

JUNE - 1934

THE CAECILIA

Magazine Devoted to
CATHOLIC CHURCH
and
SCHOOL MUSIC

Founded A.D. 1874 by John Singenberger

GFT

LITURGICAL MASSES—McLAUGHLIN & REILLY EDITION

* Means Approved St. Gregory "White List"

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GREGORIAN MASSES

From The Vatican Gradual

Transcribed in modern notation

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The Caecilia

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Editor, OTTO A. SINGENBERGER

Associate Editor, WILLIAM ARTHUR REILLY

Contributors: Ludwig Bonvin S.J., Buffalo, N. Y.; Gregory Hugle, O.S.B., Conception, Mo.; Adelard Bouvilliers O.S.B., Belmont, N. C.; Rev. F. T. Walter, St. Francis, Wisc.; Leo P. Manzetti D.D., Baltimore, Md.; Joseph Villani S.C., San Francisco, Cal.; Rev. P. H. Schaefer, Cleveland, Ohio; Sr. M. Cherubim O.S.F., Milwaukee, Wisc.; Sr. M. Gisela S.S.N.D., Milwaukee, Wisc.; M. Mauro-Cottone, Mus. Doc., New York, N. Y.; Richard Keys Biggs, Hollywood, Cal.; Martin G. Dumlér M.M., Cincinnati, Ohio; Joseph J. McGrath, Syracuse, N. Y., etc.

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No issue in July

Catholic Choirs Feature Of Boston Choir Festival

Father Finn of Paulist Choir Fame Directs
Select Group of Three Hundred Singers



More than 2000 singers were heard on Sunday afternoon, May 13, at Symphony Hall, Boston, in the elaborate choral festival sponsored by the American Choral and Festival Alliance.

Through almost six hours of singing, 21 groups sang under various conductors—14 in the afternoon, and 7 in the evening.

The final number on the evening program was the appearance of the Combined Catholic Church Choir Singers, under the direction of Father Finn of Paulist Choir fame. William Ellis Weston, accompanied on the organ, and Joseph Gildea, was at the piano.

Last year, over 600 voices appeared in this section, but this year an effort was made to have fewer singers, with each part balanced in numbers. The music rendered included three well known church music numbers, two madrigals by Besly and Morley respectively, and as a closing number the chorus sang Waddington's "Salve Regina" an elaborate setting frequently sung by Father Finn's own choir. As a special memorial to the late Sir Edward Elgar, great Catholic composer of England, his well known motet "Fly Singing Bird Fly" was sung.

The chorus was praised for its artistic performance, and Father Finn was complimented on his excellent directing, and his teaching of such difficult works as Palestrina's "Credo", and the "Tu Es Petrus". The singers were average volunteers, not professionals. They absorbed the spirit of the various compositions, and the pianissimo effects were outstanding, in both the concert and church numbers. The final number was sung with a well timed climax at the end in which the chorus sang "full voice" and demonstrated that it could do so without loss of good tone.

The complete evening program follows:—

Choir of Perkins Institution Massachusetts School for the Blind

John F. Hartwell, *Conductor*
Marjorie A. Johnston, *Accompanist*

Out of the Silence	J. L. Galbraith
Alleluia, Lord God	Palestrina
Lo, A Voice to Heaven Sounding	Bortniansky
The Greenwood	Mrs. H. H. A. Beach
A Song of the Sea	G. W. Stebbins

Temple Israel Choir

Henry Gideon, *Conductor*
Elwood Gastill, *Organist*
Evelyn Borofsky, *Pianist*

Assisted by Theo Carreiro, *Cantor*

Sacred Service (Avodath Hakodesh)

Part IV—New Symphony

Ernest Bloch

Highland Glee Club

D. Ralph Maclean, *Conductor*
Karl Switzer, *Accompanist*

Feasting I Watch
Passing By
To All You Ladies
Media Vita

Elgar
Purcell
Callcott
Bruch

Jewish Choral Society

Prof. S. Braslavsky, *Conductor*
Rev. I. G. Glickstein, *Soloist*
J. Angus Winter, *Pianist*
Esther Chorover, *Organist*

Psalms 118 (Liturgical Style) Hebrew
Braslavsky

Protestant Festival Chorus Combined Protestant Church Choirs

Dr. Thompson Stone, *Conductor*
William E. Zeuch, *Organist*

Grant, We Beseech Thee
O Lord Increase My Faith
O Rend the Heavens
Lead Me, Lord
O Help Us, Lord
Nunc Dimittis

Parker
Gibbons
Brahms
Wesley
Cocker
Gretchaninoff

The Arthur Wilson Singers

Arthur Wilson, *Conductor*
Mary Bell Marshall, *Accompanist*
Ruth Spencer, *Harpist*

Tribute—Mother Dear
Largo

Terhune
Handel

(Dorothy George, Ethel Spencer and
Ralph MacDonald, *Soloists*)
Prayer and Finale (Act I, "Gioconda")
(Frances Madden and John Percival, *Soloists*)
Chanson Triste
(Corinne Paine and Joseph Lautner, *Soloists*)
Floods of Spring
(Dorothy Robbins, Dorothy George and
Ralph MacDonald, *Soloists*)

Ponchielli
Duparc
Rachmaninoff

Catholic Festival Chorus Combined Catholic Church Choirs

The Very Rev. William J. Finn, C.S.P., *Conductor*
William Ellis Weston, *Organist*
Joseph Gildea, *Pianist*

No. 1	Emitte Spiritum Tuum	Schuetky
No. 2 (a)	Credo (Mass "Pope Marcellus")	Palestrina
(b)	Tu Es Petrus	Palestrina
No. 3	O Lily Lady of Loveliness	Besly
No. 4	Fly, Singing Bird, Fly	Elgar
No. 5	Now Is the Month of Maying	Morley
No. 6	Salve Regina	Waddington

St. Gregory Society Holds Convention In Washington

**Apostolic Delegate Present and Many
Noted Church Musicians Attend**

At Catholic University, on May 14, 15, and 16, was held a convention of The Society of Saint Gregory of America. About two hundred church musicians registered and attended the various functions.

Of the diocesan Directors of Music, were noted, Rev. J. Leo Barley, and George C. Constantine, Baltimore; Rev. Carlo Rossini, and Rev. C. A. Sanderbeck, Pittsburgh; Rev. Clement Bosler, and Elmer A. Steffen, Indianapolis; and Rev. George V. Predmore, of Rochester, N. Y.

Rev. Dr. Petter, President of the Society, presided, and among the speakers were, Mr. Nicola A. Montani; Rev. Renbert Bularzik, O.S.B.; Sister Mary Martin I.H.M.; Sister M. Agnesine, S.S.N.D.; Rev. Carlo Rossini; and Rev. John S. Martin. Dr. Petter, Professor of Sacred Music at St. Bernard's Seminary, Rochester, N. Y., read a paper on the "Study of Plain Chant—How to Make It Interesting." This most interesting discourse was termed by many to be one of the most profitable and pleasant of the series.

Demonstration of Ward Method

The Demonstration of Work in the First and Sixth Grades, by Sister M. Agnesine, S.S.N.D., was also very well received. Sister demonstrated the Ward method in practice, from the "Chavet" system of numbers, up to the actual reading of chant from the square notes. Children representing an average classroom, responded to random questions, with enthusiasm and accuracy. Vocal exercises, finger drills, sight tests, and "ear" tests were given with full pedagogical principles being displayed by the talented teacher. Rhythm was taught by hand clapping, without use of technical terms. The first step in melody singing was done by imitation, using the scale, than an interval of one note, etc. Sister maintained that after three months, children could be taught to transcribe "numbers" to notes on the staff. This was done by several children on blackboards, to the delight of all present.

The grade 6 pupils showed that they knew the elements of accent and rhythm. They chanted and indicated the rhythm by arm movements at the same time. Questions were

asked, requesting definitions of "scandicus", "climacus", "podatus", and blackboard tests were given to show that the children could mark the "ictus" on melodies where previously they did not appear.

A paper, by the Very Rev. Dom Gregory Hügle, O.S.B., (well known to CAECILIA readers) was read by Mr. Montani. Musicians in the audience complimented the material, and Mr. Montani was most interesting in his presentation of the examples submitted by Dom Gregory.

A paper by Father F. Joseph Kelly, of Summit, N. J., was read by Father Predmore of Rochester (also well known to CAECILIA readers). This paper dealt with the need of a centralized schola cantorum, and was ably written and attractively presented.

(Editor's Note: In this connection it would seem that the Pius X School of New York, with its branch courses at Catholic University, St. Louis, etc., offers a splendid opportunity for the fulfilling of the ideas put forth in Father Kelly's paper.)

Sister Mary Martin I.H.M., of Marywood College, used as a theme, "There Was No Room in the Inn", to emphasize the attitude of school authorities with reference to music. Her subject was "School Music and The Motu Proprio". This paper was one of the features of the convention.

Dom Bularzik, of Collegeville, Indiana, treated the subject "Liturgy and Sacred Music" with thoroughness and clarity of expression that served as an ideal opening address for the convention.

Fathers Boylan and Martin were scheduled to speak on Tuesday, but due to the lateness of the hour, their papers were distributed to the audience. Father Martin's subject was "Liturgical Rendition of Sounds" and Father Boylan's was "Music in the Seminaries".

Father Rossini Speaks

Father Rossini, of Pittsburgh, a great favorite among those present at the convention, for his genial disposition, and his forthright expression, "electrified" the audience. All agreed publicly or privately that his reasons for the lack of liturgical music in various dioceses were both accurate and logical. He outlined the procedure in Pittsburgh, where in-

(Continued on Page 277)

SUMMER ISSUE TO BE DEDICATED TO EMINENT CHURCH MUSICIAN

When the July-August issue appears in August) it will be dedicated to a renowned church musician of America.

Previous summer numbers have been dedicated to Rt. Rev. Msgr. Henry Tappert, of Covington, Ky.; John Singenberger, St. Francis, Wisc.; Rev. Ludwig Bonvin S.J., Buffalo, N. Y.; James A. Reilly, Boston; and Dom Gregory Hugle, O.S.B., Conception, Mo.

There is much interest in this annual dedication, and the idea has been complimented highly in most quarters. Within a few years there will have been built up, a list of the most representative Catholic church musicians of the country. No such record of the best American Catholic musicians, was kept in the past, and as a result, few musical biography books have any names of Catholic church musicians.

By taking one outstanding musician a year, one who has contributed something to Catholic church music in this country; one who has composed, written or performed music of such standards that recognition has come from all parts of the country; one whose influence has continued over a long period of years; one whose name is known wherever Catholic church music is performed or studied in this country,—by taking one with these or other such qualifications, we are recording for posterity the accomplishments of the church musicians of our day.

The selection of a name for this dedication each year is an interesting feature of this magazine's work. We look ahead ten years and visualize the value to church music students, of an available detailed record of our great church musicians. Think of how valuable this list will be 100 years from now, as an aid to music historians.

Musicians write in and suggest names to us. Others are so well known that no nominations are necessary. The magazine bearing the dedication goes to the great church music centres of the world, from Rome to the great monasteries of Europe, and the Cathedrals of all countries. It is kept in public libraries, and is held as a general reference work.

There is much curiosity about this year's dedication.

It is going to be one of the most popular dedications of the entire series. There will be no debate about the renown or the service to Catholic music rendered by the recipient of the honor. Musicians of all denominations know the name, and its fame is not confined to the United States alone but is respected in European church music circles.

Death of Joseph Leyendecker

Joseph Leyendecker, who retired as organist of Most Holy Trinity Catholic Church, Brooklyn, last year, died April 6 at his home at 125 Montrose avenue, Brooklyn, N. Y. He was 70 years old. For seventy-six years members of his family have played the organ in this church. Mr. Leyendecker was born in Williamsburg. In 1858 his father, Peter I. Leyendecker, became organist of Most Holy Trinity parish, serving for thirty-four years. When the younger Leyendecker was 16 years old he assisted at the console. Surviving are his widow, Mrs. Mary Schmitt Leyendecker; two daughters, Mrs. Eleanor Kennedy and Mrs. Marcella Brisson; two sisters, the Misses Margaret and Josephine Leyendecker, and three brothers, Charles, Thomas and Jacob. Charles is now organist of the church.

GOLDEN JUBILEE OF PRIOR HILARY WILSON O.S.B.

The sacerdotal golden jubilee of Prior Hilary Wilson O.S.B., took place in Easingwold, York, England, April 15th. The jubilarian sang High Mass, assisted by a choir of monks from Ampleforth Abbey. In the afternoon a present was made, and later Solemn Vespers were chanted. Pontifical Benediction and the Te Deum closed the day.

SINGENBERGER "ECCE SACERDOS" HEARD AT ST. GREGORY CONVENTION

On May 14th, at Music Hall, Catholic University, Washington, as a special number sung in honor of His Excellency Most Reverend Amleto Cicognani, Apostolic Delegate, another illustrious performance was given to the "Ecce Sacerdos" of John Singenberger.

The Schola Cantorum of Mt. St. Mary's Seminary, Emmitsburg, conducted by Rev. J. Leo Barley, Director of the Archdiocesan Commission of Music sang this composition as an example of representative modern composition. The audience rose during the rendition of this music, in honor of the Apostolic Delegate.

PROGRESS IN NEWARK, N. J., AND ST. LOUIS, MO.

Now that the Easter season is passed it may be said that this year was marked as a forward moving period for liturgical church music through the addition of Newark and St. Louis, to the ranks of active and systematically operating Diocesan Church Music Commissions. By formal instruction, and ordinary supervision, it is amazing how quickly satisfactory results can be obtained by church music commissions today.

Leon Boellmann: An Analysis of His Organ Composition

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



Twelve Improvisations for the Harmonium. Opus No. 28.

(Inscribed to Carmen de Bouglise)

Improvisations in which delicacy and unison prevail. If we refer to the title it is the description of a deep and constant sympathy, offering only pleasant memories and delight. I would call them modern Inventions. The great Sebastian Bach used to write such compositions for his pupils. Here also the selection of harmonious texts clearly shows all the interest a professor can impart to an intelligent student. To express these few pages satisfactorily it is not essential to excel in expression, nor to possess a complete freedom of fingers, nor the mastery over the difficulties of the mechanism.

These short Improvisations have each their own attraction. Heartily written, they are perceived only by the real musician.

Suite Gothique. Opus No. 25.

Here one must not prepare against the reluctance which the word "Suite" sometimes suggests. As for Boëllmann this word gives only a hint of his treasures of rich and fecund imagination.

The Gothic Suite op. 25, dedicated to Doctor William Carl of New York, who was the first one to make it known in this country, is really more French than Gothic,—for the appellation Gothic to art is a misnomer. The Goths neither invented it nor had any connection with it. It should be called "French Art" since it had its origin in the Isle of France in the twelfth century.

This work, in point of grandeur, soars far beyond all the other compositions of Boëllmann. Any complimentary formula would fail to characterize the numbers of so grand a conception. One can only feel the sudden and uninterrupted inspiration. In a liturgical service, or in an organ recital, it flows with dignity. To bring out the colorful harmony and solidity of thought, true characteristics of Boëllmann's writings, a superior interpreter must be at hand. Otherwise it loses its striking organistic effects. The hearer must place himself in the gothic atmosphere and live again in the twelfth century to understand this popular suite gothique!

By its structure, and its male harmonies, the *Chorale*, serving as introduction, is an example of real organ style; and I always suppose it to be heard by some one standing on the porch of a gothic cathedral while the great organ, in the loft gives the first eight measures in a great forte, and in turn is answered in flowing four-part harmony by the small organ in the chancel choir.

There must be no interval between the *Chorale* and the *Menuet* which follows. The word "Enchaînez" means "Join" or "attaca".

The *Menuet* starts with a decided melody treated contrapunctually. The design is unique, the workmanship pleasing and the fancy delightful. Now we leave the porch of the cathedral to find our way to the aisles of that vast gothic edifice. The menuet is the great columns represented by the stately bass, with this deferred accents of two quarter notes slurred and one staccato. When well done this bass gives interest and beauty, for it is that original accentuation that gives dignity and character to this *Menuet*, otherwise it would perhaps not be quite in place in church if it would remind one of the dancing menuets of the courts and nobility.

The composition is constructed in the classic form, but with fewer repetitions than in the works of the Masters. There are few modulations, only enough to conform to the regular division of time and rhythm. This *Menuet* is stamped with Boëllmann's eclectic master mind, and speaks to the musician in his own language of harmony. The expressiveness and perfect finish in welding the component parts of this number makes its performance highly satisfying, instructive and enjoyable.

Then follows the *Prayer to Notre-Dame*. Here one stops as it were, in front of one of the altars of Our Beloved Mother, in one of the transepts. This *Prayer* is a chaste melody of hope and of resignation, of a harmony poetically temperate, hovering in suspense on silvery wings. It prays, loves, illuminates and lives, and gives the soul deeply recollected minutes of meditation and devotion.

The Finale of the Gothic Suite is a *Toccata*. The Term "Toccata" is derived from an Italian verb "toccare" to touch. The classics have entitled such forms of compositions

either in free or strict style, in which a certain passage or figure is repeated over and over again. This Toccata answers that description very well by its theme on the pedals, and its genuine perpetual motion of the right hand.

The bass solo given by the pedals reminds one leaving the medieval edifice, with its stately and lofty columns; while the accented chords in the left hand, and the genuine "moto-perpetuo" of the broken chords in the right hand, suggests the high vault with its mouldings and pointed arches, rich sculptural ornaments reflecting everywhere the same initial design.

The execution of this number, most brilliant and joyful, is difficult and presupposes a thorough mastery of five finger gymnastics. The right hand must be perfectly quiet while the fingers perform the genuine perpetual broken chords. Its sound interpretation requires educated sentiments through the study of the classics. It demands grace and energy and some independence between the manuals and pedals.

Mystical Hours

The *Mystical Hours*, opera No. 29 and No. 30, in two volumes, are short compositions revealing a well conceived style proper as to form and to develop the taste for organ music. Although not of sustained style, on account of their brevity, these 100 pièces for a reed organ, can nevertheless boast of sweet melodies. Some possess poetic fire, and to all belong charm and devotion. They are less rigorous and austere than the "50 pieces pour harmonium", of the seraphic César Franck, yet their writing is no less sincere on that account; indeed, even today, after thirty-five years of usefulness, they remain solid and highly appraised pearls which rightly bear their name of *Mystical Hours*. They are sister publications to those of Baron de la Tombelle and Guy Rompartz "at the foot of the altar" published during recent years.

The volumes of *Mystical Hours* contain 10 *Préludes* (Entrées). They all have a value of their own. Of these, two funeral strains of profound sadness bear a nice tribute of regret to the memory of the dead, emotionally seizing. Rendered with the proper feeling these two numbers impress the soul deeply, leaving it in a mournful mood.

Ten Offertories, not difficult, but every one poetic, themes enjoying an exceptional elegance as to their basis and form. They are confidences of the soul with God. In order to extract, as it were, all the sentiments contained in them, a religious and scrupulous rendition, with proper registration, is imperative.

Ten Elevations, rich and harmonious indeed,

lend very appropriate prayerful motives. They are short poems whose foundation is knowledge and piety.

Ten Communions are contained, all overflowing with grace and suavity. They are mystical flowers, just opened, inundating the surrounding atmosphere with their inebriating and sanctifying aroma.

Ten Postludes (Sorties) in animated and heated style, are of an effective order and form in such compositions. To bring forth all their relief, a simple and vigorous execution is necessary. These ten Postludes are imposing and sonorous, just like the ten *Préludes* of the same work.

Fifty Versicles (versets) end these operas No. 29 and No. 30. All are of different lengths but much in the style of the ten Communions and ten Elevations. Written in different keys they are useful and practical Interludes.

Fantaisie-Dialogue. Opus No. 35.

This *Fantaisie*, though not of that grand and snappy firework type, such as Charles-Marie Widor's "Toccata in Fa", Théodore Dubois' "Fiat Lux" or Gigout's austere but glorious "Grand Responsive Chorus", is nevertheless the best of literature. Nothing could be more elegant and more lastingly enjoyable and at the same time be so easily formulated. As upon every work of Boëllmann, so upon the *Fantaisie-Dialoguée* the personality of the author is peculiarly and indelibly stamped. There is no artist who does not classify it in his repertoire and there is no time in which it is not approachable in its never fading charm. Each succeeding generation will transmit this work on to the next, as it towers above the various fluctuation of taste.

This Opus 35 was written for the organ and grand orchestra. It is, however, often rendered at the grand concerts, and for the want of an orchestra it suffices upon the great organ alone for interpretation. In my opinion, more merit accrues to the artist when he uses the transcription that Eugène Gigout, uncle to Boëllmann, has admirably done. The same work has also been arranged for two pianos by the author himself. This arrangement produces a happy effect. To use this score, for the study of the *Fantaisie-Dialoguée* on piano, before rendition upon the organ, gives the artist a greater assurance of a worthy interpretation.

The Introduction is very pompous and breaks forth with grandeur. The first eight measures, making a vigorous appeal, form a contrast with what follows: namely, some agreements to a languishing, modulating harmony full of richness. These measures demand such skill in a judicious registration and

handling of the various shiftings from manual to manual so that the passages which answer to the sustained chords may be executed with swiftness and perspicuity. To maintain the contrast from the powerful and distinct sonorousness of the Introduction, the registration given by the author is the best. It maintains the inflection, as well as the relief of each part, in such a manner that the listener catches only the desired orchestral effect.

The Allegretto again takes up the theme set forth in the Introduction. While still preserving the same unity, it is the reflection of a quiet and happy conscience. Gaiety, so tenderly elicited, is as the humble homage of the conqueror to the mistress of his thoughts. The homage is to be offered with as much unction as possible. The simultaneousness of parts, together with homogeneity of the various tints, unquestionably required that the melody not only dominate but that it also possess relief. In the modulatory sentences one really feels that the rays of the blazing sun have penetrated there, thus giving life to numberless enchantments. The same melody becomes touching when it is rendered by the left hand, while the right performs a second accompaniment. In order to extract all the sentiments aimed at, this orchestral accompaniment, given with different timbre, exacts a delicacy of touch combined with a well-balanced agility and a true faculty in perceiving the difference of shade.

The middle part, is an allegretto vivo. It recalls a movement of the Suite Gothique, Opus 25. This time it is an animated minuet of a strong rhythm which does not at all preclude elegance; far from it, for this popular work is everywhere replete with gracefulness and mirth, whether played on the organ with the grand orchestra, or on two pianos, or only on the manuals of the organ.

After the development of this well-dialogued minuet, follows the reappearance of the theme from the Allegro. This time however the Allegro's fragmentary reply to its mode of expression is a reminiscence of musical structure already employed by the author in one of his beautiful offertories, the one in G major, opus 30. This same usage here produces a dialogue with an enlarged and sustained theme; and it is this manner of presentation so characteristic of Boëllmann, that produces such unexpected and ingenious combinations.

The initial phrase of the Allegro unfolds itself again in all its amplitude; this time, however, in a great forte. It thus concludes a really noble orchestral composition, and, though entitled "Fantaisie-Dialoguée", which it remains to the end, it is indeed a work of rare ingenuity.

Dom Adélarde Bouvilliers,
O.S.B., M.A., Mus. Doc.

Cathedral Abbey,
Belmont, N. C.

AVE MARIA

(From The Polyphonic Motet)

By H. B. COLLINS

THE text of the "Ave Maria" occurs in several different forms. The shortest is that of the Antiphon, which ends with the word *mulieribus*, to which an *Alleluia* is often added. Next comes the Offertory (4th Sunday of Advent), rather longer, which adds the words "et benedictus fructus ventris tui." German composers usually further add the words *Jesus Christus* after *tui*. Curiously enough, the form with which we are most familiar, ending "ora pro nobis peccatoribus" etc., which we may call the official text, is somewhat rare in polyphonic literature before the early 17th century. Fr. Thurston, S.J. tells us in the *Catholic Cyclopaedia* that it was not introduced into the Roman Breviary until 1568, and then only to be said secretly after the Pater Noster at the beginning of the Hours. Instead of this, we usually find in the 16th century another version, which reads

thus: "Sancta Maria, Regina caeli, dulcis et pia: O Mater Dei, ora pro nobis peccatoribus, ut cum electis te videamus."¹ Of this Palestrina has left us no less than four settings, besides one of the Offertory, but none of the familiar text; which points to the conclusion that the first named was in common use in his time. Nor was it confined to Rome nor even to Italy, since a setting by Orlandi di Lasso was published at Munich as late as 1604, after the composer's death. In this form the "Ave Maria" usually occurs in conjunction with the "Pater Noster," of which it forms the second part. The words "ut cum electis te videamus," though perfectly natural as an expression of private devotion, are not perhaps quite in keeping with the restrained and severely the-

¹ This version is not mentioned in the *Catholic Cyclopaedia*, nor in the *Paris Dictionnaire de Théologie Catholique*.

ological character of the Roman Liturgy. It is not likely that anyone would object to them; but in any case it is not as a rule difficult to substitute the official text if desired, as has been done by Schrems in editing the above mentioned setting by Orlando, and by Bäuerle in the case of Palestrina's 4-part setting. Bordes, on the other hand, has retained the original text of the last named work.

Let us now turn to the musical settings, and begin with the Offertory. Proske prints a good and rather elaborate four-part one by P. Canicciari, a Roman priest and choirmaster who flourished as late as the 18th century, and who, like Bernabei, Casciolini and others, continued to write Church music in the old style long after orchestral music of an operatic flavor had begun to invade the Church. It is included in Messrs. Cary's list, but has apparently not yet been published. Lück includes a melodious setting by G. B. Casali, of still later date, since the composer lived till 1792. It will be found in Saint-Requier's *Collection Palestrina*. A very simple setting is that of Cornelius Verdonck (Cary), a Dutch composer who flourished at Antwerp (1564-1625). It was first printed by Haberl from a MS. at Munich, and was included in Haller's *Carmina Ecclesiastica*, Op. 78. Its musical value is but slight.

Passing on to those for five voices, Palestrina's Offertory (1592) is of course in the purest polyphonic style, though somewhat severe. It is worthy of note, that though he alludes to the Plainsong, it is not that of the Offertory in the 8th mode, but of the Antiphon, the familiar opening of which was so intimately associated with the words that composers rarely failed to quote it, whatever version of the text they were setting. The same is the case with Orlando's five-part Offertory, which, however, hardly shows the composer at his best. Byrd's beautiful setting is probably too well known to need description. Though very short, it is by no means easy to sing well. It ends with *Alleluia*, so is not available for all seasons of the year. Another attractive English setting is that of Robert Parsons, Gentleman of the Chapel Royal from 1563 till his death in 1570. It has been edited by Sir Richard Terry (Novello), and has been widely used. It is of considerable length, and not easy. Here too we may mention two settings by Jacob Handl, ending *Jesus Christus*. The first is for five equal voices (7 Motets, Schwann), mainly homophonic in character, and can be sung either at the pitch noted for ATTB, or a third lower, in C, for Tenors and Basses. The second, for six mixed voices, is more elaborate, and opens with a polyphonic

treatment of the melody of the Antiphon. No edition of this is yet available.

We now come to the text ending "ut cum electis te videamus." The first to be mentioned is a fine one by Adrian Willaert, published in 1532 in conjunction with the "Pater Noster" already known to our readers (Cary, Polyphonic Motets, No. 38). Here we find the whole of the melody of the Antiphon treated polyphonically. The origin of the remaining portion, beginning "Et benedictus fructus ventris tui," I have been unable to trace. But it is evidently Plainchant, as the same themes are used by Palestrina.

Of the latter's four settings, the first (SATB) appeared in 1563, the second (SSATB) in 1575, and the third, for equal voices (SSSA), in 1581. The last and finest, for double choir, is of uncertain date, and was first printed (from a Roman MS.) in the 6th volume of Breitkopf and Härtel's complete edition. All these are obtainable separately except the five-part one. In the German editions the official text has been substituted for the original. Lasso's six-part setting has already been mentioned. There is also one for double choir by Vittoria (1572), but it is very long, and less useful than Palestrina's similar setting.

Lastly we come to the familiar text ending "ora pro nobis peccatoribus, nunc et in hora mortis nostrae. Amen." As was said above, early settings of this are not common. In turning over my MSS., however, I have come across an anonymous one published by Petrucci at Venice in 1503. It is exceedingly simple and homophonic in character, and would be useful for men's voices. Vittoria's beautiful 4-part composition is of course known to everyone. It may not be known to all, however, that it was first published in 1863, in the 4th volume of Proske's *Musika Divina*, which he did not live to see through the press; and that the source from which he obtained it has never been discovered. In a previous article I expressed my scepticism as to the authenticity of another motet, "Jesu dulcis memoria," similarly attributed to Vittoria, though not by Proske. There need be no such doubt, however, in the case of the "Ave Maria." It could only have been written by a master of the first rank in the purest polyphonic period, and none is so likely as Vittoria, apart from Proske's authority. Here too we find the whole of the Antiphon-melody bandied about between the voices; the concluding portion is apparently free.

The next setting I have noted is by Jacob Regnard, of the Franco-Flemish school, dated 1588; but the Treble part is wanting at the British Museum, and I have not copied it.

Peter Philip's (SATTB, 1612) is excellent, especially from *Sancta Maria* onward; though not quite equal to his Antiphons of Our Lady. But it is not yet published. There is also a setting for the same voices by Richard Dering (1617), but it is a poor thing, hardly worth reprinting.

And how about Arcadelt's celebrated "Ave Maria"? Readers will find some detailed information in the October number of *The Musical Times*. Here it will be sufficient to say that for long it was regarded by musicians as spurious. Some five years ago, however, it was discovered by M. André Pirro, Professor of Musical History at Paris, to be an adaptation of a French *Chanson*, really by Arcadelt, beginning "Nous voyons que les hommes font

tous vertu d'aimer," dated 1554. The melody, or the greater part of it, is undoubtedly by Arcadelt, or at least was used by him. But the original is for three voices, not four, and the composition as it stands dates apparently from the 19th century.

But Choirmasters need not trouble their heads about these. They will choose the music that they like best, and consider most suitable for their resources. All these versions contain the text of the Offertory in the Missal. It is only the added portion that varies. Nor will they wish to confine themselves to the "Ave Maria" on the numerous feasts of Our Lady throughout the year.

—*Music and Liturgy* (Oct. 1933)

A Practical Plan For Teaching Gregorian Chant

T. FRANCIS BURKE

Selected parts from a lecture given by T. Francis Burke, Professor of Music, Regis College, Weston, Massachusetts, former organist and choirmaster at Holy Cross Cathedral, Boston, and at present engaged in special service in the Boston Public Schools, given at the Annual Meeting of the Parochial School Teachers of Rhode Island, St. Xavier's Academy, Providence, March 10, 1934.



Is it possible at the present time and under existing conditions to provide a practical plan for the successful teaching of Gregorian Chant in our parochial schools?

To many progressive Catholic educators this question is a most perplexing one, particularly in view of the determination of the Church to revive the general use of this music. The average curriculum allows but a scant fifteen minutes daily, or its equivalent, for music instruction. Grade teachers are in many cases untrained musicians and find the free rhythm of the chant more than they can readily grasp with their meagre knowledge and equipment. Yet—and I make this statement after many years of practical experience in teaching church music to children—I shall endeavor to present a plan whereby classes of the fifth and sixth grades can be prepared to furnish chanting for such services as Benediction, Holy Hour, Missions, Retreats, Low Mass, Lenten Services, etc., while the classes of seventh and eighth grades can sing for High Mass and, when necessary, Vespers. I propose that this can be done without the devotion of more time than is used at present and without interfering to any great extent with the measured music program. This program would include from five to eight pieces of chant each year. If the average teacher in our schools can be shown that the difficulties encountered

in chanting can be readily overcome, I am sure that she will be most anxious to assist in the restoration of the chant in our churches.

The ancient notation furnishes the ideal medium for the true interpretation of Gregorian chant. Nevertheless, because of our limited time and equipment, it is advisable to use an edition in modern notation. The publications of Desclee & Co. are obtainable through McLaughlin & Reilly Co., Boston, J. Fischer & Bro., New York, the Catholic Education Press, Washington, D. C., etc., offers such educations in abundance.

For school use, "The Catholic Music Hour" series, edited by Bishop Schrembs, Dom Gregory Hügle O.S.B. and Sr. Alice Marie, O.S.U. and published by Silver, Burdett and Company, furnishes an ideal edition for the teaching of children. From this series principally I have outlined a course.

Yet, all these pieces herein suggested can be obtained in other editions. For those who desire an approach to real chant notation, the Ward Method as used at the Sacred Heart College, Bronx, New York, offers in my opinion the best medium. My purpose in this talk is to meet the situation that confronts us with practical material for use in limited time for instruction. From the thousands of chants, there is opportunity to perform but a scant few. Why digest the entire theory of ancient notation when a modern edition suffices? The

principles I shall set forth may be applied to any edition with the exception of the Ward Method, which is more exactly an approach to the ancient notation.

In consideration of the text it is well to have a translation, either in the book, as given in "The Catholic Music Hour," or orally, by the teacher. At least, the children should understand the general meaning of the Latin text. Of course we cannot expect a thorough knowledge of Latin in young children. "The Pronunciation of the Latin Language According to the Italian Method" for singing purposes, by Father Murphy (procurable from McLaughlin and Reilly Co., Boston), furnishes an excellent reference work in the matter.

Pronunciation

The accent on Latin words. Words of two syllables are accented on the first syllable (pórta, náuta, hómo, etc.). Words of more than two syllables are accented on the penult, if the penult is a long syllable. If the penult is a short syllable, the accent is placed on the antepenult. (Thus, audíre, vidére, hómines, mílites.) The unaccented middle syllables should be carefully pronounced, not slurred over, nor sung jerkily—(thus o-cu-li, not ocli); (sae-cu-lum, not saeculum). *Every syllable in Latin must be sounded.*

Setting off words and syllables. Care must be taken to distinctly set off each word and each syllable, otherwise the pronunciation will not be clear and intelligible. Words should not be run together, but each should be given its own proper value. Thus read and sing "Dea omnis," not Deomnis; "dona eis," not doneis. The division of syllables must be especially distinct in words in which two similar vowels are together, as in fi-li-i and ma-nu-um, or in words in which the letter "m" or "n" is found between two vowels, as in no-men, do-na, po-ne. In the case of double consonants, both must be pronounced. Thus "hosanna" is pronounced ho-san-na and "tol-lis" is pronounced tol-lees, not tolees.

It is remarkable how readily children master the differences in pronunciation between English and Latin without technical knowledge of Latin.

Tone

Regarding tone quality: Other than an intelligent treatment as to the respectful and devotional character of the text, there is no difference between tone quality here and that in any other singing.

Modes

The Gregorian modes or scales seem to some students a bugbear. Yet, this should not be so. The character of a mode lies in the

relative distribution of whole and half steps. If we take the major scale in modern music and analyze it in this respect, we find the half steps between 3 and 4 and between 7 and 8. Likewise, in the minor scale we find the half step (pure minor scale) between 2—3 and 5—6. Hence, their respective characters.

In Gregorian, if we use only the tones of the scale of C major and apply the following principle, we have a general idea of the characteristic difference in mode for each case.

Mode I = begin and play scale on re
Mode III = begin and play scale on mi
Mode V = begin and play scale on fa
Mode VII = begin and play scale on sol

These modes are called authentic. Now their inversions.

Mode II = begin and play scale on la
Mode IV = begin and play scale on ti
Mode VI = begin and play scale on do
Mode VIII = begin and play scale on re

These are called plagal.

Now we must bear in mind that there are but two accidentals: the one corresponding to our ti or b-flat and its cancel b-natural. In all modes, the same syllable, ti, is the only one affected.

Transpositions of key for convenient singing are common. However, I am here concerned with the demonstration of the characteristic differences in modes and I am endeavoring to show that the individual contour of each mode lies in the distribution of whole and half steps. The accidental occurs *ad lib.* and only on the syllable ti.

There can be, of course, no chromatic scale. We are therefore concerned with the diatonic scales only.

All this theory I describe merely to allay fears of the mode bugbear. If one will interpret the notes as written it is sufficient for practical results. One can be a fine performer without a theorist's power for analysis. In the same manner, one can perform Gregorian beautifully without a scientific knowledge of its inner construction. Already we have been too long delayed by the effusions of "cranks" on theory. Let us attack the problem with good common-sense, and the concurrent difficulties will be readily overcome. I would suggest having at hand, however, as a reference textbook, Dom Johnner's "New School of Gregorian Chant," (present price \$3.00).

(To be concluded)

[Next installment will treat of the rhythm and it will offer a specific "Course of Study for Parochial Schools"]

System And Organization In The Choir-Loft



SING "The Caecilia" as a Clearing-House for ideas and suggestions is very commendable and I am glad to see such a co-operative spirit among the Choir Directors and Organists. I am referring to the article: "Filing Music" in the January issue of Caecilia, and the one which appears in the April issue, headed: "Have You a New Choir". I hope that other choir directors will follow this good example so in order to encourage this movement, I herewith contribute a description of the "System" which we use for filing and handling music, and our method of keeping order in the choir-loft.

To begin with: we have a mixed choir of from 20 to 24 voices. Our choir-loft is long and narrow and is not very well planned. It is impossible to seat a very large body of singers. We have found it advisable to install folding seats, without arm-rests, which are called "Assembly-chairs". These seats are connected in rows of four and twos. They are not fastened to the floor, but can be moved out of the way and will not interfere with the cleaning of the floor which is covered with battle-ship Linoleum.

The first row of 16 chairs is placed in a semi-circle and 8 chairs in the back row are placed against the Organ. These 8 chairs, four on each side of the organ-bench, are for the Tenors and Basses. We have an old "Moline" Organ, which is very much out-of-date, and the organist's back is turned towards the altar and two mirrors, placed above her head, give her a view of the altar and through one of them she watches the director.

The chairs are numbered and each singer has been assigned to his or her own chair. This eliminates all confusion in seating and does away with a lot of dissension. Obviously some member will be late or absent at times, especially when they live a great distance from the church, as is the case with us. Very few of our members live in the parish and some come from the suburbs, miles away.

The Cathedral is located "down-town" and our choir sings the High-Mass at 10 o'clock and a Low Mass at 11:30 o'clock. This makes it necessary for us to have a larger repertoire of motets than is ordinarily required.

Our method of filing the music is somewhat different from the suggestion made in the above mentioned article, and a description of our system of filing may be of interest to others.

We use a large cabinet with shelves, just large enough to hold one of the regulation boxes which are used for sheet-music. Some of the shelves are open, and others are made larger to hold books and bulky matter.

We have in use about 16 four-part Masses, and from 14 to 20 copies of each Mass. These Masses are placed on open shelves which are just high enough to accommodate 20 or 24 copies.

We also have in use dozens of motets of all classes. In order to keep track of our music we have made up a catalogue which is arranged very similar to the catalogues issued by music publishers.

In addition to the music which we are actually using, we have a large assortment of Masses and Motets etc. on file in my office classified and indexed for the benefit of other choir directors who wish to make a selection. This library is becoming more and more in demand.

The copies that are used by us in the church, outside of the Masses, are not filed in catalogue sequence. Instead, we have found it more practical (and I have used this plan for about 18 years) to keep these copies of sheet music in folders.

These folders are of octavo size and are made of a good grade of catalogue cover stock that is pliable and will not "break". Each folder contains an *assortment* of copies. It is preferable to use a different color of folder stock for the different classes of motets.

I have already mentioned that each singer has hers or his individual chair. In front of the chairs we have placed adjustable stands for holding the music. These stands have heavy iron bases and are movable. They can be lowered for rehearsals. One of these stands serves two singers.

Before any of the singers arrive on Sundays, the music is placed and arranged on these stands, and the folders, with the copies of motets, bear the same number as the number on the chairs. In this way the singers use the same folder each Sunday and it induces them to keep their folder in order.

In order to facilitate the distribution of the music on Sundays and have a variety of ready-made-programs, we use different sets of folders. For example, one set with Easter Music, one set with Christmas Music, one for the Lenten Season and several different sets for use throughout the year.

The copies in each folder are numbered consecutively. There may be a dozen motets in one folder. No. 1 may be a Laudate Dominum, No. 2 a Jubilate Deo, No. 3 an Ave Maria etc. The director will select a motet that is suitable for the occasion, and also suitable to be rendered by the singers that happen to be present, and announces: "No. 3" or "No. 5". The singers can quickly turn to that particular motet, and there is no confusion, no misunderstanding.

At the end of the services these folders are gathered up in rotation and filed back into the cabinet. This keeps the music in good order, saves expense and the copies are always ready to be distributed again next Sunday.

We have found from experience that this method of filing and taking care of music, is most practical, and, by having individual music stands it makes it convenient for the singers and it saves one half of the number of copies which would be required if each singer was supplied with a copy. The singers like this arrangement.

As for the social side—an occasional house-party at the home of a member, a line-party at some theatre, or an outing, constitutes our social activity. On Christmas Morning, after the early Mass, our Rector arranges for a breakfast at one of the hotels. A Christmas Tree is set up, with the usual decorations, and the members exchange "presents". Each member has previously drawn a name and is asked to provide a "present" for his or her partner. These presents are carefully selected and have been carefully wrapped. They usually come from "Mr. Woolworth's Store" and furnish much amusement.

Each summer the members go on an outing to some nearby town. This outing takes place on a Sunday, and it has always been prearranged to sing High Mass in the town we visit.

Several broadcasts have also been arranged for and the choir has always been welcome whenever it offered its services for these broadcasts.

Before the advent of the Radio we gave two Sacred Concerts in one of the down-town theatres. These concerts were very successful and were well attended. They were given principally for "demonstrating" correct church music, and for furthering the interest in liturgical music.

One of the most effective means of holding the interest of the members in the choir is a weekly Bulletin. This Bulletin is intended for choir members exclusively, but an extra copy goes to the Rector.

This bulletin is a two-page sheet, letter size, and is reproduced on a Gelatine Roll Duplicator. Two-thirds of the space is devoted to articles of general interest to singers. Most of the material is taken from "The Caecilia", and from a few other sources of that nature.

The other third of the space contains, what we call, Choir Gossip. It is used for announcements about rehearsals and special services, and for recording special events that have taken place the previous week, such as parties, weddings, new members, new babies etc. All members like to see their names in the Bulletin.

The Bulletins are addressed with the members name and are placed on their music stands. When a member misses a Sunday she invariably calls for her Bulletin the next Sunday.

These Bulletins are very effective, and they are a practical way of keeping the members posted about choir matters.

On Christmas Day and Easter a special four-page edition is prepared with a suitable cover design in colors. Each member keeps a file of these bulletins, no bulletin is ever uncalled for.

By "A Cathedral Choirmaster" 1934

SHREVEPORT, LA.

National Music Week Program at St. John Berchman's Church

Rev. Paul L. Callens, S.J., *Director*
Miss Mary J. Glorioso, *Organist*

High Mass

Prelude	Cesar Franck
Vidi Aquam	Nicola Montani
Proper of the Mass	Laboure
Mass of the Mystical Rose	Vito Carnevali
Cor Jesu	W. Schiltes
Recessional	James F. Cook

Evening Services

Prelude	L. Boellman
Ave Verum	Gounod
Tantum Ergo	Verdussen
Divine Praises	J. Lewis Browne
Queen of May	S. J. Yenn
Postlude	Scarmolin

Next issue will be in August

IRELAND PROGRESSES IN PLAINSONG

The growth of the study of Plainchant in Ireland is progressive and marked by real ability in handling the difficulties of liturgical music, especially among the children of the primary schools. At the Fr. Mathew Feis, which held its last session, with the Plainchant competitions, seven primary school choirs entered for the Dublin priests' cups for boys' and girls' choirs. The choirs may be congratulated on their excellent interpretation and their purity of tone and rhythm.

Fr. John Burke, the adjudicator, praised the general level of the Plainchant singing in the highest terms and said that whilst girls were often described as singing like angels, the boys to whom he had listened had sung like archangels. The first place in the girls' school competition was awarded to the North William Street School (Conductor, Miss Rowe), and in the boys' school first place was taken by St. Teresa's, Donore Avenue, under the conductorship of the Rev. B. Burke, C.C.

The Gregorian cup for church choirs, though attracting only four competitors, elicited really fine work. The competition is open to church choirs numbering not less than 10 and not more than 20 voices, which may have something to do with the limited entry, but the singing was so admirable that a special second prize was awarded to St. Teresa's Church Choir, Donore Avenue, under Fr. B. Burke's baton, for achieving 99½ per cent. First place was awarded to the Third Order Brothers' Choir, Merchant's Quay (Conductor, Mrs. Kelly), whose singing was so remarkable the adjudicator awarded full marks. This was the best choir of laymen, said Fr. Burke, he had ever heard in Plainchant. Church music, he continued, and prayer must continue to form one art and Plainchant translates the Liturgy into music. The point was stressed that these competitions were not meant to encourage rivalry between choirs, but simply as propaganda for the beautiful Chant prescribed by the Church.

It is notable that the choir of St. Mary's School for the Blind, conducted by the Sisters of Charity at Merrion, were close competitors for the girls' cup which they missed by only one mark. The marvelous training in music generally of these blind girls has received frequent commendation, and their orchestra is distinguished at every big competition for beauty of rendering and musical appreciation. That they should assist in building up the structure of Liturgical music in Ireland is a great achievement for both trainers and pupils.

MILWAUKEE CATHEDRAL CHOIR ENTERTAINS WISCONSIN CHAPTER OF AMERICAN GUILD OF ORGANISTS

Prof. W. J. L. Meyer, Choirmaster

On Thursday, May 10, at Milwaukee, Organists of the Wisconsin Chapter, American Guild of Organists, visited St. John's Cathedral.

Guest Organists were Mrs. Winogene Kirchner, Milwaukee; Mr. Harry Millar, Fond du Lac; and Mr. Herman Nott, Milwaukee.

Professor J. L. Meyer, President of the newly formed Singenberger Society, is organist and choirmaster at St. John's Cathedral.

The program was as follows.

Concert Overture in B Minor	Rogers
Solo Organ by Mr. Millar, Guest	
O Bone Jesu	Palestrina
Tenebrae Factae Sunt	Michael Haydn
Gloria Patri (Double Chorus)	Palestrina
Cathedral Choir	
Piece Heroique	Cesar Franck
Mrs. Kirchner	
O Magnum Mysterium	Vittoria
Cathedral Choir	
Concerto in F Andante-Presto	Handel
Mr. Nott	
Victimae Paschali	Yon
Cathedral Choir	
Up the Sanguenay	Russell
Solo Organ by Mr. Millar, Guest	
Emmite Spiritum Tuum	Schuetky
Cathedral Choir	
The Bells of St. Anne de Beaupre	Russell
Solo Organ by Mrs. Kirchner, Guest	
Benediction of the Blessed Sacrament	
O Salutaris	Deschermeier
Tantum Ergo (Double Chorus)	Deschermeier
Laudate Dominum (First Tone)	
Cathedral Choir	
A Madrigal	Jawelak
Fantasia of "Sleepers, Wake"	Martin
Mr. Nott	

NEW WORK BY REFICE

Licinio Refice, the celebrated Roman composer of church music, has just completed an oratorio, in which is used many gregorian themes. A recent review in one of the music sections of a New York City newspaper, paid high tribute to the work, giving the sources of the chant themes.

ITEMS COLLECTED HERE AND THERE

ELGAR'S PLACE IN CATHOLIC CHURCH MUSIC

Edward Elgar born at Broadhurst, near Worcester, England, on June 2, 1857, died on February 23, 1934. Rev. Wm. J. Finn, C.S.P., in "The Catholic World", May, 1934, has written about this foremost English composer in modern times an interesting article, in which he has "ventured to discuss his style of composition as less inspired and therefore emotionally less satisfying than that of the immortal trio", but "makes obeisance to his great skill, his splendid technical accomplishments etc." Fr. Finn thinks that "in any case, his musical sensibilities, if they had been enlisted, might have done much to avert the spread of the low standards of choral singing which prevail far and wide in the Church, in the largest archdiocesan centers and in the country villages." "And his influence on our hymnody could have been most beneficial. He would not have tolerated . . . the textual imbecilities and musical banalities which impede the cultural if not spiritual growth of a distressingly large percentage of our parochial school children." "I know that Sir Edward was unhappy in the knowledge that though the King knighted him and raised him to a baronetcy, the Church took no cognizance of him." However let it be remarked that Elgar produced only a very small number of ecclesiastical compositions and these of no special artistic prominence. Fr. Finn himself remarks: "Sir Edward did not identify himself with the movement undertaken by Pope Pius X to make Church music a real asset to religion. At least I have never noted any significant undertaking on his part in this field. I know, from personal experience, that it was difficult to interest him, from this side of the water, in Catholic music."

THE GENIUS OF WITT

2. *Franz Witt*. The Regensburg "Musica Saera" devotes its double issue 4/5 partly to the memory of the founder of the well deserv- ing German "Caecilienverein". February the 9th was his hundredth birthday. Professor J. Moelders writes: "According to contemporaries and biographers Witt was a man of extraordinary capacities and of great knowledge, not only in the different branches of music, but also in science, especially in theology. In the

examination for pastor he proved the first among 126 candidates, and his professors suggested that he should apply for a theological professorship. What is transmitted to us concerning his musical talent—which cropped out surprisingly already in early youth—strikes us almost as incredible and reminds us of the phenomenal performances of the youthful Mozart or of a Liszt. He himself writes somewhere: If one had asked me, when a boy of 14 years, what compositions I knew, I could have answered in full truth: I know by heart or as much as by heart hundreds of Masses and Motets. I am able to sing them all at sight and to write the scores of them by heart. I tried at that time to write in that way the different voice parts of well known pieces one after the other without making a score, and had them performed by my friends—nothing was wanting." He had acquired this knowledge of church compositions as member of the Regensburg Cathedral choir.

SINGENBERGER "ECCE SACERDOS" SUNG AT CONSECRATION OF CHICAGO BISHOP

With the radio broadcast that was given from the ceremonies attendant upon the Consecration of the new Bishop of the Archdiocese of Chicago, there came over the air a splendid performance of the well known "Ecce Sacerdos" by John Singenberger, and also a "Veni Creator" by the same composer. The fine choir of mixed voices assisting in this imposing ceremony gave a program that was the subject of much favorable comment.

WANTED

There is an opportunity in one of the largest churches in the Middle West, for a good organist, who can also sing daily (chanted) masses. Pastor is interested in music, and a splendid choir is already in existence for Sunday Masses. A fine, full time job, for an ambitious, well trained young man, will be ready in the fall.

REV. THOMAS F. JANSEN RAISED TO RANK OF MONSIGNOR

Pastor of Gary, Ind. Church Invested With New Orders on 25th Anniversary of Holy Angels Church

Stanley Anstett Directs Music

The Silver Jubilee exercises of the Holy Angels Church, in Gary, Indiana, were observed with appropriate ceremony, on April 22nd. On the same day, Bishop John F. Noll, conferred the title of Monsignor upon the Pastor, Rev. Thomas F. Jansen.

A mixed voice choir of 34 voices, accompanied by the symphony orchestra from the American Conservatory, rendered a special program, under the direction of Stanley J. Anstett. Singenberger's "Ecce Sacerdos" was rendered, and Yon's "Missa Solemnis".

Tremendous crowds attended the double celebration.

FIRST MISSA CANTATA AT PORT ARTHUR, MANCHURIA

In the historic town of Port Arthur, Manchuria, a little group of Japanese Catholics heard the Gregorian Missa de Angelis for the first time, recently.

A group of six Maryknoll Sisters served as a choir, for the Mass and Benediction which followed.

There is no church in Port Arthur, so mass was read at the home of Associate Chief Justice Yasuda. Rt. Rev. Msgr. Lane, Prefect Apostolic of Maryknoll-in-Manchuria was celebrant.

"THE TRIUMPH OF ST. PATRICK"

The world premier of "The Triumph of St. Patrick" an oratorio with words by Armando Romano, and music by Pietro Yon, took place late in April in Carnegie Hall, N. Y. The Cathedral Choral Society, a group from the Metropolitan Opera Orchestra, and distinguished soloists participated. An audience including many notables was enthusiastic.

According to Olin Downes, "the music was decidedly European, from Plainsong and Palestrinian influences to a melange of nineteenth century composers. It is, like most oratorios, episodic rather than dramatic in character, with choruses, recitatives, arias and orchestral interludes." Most complimentary mention was given to an "a capella" movement near the beginning of Part II, called "Chorus of the Earth."

YOUR NEXT CAECILIA WILL BE RECEIVED IN AUGUST

DISTINGUISHED CHURCH MUSICIAN VISITS ST. PAUL'S CHURCH, DORCHESTER, MASS.

Mr. Edward d'Evry, F.T.C.L., F.R.C.O., organist for 43 years at Brompton Oratory, London, Eng., while in Boston, officially, as Controller of Examinations for Trinity College of Music, London, expressed a desire to hear the Liturgical Choir of men and boys at St. Paul's, Dorchester, Mass.

On Sunday, May 6th, he attended High Mass and pronounced the work of the choir as most gratifying. He was particularly impressed by the tone of the boys, which he characterized as "beautiful", and with the "excellent blend of tone of the entire chorus".

After being introduced to the members by the Choirmaster, Leonard S. Whalen, Mr. d'Evry was greeted in the Rectory by the Pastor, Rev. Charles N. Cunningham, and Rev. M. J. Norton.

Mr. d'Evry was delighted with the devotional atmosphere, enhanced by the evidence of advance in the "Liturgical Movement", in placing the choir, vested, within the chancel, the first instance to come within his observation in New England.

In compliment to the distinguished visitor, the Recessional was chosen from his compositions.

THE TRAINING OF CATHOLIC CHOIRS

Popular New Instruction Book

Donald J. S. Edeson, Choirmaster at the Passionist Monastery in Highgate, London, seems to have answered a definite demand by his new treatise for choirmasters and organists. The author is well known in England as a teacher, but in America the demand for his book is not so much to see what has been written on the subject, as it is for specific information on the problems of choir training. There is criticism abroad, as well as here on the high price of the book (64 pgs. paper covered \$1) but choirmasters who have no other source of information are buying this book up rapidly, regardless of the price.

SISTER CHERUBIM MASS SUNG IN MANKATO, MINN.

On the 100th Anniversary Observances of the Sisters of Notre Dame, the convent choir rendered "Mass in honor of St. Alfons" by Sister M. Cherubim O.S.F. Thus another notable performance was given to this worthy mass.

OUR MUSIC THIS MONTH

REST—Organ Composition by Richard Keys Biggs.

This was written by the renowned California Catholic church organist, as a prelude for use before a Benediction service. The composition which appeared last month was a companion to this one by Biggs. The music is simple, yet genuine organ music in form. As stated before in these columns, Mr. Biggs is becoming the foremost composer of Catholic church music in this country, for boy voices. The special technique of writing music which is helpful to the boy soprano voice, and at the same time, interesting, is not alone the only skill of Mr. Biggs however, his organ music whether hard or easy, is always rich in substance.

LAUDATE DOMINUM (SATB)—by Rev. John G. Hacker S.J.

This new composition was written by the author by request of a prominent musician for special observance at the Silver Jubilee of Father Hacker's ordination. At this season of the year when so many anniversaries are observed, it is appropriate that this piece be studied. It is choral, with the proper degree of majesty for the text and the occasion. Easy and short it proves to be suitable for general use by parish choirs.

AVE MARIA (TTBB)—by M. Mauro-Cottone.

When Mauro-Cottone writes something it is worth looking at. All church musicians say that. This composition is printed for the first time, THE CAECILIA having been selected for its debut. A previous Ave Maria for three mens' voices was likewise first introduced through THE CAECILIA, and it is now quite generally used by Seminary choirs. Wherever a choir of mens' voices appears, there usually is found a liturgical choir. Thus an Ave Maria of this sort will appeal to almost all such choirs. It is polyphonic without being intricate. The voices are within average range, and the harmonic effect of this piece sung "a cappella" is really fine. As indicated it may also be sung by a choir of TTBB in this same key if boy voices are available.

O SALUTARIS and TANTUM ERGO (SSA)—by Sr. M. Cherubim O.S.F.

This is the beginning of a new series of church music by the well known Sister-Composer of Milwaukee. The moving parts characteristic and indicative of this composers good writing, are here evident. Choirs in convents and womens' colleges will appreciate the practical features of these pieces, and their congregations will recognize the beauty of tone which this music permits when rendered by properly blended voices. Music such as this, written for womens' voices, is usually much better than arrangements of other works adapted for such part singing.

NEW EDITION — JUST REPRINTED

Mass in honor of the Holy Family (for S.A.T.B.) by John Singenberger.

This work is one of the most popular of the easy masses, composed by this great church musician.

IN PREPARATION

Mass in honor of St. Gregory (for S.A.T.B) by John Singenberger.

A composition of slightly greater difficulty than the Holy Family Mass. It is a work which will suit the better choirs desirous of having one Singenberger mass in their repertoire. This mass has melodic appeal and structural dignity worthy of performance by the best choirs.

Rest

Swell. Voix Celeste
 Choir. Unda Maris
 Pedal. Bourdon 16' (Ch.to Ped.)

RICHARD KEYS BIGGS

Adagio

ORGAN

pp Ch.

Ped.

cresc.

f

dim.

p

cresc.

cresc.

f

dim.

Sw. Celeste

Manual

3

3

Ped.

First system of the musical score. It features a piano accompaniment with a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with chords and single notes. A *dim.* (diminuendo) marking is present in the treble staff towards the end of the system.

Sw. Flute 8', trem.

Second system of the musical score. It includes a piano accompaniment and a solo part for the Sw. Flute 8' (marked *trem.*). The piano part continues with a steady accompaniment, and the flute part has a melodic line. A *Ch.* (Chorus) marking is visible in the piano part.

Third system of the musical score. The piano accompaniment and flute part continue. A *cresc.* (crescendo) marking is in the piano part, and a *f* (forte) dynamic marking is in the flute part.

Fourth system of the musical score. The piano accompaniment and flute part continue. A *dim.* (diminuendo) marking is in the flute part.

Fifth system of the musical score. The piano accompaniment and flute part continue. It includes *cresc.*, *f*, and *dim.* markings.

Laudate Dominum

For Four Mixed Voices

Psalm 116

JOHN G. HACKER, S. J.

ORGAN PRELUDE. Maestoso

The organ prelude is written for a grand staff (treble and bass clefs) in common time (C). It begins with a forte (f) dynamic. The melody is primarily in the right hand, featuring a series of chords and moving lines, while the left hand provides a harmonic accompaniment with sustained notes and some moving lines.

Maestoso

The vocal entry is written for four voices (Soprano, Alto, Tenor, Bass) in common time. The tempo is Maestoso. The lyrics are: "Lau-da-te Do-mi-num om - nes gen - tes: lau - da-te e - um om - nes". The notation shows the vocal lines with their respective parts, including some overlapping notes and rests.

The vocal continuation is written for four voices in common time. The lyrics are: "po - pu - li. Quo-ni-am con - fir-ma-ta est su - per nos mi-". The notation includes dynamic markings: *mf* (mezzo-forte) and *f* (forte). The vocal lines continue with the same melodic and harmonic patterns.

The vocal conclusion is written for four voices in common time. The lyrics are: "se-ri-cor-di-a e - jus: et ve-ri-tas Do - mi-ni — ma - net". The notation shows the final phrases of the piece, with a long note on "ma - net" in the bass line. The tempo remains Maestoso.

ma - net

in ae - ter - num. *rit.* Poco più lento *p*
 in ae - ter - num. *rit.* *p* Glo - ri - a Pa - tri et —
 in ae - ter - num. *rit.* *p* Glo - ri - a Pa - tri et —
 in ae - ter - num. *rit.* *p*

San - cto. *Tempo I^o*
 Fi - li - o et Spi - ri - tu - i San - cto. *f* Si - cut
 Fi - li - o et Spi - ri - tu - i San - cto. *f* Si - cut
 Fi - li - o et Spi - ri - tu - i San - cto. *f*

e - rat in prin - ci - pi - o et — nunc et sem - per et in sae - cu - la sae - cu -
 e - rat in prin - ci - pi - o et — nunc et sem - per et in sae - cu - la sae - cu -
 e - rat in prin - ci - pi - o et — nunc et sem - per et in sae - cu - la sae - cu -

allargando A - - - men.
 lo - rum. A - - - men, — A - - - men.
 lo - rum. A - - - men, A - - - men, A - - - men.
allarg. A - - - men, — A - - - men.

Ave Maria

(Suitable also for A.T.T.B.)

MELCHIORRE MAURO-COTTONE

Adagio

pp

TENOR I
A - ve Ma - ri - a, gra - ti - a ple - na;

TENOR II
A - ve Ma - ri - a, gra - ti - a ple - na;

BARITONE
A - ve Ma - ri - a, gra - ti - a ple - na; —

BASS
A - ve Ma - ri - a, gra - ti - a ple - na;

Adagio

pp

ORGAN
ad libitum

Do - - - mi - nus te - - - cum, be - ne -

Do - - - mi - nus te - - - cum, be - ne -

Do - - - mi - nus te - - - cum, be - ne -

Do - - - mi - nus te - - - cum, be - ne -

di - cta tu in mu - li - e - ri - bus, et be - ne -

di - cta tu in mu - li - e - ri - bus, et be - ne -

di - cta tu in mu - li - e - ri - bus, et be - ne -

di - cta tu in mu - li - e - ri - bus, et be - ne -

dim. sempre
di - ctus fru - ctus ven - tris tu - i, Je - sus.

dim. sempre
di - ctus fru - ctus ven - tris tu - i, Je - sus.

dim. sempre
di - ctus fru - ctus ven - tris tu - i, Je - sus.

dim. sempre
di - ctus fru - ctus ven - tris tu - i, Je - sus.

San-cta Ma-ri-a, Ma-ter De-i, o-ra pro no-bis

San-cta Ma-ri-a, Ma-ter De-i, o-ra pro no-bis

San-cta Ma-ri-a, Ma-ter De-i, o-ra pro no-bis

San-cta Ma-ri-a, Ma-ter De-i, o-ra pro no-bis

pec-ca-to-ri-bus nunc, nunc et in ho-ra,

pec-ca-to-ri-bus nunc, nunc et in ho-ra,

pec-ca-to-ri-bus nunc, nunc et in ho-ra,

pec-ca-to-ri-bus nunc, nunc et in ho-ra,

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first system contains the first two systems of the vocal parts, each with a piano accompaniment line. The second system contains the next two systems of the vocal parts, also with a piano accompaniment line. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *pp* (pianissimo), *p* (piano), and *ppp* (pianississimo). The score ends with a double bar line and a repeat sign.

Un po' mosso
ppp

mor-tis no - strae, mor-tis no - strae. A - men.

mor-tis no - strae, mor-tis no - strae.

mor - tis no - strae. A - - - men.

mor-tis no - strae, mor-tis no - strae.

Un po' mosso
ppp

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

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

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

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

cresc. *f* *ppp*

cresc. *f* *ppp*

cresc. *f* *ppp*

cresc. *f* *ppp*

1. O Salutaris Hostia

SISTER M. CHERUBIM, O.S.F.
Op. 20, No. 1

p 1. O sa - lu - ta - ris ho - sti - a, quae
2. U - ni tri - no - que Do - mi - no Sit

mf

p *mf*

p *mf*

f coe - li pan - dis o - sti - um: Bel - la
sem - pi - ter - na glo - ri - a, Qui vi - tam

f

rit. pre - munt ho - sti - li - a, da ro - bur fer au - xi - li - um.
si - ne ter - mi - no no - bis do - net in pa - tri - a.

rit.

rit.

2. Tantum Ergo Sacramentum

SISTER M. CHERUBIM, O.S.F.
Op. 20, No. 2

mf

1. Tan - tum er - go Sa - cra - men - tum
2. Ge - ni - to - ri, Ge - ni - to - que,

mf

mf

Ve - ne - re - mer - cer - nu - i:
Laus et ju - bi - la - ti - o,

Et an - ti - quum do - cu - men - tum
Sa - lus, ho - nor, vir - tus quo - que

f

No - vo ce - dat ri - tu - i;
Sit et be - ne - di - cti - o:

f

Prae - stet fi - des sup - ple - men - tum, Sen - su - um de -
Pro - ce - den - ti ab u - tro - que Com - par sit lau -

1. 2. A - - - men.

fe - ctu - i.
da - ti - - o. A - men, A - men.

A - men, A - men.

EASY MASSES

By

JOHN B. SINGENBERGER

(L. L. D., K. C. S. G., K. C. S. S.)

- 426 REQUIEM MASS *For 1,2 or 3 Voices.*60
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- 447 MASS in honor of ST. FRANCIS of ASSISI35
 With 2 Veni Creators *For 2,3 or 4 Voices*
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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 (Continued)

CHAPTER SEVEN

FOLK MUSIC OF RUSSIA, POLAND, AND LITHUANIA

I. FOLK MUSIC OF RUSSIA

Pre-requisite: Chapter One

The national characteristics of Russian folk tunes are uncertain tonalities and irregular rhythms. A tune is seldom in one mode, but changes unexpectedly from minor to major, or vice versa, and frequently we find a measure in 4/4 meter followed by a measure in 5/4 meter. These two characteristics cause Russian tunes to be full of color and vitality.

Many Russian tunes suggest the ardent and impetuous melodies and fascinating syncopated rhythms of the Orient. These Oriental traits in Russian music may be accounted for by reflecting that Russia borders on the Orient, that centuries ago the Tartars of Asia invaded Russia, and though conquered by the Russians under Ivan the Terrible, many Tartars remained and settled in Kazan, a territory in Eastern Russia; and that gypsies from the Orient wandered through the land acquainting the folk with Oriental tunes and musical traits.

Russian church hymns strongly show the influence of ancient Hebrew music, for the Jewish settlers of Russia have always remained devoted to the ancient Hebrew religion. The chants of the former State Church of Russia, the Greek Orthodox, include some of the most beautiful church hymns of the world. All music of the Orthodox Church was vocal, no instruments being allowed to accompany church services. This exclusion of instruments resulted in a marvelous development of the bass voice. The deepest bass voices in the world are found in Russia.

To illustrate the beauty of Russian Church hymns let the class hear the hymn "Lord,

Have Mercy." Let the class also note the remarkable deep bass voices.

Play "Lord, Have Mercy" V.R. 78890.

Up to the nineteenth century all music of Russia was folk music. Many tunes were mere snatches of melody repeated over and over. Through the folk music of the land Russian history may be followed from many centuries ago. The earliest songs of Russian ancient bards are the semi-legendary songs called *Bilini*. These songs relate incredible tales about wood-sprites and river-gods, about animals that could speak, and about fantastic adventures of giant rulers and god-like heroes. Other folk tales put into song tell of the struggles with invasions of barbarous tribes and of the battles with the Turks and the Poles.

Due to the constant oppression of serfdom with its accompanying sufferings under the cruel Tsars, the musical utterances of the peasant are mostly sad and predominantly in the minor mode. The songs that are not melancholy are usually wild expressions of boisterousness, the so natural re-action of suffering and oppression. Rarely do Russian songs tell of simple joy and contentment. Almost every activity of Russian peasant life has its appropriate song. The songs of toil are very rhythmic. Work was usually done rhythmically under the influence of music.

The barge haulers of the Volga River lighten their heavy labor through the aid of rhythmic song. The most familiar of this type of song is the "Ei Ukhnam" (Oh, heave, oh!), known to us by the title "The Song of the Volga Boatmen." The steady rhythm of the music assists the Volga barges in their work and also gives them equal moments of relaxation. The tune of the song is majestic and severe in character, and has been suggested by some

as an appropriate substitute for the old Russian National Hymn, "God Preserve the People." Since the Russian Revolution (1917) the use of this hymn has been prohibited.

Let the class hear "The Song of the Volga Boatmen" as sung by the Russian Symphonic Choir, and recorded on V. R. 20309. Have the class note the deep bass voices.

Play "Song of the Volga Boatmen" V.R. 20309.

The opposite side of this record presents another song (Czecho-Slovakian Dance Song) rendered by the Russian Symphonic Choir. Play it for the pupils, and let them note the deep bass voices sounding here like instrumental or orchestral accompaniment. The rendition is entirely vocal.

Play "Czecho-Slovakian Dance Song" V.R. 20309-B*.

Now let the class hear "The Song of the Volga Boatmen" as played by a Russian Balalaika orchestra. The *balalaika* is one of the most popular instruments of Russia. The body is triangular in shape with a long neck, having three and sometimes four strings. It is played by plucking the strings, and sounds somewhat like a guitar. It is made in at least four sizes so as to constitute a family or choir of instruments, thus making it possible to form an orchestra of balalaikas only.

Show a picture of the balalaika, and let the class hear "The Song of the Volga Boatmen" from V. R. 19960. The music here gives the impression of the approach of the Volga boatmen from the distance. The music becomes louder as they come nearer, and as they pass on the music gradually becomes softer, until at last it is lost in the distance.

Play "Song of the Volga Boatmen" V.R. 19960-A.

Other Russian instruments are:

The *dorma*, a lute with three or more strings, played with a plectrum. It came from Asia at the time of the invasion of the Tartars.

The *gusslee*, a descendant of the Greek *psalterion*, and, therefore, sometimes called *gushli-psaltyr*. It is an instrument of the zither class. We find small gusslees with seven to thirteen strings, and others of larger dimensions having eighteen to thirty-two strings. The gusslee was held on the lap, and the strings plucked by the finger, but in the eighteenth century gusslees were also made with a keyboard and in the form of a clavichord.

The *bandoura*, a curious mandolin-like instrument from Ukrainia (Little Russia).

The *jaleika*, a wooden clarinet, on which one scale can be played. It was used at funerals, and hence its name, "jaleika", meaning "tomb".

The modern concertina and accordion are

also popular among Russian peasants and workers of today.

If pictures of Russian instruments are available, show them to the class.

A national folk song of simple beauty and form is "The Red Sarafan". It expresses an old folk-tradition of Russia. It is the song of a daughter asking her mother, "Why toil, O Mother mine, on my sarafan, by day and night?" The red sarafan is the national holiday costume of the Russian peasant woman. The word "red" in the Russian language means to the Russian peasant what the word "beautiful" in the English language means to us. The song is really a composed song, but it has the character of a folk song, and is accepted as such.

Let the class sing "The Red Sarafan", (see "Americanization Songs"—Faulkner), or play it from V. R. 78619. Pupils recognize the instruments playing. (Balalaikas).

"Shining Moon" is a Russian folk melody, portraying Oriental gypsy characteristics. It moves with the decisive rhythm and brisk tempo of a typical dance. As the music continues, it becomes faster and louder, ending in a very rapid tempo.

Play "Shining Moon" V.R. 19960-B*.

Children recognize the instruments playing. (Balalaikas).

The folk dances of Russia are usually of lively rhythm, and are frequently boisterous and almost barbaric in their vigorous strength.

The *Kosatchy* is a Cossack dance performed by men and women together.

The *Kamarinskaia* is a popular Russian wedding dance. Originally it contained a great variety of steps and was danced by men only. Its character is vigorous and almost barbaric.

Play "Kamarinskaia" V.R. 81920.

The *Trepak* is a favorite dance of the peasants. The *Molodka* also belongs to this group.

Wesilny Kozak (Wedding Kozak) and the *Ruta Kolomaika* (Flower Kolomaika) are two dances popular in Ukraina (Little Russia).

The *Hopak* is a national Cossack dance. It is of wild and swift tempo. The men dancing wear heavy boots. Clappers or little bells are often attached to the heels of the boots. The dancers jump into the air, cracking their heels together. Then again they take a crouching position and thrust their feet forward rhythmically in rapid alternation. While dancing they shout in a boisterous and barbarous manner.

Play "Hopak" (as idealized by the eminent modern composer Moussorgsky) V.R. 11443.

There are numerous additional dances of the country folk that differ in various parts of

Russia. Wild, barbaric dances are found in the Caucasus and Oriental sections of Russia and in Siberia.

Other Russian folk tunes:

Birch Tree, The
Castles in the Air
Caterpillar! Caterpillar!
Coasting
Come You Now and Walk With Me
Dryad and the Sunbeam
Fireflies
Games of Trades, A
Gypsy Song
In a Garden
Mazurka, The
Mother Volga
My Playmate
Nightingale
Quail, The
Song to Ivan
Turtle Dove, The
Vesper Hymn
Weaving Song

(These songs may be found in the books listed in *The Caecilia*, September, 1933).

* * *

2. FOLK MUSIC OF POLAND

Pre-requisite: Chapter One

The Poles are a high-spirited people. For many years they were a free people who had a kingdom of their own. In 1772, however, they were conquered by the Russians and Prussians. But the Poles always kept their own language, customs, and music, in spite of the unhappy situation of being ruled by the Tzars of Russia and other rulers. Since 1918 the Poles are again a free and independent nation. From Chopin (1809-1849) to Paderewski (1859-) many of the world's great pianists have been of Polish birth. We find even in earlier Polish music a predilection for instrumental rather than vocal music. However, Poland has also given to the world great opera singers. The three eminent opera singers, Marcella Sembrich, and the brothers, Jean and Eduard Derzke, came from Poland.

Foreign oppression has caused Polish folk music to include many sad and mournful strains; yet, unlike their Russian neighbors, whose music is also sad and dominantly in the minor mode, the Poles generally use the major mode. Polish folk music shows absolute regard for form, and is expressive of grace and refinement. The rhythm usually moves swiftly, and is often syncopated. Polish songs show the influence of instrumental music in that they are fiery and impassioned, containing complicated rhythms and difficult melodic intervals. They are either in the form of hymns or in the dance form.

The Polish national hymn, "God for Poland", dates from the early eighteenth century. (See "Americanization Songs"—Faulkner). It is recorded on V.R. 80328.

Play "God for Poland" V.R. 80328.

Another Polish national song is "Poland Is Not Yet Dead in Slavery". It was written during the Polish Revolution of 1830. (See "Americanization Songs"—Faulkner). It is also recorded on V.R. 80328.

Play "Poland Is Not Yet Dead in Slavery" V.R. 80328*.

"See the Sun" is an old Polish folk song written in the mazurka dance form. Songs of this kind are called *Mazurek*, according to the dance form used. The strain of the *Mazurek* usually has a sad tint, and the tempo is irregular, following the words. (See "Americanization Songs"—Faulkner).

Polish dances are lively and impassioned. They are extremely picturesque when danced at festivities by peasants wearing brightly colored costumes.

The *Polonaise* and the *Mazurka*, because they have been idealized by modern composers, are the best known of the Polish national dances; but the *Krakowiak* and the *Obertas* are the most popular among the Polish peasants.

The *Krakowiak* originated in the Province of Krakow, from which its name is derived. It is a wild and lively dance, usually danced by a great many couples. It is in 2/4 measure with syncopated rhythm. The performers shout while dancing, and occasionally during the pauses of the dance one of the dancers sings an impromptu couplet suitable for the occasion. The dancers have brass and silver rings attached to their belts. The tinkling of these rings and the clank of the iron-bound boots enlivens the performance. In the mountains the dance is very vigorous, and many feats of skill and agility are added.

Play "Kakowiak" V.R. 80393.

The *Obertas* (from "Obracac", meaning "to turn around") is the most typical of Polish peasant dances. The couples follow their leader, moving in a circle. The woman sometimes dances round her partner, and sometimes the man dances around the woman. A song often accompanies the dance. The *Obertas* is regarded by the Poles as their national waltz, but it differs from the German waltz both in the steps used in dancing it, and in the style of its music.

Play "Obertas Z Dukli" V.R. 79268.

The *Polka*, though of Bohemian origin, is also danced by the Polish peasants who sometimes insert singing. It is a lively dance in 2/4 measure.

Play "No Okolo Czarny Las—Polka" V.R. 79268*.

The *Polonaise*, a stately Polish dance, is said to have originated in 1578 when Henry III of Anjou ascended the Polish throne. Some time after his election he held a pompous reception at Krakow, at which the wives of the nobles marched in procession past the throne to the sound of stately music. After this, whenever a foreign prince was elected to the Polish crown, the same ceremony was repeated, and thus the *Polonaise* gradually developed as the opening processional of court festivities.

As a dance, the *Polonaise* is of little interest, for it consists merely of a procession moving along in solemn order. The mood of the *Polonaise* varies. Some are expressive of melancholy, reflecting the sentiments of the Poles in their adversity; others seem to represent national struggles ending triumphantly; and again others are stately and solemn, suggesting pompous festivity.

Let the pupils hear the "Polonaise Elegiaque", and give their opinion as to the mood expressed. (Sadness)

Play "Polonaise Elegiaque" V.R. 78072.

The *Mazurka*, also called *Mazurek* or *Mazur*, originated in national songs accompanied with dancing. Its name is derived from the ancient Palatinate of Masovia. Usually it was written in $\frac{3}{4}$ or $\frac{3}{8}$ measure with the accent on the second beat. Its form generally consisted of two or four periods of eight measures, each period being repeated. In early times no instruments were used to mark the rhythm for the dancers; the dancers themselves supplied the accompaniments by singing the tunes and clapping the meter with their hands while dancing. There were no set steps; the dancer could invent new ones as he liked. This resulted in a great variety of types of *Mazurkas*. The dance was very popular with both the upper classes and the peasants.

Play "Mazur Pocztynion" V.R. 78072*.

The pattern by periods is AA' BBAA' CC—AA' BBAA' CCAA' (periods C are large sixteen-measure periods, each extended by another four measures.) Let the pupils figure out the pattern. Have them first count the number of periods, and then observe the different kinds of periods, marking the pattern with letters as given above.

Polish tunes adapted to English words:

Good Exercise (Canon)
Hares and Hounds
Lovely May Is Coming
Spring and Youth
Spring Is Here
Spring Song

(These songs may be found in the books listed in *The Caecilia*, September, 1933).

3. FOLK MUSIC OF LITHUANIA

Pre-requisite: Chapter One

The Lithuanians are neighbors of the Poles, and were for some time under Polish rule. They are a people that approach more nearly the Teutonic rather than the Slavic racial type. In religion they are mostly Catholics. In 1772 Lithuania, then a part of Poland, came under Russian rule, and together with the Poles, the Lithuanians suffered untold hardships under the tyranny of the Russian Tzars. During this trying period the Lithuanian language and much of their beautiful folk music was suppressed. In 1918 Lithuania again became a free and independent country. Many of the beautiful folk tunes of their ancestors are again being revived and cultivated by the Lithuanians of today.

Let the class hear two Lithuanian songs from V.R. 78992.

The *Poppy* is a Lithuanian folk dance tune. It is recorded on V.R. 20991.

Lithuanian Folk Tunes adapted to English words:

An Evening Song
Fair Maid, The
Garden of Dreams, A
Holiday, A
On a Merry Morn
Questions

(The above songs can be found in the books listed in *The Caecilia*, September, 1933).

FIVE PUBLISHERS IN SIXTY YEARS


Among the oldest copies of *THE CAECILIA*, which are still in existence, are those which were published by J. Fischer & Brother, now of New York. The first two or three volumes of this periodical were published by the Fischer Company while they were in Dayton, Ohio. A few years ago copies of these volumes were presented to the Library of Congress, Music Division, in Washington, D. C., by the publishers.

Subsequent issues were published by Frederick Pustet Company. In later years *THE CAECILIA* was published at St. Francis, Wisconsin, by John Singenberger himself, until the time of his death. Thereafter it was published by Professor Singenberger's son, Otto Singenberger, at St. Mary of the Lake Seminary, Mundelein, Illinois, where he is Professor of Gregorian Chant. He is still a contributor to our columns.

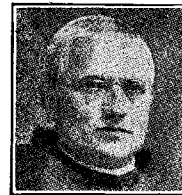
During the last five years, *THE CAECILIA* has been in the hands of the present publishers, and it has grown in the number of subscribers, in dimensions, and in the number of pages, in spite of adverse general business conditions.

Question and Answer Box

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

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

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Questions Submitted in April 1934

Q. "My friend says: Music is music; and that one cannot get away from the conventional music of the day; therefore Gregorian Chant should be handled like modern music! How may I answer him?"

A. (1) There is a great difference between the Gregorian music and the conventional music of the day. Gregorian Chant has a basis altogether its own. It rests on the value of the spoken syllable; this value is best represented by the eighth note (*quaver*). When a tone is to be prolonged, two quavers are joined; when it is still more to be prolonged, three quavers are joined, but beyond that there is no prolongation. In modern music all the notes employed represent mathematical values, beginning with the whole note and ending with its smallest fraction. These notes are put into mathematical groups called measures; a fixed time-signature is assigned: 2/4, 3/4, 4/4, 6/8, etc. The rate of movement is given in Italian terms: *Largo*, *Andante*, *Vivace*, *Presto*, etc. Broadly speaking, modern music rests on the basis of the March, the Dance, and the Glee Song, which (*latter*) comprises all conceivable expressions of human sentiment. From this it is evident that the movement (*rhythm*) of these two kinds of music is altogether different: Chant never departs from the rhythm of the spoken syllable, and modern music always moves in measured and mathematical rhythm.

(2) Chant melody is couched in one of the eight church-modes; it is always diatonic, i.e. it does not permit any chromatic raising or lowering of the natural intervals. True, when the melodic line runs between F and B as outer parts, a mitigation has been used by our forefathers: the augmented fourth called "*Tritone*", and stigmatized "*Diabolus in musica—the devil in music*", is reduced to a perfect fourth by means of the B molle ((*B flat*)). Wherever a B flat occurs in a Gregorian melody we are confronted with this lawful mitigation of a harsh interval, not with an arbitrary chromatic alteration. The tonal steps of the Gregorian melody are preferably small, the

biggest one being that of a fifth. In consequence, the melody is restful, well balanced, qualified for divine worship. Modern music is written in the major and minor modes; it freely introduces any number of chromatic alterations; it uses all kinds of tonal steps; it voices all kinds of sentiment, from the most solemn to the most ludicrous.

(3) The sacred chant is reserved for divine worship exclusively; modern music serves primarily for social and secular purposes.

Q. "Does modern music and plainchant meet at any point?"

A. They meet in the employment of musical tone. Musical tone, however, is a passive element; it may be employed for ever so many purposes. Your friend evidently fails to make the proper distinction. He says: all music is of one kind. The above questions and answers show that this is not the case.

Q. "What difference is there between a 'vibrant' and a 'tremolo' voice?"

A. The production of tone should be accomplished by means of a periodic impulse and not by a continuous effort. This periodic impulse is applied to the entire muscular system used in the production of tone; the result is a waving, ringing and rich tone. It is believed that a fluctuation with regard to pitch and intensity gives the vibrancy and consequent beauty of tone. It is the Vibrato (*vee-brah'-to*) which creates the thrill in the listener; the absence of vibrancy leaves the voice dull, uninteresting, dead. Vibrato is present in all great voices.

There is no similarity between the vibrato and the tremolo. The tremolo takes the form of either a wobble or a mere quiver of the voice. It is the result, not of a periodically applied impulse, but of a fluctuating change in the size and shape of the resonating cavities—probably a fluttering of the epiglottis. In extreme cases, the jaw also may quiver. The tremolo is a serious technical fault. (*Readers of the "Etude" see page 254, April 1934*).

Q. "In the Preface to the Vatican Gradual, where the nature of the different notes is explained, under numbers 4 and 5, mention is

made of the 'tremulant voice' as suggested by the Strophic notes, by the Pressus and the Quilisma. How are these passages to be understood?"

A. From what various authors have surmised we quote the following: 1) Do not use a hard, boring, unyielding tone when these tone-prolongations occur but a tone that has a yielding quality. 2) Do not attempt to employ the fluttering tremolo of the epiglottis or of the mouth cavities, which has no artistic standing. 3) The vibrato to be desired in the liturgical music is of a higher order than even the vibrato of our greatest singers. When the soul is touched in its very depth by the most sacred religious emotions (e.g. Faith, Hope, Charity), when it pours forth the tribute of adoration, thanksgiving, self-abasement and contrition in the presence of the Most High, the voice spontaneously betrays these sacred emotions. 4) The vibrato hinted at in the Preface to the Vatican Gradual seems to be identical with that "unction of the spirit" which man cannot give himself but which he may receive under a supernatural influence. 5) In view of the fact that this vibrancy of heart and voice cannot be brought about by human effort, the Fathers of Solesmes suggest that the above-mentioned prolongations of tone be rendered by a "decre-scendo", that is to say by a slight softening of tone. Thus in the Distropha, the second note should quickly yield to the impulse given by the first note; in the Tristropha, the third note should yield still more than did the second note. This same principle applies to the Strophic Pes, Clivis and Torculus. In the Quilisma, the dented note is sung lightly, it being the yielding element.

Q. "What danger is there with regard to the use of voice in Divine Services?"

A. The danger of using the voice with too much self-assertion. When we stand face to face with our God, to adore His infinite majesty and to implore His mercy, our attitude should not differ from that of the Angels. Of these heavenly Spirits we read that they worship God with unspeakable awe and reverence. Of the mighty Choir of Powers the Preface in the Holy Mass says: *Tremunt Potestates—the Powers tremble*, being overawed by the infinite sanctity of the Most High. Would it not be completely out of place for us to pose as "smart singers", when we poor sinners offer our tribute of praise to the Lord God? Did our Lord not say: "Those that worship God must adore Him in spirit and truth?" The various rulings of Holy Church with regard to her choristers are well summed

up in the ancient admonition given to the newly-appointed singers: "See well to it that you believe in your hearts what you sing with your voices, and that you give evidence of your belief by your conduct".

Q. "Where may a person properly learn about Gregorian Chant, and Liturgical Music in general?"

A. A complete course in sacred music is given at the "Pius X School of Liturgical Music", College of the Sacred Heart, 133rd Street and Convent Avenue, New York City. This school, now in its 18th year, has accomplished wonderful results. A staff of competent teachers carries on an Apostolate of teaching that very music which the saintly Pontiff had so much at heart and which he prescribed for the entire Church. The Summer School of 1934 opens July 5 and closes August 10. To meet the exigencies of those living at a distance, Extension Summer Schools are conducted at Washington, D. C.; Rochester, N. Y.; Detroit, Mich.; St. Louis, Missouri, and Omaha, Nebraska. Each thirty-hour course merits two college credits. A great effort is made to run these schools. Attendance cannot be too highly recommended. For further information address Pius X School, New York City.

BYZANTINE MUSIC

There has been a pronounced expression of interest in Byzantine music lately, if the writings in American church music periodicals may be taken as indicative of current thought.

Music of this era, antedates the Christian era. The basis of early Christian music was found in the ancient Greek and Occidental musical influence, although the Monks of those days chanted hymns similar to those in use among the Jews of Egypt.

Byzantine music has its own notation. The ancient notation indicated several notes by one sign, but modern notation uses ten signs.

Link by link, the chain is being picked up, tracing music back to its sources. The Byzantine influence is traceable to the Greek influence in the early centuries. Byzantine music is based on the early Greek modes, from which the Gregorian modes were derived. Half tones, third tones, and quarter tones are used.

A recent demonstration of this music was given in New York City, by a group of five men, directed by Christos Vrionides.

COMMUNICATIONS

This section is set apart as an open forum for discussion of controversial subjects. Communications hereafter should be limited to less than 1000 words. Full name and address must be given. Anonymous letters, or those signed by "Pen names" will not be printed.

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

To the Editor of "The Caecilia"

The article by Father Leo P. Manzetti, published in your March issue, deserves some kind of a reply. Your esteemed correspondent, in the course of his writing, scoffs at the idea that the Gregorian Chant should not be accompanied. It seems to me that the historical facts on this matter are very clear. The early Gregorian composers knew nothing of harmony, consequently they produced a melodic system, in which they embodied all that was essential for proper effect. As it was their intention to produce a melodic system, it is manifestly improper, un-necessary and inartistic to add anything that would destroy the effect of such intention. The idea of accompanying Gregorian music is forbidden by implication in paragraph 12 of the Instruction on Sacred Music attached to the Motu Proprio of His Holiness Pope Pius X of Blessed Memory, in which that great Pontiff states explicitly that "the melodies proper to the celebrant at the altar and to the ministers, which must be always sung in Gregorian Chant, *and without accompaniment of the organ*". In all the best regulated Catholic choirs of to-day, the Responses of the Mass are sung without organ accompaniment. Only in few churches, where the choir director is obviously ignorant of Catholic Church Music traditions, can be heard the abomination of vocally harmonized responses. Did Father Manzetti ever hear the Litany of the Saints sung in harmony or the joyous chant of the Exultet impeded by an organ accompaniment played in some other mode? The composer's intention is the first thing to be considered. Wagner wrote a single long sustained trumpet note for the opening of the Overture to the opera "Rienzi". Would any sane conductor be guilty of adding a chord to that single note? Again, in the opening scene of Act III of the Music Drama of "Tristan and Isolde" Wagner has written a long continued melody without any accompaniment whatsoever. Would a Toscanini, a Bruno Walter, or indeed, any eminent conductor dare to add a "special accompaniment" to this number decked out in the ultra-modern harmonic treatment of to-day? John Sebastian Bach wrote six sonatas for violin alone

and six suites for violincello alone. Would Father Manzetti suggest that these works should have a special accompaniment written by Maestro John Doe for a modern orchestra? The idea is appalling. If then the educated musicians of to-day will loyally respect the intentions of Bach, Wagner or any other eminent composer, why not do the same for the musicians of the early Church, who left us the incomparable mass of melodic musical literature which we call Gregorian music. Father Manzetti says that he has been told that, at Solesmes, the best time to hear the Chant, is during Lent when there is no accompaniment. He also suggests that this may be true if certain kinds of accompaniment are used. I wonder if he is willing to include his own accompaniments in the category of "music which is better left unplayed"? If the Reverend Father's contention as to the use of accompaniment is to be accepted in this respect, we might go a little farther and suggest that the great *a cappella* master works of the Polyphonic School of the XVth century when used, should be accompanied by organ, and possibly with orchestra, on the theory that the organ and orchestra not having been developed in the days of Palestrina, Vittoria *et alii*, it would be quite proper to assume that such composers "did not reject such accompaniments as unfitting, but simply because they did not know how to procure them". Father Manzetti has progressed since he published his pamphlet on "Church Music" about seven years ago. At that time he strenuously opposed the use of *modern* music in the services of the Catholic Church. Now he does not seem to object to clothing traditional figures of early Church History in modern costumes of the latest fashion. In harmonizing Plain Chant he would be willing to "put a piece of new cloth unto an old garment". Lastly from the practical standpoint. If the Reverend Father had suffered as some of us have suffered, from the intolerable harmonies of so many writers, who obviously did not understand the structure of the modes they were attempting to harmonize or from the "fearful and wonderful" performances of so many so-called organists, I feel sure that he

would be content to leave the Gregorian Chant to influence the worshippers with its unearthly and unclothed beauty.

FREDERICK W. GOODRICH,
Portland, Oregon.

P.S. I have just read Father Rossini's communication in your April issue. I have studied very carefully the paragraphs on organ and instruments in the Motu Proprio of His Holiness Pope Pius X, but have failed to find any suggestion that the Gregorian Chant should be accompanied. I do find it stated that it is not permitted to have the chant preceded by long preludes or to interrupt it with intermezzo pieces (paragraph 17). Preludes and intermezzo pieces are not accompaniments. Then again it states that "the sound of the organ as an accompaniment to the chant in preludes, interludes, and the like must be governed by the special nature of the instrument". Preludes, interludes, again are not accompaniments. I would respectfully remind Father Rossini that the Province of Rome is not the Church, and that its regulations have no more authority for the whole Catholic Church than the regulations of the Province of Baltimore or New York would have. Nearly 100% of our Gregorian troubles would disappear if we would sing our lovely chants without an accompaniment as originally intended. I fully agree with the splendid work that is being done by Father Rossini in the Diocese of Pittsburgh, and hope that he will forgive me for taking the 'purist' attitude, but as a Cathedral organist and Choir Director for many years (and now desiring an appointment with opportunity to carry out the Liturgy in all its fullness and beauty). I may say in the vernacular that I have "been through the mill".

F. W. G.

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GREGORIAN CHANT ACCOMPANIMENT

by LEO P. MANZETTI

II



MUSIC! Thou, "the speech of angels", who with "thy golden tongue" hadst "charms to sooth the savage breast", how didst thou come to commute thy heavenly voice into the monotonous tic-tac of a mechanical metronome? Thou, the noblest and most spiritual of all the sister arts, who alone wast born of a mother tongue, held all languages as brothers and of whose linguistic nature thou becamest the emotional beauty, how didst thou abase thy intellectual self to the common pedigree of a traffic-cop for meandering singers?

Indeed, such dire lamentations would surely burst forth from the heaving breasts of all true lovers of the Muses, were they to read in the April issue of the *Caecilia*, the imper-turbable assurance uttered by the Rev. Carlo Rossini, Mus. D., Organist and Choirmaster at St. Paul's Cathedral in Pittsburg, Pa. and an alumnus of the Pontifical High School of Church Music in Rome, Italy, to the effect that he could not have received a better compliment about his new work—The Proper of the Mass—than when frankly told that his homophonic style of harmonization of the Chant is "purely figurative as a musical entity", that "it seems to be there just for the sake of supporting the voices, to keep them from sidetracking" and that "such an harmonization adds nothing artistic to a composition". He then plainly avows that his accompaniment is only intended to mark an "echo" of the Chant's rhythm. Thus he openly confesses that the art of music, as far as an accompaniment is concerned, needs no longer be itself, but can be made just a play of material sounds. Indeed, we know that this has been the case ever since it became simply a matter of accompanying chords at the hand of the Camerata of Florence in the early part of the 17th century when the homophonic style began to . . . "stick" in the musical world as "purely figurative" like mechanical robots or lifeless automatons. In the case in point, however, in which the Rev. Rossini involves the authority of the Church to prove his contention, I do not hesitate to state that he grossly errs if he thinks that he can make the Church an avowed partner to it.

He writes: "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, permits the organ accompaniment, for the benefit of the singers, to the chants which belong to the liturgical

choir and to the people". There is no such thing expressed in the whole *Motu Proprio* that an organ accompaniment is permitted "for the benefit of the singers" etc. Such an imaginary gloss on the reasons why an accompaniment is denied the officers and allowed for the singing of both choir and congregation is purely Father Rossini's personal and arbitrary interpretation of the rules of the Church on the matter. He makes the exception the rule and vice versa. I hope he does not believe also that the Church forbids an accompaniment to the chants at the altar because she does not want to keep the officers from sidetracking etc., although many of them need very badly to be kept on the straight, melodic track and, at that, even more than ordinary singers. If the Church is so careful to help the choristers, why is she not more solicitous for her celebrant and officers? Indeed, one reason would be as good as the other, as long as the trend of mind of a musician lies in such direction. But the actual reason why the Church forbids any accompaniment to the chants at the altar is of such a higher spiritual order that musical technique has nothing at all to do with it, therefore, no musical conclusion, one way or the other, can be drawn therefrom. Because the playing of the organ as a solo instrument is forbidden during Advent, Lent and Requiems is it an indication that, when it is allowed during other seasons of the ecclesiastical year, it is permitted only in the form of a meaningless homophonic style? By all means, Dr. Rossini's inference is not contained in the premise, hence the conclusion is wild of any logical mark. This shows plainly how certain church musicians adapt the rules of the Church to their own views instead of adapting their own personal views strictly to the rules of the Church. They specify things to which the Church, perhaps, never gave a thought.

He also cites a quotation from the Regulations binding only on the Province of Rome. "The organist shall be careful not to overpower the voices by an accompaniment of an elaborate nature." This is clear enough, yet apparently it has only one meaning for Dr. Rossini, namely, the utter rejection of an accompaniment of a melodic nature. Such argumentation does not follow. The Regulations nowhere express themselves with this particular point in view. They simply state what should not be done, but they do not say by what process it should not be done. The means to obtain an accompaniment that is not overpowering or elaborate are left, therefore, to the good judgment of musicians, even for the Province of Rome. If Dr. Rossini knows of only one way, the unmelodic, that is really

too bad, but there are a number of ways of doing so without having to ostracize from the choir loft the more artistic and innate feature of the art of sounds, reducing it to the un-intellectual office of a metronome or that of a traffic-cop. Strange as it may seem to Rev. Carlo Rossini, I have written the very same thing, not more nor less than the Regulations demand, in my last article on Gregorian Chant Accompaniment, which appeared a month before his was published on the same subject. Hence he knew perfectly well where I stood. I wrote: "An accompaniment when kept within its proper limits, is never intended to alter or hinder the all-important melody". If it "stands throughout secondary in importance to the Chant itself by always remaining subordinate, nay both subjacent and subservient to it, it cannot be rejected a priori on any account". Would a musician write in such terms if he had any idea of letting the organ overpower the voices by an accompaniment of an elaborate nature? I am, therefore, in perfect accord with both the *Motu Proprio* and the Roman Regulations on this question now intemperately raised by the organist of the Pittsburgh Cathedral.

Father Rossini then goes on: "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". The evidence is only in his imagination, for the mind of the Church is to the contrary indeed. Her whole history proves that she recommends for divine service only that which is artistic even for the mere externals of her sacred functions. Here the Rev. Rossini either dictates to or defames the Catholic Church, certainly he does not feel with her. Let him read the *Motu Proprio*, par. 5; "The Church has always recognized and favored the progress of the arts, admitting to the service of the cult everything good and beautiful". Will Dr. Rossini deign to pay attention to the word—admitting—? Although an integral part, the Chant itself is not essential to the Catholic service by any means, as I have proved in my last article; yet when it is admitted for any reason whatever, Pius X declares that he wanted the faithful to pray "on beauty". Are not the ceremonies of High Mass but an artistic addition to the one act of worship which is in itself self-sufficient? Shall they be unartistic and just for the sake of making the officers perform perfunctory and meaningless evolutions in the sanctuary? shall the organ perhaps be used in the choir loft for no higher purpose than the clapper in the hands of the master of ceremonies? Are not otherwise all the plastic arts, architecture,

sculpture and painting but externals and mere accessories, nay pure additions to the worship of God? Because the architecture of a church is already artistic is no reason why the statuary and paintings that may be added to it should be of an inferior stock or craftsmanship supposedly because the architectural lines of the building are already "self-sufficient" and are "not in need of any artistic addition". The white marble Cathedral in Milan, thanks to its perfect proportions, is the finest example of the later Gothic architecture. Yet they say it is adorned, from its base to the highest pinnacle, with some six thousand statues (I never counted them) of equal sculptural merit, without mentioning the highest workmanship in the artistic portrayals of its stained glass windows and its masterworks in painting. Will the organist of St. Paul's Cathedral, Pittsburgh, say that they are out of joint, that they are "overpowering" and "elaborate" precisely because they are artistic as well as the architecture itself which is "self-sufficient"? Such a narrow conception of artistic principles is bewildering to say the least.

He adds: "With this in mind, the organist cannot be misled in his choice between an homophonic and a polyphonic-contrapuntal accompaniment". To those who are not blinded by preconceived ideas, the homophonic style, as an adjunct to an essentially melodic one, is as much, in its contradictory style, an artistic incongruity as a modern dress suit would be on a statue of Christ or the dress of a prima donna on one of the Blessed Virgin. It is therefore the objector who misleads his readers. Furthermore the writer has never advocated a polyphonic accompaniment in the least. On the contrary, in his last article he found fault with the Gregorianists and discantors of old exactly because they failed to let the added voices of their part-writings assume the limited form of an accompaniment and the original melody retain its due primacy in the singing; that instead they made this but a common part of the whole, which is proper to polyphonic music. He added, however, that, if the Gregorianists, discantors and polyphonists of old failed in the attempt, it is no dogma of faith that we, with our more comprehensive knowledge of different forms of music, should also fail. Did such a clear statement even hint at a polyphonic sort of accompaniment? What my contradictor shows that he is unable to fathom, and here his prejudices surely get the better of his musicianship, is that, besides an homophonic and a polyphonic style of an accompaniment, there can be a melodic arrangement perfectly workable without overpowering the voices with anything of an elaborate nature.

What musician is not aware that there are in existence simple melodies? The repertoire of figured music of all styles and epochs is bulging with them and, to be sure, these constitute the music that never dies. The Chant itself is no exception to the rule. Its syllabic melodies are known as of the simplest, while others are neumatic and melismatic, that is, more or less elaborate. Now the Church, bearing in mind her liturgical rules and musical experience makes a proper use of all of them even having regard at times for the ability of the performers, especially for the congregational singing, nevertheless for no reason whatever will she give up the very essentials of music. It must be intelligent art or she will do without it. Her Chant ever remains melodic and artistic. Evidently Father Rossini's understanding of the case at hand is fundamentally biased. This may be the result of a musical education not well digested, perhaps incomplete but surely poorly developed.

Again, the "practical way of convenience" of which he makes so much is, I dare say, but an unwholesome compromise to which the Church has not been willing to be a partner in the past when it is a question of the essentials of her arts. She has given us a liturgical music of a purely monodic nature, hence entirely melodic, of which she will not change one iota, even to accommodate the inexperience of singers and organists. Had she been willing to do so, Dr. Rossini would not have had to write a Proper of the Mass in the abridged and monotonous form of psalmodic formulae. Had she been willing to do so she would have kept the Medicea edition which was imposed upon her by musicians of repute in the 16th century; but three centuries later she finally awoke to the fact that their version was but a parody on the true Chant, under a form that was not traditional. The "practical convenience" had no weight with her. Father Rossini knows that, if for any reason, the Chant cannot be properly sung the way it is, she is perfectly satisfied to have the text of her liturgy simply recited on a monotone. But as far as remodelling it, making it less melodic for "practical convenience" or lowering its artistic and linguistic standard to the level of poorly trained singers, she will not. They must take it as it is or leave it. She could not, therefore, recommend lowering the standard of its accompaniment just to accommodate poorly trained organ players.

In like manner does she deal with polyphonic music. Palestrina's elaborate structures of melodic sounds may "fill the shelves of libraries and be absent from the choir loft" as it has unfortunately been for centuries, in fact,

ever since the inane homophonic style made its tinselled appearance on the musical horizon and took hold upon the public fancy because it saves the trouble of thinking melodically, but, while she is sorry for this state of affairs she will never discriminate against true art to make room for an inferior form, the nature of which is fundamentally deteriorated as is the case with the homophonic style of music. Its piled up notes are intellectually meaningless even if pleasant to the ear. After all harmony is to music but what coloring is to painting. To make harmony for harmony's sake may be pleasant to the ear, but it is intellectually null like the stained glass windows in which there are no figures portrayed. Art to be christian must represent spiritual ideas even if through the senses. Art that makes the senses the end of its existence is no longer christian art. Such is the case with homophonic music. In her *Motu Proprio*, therefore, the Church mentions and recommends by name no other styles than the monodic and polyphonic which are both entirely melodic. She is willing to admit a modern style if it is artistic and conforms to her liturgical laws (*Motu Proprio* par. 5). But she will regard it as true church music only when it approaches the melodic "Gregorian form in its movement, inspiration and savor". (*Motu Proprio*, par. 3).

Apparently the Church aims at raising the taste of the community of the faithful to the best that art has to offer and not lowering the technique of her artistic treasures to fit the uneducated mentality of the man in the street. She knows, indeed, that the mind of man is receptive when placed in the proper educative environment. To act as Father Rossini suggests is to let things go their own destructive way. He will never develop in the community at large a taste for the original melodies of St. Gregory by having his Proper sung Sunday after Sunday, when supported by an antimedodic form of accompaniment. That is only an expedient to meet a miserable situation. The philosopher spoke wisely when he said that expedients are resorted to just to save the trouble of working. But a true musician who has his art at heart deprecates mere expedients and is always eager to grasp every opportunity possible to foster the presentation of thoroughly artistic models, without having their nature impaired beforehand.

(To be continued)

(Editor's Note: Father Rossini, upon being notified of the above communication replied that he would not make a reply, nor extend the discussion, as he was engaged by other matters at present.)

ST. GREGORY SOCIETY HOLDS CONVENTION IN WASHINGTON

(Continued from Page 241)

struction was given for a period of one year to all organists, than an examination, and then enforcement of the liturgical requirements began. The following year liturgical music was a fact throughout the diocese. Not only was correct music obtained, but male choirs were established everywhere, even though in some cases only two men made up the choir in the beginning. It was found that soon, a few men would come along to help, and that at least a quartet of men existed in most parishes, and their singing of unison, two, or three part music, was done better, than the old chorus of mixed voices which sang "melodious music". Father Rossini pointed out that any diocese that had the proper backing could obtain liturgical music in two years, and that it was not necessary to wait until the children and the seminarians came up into positions of responsibility. Teaching children and seminarians the chant was good and desirable, but no immediate results would be obtained, he said. He advocated Music Commissions of one or two men, to function only if the Ordinary of the diocese, promised to back them up to the limit.

In Pittsburgh, all music to be sung by soloists or choristers, must be stamped by the Music Commission. In the beginning a list was given from every parish, naming the music in use there. All unliturgical music was called in to headquarters by the Commission. All new music must be brought to the Commission and stamped. No manuscripts may be used unless stamped. This law prevents choirmasters from passing unliturgical hymns around to each other, and prevents choirs from singing new compositions which are not liturgical.

Almost every detail has been worked out successfully. A scale of salaries was set for each parish, regardless of who the choirmaster was. Thus a certain church was required to pay its organist a certain amount. Some parishes paid more than others, but the standards to be met by the choirmaster in obtaining the job were higher. Small parishes naturally did not have to pay as much as large parishes. These salaries were part of the parish expense, and ordered by the Bishop.

Father Rossini's comments on the presence of women in the choirs, aroused considerable discussion, from the floor. Reference was made to the Papal permission given to Archbishop Messmer (see copy of letter in *Caecilia*, Feb. 1909).

In the Audience

Among the 200 present at the Convention, were Mr. James Dickinson, successor to George Herbert Wells at the Franciscan Monastery, Washington, D. C.; George C. Constantine of the Archdiocesan Church Music Commission, Baltimore; J. L. Bonn, Waterbury, Conn.; Armand Gumprecht and Miss Jennie Glennan, Washington, D. C.; Norbert E. Fox from Toledo, Ohio, Cathedral; Mr. Joseph A. Murphy of the Pius X School Faculty, and also Miss Shine; Mr. and Mrs. Smack of Newark, N. J.; Rev. John J. Hacker S.J. of Loyola, Baltimore; Miss Agnes Curren, Wilmington, Del.; Mrs. John Kiely, Chevy Chase; Catherine O'Connor, Washington, D. C.; J. Begly, Raleigh, N. C.; Sister M. Marie, Baltimore; Sister M. Sebastian, Pittsburgh; Sister M. Rosemary; Sister M. Florian, Rochester; Sister Agnes Vincent, Rochester; Sister M. Robert, Chestnut Hill, Pa.; Sister M. Catherine, Merion, Pa.; Sister Ignatius Maria, Union City. It was estimated that about 200 attended the morning masses and evening functions.

Musical Features

At the opening mass, His Excellency Amleto Giovanni Cicognani, presided, and Most Rev. James H. Ryan, Rector of Catholic University, was celebrant. Rev. J. Leo Barley, of Baltimore, preached the sermon. The music was rendered by a choir of 12 men directed by Mr. Boyce, of St. Matthew's Church, Washington. Ebner's "Missa Cantantibus Organis" was rendered.

The following morning, a gregorian mass was chanted by the students of the Holy Cross Foreign Mission Seminary. On the final morning a children's choir from St. Aloysius Church chanted the mass.

The evening program rendered by the Schola Cantorum of Mt. Mary's Seminary, Emmitsburg, conducted by Rev. J. Leo Barley, Archdiocesan Director of Music, Baltimore.

His Excellency the Apostolic Delegate attended and afterwards expressed his pleasure with the program.

The Program

Gregorian:

(a) Salve Regina; (b) Kyrie and Agnus Dei; (c) Pater si non potest; (d) O Emmanuel; (e) Tantum Ergo.

Polyphonic:

(a) Ave Maria, Arcadelt-Reilly; (b) O Bone Jesu, Palestrina; (c) Christus Factus Est, Manzetti; Tenebrae Factae Sunt, Palestrina.

Modern:

Ecce Sacerdos Magnus, John Singenberger. Sung in honor of His Excellency the Apostolic Delegate, during which singing the entire audience rose and stood.

Sanctus and Benedictus, Rev. Carlo Rossini; Terra Tremuit, Wiltberger; O Cor Jesu, Perosi-Manzetti; Magnificat, Ravanello; Panis Angelicus, Hama-Constantine; Jubilate Deo, by Rev. J. Leo Barley.

The complete programs, papers read, and list of those present will be found in the next issue of The Catholic Choirmaster, the official organ of the Society.

ITEMS (continued)

ST. LOUIS CATHOLIC ORGANISTS GUILD HONORS JOHN SINGENBERGER

At the meeting of the St. Louis Catholic Organists Guild, May 13th, a motion was passed to take formal notice of the tenth anniversary of the death of John Singenberger, by the engossing of an appropriate resolution.

This followed the formation of the Singenberger Society in Milwaukee, as noted in the CAECILIA last month.

Recently in conversation, Rev. Carlo Rossini, Director of the Church Music Committee in Pittsburgh, paid tribute to the memory of Professor Singenberger, by saying that he was "without question the greatest Catholic Church musician America has had".

BOSTON CATHOLIC CHOIR SINGERS FORM PERMANENT SOCIETY

Following the successful performance at the Second Annual Choir Festival, in Symphony Hall, Boston, plans have been made to have monthly meetings of the Catholic singers, for the purpose of learning liturgical music, and hearing lectures on subjects of interest to Catholic church musicians. The program each month will be partly a rehearsal, directed by Father Finn, John A. O'Shea, or Joseph Ecker, and partly a social hour. His Eminence Cardinal O'Connell has given the group his gracious encouragement.

USE OF ORGAN IN ADVENT

The law of the Church provides that the organ remain silent during the liturgical services of Advent. It is permitted, however, to use the organ in a quiet manner when necessary to sustain the voices, the organ ceasing as soon as the singing ceases.

It is easy to imagine the good effect to be created by the text, and the musicianship of the composer is not unfavorably reflected upon by the simplicity and melody of the pieces.

NO ISSUE IN JULY

THE CAECILIA is published 11 times a year . . . (every month except the month of July).

Thus your next copy of THE CAECILIA will be received early in August.

Last year many subscribers wrote in to us asking where their July issue was. Remember, there will be no issue in July, so the next issue will be the AUGUST issue.

**"De Notularum Cantus Figuris et Usu"
A Passage in the Foreword of the Gradual,
Vatican Edition (No. 7, 2)**

by ARTHUR ANGIE



DISCONCEPTIONS and uncertainties have arisen in the minds of some Gregorianists about the passage of the Vatican Gradual mentioned in the title. A close examination of this passage (No. 7, 2), therefore, may not lack interest or usefulness.

There is question therein, among other things, of prolonging certain notes. Have these prolongations a rhythmic character which constitutes rhythm?

First of all we should note that here and throughout this Gradual it is a matter of square notation. What in general applies to that notation then applies also to the notes in question. Now, we know and have been shown in this magazine that the square notation reproduced the neumes which, since the XII century, have been deprived of their earlier rhythmic signs and letters; this notation consequently left the indication of note-values out of consideration, and as it contains no signs for intensity either, it is itself essentially rhythmless. It follows, if one speaks here of rhythm, he must mean what Dom Pothier did, namely his so-called rhythm, "*la proportion dans les divisions*". Likewise, quite as a result, the prolongations mentioned above are not durations with a properly rhythmic character.

What then are these prolongations? They are means of punctuation, of phrasing, of designating phrases, sections, and smaller parts of the melody. In this connection Dom Pothier had in mind the XV chapter of Guido's *Micrologus* where "*syllabae, partes, distinctiones*" are treated. Explicitly, Dom Pothier mentioned the "*mora ultimae vocis*" of which Guido said: "Now, to make the different divisions of the melody clearly felt, the duration of the last note is *somewhat* lengthened, very slightly in the syllable, more in the section, most of all in the distinction." And he calls this lengthening, "*signum in his divisionibus*, the sign for these divisions."

With this conception, the way Dom Pothier expresses himself is in perfect agreement. "Per *aliquam moram ultimae vocis* in suo cursu *tantisper* suspendantur, they are *somewhat* suspended in their course by *some* pause of the last note." These expressions alone suffice to demonstrate that there is no question here of rhythm proper; no rhythm can be constituted by indeterminateness and retardandos. Dom Pothier manifests that he in-

tended to treat in this paragraph only of the graphical and acoustical perception of the melodic phrases and sections, enunciating his doctrine as follows: "*Eadem vero causa* etc. . . . the same reason, however, which demands that the notes of the same neume be joined both graphically and vocally, also requires that the neumes be marked off from one another alike for the eye and for the ear, and this is effected in diverse ways: 1 . . . 2 (here the passage concerning the *mora ultimae vocis* has its place).

We will note that when Dom Pothier speaks here of the indeterminate "*mora ultimae vocis*", he does not say a word that other prolongations are not to be employed. The real *double lengths* which Dom Mocquereau introduced in his transcriptions (his bistrophas etc.) and the more numerous ones found by mensuralists in following the rhythmic neumes are therefore *not against* the Vaticana; they are its completion. The Vatican Edition, as we remarked already, simply takes no account of the note-durations. It says nothing and is unable to do otherwise, because it uses the rhythmless square forms. Mensuralism and proportionalism restore to the Gregorian notation what was lost through unfavorable circumstances in the later Middle Ages.

In concluding this short article we draw the readers' attention to the way the Vaticana introduces itself. It is, indeed, worthwhile to examine closely the expressions used. How is the chapter "*De Notularum Cantus Figuris et Usu*" presented? The final words of the preceding section contain this introduction: "*Sed ut consullatur eorum commodis . . . for the convenience* of those who will have to make use of the choirbooks . . . *it will be well, operae pretium est*, to add here a few remarks concerning the notes and forms proper to the Gregorian chant and the *correct* manner of interpreting them." And note how the chapter itself starts. "Ad rite cantandi rationem *multum praestat* . . . the mode of forming and joining the notes established by the ancients etc. . . . is *highly serviceable* . . . and still *recommended*."

POSTSCRIPT: 1) In order to discredit the scholars who have closely studied the medieval Gregorian authors and who find them teaching the existence in Gregorian chant of different proportional note-values indicated by rhythmic signs and letters in their neume manuscripts, it has been repeated lately with especial emphasis that these scholars "are in complete mutual contradiction", "that there are, at least, a dozen different theories, all mensuralistic, all based on the theoreticians of the Middle Ages." H. Cuypers' "Rectifica-

tions" (*Caecilia* May '33) answered such attacks most effectively. Here we wish to note only that, as in every science involving complicated historical research, the final truth is not attained immediately, but by degrees; many an opinion of an earlier scholar will undergo change due to subsequent discoveries and the like. But we remark, further, mensuralists now generally rally round Dom Jules Jeannin O.S.B. The pretended disparity among mensuralists is of yesterday. Where today, for instance, in the United States is there a prominent adherent, or after all, any adherent of Houdard and Fleischer? And to give the impression, as was done, that Fr. Bonvin "adopts Dechevrens' theories" opposed to Dom Jeannin, is to multiply these supposed contradictions without basis in fact; for Fr. Bonvin has shown in clear articles here and abroad that he adopted the revision of Dom Jeannin.

In this connection, I refer to an excellent general remark of H. Cuypers. "In regard to the '*dozen mensural theories*' brought out against mensuralists, the tactic is as illogical as that which would infer the unreliability of *all* opinions and of the Bible itself from the fact that so many contradictory opinions and forms of religion base, as the claim goes, on the Bible."

2) Lately the erroneous opinion again has been put forth about a pretended opposition between the usual musical rhythm and the declarations in the Introduction to the Gradual and in the Apostolic Constitution of Pius XI. So the answer has to be made once more and it is found in *De Ratione Editionis Vaticanae*: "She (the Church) reserves to herself only one right: that, namely, of supplying and prescribing to Bishops and to the faithful the *text of the Holy Chant*, diligently restored from traditional sources." Similarly the Constitution. In it also the "authentic edition" is the matter prescribed, the version of the Vatican displacing the former official Medicean version. There is no aiming at mensuralism and rhythm.

3) The objection contained in a Cardinal's letter of "30 years ago" (it is rather 24 years ago) is a difficulty easily solved if one considers the various notions of rhythm adhered to: his letter referring, of course, to rhythm as Dom Pothier, who edited the Vaticana, understood it, and musicians conceiving rhythm in the old, traditional sense. The two are not contradictory. Both "proportion in the phrases" and "order in the beats" can and must fraternize in the same music, and to both the quality of "freedom" is applicable.

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From "*Orate Fratres*" April 21, 1934.

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