of Munsterschwarzach, their faces glowing with the joy of achievement that filled their hearts.

Behind the monastic community came a great number of altar boys. In their white robes, with red stripes from feet to shoulder, in both front and back, they seemed like Roman lads in the time of the catacombs.

Singers in white albs and brocaded copes preceded the long line of important ecclesiastical dignitaries. Eighteen mitred Abbots and three Bishops walked before the Consecrator.

Standing before the closed door of the church, the Consecrator began the recitation of the Litany of Saints, to which the responses were made by the crowd of prelates, priests and laymen who were fully aware of the close union that bound them to the triumphant hosts of the Angels and Saints in heaven. Through the Litany they appealed urgently to the Saints, and especially the holy Patrons of the monastery and its new church, to keep the accomplished work under their powerful protection.

Then came the blessing of salt and water; and the demand that Satan leave the place in the hands of its Creator. In the name of the Father and of the Son and of the Holy Ghost, the Bishop sprinkled holy water on the walls of the church — first as high as he could reach, then near the ground, and finally midway in the building.

During the sprinkling of the holy water, the Bishop led a procession of monks, priests and prelates three times about the church. Each time they came to its door, the Bishop knocked upon it with his crozier. The third time he knocked, the door was opened. With the blessing: "Peace be with this house," he made the sign of the cross with his golden staff.



As he crossed the threshold, the joyful entrance song came from the lips of the singers intoning the antiphon: "Eternal peace from the Eternal Father be with this house! Eternal peace, O Word of the Father, be the peace of this house! Peace be granted to this house by the benignity of the Divine Paraclete!"

The ceremony that followed is rich in meaning. A broad cross of ashes was made on the floor of the middle aisle, reaching from corner to corner. With the point of his crozier, the Bishop drew in the ashes first the letters of the Greek alphabet — of which Alpha is the first and Omega the last — and then of the Latin alphabet. In ancient pagan days it was the custom thus to banish the evil spirits from a house. Now it has a much deeper significance. In the Apocalypse (Chapter I, 8) we read: "I am Alpha and Omega, the beginning and the end, saith the Lord God, who is, and who was, and who is to come, the Almighty." This solemn ceremony makes us understand that the Almighty God, who is the beginning and the end and the sum of all that letters can teach us, takes possession of the new building that is being consecrated to Him.

Having blessed salt, water, ashes and wine, the Bishop begins what is called the Baptism of the church's interior. It culminates in a solemn preface, sung by the Consecrator. This Preface is so sublimely poetical, that we quote it so that all may hear the blessings that the Church — the Bride of Christ — implores on the day a building in which she sees an image of herself is consecrated.

Preface

"O eternal God, be propitious to our prayers, be propitious to our sacred rites, be propitious to the pious labors of Thy servants, as we implore Thy mercy. Upon



this church, which we though unworthy consecrate under the invocation of Thy holy name, unto the honor of the holy cross whereon Thy co-eternal son, our Lord Jesus Christ, deigned to suffer for the Redemption of the world, may Thy Holy Spirit descend, overflowing with the abundance of His sevenfold grace; so that, whensoever Thy holy name is invoked in this house, Thou, O Lord, in Thy goodness mayest hear the prayers of them that call on Thee.

"O blessed and holy Trinity, that purifiest all things, cleanseest all things, adornest all things. O blessed Majesty of God, that fillest all things, containest all things, orderest all things, O blessed and holy hand of God, that sanctifiest all things, blessest all things, enrichest all things, O God, Holy of holies, with most humble devotion we implore Thy mercy that Thou wouldst deign, through the ministry of our lowliness, to purify, bless, and consecrate, by the everlasting abundance of Thy sacred gifts, this Thy church, unto the honor of the holy and triumphant cross. Here also may Thy priests offer to Thee the sacrifice of praise. Here may the faithful perform their vows. Here may the burden of sinners be undone, and the faithful who have fallen be restored to grace.

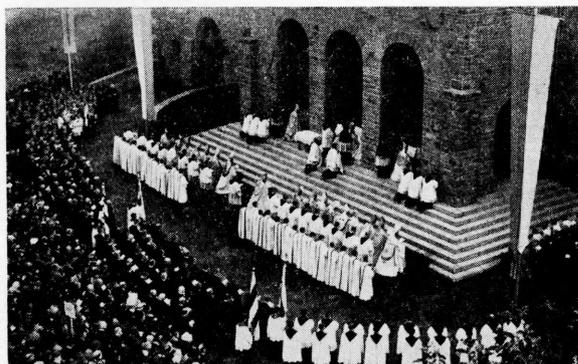
"We therefore beseech Thee, O Lord, in this Thy house, by the grace of Thy Holy Spirit, may the sick be healed, the infirm restored to strength, the lame cured, the blind enlightened, demons cast out. May all miseries and weaknesses be driven away, by Thy favor, O Lord, and the bonds of all sins be loosed. Thus may all who enter this temple for the purpose of rightly asking Thy benefits rejoice to find all their petitions granted: so that, having obtained the mercy they sought, they may glory in the eternal munificence of Thy tender compassion."

With the blessing in this solemn Preface and the purifying by the holy water that had been sprinkled three times on the four walls, the church was ready for the reception of the holy relics.

Procession with the Holy Relics

Prelates and priests betook themselves to the little room in which the holy relics had been kept during the night. Six priests, arrayed in red chasubles, carried them in solemn procession. The sweet perfume of frankincense rose from the censers in the

hands of the altar boys; palm branches and burning torches bore testimony to the glorious victory which, centuries before, had been won by these holy men and women, whose earthly remains — enclosed in gilded capsules — lay on the red cushions.



As the procession drew near to the church, pathetic strains of music were heard. Surely it brought to many a heart the revelation of how all earthly struggles, fought manfully for Christ, find their glorious reward in heaven. Years before, in some far distant land, the holy martyrs had submitted to the executioners. Now Bishops and monks and a multitude of the faithful, in solemn procession, paid them homage as their patrons and heavenly protectors.



Consecration of the Fifteen Altars

Before the holy relics were finally deposited in the fifteen altar-stones, the Consecrator with fourteen other prelates consecrated these altars with solemn rites.

The Bishops and the other prelates pour oil upon the altar-stones where the holy sacrifice will be offered up to the Lord, for terrible is the place where the presence of

the Most High is felt to be so near; and blessed is the place where He gives us to understand that His Angels are with us.

With holy oil the prelates draw five crosses on the flat stones: one in each corner and one in the center. On these spots candles and frankincense are burned. On the walls, twelve crosses — called "Apostle crosses" — are fastened, and anointed with holy oil by the Bishop. Then before each of the twelve crosses a candle is burned.

The brilliant lights shining from the fifteen altars and from the walls transform the building into a house of God and a dwelling place of His divine presence.

Now the door is opened to the multitude of the faithful, whose hearts are full of joy as they enter. The solemn song of exultation, "Holy God, we praise Thy name" rings out from ten thousand throats.

A Pontifical High Mass at the high altar, said simultaneously with Masses said at the fourteen side altars by the consecrating prelates brought the inspiring ceremony to a worthy conclusion. For the first time the Saviour of the human race had descended bodily upon these places of the holy Sacrifice as He took possession of His tabernacle on the high altar, to be with the children of men until the end of the world.



MUSIC BROADCASTS ON THE CORONATION OF POPE PIUS XII

Among the selections noted in the various broadcasts from different parts of the world in connection with the NBC broadcast of the Coronation of Pope Pius XII, the following selections were noted:

From the Cathedral of Fribourg, a choir of boys and men broadcast the "Gaudeamus" in Gregorian, the Kyrie from the "Missa Pontificalis" by Perosi, and "Benedicamus Domino" by Croce.

From the Strasburg Cathedral in Alsace, (the reception in this country was not good) following a sermon, the "Panis Angelicus" by Cesar Franck was heard, also "O Quam Gloriosa" by Vittoria was announced. A "Sanctus" from the "Missa pro Pace" by M. J. Erb was then heard.

From Downside Abbey, in England, a series of Chant selections were broadcast. The Seminary Choir of Budapest, Hungary, was heard, as was a Catholic choir from Warsaw, Poland, on the same program.

At 2.35 A. M., U. S. time, the Silver Trumpets sent forth their melody as the Procession commenced to descend the Royal Stairs. Following a welcome by the canons of the Basilica, at the Portico of St. Peter's, the "Tu es Petrus" by Perosi was heard, sung by the Sistine Choir. The Julian Choir sang a "Tu es Petrus" by Meluzzi. Then came the Perosi Mass for the Beatification of the Blessed Mother Cabrini which was recently composed by the Director of Music at St. Peter's.

Later the same day, (at 2.30 P. M.) from the United States, a broadcast of a "Te Deum" service was sent forth from the Crypt of the Shrine of the Immaculate Conception in Washington, D. C. At 3.00 P. M., the Graymoor Novena Service to St. Anthony included a "Te Deum" and all other church programs of the day likewise made special recognition of the Coronation.

Not much can be said for the musical

programs which marked the Memorial Services on the radio at the time of the death of Pope Pius XI. John Charles Thomas sang Gounod's "Ave Maria", Morton Downey sang Cesar Franck's "Panis Angelicus" on one program, while another program recorded a choir singing the "Sacerdos et Pontifex" by Wiltberger. Programs of incidental organ music were even further from the liturgical ideals for such an occasion.

However, the choir of St. Meinrad's Abbey rendered a program which helped to redeem American musicians. This program is reviewed in another column.

Byzantine Music

At the Abbey of Grottaferrata in Rome there is a monk, Lorenzo Tardo Jeromonaco by name, whose work on a little-known but all-important music form — the ancient Byzantine — has drawn the acclaim of scholars the world over, among them Pope Pius XII.

The book of Father Tardo, compiled from the ancient codices of Byzantine music in the Grottaferrata Abbey, is entitled "L'Antica Melurgica Bizantina."

"It will serve," directors of the scuola melurgica of the Abbey point out, "to supply a deficiency in the history of sacred music which, as all know, had its origin in the Orient, in Greece and specifically in Byzantine music. In the manuals of sacred music used in the schools, however, only the vaguest and most obscure idea is given of this particular music form," they aver.

Music lovers have recognized in the music an originality of melody and evidences of an archaic quality, and there is a mystic pathos about the pervading mood which is said to penetrate the very heart of the listener.

Copiously supplemented by tables and hitherto unpublished modulations of the Byzantine Liturgy, the work of Father Tardo contains three parts — a historical, description of the rare texts of the Abbey collection and a theoretico-practical manual of ancient Byzantine music, compiled from medieval documents.

OUR MUSIC THIS MONTH

Mass of St. Thomas

Sr. Marie Antoinette, O.P.

Few choirs will have any need for a new Mass to be used during the summer months. However, for those choirmasters who prepare their fall music during the summer time, we present here the voice parts of a new Mass in genuine liturgical style. This Mass is modern and yet obviously the composer has taken the Gregorian as a model for melodic form. Only those who are acquainted with the Chant will fully appreciate the merits of this Mass and Sister Antoinette may be several years ahead of time in presenting this type of composition. The Mass has harmonic beauty which will interest educated musicians. This is not an ordinary piece of music. It would reflect credit on any program and in the mind of this reviewer, it could be used as a model Mass for women's voices. It is in a style which is distinct and easily classified as appropriate for church use. It combines the ancient and the modern type of church music with genuine originality.

NEW ORGAN

In Pittsburgh, Pa., a new organ was dedicated at St. Josaphat's Church. Mr. Henry Batyzki, organist, was assisted by Valentine Kotlarz, Organist of St. Michael's Church, Southside, in a special dedication program.

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MASS

in honor of Saint Thomas Aquinas

KYRIE

Sister Marie Antoinette O.P.

SOP. I-II

ALTO

Andante *p* *mf*

Ky-ri-e e-le - - i-son, Ky-ri-e

p *mf*

f *ff Più mosso*

e - le-i-son, Ky-ri-e e - le-i-son. Chri - ste

f *ff*

mf

e - le - i-son, Chri - ste e - le - i-son,

mf

p *pp rit.* *Tempo I* *f*

Chri - ste e - le-i-son. Ky-ri-e e - le - - i-son, Ky-ri-e

p *pp rit.* *f* *f*

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

GLORIA

Allegro moderato

mf

Et in ter-ra pax ho-mi-ni-bus, bo-nae vo-lun-ta - tis,

Lau - da - mus te. Be - ne - di-ci-mus te A - do - ra - mus

te. Glo-ri-fi-ca - mus te. Gra-ti-as a-gi-mus ti - bi,

p pro-pter ma-gnam glo - ri-am tu - am. *rit.* *ff* Do-mi-ne De - us,

Rex coe-le - stis, De-us Pa-ter o - mni - po-tens Do -

mi - ne Fi-li u - ni-ge-ni-te, Je - su Chri - ste.

rit. *p*

f a tempo

Do - mi - ne De - us, A - gnus De - i, Fi - li - us

Adagio

Pa - - tris. Qui tol - lis pec - ca - ta mun - di,

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

su - sci - pe de - pre - ca - ti - o - nem no - stram. Qui se - des ad de - xte - ram

Pa - tris, mi - se - re - re no - bis. Quo - ni - am tu so - lus sa - nctus.

Tu — so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus,

ff a tempo

p Je - su Chri - ste. *ff* Cum Sa - neto Spi - ri - tu in glo - ri - a

De - i Pa - tris. A - - - - - men.

CREDO

Allegro ma non troppo

f

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,

r

et ex Pa - tre na - tum an - te o - mni - a sae - cu - la. De - um de De - o,

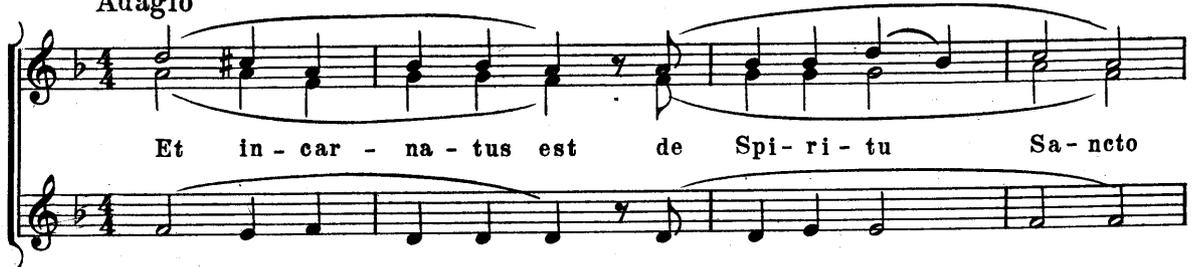
mf

lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro.

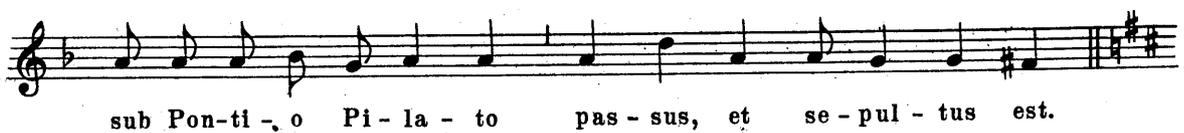
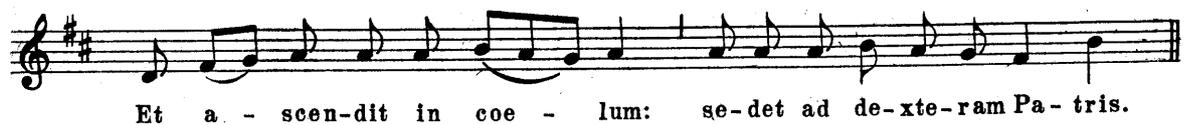
Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri:

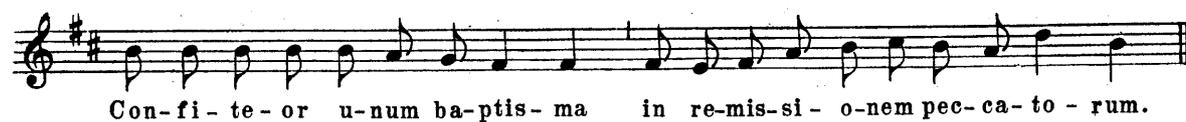
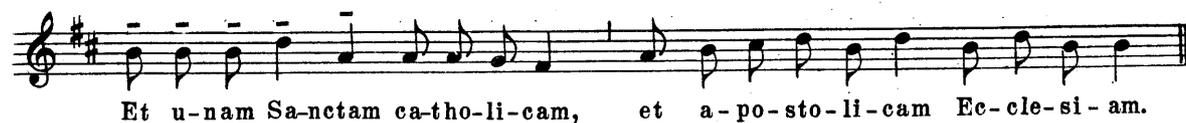
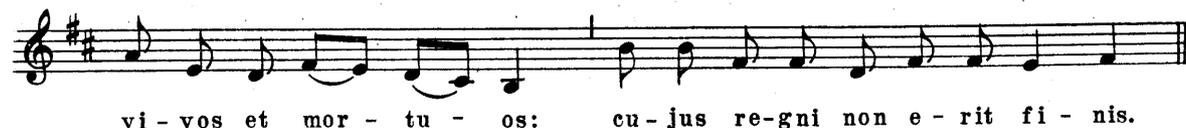
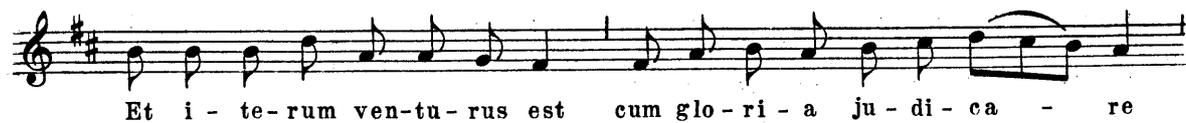


Adagio



Tempo I

*f Con anima*



SANCTUS



Do-mi-nus De - us Sa - - ba - oth. Ple - ni sunt

coe-li et ter - ra glo - ri - a tu - a.

Più mosso
ff

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

BENEDICTUS

Adagio

Be - ne - di - ctus qui ve - nit in

no - mi - ne Do-mi - ni, in no-mi - ne Do - mi - ni, Ho-

san - - na in - - ex - cel - - sis.

AGNUS DEI

Moderato *mf*

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

mf

rit. *p* mun - - di, mi - se - re - re no - bis. *a tempo* *f* A - gnus

rit. *p*

f

p rit.

De - i, qui tol - lis pec - ca - ta mun - -

p rit.

pp *Moderato* *mf*

di, mi - se - re - re no - bis. A - gnus De - i,

pp *mf*

p

qui tol - lis pec - ca - ta mun - di, do - na no - bis pa - cem.

p

The musical score is written for two staves. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked 'Moderato' and the dynamic is 'mf'. The lyrics are 'A - gnus De - i, qui tol - lis pec - ca - ta'. The second system continues the melody, with dynamics ranging from 'p' to 'f'. It includes performance markings such as 'rit.' (ritardando) and 'a tempo'. The lyrics are 'mun - - di, mi - se - re - re no - bis. A - gnus'. The third system shows a key change to two sharps (D major) and a tempo change to 'p rit.' (poco ritardando). The lyrics are 'De - i, qui tol - lis pec - ca - ta mun - -'. The fourth system returns to the original key signature and tempo, with dynamics 'pp' and 'mf'. The lyrics are 'di, mi - se - re - re no - bis. A - gnus De - i,'. The fifth system continues with dynamics 'pp' and 'mf'. The lyrics are 'qui tol - lis pec - ca - ta mun - di, do - na no - bis pa - cem.'.



Question and Answer Box

CONDUCTED MONTHLY BY THE EDITOR

DOM GREGORY HUGLE, O. S. B.

"I am aware of the fact that there are two ways of pronouncing Latin: Ecclesiastical and National. I know also that His Holiness Pope Pius X encouraged the faithful to adopt the Ecclesiastical way, but I wish to know which of the two pronunciations is correct Latin used by the ancient Romans."

A. — Distinction must be made between the Pagan Rome with its classic pronunciation of Latin, and the subsequent Christian Rome with a modification of same.

It seems to be certain that during the classical period, beginning about one hundred years before Christ, the pronunciation of Latin resembled in many respects that of the Greek language, e. g., Kaisar for Caesar, Kikero for Cicero, koilum for coelum.

With the beginning of the Christian era, owing to manifold contacts with wandering nations a modified (softened) pronunciation began to win the upper hand. The present Roman (ecclesiastical) pronunciation is supposed to be the best representative of this latter type.

Secular universities, on the other hand, have adopted a repristination of the ancient pagan pronunciation.

"In the *Liber Usualis* I observe the eighth rest mostly before or after the whole bar, or double bar. Why is it that in the Kyrie of the seventeenth Mass, it is placed before the half bar? Does it indicate a longer pause if it is placed before a whole bar than before a half bar?"

A. — Upon careful investigation, and especially after comparing the rhythmic phrasing of Kyrie No. 6, we have come to the conclusion that the eighth rest before the half pause in Kyrie No. 17 should be eliminated. Subsequently we were confirmed in our view by the fact that Brager's

harmonization of the Kyriale has ignored the eighth rest in that very place.

"I can't understand very well the ictus (vertical episema); it doesn't seem to divide the neums, or give a stress to a note. Sometimes it stands after every other note, and sometimes again it is not seen for a long time, e. g., in the Introit of Thursday of Easter week. How can I learn where to put it?"

A. — In "Spotlight", pages 28 - 30, we have explained the nature of the ictus, and the fallacies connected with it. With regard to the Introit of Thursday in Easter week we wish to say that in the first phrase there is no need of an ictus since the order of rhythm is quite clear; the first difficulty arises in the second line at *laudaverunt*, where the ictus has to determine the rhythmic standing of the single note.

Speaking of the office of the ictus, Dom Mocquereau says: "The sole office of the ictus is to keep open an unimpeded march - route for rhythm itself. Like the up-to-date signs along the highway by detailed directions and cautions enable a rapid and safe transit for the traveller, so the ictus - marks remove uncertainties, halts, hesitations, doubts, and all other barriers that might obstruct the onward march of the sacred chant. The single ictus, like the single chant note, is neither accented nor atonic, neither loud nor soft neither long nor short; it can be all these things; what takes place in the individual case depends on the nature of the syllable or neum over which it happens to alight.

"When Holy Communion is distributed during Mass, should the music stop for the 'Confiteor' and the 'Agnus Dei'?"

A. — Yes, the music (i. e., the organ) should stop for the "Confiteor" and the

Send your Questions to Rev. Gregory Hügle, O. S. B., St. Francis Hospital, Maryville, Mo. They will be answered in this column without reference to your name.

"Agnus Dei". In the solemn Mass the Deacon is to sing or recite aloud the "Confiteor"; in a Low Mass, the servers recite it. The organ may play again when the priest begins to distribute Holy Communion.

CATHOLIC MUSIC AT MUSIC EDUCATORS' CONFERENCES

Increasing emphasis has been placed upon Catholic Music at the various conferences of school musicians throughout the country. At the Eastern Music Educators' Conference in Boston in March, one afternoon was given over to the Catholic program. Pupils from the various grades of the parochial schools rendered selections and the combined Glee Clubs of Emmanuel College for Women, Regis College for Women, and Boston College for Men, sang several numbers. Ancient polyphonic music, of course, was found on several of the programs rendered by secular choruses during the conference.

In San Antonio, Texas, the Music Educators' Conference was held from April 12th to 15th. The Incarnate Word College Choral Society was heard and at another session, the Choir of Our Lady of the Lake College sang.

Other conferences in Detroit, San Francisco, in the Northwest, and in the South-Central states, gave the same recognition to Catholic School choirs.

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RECENT DEATHS

WILFRED A. BERNARD

Mr. Wilfred A. Bernard, 67, organist and choir director at the St. Anthony's Church, New Bedford, Mass., died on March 5th after a long illness. He obtained his first position as organist when he was 17, and at various times he had served in Providence, R. I., Worcester, Pawtucket, and Fall River, as well as in New Bedford. He was born in Lawrence, Mass., and received his first musical training from a brother, the late Joseph Bernard, who was organist at St. Ann's Church in Lawrence for 52 years.

JOSEPH M. BOGASKI

Mr. Joseph M. Bogaski, organist and choirmaster, died recently at his home in Rochester, N. Y. His death terminated a long musical career spent in the service of Catholic churches, many of them located in the diocese of Albany, N. Y. For the past 15 years he has been Director of Music at St. Stanislaus Church, Rochester, N. Y., and he was the organizer of the Rochester Council, Knights of Columbus Choral Club.

A native of Poland, Mr. Bogaski was born in Posen in 1865.

EUGENE J. PHILLIPS

At Grand Rapids, Mich., for 25 years Eugene J. Phillips, organist and choir director of St. Andrew's Cathedral, had played and sung the "Tantum Ergo" at Benediction Services. During the last week of January, he sang it for the last time as the Last Sacraments of the Church were being administered to him. One of the foremost musical figures in Grand Rapids, Mr. Phillips was only 45 when he died. He was born in Milwaukee and was educated at the Pio Nono College. He was, at one time, organist at Trinity Church, Milwaukee, leaving there to become organist at the Grand Rapids Cathedral.

REV. GLADSTONE KINKADE

One of Oklahoma's most beloved young priests died early in February. Rev. Gladstone Kinkade, a convert to the church, was a graduate of Oklahoma City University. Following graduation, he was organist at the Criterion and the Rialto Theatres in Tulsa, Okla. Later he became a theatre organist in Boston, Mass., and attended

Boston College. Following this, he went to the American College in Rome to study for the priesthood, having been converted in 1924. On September 15, 1936, he was appointed assistant at Our Lady's Cathedral, Oklahoma City, where he directed the Cathedral choir and taught in John Carroll School.

Members of the priests' choir, directed by Very Rev. Victor Van Durne, chanted the music of the Requiem in the presence of 61 priests and 42 sisters of several orders. It was estimated that approximately 250 non-Catholics attended this service in addition to the regular congregation.

DOM GREGORY OULD

Dom Samuel Gregory Ould, O. S. B., a renowned authority on church music, died recently in Great Britain at the age of 74. Dom Gregory was best known for a hymn book which was published a generation ago and which became revised lately and adopted as the official hymnal of Scotland. One of his Unison Benediction Services is published in the U. S. A. by McLAUGHLIN & REILLY COMPANY. Other compositions included a "Missa Fidelium", a number of organ pieces, and a series of motets published by Novello.

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COMMUNICATIONS

To the Editor of The Caecilia:

Today a friend sent me a clipping from the March issue of The Caecilia, consisting of a communication from one of your readers concerning my paper on Bach. Permit me to quote:—

"I have made some investigations and therefore wish to state that I do not believe that Dr. Koch is altogether correct in his contention. I have found, for instance, that his reference to the 'Gratia agimus tibe', from the Gloria of the great B Minor Mass, is not traceable to Palestrina's influence."

Of course, I did not say anywhere at any time that my reference was traceable to Palestrina's influence. Had I so stated, I agree, that it would have been "not altogether correct." It would, in fact, have been somewhat stupid. Bach, not my reference, was influenced by Palestrina. A few hasty references to prominent Bach authorities revealed the following:—

Spitta, who spent a life-time on Bach research before he published his monumental work on the Leipzig cantor, has this to say of various parts of the Mass in question, "the connection here indicated with the polyphonic music of the sixteenth century is pretty obvious, and Bach's study of Palestrina acquires a new significance."

Perry finds the "Gratias" suggests "a most ancient lineage."

Terry tells us that "the 'Gratias' is built upon an austere theme that suggests a modal phrase of ancient use — it has the formality of Latin grace."

With the unflinching intuition of genius Bach borrowed such choruses from his other works which were peculiarly congruous to the Mass as a whole. Schweitzer, in fact, finds that "they are not mere transfers, but rearrangements. It is as if Bach tried to write a really Catholic Mass." It was Bach's son, Emanuel, who referred to the Mass as "die katholische Messe."

The theme of the "Gratias" with its "Caecilienschwaenzchen", as Michael Haller was wont to call it, is a direct inheritance from the Palestrina school. Its ancestors exist by the hundreds in the works of the fifteenth and sixteenth centuries, and it has persisted as a cliché to the present

day. In addition Bach frankly resorts to the dovetailing device familiar to students of Palestrina and his school. It is all "pretty obvious."

The method of reasoning which leads your correspondent to conclude that, since the "Gratias" is borrowed from another of Bach's works, it can not have been influenced by Palestrina, is one that would incite the envy of a whole school of sophists.

He lists five such borrowings, although any one who has read any of the thousand and one books on the matter could have told him that nine of the 24 movements have been borrowed. Let me quote him further:—

"The 'Crucifixus' is borrowed from the Cantata 'gratulatoria in adventum regis' (1734)".

My copy of this Cantata does not contain the "Crucifixus" music, but I do find it in the Cantata "Weinen, Klagen", written in 1724. It is thus listed in every work which speaks of it at all, and it is so stated on the title page of Liszt's famous Variations on the basso continuo of this movement. Evidently the editors of the Bachgesellschaft edition erred in not awaiting the results of the "investigations" of your correspondent before proceeding with their Bach publications.

Again:— "The inspiration for the 'Gloria' was purely a business speculation, — hoping it would be used at the coronation so that he could get a fine fee".

That makes a mockery of Bach's "S (oli) D(eo) G(l)oria" found on the score. Terry finds that "the Mass is the expression of Bach's Christian idealism". Perhaps it is all a matter of personal approach.

What Bach "hoped" escapes, by its very nature, the perception of all except himself and his Maker. Accompanying the Mass and its dedication to his Catholic sovereign, Bach wrote a letter, still in existence, in which he makes a plea for an appointment to the Hofkapelle, a plea that was heeded. It had nothing to do with "hopes for a fine fee", but served as a request for assistance against the chicaneries of the Leipzig authorities. Moreover, it was the "Cantata gratulatoria", from which the "Osanna", not the "Crucifixus" music, was culled, which was written for, and used to, celebrate the accession of Augustus III.

A final quotation from your correspondent's communication:—

"The entire Mass is pieced together with snatches from his other works".

That is a discovery! And he makes the history-making announcement in all humility! It comes as a revelation to all the savants who have devoted their labors to Bach research. What they failed to find has suddenly been revealed by the momentous "investigations" of your March correspondent. All that now remains to insure him undying fame is to reveal to a breathless world these "other works" that form the sources of the fifteen movements which Spitta naively thought Bach had originally conceived for the B Minor Mass. Only this, and nothing more.

April 16, 1939.

CASPAR KOCH.

ARTHUR BECKER ORGAN RECITAL IN ST. LOUIS

On March 12, Arthur C. Becker of St. Vincent's Church, Chicago, Ill., Dean of the Music Department of Depaul University, played an Organ Recital in the St. Louis, Mo., Cathedral.

The St. Louis Catholic Organists' Guild sponsored the Recital.

GREGORIAN MASSES IN MODERN NOTATION

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PROGRAMS

Piece Heroique	Franck
Two Preludes on Gregorian Themes	Edmundson
a) Veni Creator Spiritus.	
b) Ecce iam Nactis.	
The Nave	Mulet
Jagged Peaks in the Starlight	Clokey
Toccat and Fugue in D minor	Bach
Allegro from Sonata No. 6	Bach
Prelude to a Sacred Drama	Arthur Becker
Menuet from Fourth Symphony	Vierne
Variations de Concert	Bonnet

**SACRED CONCERT IN SEMINARY
CHAPEL, SANTA BARBARA, CAL.**

On April 15, 1939, with guest organist, Richard Keys Biggs, of the Blessed Sacrament Church, Hollywood, Cal., and Choir Director, Rev. Bertrand Hobrecht, O. F. M., the following Sacred Concert program was heard at St. Anthony's Seminary, Santa Barbara, California.

CARRILLON (organ solo)	Vierne (Mr. Biggs)
REGINA COELI (for two choirs)	Becker
Choirs of the Old Mission and of St. Anthony's Seminary	
PATER NOSTER	Biggs
St. Anthony's Seminary Choir	
AVE MARIA (organ solo)	Schubert (Mr. Biggs)
SEQUENCE "DIES IRAE"	Verhulst
(Sung in memory of Pope Pius XI)	
SUNSET (organ solo)	Biggs (Mr. Biggs)
TWO EASTER HYMNS	
TERRA TREMUIT	Nekes
ES STEIGT DER HERR	Engelhardt
TOCCATA (organ solo)	Boellmann (Mr. Biggs)
AVE MARIS STELLA	Grieg
St. Anthony's Seminary Choir	
TU ES PETRUS	P. Wagner
Sung by the Choirs of the Old Mission and St. Anthony's Seminary	
(In honor of His Holiness, Pius XII)	
SCHERZO (organ solo)	Rogers (Mr. Biggs)
* * * *	

**SOLEMN BENEDICTION OF THE
BLESSED SACRAMENT**

LAETAMINI	Gregorian Chant
A PRIESTLY HEART	Mitterer
TANTUM ERGO	Thielen
FINALE: PSALM 150	Cesar Franck
St. Anthony's Seminary Choir	

GOLDEN JUBILEE

St. Patrick's Parish, Portland, Oregon, observed the Golden Jubilee of the laying of the cornerstone of the church on Sunday, March 19th. The choir, under the direction of Miss Frances Schneiderjost, rendered the music at the memorial services.

CURRENT EVENTS

YOUNGEST ORGANIST

Seated at the console of the organ at Immaculate Conception Church in Bay View, Wisc., on Easter Sunday morning was the youngest organist in Milwaukee archdiocese, 15-year-old Germaine Schneider. Appointed organist last December, she plays each Sunday at the 10.30 o'clock Mass, at which the male choir sings, and at the Mother of Perpetual Help devotions Tuesday evenings. Germaine, daughter of Mr. and Mrs. Norbert Schneider of 2814 S. Lenox street, attended Immaculate Conception school and was graduated in January, 1937. She began the study of the piano at the age of five and had had as her only teacher her father, a member of the Wisconsin College of Music faculty. Besides appearing often in recitals, she had been soloist twice with symphony orchestras, and when only 12 played Beethoven's C Major concerto with the College of Music orchestra. This season she played Liszt's Hungarian Rhapsody with the Bay View high school orchestra. On Thursday, April 13, the young organist and pianist was heard in a recital with Gloria Rodrigues, soprano.

Mr. Raymond Galipeau, director of the St. Joseph's Church Choir, Worcester, Mass., and a member of the Worcester Music Festival Chorus, has been invited by Mr. Albert Stoessel to appear as soloist at one of the post-rehearsal programs of the Festival chorus.

**LIONEL DUGUAY APPOINTED
IN WORCESTER, MASS.**

At the Holy Name Church, Worcester, Mass., succeeding Fred Gamache, (now at St. Cecilia's Church, Leominster, Mass.) is Mr. Lionel E. Duguay, formerly of St. Raphael's Church, Manchester, N. H.

Mr. Duguay received his doctor's degree from the Schola Superiora Pontificale of Rome. Further educational background of Mr. Duguay includes a degree from Saint Anselm's College in Manchester, N. H.; training in sacred music under the direction of Dom Adéland Bouvilliers, Benedictine monk; study of the organ under Harry C. Whitmore of Boston; a year at the Pius Xth Gregorian Institute at New York; four years at the Schola Superiora Pontificale; his practical experience in music

includes a directorship of the Boys' Choir of the Italian Royal Opera, and eight years as organist at Saint Raphael's Church.

Success is wished to Mr. Duguay in his new position. Having already filled a post as organist, he knows the joys of this work. We therefore hope that the joy he has known as organist in the past will be doubled in the future at Holy Name Church.

CHURCH MUSIC PLANS FOR WORLD'S FAIR

The Directors of the Temple of Religion have chosen Reginald L. McAll, organist of The Church of The Covenant, New York, and former President of The Hymn Society of America, to take charge of raising the fund for the music program. In order to do justice to the situation, he is now preparing a church musical directory, giving the church connection of every active organist; and this will enable every church to obtain the desired information about the program and the sustaining fund, and about its own interest in both of these objects. In return for a modest contribution, each church or singing body will receive for the duration of the Fair, periodically, a card giving all the important musical events to be held for the following two weeks. This has never before been attempted, and it should be greatly appreciated.

Parish choirmasters are urged to send information about themselves and their churches to Mr. McAll at the Temple of Religion, 350 Fifth avenue, New York. Catholic and other programs will be announced, direct by mail, so that visits to the Fair may be planned to coincide with desired music programs. Donations to help defray the cost of these notices are solicited.

"Music and Catholic Youth" was the theme of the third Catholic Youth's Organization broadcast over Station WCTO, Cincinnati, on Saturday, March 4th. Professor John J. Fehring, musical director of the Archdiocese, directed a choral group of 50 girls from St. Ursula's Academy in a number of musical selections illustrating the variety and breadth of Catholic influence in music. Mr. Fehring traced the heritage of Catholic art through the centuries and pointed out the names of those illustrious Catholic artists and musicians who have enriched civilization with masterpieces based on Christian motifs.

Plans have been made to organize the choirs of the Catholic Colleges of Iowa into a choral association. These plans were discussed at a meeting of the Choirmasters of the colleges, held in Mount Mercy College early in March. The new group is also to further the study and rendition of music approved by the Motu Proprio.

The St. Bonaventure College Glee Club of Alleghany, N. Y., directed by Rev. Claude Kean, O. S. F., was heard in a program in the Knights of Columbus Ballroom, Wilkes-Barre, Pa., on April 20th. Other engagements of this organization will carry the choir to Emporium, Pa., Altoona and Cumberland, Md., Washington, Baltimore, Camden, Patterson, New York, Pittsburgh, Buffalo, Erie, Rochester, and a number of towns within the immediate vicinity of the school. Programs of this choir are designed particularly for entertainment purposes and only familiar songs are used in their concerts.

The Servite Choristers, numbering 45 voices, and a mixed chorus of 45 voices, presented a varied program on Passion Sunday in Chicago at our Lady of Sorrows Church. Miss Vivian Della Chiesa was the assisting artist.

The Crusaders of St. Theresa, the vested choir of the Shrine of the Little Flower in Chicago, is composed of 65 Southside boys with unchanged voices between the ages of six and twelve. They sing at the services every day during the Novena or other services. They are directed by Rev. Theo. J. Hatton, O. Carm., and Brother Jude Linneman.

Another Chicago choir which was active recently is that of St. Patrick's Church, directed by Edmund H. Attwood. On March 17th a special program of Irish music was rendered by this group.

In Spokane, Washington, the choirs of Mount St. Michael Scholasticate and Gonzaga University have rendered several programs recently, both in church and concert. These organizations are directed by Mr. Lyle W. Moore.

CHANT AT ST. MEINRAD ABBAY, INDIANA

ST. Meinrad's Abbey is known far and wide for its interest in the liturgy and the Gregorian Chant. The invitation extended by the Columbia Broadcasting system to the monks to broadcast was a well-deserved tribute. For the past 10 years or so, they have been making a very special study of the ancient chant and its proper rendition.

Several years ago, on a trip to Europe, Abbot Ignatius, himself an eminent cantor, visited the Abbey of Solesmes in France, the recognized world-center of Gregorian chant, and studied the technique and method of rendition of the Benedictines there. Returning to America he brought along for the use of his own monks copies of the latest edition of the "Benedictine Antiphonary," the book containing the chant melodies for the Divine Service.

Well - Deserved Tribute

Just last year, the Rev. Stephen Thuis, O. S. B. (of the famous Thuis Benedictines) and the Rev. Vincent Wagner, O. S. B., both musical critics and organists at the Abbey, spent several months in Europe in the study of the chant. The Rev. Thomas Schaefer, O. S. B., and the Rev. Rudolph Siedling, O. S. B., also organists at the Abbey, (there are seven in all) have done much in the promotion of the work by conducting classes and directing the various choirs.

The monks of St. Meinrad's Abbey gave an American setting to the Papal coronation broadcast, when they were heard over a network of 125 stations in a presentation of Gregorian Chant.

Rising at midnight, the monks recited the parts of the Office preceding None, and were singing that "hour," when the microphones caught up their chant and brought it to millions of listeners. After None, a solemn votive Mass for the Holy Father was sung, at which the Reverend Thomas Schaefer, O. S. B., officiated. The Reverend Mr. Thomas Heilman was deacon and the Reverend Mr. Frank Bossung, was sub-deacon.

Receive Holy Communion

During this Mass the clerics and brothers of the Abbey as well as the students in both the minor and major seminary received Holy Communion for the Holy

Father. The Rev. Stephen Thuis, O. S. B., presided at the organ, and the Rev. Rudolph Siedling, O. S. B., directed the monastic choir.

"Christus Vincit," a composition by the monk Hincmar, was sung by the congregation of 350 seminarians at the Offertory.

The broadcast, originating in the Abbey church, was sent by wire to Louisville, thence to Indianapolis, to Cincinnati, and finally to New York, where it was sent out from CBS headquarters to 125 stations.

ORGAN RECITAL AT BELMONT COLLEGE, N. C. by Dom Adélar Bouvilliers

PROGRAM — MARCH 20, 1939

1. MENDELSSOHN - BARTHOLDY (1809 - 1847)
Sonata in C. Minor, op. 65, No. 2
 - I. Grave
 - II. Adagio
2. THREE BIRDS:
 - (a) Tschaiakowsky (1846-1893) *The Skylark*
 - (b) Ls.-Claude d'Aquin (1694-1772) *Le Coucou*
 - (c) Ed. Lemaigre *The Magpie*
3. SELECTIONS:
 - (a) Maurice Ravel (1875 - 1937), from his *Mother Goose* (1908)
 - I. *Pavani of the Sleeping Beauty*
 - II. Pastoral: "Hop-of-my-thumb"
 - (b) Franz Liszt (1811-1886) *Ad Nos Salutarem Undam Iterum Venite Miseri Populi* (Choral from the third act of *The Prophet*, by Ciaccomo Meyerbeer (1791 - 1864)
 - I. Introduction
 - II. Fugue
 - III. Fanfare
 - IV. Chorale
 - (c) Robert Schumann (1810-1856), op. 60 No. 3
Five Voice Fugue on the name of Bach
 - (d) Cesar Franck (1822 - 1890)
Cantabile
4. IMPROVISATIONS on GREGORIAN CHANT THEMES.
Assisted by the Schola Cantorum of the Abbey Cathedral
 - (a) *Adoro Te Devote* (hymn in honor of the Blessed Sacrament) Latin text by St. Thomas Aquinas (1225 - 1274); Gregorian theme, Mode V (17th Century)
Thema-Chorale-Carillon by L. A. Bouvilliers, op. 3, No. 1
 - (b) *Stabat Mater* (Lenten hymn in honor of the Blessed Mother) Latin text by Jacopone Benedetto da Todi. (1228 - 1306); Gregorian theme Mode VI (14th Century)
Variations in different species of Counterpoint by L. A. Bouvilliers, op. 40, No. 4
 - (c) *Signifer Invictissime* (hymn in honor of St. Benedict) Latin text by St. Peter Damien, O. S. B., (1051 - 1072); Gregorian theme in the Lydian - Plagal VI Mode (19th Century)
Three Lydian - Plagal - Modal variations by L. A. Bouvilliers, op. 14, No. 3

ORGAN MASTER COURSE

JUNE 1939
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PIETRO YON

For Particulars Address

852 CARNEGIE HALL

NEW YORK CITY

SALVE, REGINA

by Dom Adélard Bouvilliers, O. S. B. (M. A., Mus. Doc., J. U. D.)

(Continued from last month)

St. Bernard's Revision of the Salve, Regina

THE melodic text of this sublime cantilena has been well preserved, for, as we sing it today, it is the same as the one found in the Cistercian Books, whose melodic texts have been revised by St. Bernard, Abbot of Clairvaux Abbey, which revision took place from the years 1132-48, and which was made by St. Bernard with two immediate collaborators: Guy, Abbot of Cherlieu, and another Guy d'Eu, Abbot of Chelles. It was well that the melody of the *Salve, Regina* in the Dorian Mode did not exceed the "ambitus" or range of ten degrees, as St. Bernard had based his revision of the Cistercian Chant on the "accommodative sense" of the Scriptures, taking the verse or verses of the Psalms which speak of praising the Lord with a harp numbering a decachord.* As such St. Bernard had prescribed to the two abbots, his collaborators, and the copyists not to give to any melody of the Sacred Chant a greater range than that of ten notes:—in decachordo psalterio.

For many years the writer had been under the impression, and from information gained from Cistercian monk-organists, that the MSS. containing the old Cistercian Chants were at the Cistercian Abbey, at Our Lady of Gethsemane, Kentucky, the Proto-Abbey in the New World. The late Abbot of Gethsemani, Dom E. Obrecht, was a collector of old books, especially of those old MSS. of St. Bernard. Gethsemane Abbey does not possess the old Cistercian Chant Folios, but it does have many old Bernardian MSS.

For the readers who would like to compare the melodic text of the Authentic *Salve, Regina*, this comparison can easily be made without hunting for the old copies of the Cistercian Chant Books, the latter being in Holland and in Belgium. There exists at the Repository or Book Shop of Gethsemane Abbey, one leaf-folder, containing the Latin and Melodic Texts of the

Authentic Prose of the *Salve, Regina*. There also may be found another leaf-folder of the same Authentic melody and Latin text but with the melisms of the gregorian notation being given in modern notation. On both leaf-folders, the frontispiece carries an illustration, showing the work of Father Marie-Bernard's, a Cistercian monk and sculptor from La Grande Trappe, France — his "Mater Misericordiae"; the last page of said folder shows a glimpse of the Abbey Church at Gethsemane.

As it will be shown and perhaps repeated in the course of these *notulae*, the late Abbot Paolo Ferretti's writings, among other savants, come to substantiate that the Authentic Mode of the "Salve, Regina" "is substantially the same as the one in the XIth century MSS." For this, establish your comparison in the following manner: procure one or the other of the two leaflets from the Gethsemane Abbey, then compare one or both, with the text of the same in the Liber Usualis (p. 281), or the one in the Vatican Edition; still better, if you chance to have access to the "Liber Antiphonarius juxta ritum monasticum" (Solesmes, Edition of 1891 or its reprint of the year 1897) compare the three with the latter (page 127). After your comparison is established see that the Cistercian Reform or rather Revision of the Prose felled in the direction which St. Bernard had given: — namely, that the melodic text should not exceed the range (ambitus) of ten degrees; in this case, to repeat the motto upon which the revision was based, refer to the Psalmist's text "Give praise to the Lord on the harp, sing to him with the psaltery, the instrument of ten strings." (ps. 32, v. 2).

Psalm 32, but this time, its third verse, has given another slogan to plainchantists especially for those singers with sepulchral voices. These singers were numerous in the days of King Francis I, but they were not in France alone, however. The slogan was, in a sense of derision, no doubt: "Cantate cum vociferatione" . . . (Ps. 32, v. 3). This *devisa* was not in honor in France alone as proves the epithet and the epigram shot to his own singers by a learned gregorianist. It seems that in his surround-

*Rf. "In decachord psalterio cum cantico in cithara" (Ps. 91, v. 3); "Confitemini Domino in cithara in psalteria decem chordarum psallite illi" (Ps. 32, v. 2); or again, perhaps from another verse of another psalm.

ings Conrad of Saverna, a celebrated professor at Heidelberg University was more than right and indignant against those plainchantists or old-time chanters who were wont to render their plain chant in a heavy manner, elongating the notes of each neum, and making more than generous pauses after each neum. No wonder, then, that Conrad of Saverna wrote in the year 1474, of those said singers: "Ut boves in pratis, sic vos, in choro boatis!" (Like bulls in meadows (pastures), so are you, bellowing in choir! . . .) No wonder again that as such it took ten to twelve minutes to sing a single **Salve, Regina**? "Sing well unto Him with a loud noise" (Ps. 32, v. 3) seems to have been those singers' ideal . . . Nor did the intrusion of the mensuralists help, in later centuries, to perfect the solemn and devotional rhythm of the **Salve, Regina**!¹

* * * * *

In the year 1784, the Prince-Abbot of St. Blaise Abbey in the Black Forest, Dom Martin Gerbert, O. S. B. (1720-93), published his "Scriptorium Ecclæsiastici" and therein one finds the "opuscula musica" of Herman Contract; but the latter covers but 24 pages in that in-quarto. The melody of the **Alma Redemptoris Mater** and that of the **Salve, Regina**, are also found in their melismatic form, in Blessed Hartker's Antiphony (page ten), and are substantially the same as those melismatic melodies found in the Vatican Edition. In Hartker's work, however, these melodies have been added at the end of his Antiphony by a second hand. But referring to this Antiphony, to the old Chant Books of the Cistercian Order and to the old MSS. of the same age, and comparing them all with the melodic texts in the Vatican Edition, the verdict is that these ancient melodic texts are substantially the same.

It might be on account of St. Bernard's revising the Cistercian Chant, and that, besides his great devotion to the Blessed Virgin Mary, that having helped so much in the diffusion of the **Salve, Regina**, St. Bernard was, at one time, regarded as being

¹For academic sake here are the most recent mensuralists: Houdard (1860-1913), Bernouilli (1867-1927), Fleischer, born in 1856, Dechevrens, S. J., (1840-1912), who began his campaign in the year 1840; and the more recent trio: Fleury, Fr. Bonvin (1850-1939), and Geitmann, not to mention Dr. Peter Wagner (1865-1931), and Dom Jules Jeannin (1866-1933). The latter two, however, with a scientific distinction as regards to their professed theories.

its author. But even in St. Bernard's days the same Anthem was being called that of Le-Puy-en-Velay.[†]

Furthermore, the same Prose of the **Salve, Regina** had its authorship inscribed to Peter of Monson (+1000), Bishop of Compostella, Spain, by no less an authority than the great Liturgist, Durandus from Mende, in his "Rationale divinum officiarum" (Part V.) This Durandus is the Elder (+1296). The same attribution was given to this Peter, by Ducange, who, in his "Dictionary of Medieval and Low Latin", gives him the same credit, but which Peter would it be question here. For, from the origin of the Church at Compostella to the XIIIth century, there were five prelates of the same name who were bishops or archbishops of that Spanish See. The Prose, or as it has been termed well enough, the Sequence of the **Salve, Regina** must have come to Compostella from Le-Puy, for there were great relations existing between Le-Puy and St. James of Compostella. The Galicians themselves were wont to call the **Salve, Regina** the **Anthem of Le-Puy**.^{*}

The reader might enquire for further references on this subject in Father René Aigrain's "Religious Music" (Pages 55-56). Dr. René Aigrain's (who writes under the pen name of Sylvia Pons . . .) work has been translated into English by the Very Rev. Canon Mulcahy (Maynooth) and published (without the date) by Sands & Co. Another reference is to be found in **Liturgia**, of Dr. Aigrain, on page 592 (Paris, Bloud & Gay, 1930).

* * * * *

The Sacred Legend

The Legend current to the subject of the last three invocations or acclamations of the **Salve, Regina** as being of St. Bernard of Clairvaux is well known. To this great Doctor of the Church whose eloquence was of the highest order and especially the eloquence of his heart, one could easily apply the following: "Thy lips are like a thread of scarlet and thy mouth is comely" (Songs of Songs, IV, 3).

[†]Le-Puy-en-Velay (de Podio), France, is an Episcopal See, presently occupied by a great musician and fervent gregorianist, His Excellency, Bishop Norbert Rousseau.

^{*}Other presumed authors of the **Salve, Regina** were: Nicholas de Porto (+1410), St. Antonius (+1459), Archbishop of Florence, John Lasiki (1534-99), a Pole who passed over to the Protestants.

The Abbot of Clairvaux, being charged by Pope Eugene III, to preach the Second Crusade (1147 - 49), went to Spire in order to decide the Salian Emperor, Conrad III, to the enterprise of this new Crusade. St. Bernard left Clairvaux at the end of February, 1146, and was traveled through Germany. His principal halts, or stops, are well known. He arrived, finally, after re-passing Fribourg and Hagenbach to Spire, on December 24th, Vigil of Xmas. He was received in triumph, with Crosses and Banners, by the Bishop accompanied by his Clerics and his people. At the sound of the bells, all went to the Dom (Cathedral) where the Emperor was awaiting the Abbot, followed by his Court. It was then that St. Bernard, hearing the singing of the *Salve, Regina*, would have, in his emotion, added the last words of that Anthem, as we know it since?

Dom Anselm Schubiger (+1888), O.S.B., "in an article where piety counts more than solid argumentation" says Jean Valois, gives the following details: — "In the Cathedral of Spire, this anthem and especially the ending words were consecrated in a particular manner: — it was decided that they would be sung not only on certain occasions but every day of the year, in souvenir of St. Bernard of Clairvaux. Four plates of brass were placed in the pavement of the nave, there, where the holy Abbot had walked, in the very same place, where, for the first time, had come from his mouth the words which were engraved on the plates in the following order: O Clemens/ O Pia/ O Dulcis/ Virgo Maria/. The first of the four plates were placed near the Great Porch, and the last, near the Royal Stairway, at the foot of the celebrated image of the Blessed Virgin, Patroness of the Spire Dom, in Bavaria (Rf. to "Maitrise" of Niedermeyer and d'Ortigue, May, 15, 1859, cols. 9 & 10; also to Ratisbonne's "Life & Times of S. Bernard," American Edition, 1855, p. 381).

But the writer read in the "Chronologia Rerum Amplissim. Urbis Spiraee" written by Whihem Eisengrein, (Dilligen, 1564) that at the Dom at Spire, there were but three circular plates of brass. These were destroyed by the fire of the year 1689 and though replaced long after W. Eisengrein's days, destroyed again in 1794 by the French Soldiery and finally replaced a last time when from the years 1846 to 1853 the Dom of Spire was being renovated.

The writer opines towards the argument

as illustrated by the musicologist, Jean de Valois, who suggests for the Prose of the *Salve, Regina* one author for its entire Latin text and the same authorship as to its melismatic melody in the Dorian Mode (Rf. to "Le Salve, Regina ds. l'Ordre de Citeaux" in *Tribune de St. - Gervais*, May, 1907, p. 109). "This Legend which makes St. Bernard invoking at the Dom of Spire and imploring so touchingly the clemency, the mercy, and the sweetness of the Blessed Virgin Mary, is rendered very doubtful for several reasons. H. T. Henry, after Jean de Valois enumerates a few (Cf. The Catholic Encyclopaedia, Ed. One, Vol. XIII, p. 409, 1) the narrative apparently originated in the XVIIth century, and related to a fact of the XIIth; 2) the silence of contemporaries and of the saint's companions is of some significance; 3) the musical argument, as mentioned above, suggests a single author of both the anthem and its concluding words."

Watkin Williams in his *St. Bernard of Clairvaux* (Manchester University Press, 1935, p. 273) writes: "St. Bernard found Conrad III, First Emperor of the Hohenstaufens at Spire where the Diet of the Empire had been convoked for Xmas. The story recorded by Manriquez,¹ and repeated by Fr. Pien, S. J., a Bollandist, of his having concluded the *Salve, Regina* with the words *O Clemens, O Pia, O dulcis Virgo Maria*, prostrating himself three times before the image of Our Lady in the cathedral, and of his having been saluted in response with the words *Salve, Bernarde*, may perhaps be regarded as apocryphal, for it is nowhere mentioned in the *Liber* or by any of the writers of the *Vitae*." Here are the references: Manriquez "Annales Cisterciens" II, annus 1146, X; Pien's "Acta Bolland." Aug. IV, die 20; a third one may be found in P. L. CLCCCV, col. 894).

It is all very true that the first biographers of St. Bernard do not mention this incident at the Dom at Spire, nor do they make mention of the statue of the Blessed Mother in the cloister of Afflighem Abbey (Brabant). Gaufridus, or Godfrey of Clairvaux Abbey (+1176), a former pupil of Abélard, and secretary or notary to St. Bernard, the one who wrote *Vita Prima, Book I*, does not mention the Spire Legend.

¹Angelo Manriquez, a Spanish Cistercian monk of Huerta Abbey, who wrote "Cisterciens Annales", 4 vols., published from 1642 to 1659.

Godfrey, however, had accompanied St. Bernard during the entire winter (1146 - 47) while preaching the Second Crusade in Flanders, the Rhineland and elsewhere. Arnal of Bonneval, who wrote the *Vita Prima, Book II*; Alan of Auxerre, the *Vita Secunda*. In none of these biographies is the incident mentioned.

The original biographies are still extant. The *Codex Aurevallenses* (Orval Abbey, in Flanders) escaped destruction when in the year 1793, Orval Abbey and its Cistercian Monks, fared like the other monasteries. The Codex was recovered by Trappist Monks in the year 1841, and since the year 1909 is kept at the Abbey of Tamié in Savoy where the writer saw it in 1923.

Résumé:

Dom Schubiger, O. S. B., had used for his article the *Annals of Hirschau Abbey* compiled by Abbot J. von Trittenheim, O. S. B. (+1516); he used also the old *Chronicle Manuscript of Reichenau Abbey*, into which are consigned the different works of Herman Contract (1013 - 54). After Trittenheim and Berthold, the greater number of writers and authors have attributed the *Salve, Regina* to Herman Contract. There is a list to which one may refer, it is that of Abbé Bourassé's in his "Summa Aurem De Laudibus B. M. V." (Migne's Edition, Vol. III, cols. 655 sqq.).

Adoption of the *Salve, Regina* after Compline

The Decree of Abbot Dom Henry de Fautrières, O. S. B., the 29th Abbot of Cluny, dates from the XIVth century. But to find the solemn chanting of the *Salve, Regina* after Compline one must go to the Friars Preachers for it is an incontestable fact that they were the first in date to use it at the end of their Night Office (Hour of Compline). The writers of the Order of Friars Preachers (Dominicans) who have dealt on this subject are numerous. Yet, it seems, for our present study, that the oldest of these worthy writers would be our best reference? Blessed Jordan of Saxony, Second Master General of the Dominicans (1222 - 37), gives us the date of 1221, in his life of St. Dominic (+1221), and he was a witness of what had happened in the year 1221, though his writings date from the year 1234, the epoch in which St. Dominic was canonized.

The Benedictine Monks in France, other than the Cluniacs, adopted the *Salve, Re-*

gina after the last Office of the day, but in the year 1233 (Rf. to Jean de Valois' *S. R.*, p. 96, Paris, 1912).

The Friars Minors or Franciscans whose liturgical books were edited in the year 1241, and whose edition was largely the work of the English Friar Haymo of Faversham (+1243), testify with their confident melody of the *S. R.* in the VIth Mode, of a remarkable faithfulness to the traditions. St. Francis of Assisi appears to have been a great devotee to the *Salve, Regina*. It is related in his ACTS "Miracles of St. Francis", by Th. de Celano (under the year 1247, No. 106). It was in the year 1280 that the Four Antiphons to the Blessed Virgin Mary: "de Beatâ" passed with the Franciscan Breviary into the Roman Liturgy.

The Customary of the English Benedictines, such as the Monasteries of St. Augustine at Canterbury, and of St. Peter's Abbey at Westminster, works dating from the year 1266, mentions, in the XIXth Chapter that the *Salve, Regina* is to be sung after Compline.

One must not forget, also, the numerous Cistercian Abbeys, which at this time with their many new foundations, contributed their share in establishing the usage or custom of the daily *Salve, Regina*. Dom Le Bail, O. C., states in his *Statistics* that the Cistercians sang their *Salve, Regina* after Compline, from the year 1251; but the writer has a note in his "fiches" which would place the adoption of the daily chanting of the *Salve, Regina* by the Cistercians before its adoption by the Dominicans. It is found, as already mentioned in this lecture in the First Decree of the General Chapter of the Cistercian Order of the year 1218, and was proposed by Dom Conrad d'Urach, no other than the then Abbot of Cîteaux. Imagine the great diffusion of the *Salve, Regina* by the Cistercians alone, when one reads that in the year 1253 the Cistercian Order had already 572 Abbeys. This was a great development to be sure, though somewhat later the same Cistercian Order numbered more than 742 Abbeys, while the Cistercian Nuns had 900 Abbeys. The great architect, Viollet - Leduc wrote: "The Cistercians, in less than 25 years after their institution (1098) had more than 60,000 monks dispersed from the Tiber to the Volga, from the Mançarez to the Baltic" (Rf. to Viollet - Leduc's "Dictionnaire d'Architecture", T. I., p. 264).

(To be continued)

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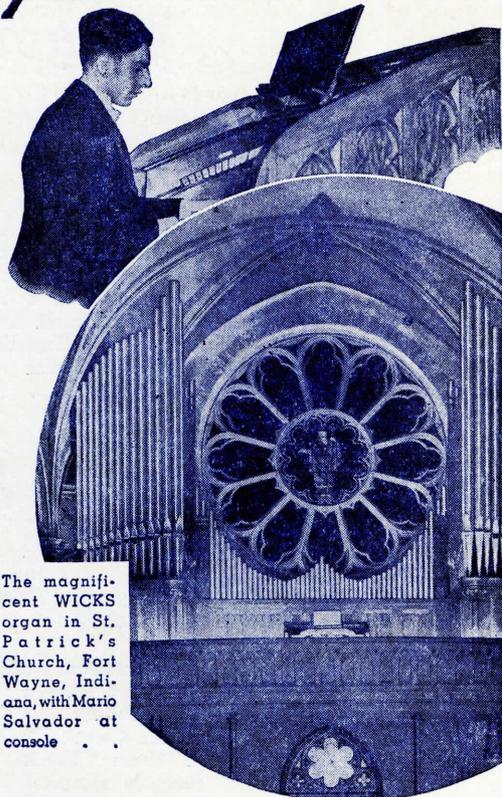
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