

MARCH - 1934

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

Founded A. D. 1874 by John Singenberger

**FEATURES**

**GREGORIAN CHANT ACCOMPANIMENT**

Rt. Rev. Msgr. Leo P. Manzetti

★

**THE EDUCATIONAL VALUE OF "A CAPELLA" MUSIC**

Herbert Antcliffe

★

**TOO MANY ORGAN INTERLUDES**

Rev. Joseph Villani S.C.

★

**GREGORIAN BIBLIOGRAPHY**

Arthur Angie

★

**WHY SING THE PROPER OF THE MASS?**

Rev. J. Leo Barley

Published by **McLAUGHLIN & REILLY COMPANY**  
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# LITURGICAL MASSES—McLAUGHLIN & REILLY EDITION

\* Means Approved St. Gregory "White List"

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		Vidi Aquam, and Credo III.			

McLAUGHLIN & REILLY COMPANY

BOSTON, MASSACHUSETTS

National Headquarters for Catholic Church Music

# The Caecilia

Entered as second class matter, October 20, 1931, at the post office at Boston, Mass., under the act of March 3, 1879. Published monthly, except in July. Terms: Subscription price \$3.00 per year. Canada and foreign countries \$4.00. Payable in advance. Single copies 50 cents.

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No. 3

## ANNIVERSARIES

### 100th ANNIVERSARY OF BIRTH OF DR. F. X. WITT

At Cologne in Germany, on July 22, and 23rd, a national celebration of the German CAECILIA Society, will be held in honor of the 100th anniversary of the birth of Dr. Witt. (Feb. 9, 1834).

Dr. Witt was the founder of the CAECILIA Society in Germany, and considered by most students as the saviour of church music in Europe. In the midst of the most florid period of all church music, he advocated and extended the use of dignified proper church music.

In the celebration, it is hoped that his ideals will be renewed, and inspired by his example, it is intended that the CAECILIA movement shall be revived in full force throughout Germany.

Dr. Witt wrote much music, still in use today throughout the world. His "Missa Exultet" is most frequently heard in this country as performed by ordinary parish choirs. His "Ave Maria" is a standard piece in Catholic church music literature, and comes in all arrangements. His Improperium is another standard Lenten piece.

All of the thoughts of Dr. Witt in church music matters have come into general belief. All nations rely on the Caecilian composers for special ritual music forgotten by other writers. Some think Witt's music dry, but

all acclaim it as technically perfect, and ideally suited to church use. The influence of the man and his CAECILIAN SOCIETY has extended to almost every country. He studied, and worked ceaselessly for correct music.

It is hoped that this year will mark a renewed vow for all who participate in this celebration so that they will "go forth and do likewise".

### "BUY AMERICAN"

The Spring of 1934, will mark the anniversaries of the two outstanding publishers of Catholic Church Music, in this country, the combined catalogs of which are not excelled by any combination of publishers in any other country.

It should be no sacrifice for any church in this country to observe the suggestions of the "Buy American" advocates.

In the Fischer and McLaughlin & Reilly catalogs together, you have one of the largest lists of practical and readily available Catholic church music (of all types and styles) that the world has ever seen.

### 70th ANNIVERSARY OF FISCHER EDITION

It hardly seems 50 years since the late Joseph Fischer was travelling around the country, visiting choirs, and carrying news of

the latest developments in church music matters, and carrying samples of new or appropriate publications. He did in person, what THE CAECILIA now does my mail. Yet, this spring will mark not the 50th but the 70th anniversary of J. Fischer & Bro. Grandchildren of the founder are taking their place in the company now, and young musicians look forward to celebrating the hundredth anniversary of this well known firm of music publishers.

### McLAUGHLIN & REILLY JUST HALF AS OLD

In April 1904, first announcements were sent out of the formation of the "Liturgical Music Company" in Boston. One of the partners in that company was the late James M. McLaughlin who in ideas, musical ideals, and education was 25 years ahead of his time. He set out to do then, that which is now being attempted, in the various liturgical dioceses. The other partner was James A. Reilly, still actively engaged with the company, and whose musical career was described in the summer issue of THE CAECILIA, in 1932.

In 1909 the company was incorporated under the name of McLAUGHLIN & REILLY CO. Thus 1934 is the 30th anniversary of the founding of the company, and the 25th anniversary of its incorporation. It is interesting that the first mass published by this concern, "Mass in honor of St. John the Baptist," by Johannes Schweitzer, op. 18, was this year republished in a new edition, being still in demand, among average parish choirs singing four part mixed voice music.

### 43 YEARS AT ONE CHURCH

#### Mrs. J. F. Sheehan At Hyde Park, Mass.

Mrs. J. F. Sheehan, of Hyde Park, Mass., has been organist of one church continuously for 43 years. Since 1891 she has served under four successive Pastors at the Church of the Most Precious Blood.

It is believed that this is the longest record of continuous service by an organist in any Catholic Church in eastern Massachusetts.

### BACK ISSUES WANTED

A copy of November 1926 CAECILIA, June to November 1927 also, if possible, for library use.

Send copies to McLaughlin & Reilly Co., 100 Boylston St., Boston.

## THE PALM OF THE MONTH GOES TO

### A Small Parish Choir Sings McGrath's Missa Pontificalis, Among Other Liturgical Music

A Pastor from a small town in Texas, recently wrote to the publishers of "Missa Pontificalis" by Joseph J. McGrath, as follows: "Your mass is very beautiful! Not so easy as many others, but we will sing it. Just imagine—a Pastor 65 years old—\$40 salary—every week one mass intention—with a choir singing such a mass. All my people—at least all the Mexicans answer the Priest, and we sing also the Proper of the Mass."

Congratulations, Father Smith. Where there is a will there is a way, and our testimonial of the month goes to you. The liturgy is enriched where'er you walk. Your choir joined the great Cathedrals of the world in singing this "big" mass.

### PROF. HENRY MALSACK, 25 YEARS AT ST. AUGUSTINE'S, MILWAUKEE

Several Parish activities marked the 25th anniversary of Professor Henry Malsack, as organist and choir director at St. Augustine's Church, Milwaukee. In honor of its director the choir presented an operetta "The Gypsy Troubador". The Junior orchestra, composed of boys from the grade school, directed by Mr. Malsack, accompanied the performance. On this occasion the choir presented the jubilarian with a beautiful silver vase.

Later the school children honored Professor Malsack with a program in the school hall, and on February 11th he was the guest of honor at an elaborate parish dinner. The Professor came to Milwaukee from Sheboygan, Wisc., where he had studied organ under the renowned Joseph Feustel. One of his five children is studying to become a School Sister of Notre Dame.

### CHOIRMASTERS WANTED!

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## CHURCH MUSIC AND ITS RENDITION

REV. C. A. SANDERBECK

*Secretary, Church Music Commission Pittsburgh, Pa.*



R. F. X. Witt, the great reformer of Church Music, published his celebrated treatise on the direction of Catholic Church in 1870, shortly after he had succeeded in effecting the organization of the Cecilia Society in Germany. In those days Witt still was busily engaged in battering down old and deep-rooted prejudices concerning Church music and church musicians. Hence it need not occasion surprise if a man of Witt's caliber, fired with enthusiasm for a great reform idea, never hesitates, when necessary in the course of this treatise, to call a spade a spade. His treatise contains so many excellent hints on direction and interpretation of Church music that we have decided to quote selected paragraphs in these columns for the benefit of organists and choir directors who are not entrenched behind the impenetrable wall of their own superiority and self-sufficiency.

The indifference exhibited toward our organists arises from the general indifference toward church music itself, and indifference so detrimental to the latter and so responsible for its decadence. Church music and church musicians are paid too little consideration. We do not ask for church music a consideration that is unduly favorable, nor do we desire either that its importance be underestimated. If church music is a desideratum at all, then it must receive more attention than it has heretofore; its improvement will then come as a certainty.

"Church music is not the proper field for the man of ambitions or for the lover of a sinecure. Church musicians need not expect or demand pleasant or exalted positions; for 'of what use are music-makers (Musikanten)'? It will require a long time and powerful co-operation on the part of our musicians until this barrier is broken down. These remarks, then, are intended to warn such readers as may aspire to become choir-directors and to guard them against disappointments. Such aspirants must be prepared for sacrifices, exertion and lack of appreciation, for apathy of an overweening kind and for trials of all sorts. Happy the man who can pass through this experience without sacrificing several decades of his life or without losing his good humor while still accomplishing much; for to live long and yet to accomplish little is more than a mere possibility! Happy the man blessed

with nerves that now respond to the most delicate pulsations of tonal art and can again become quieted down at the right moment, so as to be sensitive no longer to music and to the excitement it engenders! The soulful direction of one single soulful composition of some length taxes the intellectual and sensitive faculties so severely, that the state of one's health must certainly become seriously disturbed thereby. At a certain period of life this strain may prove fatal, unless the necessary rest and relaxation are obtained in due time.

"It is but too true, that one could be an excellent singer, a musical writer, a critic, or even a first class composer, and still be a poor director. Even though one did possess a beautiful voice (I do not say any voice, for some voice is indispensable) and were not a composer, one could still become an ideal director. With me even the written testimonials of celebrities count for nothing, unless these gentlemen have brought out the ability of a director by actual test. But who has ever heard people inquire for the most competent and energetic director, saying that he must be procured at all cost? Positions are held out to applicants who must measure up to all sorts of requirements except the right one. The awarding of positions has been influenced by a variety of considerations other than the applicant's competence, which, generally, does not enter into the question."

Art needs encouragement, else it cannot thrive. This is a principle which needs to be heeded by many persons in authority. As for determining what form this encouragement should take, that, I think, can be safely left to the judgment of the reader. In this age of paper, even for the bibliographer, the man who ferrets out the old treasures, has more prospect of receiving recognition than has an ingenious church musician, the man who really infuses life into these same treasures. Though research work be difficult, directing is still more so, besides being more useful. Of what use it is to be continually editing, if there is to be no performance? Karl Simrock correctly says in the foreword to the third edition of his *German Mythology*: "By merely bringing to light our ancient poetry, we are not doing enough . . . our objective point is the heart of the nation . . . Our people must keep in touch with history . . . if they are not to grow old before their time." Behold, you look with

disdain upon the masters of the Eighteenth century! Your modern Church music was aged, yea, dead at its birth, because it was out of joint with history. If Mozart proved himself a bit more moderate than Joseph Haydn, it was because he remained in touch with history than did the latter. Mozart's sojourn with Padre Martini, his travels in Italy and his hearing of the Sistine Choir afford the explanation. Only that composer will find the right way leading into the "enchanted forest" of Church Music of the future, who will build upon the old masters, knowing them thoroughly, making them, as it were, part of his flesh and blood. And why this? Because, since the days of the old masters, we have gone astray, traveling paths that led to the world, and not to the Church. And, as against

those old "fogies," who measure the worth of a composition solely by the degree of its antiquity, I am content to quote the words of Riehl: "Unless you remain fresh in your production, you will become 'dried-up' also in your enjoyment." Let this be a hint to choir-masters in the matter of selecting their repertoires; I desired to call attention to this in connection with the above-cited words of Simrock. So then, kind reader, in regard to Church music, I would have you, as far as in you lies, always act according to the principle, "Art needs encouragement, else it cannot thrive." Then you will share the blessing which comes as a reward to those who promote the cause of genuine, true art.

*"The Observer"*—Jan. 25, 1934

## Gregorian Chant Accompaniment

By LEO P. MANZETTI

**M**UCH has been written concerning the accompaniment of the Gregorian melodies. From its more or less advisability down to the proper and technical way of writing one, every Gregorianist and church musician seems to have had his say.

Yet, the question whether or not the Chant should be accompanied still rings in our ears. Opinions show how they differ evermore widely according to the point of view taken, the musical education received, the experience had and the artistic development attained by the writers.

Probably the strongest objection to the advisability of having an harmonization added to the music of St. Gregory comes from those who adduce what they call the "historical claim". In their opinion, the Gregorian composers had no accompaniment in mind when they wrote their monodic melodies hence an accompaniment would be anachronistic and out of place. Such an opinion, however, when closely looked into, is more specious than real. Anyone who has studied the history of music aright, is aware that the historical claim, as understood by its advocates, is only literally historical. The whole question is more than plain chronology in its historical aspect, it is also artistic in its musical capacity. As such it rates a full examination.

First of all there can be no sensible judgment in the statement that the Chant should not be accompanied, and if it is, that the added harmonization should not have an individuality

of its own, instead of effacing itself to the point of becoming merely figurative, nay, most of the time unmusical and unartistic.

Would it not sound rather strange, for instance, were it laid down as an aphorism, as is done for the accompaniment of the Chant, that the high dignitaries of Church and State, who accompany their sovereign, be he Pope, King or President, are out of place and detract from his great dignity and supreme prerogatives; that, at all events, they are not to show a personal individuality, but should be mere mechanical robots? If, as Dom Desroquettes of the Benedictine Order of Solesmes writes, "The Gregorian melodies, to be really themselves, must be heard without accompaniment" then any supreme sovereign, to be really himself, must never be accompanied. Obviously such a fantastic speculation is not sound in principle. On the contrary, the Pope shows to better advantage in the midst of his attendants. Now, if there is any being that needs no outside help to emphasize His supreme entity, that One is certainly Almighty God. Yet He never remained alone in His Paradise. From all eternity He surrounded Himself with numberless hosts of angels of His own creation, whom He has not made lifeless automatons, but whose individual personalities and very presence reflect his creative power and infinite grandeur.

Coming to the literally historical fact, we know full well that, if the Gregorian composers did not have any accompaniment in mind when they wrote their wonderful monodic

melodies, it was not because they rejected one as unfitting, but simply because they did not know how to procure one. The question was much simpler with them than it is with us. They were utterly ignorant of such a possibility, therefore, could not have weighed in their minds its more or less advisability nor formulated a definite averseness to the idea, for the science of harmony had not yet been disclosed to the world. However, a time soon came when they began to surmise that the chant melodies could be felicitously sung simultaneously in different pitches. Here again it was more than a question of a mere accompaniment. The idea was to have the melody repeated horizontally at different intervals, probably with the sole intent of accommodating the different voices of a chorus or the singing community of the faithful, or for some other technical reason that, at this late date, we are scarcely able to fathom. At first these intervals were neither pleasant to the ear nor scientifically correct. Indeed, the result was a form of combined tones by far more cumbersome than that of a mere accompaniment. If Gregorianists were masters in the art of writing monodic music, they were mere essayists, nay, abecedarians, in the science of harmonizing it. In fact they were not harmonizing it as we understand the term to-day. Moreover, years and even centuries later, when in possession of the proper rules of making notes sound pleasantly together, they failed to let the added voices assume the limited form of an accompaniment and the original melody retain its due primacy in the singing. Instead they made this but a concomitant part of the whole. Musicians are aware that such is the technique of polyphonic music that it needs the concomitance of all its parts to form a perfect whole. Hence the individual voice cannot have within itself a complete technical form, structure and movement. Thus discant and polyphony somewhat involuntarily sprang into being, and the Chant of St. Gregory as a complete and perfect form of monodic music was practically lost to the world.

The only conclusion that can be drawn from the literally historical claim is that, because they were conceived without the adjunct of an accompaniment, the Gregorian melodies naturally constitute a technical whole in themselves, that is, their monodic structure carries within itself a finished form of unisonous composition. Such being the case, it would, no doubt, be foolhardy to attempt to alter its form, even if only in part, in order to accommodate another form that would necessarily disfigure it. But such is not the case in point. An accompaniment, when kept within its

proper limits, is never intended to alter or hinder the all-important melody. No musician, who has duly acquired a thorough knowledge of all styles of church music, will believe that his accompaniment adds anything essential to the nature of Gregorian Chant. Furthermore, if the Gregorianists, discantors and polyphonists of old failed in the attempt, it is not a dogma of faith that we, with our more comprehensive knowledge of different forms of music, should also fail. All these above criticisms, however, cannot be taken in the least as an historical proof that Gregorian Chant would not gain in effectiveness nor be made more impressive by the juxtaposition of another form of music, even if of a later historical appertenance, as that of simultaneously combined tones. To make this clear a few comparisons may be in order.

Is not the Chant itself in its pure and monodic feature but a help and an enhancement of liturgical prayers which are otherwise perfect in themselves? It is known that the prayers of the Church were formulated first without any regard to being set to music, for many were in existence long before the Gregorian melodies made their appearance, just as the Chant itself was composed without any idea of an accompaniment. On the other hand, singing cannot be said to detract from prayer nor add anything essential to its nature. In fact the Gregorian melodies here often overlap the words in purely ornamental melismatic designs which are sometimes carried to great length on a single syllable. Yet the Church accepts them as a mere aide to illustrate the text more vividly. Indeed, Pope Pius X even goes so far as to call the Chant an integral part of the liturgy. Shall we say then with Dom Desrocquettes that the text of liturgical prayers, to be itself, should be heard without the Chant, just because it was composed without any idea of singing?

Again, the sacrificial nature of the Holy Eucharist is not less efficient and meritorious in a low mass than in a high mass; yet to make it more solemn and outstanding, the Church allows, besides the singing, a greater ceremonial through an augmented number of officers and the higher the officers the more elaborate, complex and longer becomes the ceremonial. Will Dom Desrocquettes also insist that, according to its historical claim, the mass, to be really itself, should be the exact replica of the Last Supper, hence performed by one officer and but a few attendants? Such a narrow conception of the liturgy would simply be a reversion to the spoliation of the externals of worship as that which took place in the VIIIth century under the Em-

peror Leo the Isaurian and was renewed at the time of the so-called Protestant Reformation. What Christ said of the Sabbath day may be applied to the liturgy. Men were not made for the liturgy, but the Church formulates the latter in order to give all of man's faculties and attainments an opportunity to take an active part in the worship of God, to which they have a right as long as they remain within the proper limits of the participation of laymen in the externals of divine service. Has not the Pontifical Court some right to enshrine the appearance of the Supreme Pontiff? Does not a vocal or instrumental solo, even when individually perfect in itself, gain in artistic effectiveness when given the proper accompaniment as a fitting background?

Now if the literally historical claim means anything, it undeniably proves that Gregorianists and discantors, when trying their hand at part-music, were not only not opposed to an accompaniment as such, but that, on the very contrary, they even overdosed its form since they had several melodies sung simultaneously. Indeed, everyone, who is not prejudiced or made utterly narrowminded by imaginary restrictions or pious exaggerations, can see that their attempts were more than a simple accompaniment of combined tones. Thus the historical claim is rather reversed in favor of those who think that an accompaniment is perfectly in keeping with the history of the case. No doubt, old musicians have gone at it unconscious of the results to be attained, but nevertheless they were factually unafraid of those attained.

Strange as it may seem, those who claim that, on historical ground, the Chant sounds better unaccompanied are the very ones, when occasion presents itself, to allow it a modernistic hence unhistorical sort of harmonization. I am told that, at Solesmes, the best time is during Lent when there is no accompaniment. If this refers to the same style of harmonization as propounded by a member of the Order and alone repeatedly advocated as well as euphemistically called scientific for a number of years in the *Revue Gregorienne* (this is published, as everyone knows, under the factual, if not nominal, supervision of the Benedictines of Solesmes), then truly the best time to hear the rendition of the Chant at Solesmes is when it is sung without accompaniment.

However, an accompaniment of the Chant that, without doing violence to the natural laws of acoustics that make the art of music worth hearing, keeps within the melodic character of the vocal part, within the very technique of its monodic texture, within the metrical movement of its rhythm, within the strict harmonic material of its individual modes, and at the same time stands throughout secondary in importance to the Chant itself by always remaining subordinate, nay both subjacent and subservient to it, cannot be rejected a priori on any account, historical, liturgical, musical or artistic. Indeed, it has its place in God's great scheme of creation that makes for a world perfect not only in its essentials but also in its external form, which for centuries men have called art.

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### JUST REISSUED

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

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

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

# THE HARMONIUM

## Its History, Its Literature

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



**T**HE Harmonium is the last born of the Keyboard instruments, but by common consent is designated as a wind instrument, for it is embodied in the category which includes all instruments supplied with air from the lungs as the operating medium. This designation does not exclude the Pipe Organ, the harmonium, accordion, or concertina, which all receive their wind supply by means of bellows, fed with natural air. The bellows are the 'lungs of the harmonium' and they are worked by the feet of the performer upon alternating footboards or treadles. It is the action of the bellows which creates the currents of air that are cast upon the reeds or vibrators.

These vibrators have the Cheng or Sheng for their ancestors. "The Chinese Sheng (pronounce soong) is of great interest on account of its antiquity no doubt, for it is already described as old in authentic records which belong to the mythical period of the Orientals. The tone of the Cheng is reedy and somewhat nasal, but quite sweet and musical if not forced; it is by far the most musical instrument in China and its use to-day, is confined to the temple services." (Rf. to Karl Henry Eschman "Oriental Ancestor of the Organ" in *The American Organist*, Vol. I, Nov. 1918, p. 547).

This Chinese reed, called the "cheng," must have been known in Europe sometime during the XVth and XVIth centuries, for Père Mersenne (1588-1648), a Monorite Friar, in his "Histoire Universelle" (Paris, 1631), thus depicts the reed:- "The Cheng of the Chinese is a free reed, in which the tongue, or 'vibrator,' instead of beating on the body of the tube or pipe, vibrates unimpeded through a narrow slit." It was surely known in Europe in the XVIIth century, but attention was drawn to it in France only in the XVIIIth century by Père Amiot (1821), a Chinese missionary who had recognized its capabilities as a free reed. It was made known in Russia by Christian Gottlieb Kratsenstein of Copenhagen, who made the first steps toward the invention of the future harmonium, by constructing (from 1782 to 1789) a small pneumatic organ which was fitted with free reeds. The "cheng" had been used already by Richard Pockrich (ob.

1759), an Irishman, who invented or re-invented the Harmonica, in 1741. Kirsnick, an organ-builder from St. Petersburg, adapted Kratsenstein's free reeds to some of his Pipe Organ and called these "Organochordiums." Rackwitz, an assistant to Kirsnick, adapted, in 1780, in turn, some of these free reeds to an organ which Abbé Vogler (1740-1814) was having built at Rotterdam. These instruments were called "Orchestrions" and it was through Abt Vogler's activities that Kratsenstein's invention or applications were made known through Germany, Spain, Italy, Hungary, Sweden, Denmark, Scandinavia and the Netherlands. Vogler had imparted particulars as to the construction of free-beating reeds with pipes, to J. N. Mäzel of Vienna, which particulars the latter used in his "Panharmonikon," from 1805 to 1807. J. T. Eschenbach, of Hamburg, built his "Windharmonika" in 1800. The two last named are being rather exclusively used to-day in Germany. They are called "Physharmonicas." They have no stops or draw-knobs, nor channels over the reeds like other harmoniums, and their tone is strident, harsh and rancid!

I fancy that Gabriel-Joseph Grenié (1757-1837), born at Bordeaux, France, might have heard or read of the Danish Kratsenstein's experiments, and, in turn, had independently experimented as early as 1812. K. Kaufmann, of Dresden, started building his "Choralodion" in 1816. He is also the inventor of the "percussion" attachment, or stop, to the harmonium which is also known as the "quickerspeech." I am aware that in France, Pierre Alexandre Martin is usually given as the inventor of the "percussion action" in the harmonium. This action consists of a little hammer over the key striking the reed or 'lamina' to insure prompt speaking. P. A. Martin was an organ-builder at Paris where he died in Dec. 1879. After Kaufman, of Dresden, came, in 1814, the "Organo-Violone" of Eschenbach, Bavaria. The "Aeoline," in 1816, of Schlimbach of Ohrdruff, and the "Euphonion," of Schiedmayer, of Stuttgart. Anton Häkel, of Vienna, built his "Physharmonika" in 1818. It is still being constructed and used throughout all Germany like the "Panharmonikon" of Mäzel and the

"Windharmonika" of Eschenbach, this "Physharmonika" is very popular in Germany. All three have no registers, or stops, nor channels, mouth nor nostril over the lamina or reeds. Christian Dietz constructed his "Aeorphone" in 1823. Reich, of Fürth, his "Adiophone" in 1826. Schortmann, of Butteltzädt, his "Aeolklavier," in 1825. F. Sturm, of Suhl, his "Melodium" in 1833. The Polish "Aeolmelodicon" or later, "Choraleon," was first built at Warsaw by Brummer, in 1825. In 1830, Dlugosz, also of Warsaw, built his "Aeolpantalon." Jacquet, his Parisian "Melophone," (from 1824 to 1855), etc. There were other large accordions or concertinas with keyboards, such as the "Torpedion" of Bushman, the "Apollonicon" of Rieffelson, the "New Cheng" of Reichstein; others still,—"Melodicon," "Panorgues," "Harmoniphone," "Poikilorgue," etc., but all these fancifully called "harmoniums," successively built, are not built to-day. They are to be found in Museums, rarely in private homes. But the "Milacor," "Panodeon," "Apollonim," "Organolyricon," have gone to the waves of the Styx!

In England, the "Seraphine," the precursor of François Alexandre Debain (1809-77) Harmonium, resembled the free reed musical apparatus of Schulz's "Physharmonika." It was first brought to England by Schulz, in 1826. England had also another free reed keyed apparatus, known as the "Aeol-Harmonika" (1828). John Greene's English "Seraphines" were sold for forty guineas each, in 1833. The English "Organo Harmonica," of W. E. Evans, invented in 1841, was an improvement on the "Seraphines," but was not capable of what is termed and known as "dead expression." These "Seraphines" were patented by Meyers & Storer in 1839, by Loot in 1846, by Pape in 1850, and by Blackwell in 1852. After that date, the "Harmonium superseded these afore-mentioned free reed instruments.

The French Harmonium of the "Alexandres" (father and son), Jacob Alexandre (1804-1876), founder (1829) of his celebrated firm of harmonium-makers, built their artistic instruments by dint of much patience and labor. The "Alexandres" from the years 1852 to 1878, were being sent annually to England in lots of 7000! From the inception of their business (1829), to the year 1879, the "Alexandres," with their consummate skill and thoroughness, built 110,000 harmoniums! Since, 1870, the number of French Harmoniums exported to England diminished in great numbers. The English, since that date, have manufactured their own harmoniums; one of the best makes is the "Bauer Harmonium," which

is built on the same principle as those used in France, where Mr. Bauer had first gone to learn his art. This firm has still French artisans in its service.

The free reeds were for a long while exported from France. These reeds, or thin metallic tongues (lamina), or vibrators, are still exported to many countries. They are usually ordered in complete sets or stops. These sets are not made of ordinary sheet rolled brass, but of another metal, an alloy,—sometimes of steel, specially prepared, with secrecy. The best is said to be made from hammered wire, reduced by continual hammering to the thickness required. However, the formula is jealously guarded. These reeds are tuned by scraping the metal tongue, or vibrator, near the free end, to shapen it, and near the attached end, to flatten it.

Abbé Clergeau was the first to apply the system of transposition to the French Harmoniums. The invention is often ascribed to the French Abbé, but it was known before his time, however, for Michael Praetorius (1571-1621), Prior of Ringelheim Monastery, whose family name was Schultz, speaks, in 1619, of "Transposing clavicymbals (harpsichords)," which, by shifting the keyboard, could be set two notes higher or lower. He also describes a "Universal-Clavicymbalo," capable of gradual transposition by semi-tones to the extreme of a fifth. A German Pianoforte, with movable keyboard, was made for the Prince of Russia in 1786. About the same period, Sebastian Erard (1752-1831) constructed a pianoforte for Marie-Antoinette which, to suit her limited range of voice, transposed a semi-tone, a whole tone, or a minor-third each way.

The principle of the "percussion" is generally the same as that of the tuning fork. The percussion is attached to European Harmoniums and is there known as the "Quicker-speech," for the reason that when the "percussion register" is being drawn, the attack comes sooner than the vibrators have time to "speak." The tuning-fork has become a philosophical principle chiefly on account of its great permanence in retaining pitch. It is flattened by heat and sharpened by cold to a degree which is determinable for any particular observation. Tuning-forks are also used in combinations, in "Tonometers," for the accurate measurement of pitch. (Rf. to Lavignac (1846-1916) "Tonometers").

Pinsonnat's "pitch-pipe," or "Diapason," is still used for tuning the violin, pianoforte or organ, it is also used, and sometimes wholly depended upon, for the pitch of vocal music, but it is not to be trusted for more accurate demonstrations. All pitch-pipes are, however, inferior

in accuracy to the tuning-forks: the only advantage they possess over the latter being their louder, strident, more coercive tone, and the readiness with which beats are produced, but no accurate tuning is practicable except by the principle of Pinsonnat's "Diapason" with beats and interferences.

François-Alexandre DEBAIN (1809-1876), originally a foreman in a pianoforte factory, became proprietor of his own plant in 1834. A few years after his own experimentations with free reeds, he built an instrument like the many other reed organs that were built in too short a space of time. He called his first large accordions "Organophones." After more experimenting, he perfected his first free reed organs, naming them "Harmonichords," later "Antiphonels." It was only in 1840 that he took out a patent for his own instruments, patenting them as "HARMONIUMS." Thus, having secured his patent, he secured for himself alone the name HARMONIUM and thereby obliged his contemporaries and all future experimenters to shelter their inventions, or, rather, individual improvements, under other names. That is the reason why the HARMONIUM is designated by so many different names, being the same instrument, the same musical apparatus, because in nearly all of them the sound is produced by vibrations of metal springs or reeds, and in all of them vibrations are excited and maintained by force of the air.

The great popularity of the Harmonium in Europe is due first to its inventor, DEBAIN, but yet also to L. J. A. Lefébure-Wély (1817-1870), just as the popularity of the Mustel (1815-1890) Harmoniums, commonly known as the "Orgue-Expressif" was popularized and perpetuated by E. Batiste (1820-76). It is said that the effects which these men produced on these free reed instruments were really astonishing. One grants it, since they were marvelous improvisers and one should not judge their real talents only from what they have left us in their published works for the Pipe Organ and the Harmonium!

The last free reed instrument that was invented is the "Vocalion." It was first exhibited at London, in the International Inventions Exhibitions (1885), by James Hamilton Baillie. This instrument is virtually a Harmonium with broad free reeds, giving great rigidity of action and, therefore, purity of tone. It has large channels and acts on high air pressure—not suction. Hamilton Baillie's American patent of the Vocalion dates from March 25th, 1884. It was constructed with two or three manuals and pedal keyboard. The result of the "Vocalion's" broad reed is a charm-

ing variety and purity of tone, possessing great force and richness of sound. There was also another instrument of the same type, called the "Mason & Rich Vocalion." Some thirty years ago, the Aeolian Company bought out the Mason & Rich Company and for a number of years that company manufactured these Vocalions, but for the last fifteen or twenty years there have been no new Vocalions built. In these instruments we have the best Harmonium ever made . . . I fancy that the result is what Grenié (1758-1837), or Debain (1809-76), first dreamed of creating: a small three manual organ with pedal keyboard like that of the Pipe Organ but in which the pipes were replaced by free reeds. And as to sound, I imagine that the "Vocalion" represents Helmholtz's (1821-94) "Double-Harmonium," having 24 vibrators to the octave.

As to the general estimate of harmonium annually made in France, England, Germany and other countries of the Continent, also as to their commensurate sales all over the world, none can be given. Up to twenty years ago, the yearly production of the American Reed Organs and their cousins, the "Cabinet Organs," "Parlor Organs," etc., their yearly production was stated to be 40,000, but since the coming of the Victrola and the Radio, this production has been greatly decreased.

The principal firms that have been leaders in the reed organ manufacturing in the United States are the following. The reed organ is the English name for the type of Harmonium developed in U. S. A. from about 1850 to 1860, though experiments were already being made in 1820. (Refer to 'Grove's Dictionary' especially to the VIth Vol. "American Supplement"—p. 114).

The A. George Prince Co. of Buffalo were leaders in the trade of "Melodeons," manufacturing them as early as 1848. Prince, after a time, had made decided improvements, and by 1849, with the aid of one of his workmen, Emmons Hamlin, the discovery and improvement which the latter made, led to the building of the later reed-organ. After this firm had built about 75,000 instruments of both old and new types, it was dissolved, in the year 1875.

Jacob Estey (1814-1890) by trade a plumber was interested in "Melodeon" making in 1846. It was in 1858 that he took up the business himself and in 1860 secured the services of Levi K. Fuller (1841-1896). With Fuller and his own son, Julius Estey (1845-1902), the Estey Company of Brattleboro, Vt. was founded. Their progress and business had increased to the extent that their sales were represented annually over a million dollars.

The Estey Company continued its artistic business from father to son, son to grandson, and to great-grandsons. J. Gray Estey (d. 1930) and J. Harry Estey (d. 1920) are followed by the fourth generation of Esteys. The fifth generation is ready to step in!

The Mason & Hamlin Co. of Boston, Mass. was founded in 1854. Henry Mason (1831-90) also made, at first, the reed organ known as the "Melodeon." The word "Melodeon" was popularly corrupted into 'melodiums.' Emmons Hamlin (d. 1881), after having put some of his improvements on the "Melodeons" of the George Prince firm, in Buffalo, entered into partnership with Henry Mason. Hamlin improved the tone of the reeds by twisting the tongue or lamina (linguets). After 1861 the "Melodeon" was called the "Cabinet Organ." It derived that appellation from the fact that the case of the latter extended to the floor. Mason and Hamlin "Melodeons" were known however, from 1855 to 1861, as "Organ-Harmoniums." Within those years the firm made about 450 instruments yearly. In Europe, the Mason & Hamlin Harmonium's tone was greatly relished and the Medals of the Expositions of Paris were bestowed upon them under the title: "American Cabinet Organs." The Jacob Alexandre (1804-76), a firm at Paris, built from the year 1874 on, their "Alexandres" on the same system as that of Mason & Hamlin. The latter Company ceased building their reed organs only five years ago (1927).

The Clough & Warren Co., of Detroit, began operations in 1850 as "Simmons & Clough." It is since 1870 that this Company is known as the reorganized "Clough & Warren Co." It deserves the fine reputation which they had gradually built up for their appliance of "qualifying tubes" in connection with the reeds, as it secured for their harmonium an unusual fulness of tone. This Company is interested in Pipe Organ building since 1889 and pianos since 1900.

The A. B. Chase Co. of Norwalk, O., was originally incorporated in the year 1875 for the building of reed organs of high grade. Ten years later the firm added that of piano making. Their instruments are distinguished for excellence of tone and for beauty of external form.

William Wallace Kimball (1828-1904), of Chicago, took up reed organ construction in 1881. The Company however, had been founded in 1854. Their annual output of pianos, reed organs and pipe organs is about 30,000 instruments.

Victor Mustel (1851-90), was a celebrated builder of harmoniums. He began life as a

plain carpenter. In 1844, he was foreman in Jacob Alexandre's harmonium factory, in Paris. It was in 1853, that he became established himself. His invention of the 'double expression,' which was awarded the first prize at the Exposition of 1855, had been invented just the year previous. The instrument which is used in organs and orchestras called the "Celesta," which consists of graduated tuning-forks in a resonance-box, operated by a keyboard, was invented by Mustel, though its patent was secured only in 1866 by his son, Auguste Mustel. Like most other concerns, devoted to the manufacturing of harmoniums, the industry of this art is continued by their descendants. Victor Mustel was succeeded by his older son Charles Mustel (1840-1893) and the present head of the V. Mustel Company is Mr. Auguste Mustel, the second son, who is just 60 years old. The famous harmonium called the "Orgue Expressif", the Mustel Harmonium, is known the world over.

The present firm of Maurice Kasriel, in Paris, dates back to the year 1839. Its reputation was solidly established from father to son, and, presently, the firm is under the direction of the third generation. The Kasriel harmonium is very popular and to it are inscribed numerous inventions and new creations with the use of the free reeds, such as its "Harmoniflute," its "Flute-Harmonium," etc. The delicate and shaded sonority of the Kasriel harmoniums has been brought by its makers to a perfection up to now unequaled.

The Pipe Organ was born in the age of Paganism. The instrument destined to become, according to the sentimental expression of Laménais, "the voice of the Christian Church and the echo of the invisible world," has served as an accompaniment to the licentious spectacles of the Roman Empire. Nero and Heliogabalus had been delighted with it.

In scanning the origin of the Pipe Organ, "Organo hydraulikon," one is struck with the recital, for it reads like a story, and the recoil of time presents the appearance of what took place in the fabulous epochs, for it is written that the Organ was first found on the Oriental banks of the Mediterranean, amongst the Greek-Egyptian heirs of the antique Pharaohs. The invention is credited to Ctesibios the barber, an engineer at Alexandria, in Egypt, in the reign of Ptolemy Evergetes, one hundred or two hundred years before the Christian Era. Ctesibios applied the principle of pumps and syphons and invented the "Organium hydraulikon." We read in Suetonius' "Nero" (col. 41) that the first of the celebrated organists was none than NERO! The Organ (Organon) was played on the entrance of the

Emperors at the Circus, just as to-day the Ceremonial of the Bishops prescribes the playing of the Pipe Organ at the coming of the bishops into the Church . . . In comparison to the Pipe Organ, the Harmonium is a neophyte; as soon as its invention was made practical (about 1839), it entered into the liturgical services.

\* \* \*

Since the harmonium may boast of sonorities so diverse in colors, it ought also to choose the liturgical colors of its palette for the different feast. Dom Joseph Krebs, the competent organist of Mont César Abbey, Louvain, Belgium, fittingly suggests "the white, like snow, for the joyous and pastoral feast of Christmas; purple in Advent and Lent (the purple should blend into a shade of rose-pink when the Altar receives its flowers on Laetare and Gaudete Sundays); the color of brilliant gold for Easter; that of a vibrating red for Pentecost; a reposing green of tenderness for Sundays closing the Cycle." At Septuagesima, like the Sundays in purple, the tint of mourning, or expectation, should, as it were, also command its proper registration and the color should then soberly be draped in the "sui generis" tone of 'foundation stops.' Nuances too subtle, some organists will retort, for all this must be done without altering the religious style or the ensemble; the first page of the "Motu Proprio" exacts that sacred music be "a veritable art."

(1,2.): And, in his turn, St. Augustin proclaimed: "Omnis pulchritudinis forma, unitas est. (St. Augustin: Epistl. 18, No. 2, Migne P.L., Vol. 33, col. 85). The liturgical actions reclaims as its first revendication of esthetical sonority, that of the tonal unity! We know that this preoccupation was also that of Abbot Odo of Cluny Abbey (d. 942), to which he refers in his famous "Enchiridion Odonis" of the IXth century. The same was treated by the Camaldolese Benedictine Guido of Arezzo (d. 1050) in his "Scholia Enchiriadis." Again, or still better, it can be read also as ascribed to Ptolemeus, in 161-180 A.D. The Benedictine Abbot Martin Gerbert (d. 1793) of St. Blaise Abbey, has all these references on the preoccupation of tonal unity in his "Scriptores Eccles. de Musica" (Tome I, p. 178). As Gavaert wrote: "Art begins only where commences the sentiment of unity." "It is at this price alone that the rôle of the true organist, the liturgical organist becomes an affirmation, an efficacious apostolate, 'a priesthood, a sublime mission,' " wrote J. Lemmens (1823-1881), in 1876, and, again, Niedermeyer (1802-1861), "In commenting on some of the themes of the mystery or the feast being commemorated during the liturgical action, the real organist envelops the service of all the splendors of the mystical feast. In nourishing his prayerful commentary, he renders his pious thoughts, his ideas and meditation divine."

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# The Educational Value Of A Capella Music

By HERBERT ANTCLIFFE



SCHOOL class singing, says Prof. Wesley Mills in his admirable book on "Voice Production in Singing and Speaking," as commonly carried out, tends rather to injure than develop voices and good musical taste. The qualification, *as usually carried out*, is an essential part of this statement, and it is pleasant to realize that to-day, just as at the beginning of the century, when Prof. Mills's book was written, there are excellent exceptions to the general rule. Speaking from my own experience, however, I can only record a decline in this matter, not during a mere twenty-five or thirty years but during a complete half century, or more. Not all of my own generation were so fortunate as to attend a lower school in which no instrument was present so that in part-singing and unison singing we were thrown upon our own resources, but at that time the English publishers of Prof. Mills's book published also a large number of school song books in which were old and new melodies with two and three part accompaniments for boys and girls voices but no instrumental accompaniment. As these formed the principal part of our school musical education (we had in addition lessons in listening and remembering by ear) we acquired a capability in reading and a self-reliability in part-singing that resulted in many of my fellows becoming in later years the leading musicians of their own and other cities and practically all of the others becoming capable choir members and amateur musicians of all-round qualities. Are there any schools to-day with boys and girls between five and ten years of age who can attempt the simplest two-part songs without instrumental accompaniment? I doubt it.

This is the primary value of a *capella* music as a means of musical education: it gives independence to each individual singer, it ensures exact intonation, it demands accuracy and refinement. One of the most serious objections of the average teacher of singing is that "singing in the chorus" makes for roughness of style. It may be so in the case of the opera chorus, with an oratorio choir there may also be such a danger unless the chorus-master has high aims in the achievement of refinement; with an *a capella* choir it is impossible, at least so far as any fault is, in any circumstances, impossible. The chances of a conductor of an *a capella* choir demanding any roughness are infinitely small, partly because

a conductor who desires a rough style of singing is not likely to take up work with an *a capella* choir and partly because the music written for such choirs generally lends itself to refinement.

At this point it is perhaps well I should stress the fact that I am now speaking of average choirs of half-trained and untrained singers, singers who are either at the beginning of their studies or who have no ambition beyond that of amusement by means of their music. There are choirs and choral singers which remain refined, in the artistic application of the term, whatever the music they might be singing and in whatever circumstances they might be singing it. These, however, are the exception, and no singing teacher would have any objection to a pupil joining such a choir should the opportunity occur; but the opportunities are rare. What we have to consider is the educational value of choral singing, and particularly of a *capella* choral singing, in its normal conditions and circumstances. And it is in these conditions and these circumstances that its refining influence is to be observed.

This refining influence is exercised through several different details of the work. First there is the lack of any prop, except perhaps the other singers, upon which to rely either for the actual notes or for the tempo and rhythm or the intonation. In the larger combinations, in choruses supported by instruments, there is always the accompaniment to hang on to, there are the introductions and *ritornelli* which supply leads in the matter of exact pitch as well as of tempo and rhythm. If one knows a choral work fairly well it is scarcely necessary to look at the conductor in order to know at least to a fraction of time when an entry must be made. It is possible (although it makes for inferior singing and interpretation) to be 'approximate' in this matter without serious disaster. *A capella* singing is ruined if it is not exact in this matter, just as it is badly marred if it is not well balanced between the voices. Very fine performances of works for chorus and orchestra are from time to time given with bodies of singers in which the outer parts, and particularly the soprano part, outweigh the others in numbers and tone. An *a capella* work sung by the same bodies of singers loses much more than does the accompanied work and often is entirely different (and wrong) in its general effect.

And while accuracy in the actual singing of the notes is important in both classes of chorus, a slight error in an accompanied chorus is not so likely to have a serious effect as in an unaccompanied work.

Another difference that frequently occurs, though it is by no means an essential difference, is that while monophony occurs very frequently in accompanied music it appears only seldom in that for voices alone. The vast bulk of a *capella* music, old and new, is contrapuntal, while even when accompanied choruses are polyphonic their counterpoint is usually of a different character from that of most accompanied works.

This is largely because most unaccompanied choral works even to-day are based in style and technique to a large extent on those of the madrigal period, which in its turn is accounted for by the fact that with all the developments that have taken place in the writing of music since that period we have not discovered a style that is better, or even so well, suited to the purpose. The so-called partsong style of last century was doomed by its very nature to be short-lived. There are so many different ways of accompanying a melody which are superior to that of merely writing vocal parts below or around it in the form of solid chords that the dullness of this style of writing, the monotony of the accompaniment and the restricted range of harmonic and total colour, make it unsuited, except in some rare instances, for unaccompanied choral music.

This brings forward one other reason for the practice of a *capella* music being a means of musical education of more than ordinary value. While most of such music belongs to an earlier period or is based on the style and technique of such period, the subtle differences are equally as great as the more obvious differences in orchestrally accompanied choral work. This gives the mere study of the practical side of a *capella* music,—the mere singing of it along with others,—a value as an aid to the study of musical history, and particularly to that much neglected study, the relation of the character of the people in the various periods in which the various kinds of music were first written and performed to the music and the expression of such character in the music itself. Most oratorios and cantatas of to-day could quite well have been written with a study, after that of the elements of composition, of similar works by Haydn and Beethoven, or at least Bach and Handel, and their successors. Scarcely one really successful unaccompanied choral work, however, or work

for several unaccompanied voices such as a trio or a quartet, could have been written without some knowledge of the works of the earlier period. The singer of such works, of works by the madrigal schools of England and Italy, of partsongs of the nineteenth century, of modern works like the *Requiem* of Pizzetti, the huge *Atlanta in Calydon* of Bantock, the atmospheric songs of Vaughan Williams and many German and Austrian composers, or any other works of any period, cannot fail, by the use of only a small musical intelligence, to note certain differences between these different periods and lands. The observation of such differences in the most elementary form of a historical sense in music. The development of such observation is necessary if one is to make a real study of musical history, and the best way of developing it is by studying the works not only on paper or as heard but by taking part in them. There is a pronounced difference in the manner of singing the individual parts of each of such works that is not easily observable by those who do not take part in such singing. There is, of course, also a difference in the manner in which each individual composer treats them, but all these differences are to be grouped in periods and lands and schools in a way that develops the observation of the general characteristics of such periods, lands and schools.

There are other ways in which the singing of a *capella* music may be educationally useful, both in the art of singing and in that of writing or analysing music, but these it shares with other styles of music. They may even be learnt to a large extent without the learner taking part in unaccompanied choral singing; but those I have mentioned specifically in this article can be learnt in no other way.

THE CHESTERIAN.

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# OUR MUSIC THIS MONTH

## **Organ Music by Louis Raffy**

Organists in suburban communities, with limited resources at their disposal appreciate music of this type. The composer here presents two more examples of short, simple music that are appropriate for church use, and which appeal to the average organists for their possibilities as complete pieces, or as themes for improvisation.

## **Sic Sacrificium by Herbert Antcliffe**

The composer is the author of the article on "a capella" music in this issue. He is recognized in England as one of the best authorities on Catholic church music. This piece offers a setting of a text which has been neglected by most writers. It is within the range of average voices, and is an example of modern music in liturgical style, suitable for general use throughout the year at devotions to the Blessed Sacrament.

## **Kyrie, Credo, Sanctus, Benedictus and Agnus Dei by Otto Singenberger**

These parts are from the new mass in honor of St. Mary of the Lake by Otto Singenberger, written for choir of four men's voices.

The Credo, is an example of the new style of composition for this part of the mass, as seen in so many new masses. It embraces the Gregorian with alternating passages harmonized. While not a new form, by any means, it is a style quite in vogue now. By such treatment, choirs shorten the time of rendition in this usually long passage, give recognition to the Gregorian, and at the same time provide a degree of variety in the harmonized parts. The Sanctus and Benedictus, illustrate the simplicity and brevity of the composition. The Kyrie reflects a robust style of attack.

Seminarians at Mundelin, Illinois, are familiar with this work, and their testimony about the work, is the source for the presentation here, of these movements. Note the moving bass part, in this work, it is effective and gives character to the harmony. Note also how appropriately the harmonized parts follow the gregorian phrases, making the whole—euphonious.

## **Hosanna to the Son of David**

This is one of the few pieces for Palm Sunday, with English words, which may be found in this country. Limited in use, it is not a piece that requires much rehearsal, but it is in good form, and is worth performing. Choirs of ladies voices must thank Sister Cherubim for making available to them such music. Special service music not available elsewhere is constantly coming from her pen.

## **Songs for Intermediate Grades**

Here is continued the series of "singable" songs for school use. Light enough to attract the children's attention, and interest, yet progressively pointing towards numbers of classical worth. These songs bring about classes that sing. Thereafter, when the Appreciation course has been completed, and the children have sung the prescribed music, there will be added to our congregations, and choirs, a generation of music lovers who understand at least the fundamentals of music.

## Entrée

LOUIS RAFFY

Maestoso

Musical score for "Entrée" by Louis Raffy. The piece is in 3/4 time and begins with a *Maestoso* tempo. The first system is marked *Gt. f*. The second system includes the lyrics "cre - scen - do" and is marked *mf* and *f*. The third system is marked *allarg. molto* and includes dynamics *p* and *ff*.

## Communion

LOUIS RAFFY

Andante (♩ = 60)

Musical score for "Communion" by Louis Raffy. The piece is in 2/4 time and begins with an *Andante* tempo (♩ = 60). The first system is marked *p Sw. 8' Reeds*. The second system is marked *Iº Tempo* and includes dynamics *p Ch. Bour. 8* and *rit. molto*. Pedal markings *S. Ped.* and *Ped.* are present.

Made in U.S.A.

Sw. *p*  
Gt. Montre and Gambe *p Ch.*

This system shows the first two staves of music. The upper staff features a melodic line with a 'Sw.' (swell) marking and a dynamic of *p*. The lower staff provides accompaniment, with a 'Gt. Montre and Gambe' marking and a dynamic of *p Ch.* (piano chorde).

Sw. *p*  
Gt. *mf Gt.* *dim.* *rall.*

This system continues the piece. The upper staff has a 'Sw.' marking and a dynamic of *p*. The lower staff includes a 'Gt.' marking, a dynamic of *mf Gt.*, and performance directions of *dim.* and *rall.* (rallentando).

I9 Tempo

Add Euphone 16' *p*

This system marks the beginning of the 'I9 Tempo' section. The upper staff has an 'Add Euphone 16'' marking and a dynamic of *p*. The lower staff also has a dynamic of *p*.

*cresc.*

This system shows the continuation of the 'I9 Tempo' section. The upper staff features a *cresc.* (crescendo) marking.

*p* *rit.*

This system continues the 'I9 Tempo' section. The upper staff has a dynamic of *p* and a *rit.* (ritardando) marking.

*rit. molto*

I9 Tempo

*p* *dim.* *poco rit.*

This system concludes the 'I9 Tempo' section. The upper staff has a dynamic of *p*, followed by *dim.* and *poco rit.* markings.

To Dr. R. R. Terry

# Sic Sacrificium

HERBERT ANTCLIFFE

Slowly

Soprano  
Sic sa - cri - fi - ci - um, sic ..... sa - cri - fi - ci - um,

Alto  
Sic sa - cri - fi - ci - um, ..... sic sa - cri - fi - ci - um,

Tenor  
Sic sa - cri - fi - ci - um, sic sa - cri - fi - ci - um,

Bass  
Sic sa - cri - fi - ci - um, sic sa - cri - fi - ci - um,

Organ  
(ad lib.)

*mf*

i - - - stud i - nsti - - tu - it, Cu - jus of -

i - - - stud i - nsti - - tu - it, *mf*

i - - - stud i - nsti - - tu - it, Cu - jus of - fi - ci - um,

i - - - stud i - nsti - - tu - it,

*cresc.*

fi - ci - um, Cu - jus of - fi - ci - um, Cu - jus of - fi - ci - um com -

*mf* Cu - - jus of - fi - ci - um, *cresc.* Cu - jus of - fi - ci - um com -

Cu - - jus of - fi - ci - um, *cresc.* Cu - jus of - fi - ci - um com -

Cu - jus of - fi - ci - um, *cresc.* Cu - jus of - fi - ci - um com -

*mf*

mit - ti vo - lu - it: *p* So - lis pres - by - te - ris..... qui - bus sic

mit - ti vo - lu - it: So - lis pres - by - te - ris. qui - bus *mf* sic..... co -

mit - ti vo - lu - it: So - lis pres - by - te - ris. So - lis pres -

mit - ti vo - lu - it: *mf* So - lis pres - by - te - ris.

co - ngru - it, Ut su - mant, ut su - mant, et dent cœ - - te -

- - ngru - it. Ut su - mant, ut su - mant, et dent cœ - te - -

by - te - ris qui - bus sic co - ngru - it. et..... dent..... cœ - le - -

qui - bus sic co - ngru - it, et..... dent cœ - te - - -

*p*

ris. Pa - - nis A - nge - li - cus, Pa - nis A - nge - li - cus, fit

*p*

ris. Pa - - nis A - nge - li - cus,..... Pa - nis A - nge - li - cus fit

*p*

ris. Pa - - - nis A - - nge - - li - - cus, Pa - nis A - nge - li - cus fit

*p*

ris. Pa - - nis A - nge - - li - - cus Pa - nis A - nge - li - - cus fit

*mf*

pa - - - - - nis ho - - - - mi - num. Fit - pa nis

*mf*

pa - - - - - nis ho - - - - mi - num. Pa - nis A - nge - li - - cus

*mf*

pa - - - - - nis ho - - - - mi - num.

*mf*

ho - mi - num Dat pa - nis cœ - li - - cus

*f*

Fit pa - nis ho - mi - num. Fi - gu - ris ter - mi - num,

*f*

fit pa - nis ho - mi - num, fi - - gu - ris

*f*

Dat pa - nis cœ - li - - cus Fi - gu - ris ter - mi - num,..... terminum,

*f* Fi - gu - ris ter - mi - num *mf* O res mi - ra - bi - lis ma - ndu - cat  
 ter - - - - - mi - num *mf* O res mi - ra - - bi - lis ma - ndu - cat  
 ter - mi - num, ter - mi - num. *mf* O res mi - ra - bi - lis ma - ndu - cat  
 O res mi - ra - bi - lis

*dim.* Do - mi - num Pau - per, se - - rvus, se - rvus, et hu - mi - li -  
*dim.* Do - mi - num Pau - per, se - - rvus se - rvus, et hu - mi - li -  
*dim.* Do - mi - num Pau - per, se - - rvus et hu - mi - - - li -  
*dim.* ma - ndu - cat Do - mi - num. Pau - per se - rvus et hu - mi - li -

*p* us. Pa - nis A - nge - li - cus! *p rit. molto* O res mi - ra - bi - lis!  
*p* us. Pa - nis A - nge - li - cus! *p rit. molto* O res mi - ra - bi - lis!  
*p* us. Pa - nis A - nge - li - cus! *p rit. molto* O res mi - ra - bi - lis!  
*p* us. Pa - nis A - nge - li - cus! *p rit. molto* O res mi - ra - bi - lis!

# MISSA

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in honorem

## Sancta Maria ad Lacum

(ad quatuor voces viriles)

### KYRIE

OTTO A. SINGENBERGER

*Adagio molto*

*ff*

TEN. I & II

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

BASS I & II

*f* *mf* *p*

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

e - lei - son, Chri - - ste e - lei - son, Chri -

*Andante*

*p* *mf*

ste e - lei - 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, e - lei - son.

e - le - i - son.

## CREDO



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,  
Do - mi - num



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



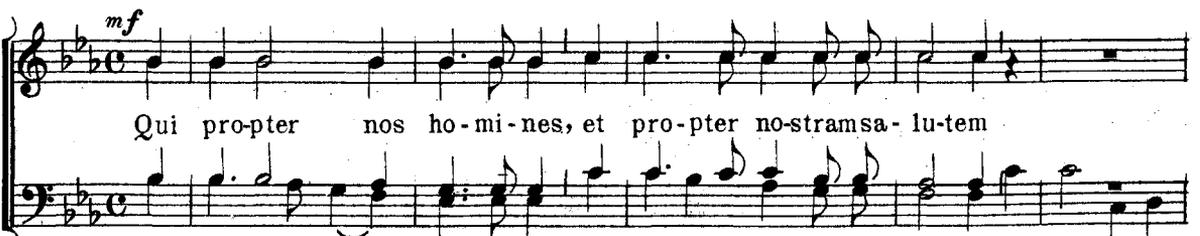
Et ex Pa - tre na - tum a - nte o - mni - a sae - cu - la.



*f*  
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 - sta - nti - a - lem Pa - tri: per quem o - mni - a fa - cta sunt.



*mf*  
Qui pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu - tem

de - sce - ndit de

*rit.* *mf* Et in-car-na-tus est  
*pp* de coe-lis. Et in-car-

scen-dit de coe-lis.

*mf* de Spi-ri-tu sa-ncto ex Ma-ri-a Vir-gi-  
na-tus est de Spi-ri-tu sa-ncto Ma-ri-a Vir-gi-

*ff* ex Ma-ri-a Vir-gi-  
ne: *pp*  
ne: et ho-mo, 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.

*f* Et re-sur-re-xit ter-ti-a di-e, se-cun-dum Scri-ptu-ras.

Et a-scen-dit in coe-lum se-det ad de-xte-ram Pa-tris.

Et i-te-rum ve-ntu-rus est cum glo-ri-a ju-di-ca-re

non e-rit, non e-rit fi-nis.  
vi-vos et mò-rtu-os cu-jus re-gni non e-rit e-rit fi-nis.  
non e-rit fi-nis.

Et in Spi-ri-tum sa-nctum Do-mi-num — et vi-vi-

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

*mf* *cresc.*  
Qui cum Pa-tre et Fi-li-o si-mul a-do-ra-tur et con-glo-

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

Et u-nam sa-nctam 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. Et ex-pe-cto re-sur-re-cti-o-nem mo-rtu-o-rum.

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

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

## SANCTUS

*ff* Sa- nctus, Sa- nctus, Sa- nctus, Sa- nctus, Sa- nctus Do - mi - nus

De - us Sa - ba - oth. Ple - ni sunt coe - li et ter - ra, coe - li et

*cresc.* ter - ra, glo - ri - a tu - a, glo - ri - a tu - - -

a. Ho - san - na, Ho - san - na in ex - ce - lsis.

## BENEDICTUS

*pp* Be - ne - di - ctus, Be - ne - di - ctus qui ve - nit in

*p* Be - ne - di - ctus qui ve - nit, qui ve - nit, qui ve - - - nit in

no - mi - ne Do - mi - ni. Ho - san - na, Ho - san - na in ex - ce - lsis.

# AGNUS DEI

Andante

*pp* mi-se-re-re,  
*p* mi-se-re-re,  
 A - gnus De-i qui tol-lis pec-ca-ta mu-ndi mi-se-re-re-re-re, mi-se-re-re-re, mi-se-re-re-re no-bis.

*mf*  
*cresc.*  
 re-re, mi-se-re-re, mi-se-re-re no-bis.  
 mi-se-re-re, mi-se-re-re no-bis.  
 re-re, mi-se-re-re no-bis.

Maestoso

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

*pp* mi-se-re-re, *p* mi-se-re-re, *mf* mi-se-re-re, *f* mi-se-re-re no-bis.

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

*p* mu-ndi do-na no-bis, do-na no-bis pa-cem, pa-cem.

# Hosanna to the Son of David

Hymn for Palm Sunday

SISTER M. CHERUBIM, O.S.F.  
Op. 22, No. 5

Maestoso

*f*

1. Ho - san - na to the Son of Da - vid, Ho - san - na to the  
2. The He - brews bear - ing o - live branch - es, Went forth their King in  
3. O Je - sus Christ, our Lord and Sav - ior, May we in ho - mage

*Piu mosso* Bles - sed is He that

Son — of Da - vid!  
tri - umph greet - ing: Bles - sed is He that com - eth in the Name of the  
join — the sing - ing:

com - eth in the Name of the Lord, — in the Name of the Lord!  
Lord, — bles - sed is He that com - eth in the Name of the Lord!  
Bles - sed is He that com - eth in the Name of the Lord!

*p* *f* Ho -

O King of Is - ra - el! O King of Is - ra - el: Ho -

san - na in the high - est, Ho - san - na  
*rit.* *ff* *broad*  
san - na in the high - est, Ho - san - - - na in the high - est!  
*rit.* *ff* *broad*  
high - - - est, Ho - san - na

## SONGS FOR INTERMEDIATE GRADES

Evening Prayer<sup>\*)</sup>

LUISE HENSEL

SISTER M. CHERUBIM, O. S. F.  
Op. 47, No. 12

Andante

*p*

1. Wea - ri - ly, at day - light's close, Droop - ing eye - lids  
 2. Par - ents, broth - ers, sis - ters dear, Have them in Thy  
 3. Sick and wea - ry, all who weep, Fa - ther, close their

*p*

seek re - pose; Lord, as here in bed I lie, Watch me  
 heav'n - ly care; All man - kind, who - e'er they be, Let them  
 eyes in sleep; Let the great moon from the sky O'er the

*mf* *f*

*mf* *f*

*p* *rit.*

with a Fa - ther's eye, Watch me with a Fa - ther's eye.  
 find re - pose in Thee, Let them find re - pose in Thee.  
 world shine si - lent - ly, O'er the world shine si - lent - ly.

*p* *rit.*

\*) Words taken from the New Normal Music Course, and used with the permission of the publishers,  
 Silver, Burdett & Co.

# Trustful Obedience\*)

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THOMAS KELLY

SISTER M. CHERUBIM, O.S.F.  
Op. 47, No. 13

1. When we

Moderato

rit.

can - not see our way, Let us  
seems the gloom of night, Tho' we  
Him is nev - er night; Where He

When we can - not see our  
Tho' it seems the gloom of  
Night with Him is nev - er

a tempo

trust and still o - bey, He who  
see no ray of light, Fear-less  
is there all is light; When He

way, Let us trust and still o - bey,  
night, Tho' we see no ray of light,  
night; Where He is there all is light;

\*) The words of the above song were taken from the New Normal Music Course, and used with the permission of the publishers, Silver, Burdett & Co.

bids us for-ward go, Can - not fail, — can - not  
 let us still pro - ceed, Since the Lord, — since the  
 calls us, why de - lay? They are hap - py, they are

1 & 2.  
 fail the way to show.  
 Lord vouch-safes to lead.  
 hap - py who o -

2. Tho' it  
 3. Night with  
 3. bey.

# Music Appreciation

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



"Music is a stimulant to mental exertion."

—DISRAELI.

*The seasons change, the winds they shift and veer;*

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

—BREWER

## MUSIC APPRECIATION IN THE SIXTH GRADE

(Continued)

### CHAPTER FIVE

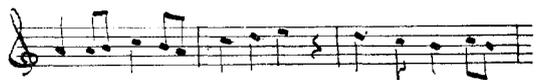
#### FOLK MUSIC OF NORWAY, SWEDEN, DENMARK, FINLAND, AND ICELAND

##### I. FOLK MUSIC OF NORWAY

Pre-requisite: Chapter One.

The folk songs of Norway express varied sentiments. Some of the songs are happy and peaceful, others are expressive of sorrow and melancholy. Some are tragic and grave, while again others express boldness and vigor. This variety and contrast of emotional expression is largely due to the variety in the geographical and physical aspect of the country. The high mountains, of which some of the peaks are always covered with snow, the long, dark, and cold winter nights, the deep forests, the sunny meadows, the rugged seashore, the beautiful blue sky, the midnight sun, all these varied conditions influence the lives, habits, and feelings of a people, and are in turn reflected in the musical utterances of the folk.

Norwegian folk music has never been greatly influenced by the music of other lands. In music, as in all her arts, Norway has always retained her own independence. In form and design Norwegian folk tunes are free and irregular, having in many instances abrupt and whimsical rhythms. Many songs are in the minor key. Play the melody given below, and let the class point out the irregularity of the form. Also have them recognize the mode as minor.



The bards or minstrels of Norway were called *skalds* or *sagamen*, as they sang the ancient *sagas*. "Saga" is the name given to the historical ballads and epic poems of Scandinavia. These epics tell of the primitive mythical Norse gods, goddesses, and heroes, and of Walhalla, the abode of the gods. Through many centuries the skalds preserved the legends and historical folk-lore of the northern lands. They accompanied their singing with music played on the Langeleik, or on the old Hardanger fiddle.

The Langeleik was a long box-like instrument shaped like a harp.

The old Hardanger Fiddle originated in Hardanger, Norway, and hence its name, Hardanger Fiddle. In shape and size it resembles the violin. It has eight strings, four of which are stretched above and four under the fret board. When the upper strings are played, the lower strings vibrate, producing a sort of drone bass. Let the class hear the Hardanger Fiddle. Play V. R. V-15001

Like most country folk the Norwegians had many occupational songs. We find songs of the wood-cutters, the fisherman, the herdmen and herdgirls, hunting songs, cradle songs, and many other songs of labor and trades. Nature in its beautiful and varied aspect also incited the Norwegian folk to musical utterances. We find songs of the midnight sun, of the sea, of spring, of the hills, and many others inspired by Nature.

Let the class hear the three Norwegian tunes recorded on V. R. 35885-B.

The herdsmen and herdgirls of Norway often call their cattle home by using the *Lur*,

a crude horn somewhat like the Swiss Alpine horn, upon which they play a yodel call. This yodel call is also very similar to the yodel calls heard in the Alps of Switzerland.

To illustrate the cattle call, the teacher might use the calls as represented in the Overture to "William Tell", which the children have studied in Grade Five.

Play the last half-inch of V. R. 20606-B\* (The Storm).

Then let the class hear "The Herd Girl's Sunday" written by the famous Norwegian violinist, Ole Bull. This great virtuoso toured the United States five times. In 1852 he tried to establish a Norwegian colony in Northern Pennsylvania, but his attempt was unsuccessful. He died in 1880. His composition, "The Herd Girl's Sunday", tells of a beautiful, calm, and peaceful Sunday morning in the Norway mountains. A herdgirl is tending her sheep on the mountain side. She hears the church bells ringing in the valley below, sees the people wending their way to church, and hears strains of distant music. A feeling of loneliness creeps upon her, filling her heart with longing and homesickness. Play "Herd Girl's Sunday" V. R. 35885-A\*. Toward the end of the music we hear the herdgirl call her cattle.

Some of the Norwegian dance tunes by their abrupt and whimsical rhythms, are expressive of boisterous mirth, while others are suggestive of the uncanny antics attributed to the mythical imps of the underworld of which the ancient Norse legends tell.

The dances include processions called *marches*, spring dances named *springar*, and the *Halling*.

The *Halling* is the national dance of Norway. It takes its name from the district Hallingdahl in Norway, where it is said to have originated. It is similar to the Danish reel: Play "Guro Heddelid-Halling"

V. R. V-15001-A\*

The *Springar* (spring dances) are in special favor with the Norwegian peasants. During the performance the dancers try to kick the rafters. Play "Giboen's Minde-Springar"—V. R. V-15001-B\*

The *marches* are of many various kinds. The wedding marches are different in each district of Norway. We also find many mountain marches that are sung by mountain climbers. These are processions rather than marches, if we take the term "march" in its usual sense.

The Mountain March recorded on V. R. 20151 is a folk dance performed in groups of three to represent two mountain climbers and their guide. It is in triple measure. (See "Folk Dances and Singing Games"—Bur-

chenal.) Play "Norwegian Mountain March"—V. R. 20151.

Edward Hagerup Grieg (1843-1907), Norway's greatest composer, won much of his success through the skill with which he constructed original tunes hardly distinguishable from genuine folk tunes. Among his many compositions we find a group of tone-pictures which he entitled "Pictures from Folk Life". In No. 2 of this group he describes a peasant wedding in Norway. It was a common custom among Norwegian peasants that the procession from the home of the bride to the church was preceded by a band or some sort of orchestra. In this descriptive composition we first hear the band in the distance, gradually it draws nearer—passes—and, as the procession moves on, the music gradually dies away. Grieg used a fascinating rustic tune typical of Norway as the main theme of this processional.

Show a picture of the composer. The children should recognize him as the composer of "Peer Gynt Suite" which they studied in a previous grade.

Play "Norwegian Bridal Procession"

V. R. 20805-B

#### OTHER NORWEGIAN TUNES:

After the Storm  
Disappointed Fisherman, The  
Follow the Leader  
Land of the Midnight Sun, The  
Mighty Ship, A  
Old Norway  
Sailors, The

These songs will be found in the books listed in the Introduction to this course. The Caecilia—September, 1933).

#### 2. FOLK MUSIC OF SWEDEN

Pre-requisite: Chapter One

The folk songs of Sweden are very beautiful, and are said to be among the best in the world. Like the songs of Norway many are in the minor key, but they are happier, and rarely sad and gloomy. In form and design they are free and irregular. Foreign influence, especially that of Germany and France, is strongly felt in the folk songs of Sweden, but the folk dances have retained more of the truly Swedish characteristics.

The lute is one of the national instruments of Sweden, though originally imported into Sweden from Italy. Sweden and the Near East are the only countries where the lute is still in use. It has a pear-shaped body with a long neck and resembles the mandolin of today. Originally it had eight gut strings arranged in pairs, each pair tuned in unison. Later different sizes of lutes were made, and

the number of strings varied. The sound is produced by plucking or twanging the strings, or by means of a plectrum. The early lute was made with great care and ornamented with artistic carvings. Show a picture of an early-century lute.

As no record of a Swedish song with lute accompaniment is available, illustrate the sound of the lute by using a French troubadour song with lute accompaniment from V. R. 20227\*.

One of the most beautiful folk tunes of Sweden is the cradle song, "Hush, Oh, Hush Thee". Let the class hear it. Have pupils recognize the minor mode.

Play "Hush, Oh, Hush Thee" V. R. 20395\*

Another most charming old folk song of Sweden is "O Vermeland". Its name is taken from the province of Vermeland where it originated. As this province is on the borderland of Norway, the song has also become quite popular in Norway. It is one of the most beautiful old legendary folk songs of the world.

Have the children sing it, (see "Americanization Songs"—Faulkner) or let them hear it from V. R. 19923.

Three beautiful Swedish songs are recorded on V. R. 78835, sung by a chorus of Swedish singers of Chicago. Let the class hear these songs.

The Song "From the Depths of the Swedish Hearts" is a hymn regarded by the Swedish people as their national hymn. The Swedish court, however, uses "God Save the King". (See "Americanization Songs"—Faulkner).

The Swedes are born dancers. Their folk dances are lively and happy. They are always fascinating and graceful, in spite of frequent complicated rhythmic figures. Pantomime dances descriptive of the occupation of the people are very popular. The Swedes borrowed many dances from other countries. The *Polska*, which is somewhat like the Polish polonaise, is the most popular dance in Sweden.

Play "Nigarepolska" V. R. 21685

Directions for dancing the Nigarepolska may be found in Progressive Music Series, Teacher's Manual, Vol. I (published by Silver, Burdett & Co., Chicago).

The *waltz* or *laendler* and the *schottische* (Rhineländer) are also popular.

Play "Loerdagsvalsen" (Saturday Waltz) and "Kuine Kulle—Schottis" V. R. 81531

In connection with the above dances the Swedes frequently dance the *hambo*, which is a Swedish form of the mazurka.

Swedish folk dances, the music and directions of which are given in "Folk Dances and Singing Games"—Burchenal, follow:  
Fjaellnaepolska (Mountain Polka)

Lassie Dance  
Oxdansen  
Reap the Flax  
In "Dances of the People"—Burchenal, we find:

Bleking (V. R. 20989)  
Gotland's Quadrille  
Klappdans (V. R. 20450)  
Tantoli (V. R. 20992)  
Trekarlspolska

Among Swedish folk music we also find interesting Singing Games for children. The music and directions for several of these are given in Elizabeth Burchenal's books.

Carrousel (V. R. 20432)  
Grandma's Old Sparrow  
Gustaf's Skal (V. R. 20988)  
I See You (V. R. 20432\*)  
Kull Dansen  
Ma's Little Pigs  
Our little Girls  
Seven Pretty Girls (V. R. 20992\*)  
Tailor's Dance  
Washing the Clothes

Others recorded are:

Hopp Mor Annika (V. R. 21618)  
Lott is Tod (V. R. 20988\*)  
How D'Ye Do, My Partner (V. R. 21685\*)

A representative Swedish composer of the modern school by the name of August Soedermann has written a Swedish Wedding March describing a Swedish peasant wedding. It is based on Swedish folk tunes, and the composer has cleverly added a drone bass, characteristic of Scandinavian folk music and suggestive of a rural band leading the wedding procession.

Play "Swedish Wedding March" V. R. 20805\*

#### OTHER SWEDISH SONGS:

Country Dance  
Cradle Song  
Dance Song  
Fairy Dance, The  
Judge's Dance, The  
Little Goatherd, The  
Locust Tree, The  
May-Pole Dance  
Necken's Polska  
Swiss Boy, The

(These songs will be found in the books listed in the Introduction to this course. The Caecilia, September, 1933).

#### 3. FOLK MUSIC OF DENMARK

Pre-requisite: Chapter One

The folk music of Denmark is usually classified as Scandinavian music, because the people of Denmark came from the Scandinavian Division of the Teutonic race. However, because of the location of Denmark, the influence of French and German music is strongly re-

flected in Danish music. Her folk tunes are mostly composed, more modern, and less national in character. There is also a very noticeable similarity between certain Danish and Welsh songs, undoubtedly due to the fact that originally some of the important parts of Denmark were occupied by Celts. The regularity of form and simple sincerity of Danish tunes remind us of German folk songs; their gracefulness is a reflection of French influences; but there are certain characteristics that make them absolutely Danish. They are often written in major, and have a firm rhythm. Many pertain to the sea and the bold deeds of the Vikings.

The national song of Denmark, "King Christian", is of very ancient origin. The composer is unknown. (See "Americanization Songs"—Faulkner).

Let the class hear the three Danish folk songs recorded on V. R. 78304-B. They are sung in Danish. The second song on this record is the best known Danish lullaby. The third song is also a favorite of the Danes because of its associations with childhood days.

Another hymn greatly beloved by the Danes is the hymn "King of Kings". It is sung during the Christmas season and at funerals.

Play "Kongernes Konge" (King of Kings)  
V. R. 78304-A\*

The *reel* is a favorite dance of the Danes. It is very similar to the Scotch and Irish reel.

Most folk dances of Denmark are occupational dances—that is, they pantomime certain trades and occupations.

The *Shoemaker's Dance* is an old interesting dance of this kind. (V. R. 20450\*)

One of the simplest of Danish singing games is the *Dance of Greeting* (V. R. 20432\*). The Danes used this dance to teach the lesson of courtesy to the children.

The music and direction for the above, as well as other Danish folk dances, are found in the Burchenal folk dance books.

#### OTHER DANISH SONGS:

An Interrupted Melody  
Dance Song  
Dance, The  
Fox and the Grapes, The  
Hare and the Tortoise, The  
Last Mile, The  
Ole and Christine  
Two Roads, The

(These songs will be found in the books listed in the Introduction to this course. The Caecilia—September, 1933).

## Modern Music For Junior High School

BY F. J. McDONOUGH



The late Frank J. McDonough, Supervisor of Music in the Public Schools of Rensselaer, N. Y., was not only a composer of popular Catholic church motets, but he also wrote several good choruses for school use. We list below a few which may interest those who have public school, or parochial school music classes. The first ten are secular, but the text is equally appropriate for public or parochial schools. The last two are obviously Catholic.

The adolescent voice was considered, in the composition of these numbers, and voices will be helped, not harmed by the demands of these melodies.

Happy Lark	S.A.
Cloud Pictures	S.A.
Woodland Beauty Calls	S.A.
The First Spring Wind	S.A.
Garden of Mine	S.A.
All Hail to Thee America	S.A.B.
It Is June	S.A.B.
Farewell Song	S.A.A.B.
Drowsy Days of Summer	S.A.A.B.

#### *For the Month of May*

Hail Virgin Dearest Mary	(S.A.)
Ave Maria—Hail Holy Queen	(S.A.)

## Question and Answer Box

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

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



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Questions submitted in January 1934

Q. "Where can one find 'The Reproaches' set to music, chant or figured? We are putting on a play and it is indicated that 'the Reproaches' be sung."

A. The Reproaches — Improperia — are sung on Good Friday during the adoration of the Cross. They begin with the verse: "Popule meus, quid feci tibi—My people, what have I done to thee?" The chant melody is found in the Roman Gradual as well as in the Holy-Week-Book. The most famous polyphone settings are those by Palestrina and Vittoria; a number of other composers have set the reproaches to music.

Q. "I am an awkward organist and a rather poor choir director; I have often been wondering, if my work will ever contribute to the greater honor and glory of God?"

A. For your consolation let me assure you that Almighty God possesses an overflowing measure of glory from all eternity; all Angels and men cannot add to this glory which is infinite. We do not sing in church to increase the glory of God; we sing in order to increase in ourselves the sense of reverence and gratitude towards God. In High Mass we render songs of adoration and thanksgiving, of petition and loving union with God. In the sight of God the value of these songs is measured by the degree of fervor and devotion rather than by faultless performance. "God is a spirit, and they that adore him, must adore him in spirit and truth (John 4, 24)". God very well knows our limitations; He is "a merciful critic" as far as material perfection is concerned.

Q. "May I ask for an illustration to make this consoling truth more clear?"

A. When the little children on father's or mother's feast-day produce their tiny speeches and songs, it is not the literary or musical value of the products that charms the parents, but the joy and gratitude of the little ones with which they present their festive tribute. Even as fond and loving parents look upon the good will rather than on the gift, so the Lord God is more pleased with the fervor of devotion than with the mechanical perfection of the musical offering.

Q. "If the arch-enemy had his way, what would he make of every choir?"

A. He would make of every choir the very embodiment of irreverence and negligence, pride and self-will, knowing that such a choir would do mighty little for the glorification of God and sanctification of souls.

Q. "It would indeed be a great help for me to grasp more fully the nature of devotion required of the church musician."

A. Those are devout who surrender themselves completely to the divine work and carry out with alacrity the liturgical regulations, even as the Sons of Israel with willing and devoted hearts offered their sacrifices. Such a devotion on the part of church musicians bestows a sacred unction on their musical service. Hence a former edition of the Roman Gradual says: "The liturgical singers must be so equipped that with their voice and entire deportment they truly perform a sacrifice of praise with spiritual unction. Let them never be hasty, lest the tones become confused and the unction of recollection be lost. Let the exterior deportment be devout. If you sing in order to please the people rather than God, seeking the praise of men, you are selling your voice. Let the mood of the voice be devout."

Q. "From what source does the church musician's devotion emanate?"

A. From pious meditation. Devotion is an act of the will; our will strives after those things which the understanding places before it as desirable. Hence the liturgical singer must occupy his mind with the beauties of holy Liturgy, in order to carry out with sacred animation the musical part of the Divine Drama. It is profitable often to consider that Holy Church is in very deed "the Christ mystically living throughout the ages". Holy Church unceasingly meditates in her liturgical service on the goodness of God and on the loveliness of His Son, her bridegroom; she becomes enraptured at the contemplation of His Sacramental Presence; humbly she acknowledges her helplessness, and daily she raises her eyes to the everlasting mountains of the heavenly Sion, and confidently she looks for help from Him Who created heaven and earth. Following her example, and making her sentiments his

own, the liturgical singer is capable to worship God "in spirit and in truth".

Q. "Which are the effects produced by the liturgical devotion?"

A. The first effect is a spiritual joy of heart. If we commune with the merciful God according to the direction of Holy Church, He, in the language of the Psalmist, permits us "to drink from the torrent of delight." St. Augustine wept for joy when he listened to the sacred chants in the cathedral of Milan; this sacred joy produced in his heart a greater love of God and a deeper hatred of sin. The second effect, similar to that in St. Augustine's heart, is a crushed spirit. Surely all is well, if we from joy of heart advance to a deeper hatred of sin. A third effect is a peculiar light for the soul by which we begin to realize how hateful in the sight of God is a soulless and mechanical worship, as Holy Bible says (Jer. 48, 10): "Cursed be he that doth the work of God negligently."

Q. "In what light should singers and organists behold their work in Church?"

A. They should consider that to praise God is the sublimest occupation of Angels and Saints in heaven, and of all the just on earth. Man has been endowed with reason in order to know his Creator; he has received free will in order to love and bless Him. Saint Paul has said a stirring word (I Cor. 2, 9.) which should incessantly urge on every church musician: "Eye hath not seen, nor ear heard, neither hath it entered into the heart of man, what things God hath prepared for them that love him."

Q. "How did the seraphic Dominican Friar, Blessed Henry Suso, stir up his own heart, and the hearts of all men at the "Sursum corda?"

A. When I sing the *Sursum corda* (He says) my heart melts away with divine grief, and a longing which carries me out of myself. A threefold attitude engulfs my mind, now singly, now all combined.

In the first attitude I place myself, body and soul with all their endowments in the centre of all creatures that God has ever made in heaven and on earth: the air with the birds, the forests with the animals, the ocean with the fishes, the innumerable grains of sand on the sea-shore, the tiny particles of dust floating in the sunshine, all the drops of water that ever fell as dew or snow or rain, or are yet going to fall: I ask each one of all those creatures to sound forth with sweetest melody the most tender praise of the Lord God, from one end of eternity to the other. And I stretch forth the arms of my soul in a far-reaching circle towards all these creatures, as an energetic music director does when he wants all

his singers to join in an all-comprehensive chorus: *Sursum corda* — Heavenward with your hearts.

The second attitude looms up after this fashion: In spirit I take my heart and the hearts of all men and consider the delight, love and peace of those that give their hearts to God alone. Then I weigh the damage and woe, the suffering and unrest caused by the love of creatures, and then I call out to my heart, and to the hearts of all men wherever they be: "Heavenwards, ye captivated hearts: tear asunder the fetters of created love! Heavenwards, ye sleeping hearts: rise from the slumber of sin! Heavenwards, ye wanton hearts: bestir yourselves from the lukewarm state of indifference! With a most resolute determination raise yourselves to the loving God: *Sursum corda*."

The third attitude is a friendly invitation extended to all men of good will, who are still immortalized and caught up in themselves so as neither to adhere God nor the created things. To these souls that from want of determination flutter between the Creator and the creatures I send a bold challenge: to turn absolutely and at any cost from themselves and from all created things, with a whole-hearted *Sursum corda*.

Q. "Which is the highest praise that can be bestowed on a choir?"

A. When John Singenberger, the founder of Caecilia, years ago spent some time in Europe, he also came to Prague, Bohemia. He visited a number of churches; among them also that of the Royal Abbey Emmaus. He was so taken with the prayerful singing of the monks that he bestowed on them the highest encomium, saying: "These monks seem to have the accent of the Holy Ghost: they sing with heavenly unction."

Q. "It is disheartening to think that only monks and nuns should render church music 'with heavenly unction': is there no record on hand that even ordinary country choirs can do as well?"

A. The celebrated music historian Dr. A. W. Ambros (1816-1876) has recorded an experience he had during one of his trips through The Tyrol. He spent a Sunday in an unfrequented mountain village. What was his surprise to hear the Gregorian Chant and polyphonic numbers rendered with joyous ease, simplicity and ardor of devotion. There was a beauty of expression not found even in grand music centres; it was a freshness and fragrance such as only religion can inspire. In the joy of his heart Dr. Ambros went to the Pastor's residence to congratulate the worthy Priest on his choir. He found the memorable Pastor poring over a big folio volume: *Opera Sancti*

(Continued on Page 132)

*Now Ready . . .*

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by

**Justine Ward**

The pedagogical principles embodied in the earlier editions remain unchanged, but, after twenty years of experiment in the field, their application requires some revision.

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**THE CATHOLIC EDUCATION  
PRESS**

**1326 Quincy Street, N.E.  
Washington, D. C.**



**NEW MASS BY FATHER BONVIN S.J.**

Father Bonvin S.J., regular contributor to THE CAECILIA for many years, and known throughout this country and Germany for his compositions and writings in Catholic Church music, has composed a new mass.

This is the first composition of this sort Father Bonvin has permitted to be published for several years. It is designed for use by average parish choirs, and is based on ancient hymn tunes.

Entitled "Missa Defensor Noster", it begins in the Kyrie, with the theme from that ancient hymn "Defensor Noster". This hymn as a plea for mercy in times of distress, offered a fitting theme for the Kyrie.

In other parts of the mass we come across tunes written by St. Hildegard herself, and adapted by Father Bonvin to movements of the mass. The Credo, takes the gregorian theme, alternating passages being in unison, and harmonized music. This form of alternate unison and harmonized is beginning to appear more and more in the Credo of modern masses. It shortens the service, and yet provides musical expression, and liturgical character to this long part of the mass. Composers and choirs alike heretofore have dreaded the Credo, when first consideration of a musical composition was given. In this antiphonal form however, the chant themes will become known, and yet not become monotonous to the uninitiated volunteer singers. The relief from the chant afforded by the harmonized passages, encourages the new singer, and gives the older choir members the opportunity of establishing vocal contrast in the rendition of this part of the mass. Father Bonvin's style of writing the ancient chant passages makes rendition easy and serves as an encouragement to those who have been in doubt as to how to sing the chant.

The composer is so well known, that the first edition sold immediately. More than ten choirs took the mass as soon as it was published. No matter what style of music the liturgical choir has become accustomed to, a mass of this type should be in the library for regular use. Father Bonvin represents a school of composition which has a large following.



### OTTO SINGENBERGER DEDICATES NEW MASS TO ST. MARY OF THE LAKE SEMINARY

Otto Singenberger, Professor of Gregorian Chant at St. Mary of the Lake Seminary, Mundelein, Ill., and Supervisor of Music in the Milwaukee Parochial Schools, has composed a new mass.

The new work, just published, is for four men's voices, and is especially designed for unaccompanied singing during Lent and Advent. The Credo is alternately Gregorian (I) and harmonized, and the Gloria is included for choirs who wish to use the mass at other than Lenten services.

As a whole, the mass will appeal to seminary choirs because of its brevity, and simplicity. The 2nd bass part occasionally dips down to an F or E, which may be low for some singers, but these notes may be avoided. The other parts are in the normal range of average voices. The choral form of the mass permits fine opportunity for tonal effects, through blending of the voices.

Mr. Singenberger's Chorus, "Christ Is Risen", has been reissued in a fine arrangement for four mixed voices. Formerly it began with a four part men's chorus, then a four part women's chorus part followed, then the S.A.T.B. came in. In its new form, the entire piece is sung by the S.A.T.B. chorus.

### Questions and Answers

(Continued from Page 130)

Augustini (the works of St. Augustine). Having listened to the felicitations of Dr. Ambros, the Priest smiled and said: "My dear friend, do not wonder; in these mountains we are next door to heaven; we are like little children: we sing and pray with all our hearts, and I expound to my flock the truths of salvation in the spirit, and often with the words, of the great St. Augustine". "This solves the mystery; I thank you, Reverend Pastor", the historian said; "I shall often refer to my Sunday experience."



### JOSEPH ECKER

#### FEATURES TWO NEW SACRED SONGS

*Thy Will Be Done*, is a new hymn in solo form. It was formerly a chorus, published in the early days of the Ashmall Company. The composer then young, is the well known Parke Hogan, choirmaster, of New York. Mr. Ecker came across the chorus, with its introductory bass solo, and it appealed to him. He introduced it on the Boston Catholic Truth Radio Hour, and received many compliments on it. Immediately afterwards, he tried it out at weddings, (at Low Mass) and other occasions, with great success. It is now in print as a solo for medium voice, and is recommended for use wherever solo singing in English is permitted, at church affairs, or for Radio use.

*Pie Jesu*, by Joseph Ecker was announced last month. This is a new setting, for medium voice, or unison chorus. It is rapidly becoming very popular and if present demand grows, it will become a standard piece, at New England funerals.

### CHRISTMAS PROGRAM FROM SCOTLAND

#### St. Aloysius Church

Mr. James Whittet, *Choirmaster*  
Mr. J. J. Halloran, *Organist*

#### Carols:

Come to the Manger	Gatty
Adeste Fideles	Novello
See Amid the Winter's Snow	Traditional

#### Motet:

Veritas Mea	Zulueta
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#### Midnight Mass:

Proper of the Mass	Gregorian
Ordinary: Mass in C	Beethoven

#### Recessional: Halleluja Chorus

	Handel
--	--------

**NECROLOGY**

**E. J. BIEDERMANN**

Edward J. Biedermann died, in his 84th year, on November 26, 1932. He was prominently known as an editor and organist.

Mr. Biedermann was born in Milwaukee, Wisc., Nov. 8, 1849, and served as organist in several Catholic churches of the east during his life. Among these was old St. Mary's, and St. Francis de Sales, N. Y. City.

In 1918 his sight failed, and he retired from church work, continuing his activities in editorial work however.

R. I. P.

**J. C. CASAVANT**

J. C. Casavant, (born Sept. 16, 1855) died Dec. 10, 1933, at St. Hyacinth, Quebec. Famous organ builder. His last organ is in St. Cecilia's Church, Leominster, Mass., and by coincidence, it was dedicated on the day Mr. Casavant was buried. In 1925 he was honored by being made Commander of the Order of St. Gregory, and in 1905 he was received by King Edward VII at Windsor.

He was buried in the crypt of the Chapel of St. Hyacinthe Cathedral, in the vicinity of which Mr. Casavant was educated, and lived most of his life.

R. I. P.

**ORGAN RECITAL BY DOM ADELARD BOUVILLIERS AT GASTONIA, N. C.**

**January 12, at Gastonia High School Auditorium**

**Pastoral Suite**, Opus No. 27, by Leon Boellman (1861-1897); (a) Pastoral Prelude; (b) Andantino; (c) Adoration; (d) March.

**The Cuckoo**, by Louis-Claude d'Aquin (1694-1772).

**Flight of the Bumble Bee**, from the opera: "The Legend of Tsar Saltan," by N. Rimsky-Korsakow.

**Dialogue** Between the Wise and Foolish Virgins, Caprice, Opus 20, No. 3, by A. Guilmant (1837-1911).

**March of the Magi Kings**, by Theodore Dubois (1837-1924).

**NEW MARSH COMPOSITION HEARD IN SHERMAN, TEXAS**



W. J. Marsh

First performance of the new Cantate Domino, by Wm. J. Marsh, for four mixed voices, was heard late in February, in Sherman, Texas.

The choir of 100 voices at St. Mary's Catholic Church, directed by Rev. Jos. G. O'Donohoe, had the honor of giving this first performance. Mr. Marsh is one of the most popular writers of Catholic Church music in this country. His Choral Mass appeared in THE CAECILIA a few years ago.

The new Cantate Domino, is a bright piece, seven octavo pages in length, melodic enough for a festival occasion, but devotionally expressive of the text, and appropriate for a church service in its musical structure, and its melodic form. The choir at St. Mary's was enthusiastic about this newest composition from Mr. Marsh's pen. The composer's own choir in Fort Worth, will render this number officially soon.

**EASTER PROGRAM (1934)**

**Corpus Christi Church, San Francisco, Cal.**

Rev. Giuseppe Villani

*Organist and Choirmaster*

Vidi Aquam	Villani
Ordinary of the Mass:	
Mass of St. Anthony	J. Singenberger
Credo	Gregorian
Offertory:	
Auctor beate saeculi	Mangone

**EPIPHANY SUNDAY PROGRAM**

**Epiphany Church, Pittsburgh, Pa.**

Prof. John Sedlacek, *Music Director*

Missa Pontificalis	Persosi
Proper of Mass	Gregorian
(Offertory "Exultabunt" by Griesbacher.)	

## Too Many Organ Interludes

Open Letter (No. 3) to Composers of  
Catholic Church Music

REV. JOSEPH VILLANI S.C.



WE would never stop stigmatising the almost inveterate abuses caused by separating and interrupting the words of the Text, through the undue intrusion of the organ. Such a faulty way, of setting the latin words to music, makes the best composition become undeserving of its sublime end and purpose in the Liturgy. After my previous explanations, it should be apparent to every composer of Church music that "one of the problems, in the writing of good Church music, is the DECLAMATION or the liturgical Text. Music receives its proper direction from the words, which determine also its efficacy. We know that, in the sacred Liturgy, there is nothing useless and nothing superfluous; therefore the organ should respect this very reasonable principle. Since the words to be set to music are in the latin language, it is more than logic that every composer should master the latin language, or, at least, he should have at hand its translation. Then he will be able to distribute the words in a proper manner, without infringing on the rules of declamation, and elocution.

Instead of quoting other mistakes of this kind, cited from modern compositions, I want to show here the translation of some parts of the Mass, which will allow us more clearly to view the improper separation of the words. *GLORIA*: "Glory be to God on high" (several beats, or measures by the organ) "and on earth peace to me" (one or two beats of rest) "of good will". "We praise Thee; we bless Thee; we adore Thee; we glorify Thee. We give Thee thanks" (two and four beats of rest) "for Thy great glory," (we do not understand the reason for the period here after "gloriam tuam," if we take the following words as all vocative) "Lord God," (one beat) "heavenly King" (one beat) "God the Father Almighty. O Lord Jesus Christ" (four beats) "the only-begotten Son: O Lord God, Lamb of God, Son of the Father, who takes away the sins of the world," (one or two beats) "have mercy on us." (Here also we do not know the reason for the period after "Filius Patris"); "Thou who takest away the sins of the world" (two or three beats) "receive our prayers: Thou who sittest at the right hand of the Father" (three beats, and even two measures

of rest) "have mercy on us. For" (one beat) "Thou only art holy; Thou only art the Lord; Thou only, O Jesus Christ, (one, two, three beats, or even one measure of pause) "with the Holy Ghost, art most high," (the period here in the Latin, after Jesu Christe, is rather puzzling us, considering the English translation, as follows:) "in the glory of God the Father." (That period before "Cum Sancto Spiritu," gave many composers occasion to insert here an undue interlude, which fights against the meaning of the words in the same sentence; in fact in the translation I have here, there is only a comma before "cum sancto Spiritu.") "Amen."

I would like to appeal to all rules of good enunciation to prove that it is ridiculous, when we consider the above misplaced rests, which give the sentences a meaningless sense! Only a little comparison, with the English translation and those rests, would make anybody realize the truth of my assertions; and still there are many good Masses spotted by those wrong pauses . . . I hope that this warning may open the eyes of many good composers of Church music, and that in the future they will give some consideration to the translation of the Latin, and thus not mar some very good music with such bad stains. Then only we shall say that our Church music is *true art*. In the Motu proprio (which should be considered as the *juridical Code of sacred music*) we read as follows "The Kyrie, the Gloria, the Credo, etc., of the Mass ought to exhibit the *UNITY* of composition, proper to their Text. It is therefore forbidden to compose them as separate pieces, with the result that each of these pieces forms a musical composition complete in itself . . ." A faulty way of breaking such unity is certainly the separation of all the various sentences forming the whole Gloria (as seen above in its translation). All the sentences, even separated by a period, were written to constitute a composition, all-together aiming to the glorification of the Son of God. Therefore it is more than evident that those interludes between "we praise Thee," "we bless Thee" and "we glorify Thee" etc. as seen above are all sentences of the same Hymn with all its analogous thoughts. Let every composer have in mind that the Gloria,

entirety, a Hymn of wondrous sublimity it, called the "Hymnus angelicus," is in all its has been composed by our Mother the Church to exalt the glory, the bounty and the highness of God and His divine Son. I do not see any reason why the lauds given to Him as a tribute of our homage to His Almightyness should go on with all those meaningless separations. That Hymn forms a whole, through itself, with no reason to separate its various parts by so many rests.

#### *Objections Answered*

Some might say that they want to make a Gloria a little longer, that it may be classified as a solemn one. In this case, first of all we will distinguish the style, i.e. a composition for one, or two, or three or four voices. Let us not forget that the Motu proprio states clearly that "the Gloria and Credo should be relatively short. If a longer and more solemn Gloria be desired (it is the style, and not the length that makes a composition solemn) use moderate time (or longer notes), and some reasonable repetitions (avoiding "undue repetitions"). The different parts may be interweaving, especially if the piece is for two or more voices, as we see in classic polyphony. By considering the organ as a mere help, and not an intruder, and also by making a mental translation of the Latin, you shall secure the necessary union and *unity* of the words of the sacred text. Some one else might object that

sometimes the development of a melodic phrase might require some more notes by the organ between the words. Here we would answer that a square length of phrases is not always required. On the contrary, it matters nothing if those phrases are developed within five, eight, nine or more measures. This leaves the way open to a real free rhythm, and thus makes it more in accordance with the free rhythm of the Chant of the Church. Unfold the beauties hidden in the art of Harmony and Counterpoint. There you will find the solution of all these difficulties.

We reached the end of the Gloria, whose last word is "Amen" (more or less repeated). The priest may think it the real end of the composition, but no; the composer makes the priest wait at the altar, half turned waiting to sing the "Dominus vobiscum," because the organ *has* to play still some three, four or more measures of close! "It is not allowable . . . to suffer the priest to remain at the altar longer than is in accordance with the liturgic ceremony" (Motu proprio). All this interruption and intrusion by the organ does not make a composition more *solemn!*

The habit has become so general that almost all modern composers are guilty of giving too much emphasis to the organ, which, as the proper instrument in the Church, could do its part very aptly, by remaining within its proper *province*.

## Communications

The Caecilia,  
Boston, Mass.

Dear Sirs:—

Mrs. Justine Ward has evaded the point at issue, I think. With Solesmes, though apparently they do not wish to admit it, Gregorian notes are *theoretically* equal, *practically* not so, but longer; often to the full double—just when and how they determine they shall be. It is noticeable in the gramophone records that occasionally a long note is sung where no point or episma exists to indicate it. (e.g. "Christe" of the Paschal Kyrie record—3rd note of the 2nd torculus) I see no reason why they should not, it is distinctly better music in the ear sung like that. But why not call a spade, a spade, make theory openly coincide with practice? One feels grateful for a journal which appears to be genuinely impartial in these matters—your CAECILIA.

RAPHAEL STOWES, O.S.B.  
*Buchfast Abbey, England.*

Mr. Arthur Angie,  
Whitman, Mass.  
% The Caecilia.

My dear Mr. Angie:

Far from taking amiss your "Answer to an Answer", I wish, on the contrary, to thank you for going to so much trouble in my behalf. Nothing remains for me to add to your article, except, perhaps, to ask: Why should it not be possible to lay aside all animosity and obstinacy in a matter which, first and last, rests entirely upon historical and documentary evidence, the objective truth of which should naturally be acknowledged by everybody? Different from that are taste and practice.

Yours truly,

LUDWIG BONVIN S.J.

# Where To Find Out About Gregorian Chant

## Gregorian Bibliography

Materials for Study Classified

by

ARTHUR ANGIE

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## Why Sing The Proper Of The Mass?

REV. J. LEO BARLEY

*Archdiocesan Director of Music, Baltimore, Md.*

Nothing renders us so much satisfaction as the splendid cooperation which the reverend pastors and our choir directors throughout the archdiocese are giving us in the matter of singing the Proper of the Mass.

The difficulty anticipated by all in regard to the Proper has practically vanished and, as a matter of fact, never was quite as great as previous anticipation had figured it. The simple settings of Tozer and Laboure have reduced the burden to the matter of the words and this inconvenience a little patience has completely eliminated.

And so our archdiocese stands forth with a record of ninety-five per cent of its churches singing the Proper every Sunday. Of the week-day High Mass the percent is just a bit lower. We should put it at seventy per cent.

By degrees we are sure that the attitude of the Sacred Congregation of Rites,—no Proper—no High Mass, will become the rule every where in the archdiocese.

For the convenience of our readers we append several answers of the Sacred Congregation to queries regarding the singing of the Proper and it will become clear to all that the Proper is never to be omitted.

On August 7th, 1875, the Bishop of Cloud asked the Sacred Congregation of Rites as follows: "Since in our diocese it is the custom at High Mass to omit the Gradual, Tract, Offertory, Sequence and Communion, we would like to know whether or not this agrees with the rubrics." The Sacred Congregation of Rites answered: "It does not agree with the rubrics."

The Bishop of Turin, Italy, on September 11th, 1849, asked if the custom of omitting the singing of the Introit, Offertory, Communion and Sequence is a legitimate one, also if it be allowed at a Requiem Mass to shorten the Dies Irae, the Offertory and Libera. The Sacred Congregation of Rites answered the first question by saying: "The custom is an abuse and not legitimate." The second, by saying: "No, these parts may not be shortened."

On June 25th, 1898, the Bishop of Block, Poland, asked: "Is it of obligation at High Mass for the choir to sing the Proper?" And received the answer: "It is of obligation."

On May 21st, 1897, the Vicar-General of the diocese of Briocen, asked: "Is the Dies Irae always to be sung at High Mass." He received the answer: "It is always to be sung."

On January 16th, 1885, the Bishop of Lucon, France, put the following condition of his diocese before the Sacred Congregation of Rites: "Here in Lucon exists the custom of having High Masses daily. At these High Masses the choir omits the Gloria, Credo, Gradual, Tract and Sequence because the singers are usually one person and the people who attend are of the working class and we do not wish to detain them. May the method of singing High Mass above described be continued or must it be done away with?" The Congregation answered: "The method is an abuse and must be done away with."

"Cantate Domino"—Autumn—1933

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