

APRIL - 1934

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

Founded A. D. 1874 by John Singenberger

FEATURES

ACCOMPANIMENT OF GREGORIAN CHANT

Rev. Carlo Rossini



THE SEMINARY AND INSTRUMENTAL MUSIC

Rev. F. T. Walter



GREAT VOICES ARE BORN—NOT MADE



MUSIC APPRECIATION

Sister Mary Cherubim, O.S.F.

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* Means Approved St. Gregory "White List"

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Father Bonvin Receives Public Ovation As Conductor of Buffalo Orchestra

Noted Priest-Musician Guest Conductor of
Buffalo Community Orchestra



Eighty-four year old Father Bonvin S.J., eminent in music circles as a composer and author of literature on musical subjects, appeared on March 11th at the concert of the eighty piece Buffalo Community Orchestra.

The orchestra which is one of the best known in the state, gave the following program:

Rienzi Overture	Richard Wagner
Prelude to Act III— Lohengrin	Richard Wagner
Entry of the Guests—Act II Tanhauser	Richard Wagner
Rosenkavalier—Waltz	Richard Strauss
Invitation to the Waltz	Weber-Weingartner
Ballade, op. 25	Ludwig Bonvin S.J.

The distinction of having a composition by a present day priest-composer on a program of

such classics has not been equalled very often in this country.

The well known music critic, Mary M. Howard, in the Buffalo Times, wrote on March 12th,

“The venerable Reverend Ludwig Bonvin S.J. was given a rising salute as he took his place at the desk, to conduct his Ballade, opus 25, a composition of thematic fertility, scholarly construction and clever orchestration. Its tuneful melodies, happily developed, and interspersed with fugal passages, received excellent treatment by the orchestra and Father Bonvin was awarded a veritable ovation at its close.”

Father Bonvin S.J. received the annual dedication by THE CAECILIA magazine, in 1931 as one of the outstanding Catholic musicians of this country. Advancing years seem to impress this fact even more strongly as we continue to note testimonials of this nature.

Second Annual Boston Catholic Choir Festival To Be Directed By Father Finn

New Blend of Voices Interests Music Lovers

Under the Auspices of the American Choral and Festival Alliance, the second annual choir Festival will be held at Symphony Hall, on May 13. Polyphonic motets, and ancient madrigals will be heard along with modern choral compositions.

The celebrated Father Finn C.S.P., of Paulist Choir fame, will again direct the Catholic group. This year however, only selected voices from the Catholic choirs will be heard. Last year almost one thousand singers participated in the Catholic group, but for the coming concert, Father Finn will introduce the most modern theory of voice blending. To obtain balanced tone, according to the new blend being used by the large choral societies of the country, there will be 130 Sopranos,

120 Altos, 130 Tenors, and 120 Basses or 500 singers in all.

The first rehearsal over which Father Finn will preside will be on April 5th at the New England Conservatory of Music. Choirmasters have been invited to send their best singers to this rehearsal. In addition singers not connected with choirs will be welcomed, and many college students, will join with other music lovers in this concert. As a result many choirs will gain new members, and choral singing will be given emphasis in the press, and public mind through this fine activity.

It is hoped that this choral festival movement will extend to other American cities, as it has to New York City, Peoria, Ill., Chicago, Ill., and Los Angeles.

Accompaniment of Gregorian Chant

By REV. CARLO ROSSINI

*Organist and Choirmaster at St. Paul's
Cathedral, Pittsburgh, Pa.*



FIRST of all I wish to thank most sincerely the Rt. Rev. Msgr. Leo P. Manzetti for his splendid review of my arrangement of the Proper of the Sunday Mass (*The Caecilia*, Febr. 1934). It is indeed of great satisfaction to me to learn that the well known musician of Baltimore, considering the present condition of our church choirs, finds my little volume very practical and useful. This means to me, in fact, that I have succeeded in the main purpose of my work, even though it may contain a few minor defects.

It is with reference to some of these defects, which have been pointed out by my distinguished critic, that I wish to make my position clear.

* * *

Concerning the technical part of my work, Msgr. Manzetti states that an organ accompaniment in the harmonic style is not so well-fitted to Gregorian Chant as an accompaniment in the contrapuntal style would be. In his own words, he says: "Up to the seventeenth century the mentality of musicians was entirely melodic"; consequently, "an organ accompaniment to Gregorian Chant in the style of the homophonic age is certainly an anachronism".

It seems to me that the premise of the argument is running a little too fast for such a stout conclusion. There is, in fact, a very important distinction to be made concerning the melodic mentality of musicians up to the XVII century, namely, the distinction between "monodic" and "polyphonic" musical mentality. Now, it is true that the mentality of musicians, during the first NINE CENTURIES of the Christian Era, was "entirely melodic", but it was also "exclusively monodic"; that is to say, the art of those musicians was confined to a single melody, absolutely free from any vocal or instrumental accompaniment, for the simple reason that harmony and counterpoint were unknown to them. Consequently, ANY KIND of organ accompaniment to the monodic Chant of St. Gregory must be considered as material "antipodal in spirit and form", because it belongs to "another age" and, therefore, is an "anachronism".

However, since the present condition of church choirs seems to demand an organ ac-

companiment to Gregorian Chant, let us see which musical style is artistically better fitted to the purpose.

I hold (and Msgr. Manzetti seems to agree with me) that, the nearer a musical style is to the age of Gregorian Chant, the better right the former has to accompany the latter. Now let us inquire: When did the idea of "melodic", imitative contrapuntal style first strike the mentality of musicians?—Let us be generous and say: In the XIV century. When did musicians happen upon the "harmonic" homophonic style?—About the IX century. In fact, when we see the musicians of the IX and X centuries introducing a second voice to accompany the Cantus Firmus by parallel Fourths and Fifths (Organum) shall we say that their mentality was "entirely melodic"? It is true that Guido d'Arezzo (XI century) declared himself against the "parallel progression" and in favour of the "contrary direction" between voices (Discantus); his disapproval, however, did not stop the musicians of the XII and XIII centuries from developing the "Organum" into the so-called "Falso-bordone", with two voices accompanying the Cantus Firmus by parallel Thirds and Sixths. Shall we say that the mentality of these musicians was still "entirely melodic"?

Someone may insinuate that all this was a "casual result" of the musicians' attempt to combine different voices in parallel progression, rather than the result of recognized harmonic principles.—This may be true. However, when a century later (XIV century) we find the new style so firmly standing on its own feet as to produce three and four-part Laudes Spirituales (sacred songs in the vernacular) where the melody is accompanied by perfect "harmonic blocks", one can hardly appeal any longer to the theory of "casual results". At any rate, such results remain what they are, that is, first-class samples of "homophony", and a proof that the mentality of musicians before the XVII century WAS NOT "entirely melodic". Even at the time of Palestrina (XVI century) we find classic samples of "harmonized melody" as, for instance, the well-known "Adoramus te" by Roselli which, as far as homophony and beauty are concerned, needs not, indeed, to envy the "Panis angelicus" by Casciolini (XVII century).

CONSEQUENTLY, the use of the "homophonic" style for the organ accompaniment to Gregorian Chant is much less "anachronism" than the use of the "polyphonic" (imitative, thematic) style of the XV and XVI centuries.

* * *

The conclusion just mentioned should be, in itself, an adequate reason for declaring the homophonic style as the "better fitted" to accompany Gregorian Chant. Nevertheless I wish to prove it from an entirely different angle.

Firstly, by the very same reason which my distinguished critic has offered to prove the contrary.—Concerning my homophonic style of harmonization to Gregorian Chant he says: "As a musical entity, it is purely figurative". "It seems to be there just for the purpose of supporting the voices and to keep them from side-tracking". "Such an harmonization adds nothing artistic to a composition".—Frankly, I could not receive a better compliment (though unintentional) about my work, for it testifies that I have fully succeeded in complying with the Church's desire in this matter. The Church, in fact, while it forbids ANY organ accompaniment to the chants which belong to the Celebrant at the altar and to his ministers (Motu Proprio of Pius X, pgr. 12), permits the organ accompaniment, for the benefit of the singers, to the chants which belong to the liturgical choir and to the people. At the same time, however, the Church warns the organist as follows: "The organist shall be careful not to overpower the voices by an organ accompaniment OF AN ELABORATE NATURE" (Regulations for the Province of Rome, Febr. 2, 1912, pgr. 23). Notice that the warning is not only against an accompaniment of "too elaborate" a nature, but even against an accompaniment of "elaborate" nature. Evidently the Church wants the organist to remember that the monodic Chant of St. Gregory, by nature essentially melodic, is not in need of any "artistic addition", for it is artistic IN ITSELF and self-sufficient.—With this in mind, the organist cannot be misled in his choice between an homophonic and a polyphonic-contrapuntal accompaniment to Gregorian Chant.

Secondly, by way of practical convenience.—The purpose of publishing books with organ accompaniment to the Gregorian repertoire is not to fill the shelves of our libraries, nor to assist the well-trained organists of large Cathedrals, but rather for the benefit of the ordinary organists of smaller churches who have not had the opportunity of an adequate musical training. For the latter, an elaborate

organ accompaniment would be an insurmountable handicap, especially when the organist must play and sing at the same time, as usually happens at Funeral Masses and other church services during the week. After having examined the technical ability of more than 500 organists in behalf of the Diocesan Music Commission of Pittsburgh, I am positively convinced about this.

* * *

CONCLUDING: Shall we adhere strictly and invariably to the homophonic style in accompanying Gregorian Chant? The reader, perhaps, expects me to say: Absolutely!—My answer, instead, is: Not necessarily; for, any general principle or general rule admits some exceptions. In our case (as my little volume in question shows in part) there are circumstances when the organist may take the liberty of a choice between organ accompaniments of different style, SO LONG AS THESE REFLECT THE MODAL, DIATONIC SYSTEM OF THE GREGORIAN MELODY. For instance, the choice will depend upon:

a) The musical experience of the singers.—If the singers are well trained in Gregorian Chant, they do not expect much support from the organ. In such instances the organist can give his undivided attention to the accompaniment and develop the same in the contrapuntal, inconspicuous style. On the contrary, if the singers are not familiar with Gregorian Chant (and such is the ordinary case with our volunteer church singers), then an organ accompaniment in the smooth, legato-style of "harmonic blocks" placed on the ictic notes, is just what the organist needs to support the voices and to save at least "an echo" of the Rhythm which is the "soul" of the Chant.

b) The nature of the Gregorian melody.—With melodies of neumatic or melismatic nature (Introits, Graduals, Alleluias, etc.) as well as with melodies of difficult intonation (many Tracts, Offertories and Communion) an "harmonic" organ accompaniment will prove to be more efficient for ordinary choirs. Whereas, with melodies of syllabic, recitative nature and of easy intonation (Hymns, Sequences, Glorias, Credos, etc.) a rather simple "contrapuntal" accompaniment may be found preferable and convenient.

* * *

INCIDENTALLY may I remark that the general principles which I have applied during the present discussion are the same as those taught at the Pontifical Institute of Church Music in Rome. If these same teachings, more or less, have been given for the past half century (as my distinguished critic states) "in

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HAVE YOU A NEW CHOIR?



IT'S easy for the professional "full time" musician, (hired by a Pastor who is musically conscious and interested in good music), to preach to others less fortunate. The writer of this article, has held membership in choirs of all types and descriptions, from the rural chapel to the metropolitan cathedral, but he is not a professional musician, nor is he qualified to preach.

However, as a member of several successful organizations at various times, he has observed that, generally speaking, the best choirmasters follow along the same general lines at rehearsals. Therefore it is his purpose here to tell others of his observations without mentioning the names of any of the choirmasters he has served under.

The personality of the teacher determines the extent of disciplinary problems. If the choirmaster has a good background, and a nice personality, he will have a large choir and no disciplinary troubles.

We will have to presume that the choirmaster is fit for the job (although many aren't) and by that we mean temperamentally fit as well as technically fit. If the choirmaster can't attract choir members, or hold those sent to him, then the choir needs a manager, or a Priest to handle the social end of the choir, and thus help out the choirmaster who may be a good musician but a poor mixer. Then the choir members will "stand" the choirmaster for the sake of the parish or some friend, or for the good time that goes with membership in any real choir. In this manner a volunteer parish choir may hold its numbers, and have frequent rehearsals. Lots of choirs today, have friends of good singers enrolled, even though their voices have no value to the choir. The experienced choirmaster knows that you have to take what you can get, and therefore one good singer admitted to the choir can mean that two or three friends have to be accepted for the sake of companionship. Diplomatically the friends should be assigned to a section where they can do no harm.

Thus the average parish choir assembles. Some are old, some are young, some are singers and others are just friends who are more sociable than musical.

The choirmaster has personally met each singer, so that the singer may feel as though his presence is of some meaning to the choirmaster, and that the choirmaster will miss him if he is absent.

Then the choirmaster outlines his plans. He

must explain why a choir exists, the types of choir possible, the need for cooperation and a definite objective. The last is very important, a choir must point to some feast or some reward not too far off, to stir up enthusiasm. Too many choirmasters fall down here. They think that a volunteer singer is going to rehearse for hours getting a tonal blend, so that the choirmaster may get a lot of credit for himself. Present day volunteer singers will not do that for long. If they can't be heard personally, they want to get some other benefit from their choir membership.

ORGANIZING

As quickly as possible the voices must be tested. Find out how many soprano, alto, tenor and bass voices are available.

Determine whether it would be better to sing two part music, or three part music or four part music, according to the character of the voices, found.

Are the voices light or heavy, are they rough and will circumstances permit rehearsals enough to improve the tone? If so then four part music may be undertaken after the preliminary work is done. If the voices are rough, and a mixture of qualities appear, start with unison and two part music, and have the choir sing as softly as possible.

Chose music that will fit the voices. Easy music, at first, selecting graceful melodies if light voices prevail, or more ponderous melodies if heavy voices are dominant.

PROCEDURE AT REHEARSAL

(1) Call the rehearsal for 15 minutes ahead of the time you intend to begin. Then meet the singers as they come in, talk with them, take an interest in their voices, and in their personal activities outside of the choir. Get to know your singers.

(2) Promptly at the appointed hour begin the rehearsal. It will mean better attendance. Also stop promptly at an agreed hour. It will encourage singers to attend rehearsals even though they have a later appointment.

(3) Begin every rehearsal with a piece for vocalization. Use, or improvise, melodies that employ downward sequences of notes. Have the choir sing softly, then loudly, then alternate quickly, to get control of the singers, and for them to get control of their breathing.

(4) Take up the first composition, and explain it to the choir. This is very important. Tell them the meaning of the text, what part of the service it's for, and why it is selected by

you as a beginning number. Tell about the composer, his history in music. If you don't know these things take steps to find them out. You should know such things.

(5) Take the hardest part of the composition first. Some choirmasters use the difficult passages as a vocal exercise, and thus the choir automatically learns the music without knowing it. After some progress has been made with the hard part, take the beginning. Then when the choir comes to the hard part, it will not be discouraged. It is easier to teach early in the rehearsal than after the singers have become tired.

(6) Play each part through separately. Then have each part sing the melody through (alone) no matter how poorly it is done. Then take each phrase of the part and have it sung, with accompaniment and without accompaniment, until a full page or two has been learned. Thus the Soprano part learns its part. Then the Alto, etc.

(7) Next comes the blend. If 4 part music is to be learned have the Sopranos and Basses, sing their parts together. Each tone will have a corrective influence on each other. Then add the other parts. Having sung a page or two immediately try for good interpretation.

(8) Once the notes are learned and the text is learned, and the four voices can sing together. Then see how softly the music can be sung. NEVER SING LOUDLY. Don't let the choir sing as loud as it can,—ever. Raucous singing spoils more choral music than any other type. Sing unaccompanied as often as possible, it keeps the singers alert. The tone must be of such elasticity that a crescendo and diminuendo may be made at will.

(9) Watch pronunciation of text. Make sure the vowels are heard plainly. Make sure syllables are clearly defined, yet without a break in the word. To test this ask someone to stand off and without the music repeat the words sung by the choir in the first three or four measures. Have the choir sing a few numbers, and have various choir members judge whether the words were clear enough. By judging they will be impressed on the need for clarity of diction.

(10) Keep time! Can you tell whether the piece is being sung $2/4$ or $4/4$? Listen to a choir sometime, and try to determine what the time signature of the piece is.

From these points you will see why we recommend unison and two part music. Unison to get soft and flexible tone, two part, so that time can be given to interpretation. If four parts are possible, according to the choir members talents, then of course, all the principles mentioned here may be adopted.

Choirmasters vary in these procedures, but all aim for the same thing. Good tone, and good interpretation. The principle of singing is prolonged speech. Vocal teachers can improve tone, and secure good pronunciation. The choirmaster must be a vocal teacher. Perfect results will not be obtained, but the principles to be applied are the same.

When rehearsal is over, compliment those deserving of compliments. Have a solo or two sung by some of the choir members, or by guests. Plan to join a neighborhood choir in a joint concert, or competition. Plan a social, or assume some club activity, to keep your members entertained. An hour to an hour and a half is plenty for a rehearsal. Longer than that just tires out the voices.

Remember the most musical singer will *always* sing as badly as you let him.

SUGGESTED MUSIC FOR NEW CHOIRS

Mass in honor of St. Francis by J. Singenberger.

This mass may be sung by 1, 2, 3 or 4 voices, it is easy and yet liturgical.

Choral Mass by Wm. J. Marsh, is a more melodic mass than Singenberger's, and has a unison Credo. The easy Credo, means less work, and fine chance for refinement or tone. There are no solos in this work.

Responses at High Mass. Here the choirmaster has a fine chance to show whether he knows good tone when he hears it. The Gregorian responses, should be used, although such churches as Westminster Cathedral sing harmonized responses. Both are obtainable in handy form, on cards.

Asperges Me or Vidi Aquam: Use the Gregorian here. Every choir should begin at once to sing the Gregorian Asperges, and Responses at Mass. All do not want gregorian music throughout the service, but all should have some gregorian. With the Asperges, and Responses, a fine beginning can be made for teaching the Gregorian Credo, which can be used with all masses, hereafter.

Proper of the Mass: At the beginning we recommend the book by Father Labouré. It is the easiest thing imaginable, and furnishes the Proper for every Sunday of the year, set to one of four melodies.

With this material, the choir is ready for a High Mass service.

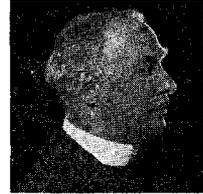
Later motets can be procured to brighten up the service after the proper offertory has been sung. A good jubilant festival piece may be sung after the mass, or before the mass, so that a well balanced musical program, will accompany the delivery of the text by the

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The Seminary and Instrumental Music

REV. F. T. WALTER

(Professor of Music and Gregorian Chant,
St. Francis Seminary, Wisconsin)



SOME time ago a priest and Doctor of Theology hailed me with the words, "Well Father, I am not a musician. I never knew a note, I could never sing a tone". This good priest seemed to be perfectly satisfied with himself, and evidently never wasted any time on music. "Wasting time on music"—this is the oft repeated hue and cry in schools and Seminaries. Now it must be admitted that a student can waste time on music as well as on any other branch. But is the serious study of music wasted time for a seminarian or priest? I do not speak here of his course in singing or chanting, which is as indispensable as a good course in Liturgy. If a priest prides himself on his total eclipse and deficiency in singing he might just as well be proud of a complete ignorance of rubrics. The Motu Proprio of Pius X requests that the chant be cultivated by all seminarians "with diligence and love". "Cantare amantis est". (St. Augustine). And before seminarians and priests learn to appreciate and love true liturgical music there is little hope for a great and lasting forward movement in this field.

Is it desirable for the candidate for the priesthood to pursue the study of instrumental music, of piano, organ, violin, harmony etc.? A prominent Church Dignitary once said to me, "Tell all your seminarians to learn some instrumental music; it was the regret of my life to have neglected it when I had a chance". Many others have expressed themselves in a similar way.

It would not be desirable that all students take music. Musical talent is not necessary to successful training, and a degree of proficiency in learning to play is no more difficult to acquire than arithmetic or grammar. Yet there are weak boys who would drain the patience of a Saint, and others who lack the means or the inclination.

As a rule it is too late for the student of a Major Seminary to take up this study. The proper age to begin instrumental music is from ten to fourteen years. The study of this branch should be encouraged in all intelligent students of the Minor Seminary who show an interest in this subject, especially in those who had a good start before entering the Seminary. Youth often has surplus energy which may be

directed beneficially towards an activity that will be a continued source of spiritual growth and self-discipline throughout life. The value of musical training is so great that, even though one should have no intention of making professional use of that knowledge, the educational, recreational, ethical, and practical worth can scarcely be overestimated.

I. Educational Value of Musical Training.

There is hardly a subject that requires more attention, concentration, energy of intellect and memory, than music. The pupil has to consider and remember at least half a dozen different things in each note that he plays, i.e., clef, key-signature, accidentals, time-signature, the name and exact value of the note, the proper fingering etc. In addition there are the interpretative signs, such as piano, forte, marcato, legato, staccato, crescendo, ritando, together with the phrasing of groups and periods. This problem of reading many things at the same time becomes more difficult as the musical score increases to two, three, four or more parts. If the pupil wishes to test his acuteness of mind let him take up the study of harmony and counterpoint. He will find therein all the intellectual problems that algebra or metaphysics can offer. Music is a science that sharpens the intellect and memory, opens the mind, expands the views. Aristotle says, "Music is calculated to compose the mind and fit it for further instruction." On account of its educational value it was always included in the scholastic curriculum. If a student expects to find only entertainment or amusement in music he probably will be as disappointed as the young man who came to me saying, "Father, I want to take up music. I want to finish it in one year". I told him that he might even do better. He was delighted, but only later understood the meaning of my words, for a short while afterwards he came to me saying, "Father, I give it up. It is too hard."

II. Ethical Value of Musical Training.

The ethical or moral advantages of musical training are undeniable. Whatever tends to cultivate and ennoble the mind, to supply a continuous source of intellectual and innocent pleasures, to withdraw the soul from the coarse gratification of the senses, must tend to improve the morals.

The first effects of the musical training will be the close observation of notes, rests and all the various musical signs, the proper estimation of their respective values, the strict adherence to rule and method, the preciseness of time and rhythm. In addition, the pupil learns regularity and exactness in practicing, self-control in overcoming physical and mental difficulties, patience and perseverance in the face of seeming failure. To substitute a gentle touch of the finger for a stroke of the arm, to use a supple, delicate wrist movement in place of a blow from the elbow, to think and reflect carefully before acting: all these things develop the habit of self-restraint. Who has not seen the young student at times striking the keyboard with his fist, when the blow should have been directed at his head?

The advanced player will find an unlimited fountain of spiritual and sublime enjoyment in the works of the great masters which cannot help but elevate his soul. Members of a well directed choir or rather musical organization pass through a rigid school of character building. The regular attendance at rehearsals and performances, the undivided attention requested, the energy spent, the unselfish cooperation and almost complete surrender of self to the leader's will and judgment, the personal sacrifices brought for the realization of a common ideal, are powerful means to moral growth and strength.

Milton writes, "If wise men are not such, music has a great power over disposition and manners to make them such". It would be interesting to obtain reliable statistics relative to the ethical standard or moral character of great and secondary musicians. Many are temperamental and irascible in their work, many are inclined to eccentricities or romanticism, but criminology will not find its clientele among them. The constant association with the beautiful and the sublime in art cannot fail to produce its salutary effects.

III. *The Practical Value of Musical Training.*

a.) The study of music advances a better understanding and sense of music in the young man. After all, music is a vital and dominant force in the social and religious life. It is by the study of some instrument that the student will concentrate his attention on the value of notes, rests, dots, key signatures, intervals, phrasing, dynamics etc. It has been my experience that only such students are reliable readers of music. The violin, the most soulful of all instruments, is the best suited to train the ear since the violinist has to produce his tones and intervals. The lightest touch, the slightest shifting of fingers of his left hand, or the most delicate pressure of the bow, are re-

corded and affect the quality of the tones he produces. It takes even a talented pupil from two to three years until he begins to correct his tones himself. He has become a "little" musician and, if gifted with a good voice, will be a valuable member of a choir. The most practical instrument to learn is probably the piano, as it is the preparatory school for organ, a very fascinating instrument for the priest. Majestic in form, complicated in construction, the very presence of the organ inspires awe. It is the only instrument admitted into the Sanctuary, but it must not be made an imitative instrument. It must maintain the dignity of its own character and not try to replace profane instruments or the orchestra.

A few semesters of piano playing will enable the student to play a melody that he wishes to learn or memorize, to try out a song or hymn that interests him.

Music will furnish a great deal of wholesome recreation to the priest. Most men have their particular hobbies, such as the various sports, games, arts, sciences. Music is an ideal diversion for the priest. True, we get all sorts of music over the radio, but there is a certain fascination in producing your own music, in selecting favorite compositions.

b.) Most Seminaries or Colleges maintain an orchestra, band or Glee Club for their entertainments and programs during the year. These organizations benefit the performers as well as the listeners. They also have a socializing power. They offer such excellent opportunity for cooperation that they at once present themselves as a social as well as an artistic influence. These organizations must be recruited constantly from the ranks of instrumentalists. Where can they be found if young men have no opportunity to take up or carry on the study of such instruments as the cello, flute, clarinet, cornet, horn, etc.?

c.) The priest with a good knowledge of music can do splendid work in his parish. I know of many young priests who have taken charge of a boys choir, a male quartet, a band or orchestra, to the delight of the parishioners and their own gratification. Such activities of the young priest will be powerful agencies in promoting Church music and in helping the youth to remain attached to the parish.

The reform of ecclesiastical music depends, to a large degree, on the attitude of the clergy. It is only the cultured musician who rises above the customary conceptions of the every day artisan. Men impregnated with the artless forms of our contemporaneous music cannot easily value the works of the contrapuntal period, much less those of the still more remote Gregorian art.

Many of the larger dioceses now have their commissions for the regulation and preservation of true Church music. Since this is not only a musical, but also a liturgical movement, it cannot be left entirely in the hands of laymen. Though our organists are willing enough to do their share, it is evident that the Church needs musically trained priests, who can lead with authority and skill. Candidates for such a charge must be selected from the most promising music students of her Seminaries.

d). A last reflection: the priests, as "rectores ecclesiarum", come into close contact with the choir directors or organists. It is usually the priest who engages or discharges them, who decides on their salary. It is no easy task, at present, to keep the parish budget balanced. But even during the good years the organists were underpaid. Naturally they became more and more scarce and their places are being filled by organists, or even pianists, who have no adequate training. Every priest knows that preaching, hearing confessions etc. is hard work and that it requires long training to prepare for it. The organist makes a similar plea. To manage an organ, to harmonize an accompaniment to the chant or to a hymn, to transpose a score into a different key, to direct the choir and to lead the singing—functions which a church organist often performs simultaneously—are no recreations, but very strenuous work, requiring energy and skill which are the fruits of years of severe and expensive training. Whoever has made a serious attempt to do one or more of these tasks will gain a sympathetic understanding and feeling for the Catholic church organist.

In conclusion let me reassert that musically trained priests are a real need, and that the study of music must be started in the Minor Seminary. Even if many should enter the race, only a few will win the prize, but the time spent on the earnest pursuit of this branch will not be wasted.

SACRED LENTEN CONCERT

By **Marquette University Chorus**

Alfred Hiles Bergin, Directs

Attendant upon the observation of the most sacred event of the year, the Marquette University Chorus of one hundred and fifty voices presented a concert of classical music, especially chosen for Holy Week, at the Marquette University High School Auditorium, on Monday and Tuesday, March 26 and 27, at 8:15 p.m. The program was given under the direction of Alfred Hiles Bergin.

Milwaukee, already noted for its performance of "The Messiah" during the Christmas season, indicated a whole-hearted approval of this sacred Lenten concert, the first public performance of its kind in this city.

Appropriate to the occasion, the Chorus offered "The Seven Last Words," by the Italian composer, S. Mercadante.

Selections from "The Dream of Gerontius," by the late Sir Edward Elgar, including the famous "Proficiscere Anima Christiana" were also be sung. "The Crucifixus" of Bach, selections from the "Stabat Mater" of both Dvorak and Rossini, and an Anthem from Mendelssohn's "Hymn of Praise" completed the program.

Accompaniment of Gregorian Chant

(Continued from Page 146)

all the Conservatories and Schools of Music in Europe", one may feel justified in believing that it will take some time to prove that they are ALL wrong.

P.S. I have read Msgr. Manzetti's criticism of the "Treatise on the Accompaniment of Gregorian Chant" by Henry Potiron (The Diapason, February 1934), and I wish to say here that I join "toto corde" with him in detesting the obstructive, disharmonic dissonances which have been employed by Mr. Potiron in his accompaniment to the Chant of St. Gregory.

Suggested Music For New Choirs

(Continued from Page 148)

choir. This music is easy, and suitable for any choir, at the beginning. As the choir becomes more capable, naturally larger works may be done.

Begin by using dignified music. If you start with masses like Rosewigs, Wiegands, Loesch's, Lejeal's, La Hache's, etc., you will get unsatisfactory results, and the choir will form a taste for light music of a melodic nature that is not approved for church use.

Great Voices Are Born--Not Made

Trying to Sing Tenor When He Should
Have Sung Baritone Killed Caruso, in the
Opinion of Dr. Stetson Humphrey



LESS a musical authority than L. E. Behymer presented Dr. Stetson Humphrey to Los Angeles music masters as "one of the greatest voice authorities of the day." Dr. Humphrey claims that a voice is limited by the quality of instrument from which it springs.

"You can't make a piano sound like a church organ. If you try too hard, you'll break the strings."

"That's what Caruso did," avers Dr. Humphrey. "Radiography showed that he was really a baritone. In singing tenor he put a strain on the instrument that it could not withstand. It killed him. Amato tried to be a tenor but discovered his mistake."

In the old days, before the perfection of radiography, the exact status of a voice was guesswork. The great teachers were sometimes right, sometimes wrong. They were entirely dependent upon eye and ear. One of the most dramatic incidents of grand opera was a conference between the great Jean De Reszke and his tutor.

"You can be the world's greatest tenor for about five years—or a great baritone for life," was the diagnosis of the artist's voice. The latter pondered for a moment.

"I will be the world's greatest tenor," he decided. His career is history.

Radiography doesn't guess at what the human eye cannot detect. It sees all, for the science as well as the name, is based upon X-ray photographs of the whole sound instrument from the chest up to the highest antrums and sinuses.

Every little detail revealed in these X-rays means something to the expert. Soprano, contralto, tenor and bass instruments are recognized at a glance. More than twenty thousand pictures, studied and systematized, enable the reader to point unerringly to a lyric or a coloratura voice; range, volume, flexibility possibilities are revealed. The X-rays indicate why one voice fills a hall without effort while another person has to yell; why one singer has literally to stretch high notes out of the vocal cords while another renders them with ease.

It has taken Dr. Humphrey twenty years to develop the new science and since it is still

new, he is still best known for his other musical connections—Vanderbilt University, lecturer on music at Peabody College for Teachers. He won his BA at Columbia and his music degree at Rochester and was head of the voice department of the New York music school and Syracuse University.

"Original tone," says Dr. Humphrey, explaining the new science, "is born in the cords in the pharyngeal arch (back of the throat;) it enters the mouth where position of lips and tongues form the vowels and here the arch of the mouth should be in harmony with the pharyngeal arch. The tone then passes into the antrums (back of the cheek bones) and then into the nose and skull cavities or sinuses. When these various sounding boards are of perfect shape and proportionate balance we have a perfect voice, a fine instrument."

Dr. Humphrey explains that the kind of voice is primarily determined by the vocal cords. A basso, for example, has thick cords, which resound in a large pharyngeal and mouth arch the antrums and sinuses are not large. The size of your chest has nothing to do with the voice type.

"The chest gives sonority, governed by breath support. It is like throwing a ball against a wall. If the ball is lopsided there is an inaccurate rebound; the same is true if the ball is perfect but the wall crooked or spongy. That is the principle of amplification of the fundamental tone. The tone is the ball, the breath is the throwing arm.

"It is the study of the cranium enclosures, by means of X-ray, that enables us to determine vocal range, for the pictures point out the singer's limitations. The vocal cords themselves, which of course do not show in an X-ray, are examined with the familiar medical device called the laryngoscope. The rest is all amplification.

"Radiography determines just how good or bad this is and if good, the possessor must learn to use it! Perhaps I can make it clearer by saying that the vocal cords are the microphone and the head and chest constitute the loud speaker. To work properly, there must be perfect balance."

Dr. Humphrey's statement that Caruso, world's most famous tenor, was really a bari-

tone, suggests a challenge to the accuracy of radiography, but there is a ready defense.

"You see," explains the doctor, "many artists use the back palate and throat resonance to overcome the lack of high sinuses. It is like standing on tiptoe and stretching your arms to the farthest limits to drive a nail high up in the wall. You can do it, but for how long?"

"That is why French voices often remain fresh even though the singers are old. They are accustomed to nasal tone, whereas the Italian, more accustomed to open tone and broad vowels is likely to place too much strain on his vocal cords. It's the bell-shaped brow that denotes the real tenor or soprano, whose voice will endure because the sinuses are high and furnish proper amplification of tone produced on vocal cords without strain."

Is there such a thing as a perfect voice, or perfect vocal instrument? Dr. Humphrey points to Rosa Ponselle.

"She has an almost perfect instrument," he declares and adds, with a rueful smile, "and so has her brother, although to the best of my knowledge, he is still an iceman in Connecticut. We tried to get him to take up music but he wouldn't stick. He isn't musical. Neither a perfect piano, violin nor vocal instrument is of value unless there be a musician to play it."

Lawrence Tibbett also possesses a splendid vocal instrument, according to Dr. Humphrey, his splendid body, huge chest and diaphragm and his bell forehead plainly indicating reson-

ance and the necessary sinuses to take high notes with volume but without strain.

He admits that there are some great singers who lack good facilities. "Ludwig Wullner," he says, "is the greatest artist I know, with the poorest instrument."

"Lily Pons," Dr. Humphrey declares, "has phenomenal vocal cords, but lacks amplifiers. That is why she requires frequent rests and is so nervous. Singing for her, is a terrific strain. Onegin, on the other hand, is a great contralto, due to marvelous amplification.

"Often, you are listening to personalities rather than voices. Vilna is an example and Julia Culp. Then there is Chaliapin, a great artist but not a great instrument. These people might be called vocal Kreislers, whose marvelous artistry enables them to give superb concerts on \$5 violins," the doctor explains.

The new voice discovering science has demonstrated that the best voices for radio are light. A tiny, clear voice, without much natural amplification is better than one that is to resonant. The same holds true for picture work because in both instances, the voice can be amplified mechanically. Resonance is floating, while force over vocal cords gives a fuzzy sound. It is easier to fill a hall by yelling than to sing softly, because the soft voice must be perfect in order to resound. Picture voices can be amplified without the physical effort required for grand opera.

But there are few things that will not work two ways. The new basso Farris, knew he could sing, but was modest enough to place picture work as the goal of his ambition. He was planning to come to Hollywood when radiography disclosed that his vocal instrument was of grand opera calibre. After only a year and a half of intensive study, he has made good, a Manhattan sensation.

It is in this manner that radiography holds out promise of uncovering undreamed of talent, but, as Dr. Humphrey hastens to add, "it does not tell you whether you have an instrument or not." In emphasizing this fact, he also insists that due credit for the new science be accorded Dr. Francis Wheeler, his colleague through the long years of study and development.

*Condensed from an Article by
N. D. Moss in the Boston
Sunday Herald.*

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ITEMS COLLECTED HERE AND THERE

I. GOUNOD.—As Charles Gounod is the composer of Masses and Motets in former times frequently and widely performed and now still to be heard in some of our churches, the following little known rumor will interest church musicians. In the January issue of the *Catholic World* George Cecil asks: Did Gounod compose "Faust"? Of his discussion the following lines are an extract.

When *Faust*, in 1859, was first given in Paris the music critics referred to the advance made by Gounod since his opera *Sapho*. "It might have been the work of another composer," one wrote. At the end of the late War, the subject was revived, but again dropped. Recently, however, two elderly Parisians, who profess to have known Gounod, declare that a poor student composed *Faust* and invited the "Master" to pass judgment on the score. According to the story, Gounod retained the manuscript for a considerable period, and (upon the young man developing madness and being incarcerated in a lunatic asylum) put his own name to it. Discussing the allegation some competent writers declare that Gounod was incapable of producing anything half so good as *Faust*. Others regard the attack as unjustifiable.

Every composer has a musical idiom; composers may improve their style, their new style, however, more or less reflects the old. Gounod's *Sapho*, the opera preceding *Faust*, contains no hint of the coming *Faust*, while his *Philémon et Baucis* and *La Reine de Saba*, which follow close upon *Faust* are singularly unlike the last named. Their successors also go to prove the fact that, if Gounod really composed *Faust*, genuine operatic inspiration came to him only once. A single act of *Faust* is worth all these operas put together.

As to the genesis of Gounod's well-known *Ave Maria* see "*Religious Solo Songs*" in *The Caecilia*, 1933, page 179.

2. CÉSAR FRANCK.—This composer, who has become famous especially through his now often performed symphony in D minor, and who was during 32 years organist of St. Clotilde in Paris, has written various works for the Church, among them the well-known

Panis angelicus which he added to his Mass in A. He has, therefore, also a claim to the interest of church musicians. He is often considered a Frenchman; however he is only an adopted son of France, he is a Belgian of German blood. Ernest Closson tells us this in an article of the Parisian review *S. I. M.* (April 15, 1913). We learn there that not only Franck's mother was a genuine German woman, but that also his father was of German nationality. According to the Liege review *Wallonia* (XXI p. 123) César's grandfather, Bartholomew Franck, was born and lived in Gemmenich, on the Prussian frontier, a country where only a German dialect is spoken. His son, Nicholas Joseph, the father of César, was born in Volkerich, a locality forming a part of Gemmenich; he married, on August 24th, 1820, a young girl from Aachen. The new couple took up their domicile in Liege, where, on December 10th, 1822, César was born.

Franck's compositions for the Church are not numerous; they are mostly for three part mixed chorus (S.T.B.), a voice combination which in countries where boys have to sing the highest parts, is generally the usual one, on account of the difficulty to get the necessary number of singers, especially of altos. In spite of the author's deep religious feeling they lack in general the tone of the specific liturgical music which is only hit in the familiar intercourse with the historical ecclesiastical style.

PIUS X CHOIR GIVES CONCERT FOR FEDERATION OF CATHOLIC ALUMNAE IN NEW YORK

On March 11th, the Pius X School of Liturgical Music presented its choir at a concert in Town Hall, New York City.

The proceeds were devoted to a fund for tuition for some talented student to be chosen by competitive examination, and admitted for a comprehensive three year course in liturgical music and pedagogy.

OBITUARIES

ELGAR, ENGLISH COMPOSER, DIES

London. — Sir Edward Elgar, 77, English composer noted for his church music, died Feb. 23. Had been "master of the King's musick" since 1924. His most popular composition was the March "Pomp and Circumstance." It was written on the occasion of the coronation of King Edward VII who knighted him in 1904. His death came on the day of another coronation—that of Leopold III of Belgium.

Born in Worcester, he was the son of W. H. Elgar, many years organist in the Roman Catholic Church of St. George.

After frequent assignments in Worcester and Birmingham, one of which was to succeed his father at St. George's, Sir Edward in 1905 was invited to become a professor of music at the University of Birmingham.

Sir Edward became famous for his Catholic church music. "The Kingdom" and "The Apostle" were in this class, as well as an "Ecce Sacerdos," "O Salutaris," and "Ave Verum," motets best known in this country.

Royalty attended the funeral and musicians the world over mourned Sir Edward's death.

Commenting on Mr. George Bernard Shaw's suggestion that Sir Edward should be buried in Westminster Abbey, a near relative said: "It is very kind of Mr. Shaw to suggest this, but it cannot be. No Catholic can be buried in the Abbey."

Fr. R. H. Gibb, S.J., who visited Sir Edward shortly before he died, says: "Almost a week ago, in the presence of the doctor (who is not a Catholic) he said, 'I am a Catholic and a Roman Catholic.'

"This," adds Fr. Gibb, "discredits the suggestion made by some writers that Sir Edward had developed some scepticism which made him unsympathetic to the Church."

R. I. P.

SIR. R. TERRY'S TRIBUTE

Sir Richard Terry wrote: "*Ave atque vale.* So passes England's greatest composer, a noble life nobly lived; a peaceful rest well and truly earned. To the young musician,

Elgar leaves an example of high endeavour and fine achievement. To those privileged to enjoy his friendship he leaves memories of a sweet and pleasant savour. Recognition did not come until he reached the forties, but his early struggles did not breed pushfulness. From sordid climbing he stood aloof with a serene detachment, and success found him neither arrogant nor embittered. This nobility of mind finds its reflection in his music, which will remain for all time a priceless national heritage."

R. I. P.

HENRY WERTH

On February 5th, in Breese, Illinois, Henry Werth died at the age of 71 years. He was one of the best known organists in the middle west and he had served his community in several posts of responsibility. He had been Postmaster, County Treasurer, and Bank Cashier at various times.

After graduation from St. Francis, Wisc., where he had been a pupil of the late John Singenberger, he came to Breese, where he taught school and played the organ at St. Dominic's Parish until 1912. Thereafter he was organist at the new St. Augustine's Church. Musically he carried out the precepts of his famous teacher. His music was always liturgical, elevating, and appropriate. His own voice was better than average, and his singers were well trained vocally.

Mr. Werth is survived by Mrs. Werth and five children.

R. I. P.

REV. JOSEPH BRUNEAU S.S.

Rev. Joseph Bruneau, President of St. Mary's Seminary, Baltimore, Md., long an advocate of liturgical music, recently passed away. He was a contributor to "Cantate Deo" the diocesan periodical on church music, and last fall he gave a lecture on gregorian chant and liturgical music at Notre Dame Hall. His passing marks the breaking of another link between the old generation of church musicians and the new.

R. I. P.

OUR MUSIC THIS MONTH

Organ Music by Louis Raffy

This series by the popular French composer is drawing to a close. It will be followed by compositions of similar grade by various composers, prior to publication in book form for use wherever small organs restrict the form of the composition. The present offering this month will be found suitable for use in May, the month of the Blessed Virgin.

Kyrie by Ludwig Bonvin S.J.

This is an example of Father Bonvin's skill at composition on a given theme. It is from his latest work "Missa Defensor Noster" the first edition of which was brought up by choirs who welcomed such a work from this eminent church musician of our day. The hymn "Defensor Noster Aspice" is from Mettenleiter's Enchiridion Chorale, and is generally used throughout Germany as a hymn-prayer in times of distress. It also appears in the Roman Hymnal. The composer has used this theme for the "Kyrie", before and after the "Christe". This "Christe" though very simple in its theme, is very expressive enhanced as it is, by attractive harmonies, leading of voices, and climaxes.

At its end, the organ bass again takes up (forte) the melody of the Kyrie and thus prepares the resumption, by the voices, of the whole Kyrie melody.

Other parts of the mass will be presented in subsequent issues of this periodical, with analytic studies, by various church musicians.

O Salutaris and Tantum Ergo by George C. Constantine

During this season of the year, the best way to hold choir membership, and their interest, is to take up some short, easy, new music. These Benediction hymns, by the well known Baltimore musician, have been approved by the Diocesan Director, Rev. J. Leo Barley. They are in easy choral style yet each voice part has enough independent melody to interest. To get the full harmonic effect of these pieces try them unaccompanied.

Ecce Sacerdos Magnus by Sir Edward Elgar

As a memorial to the great English composer, whose death occurred in February we give here a sample of his church music. His Ave Verum is his best known motet, followed by his O Salutaris. This piece is not so well known, possibly because the text is not complete in the form used at most receptions to a Bishop. The liturgical use for this text is at Vespers of a Confessor Pontiff, it being the antiphon for 2nd Vespers. It is followed by the antiphon "Non est Inventus" and then the antiphon "Ideo jure jurando" all separately. Notice the moving pedal part for the organ at the beginning, which establishes the character of the piece at once. There is no doubt but that Sir Edward intended this for reception use.

School Music by Sister Cherubim O.S.F.

A supplement to the course on Music Appreciation given on the following pages, this music follows its predecessors appropriately in grade and style.

Fantasia

On a Hymn to The Blessed Virgin Mary

Prepare Sw. } 8' Diapason
 Ch. } Flute 8', Bourdon 8'
 Gt. } Diap's. 8' & 16' Bourdon 16'
 Ped. } Flute 8', Bourdon 16'

LOUIS RAFFY

Andantino (♩ = 66)

ORGAN

Sw. *p.*

Ch.

Ped.

ere - scen - do

f

dim.

poco rit.

Tempo I

Sw. *p*

Add Montre 8' & Bourdon 16' to Ch.

Tempo I

rit.
Ch. (Sw. coup.)
mf

cresc.
f

dim.
mf

cresc.

Add Trumpet to Sw.

dim.
f Gt.

Ped. (ad lib.)

Ch.

(Off Bourdon 16') (Add Trem.)

dim. Sw. Ch. Ped.

dim. nu - en -

(Off Trumpet uncouple Claviers)

do p Ch. p senza Ped. Sw. mf Ped.

rit.

dimi - nu - en - do pp simile

Missa "Defensor noster"

Pro S.A.T.B. et Organo

Kyrie*

LUDWIG BONVIN S.J. Op. 166

Moderato, non troppo

SOPRANO *p* Ky - ri - e, — e - le - i - son, *mf* Ky - ri - e, e -

ALTO *p* Ky - ri - e, — e - le - i - son, *mf* Ky - ri - e, e -
e - le -

TENOR *p* Ky - ri - e, e - le - i - son, *mf* Ky - ri - e, e -

BASS *p* Ky - ri - e, e - le - i - son, *mf* Ky - ri - e, e -

ORGAN *p* Moderato, non troppo *mf*
Man.

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

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

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

e -

* The first part of the Kyrie is based upon the ancient melody "Defensor noster, aspice?"

mf le - i - son.

mf e - le - i - son. *mf* Chris - te, e - le - i -

mf le - i - son. *mf* son. Chris - te, e - le - i - son,

mf Chris - te, e - le - i - son, *f* Chris -

p son, Chris - te, e - le - i - son, *f* Chris -

Chris - te, e - le - i - son, Chris - te, e -

Chris - te, e - le - i - son, Chris -

te, e - le - i - son.

le - i - son, e - le - i - son.

te, Chris - te, e - lei son.

mf Ky - ri - e, e - le - i - son, *rinf.* Ky - ri - e, e -
mf Ky - ri - e, e - le - i - son, *rinf.* Ky - ri - e, e -
mf Ky - ri - e, e - le - i - son, *rinf.* Ky - ri - e, e -
mf Ky - ri - e, e - le - i - son, *rinf.* Ky - ri - e, e -
Man. le - i - son, *f* Ky - ri - e, e - le - i - son, *p* e -
i - son, *f* Ky - ri - e, e - le - i - son, *p* e -
le - i - son, *f* Ky - ri - e, e - le - i - son, *p* e -
le - i - son, *f* Ky - ri - e, e - le - i - son, *p* e -
le - i - son, e - lei - son. *rit.*
- le - i - son, *f* e - lei - son. *rit.*
le - i - son, e - le - i - son. *rit.*
le - i - son, e - le - i - son. *rit.*

To Miss Mary J. Finnessey
Directress, St. Paul's Choir, Baltimore

O SALUTARIS and TANTUM ERGO

1. O Salutaris

GEO. C. CONSTANTINE

Andante

p

SOPR.
O Sa-lu - ta - ris Ho - sti - a, Quae coe-li pan - dis o - sti - um,
U - ni - tri - no - que Do - mi - no Sit sem - pi - ter - na glo - ri - a,

ALTO
p

TENOR
O Sa-lu - ta - ris Ho - sti - a, Quae coe-li pan - dis o - sti - um,
U - ni - tri - no - que Do - mi - no Sit sem - pi - ter - na glo - ri - a,

BASS

ORGAN
Andante
p

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

Bel - la pre - munt ho - sti - li - a, Da - ro - bur, fer au - xi - li - um. A - men.
Qui vi - tam si - ne ter - mi - no, No - bis do - net in pa - tri - a.

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

Bel - la pre - munt Ho - sti - li - a, Da - ro - bur, fer au - xi - li - um. A - men.
Qui vi - tam si - ne ter - mi - no, No - bis do - net in pa - tri - a.

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

2. Tantum Ergo

GEO. C. CONSTANTINE

Moderato

mf

SOPR. *mf*

Tan-tum er-go Sa - cra-men-tum Ve-ne - re - mur
Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

ALTO

TENOR *mf*

Tan-tum er-go Sa - cra-men-tum Ve-ne - re - mur
Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

BASS

ORGAN *mf*

mf

cer - nu - i: Et an - ti-quum do - cu - men - tum,
la - ti - o, Sa - lus, ho - nor, vir - tus quo - que

mf

cer - nu - i: Et an - ti-quum do - cu - men - tum,
la - ti - o, Sa - lus, ho - nor, vir - tus quo - que

No-vo ce - dat ri - tu - i: Prae-stet fi - des sup - ple -
 Sit et be - ne - di - cti - o: Pro - ce - den - ti a - bu -

No-vo ce - dat ri - tu - i: Prae-stet fi - des sup - ple -
 Sit et be - ne - di - cti - o: Pro - ce - den - ti a - bu -

f men - tum Sen - su - um de - fe - ctu - i. A - - men.
 tro - que Com - par sit lau - da - ti - o.

f men - tum Sen - su - um de - fe - ctu - i. A - - men.
 tro - que Com - par sit lau - da - ti - o.

rit. *pp*

rit. *pp*

rit. *pp*

ma - gnus, qui in di - e - bus su-is pla-cu-it

ma - gnus, qui in di -

ma - gnus, qui in di -

(Organ) Sw. *pp* *dim.* *pp* Ch. Ped. Man. *p* *cresc.*

De - - o, su - is

e - bus su - is pla-cu-it, qui in di - e - bus su - is

e - bus su - is pla-cu-it, De - o *cresc.*

qui in di - e - bus su - is pla-cu - it De - o,

cresc.

pla - cu-it De - o. Ec-ce sa - ce - r - dos ma - gnus, qui in di - e - bus

pla - cu - it De - o. Ec-ce sa - ce - r - dos ma - gnus, qui in di - e - bus

pla - cu - it De - o: Ec - ce sa - ce - r - dos ma - gnus, qui in di - e - bus

De - - o. Ec - ce sa - ce - r - dos ma - gnus, qui in di - e - bus

Gt. *ff* *sf*

su - is pla - cu - it De - o,
 su - is pla - cu - it De - o, et in - ve - ntus est ju -
 su - is pla - cu - it De - o, et in - ve - ntus est ju -
 su - is pla - cu - it De - o,

Ped. *pp* *Mán.* *pp rit.*

et in - ve - ntus est ju - stus, ju -
 - stus, ju -
 - stus, ju - stus,

Sw. *pp* *sf* *rit.* *pp*
 off Ped. to Gt. *Ped.*

Più lento *pp rit.* *sf* *a tempo*
 stus, in - ve - ntus est ju - stus.
 stus, in - ve - ntus est ju - stus.
 et in - ve - ntus, in - ve - ntus est ju - stus.

Più lento *rit.* *a tempo*
 et in - ve - ntus, in - ve - ntus est ju - stus.
perdendosi *Ped.*

SONGS FOR INTERMEDIATE GRADES

God is Good*)

SISTER M. CHERUBIM, O. S. F.
Op. 47, No. 14

Allegretto

Piano introduction in G major, 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegretto' and the piece concludes with a 'rit.' (ritardando) marking.

Vocal and piano accompaniment for the first system. The vocal line has three parts: 1. See the morn-ing sun - beams, Light - ing up the; 2. Hear the moun-tain stream-let In the so - li -; 3. Bring, my heart, thy trib - ute, Songs of grat - i -. The piano accompaniment continues with chords and a melodic line. The tempo is marked 'a tempo'.

Vocal and piano accompaniment for the second system. The vocal line continues: wood, - Si - lent-ly pro-claim-ing, pro - claim - ing, tude, - With its rip-ples say - ing, ah, say - ing, tude, - While all na-ture ut - ters, lo, ut - ters, Light - ing up the wood, - Si - lent-ly pro-claim - ing, In the so-li - tude, - With its rip-ples say - ing, Songs of grat-i - tude, - While all na-ture ut - ters, The piano accompaniment continues with chords and a melodic line. The tempo is marked 'rit.' and 'a tempo'.

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

“God is ev-er good, God — is ev - er good.”

This musical score is for a hymn in 4/4 time with a key signature of one sharp (F#). It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are: “God is ev-er good, God — is ev - er good.”

Praise the Lord

SISTER M. CHERUBIM, O. S. F.
Op.47, No.15

Moderato

1. Praise the Lord! ye heav'ns, a - dore Him! Praise Him,
2. Praise the Lord, for He hath spo - ken, Worlds His
3. Praise the God of our sal - va - tion; Hosts on

This musical score is for a hymn in 3/4 time with a key signature of one sharp (F#). It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Moderato'. The lyrics are: 1. Praise the Lord! ye heav'ns, a - dore Him! Praise Him, 2. Praise the Lord, for He hath spo - ken, Worlds His 3. Praise the God of our sal - va - tion; Hosts on

an - gels in the heights; Sun and moon, re -
might - y Voice o - beyed; Laws that nev - er
high His pow'r pro - claim; Heav'n and earth and

This musical score continues the hymn in 3/4 time with a key signature of one sharp (F#). It features a vocal line with lyrics and a piano accompaniment. The lyrics are: an - gels in the heights; Sun and moon, re - might - y Voice o - beyed; Laws that nev - er high His pow'r pro - claim; Heav'n and earth and

joice be - fore Him, Praise Him, all ye stars of light.
can be bro - ken For their guid - ance He hath made.
all cre - a - tion Praise and mag - ni - fy His Name.

This musical score concludes the hymn in 3/4 time with a key signature of one sharp (F#). It features a vocal line with lyrics and a piano accompaniment. The lyrics are: joice be - fore Him, Praise Him, all ye stars of light. can be bro - ken For their guid - ance He hath made. all cre - a - tion Praise and mag - ni - fy His Name.

COLLECTIONS

of

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For Unison Two, or Four Part Singing,
unless otherwise indicated

<u>NO.</u>	<u>TITLE</u>	<u>COMPOSER or EDITOR</u>	<u>PRICE</u>
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Asperges Me and Vidi Aquam

61	{ ASPERGES ME ASPERGES ME VIDI AQUAM	<i>S. A. T. B.</i> <i>Unison</i> <i>Unison</i>	F. J. O'Brien } Gregorian } Gregorian }	.15
424	{ ASPERGES ME ASPERGES ME	<i>S. A. T. B.</i> <i>S. A. T. B.</i>	M. Brosig } Witzka }	.15
125	ASPERGES ME	<i>S. A. T. B.</i>	T. S. Smith	.12
132	VIDI AQUAM	<i>S. A. T. B.</i>	Joseph Smith	.12
227	{ ASPERGES ME VIDI AQUAM	<i>Unison</i> <i>S. A. T. B.</i>	Wm. J. Marsh } Wm. J. Marsh }	.12
242	{ ASPERGES ME VIDI AQUAM	<i>S. A. T. B.</i> <i>S. A. T. B.</i>	Stephen A. Erst } Witska }	.15
248	ASPERGES ME	<i>S. A. T. B.</i>	A. Edmonds Tozer	.12
260	ASPERGES ME	<i>S. A. T. B.</i>	L. M. Jung	.30
395	VIDI AQUAM	<i>Unison</i>	J. G. Hacker S. J.	.12
443	{ ASPERGES ME VIDI AQUAM	<i>2 voices</i> <i>2 voices</i>	J. Singenberger } J. Singenberger }	.30
498	{ ASPERGES ME VIDI AQUAM	<i>2 voices</i> <i>2 voices</i>	Msgr. H. Tappert } Msgr. H. Tappert }	.20
501	VIDI AQUAM	<i>S. A. T. B.</i>	Msgr. H. Tappert	.15
524	VIDI AQUAM	<i>3 voices</i>	J. Singenberger	.10
550	ASPERGES ME	<i>2 voices</i>	Sr. M. Gilana, O. S. F.	.12
565	VIDI AQUAM	<i>2 voices</i>	P. Piel	.15
569	ASPERGES ME	<i>S. A. T. B.</i>	J. G. E. Stehle	.12
742	ASPERGES ME	<i>S. A. T. B.</i>	F. X. Witt	.12
743	{ ASPERGES ME (G) VIDI AQUAM	<i>T. T. B. B.</i> <i>T. T. B. B.</i>	J. Singenberger } J. Singenberger }	.15
744	ASPERGES ME	<i>S. A. T. B.</i>	Otto A. Singenberger	.15
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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

CHAPTER FIVE (Continued)

4. FOLK MUSIC OF FINLAND

PRE-REQUISITE: Chapter One.

Finland, as we have learned from our geography lesson, is called the "Land of a Thousand Lakes", because of the many lakes within its borders. Like Norway it also bears the title "The Land of the Midnight Sun", for its northern part lies within the Arctic Circle, and, therefore, in summertime for a period of about six weeks there is no night in this part of Finland.

The people of Finland are of the Magyar race, and their music is more like that of Hungary, the people of which are also from the Magyar stock, than that of any of its neighboring countries. At different periods Finland has been under Swedish and Russian rule; nevertheless, the Finnish people have retained their own unbending Finnish nationality, the outcome of fearful struggle against unfavorable conditions.

The folk music of northern Finland is in the minor mode and tinged with deep melancholy. Loneliness and sorrow are often the subjects of the songs.

Jean Sibelius, a Finnish composer born in 1865, displays in his music a decided bent in favor of the folk music of his country. He felt deeply the woes and hardships of his people while under Russian rule. He wrote a tone-poem which he entitled "Finlandia". In this composition he describes the despairing struggles, the pride of race, the melancholy sadness of a subjugated nation, and voices his own protest against the unjust oppression of his people. The mood of revolt and defiance

continues throughout the entire composition, becoming gradually more and more intense. Only here and there the music is suggestive of resignation and of a glimpse of hope. The first rendition of "Finlandia" in Finland had so exciting an effect upon the people that its further performance was prohibited.

Play "Finlandia" V. R. 9015

The great epic poem "Kalevala" is one of the most remarkable epic poems of any people. From it many folk songs came into being. The Finnish bards who first sang the "Kalevala" accompanied their singing on the *kantele*, a kind of hand harp, the most ancient instrument in Finland. These bards had a very singular way of writing down their songs. With a heated point of metal they would burn letters of the alphabet, which they used to indicate the melody on to pieces of bark. Such recorded songs were called *runes*. Folk songs that had for their text long hero tales were also called *runes*. Almost every village had a choir of singers called *rune choir*. These choirs sang not only *runes*, but other songs as well. Through these choirs the folk songs of Finland came to be better known and kept alive from generation to generation.

The peculiar accents of the Finnish language produce in all Finnish poetry and consequently in much of its music a curious five- or seven-beat rhythm. This rhythm is considered the typical Finnish rhythm. It is as natural to its people as the three-beat and four-beat measure is to us.

Play the melody given below, which is an outstanding example of Finnish seven-beat measure (4/4 and 3/4 alternately).



In southern Finland, due to the influence of the more mild climate on the lives and occupations of the people, the folk music is less gloomy and sad than that of the northern country. Some of it is even happy and gay; Swedish influence is also felt, due to the fact that as early as the twelfth century Swedes settled along the southern border of Finland.

The oldest and most real Finnish dances are uncanny ceremonies that originated from the mythical superstitions of the folk. Sibelius, the great Finnish composer of whom we have heard, seldom gets away from the atmosphere of legend and rune in his music. Most of his compositions are based on national legends and mythical folk-lore. One must know something about Finland's history, its people, and its deeply influencing mythology in order to understand the music of Sibelius. One of his compositions, entitled "Valse Triste", depicts uncanny darkness and horror. In it he describes a scene of a dying mother. It is night. Her son, watching at her bedside, falls asleep from fatigue and weariness. The mother in her delirium hears waltz music and thinks she is in a ballroom. She rises and mingles with imaginary dancers who turn and glide to uncanny waltz rhythm. The son awakens, but cannot detain her. Exhausted she sinks on her bed, and the music is silent. She gathers all her strength and beckons the dancers to return. Back they come, twirling in a wild, mad rhythm. Again she joins them; at the height of her frenzy someone knocks at the door; it opens wide; the music breaks off; the vision fades—on the threshold stands Death.

Play "Valse Triste" V. R. 9926
On the opposite side of this record is Part

Three of a legend "En Saga" by the same composer. Since his music is absolutely Finnish in character, let the class hear this also.

The Finns have also dances of a more lively character. Some of these are borrowed from the Norse and the Swedes, while others are imitations of dances of these people. In performing, the dancer never sings the dance tune. The singing is done by the spectators or hired singers. The dances are accompanied on the kantele and the sarwr, a crude horn. Later the violin and the accordion replaced the old folk instruments. These are also widely used as solo instruments.

Play "Majani Kanssa - Scottiisi" and
"Turun Polkka" V. R. 79403

These dances are played on the accordion, violin, and xylophone. Show pictures of these instruments and comment on them.

OTHER FINNISH TUNES:

God, our Loving Father
Daffodils, The
Deep in the Forest
Lullaby
Our Land

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

5. FOLK MUSIC OF ICELAND

PRE-REQUISITE: Chapter One.

It is assumed that the Norsemen of Scandinavia were the first people to make explorations in the North Polar Region and make it their home. They reached Iceland long before Columbus discovered America. The people still speak the old Norse language of a thousand years ago. The music of these people has practically remained unchanged for centuries. The folk tunes are all in the ancient Greek modes as used by the early Church. This fact again shows the influence Church Music had on secular music in the early times.

The endless struggles with the elements of nature, the long cold winter nights, and the beauty of the midsummer season have made the folk music full of melancholy longing, but not wanting in poetic feeling and sentiment.

Through the efforts of Arni Thorsteinson, a priest and composer, many of the ancient folk tunes are still in use. Some of the most beautiful old folk tunes sung in Norway originated in Iceland.

Sverre Sveinbjornssen is the most important of modern Icelandic musicians. He has written the national anthem of Iceland. In this he preserved a very old folk melody of Iceland.

This anthem is recorded on V. R. 80215. It is here sung by Eggert Stefansson, a brother of the Arctic explorer, Hjalman Stefansson.

Play "Island" V.R. 80215

Then let the class hear the Iceland patriotic song called "Midsummer". It is written by Thorsteinson, the priest-composer mentioned above.

Play "Midsummer - Islandsk Foedrelands-sang" V. R. 80215*

* * *

CHAPTER SIX

FOLK MUSIC OF HOLLAND, BELGIUM, HUNGARY, ROUMANIA, and CZECKO-SLOVAKIA

1. FOLK MUSIC OF HOLLAND

PRE-REQUISITE: Chapter One.

Holland is also called The Netherlands. "Netherlands" means "lowlands". One-fourth of Holland is lower than the level of the sea, and hence, the name "Netherlands". The natives of Holland are called Dutch. The folk music shows German and French influence, and much of it is in strictly formal expression.

The Dutch were always a deeply religious people. It is customary in the Dutch Reformed Church that psalms and hymns translated into common every-day speech are sung by the entire congregation. The majority of the Dutch people prefer these sacred hymns and tunes to all other music. However, the many years of struggle for freedom from Spanish rule, and the many battles fought for centuries on Netherland soil, stimulated love for patriotic songs, so that they have come to be regarded with almost the same favor as religious songs.

A folk tune called "Prayer of Thanksgiving" gives equal expression of religious fervor and of love of freedom. Let the class hear it sung by the Associated Glee Clubs of America, 2500 male voices, recorded at a performance in Philadelphia.

Play "Prayer of Thanksgiving" V. R. 35770

English translation of the text as used on this record:

We gather together to ask the Lord's blessing
He chastens and hastens His Will to make
known;

The wicked oppressing, cease them from
distressing,

Sing praise to His Name; He forgets not
His own

Beside us to guide us, our God with us joining,
Ordaining, maintaining, His Kingdom divine;
So from the beginning, the fight we were
winning,

Thou, Lord, wast at our side, the glory be
Thine.

We all do extol Thee, Thou Leader in battle,
And pray that Thou still our Defender wilt be,
Let Thy congregation escape tribulation,
Thy Name be ever praised! O Lord, make
us free!

The Dutch of old had many beautiful and happy dances. The hornpipe, a sailor's dance, called *Matellaise* by the Dutch, is a present-day favorite.

The most famous Dutch dance is the *Egg Dance*, in which the dancer performs the stunt of dancing with eggs beneath his feet. It was mostly used for exhibition purposes to display the skill of a dancer.

DUTCH TUNES ADAPTED TO ENGLISH WORDS:

Amsterdam
Blacksmith, The
Butterfly
Fisherman, The
For Patriot's Day
Half Moon, The
In May
In the Poplars
Lincoln's Birthday
Lord in His Righteousness
May Song
Night in the Woods, A
Reveille
Singing Bird
Vision, The
Willows, The

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

2. FOLK MUSIC OF BELGIUM

PRE-REQUISITE: Chapter One.

The Belgian people are very fond of music and dancing. Every large town has its band and every city its music societies or clubs. In some of the larger cities annual music contests are held and prizes given to the best performers. Belgian music strongly reflects French influence. Among their songs we find some very fine examples of perfect form and exquisite melody. Unusually beautiful carols come from Flanders.

In Belgium, chimes are an important feature. Not only do bells sound from church steeples, but also from towers of city and town halls. Some towers have as many as one hundred bells. Every day chime melodies ring out over city and town. In large cities the chimes player is usually a skilled musician who plays the chimes from a keyboard, the keys of which are very strong and much larger than

those of a piano keyboard. The action of the keys is very heavy; it takes a strong man to manipulate them. Even a strong man can hardly play them for fifteen minutes without becoming exhausted. The player wears thick leather gloves.

In 1830 Belgium won its freedom. During the struggle for independence the famous Belgian violinist and operatic tenor, Francois van Campenhout, wrote the folk tune which was accepted by the Belgians as their national song. It is called "La Brabanconne". The words are by Jenneval, who was killed during the war. (See "Americanization Songs"—Faulkner).

Play "La Brabanconne" V. R. 20304-B

BELGIAN TUNES ADAPTED TO ENGLISH WORDS:

Christmas Bells
Miller of Tracade
Riding on the Elevated
Planting the Garden
Pony Ride, The
Singing River, The

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

Most Popular Choruses For Commencements

SECULAR

Awake 'Tis Ruddy Morn S.A.B.George Veazie	.12
Farewell Song S.A.A.B.F. J. McDonough	.10
In the Sleep Country S.A.T.B.J. Lewis Browne	.12
Anthem of the Free Unison	Walter Keller .10
Four Canons 2 and 3 vcs.....Ludwig Bonvin S.J.	.12
Boat Song, S.A.A.T.B.	Lohr .10

SACRED

Lord God Our Father S.A.J. S. Bach-Browne	.15
Veni Jesu (Bless Our Land) S.A.T.B.Cherubini-Browne	.12
Praise Ye the Father S.A.T.B.Gounod	.12
Lord God Our King S.A.T.B.M. Z. Beaulieu	.15
Hymn of Praise and Thanks S.S.A.Kremser	.08
Laughing Song, S.S.A.	Abt .08

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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.
<i>For the Month of May</i>	
Hail Virgin Dearest Mary	(S.A.)
Ave Maria—Hail Holy Queen	(S.A.)

Question and Answer Box

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



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



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Questions submitted in February, 1934

Q. "Why, in the accompaniments of Gregorian Chant, do the harmonists place key-signatures which do not apply in their transcriptions? For example, in the *Missa de Angelis*, the key is 3 sharps in the signature, yet one sharp is naturalled every time it appears. In a *Credo*, we find signature of 2 flats, and then A is flatted every time it appears. Why not put 3 flats in the signature?"

A. The *Missa de Angelis* is written in the fifth mode. But now it happens that the fifth mode appears in two forms: (1) in the ancient, unmitigated form in which the B flat does not appear; in its harmonization the harmonists are compelled to employ 3 sharps, or 2 flats respectively. For an illustration take the antiphon "*Intret oratio mea*", Saturday at Compline, *Liber Usualis*, page 293, or the antiphon "*Ecce Dominus veniet*", page 301. In the course of time, as polyphony began to develop, the fifth mode appeared also (2) in a mitigated form, in which the B flat is employed to form the principal cadences. The Kyrie of the Angel Mass and *Credo No. 3* are quite modern products: they employ the B molle throughout. We have compared a group of ten harmonizations of the Vatican Kyriale in our music library; eight of them use 2 sharps and three flats (*Dr. P. Wagner; Dr. F. X. Mathias; Dr. M. Springer; Al. Desmet; Gregory Molitor O.S.B.; Monsignor F. Neckes; Giulio Bas* (in his new edition of 1926), and *Desroquettes-Potiron* (1929), and only two employ 3 sharps and 2 flats in the cases mentioned (*Giulio Bas* 1906 edition and *Monsignor Manzetti* 1906.) It is noteworthy to remember that the Monks of Solesmes, in editing similar modified fifth modes, instead of putting them in the fa-scale with a constant B molle, have simply put them in the scale of C; e.g. *Adoro te; Attende Domine*; and the simple versions of *Salve Regina* and *Alma Redemptoris*.

Q. "If the key in such transcriptions is not accurate, and is the only guide, why not put the complete signature in?"

A. We cannot say that the key in such transcriptions is not accurate; we should

rather ask: "Why apply the logic, which holds good in the ancient form, to the modern product in which it no longer holds good?" There is a manifest endeavor of getting away from this logic, and of presenting the harmonization in strict keeping with the requirements of the melody as it actually appears, as the above list of harmonists will show.

Q. "How can a person find out the mode in which the different selections are written?" (The writer has reference to "*The Sunday Mass set to simple Gregorian Formulae*", by Mrs. Justine B. Ward; *Desclee—Tournay*, 1932).

A. In order to answer this question we must first mention some principles. The Gregorian melodies rest on four fundamental tones (called *Finals*, or *key-notes*). These important tones are Re, Mi, Fa, Sol, (D, E, F, G). Each of these Finals carries two modes, one of them being authentic, i.e. running from the Final to its octave; the other plagal, i.e. running up only five tones, and running down four tones below the Final. The term plagal means "inverted"; it refers to the fact that the upper four tones (*tetrachord*) of the authentic mode have been taken down and added from the lower side; thus, while the tone-material remains the same the sequence of the intervals has been changed. In wishing therefore to determine a mode, you must find out two things, (1) the Final, and (2) the compass of the melody, i.e. which way the melody runs. The authentic modes are marked by the uneven numbers: 1, 3, 5, 7, and the plagal, by the even numbers: 2, 4, 6, 8. The four Finals have reference to the four tonal families: the Dorian, Phrygian, Lydian, and Mixed-Lydian. (It will be correct to say that each family has two children: a giant and a dwarf; the giant, 8 feet high, and a dwarf, 5 by 4, meaning the authentic and the plagal constellations respectively).

Looking at the Advent formula it will be seen that it runs from Fa to fa (F-f), and that, consequently it must be the fifth mode; for a group of children the scale ought to be played from D to d (using 3 sharps). The Christmas formula runs from A to a, this be-

ing the inversion of the Dorian line, or the second mode; Re (D) remains the Final. At the end of the first part of this formula, the melody makes a dip for lower A; in the second part it ascends to upper a. It will be necessary to raise this melody four tonal steps, i.e. from D to d, observing B flat; in that pitch the melody will be bright and effective.

Q. "What about the remaining Formulae?"

A. Septuagesima employs the psalm-tone of the first mode, with ending on Re (D). Play it in the scale of F. The "Lenten" Introits follow the formula used in Advent; the Graduals, Tracts and Communions employ the psalm-tone of the fifth mode; play them in D scale, using 3 sharps. The Offertories use a fourth mode psalm-tone (*transposed*); play first note on a and the rest accordingly, using the harmonies of the diatonic minor. The formula for Easter is an ancient psalm-tone of the second mode; play it in 3 sharps beginning on E and ending on F sharp. Ascension employs the psalm-tone of the fourth mode, beginning and ending on E. The formula for the Proper of Saints is the psalm-tone of the sixth mode, beginning and ending on F.

Q. "What kind of chant students are included under the name of 'Mensuralists?'"

A. Under the name of "Mensuralists" all those are included who take as their starting-point the divisibility of the basic pulse, or (*in other words*) the basic inequality of notes.

Q. "What kind of chant students come under the name of 'Equalists?'"

A. Under the name of "Equalists" all those are included who take as their starting-point the indivisibility of the basic pulse, or (*in other words*) those who teach that the indivisible pulse of the spoken syllable is the basis of Gregorian music.

Q. "Can you offer a diagram making this matter clear?"

A. The basis of mensuralism shows the different divisions of the musical tone in whole, half, quarter, eighth, sixteenth, thirty-second notes etc. The basis of equalism offers but one value, eighth notes only. By common consent the eighth note is considered the nearest approach to represent the value of the spoken syllable. From this diagram it is at once evident that equalism is exceedingly simple, and that mensuralism is quite complicated.

Q. "Can you give a Historic Survey of the Mensuralistic Attempts?"

A. For the sake of clearness we divide the Mensuralists into the following groups: (1) Houdard (1860-1913); Bernoulli (1867-1927); Fleischer (b. 1856). On the strength of a certain passage in Guido's works these men regarded all neumatic signs, even those

that represented different tones, as rhythmic units, and consequently transcribed them as duplets, triplets, quadruplets, quintuplets and combinations thereof. (2) Dechevrens S.J. (1840-1912) founded (1861) a mensuralistic System of Chant, assigning different time-values to the rhythmic signs attached to the neums, and published a great number of chant melodies in definite measured rhythm; his Confreres: Fleury, Bonvin and Geitmann endeavored to establish a modified form of his system, without bars. (3) Dom Jeannin O.S.B. (1866-1933) published in one volume (with a donation from the Holy See) the Liturgical Chant of the Syrian Chant. At the same time he published another volume in which he tried to prove "that Dom Mocquereau's theory of musical and natural rhythm was just as unacceptable as Dom Pothier's oratorical rhythm". Lest the Catholic World should think that the Holy See was in any way in sympathy with this aggressive work, the *Osservatore Romano* (Febr. 22, 1933) published the following "precisation": "The subsidy from the Holy See was granted solely and exclusively for the publication of the Liturgical Chant of the Syrian Church, and not for the propagation of any particular theory as to the traditional Rhythm of Gregorian Chant". (4) Dr. Peter Wagner (1865-1931). This eminent scholar cannot be called a mensuralist except in a very restricted sense. He taught that according to the theoreticians of the 9th and 10th centuries the Neuma-notation was in part metrical, some signs being reckoned as long, and others as short, and that the equality of note-values was occasioned by the Guidonian (4-line) notation in the 12th century, at the time when the *cantus planus* (plainchant) and the *cantus mensuratus* (measured music) became established as two distinct forms of church music.

Q. "Who are the Equalists and what do they teach?"

A. The principal representatives of Equalism are Dom Pothier (1835-1923), and his pupil, Dom Mocquereau (1849-1930), both monks of Solesmes. Dom Pothier's work "*The Gregorian Melodies*" (1880) may be considered as the basis of this system; the following principles are set forth: the shape of the notes has nothing to do with brevity, length or stress of tone; the underlying text creates a variation of stress; the last note of a phrase is to be prolonged (*mora vocis*); duration and energy of tone depend completely upon the text or melodic group attached to it; hence the rhythm of chant is oratorical. Dom Mocquereau created the more richly differentiated "Rhythmic System of Solesmes". The rhythmic signs, contained in the Manuscripts of St. Gall and Metz have

the purpose to intersperse certain tone-progations in the strictly rhythmical movement (he taught); the rhythm of the language does not permit more than two syllables between two accents: accordingly chant rhythm is composed of binary and ternary group-rhythms; in modern notation the eighth note is the nearest approach to the value of the spoken syllable.

WENTZVILLE, MO.

Silver Jubilee of Rev. M. J. Clarke

On January 16, 1934, Rev. Martin J. Clarke, pastor of St. Patrick's Church in Wentzville, Missouri, formally celebrated the Silver Jubilee of his priesthood with Solemn High Mass. He was assisted at the Mass by Rev. Jos. A. Tammany as Assistant-priest, the Rev. Peter J. Dooley, Deacon, and the Rev. Daniel J. Dooling, Sub Deacon. The sermon of the occasion was preached by Rev. Joseph A. McMahon. The Rev. Martin Hellriegel was Master of Ceremonies.

Among those present in the sanctuary to join with the Jubilarian in this religious celebration in honor of the Priesthood were the Rt. Rev. Vicar General P. P. Crane, Rt. Rev. Monsignor F. X. Willmes, and about eighty priests of the Arch-diocese.

The Mass according to the Feast of St. Marcellus was sung by the parish choir of twenty voices under the direction of the organist, Miss Lillian Goellner.

The Program

Processional "Marche Pontificale"	Gounod
Proper of Mass:	Gregorian
Ordinary of Mass:	
Missa Regina Pacis,	N. A. Montani
Offertory Insert: Panis Angelicus	Franck
Recessional: "Holy God We Praise Thy Name"	

FEAST OF THE PURIFICATION OF THE B. V. M.
at

ST. JOSEPH CONVENT CHAPEL

Milwaukee, Wisconsin

During the distribution of the blessed candles:

Ant. "Lumen ad revelationem"
Sister M. Cherubim, O.S.F., Op. 18 No. 1
Canticle of Simeon, "Nunc dimittis" Gregorian
After the distribution of the candles:
Ant. "Exsurge Domine" Gregorian

During the procession:

Antiphons Sister M. Cherubim, O.S.F.
"Adorna thalamum tuum", Op. 18, No. 2
"Responsum accepit Simeon", Op. 18, No. 3
"Hodie beata Virgo Maria", Op. 18, No. 4
"Senex puerum portabat", Op. 18, No. 4

During the re-entrance of the procession into the chapel:

Ant. "Obtulerunt pro eo Domino"
Sister M. Cherubim, O.S.F., Op. 18 No. 6

During High Mass:

Proper of the Mass	
Introit, Offertory, Communio	Gregorian
Gradual	J. Singenberger
Ordinary of the Mass	
Missa in hon. Setae. Otthiliae Virg. M. Haller, Op. 93	
Insert at Offertory	
Ave Maria	Sister M. Cherubim, O.S.F., Op. 43

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Justine Ward

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By ARTHUR C. BECKER (A.A.G.O.)

Assisted by the De Paul Ensemble

St. Vincent's Church, Chicago, Ill.

March 11, 1934

Program

Premier Choral	Andriessen
(a) In Dulci Jubilo	Bach
(b) In Dulci Jubilo	Karg-Elert
Passacaglia and Fugue in C Minor	Bach
Consummation	Walter Keller
Scherzo from First Symphony	Macquaire
Suite for Organ and Small Orchestra	Irving Gingrich
Moderato—Allegro maestoso	
Adagio tranquillo	
Allegro moderato	
Mr. Becker and the De Paul Ensemble	
(Conducted by the Composer)	
Second Movement by the De Paul String Quartet	

ST. LOUIS, MO.

Forty Hours at Santa Maria in Ripa

January 11 marked the opening day of the Forty hours Adoration at the Notre Dame Convent at Sancta Maria in Ripa, St. Louis, Mo.

His excellency, Rt. Rev. Christian Winkelman pontificated. The program of the Mass was as follows.

Pontifical Procession:	
Ecce Sacerdos	Montani
Proper: Solemn Vot. Mass of the Blessed Sacrament	
Introit, Gradual, Communio	Vatican Chant
Ordinary: Missa i. h. B.M.V.	
Immaculatae de Lourdes	Auer
Insert at offertory:	
Lit Laos Divino	S. Gisela
Solemn Procession of the Blessed Sacrament:	
Pange Lingoa	Vatican—Beltjens
Adoro te	Vatican—Goonod
Litany of the Saints	
Closing Hymn:	
Crown Him with many Crowns	Montani

St. Gregory the Great Anniversary
Memorial and Church Music Program

Given at the Holy Trinity Church, Nanticoke, Penna., Rev. R. Wieziolowski, Pastor, by the Church choir under the direction of Prof. Anthony Stankiewicz, Organist, March 18th. In addition, a juvenile choir of two hundred fifty voices, selected from among the pupils of the parochial school under instruction in Gregorian Chant from the Bernardine Sisters, rendered Gregorian Chant selections.

Part I

1. Boga Rodzico—a traditional Polish hymn of St. Adalbert to the Blessed Mother
2. The Lord's Prayer—(English) composed by C. Mensick
3. Gloria—from Mozart's Twelfth Mass
4. Jesu, Dulcis Memoria—Hymn for three voices—by J. Singenberger
Rendered by the school children

Part II

1. Adoramus Te Christe—Palestrina
2. Bone Jesus—Palestrina
3. O Christe—Otton Zukowski
4. Omnes Amici Mei—Palestrina
5. Improperium—Witt F.
School Children alternating with the Choirs

Part III

1. Attende Domine—Gregorian—harmonized by Yon, Pietro A.
2. Ave Regina Coelium—Rossini C.—Mixed voices
3. Salve Mater Misericordiae—Gregorian—harmonized by Yon, P. A.
4. Adoro Te Deote—St. Thomas Aquinas
5. Tantum Ergo—Lambillotte
6. Adoremus and Laudate Dominum—Sixth Psalm Tone
7. Hymn Pro Pontifice—(Polish)
the choir and children combined

GOOD FRIDAY AND EASTER AT

ST. AGNES CHURCH

San Francisco, California

Rev. J. A. Butler, *Pastor*Grace Marie Compagno, *Organist and Choir Director*

GOOD FRIDAY

Three Hour Service

Choir of Thirty Mixed Voices

THE SEVEN LAST WORDS—Compagno

A short discourse on each word preceded the musical interpretation, which was followed by a Meditation and rendition of the following Passion Hymns.

Remember not Lord our Iniquities	Arcadelt
Soul of Christ Sanctify Me	Compagno
Mother of Christ	Compagno
God of Mercy and Compassion	Traditional
Act of Contrition	Compagno
O Sacred Head	Compagno
Bless Thou the Lord, O My Soul	Ippolitif-Ivanof

EASTER SUNDAY

Solemn High Mass at 11 o'clock

Proper of the Mass	Compagno
Ordinary of the Mass	Elsenheimer
Terra Tremuit	Compagno

8 o'clock Mass

Easter Anthems. Children's Choir of 125 voices.

12.15 Mass

Thirty-voice Choir

Kyrie	Compagno
Alleluia	Beethoven-Compagno
Benedictus	Compagno
Aurora Coelum	Yon
Recessional	
Glory to Christ the King	Eberle-Reilly

An Anglo-Catholic Church Program

CHURCH OF ST. JOHN THE
EVANGELIST

Boston

Everett Titcomb, Choirmaster

The following program of selections from the Liturgical Music of Holy Week was sung by the Choir, under the direction of Everett Titcomb, on Sunday evening, March 18, 1934.

I. Music from the Palm-Sunday Rite

1. Antiphon—Hosanna filio David Plainchant
2. Antiphon—Pueri Hebraeorum Plainchant
and alternative setting by
Pierluigi Giovanni da Palestrina, 1525-1594
3. Hymn—Gloria, laus et honor Plainchant
from the Sarum Processionale
4. Processional Respond—Ingrediente Plainchant

II. Music from the Office of Tenebrae

1. The Lamentation of Jeremiah the Prophet Plainchant
2. Responds
 - (a) Judas mercator pessimus (Maundy Thursday)
 - (b) Seniores populi (Maundy Thursday)
Tomas Luis Victoria, 1535-1611
 - (c) Tenebrae factae sunt (Good Friday) Palestrina
 - (d) Tamquam ad latronem (Good Friday) Victoria
 - (e) O vos omnes (Holy Saturday) Victoria

III. Music from the Good Friday Rite

1. Antiphon—Ecce lignum Crucis Plainchant
2. Improperia—(The Reproaches) Victoria
3. Hymn—Crux Fidelis
Kng John IV of Portugal, 1604-1656

IV. The Passion Chorale Hans Leo Hassler, 1564-1612
harmonized by J. S. Bach
(Choir and Congregation)

ST. ALPHONSUS' CHURCH

Lemont, Ill.

Sr. M. Valeriana, O.S.F.

Organist and Director

EASTER SUNDAY

High Mass:

- | | |
|--|-----------------|
| Vidi Aquam | J. Singenberger |
| Proper of the Mass | Gregorian |
| Ordinary of the Mass | |
| "Missa Solemnis" In Honor of the Sacred Heart of Jesus | Ig. Mitterer |
| Gradual "Haec Dies" | J. Schweitzer |
| Offertory "Terra Tremuit" | Fr. Nekes |

Benediction:

- | | |
|--------------------------|-------------------|
| "Jesu Dulcis" | J. Singenberger |
| "Tantum Ergo" | J. Singenberger |
| Laudate Dominum (6 part) | Otto Singenberger |

After Mass:

- | | |
|----------|-----------------|
| Jubilate | J. Singenberger |
|----------|-----------------|

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INTERESTING NEW MUSIC

Schweitzer's Mass in C for Men's Choir. (No. 741)

Following the announcement that Schweitzer's Mass in honor of St. John the Baptist, op. 18, for choir of four mixed voices, had been reissued, comes word that the popular and simple Mass in C, opus 11, for four men's voices, is published in a new edition.

These popular mass works, short and easy, in Caecilian style, by the well known Johannes Schweitzer are ideal for new choirs. The music is liturgical yet bright enough to interest untrained volunteer singers. The mass for men's voices (T.T.B.B.) is 12 pages in length, indicating its brevity. First performance in New England is being given by the Holy Trinity Church male choir, Boston.

Messe Solennelle by Carl Koenig. (No. 717)

This is a new mass for women's choirs, (S.S.A.) melodic and interesting. Until recently it was very difficult to get masses for three women's voices, but now this mass is added to the popular masses available such as Smith's Mass of The Sacred Heart, (Cary & Co.) Cherion's Messe de Ste. Cecile (Procure Generale) Sister Gisela's, Father Schaefer's, and Sister Cherubim's. This new work is by a very capable composer, who indicates that he understands the style of music desired in a mass of this type, and the range of each voice part is most practically considered.

Cantate Domino by Wm. J. Marsh. (No. 730)

A new chorus for S.A.T.B. by a composer whose music is always popular. This work, is a little more elaborate than the average motet, but not too festive for the text. Wherever occasion requires a jubilant number of good proportions, this piece will serve ideally. We suggest it for the dedication of a church, for the first mass of a priest, for an anniversary, for Christmas, Easter or the Feast of Christ the King, or any patron saint. First performance in New England was given by St. John Church Choir, Winthrop, Mass., directed by Mr. Herbert Sheehan.

Ecce Panis Angelorum by Rudolf Meier. (No. 675)

This motet to the Blessed Sacrament, is for S.S.A.A. and originally appeared in the Cantabo Domino Collection, a book to which Fathers Gruender S.J., and Bonvin S.J., and Otto Singenberger made notable contributions a few years ago. It is a fine musical motet published separately by request of many users of Cantabo Domino.

Mass in Honor of the Holy Family by J. Singenberger.

If we were to name the most popular mass of all that J. Singenberger wrote during his lifetime we would pick this Mass of the Holy Family which has just been reissued in a new edition. It is not in the Very Easy class, like the St. Francis, or Holy Ghost Mass, not is it in the medium class, like the St. Gregory or, the St. Cecilia Mass. It is "in between", and is quite melodic.

DUPRE TAKES WIDOR'S POST

Venerable Master Leaves St. Sulphice After Serving Since 1870

According to word from Paris late in February, the retirement of Charles Marie Widor from the post of organist of the grand organ of the Church of St. Sulphice, Paris, has just been announced. Widor, born in 1845, went to St. Sulphice as organist in 1869, and has played there since that time.

Upon the recommendation of M. Widor, the cardinal of Paris and the authorities of the Church of St. Sulphice announce the appoint-

ment of Marcel Dupré as Widor's successor. When Dupré was 20 years of age he was selected by Widor as his assistant at St. Sulphice. It has been the custom for years for Widor to ask Dupré to play the offertory, almost always something of Bach, with Dupré never knowing in advance what might be called for.

M. Widor, who no longer is equal to climbing the spiral stairs to the organ loft made famous by him, now listens to the service every Sunday from the nave of St. Sulphice. The grand organ of St. Sulphice, built by Cavallé-Coll, is the largest in France.

NINNA NANNA GIVEN ANOTHER
NOTABLE PERFORMANCE

*Famous Rubinstein Club Gives Second
Concert at Waldorf Astoria Hotel in
New York City*

The Second Private Concert of the Rubinstein Club, was held February 20th, in the Grand Ballroom of the Waldorf Astoria Hotel, New York City.

Bernard Levitow presented his celebrated orchestra and also conducted the Choral numbers, due to the enforced absence of Dr. William Rogers Chapman. The solo artists were Remy de Varenne, Tenor, Maurice La Farge, Accompanist, with Kathryn Kerin-Child, at the Piano for the Choral.

This is the 47th season for this illustrious choir which numbers among its Patrons and Directors many of the socially elite of New York City.

One of the most popular numbers on the program was Mauro-Cottone's "Ninna Nanna" the cradle song so well known to CAECILIA readers. The incidental solo was rendered by Mrs. V. D. Penner, and the composition was given one of the most perfect renditions possible, to the delight of the huge audience.

URSULINE ACADEMY PITTSBURGH
HEARS NEW McDERMOTT
COMPOSITION

On February 8th, by request of the student body, Professor Alan McDermott of Pittsburgh, conducted a program at the Ursuline Academy. A choir of thirty boys and men performed his new offertory for the feast of All Souls "Justorum Animae" with such a degree of perfection that great praise followed, from the listeners.

The entire program was representative of the ideals of this fine musician who lectured on the general purpose and characteristics of church music giving examples the monodic, polyphonic, and harmonic masterpieces of the church's history.

ST. WENDELIN'S CHURCH ADDITION
BLESSED BY BISHOP BOYLE,
PITTSBURGH

A large number of the clergy were present at the ceremony which was held for the blessing of the addition to St. Wendelin's Church in Pittsburgh. An appropriate sermon was preached followed by Solemn Benediction.

The music was under the direction of Prof. P. J. Gitzen, and was rendered by the combined boy's and men's choir of the church. The entire congregation joined in the singing of the hymns at Benediction.

MILWAUKEE SCHOLA CANTORUM
SINGS AT ORDER'S CENTENARY

The Schola Cantorum will assist in the singing at the Pontifical High Mass commemorating the 100th anniversary of the founding of the School Sisters of Notre Dame, to be celebrated at Saint Michael's church, April 4.

The Mount Mary choir will sing the "Ecce Sacerdos," by John Singenberger; and Brosig-Bonvin's "Ave Maria." Beth Carmody is president of the choir, Sister Mary Gisela, its director.

Pupils selected from Milwaukee schools taught by the School Sisters of Notre Dame will sing the Blessed Virgin Mass, "Cum Jubilo," under the direction of Sister Mary Alphonsine of Notre Dame Convent. Sister Mary Cecilia also of Notre Dame Convent will play the organ accompaniment.

ANNIVERSARY OF SISTERS OF
NOTRE DAME IN BALTIMORE

October 25th, 1933 witnessed a mammoth chorus of children, 2000 in number singing at St. James' Church. It was the celebration on part of the schools of the hundredth anniversary of the coming to Baltimore of the School Sisters of Notre Dame. The program was prepared by Sister Ceceliana of the Institute of Notre Dame and Father Barley directed the chorus.

The Proper was Gregorian for the Introit and Common Antiphon, Tozer for the Gradual and Offertory. The Ordinary was the "Mass of the Angels," Gregorian.

TEN THOUSAND CHILDREN TO SING
300th ANNIVERSARY OF MARYLAND

Baltimore.

The tabernacle used by Fr. Andrew White, S.J., when he celebrated Mass on Maryland soil on March 25th, 1634, will be used at the Solemn Pontifical Mass which Archbishop Curley will celebrate in the Baltimore Stadium on May 30 to mark the third centenary of the foundation of Maryland.

Some 100,000 people are expected to attend the Mass.

The music will be sung by a choir of 10,000 children.

BOSTON CHOIR OF MEN'S VOICES
GAINING RECOGNITION

*Holy Trinity Church Maennerchor Heard in
Sunday Night Concerts*

A new figure in Boston Catholic Church music, has come to the front in the person of Ferdinand Lehnert Jr., Basso-profundo, and choir director.

Under his direction, a men's choir has been formed which is to be regularly heard in Sunday evening concerts at the Holy Trinity Church, Boston. The singers are fortunate in having a director of the skill, and education of Prof. Lehnert, and already the choir is looked upon with interest by Boston critics.

Rich in musical tradition, qualified to an unusually high degree as a singer, Prof. Lehnert is imparting his skill with great success, to this chorus as a group and to various singers individually. The chorus not only serves in various church services, but functions on these Sunday night concerts, as the nucleus for a wholesome social activity.

The traditional German singing societies have a counterpart in the activities of this new choir. The group singing, is assuming a new standard of perfection, and the director generally acclaimed by European music critics for his portrayal of various operatic parts, is winning new fame as a conductor.

Prof. Lehnert, was born in Lawrence, Mass., in 1887, educated in the public schools there, from whence he went to Europe for further study. During the World War, he served in the U. S. Army where he was advanced to the rank of 2nd Lieutenant.

At the age of seven years Lehnert began the study of violin, studying with various teachers; and last of all with Mr. Vincent Ackeroyd of the Boston Symphony Orchestra. For several years he played with the leading orchestras in Lawrence, Mass.

When eighteen years of age, it was discovered that Lehnert had a phenomenal bass voice and he was advised to study voice in preference to violin. Immediately he began coaching with Messrs. Marowski and Hoffmeister of Boston, Mass. After three years of studying he had the assurance of being qualified for Grand Opera.

In 1908 he entered the Royal Academy of Music, Berlin, Germany, where the following studies were compulsive: Voice, Opera Preparation, Theory of Music, History of Music, Piano, Declamation, Italian and German languages, Elementary Singing, Anatomy, Physiology, and Hygiene of the Vocal Organs.

One man to whom Lehnert owes much gratitude is the great Russian Composer, Prof. Paul Juan of the St. Petersburg Conservatory of Music, who gave him his entire knowledge of Harmony and Counterpoint.

On account of his exceedingly good work, Lehnert was the first American to receive a vocal scholarship at the Academy, which entitled him to study daily with Kammerzaenger Paul Knuepfer of the Royal Grand Opera House, Berlin, who is one of the world's greatest singers and master-teachers.

After four years at the Academy, he coached daily for another year with Italy's famous singer, Signor Juan Luria of the famous La Scala Opera House.

In the season of 1913 and 1914, Lehnert was the leading bass at the Royal Court Opera Houses: Sondershausen, Rudolstadt, and Arnstadt.

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Thank you all for your letters of encouragement after the appearance of the January issue in its improved form. This is only the beginning of the improvements planned. As suggested by so many we will resume the organ series next month, in our music section.

COMMUNICATION

GREGORIAN CONTROVERSY

Editor: The Caecilia;

Since the publication of my "Answer to an Answer", I have received letters containing various suggestions, which are summarized in the following paragraphs.

1) Let Mrs. Ward first of all give a direct answer to the one important point in Fr. Bonvin's challenge, namely to the simple question: Can Solesmes furnish even a single text from the Gregorian authors of the Golden Era of the Chant in support of its rhythmic theory? While the Mensuralists have furnished dozens of texts in support of their contentions, Solesmists have never deigned either to refute this evidence or to quote any Gregorian author in their own defence. Until this is done, all other considerations are irrelevant and only becloud the main issue, which is a purely historical question.

2) In particular, let her explain away, if she can, the clear statement of St. Augustine and of St. Bede to the effect that the *hymns*, at least, were sung in a regular succession of long and short notes (in strict agreement with

the metre), and not, as Solesmes insists, in equal notes.

3) It is, to say the least, very naive to make it appear as if Fr. Bonvin did not know what he is talking about, when he maintains that equalism is a fundamental principle of Solesmes. The inequalities which Solesmes does admit are far from satisfying the demands made by the Gregorian authors, who call for many more notes as "*duplo longiores*" than the comparatively few dotted notes and the lengths indicated by a *bistropa*, a *pressus*, etc. Nor will the so-called "nuances" of Solesmes save the day. The many episemas, admittedly suppressed by Solesmes, clamor for recognition, when there is question of historical accuracy. They all indicated notes which were *duplo-longiores*, and are not found in the editions of Solesmes.

4) The works in which the theory of Solesmes is set forth do nothing but build up and expound a theory of rhythm which rests not upon historical arguments, but merely upon gratuitous and more or less arbitrary assumptions. And as a matter of fact, it is the advocates of the Solesmes theory that might well be blamed for taking too little cognizance of

(Continued on Page 186)

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COMMUNICATION

(Continued from Page 185)

what their opponents have written. They have deliberately and superciliously ignored the scholarly works of Dechevrens, of Dom Jeannin, and of others.

As a matter of fact, it is the advocates of the Solesmes theory that might well be blamed

for taking too little cognizance of what their opponents have written. They have deliberately and superciliously ignored the scholarly works of Dechevrens, Jeannin, and others. They have even employed unfair means to squelch their opponents, when they could not answer their arguments.

ARTHUR ANGIE
Whitman, Mass.

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