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THE CAECILIA

Magazine Devoted to
CATHOLIC CHURCH
and
SCHOOL MUSIC

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The Caecilia

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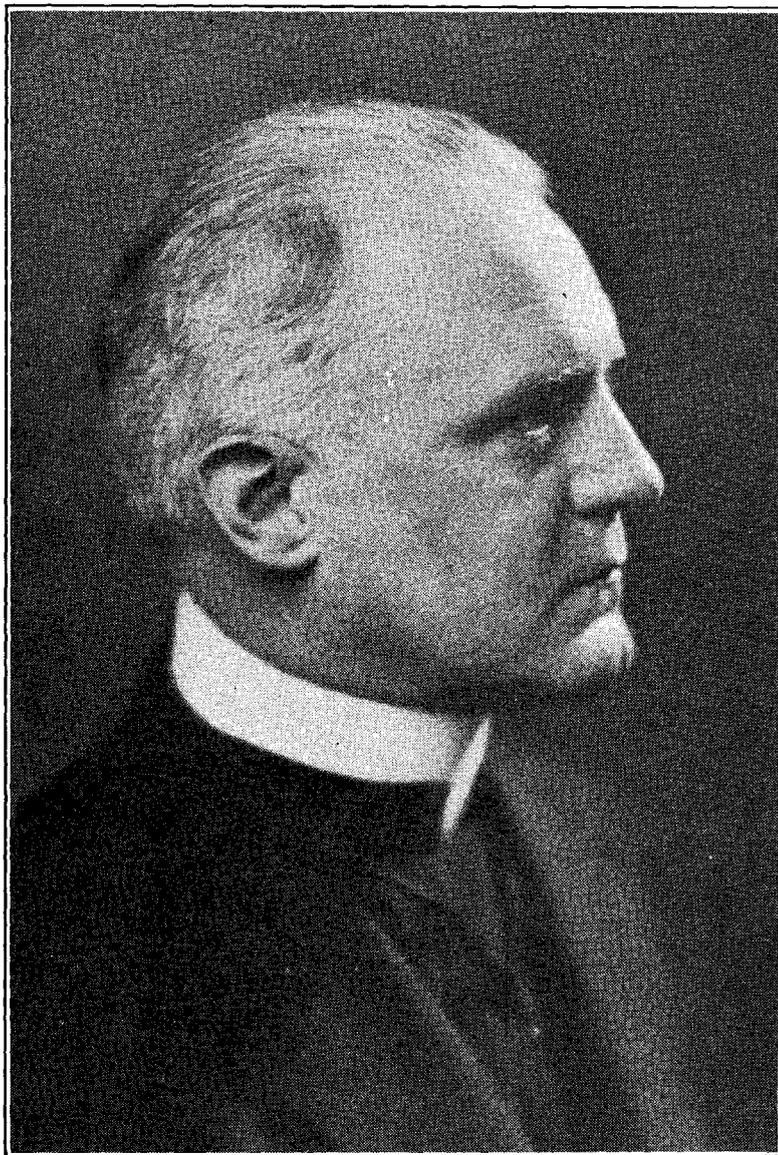
*THIS ISSUE
IS RESPECTFULLY DEDICATED TO*

FATHER FINN

and

THE PAULIST CHORISTERS

For the honors they have brought to their
Church, their Country, and to Music!



Most Recent Photograph of
FATHER FINN

FATHER FINN



WILLIAM JOSEPH FINN, C.S.P., was born in Boston, Mass., September 7th, 1881. Pupil of Boston Latin School; graduated St. Charles' College, Ellicott City, Maryland, 1900. Ordained priest in the Paulist Community, 1906, from St. Thomas' College, Catholic University of America.

His Musical Studies were made at New England Conservatory of Music, Boston. Specialized in Ecclesiastical Music in London, Paris and Boston.

Organist, Mission Church, Boston, 1902.

Organist, St. Paul's Church, Washington, 1904.

Choirmaster and Organist, Paulist Church, Chicago, 1904-1918.

Choirmaster and Organist, Paulist Church, New York, since 1918.

He is Founder and present Conductor of Paulist Choristers who won First Prize in National Festival Competition, Phila., 1910; and First Prize, Division d'Honneur, in the Concours International, Paris, 1912. Decorated with Les Palmes Academiques by the French Academy.

In May 1912 he conducted Paulist Choristers in private concert for His Holiness Pius X, and was created by Him, Magister Cantorum June 4th, 1912.

He formed and is at present Director of the Mediaevalists, a select group of singers in New York.

He has served as lecturer at Convention of the American Guild of Organists, National Association of Organists and National Association of School Music Supervisors.

He has been busily engaged over the years giving courses to professional musicians in the various phases of the Art of the Choral Conductor:—

Five complete courses at Chicago;

Eight complete courses in New York;

1 Boston course;

1 Los Angeles course

Two current summer courses (1934) in New York and Los Angeles.

Father Finn has been Guest Conductor on various occasions, including:—
Chorus of 2000 Supervisors of Music in their concerts at Grand Rapids and Detroit.

The presentation of the Verdi "Requiem" by the Hollywood Bowl Chorus and Los Angeles Symphony Orchestra, July 22nd, 1933.

The Peoria May Festival 1934.

Two Festivals of the American Choral Alliance in Boston in 1933 and 1934.

FATHER FINN

AN APPRECIATION BY ERZÄHLER

in "The New Music Review,, April 1934



FATHER FINN'S life work in promoting the polyphonic music of the mediaeval church is more than a specialized musical taste. The *Motu Proprio* of Pius the Tenth, whereby Church Music became part of the solemn liturgy, has made his labors as priest-musician of peculiar value. When this policy was promulgated, the state of Roman music in America was chaotic. The whole technic of Gregorian singing, the masses and responses of Palestrina, Vittoria, di Lasso, and Lotti were almost unknown. Yet, by edict of the Holy See, they had to be introduced into the church, to replace Victorian secularism. Since the Church definitely stated that music was admitted, not as sanctified entertainment for the congregation, but for the "Glory of God and edification of the faithful," the sincere labors of a missionary priest who was also a splendid musician was requisite to success.

William J. Finn was a Boston boy of Irish parentage. The family was musical, and he started piano study early. He worked hard at this, apparently laying out his life to become a conductor, but always retained a strong love and sentiment for the Church. He attended Boston Latin School and St. Charles' College. He also graduated from the New England Conservatory, having for his tutors there John Buckingham and Sam Brenton Whitney. At that time he was particularly interested in the chorus and orchestra, studying with great interest a possible close coupling of the two as a musical medium—particularly the relationship of timbres. His first practical experience was gained at the same time serving as organist of the Redemptionist Mission Church. Even then, he was striving towards the goal of reform in church music, having organized the first Catholic boys' and men's choir in New England. While finishing his theological studies at the Catholic University he was organist of St. Paul's, Washington.

In 1904 he was ordained a Priest in the Paulist Community and sent to Chicago. There he started his labors as a priest in a tough parish. When the *Motu Proprio* was announced he was called upon to take over the choir. This was the First Paulist Choristers. Life was pretty rigorous. For ten years he not only developed his group, with a view to making them an organization by which he could spread the doctrine of true ecclesiastical music, but he carried the usual burdens of the priest in a poor district. He would sit up all night with a dying man in a jail hospital, and play mass the next day; rush to an emergency sick call, come back and rehearse a Bach motet; then leave the rehearsal to settle a family row, or perform a marriage.

During the war he was appointed chaplain of Base Hospital No. 1. He was to go overseas, but owing to a reorganization was furloughed from January 1 to June, 1918. During that time he could do what he liked, so he took the choir out on tour to raise money for the French Orphans. They sang 241 concerts in six months—a terrific piece of work, but Finn was serving both charity and introducing good music. Then the Paulist Superiors transferred him to New York.

Since 1918 the Paulist Choristers have won world-wide acclaim. The success appears even more remarkable when the difficulties under which the group labored are considered. First, there was no source of money, the church using her funds and donations of the wealthy for schools and other purposes more immediately than espousing polyphonic music. He tried several times to organize a choir school, but was defeated, so the whole organization has been kept

(Continued on page 303)

Our 1934 Dedication To Father Finn And The Paulist Choristers

THIS year the Annual Dedication of our Summer Issue is given to a church musician and an organization which has brought honor to the Church, Our Country and to Music—the celebrated Father Finn and the Paulist Choristers.

To the Church: Past dedications have recognized over and above the person selected, "their lengthened shadow" or the place they have occupied so prominently as Catholic church musicians. Synonymous with the thought of Boy Choirs, comes the name of Father Finn and the Paulist Choir which he founded. As a result of Father Finn's work, Catholic Boy Choirs have taken a front place in music in this country. They have brought honor to his Church, by making known the fact that the activities of the Church are directed in fields of culture and art, as well as in religion. Among church musicians Father Finn has directed attention to the Catholic Church as an organization which fosters music among children, and attains success to a high degree of perfection. He has enlightened many who previously felt that a Catholic church choir was a group which could not take its place in competition among musical organizations on a purely musical basis. By artistic rendition of music, and skillful training of voices he has won the attention of musicians the world over. In so doing he has acquainted them with church music, Catholic in origin and interpretation, according to purely musical standards. By gaining recognition for excellence in achieving much in secular music, he won confidence and attention in Catholic music, so that today almost all boy choirs, regardless of denominational affiliations, include ancient Catholic music in their repertoires. He has brought these choirs to an admission that the Catholic Church has much to her credit in the field of Sacred music, as well as in other fields of art. In this manner he has honored his church, and has won recognition from Pope Pius X, Patron of Church Music.

To Our Country: The many foreign appearances which the Paulist Choristers made under the direction of Father Finn turned the attention of European masters towards the United States. Many have felt that only in Europe can the fine music be heard, and the great musicians trained. This American organization, won important recognition, and

identified America with musical accomplishment according to the best standards. During the World War Father Finn's organization gave a series of Charity Concerts, and in the Liberty Loan Drive it filled important assignments. Thus his efforts were of service to his country in a national and specific way. By these acts he brought honor to his country, in payment for the harbor it had given him during his years.

To Music: Music of itself is an art, or subject which is inactive unless performed. In the performance is the subject complimented, or dignified, or is it judged by the unmusical. If it is poorly rendered it is a source of irritation, and discomfort. Bad singing, especially in chorus work, was believed to be predominant among boys in our church choirs in the few places where they existed up to Father Finn's time. He dignified the boy choir to a point of admiration previously unexpressed. He encouraged others to form similar choirs, and he set standards of actual performance to be equalled or excelled. He further brought out the beauty of ancient polyphonic music by intelligent performance, he lifted Gregorian Chant from the printed page to the beauties of actual performance when so many Americans were unable to comprehend the aim of the Holy Father in urging its adoption. He popularized Russian music in this country, he encouraged modern composers by giving renditions to their works. He welded the experience of English boy choir masters, with those of the musicians of France, Germany, Italy and Spain and formed a practical method for Americans to follow. He stood the test of the criticism which is usually heaped on a pioneer by those who are unwilling to submit themselves to public performance. He overcame the natural obstacles of distraction among boys of school age, and gave the boys an understanding of the interest of music, and proved the masculine character thereof. Many of his boys later became musicians of high accomplishment themselves and developed music in the sphere of their influence. He served music by adopting an ideal and setting out to achieve it. He served music without discrimination by using its entire choral resources, classic and simple. He brought it to all types, the sentimental and the coldly intellectual. In short Music was honored by his interest.

Today Father Finn stands out as a leader in the field of Choral Music—as an Apostle of the Church through Music. A Priest, a scholar, and a musician he fulfills all that this dedication requires. Among non Catholics it is safe to say that no Catholic musician is better known, nor more respected in music. May we not therefore, also, recognize him for his accomplishments. In so doing we honor not only himself, but also the glorious organization of which he is so rightfully proud—The Paulist Choristers.

Father Finn is a genius—in intellect and in personality. His multiple duties are all performed with efficiency and thoroughness which would reflect credit on one not so active in diversified fields. What other name can be given which is a source of more edification in Music than that of Father Finn. The amazing number of public appearances which he has made, the inspiring number of compliments which he and his singers have received, cannot be fully included in the limited number of pages at our disposal. We can only remind readers of his deeds. When considering Catholic Church Music in this country, we cannot overlook his influence in the field of choral music, and cultivation of the boy voice. We can look to other men for eminence in scholarship along the lines of research, in Chant, in publishing, in composition, but to Father Finn we must look for eminence in the rendition of Polyphonic music, and successful organization of boy choirs, and popularity as a lecturer.

Past dedications have gone to scholars, to composers, to pioneers in liturgical music, to publishers and editors, but none of the past recipients excelled the present recipient as a choirmaster, or as a good-will builder for Catholic church music. There are other men in the country whose work along these lines is outstanding, but they are not greater than Father Finn in accomplishment. Most of them have benefitted by the spotlight which puts on boy choirs, and polyphonic music, by his good work.

It is our hope that Posterity will view these dedications with interest, and find here recorded facts and information that will truly reflect the accomplishments of American Catholic musicians of our generation. As the years go on we hope to have listed here, the names of all the great men of our day. We have only begun. We can think of four men

and two women who are deserving of commemoration for their service to Catholic Church music, in various departments—in fostering of the Chant, interpretation of the function of the Organ, Musicology, Hymnody, and composition. We hope that the succeeding years will enable us to bring their records to these pages that they too may stand on our Roll of Honor, for future church musicians to emulate, and four colleagues to recognize.

In the past we have honored men like Singenberger, the Patron of Liturgical Music in America, an inspiring teacher and a devoted, accomplished musician. Msgr. Tappert, who was a helper of John Singenberger's in providing material for the conforming of the requirements of the liturgy. He was a Diocesan authority thoroughly equipped for his work. Aloysius Rhode, of St. Louis, of a distinguished family in Catholic circles, stood out in St. Louis for all that was best and desirable in church music. Joseph Otten, who in Pittsburgh prepared the ground for the present progress seen in that diocese under the capable administration of Father Rossini. Mr. Otten was like Mr. Rhode, very exact in his demands for the ideal, and both attained them according to the resources and enlightenment of their time. Father Young S.J. was a pioneer in liturgical music in New York City. Father Bonvin S.J. as a scholar and composer, was honored in 1931, he and the others who followed, the kindly Dom Gregory Hügle O.S.B., author of so many practical chant and liturgical articles, James A. Reilly, editor and publisher,—all may be recalled by our present subscribers through reference to these recent summer issue.

All have merited the testimonial accorded to them, and each has served in a different phase of the subject, to which we give our attention.

In this year 1934, we now add another name to the Roll—with the conviction that this name will stand with the others to the credit of all, and to the honor of the field they all served so tirelessly and so long, the field of Catholic Church Music.

Our dedication—

To

Reverend William Joseph Finn C.S.P.
and the
Paulist Choristers

The Paulist Choristers and Father Finn



N June 1904, a body of boys and men was organized in Chicago with a twofold purpose; first, of providing an ideal choir for the local Paulist Church; second, of developing a choral unit which would impress definite standards of spiritual artistry upon the musicianship of America.

In consonance with traditions which had inspired the genius Hucbald, Guido of Arezzo, Giovanni da Palestrina and other weavers of our scientific musical fabric, the instrumentality by which the two aims were to be realized was a schola or singing group of men and boys. The encyclical letter of Pope Pius the Tenth, of November 22, 1903, on "Church Music" was the proximate and impelling influence for the establishment of the Choristers.

The organization and development of this boys' choir has been the life work of Father Finn. A few years prior to his Ordination, Father Finn as a young man trained and directed the boys' choir of the Mission Church of Boston, Mass. Father Finn soon after he was Ordained was sent to Chicago and organized a choir of men and boys. His church was in an unaristocratic part of the city and his difficulties were many and great. The early activities of the organization were awarded but meager acclaim—a suspicion of the futility of assigning difficult soprano parts to boys instead of to women being quite general among the clergy and laity. The ensuing years brought to maturity many hindrances to progress, but since difficulties, viewed in proper perspective, function as ultimate aid, the retarding obstacles have served well. However, these obstacles only stimulated Father Finn to greater effort and he succeeded in spite of difficulties in getting together a fair sort of organization and in giving a concert. The concert provoked favorable comment on the part of the press as well as the public. The result was that Father Finn's Choristers became famous; volunteers among the better class of boys and men singers resulted—thus did a great choir leader get his start.

At the earnest solicitation of the great metropolitan centers, Father Finn toured the world with his boy choir. The Choristers appeared in every large city in America and in most of the capitals of Europe. They enjoyed the distinction of giving a concert in the Throne Room of the Vatican for Pope Pius the Tenth in 1912, and also, during the same season, they sang Solemn Mass in the great Cathedral of Notre Dame, Paris. The European trip of 1912 has been considered the tour

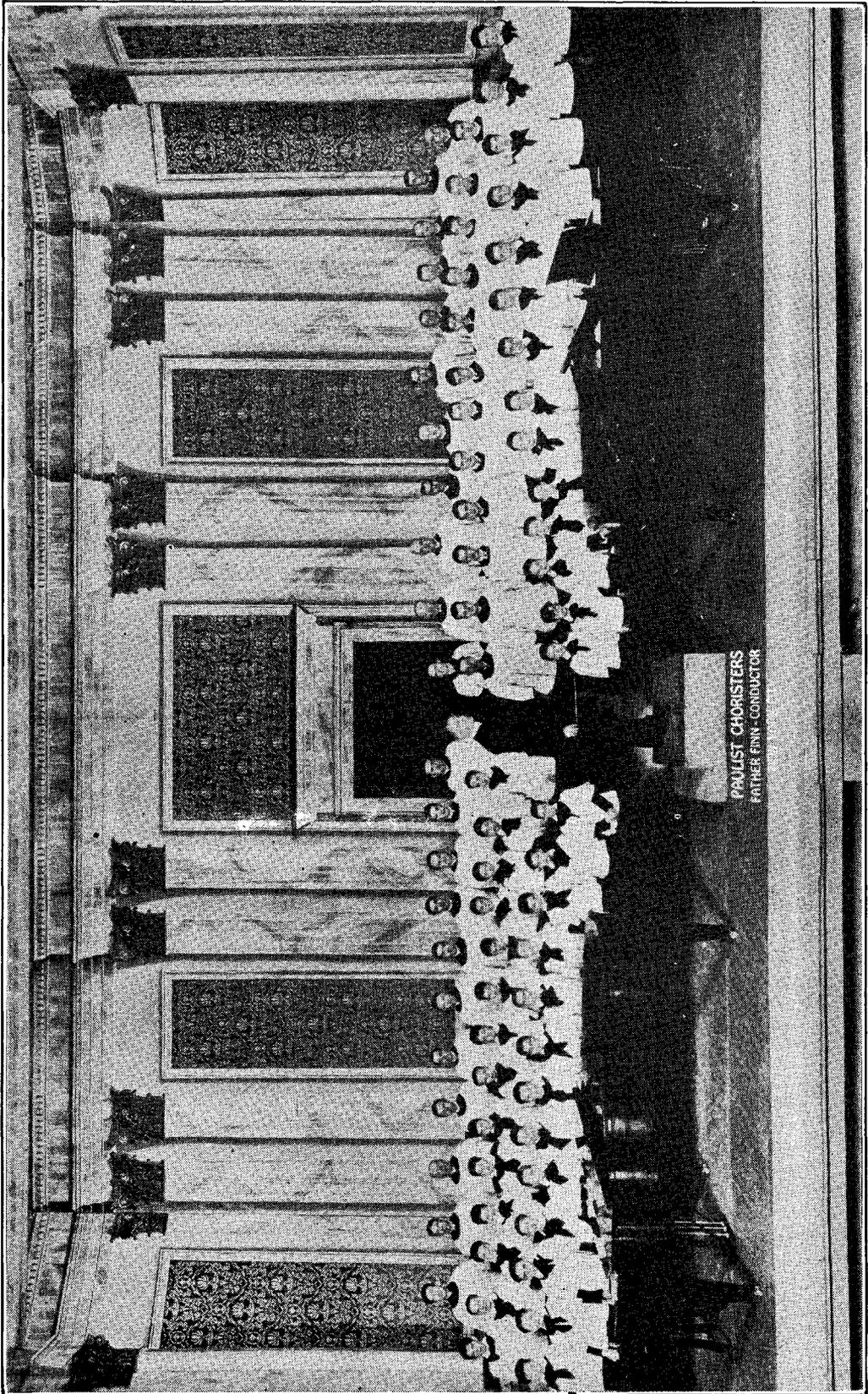
de force of the organization, the cordial reception extended by His Holiness, Pope Pius the Tenth, being of outstanding significance. The award of first honors in the Division d'Honneur of the International Competition at Paris was gratifying, particularly because the award was made for the tone quality of the young sopranos.

It has been the privilege of the Paulist Choristers since the beginning to cooperate with charitable, civic and federal undertakings. During the World War the Choristers gave more than 300 concerts for war relief measures and were assigned important posts in Liberty Loan campaigns.

In 1918 Father Finn was transferred to New York. He brought with him a good part of the boy choir which he had organized in Chicago. In order that the training of a boy choir in New York would be accomplished under the best conditions, a special school was established by the Paulist Order and maintained solely for the boys of the Paulist Choir. At one time the organization was made up of boys from all over the United States. On the extensive concert tours at that time, Father Finn had the opportunity of selecting the best soprano boys from communities outside and bring them to New York in order to put them through the choir school. But this season, and for the past few seasons, the organization has been remarkable in that it has gathered its boys from Manhattan and its neighboring boroughs.

The Choristers at present sing regularly in the Paulist Fathers' Church on 59th Street in New York, and in addition fill many concert and radio engagements.

The features of the Paulist Choristers' singing which have made them the unique concert choir of America, are the tone quality of the boy soprano voices, and the extraordinary flexibility which they have achieved in ensemble interpretation. The tone quality of the boy sopranos has been conceded by the great music critics of the world's largest cities to be the lightest and most spiritual known, at least to the history of contemporary music. The rendering of the great Polyphonic masterpieces of Palestrina, Vittoria, Di Lasso and Lotti, according to the mediaval interpretation—bringing out the cathedralesque lights and shadows—is the forte of the Choristers. Sung a cappella (without accompaniment) music of this kind produces a mystic quality and rich vitality impossible to instruments other than the human voice.



PAULIST CHORISTERS
FATHER FINN - CONDUCTOR

THE PAULIST CHORISTERS

A Few Press Comments

Were Symphony Hall twice as large, it might have accommodated all who wished to hear Father Finn's Paulist Choristers last evening, but from all appearances there would have been but little room to spare. At ten o'clock there was still a throng without the doors, presumably hoping that some miracle would admit them. As a conductor Father Finn is as resourceful as he is eloquent. His manner of eliciting a specific effect is seldom twice the same. He appears to improvise with the baton; makes abundant and diverse play with hands and facial expression, and in a modified degree with his whole body. He plays upon his singers as upon a huge organ, and to borrow the organ-terminology, his "registration" is exceedingly varied. He produces timbres and colors new and striking, and he secures an immediate and ready response to his slightest wish. In Elgar's piece and in the carols he became organist in fact, though still conducting, and his ingenious and felicitous handling of the instrument was one of the pleasures of the evening.

Boston Evening Transcript.

Art of Paulist Choristers is novelty. New treatment of boys' voices in tone color wins audience that fills auditorium. In short there is nothing in the world of music quite like the art of this choir, and I believe there never has been anything like it. It is the product of genius ripened by years of experience with the resources of the male choir. There results a choral tone better suited to the music of Palestrina, Vittoria, Byrd, and other masters of the great epoch than any I have heard.

Glenn Dillard Gunn,
in *Chicago Herald and Examiner.*

"... the quality of tone was commendable, as were the balance and style of the singers."

New York Sun.

"The pale and flute-like quality of the sopranos executing pianissimo embellishments over a sustained chant of the baritones and basses floated with an effect of exquisite and haunting beauty... in the interesting motets of Palestrina, which were sung with a finespun tone and delicate balance of the voices, the fine results which the conductor has achieved through his long association with the choir were revealed."

New York Times.

"... the singers did very well with the exacting music and the sustained notes of the boy-sopranos had the fluent and soaring clarity of tone which has been a feature of their singing on previous occasions."

New York Herald-Tribune.

"... it also indicated that the tone quality distinguishing this choir from all others suits the mood of the early masters better than that of the later composers."

New York Evening Post.

"It became evident at the outset that Father Finn has succeeded in training the boys of his choir in such a manner that the tone was almost indescribably lovely. Every vestige of boyish screaming or of harsh chest tone is completely eliminated, and there is a birdlike, crystal purity about the voices of the boys that is something to be heard and never forgotten. This was as apparent in the singing of the massed choir as in the singing of the boy soloists."

Musical Courier, N. Y.

"... the most interesting and significant part of the program, as an illustration of the best type of Catholic Church music was the music by the sixteenth century Italian polyphonists, the Palestrina motets, and the Allegri Miserere."

Herald-Tribune, N. Y.

"The most artistic singing of the concert was perhaps heard in Gregorio Allegri's 'Miserere,' a seventeenth century church piece. Gounod's 'Gallia,' cantata, and Mendelssohn's 'Hear My Prayer' likewise gave both the juvenile and adult members of the choir grateful opportunities for vocal display."

New York Times.

"Last night there were celestial moments in the 'Miserere,' and also in the 'Tenebrae Factae Sunt' by Palestrina."

New York Evening Post.

"This excellently drilled ensemble began the evening with Gounod's 'Gallia,' cantata, and sang three Palestrina motets and the Allegri Sistine Chapel Miserere in brilliant and sensitive style. The musicianship of Father Finn and ability of the singers, particularly the remarkable solo-boys, was displayed in the florid ornamental passages of the Allegri composition, sung in the 'abbellimenti choir' tradition of the Roman polyphonic school."

New York Evening Journal.

"... this 'Miserere' proved to be a composition of a rare and unaccustomed beauty, and it made a profound impression upon its hearers."

New York Telegram.

"The penitential mood of the 'Miserere' was conveyed with an intensity that was no less remarkable than the tonal excellence attained in the difficult work... Father Finn is to be thanked for granting to music lovers an opportunity to listen to this music in exactly the form in which Mendelssohn became acquainted with its marvelous beauties."

New York Evening World.

"Little boy-sopranos with voices like wonderful silver flutes were sensational features of last night's concert of the Paulist Choristers at the Metropolitan Opera House. Many a mature soprano of the opera company could well have envied the purity and steadiness of sustained high notes emitted by those singing children... in the Palestrina motets the splendid blended voices of men and boys were artistically shown... Father Finn gained some fine effects in dynamics and nuance from his several choirs. Members of the lovely Sistine Chapel were recalled in Allegri's 'Miserere,' the flutelike tones of the boys occasionally and effectively emerging from the robust background of men's voices."

New York American.

"The 'Miserere' by Allegri was written for the Sistine Chapel. Last night certain embellishments of the work were sung by an 'Abbellimenti Choir' of some six men and boys' voices, led by the beautiful voice of the boy-soprano, Jack Kearney, and ranging to low bass. This old church music sung a cappella and with lofty spirit and excellent unanimity in darkened auditorium, provided pleasure of lofty and impressive effect."

New York Sun.

"The most severe pieces on the program were the three a cappella selections from Palestrina. The interpretation of these works showed Fr. Finn's intimate knowledge and sympathetic understanding of the ancient modes and the manner in which such music must be felt. This was particularly noticeable in the phrasing and the dignified and deliberate manner in which the various parts were attacked. The perfect balance of the parts in the Paulist Choir was particularly noticeable, of course, in these contrapuntal pieces. In the weaving of the parts, in the introduction of thematic material in the various voices, there was just the slightest possible accentuation on parts intended to be outstanding but so delicately accomplished was it that the perfect balance of the whole tonal fabric was never even momentarily disturbed. There was no sense of an inner or outer part singing a solo accompanied by the others. If Fr. Finn had accomplished with his choir nothing beyond this, he would yet have established himself as one of the great choir masters of the day."

Musical Courier, N. Y.

"... in this age of instrumentalism conductors did not appear to realize that to handle a chorus they must be specialists and fully persuaded that the chorus was the supreme vehicle of music and also the most sensitive, and the most spiritually appealing of all... To understand Gregorian chant and the unmeasured music of the early polyphonic period the choir master must make a study of that time and develop a tonality suited to the purpose... The choristers sang Palestrina motets in illustration of their conductor's points concerning blend, Latin accent, stress on tied notes, dominant notes according to Gregorian mode."

Quoting a review on a lecture given by Father Finn—New York Evening Post.

"The program was arranged to bring to the auditors' attention the beauties of polyphony and hymnody; it was an exemplification of the standards sponsored by the Church. At the conclusion the audience by its applause showed how complete was its appreciation of the fact that the standards set for church music by the 'Motu Proprio' of Pius X, and reaffirmed by his successors, are best suited to ecclesiastical worship as well as to the highest form of art... The aim of the choristers is ever to develop interest in better church music, and, thanks to their long-continued efforts, non-Catholics as well as Catholics have come to appreciate the warmth and spiritual beauty of the liturgical music enjoyed by the Pontiffs... The Paulist Choir has always been distinguished for the ethereal quality of the soprano and alto boys' tone and its felicitous blend with the men's voices... This presentation of the beauty and variety of approved church music is an inspiration to the future clergy of this diocese."

Catholic News, N. Y.

"The so-called modern church composers demand lusty voices and a fairly commonplace manner, dramatic, sentimental, humanly sympathetic. Other choral organizations can do as much for them as the Paulist Choristers but no choir that we have ever heard can convey so well that sense of mystery, that cathedral note of Gothic aspirations, that suggestion of prayer and incense blended, and that tense ecstasy of worship, which go to make the esthetic appeal of the Catholic Church."

New York Evening Post.

FATHER FINN PREPARING ENCHIRDION OF CHORAL TECHNIQUE

Now in his fourteenth season in New York, we find Father Finn as deeply engrossed as ever in musical activities. In addition to the rigorous routine of rehearsals and performances with the Paulist Choristers, he has undertaken to perfect a polyphonic unit of sixteen singers, men and women, known to concert and radio audiences as "The Mediaevalists." The ensemble efficacy of this group is based upon the same standards of choral excellence that have come to be associated with Father Finn's organization of boys and men.

In the earlier part of his career Father Finn was mainly concerned with applying the ideal "quality not quantity" to choral singing, and in particular to the singing of choir boys. Having worked out a series of five stages for the training of boys, and a process by which adolescent boys may safely and artistically sing during the years of voice change, and having also co-ordinated practical steps by which to achieve ensemble blend, flexibility and dynamic elasticity, he has in these later years been doing much research in the broader phases of choral musicianship. In these broader phases one comes upon the subject of choral color in which a choral body is discovered to be much more richly endowed than is generally supposed. Father Finn has been developing a new approach to choral conducting based upon this potential variety of timbres. His claim is that one choral color scheme is required for proper presentation of mediaeval polyphony—another for Bach—still another for Brahms, etc. One reason for the failure of many choral organizations to sing music of the Palestrina and Tudor Schools convincingly is that they use the same tone-coloring as in music of more modern schools. Father Finn is also working out a new relationship of choral writing and interpretation to orchestration.

Between rehearsals, services, radio broadcasts and lectures to a large class of New York choral directors, he is devoting himself to the writing of these views and soon he will offer the musician a new "enchirdion of choral technique" in which the subject of the choral art or "chorophony" as he names it will be presented in its entirety.

THE MUSIC NEWS
March 11, 1934.

A Short Welcome to Polyphony

By FATHER FINN



From the Magazine "Tempo" April 1934

ONE of the many inconsistencies to be noted in the music-gropings of our day is the increase of appreciative interest in the classic choral polyphony. In an era when the armorial symbols of our musical chieftains are polytonality, atonality, quarter-tones, and a farrago of rhythms, it is surprising to discover the standard of Palestrina and the Tudor School being raised aloft with its heraldry of modes, contrapuntal virtue, and rhythmic orderliness.

Perhaps such discovery should not surprise; possibly it should have been expected. At any rate, there has been recently a *volte-face* among influential musicians, and a great repertoire of rich, many-voiced, and skillfully fabricated *a cappella music* is being re-introduced to the aesthetic satisfaction of singers and the cultured laity.

Publishers vie with one another in providing authentic and intelligible editions of the music so long superseded by less worthy forms. The music lists of Divine Worship, concert programs, and the syllabuses of High School music attest indisputably the renaissance of the music which Gagliano, Vecchi, Peri, and Monteverdi, laid aside in the good cause of developing a new school but which unnecessarily and without advantage has not been permitted its proper place in modern musical experience.

The full effectiveness of the polyphonic music will not be manifest, of course, until the choral directors will have sensed that a high degree of special choral technique is required for its performance, and having sensed this, set about acquiring it.

The defects of current *a cappella singing* are so inhibitive of convincing presentation, and understanding of the musical idioms of polyphony being only inchoate among directors, it is obviously important for our choral musicians to undertake serious research in the subject.

The classic choral polyphony is a complete art form in itself.

It began to develop only when the earlier form, Gregorian Chant, had perfected the art of unison singing and rhythmic chanting. With the exception of the *magadizing*

(doubling the melody at the octave) popular among the Greeks, practically no efforts to harmonize, as we understand the word, were made until the 10th Century. The era of Organum (900-1200) leading to that of complex rhythms (1200-1400) prepared composers of the early 15th Century for the clever independent part writing of the English composers Dunstable and Leonel Power, and of the great Dutchman, Dufay, Busnois and Faugues.

The latter part of the 15th Century found the polyphonic school making rapid progress, Okeghem and Obrecht developing remarkable facility in multiple part writing. Taverner, Josquin des Pres, Fayrfax, Lassus, Morales, Vittoria, Nanini, Palestrina, Byrd, Whyte and their many glorious contemporaries of the 16th Century brought the art of synthesizing the melodic rhythmic and dynamic independences of many choral lines into unified ensemble to its apex. All the resources of imitation, dissonance, *canon-cancrizans*, etc., were drawn upon by these masters of the Golden Age with such expert skill that an unbelievably rich thesaurus of Masses, Motets, and Madrigals was provided to posterity.

It was not easy for the musicians of that period (900-1600) to proceed with the "innovations" which became the basis for the polyphony of the Netherlands, Italy and the Tudor School. The Church had been the custodian of Music as of the other fine arts since the beginning of Christianity, and the practice of music being concerned chiefly with the Liturgy, the Churchmen of necessity kept it under close surveillance. All features which might lend a savor of minstrelsy or confuse the text or give sly opportunity for solo-exploitation were rigidly condemned. The use of a tritone, an unprepared dissonance, a sub-semitone leading to the final notes of a Mode were contrary to the ecclesiastical psychology of the era and sedulously avoided by the composers.

Many musicians of our generation have expressed amazement at the apparent passivity of their mediaeval predecessors but these should call to mind that the Church's first obligation was to Her own spiritual purposes, and that the musicians of that day concurring in the Church's thought, readily abided by her

regulations; instance, there is little doubt that the majority of the 14th Century composers approvingly commended the Bul., of Pope John XXII, (1322), condemning first appearance of the leading-tone as prejudicial to the modal consciousness of Church music. Probably, furthermore, the vigilance and rigor displayed by the Church in keeping what seemed then to be improprieties out of Her music account in some degree for the absence of conflicting and enervating elements from the works of the polyphonic composers.

The Polyphonic School followed the Gregorian era and was based altogether upon the scale forms of the Plain Chant. Therefore, the first feature of polyphony properly to engage the study of modern musicians, is modality. It is impossible to set forth the true character of a polyphonic composition unless the conductor be fully aware of the mode in which it is written and all that is implied thereby. I have personally observed the futile efforts of some conductors essaying to con-

duct Palestrinesque motets as though in the modern key of C (giving first importance to the tonic triad) merely because there were no accidentals in the signature, although the modal structure required quite different treatment.

There is probably no phase of music more ingratiatingly interesting to serious conductors than the a cappella polyphony of the classic period. It shares with the art of orchestration what is fascinating to the real musician, namely, the balancing of group against group, the adjusting and readjusting of the color and dynamic defects of single choirs of instruments or voices so that the unity of these in ensemble will produce the vital reactions which music is endowed to arouse. But the choral conductor must study it as a specialty and I make the practical recommendation to them to undertake the study of polyphony not from modern music backwards but from Gregorian Chant forwards.

FATHER FINN CONDUCTS AT ORGANISTS CONVENTION

After Father Finn's address to the convention, the choral concert conducted by him at Kilbourn Hall proved of even more interest than it would otherwise have been. It was not only a beautiful performance, but an interesting demonstration of the principles which underlie his success. A mixed choir of forty voices, selected from the leading choirs of Rochester, sang under Father Finn's baton after only six rehearsals. The various numbers for chorus were supplemented with semichorus, sextet and quartet selections. The fortissimo tone was full and resonant and there were thrilling climaxes in the eight-part "Crucifixus" of Lotti. "Tenebrae" and "Tu es Petrus" of Palestrina were outstanding and an exquisite pianissimo was achieved in the "Tenebrae." An "Assumpta est Maria" by Aichinger, for women's voices, and "The Presentation in the Temple" by Eccard represented Germany, and an additional program number, a "Hodie" by Sweelinck, represented Dutch composition. This was sung with fine spirit. There was a splendid rendition of the Bach Fugue "All Breathing Life" and it had to be repeated. The Russian numbers—Arkhangelsky's "The Day of Judgment" and Rachmaninoff's Cherubic Hymn—were decidedly artistic. The Rachmaninoff especially was beautiful music.

Father Finn Addresses Newark Guilds

The members of the Newark Diocesan Institute of Sacred Music were a most interested audience when the Rev. William J. Finn, C.S.P., noted choral director and conductor of the famous Paulist Choristers, visited the Institute and lectured on the art of choral training and especially the boy voice.

Father Finn spoke recently to the Catholic Choir Guild in St. Patrick's Cathedral School Hall, Newark, and repeated the discourse to the St. Cecilia Guild at which time he demonstrated with a group of boys the first approach in the acquiring of the true soprano quality. He emphasized among many points the need for organists and choir directors to give special study to the art of choral training as this most necessary element of the director's art is so greatly sacrificed for the acquiring of a repertoire.

Father Finn was introduced by the Rev. John E. Kiernan, president of the Catholic Choir Guild, and Nicola A. Montani, director of the Diocesan Institute of Sacred Music. Over 200 members of the Choir Guild were present Thursday evening, while the Friday afternoon lecture was attended by nearly 300 Religious and lay members of the Institute.

REPERTOIRE

In the concert field Father Finn's choristers were pioneers in this country in Russian Music (which is now heard on all sides). Sacred compositions which Father Finn has used in concert include the "Kyrie" from the Mass of St. Gregory by Sir Richard Terry, Mass of St. Mary Magdalen by Rev. J. E. Turner, O.S.B., and extracts from the famous Gounod Masses, "Sacred Heart," and "St. Cecilia." Thus his choristers are familiar with all types of church music. In secular music too, the choir is familiar with folk songs of all nations, ancient madrigals, and modern classics.

It is interesting to hear Father Finn tell of how often in research work for rare music, he has come across secular melodies by polyphonic masters, which are identical with sacred texts adapted and in common use. Many of the ancient writers took secular melodies for use as themes.

Many pieces are so old that we cannot tell which came first, the secular words or the sacred words on a given melody. One of the outstanding gregorian choirs in this country gave a performance in New York City, and rendered a few polyphonic numbers on the program. After the performance Father Finn came across one of the numbers in an old volume with a text set to it by the original composer which was far different from the sacred words sung by the choir at the concert, and praised by the critics as a model of devotional music. This subject would make a good article for some writer. In condemning modern church music as worldly it might be well to investigate also the source of some of the ancient melodies, for which the composers are hailed as masters of liturgical composition . . . at least Father Finn's findings are quite startling.

Popular numbers such as Schuetky's "Emmitte Spiritum," Brahms' "How Lovely Is Thy Dwelling Place," Bach's "Now Let Every Tongue Adore," Waddington's "Salve Regina," Beethoven's "Halleluia Chorus" from the "Mount of Olives," and all the others have been performed by this great choir.

A common point of discussion about this choir among musicians, is regarding some of the numbers which appear on Father Finn's programs. Some do not realize that the chorus does about every worthwhile piece of classical music that a chorus can render. All they remember is that the chorus in concert, or on the radio, "brought down the house" with a simple little sentimental hymn. Then they fear that he has been "too theatrical" in

this instance. These are in the minority fortunately, hence the choir goes on as the most popular Catholic boy choir in the country.

Favorite hymns known to radio listeners are the "Lourdes Pilgrim Hymn," "Ave Maria—Thou Virgin and Mother," "Thy Will Be Done," "Good Night Sweet Jesus," "When Evening Comes," and "Like the Voiceless Starlight." These hymns are usually request numbers on the radio, and they have even been asked for, as encore numbers at concerts. Skillful rendition of these numbers has indicated the versatility of Father Finn's choir. Like John McCormack's singing programs, they include everything from the most technical and difficult work, to the most popular sentimental pieces of the day. As a result, Father Finn's choir gathers a popular audience, as well as the professional musicians. The latter understand the appeal of the lighter music, even though they don't approve of it. But if it was left to some critical church musicians, Father Finn's choir wouldn't be the world famous organization that it is—it would be just a fine parish choir. We think that it has done more good by its liberal views on music for the radio and concert stage, than it would have had it restricted itself to strictly liturgical music. Any number of choirs could have taken Father Finn's place for such programs—but where is there another choir that could replace the Paulists in drawing listeners. After all, that is the reason the Radio Hour is held and therein the purpose of the choir differs, from its part in the church. On the air, it is to attract listeners, and to entertain—not to voice the prayers of the congregation, nor to render music of one type. How many writers have said, that the gregorian chant removed from the church loses its charm? Many have said this as an argument for chant—to prove its fitness for the church. Now some of these same men say that it should be broadcasted on the air. As an example, we agree that it has a place on such a program, but the Paulist Choir on the air in such programs is *not functioning as a church choir, in a church*. It is functioning as a *concert choir, in a radio station*, and therefore may render any music whose text it deems fit, and within the bounds of suitability for the comments of the speaker being supported.

Those who do the most are often criticized by those who do the least, so we will pass over this point and leave it to the "radio audience" to decide.

PUBLIC PERFORMANCES OF THE PAULIST CHORISTERS

Cities with Population of 18,000 or More, in Which the Choristers Have Sung

The Choristers have appeared several times in many of the cities listed below:—

Akron, Ohio; Albany, N. Y.; Allentown, Pa.; Alton, Ill.; Appleton, Wis.; Ashtabula, Ohio; Atlanta, Ga.; Attleboro, Mass.; Auburn, N. Y.; Aurora, Ill.; Austin, Texas.

Bakersfield, Calif.; Baltimore, Md.; Baton Rouge, La.; Bay City, Mich.; Beaumont, Texas; Berkeley, Calif.; Binghampton, N. Y.; Birmingham, Ala.; Bloomington, Ill.; Boston, Mass.; Brandon, Ont.; Bridgeport, Conn.; Bristol, Conn.; Brockton, Mass.; Buffalo, N. Y.; Burlington, Va.; Butte, Mont.

Calgary, Alta.; Cambridge, Mass.; Camden, N. J.; Canton, Ohio; Cedar Falls, Iowa; Charlottetown, Prince Edward I.; Chatham, Ont.; Chattanooga, Tenn.; Chicago, Ill.; Cicero, Ill.; Cincinnati, Ohio; Cleveland, Ohio; Clinton, Iowa; Columbus, Ohio; Cumberland, Md.

Dallas, Texas; Danbury, Conn.; Danville, Ill.; Davenport, Iowa; Dayton, Ohio; Decatur, Ill.; Denver, Col.; Des Moines, Iowa; Detroit, Mich.; Duluth, Minn.; Durham, N. C.

East Orange, N. J.; Edmonton, Alta.; Elgin, Ill.; Elizabeth, N. J.; Elkhart, Ind.; Elmira, N. Y.; El Paso, Texas; Erie, Pa.; Evanston, Ill.; Everett, Wash.

Fall River, Mass.; Fargo, N. D.; Fitchburg, Mass.; Fond du Lac, Wis.; Fort William, Ont.; Framingham, Mass.; Freeport, Ill.; Fresno, Calif.

Galveston, Texas; Gary, Ind.; Grand Rapids, Mich.; Great Falls, Mont.; Green Bay, Wis.; Greenville, S. C.; Greenwich, Conn.

Hamilton, Ind.; Hammond, Ind.; Halifax, Nova Scotia; Hartford, Conn.; Holyoke, Mass.; Houston, Texas.

Indianapolis, Ind.; Ithaca, N. Y.; Jamestown, N. Y.; Janesville, Wis.; Jersey City, N. J.; Joliet, Ill.

Kansas City, Mo.; Kingston, N. Y.; La Crosse, Wis.; Lawrence, Mass.; Lima, Ohio; Lockport, N. Y.; Logansport, Ind.; London, England; London, Ont.; Long Beach, Calif.; Los Angeles, Calif.; Louisville, Ky.; Lowell, Mass.; Lynn, Mass.

Malden, Mass.; Manchester, N. H.; Medford, Mass.; Meriden, Conn.; Michigan City, Ind.; Middletown, Conn.; Middletown, N. Y.; Milwaukee, Wis.; Minneapolis, Minn.; Mobile, Ala.; Moline, Ill.; Moncton, N. B.; Montclair, N. J.; Montreal, Que.

Newark, N. J.; New Bedford, Mass.; New Bedford, Conn.; New Brunswick, N. J.; Newburgh, N. Y.; New Haven, Conn.; New London, Conn.; New Orleans, La.; Newport News, Va.; New Rochelle, N. Y.; New York, N. Y.; Niagara Falls, N. Y.; Norfolk, Va.; North Adams, Mass.; Norwalk, Conn.

Oakland, Calif.; Omaha, Neb.; Orange, N. J.; Oskosh, Wis.; Oswego, N. Y.; Ottawa, Ont.

Parkersburg, W. Va.; Paris, France; Pasadena, Calif.; Passaic, N. J.; Patterson, N. J.; Pawtucket, R. I.; Peona, Ill.; Perth Amboy, N. J.; Petersburg, Va.; Pittsburgh, Pa.; Philadelphia, Pa.; Pittsfield, Mass.; Port Chester, N. Y.; Portland, Me.; Portland, Ore.; Poughkeepsie, N. Y.; Providence, R. I.

Quebec, Que.; Quincy, Ill.
Racine, Wis.; Regina, Sask.; Richmond, Va.; Rochester, N. Y.; Rockford, Ill.; Rock Island, Ill.; Rome, Italy; Rome, N. Y.

Sacramento, Calif.; St. John, New Brunswick; St. Louis, Mo.; St. Paul, Minn.; Salt Lake City, Utah; San Antonio, Texas; San Bernidino, California; San Diego, California; San Francisco, California; San Jose, California; Santa Barbara, California; Schenectady, New York; Scranton, Pa.; Seattle, Wash.; Sheboygan, Calif.; San Joe, Calif.; Santa Barbara, Calif.; Schenectady, N. Y.; Scranton, Pa.; Seattle, Wash.; Sheboygan, Wis.; Sherbrooke, Que.; Sioux City, Iowa; Sioux Falls, S. D.; Sonsville, Mass.; South Bend, Ind.; Spokane, Wash.; Springfield, Ill.; Springfield, Mass.; Springfield, Ohio; Stamford, Conn.; Stuebenville, Ohio; Stockton, Calif.; Superior, Wis.; Syracuse, N. Y.

Tacoma, Wash.; Terra Haute, Ind.; Toledo, Ohio; Toronto, Ont.; Torrington, Conn.; Trenton, N. J.; Troy, N. Y.

Utica, N. Y.

Vancouver, B. C.; Victoria, B. C.

Waco, Texas; Washington, D. C.; Waterbury, Conn.; Waterloo, Iowa; Watertown, N. Y.; Waukegan, Ill.; West Hoboken, N. J.; West New York, N. J.; Wheeling, W. Va.; Wilmington, Del.; Winnipeg, Man.; Winona, Minn.; Woburn, Mass.; Woonsocket, R. I.; Worcester, Mass.

Yakima, Wash.; Yarmouth, N. S.; Yonkers, N. Y.; Youngstown, Ohio.

Zanesville, Ohio.

KEY APPEARANCES

The most significant appearances, among the many thousands of concerts, recitals, services outside the Paulist Church, weddings, and patriotic meetings, which Father Finn considers of strategic importance, are:—

The first appearance of the Paulist Choristers with the Chicago Symphony Orchestra at Symphony Hall, March 1907.

The first appearance of the Choristers in New York City—Carnegie Hall—April 1909 with Victor Herbert's orchestra.

The concert for 1500 professional musicians in the Egyptian Room, Wanamaker's, Phila., May 1910.

The winning of the First Prize in the National Competition, Phila., 1910.

The first appearance of the Choristers in Boston, Symphony Hall, April 1911.

The European trip—May and June 1912:—The most memorable performances, besides concerts in various cities, being Solemn Mass in the Cathedral of Notre Dame, Paris, in May 1912; and private concerts for His Holiness, Pope Pius X in the Throne Room of the Vatican, June 4, 1912, and on the same day for the Secretary of State, Cardinal Merry del Val in the Consistorial Chamber; the winning of First Prize in the Division d'Honneur of the International Competition at Paris, May 1912.

Appearances at the White House, Washington, D. C., during the administrations of Presidents Theodore Roosevelt, Taft, Wilson, Harding and Hoover.

1918—First trans-continental trip, including practically all the States and the Provinces of Canada.

1917-18—Participation in Liberty Loan campaigns during the World War.

1920-1923—Second trans-continental trip, including the majority of the States and all the Provinces of Canada from Nova Scotia to Victoria.

Father Finn's Views on the Two-Fold Purpose of Church Music

As Written by Himself for THE CAECILIA

The service of an ecclesiastical choir is twofold, first, of course, to religion and then to the art of music itself. These twin services must be accomplished with understanding and care. There was no confusion as to the purposes of Church music in the early or mediaeval Church. During the last few generations, however, there has been so much confusion as to cause serious deterioration in Church music generally.

In the earlier eras, ecclesiastics and monks developed music from its crude pre-Christian state into a lovely art-form which would at once sing the praise of God and spiritual truths, and stimulate the worshippers to greater devotion. It is not sufficient for music merely to declaim the liturgical prayers of the ritual. Music, the most subtle and psychic of the Fine Arts, must find its way to the dark fastnesses of men's souls, where trouble, doubt and fear lurk dangerously, and dispel the gloom with its prismatic lights of melody.

Therefore, if music is to serve religion fruitfully, the singing and playing and composing must exemplify a high degree of artistic technique. If Church music fails to contribute to the efficacy and growth of the art of music itself, it is unquestionably falling far short of its primary religious purpose as well.

While the Church was guiding and guarding music to assure the propriety of its association with public worship, the musicians at the same time were zealously engaged in perfecting the art-form, in developing elements only little understood, and in building up the theory and practice which lead to the great spiritual music of the polyphonic era.

It is probable that since the death of Palestrina, ecclesiastics and musicians have not succeeded in maintaining the nice balance of preceding centuries between the two vocations of Church music.

Of course, as usual, there are exceptions,

and there is some appreciation of the twofold purpose of music among us today, but the generally low estate of ecclesiastical music is due to a lack of this appreciation.

Some ecclesiastics feel that music must only worship, and that it matters little how aesthetically it worships, provided it sings with somber strains, avoiding the manifestation of personal emotion and adhering to the elusive criteria of tradition. This point of view keeps Church music cold, depressing and hopelessly ineffective.

On the other hand, there have been musicians, especially in the latter half of the Nineteenth Century who adverted to the religious vocation of Church music only casually. Their chancels and choir lofts were Sunday concert halls. There was much gaiety, drama, melodrama and operatic bombast in their offerings. The liturgy served as a libretto which gave singers rich opportunity for self-exploitation and little opportunity for the congregation to be moved by the spiritual appeal of the ritual.

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THE BOY'S VOICE

"Among the instrumentalities of musical expression, the boy's voice has a historical place. In the Temple worship of Israel, in the ritualistic sects of Protestantism and in the Catholic Church from an early date, boys have been the traditional soprano choristers. The fact that liturgical requirements have conferred upon males the responsibility of religious leadership is not the only explanation of the boy's role as the suitable ecclesiastical chorister. There are elements in the voice of a boy, perhaps too volatile to be pinioned by words, which are unmistakable imitations of spirituality, and which therefore make him the most apt vehicle for religious expression. The scheme of voice training which is applied to the sopranos of the Paulist Choristers is eclectic, being a combination of the best features of the English Cathedral method and the system which probably prevailed at the famous St. Thomas Choir-School, Leipzig, in the time of John Sebastian Bach. The character of tone quality developed by the Paulist Choristers makes it possible for the boys to sing throughout the period of voice-change without the hazard of later disadvantage."

From the Silver Jubilee Concert Program—Paulist Choristers, 1929, Metropolitan Opera House, N. Y.

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RADIO BROADCASTS

The Paulist Choristers are concluding their Ninth year of Sunday Night broadcasts over WLWL, from the Paulist Church in New York.

The Choristers inaugurated the first CATHOLIC HOUR program over the National Broadcasting Chain, and are now in their Fifth year of these broadcasts every Sunday evening from 6 to 6:30 (Eastern Daylight Time).

The Choristers took part in several important broadcasts for the EVERREADY HOUR, and Father Finn featured a series of ten broadcasts over the N. B. C. this season of Polyphonic Music. These programs were unique in that they differed from anything ever offered on the air.

FATHER FINN'S SUMMER COURSES

The New York Summer Course for Choral Directors, under the direction of Father Finn, took place from July 2nd to July 14th. The same course given in Los Angeles, was held from July 18th to July 31st.

Analysis and Demonstration was given of "Praise The Lord" by Biggs, "Four Wedding Hymns" by Browne, and "Ave Maria" by Mauro-Cottone. The Biggs and Mauro-Cottone numbers originally appeared in THE CAECILIA.

Catholic and non-Catholic choirmasters took the course, which covered such subjects as Choral Technique, Training Boy Sopranos, Training Female Voices for Ensemble Singing, Dynamics and Decibels, Interpretation of 16th century music, Analysis of the Verdi Brahms, and Mozart Requiems, Relationship of Pitch and Dynamics, Rhythm, Tempo, Rubato, etc. Several well known school music supervisors enrolled for the course.

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NEW PAULIST OFFICIALS ARE GIVEN OFFICE

Father Finn Consultor

NEW YORK, June 28—The triennial Chapter of the Paulist Community, just held here, which elected the Very Rev. John B. Harne, C.S.P., Superior General for a second term, also elected the following:

The Rev. Thomas A. Daly, C.S.P., of the Apostolic Mission House, Washington, D. C., First Consultor; the Rev. Henry F. Riley, C. S. P., of this city, Second Consultor; the Rev. William J. Finn, C. S. P., Director of the Paulist Choristers, Third Consultor; the Rev. Joseph I. Molloy, C. S. P., of this city, Fourth Consultor, and the Rev. Bertrand L. Conway, C. S. P., of this city, General Treasurer. The Rev. Thomas Lantry O'Neill, C. S. P., Rector of the American Church of Santa Susanna, in Rome, was elected Procurator of the Paulist Community in Rome.

CABLEGRAM FROM THE VATICAN 1929

To His Eminence Cardinal Hayes:

"Holy Father heartily grants Father Finn, Paulist, and his Choristers, Apostolic Blessing on the occasion of the Silver Jubilee of their foundation.

(Signed) CARDINAL GASPARRI.

FATHER FINN

(Continued from page 290)

together by morale, good humor, and loyalty. Father Finn literally pulled his sopranos "in off the streets." In spite of these adversities the artistic ideals have been realized. They have toured the Christian World; have spent seventy consecutive nights in sleepers, sang concerts for Presidents Roosevelt, Taft, Wilson and Harding; also a concert in the Tuileries for President Fallieres of France. In 1912 they enjoyed the distinction of being the first American Choir to sing at the Vatican—in the throne room for Pius the Tenth. During the same season, they sang Solemn High Mass in Notre Dame.

Although the man's fame rests on the Paulist Choristers, his outlook has not been restricted to this field. He is also the organizer and conductor of the Mediaevalists, a mixed group who specialize in polyphonic music, secular as well as sacred. He conducts the Boston Festival Chorus and the Hollywood Bowl Chorus. He is a well-known lecturer and teacher on boys' voice development, church liturgy and choral technic. He has appeared many times in this capacity before the A.G.O and N.A.O., and numerous school music conferences. His influence in aiding Roman Church music is tremendous among the laity and priesthood, who recognize the importance of his almost single handed musical missionary work in a *cappella* polyphony. Among other honors he has received the Palms of the French Academy, and high musical degrees from the Vatican.

Father Finn's courses in Choral conducting, are an invaluable experience for the student. He gives these every year. He treats such subjects as, defects of a *cappella* choirs, structure of polyphonic ensembles, and 16th and 17th century motets.

His choirs are noted for particularly lovely and spiritual soprano tone. For altos he has developed a special method for producing counter-tenors. He says he "raises them by hand." On the whole question of choral ensemble he is an authority—scientific and aesthetic. Just now he is working on a monumental piece of academic research. It is a comprehensive reference book on choral art. He is cataloguing the entire technical aspects of chorus methods, training, literature, etc., from the Greek times to the present. No one has undertaken the gigantic task before in this particular field.

Father Finn is one of those persons who would have made a success of any career. His energy alone would have accomplished much, but when a man is brilliant, has unusual personal charm and courage, wit, and a gift for organization and getting along with other people, it is formidable combination.

He is interested in everything, knows radio, reads voluminously, has genuine intellectual curiosity. He says, "A man must develop something else besides musical talent if he is to have anything to express.

By way of proof he will talk interestingly, sympathetically and understandingly on, church windows, sunsets, human experience, stained glass, railway travel, the acoustics of broadcasting stations, theology, and pipe organs. In front of an audience he is an inspiring conductor, and long experience has given that elusive but necessary quality known as showmanship. He is one of the best dressed priests in New York.

He works all day and late nights, but never gets mad, and is always accessible to others. He gets little vacation. Of late years continual pressure has diminished his social activity, but not his popularity. His life has forced him to make a hobby out of developing an optimistic attitude. He says he "can kid anyone out of any kind of blues." We wonder if the technic would work on income tax payers this month.

OUR MUSIC THIS MONTH

Father Finn's Paulist Choir is most famous for its rendition of Polyphonic music. The following masses of Palestrina constitute the most distinguished part of the repertoire which has been associated with the Paulist Choristers since their foundation:

"Missa Papae Marcellae," "Missa Aeterna Christi Munera," "Missa Assumpta Est," "Missa Tu Es Petrus," "Missa Sine Nomine," "Missa Brevis" and "Missa Iste Confessor."

Practically all of the Palestrina Motets are in the Paulist Choir repertoire. Therefore we have presented here, an extract from the "Missa Aeterna Christi Munera," as a fitting example of Father Finn's favorite music.

The "Pope Marcellus Mass," and the "Missa Brevis" are well known Palestrina works, but are too difficult for most choirs. The "Aeterna Christi Munera" mass is considered by many to be the easiest and most attractive to singers just getting acquainted with a mass of this type. As the "Missa de Angelis" is to those beginning gregorian, so too is this mass to those who want to have a Palestrina mass in readiness for church performances. It is the most modern in melody, and of course in such music there is rarely any difficulty found in the intervals each voice is called on to sing. Polyphonic music is lateral in design, not vertical, thus "the next note" is either one note above—or one note below the one being sung—90% of the time.

Formerly the best known editions of the work, were those edited by Novello; Bäuerle, Proske, and E. Rauber. The first named edition was rendered in England under direction of Novello in 1850. Bäuerle in his edition, made some changes especially in the "Agnus Dei," where he added an optional sentence of his own. Proske of course endeavored to preserve the original MSS by his edition, but the Proske version, is not found readily. It is not in the Washington, New York or Boston libraries at least. The Rauber edition, appeared in the "Thesaurus Musicae Sacrae" Vol. IV, 1896, without the Credo. None of the other editions had the organ part available in short score form, as it was felt that such a work should be rendered without accompaniment. However, Rauber, provided a short score accompaniment, for rehearsal purposes at least. Another edition published by Braun in 1884 was by S. Luck, revised and augmented by M. Hermesdorff—this however was in a volume of polyphonic music by the ancient masters.

No really modern, complete, practical, edition of the mass has been available and thus this work has been neglected by Catholic church choirs up to now.

Practically every qualified conductor disregards the expression marks printed on Palestrina music. They represent the individual views of the editor, and few musicians agree with each other in this matter. In the edition we introduce here, we have followed the Rauber phrase marks, as they are the fewest. Breath marks and other indications are merely directive. In all editions previously printed the metronome marks were different, all trying to get a flexible, moderately slow tempo. Old editions were in half notes even, to convey this idea still further, but too many are inclined to carry half notes too long.

We present here the complete Credo, as an example of the style and form of the "Missa Aeterna Christi Munera". This work has been sung frequently by Father Finn's Paulist Choir, and it is now published in the McLaughlin & Reilly catalog, for the first time, we believe, in any American edition. Note the lateral lines of the melodies, the absence of difficult intervals. Perfection of performance is judged by the phrasing, and accenting style achieved by the chorus. Watch out for "down beats", and avoid them by stressing dynamics.

SIR EDMUND HURLEY

In paying tribute to Father Finn this month, we are reminded of his predecessor at the Paulist Church in New York City—Edmund Hurley.

Mr. Hurley was one of the best known choirmasters in Manhattan, and when the Motu Proprio was announced, he immediately began to direct his energies to the strict observance thereof.

It is strange that none of Mr. Hurley's church music is published today. Much of it was good. THE CAECILIA will publish an "Ingrediente" of his for Palm Sunday later in the year. It is hoped that more of his MSS will turn up in the various music libraries. A hymnal for use by boy choirs compiled by Mr. Hurley is still in print.

Credo

Allegro moderato ♩ = 84-88

Pa - trem o - mni-po - ten - tem, fa - cto - rem coe - li et ter -
Pa - trem o - mni-po - ten - tem, fa - cto - rem coe - li et ter -
Pa - trem o - mni-po - ten - tem, fa - cto - rem coe - li et ter -

rae,
rae, Et
rae, vi - si - bi - li - um o - mni - um, et in - vi - si - bi - li -
vi - si - bi - li - um o - mni - um, et in - vi - si - bi - li -

Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li - um De - i
in u - num Do - mi - num Je - sum Chri - stum, Fi - li - um De -
um. Je - sum Chri - stum,
um. Fi - li - um De - i

u - - ni - ge - ni - tum. an - te
 i u - ni - ge - ni - tum. an - te
 u - ni - ge - ni - tum. Et ex Pa - tre na - tum
 u - - ni - ge - ni - tum. Et ex Pa - tre na - tum

o - mni - a sae - cu - la. De - um de De - o, lu - men de lu - mi -
 o - mni - a sae - cu - la. De - um de De - o, lu - men de
 De - um de De - o, lu - men de lu - mi - ne,
 De - um de De - o, lu - men de lu - mi -

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

tum, non factum, con-sub-stan-ti - a - lem Pa - tri: per quem o - mni - a fa -
 tum, non factum, con-sub-stan-ti - a - lem Pa - tri: per quem o - mni - a fa -
 per quem o - mni - a fa -

- cta sunt. et pro-pter no - stram sa - lu - tem
 - cta sunt. Qui pro-pter nos ho - mi - nes, de - sce - ndit de
 - cta sunt. et pro-pter no - stram sa - lu - tem
 Qui pro-pter nos ho - mi - nes, de - sce - ndit de
poco rit.

p ♩ = 76-80
 Et in-car-na - tus est de Spi-ri - tu San - cto ex -
 coe - lis. Et in-car-na - tus est de Spi-ri - tu San - cto ex
 Et in-car-na - tus est de Spi-ri - tu San -
 coe - lis. Et in-car-na - tus est de Spi-ri - tu San - cto ex
 ♩ = 78-80

Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est.

Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est.

cto ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est.

Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est.

Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti -

Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi -

sub Pon - ti - o Pi -

Cru - ci - fi - xus e - ti - am pro no - bis:

o Pi - la - to pas - sus, et se - pul - tus est.

la - to pas - sus, et se - pul - tus est, et se - pul - tus est.

la - to Et

pas - sus, et se - pul - tus est. Et

Tempo I^o ♩ = 88-92

se - cun-dum scri - ptu - ras. Et a - scen-dit in
 se - cun-dum scri - ptu - ras. Et a - scen-
 re-sur-re-xit ter - ti - a di - e, se - cun-dum scri-ptu - ras.
 re-sur-re - xit ter - ti - a di - e,

Tempo I^o ♩ = 88-92

coe - lum: se - det ad de - xte - ram Pa - tris.
 - dit in coe - lum: se - det ad de - xte - ram Pa - tris.
 Et i - te - rum ven - tu -
 se - det ad de - xte - ram Pa - tris. Et i - te - rum ven -

cum glo - ri - a ju - di - ca - re vi - vos, et mor -
 cum glo - ri - a ju - di - ca - re vi - vos, et mor -
 - - - rus est vi - vos, et
 tu - rus est vi - vos, et

tu - os: cu - jus re - gni non e - rit fi - nis.

tu os: cu - jus re - gni non e - rit fi - nis.

mor - tu - os: cu - jus re - gni non e - rit fi - nis.

mor - tu - os: cu - jus re - gni non e - rit fi - nis.

p Et in Spi - ri - tum San - ctum, Do - mi - num, et vi - vi - fi - can - tem:

p Et in Spi - ri - tum San - ctum, Do - mi - num, et vi - vi - fi - can - tem:

p Et in Spi - ri - tum San - ctum, Do - mi - num, et vi - vi - fi - can - tem:

p Et in Spi - ri - tum San - ctum, Do - mi - num, et vi - vi - fi - can - tem:

qui ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre, et Fi - li -

qui ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre, et

qui ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre, et Fi - li -

qui ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre, et

o si - mul a - do - ra - tur et con glo - ri - fi - ca - tur
 Fi - li - o si - mul a - do - ra - tur et con glo - ri - fi - ca - tur
 o si - mul a - do - ra - tur et con glo - ri - fi - ca - tur qui -
 Fi - li - o si - mul a - do - ra - tur et con glo - ri - fi - ca - tur qui -

qui lo - cu - tus est per Pro - phe - tas.
 qui lo - cu - tus est per Pro - phe - tas. *mf*
 lo - cu - tus est per Pro - phe - tas. Et u - nam san - *mf*
 lo - cu - tus est per Pro - phe - tas. Et u - nam san - ctam ca - *mf*

mf et a - po - sto - li - cam Ec - cle - si - am. *poco accel.*
mf et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or u -
 ctam ca - tho - li - cam Con - fi - te - or u - num ba -
 tho - li - cam et a - po - sto - li - cam Ec - cle - si - am.

in re-mis-si-o - nem pec-ca-to - rum. Et ex-
 num ba - pti sma Et ex-
 - pti - sma in re-mis-si-o - nem pec - ca - to - rum. Et
 in re - mis - si - o - nem pec - ca - to - rum. Et ex-

spe - cto re-sur-re-cti - o - nem mor - tu - o - rum. Et vi -
 spe - cto re-sur-re-cti - o - nem mor - tu - o - rum. Et vi -
 ex spe - cto re-sur-re-cti - o - nem mor - tu - o - rum.
 spe - cto re-sur-re-cti - o - nem mor - tu - o - rum.

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

Cardinal O'Connell Celebrates Golden Jubilee

Message from Pope, President Roosevelt, and President De Valera Among Those Read

Three day observances marked the celebration of the 50th Anniversary of the Ordination of His Eminence William Cardinal O'Connell, Archbishop of Boston.

In spite of his advanced years Cardinal O'Connell took part in several public ceremonies held in his honor. On Friday June 8th, a Solemn Mass of Thanksgiving was held at the Cathedral of The Holy Cross. Rev. William J. Gorman, directed the Seminarian Choir, and the Mass was attended by the Priests and Sisters of the Archdiocese. Sermons were given in French, German, Italian, Polish, Lithuanian, Portuguese, Syro-Maronite, Syro-Melchite, and Gaelic by Priests of the Archdiocese. The Most Reverend Bishop Spellman, D. D. gave an Address in English. His Eminence responded. At the offertory the Cardinal's "Juravit" was sung.

On Saturday June 9th, a children's mass was celebrated by His Eminence, at the Boston College Stadium. A choir of 500 children, represented the 20,000 present. Addresses were given by Rev. Louis J. Gallagher S. J., President of Boston College, by Rev. R. J. Quinlan, S. T. L., Superintendent of Schools, and by two representatives of the Cathedral High School. Response was made by His Eminence. The children's choir sang hymns composed by the Cardinal.

At Fenway Park, on Sunday June 10th, 35,000 people assembled, where again, His Eminence celebrated Mass. St. John's Seminary Choir rendered the music at this ceremony. As at the Cathedral service, the gregorian chant was rendered. Addresses were given by Rt. Rev. Msgr. M. J. Splaine D. D., Senator David I. Walsh, Governor Joseph B. Ely, Mayor Frederick W. Mansfield of Boston, Congressman John McCormack, Judge Robert Grant, Mayor James J. Bruin of Lowell (the Cardinal's Birthplace) Mayor John J. Irwin of Medford (where the Cardinal served as Curate for a time).

This brilliant series of Religious observances, was part of the recognition made of this Jubilee. At Harvard Stadium, on Saturday afternoon June 10th, a tremendous band and orchestra festival of school musicians was held, directed by Benedict Fitzgerald, Director of Music in the Cambridge Schools. His Emi-



nence was guest of honor. At Boston College Alumni Day, (Alma Mater of the Cardinal) James J. McGrady, of the National Labor Board, spoke, and His Eminence acknowledged the tribute of Mr. McGrady, and the other speakers by a very gracious address.

A collection taken up in all the churches, was permitted by the Cardinal only on condition that the proceeds be divided among the Charities of the Diocese. Soon after the celebration Houghton Mifflin Company, announced the publication of the Cardinal's book "Recollections of Seventy Years". His Eminence had forbidden its issuance until after the ceremonies lest the book be given the advantage of the publicity given to his Jubilee.

In his addresses, Cardinal O'Connell, visibly moved by the magnitude of the testimonials, urged observance of simple rules of faith, urged loyalty to the nation, and gave thanks to the local press, the press of the nation and all who had given so much emphasis to his Jubilee—accepting it not for himself, but for the progress of Catholicity, and as an indication of the fraternity existing among the people of all religious beliefs, and life interests.

Msgr. R. J. Haberlin, Msgr. M. J. Splaine, Rev. Francis L. Phelan, and Rev. Jeremiah Minahan, officiated at the Masses on the various days, with Rev. H. M. O'Conner, serving as Master of Ceremonies.

Among the thousands of congratulatory messages that poured in, was one from The Holy Father, one from President Roosevelt, and another from President Eamon de Valera, of the Irish Free State.

CURRENT COMMENTS

CARDINAL O'CONNELL PRAISES MADAME STEVENS OF PIUS X SCHOOL

His Eminence William Cardinal O'Connell, in an interview granted to a Boston newspaper, on June 6th, is quoted as follows:

"The Cardinal spoke of the increased use in the Catholic Church of Gregorian music; praised Madame Stevens of the Sacred Heart Convent at Manhattanville for her work in helping to revive it.

"She was an Andover girl," he said. "A convert. And now, a nun in the Sacred Heart Convent, she is doing perfectly remarkable work in bringing back plain song. I don't see why she doesn't collapse, she works so hard. A true artist, with a New England background that prevents her from being temperamental.

"Church music was becoming too elaborate. Everyone who could wanted to write a mass that would be as beautiful in its way as a great cathedral. Mozart wrote one. After a while, the music got out of hand. It became unsuitable.

"There was a return to Gregorian chant almost when it was too late. For it had fallen into disuse. Only certain orders had preserved it; kept the secret of it."

PROMINENT BOSTON ORGANIST MOURNED

**Mamert Karbowski Dean of
Lithuanian Organists in
New England**

Early in June, Boston papers carried the notice of the passing of one of Boston's best known and best liked Catholic church musicians, Mamert Karbowski of South Boston.

Mr. Karbowski was dean of the Lithuanian organists in New England. His father was a brilliant organist in Europe and his son followed in his footsteps. The latter received his musical education in Kingston Conservatory, Wyoming Seminary, and the New England Conservatory of Music.

He had been with Saint Peter's church for many years and in 1903 organized the church choir. He conducted many musical affairs in conjunction with the churchwork in the South Boston district.

A son is now an organist in Cambridge, Mass.

R. I. P.

INSTRUMENTAL MUSIC IN THE SCHOOLS

In a booklet published by the National Bureau for the Advancement of Music, Mr. C. M. Tremaine, Director, gives some interesting figures on the study of instrumental music. In part it says:

"It has been variously estimated that there are between 18,000 and 25,000 school bands and between 35,000 and 45,000 school orchestras, depending upon how small a group may be dignified by the name orchestra. If we take 21,000 as a conservative figure for the number of bands and 38,000 as the number of orchestras, and estimate the average size of the total number of bands as 32, and of orchestras as 20-22, we would have an aggregate of 672,000 members of school bands and 836,000 members of school orchestras, or a total of 1,508,000. The total figures might run considerably beyond this. From the above figures should be deducted the number participating in both bands and orchestras, but there are, of course, a great many students in instrumental classes of various kinds who are members of neither bands nor orchestras. When we add the very large number of children in the beginning stages of instrumental study and those in piano, violin, and other special classes, the total number studying instrumental music in the public schools might reasonably be estimated as over two millions."

WHO IS DOM GREGORY MURRAY?

The discussion about a recent booklet "Gregorian Chant: A Pilgrim's Progress" has caused many inquiries from American subscribers about Dom Gregory Murray. Hence the brief biography which follows:

Dom Gregory Murray O.S.B., M.A., F.R.C.O., began his musical career as a choirboy under Sir Richard Terry at Westminster Cathedral, London. While still a boy he became assistant organist to Sir Richard. As organist and choirmaster of Downside Abbey he continues his active interest in all branches of church music, particularly Gregorian Chant.

He passed the examination for Fellowship of the Royal College of Organists at the age of seventeen. He serves on the Committee of the "Society of St. Gregory", the English association of Catholic church musicians, and his organ recitals, for some time, have been a regular feature of the English Radio programs. He has broadcasted a dozen times already this year, and further engagements are announced for some months ahead.

TERCENTENARY CELEBRATION IN BALTIMORE

Approximately 100,000 persons formed the congregation in the Baltimore Stadium on Memorial Day when the Catholics of Maryland and surrounding states and communities marked in a signal way the Tercentenary of the Founding of Maryland and paid tribute to His Eminence James Cardinal Gibbons, former Archbishop of Baltimore, and one of the greatest figures of the last and present century in this country, the centennial of whose birth occurs this year.

With His Excellency the Most Rev. Amleto Giovanni Cicognani, Apostolic Delegate to the United States, presiding, and several members of the Hierarchy present, the Most Rev. Michael J. Curley, Archbishop of Baltimore, celebrated the pontifical High Mass in the stadium in thanksgiving for the blessings conferred by God upon the Catholic Church in the Archdiocese of Baltimore and in the United States in the 300 years since Father Andrew White, S.J., celebrated Mass for the first time in what is now Maryland.

The music was in charge of Rev. J. Leo Barley, and ten thousand children formed the choir. The "Missa de Angelis" was chanted, and the hymn "Holy God" was sung afterward.

* * *

SETON HILL COLLEGE GREENSBURG, PA.

Baccalaureate Sunday was observed June 10, with a Solemn High Mass. The Gregorian Proper of the Mass was chanted by the College Choir, as was the Ordinary, "Missa Cunctipotens Genitor Deus" No. 4 with the Credo No. 2. Remondi's "O Sacrum Convivium" was sung by the entire student body at the offertory.

Benediction followed the Baccalaureate Sermon in the afternoon. Goetz's "Prelude" op. 24, and "Laus Deo" by Dubois were played on the organ as Processionals.

* * * *

FATHER KERN—CHURCH MUSICIAN

Rev. Lyford Kern, recently appointed Chancellor of Peoria, Illinois, is an advocate of liturgical music. Not only does he advocate but he has always had it performed in parishes where he was stationed. He has introduced Compline with great success, using the Singenberger setting. The program, directed by Father Kern and rendered at the Consecration of Msgr. Bergan, Bishop of Des Moines, will be found in another section of this issue.

A FIRST EDITION

In our files, among other early issues, we came across the first issue of THE CATHOLIC CHOIRMASTER, issued in February 1915. Among the names of the early supporters were noted, Rev. Louis Bouhier S. S., Montreal; J. Lewis Browne, Chicago; Martin G. Dumler, M. M., Cincinnati; Rev. Leo P. Manzetti, Baltimore; Rev. G. V. Predmore, Elmira, N. Y.; Rev. Virgil Genevrier, Newark, N. J.; Mr. John P. Hession of Boston; and other well known church musicians of the day. Nicola A. Montani, James A. McDavitt, Rev. J. M. Petter, and Rev. S. M. Yenn, were also listed, among others, whose names are still noted in the present issues of that worthy paper.

Other names noted at random, were: Walter N. Waters, who was then Secretary of the National Association of Organists. Prof. Antonio Mauro; Mr. Frederick W. Goodrich; Mr. Harold Becket Gibbs; Rev. B. F. Marcetteau; Dr. G. E. Stubbs (well known authority on the boy voice).

Additional features were a recommended list of church music for Lent, Holy Week and Easter, and a review of the 50th anniversary of the famous musician of Italian church music fame—Luigi Bottazzo.

* * *

BOSTON CHOIR SINGERS FORM SOCIETY

Early in June, singers who participated in the Choir Festival at Symphony Hall, May 13th, under Father Finn, met for the purpose of forming a permanent society. John A. O'Shea, Director of Music in the Boston Public Schools, was a speaker, and also Dr. James A. Reilly. Both told of the Choirmasters Guild which was formed 25 years ago, and of their experience as members and Directors of various well known societies of the same sort. Mr. Joseph Ecker, under whose leadership the organization became possible, announced that His Eminence William Cardinal O'Connell had expressed his approval of the proposed society. A testimonial was sent to Father Finn in appreciation of his efforts in behalf of the singers, and plans were made for monthly meetings in the fall. Membership will open to non-choir members as well as choir singers, and voice test will be given to all who join. Each section will be limited and already a waiting list is anticipated for the Soprano section.

* * *

J. J. Not W. J. L.

It is J. J. Meyer, Organist and Choirmaster of St. Francis Church, Milwaukee, and composer of the popular "Little Flower" Hymns,

who is President of the newly formed Singenberger Society. In the June issue, in noting the reception to the American Guild of Organists of the Cathedral, we said it was W. J. L. Meyer who was President of the Singenberger Society.

Construction of The Liturgical Choir

The Liturgical Arts Magazine, Vol. 3., No. 1., 1934 treats of the Choir, or Presbyterium as follows "*The Choir*. The choir, or presbyterium, is only the front or back part of the sanctuary, according to the locality of the altar. It should give the impression of belonging to the sanctuary and not look like something apart. It must be on the same level as the rest of the sanctuary. Or, in other words, the clergy sit in the sanctuary.

Liturgically speaking, there is only one sanctuary. The idea of a lower and an upper one is quite foreign to the Roman Liturgy. It has no *raison d'être*.

One or two steps at the utmost between the sanctuary and the choir are sometimes to be seen in very correct cathedrals. But it should be borne in mind that the steps are not there to separate the choir from the altar. As two or three rows of stalls are usually placed on either side, and as each row is one low step higher than the preceding one, and as the back row should not be higher than the level of the sanctuary, architects decide the question by sinking the front row one or two steps and putting the back row on the same level as the sanctuary: hence the reason for steps. But if any arrangements could be made so as not to have these steps, it would be better."

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ANNIVERSARY OF NOTRE DAME SISTERS OBSERVED IN WOBURN, MASS.

The 100th anniversary of the Notre Dame de Namur Order, was observed on June 16th, at Woburn, Mass. by a special program. Miss Edith Duffy was in charge of the music.

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F. T. SHORT COMPOSITIONS HEARD

At the Palm Sunday Concert, given at Our Lady of Angels Church, Brooklyn, N. Y., a choir of fifty boys, and twenty men were directed by Frederick T. Short, organist and choirmaster at the church. Music by Schubert, Lemmens, Tschaikowsky, Franck, Yon and Christiansen, was heard. A feature of the program was the rendition of two of Mr. Short's compositions "Domine Salvum Fac" and "Ave Verum".



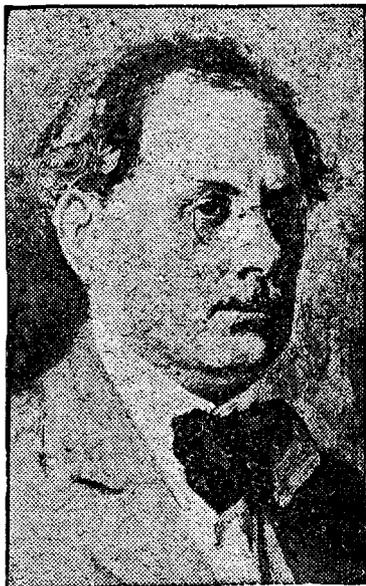
NEW MARSH COMPOSITION PRAISED

We quote directly from the June issue of the "American Organist" which treats of a new motet by one of the most practical and popular composers of Catholic church music in this country—William J. Marsh.

"William J. MARSH: "*Cantate Domino*," 7p. c. me. McLaughlin & Reilly, 20c. A jubilant praise anthem that really praises; Latin and English texts. It begins with the men in unison on a sterling theme of four measures, followed by the women's voices in unison and 3-part and 2-part writing, which leads into free contrapuntal treatment and the anthem moves jubilantly onward. Mr. Marsh is another of our present-day composers who knows how to write for voices and who gets entirely away from servitude to rules and regulations, yet at no time violating a musician's native sense. This is what some of us by the old-time definitions could properly call a capella music, for the accompaniment merely duplicates the voice-parts, thereby being none the less essential, however. Much music sounds as though somebody needed some money; this does not. Rather it sounds like somebody needed a real 1934 praise anthem for his service and decided to write it, first having caught that elusive thing, inspiration. Get it; your choir won't have to work too hard, even if they are only beginners."

NEW McGRATH MASS BROADCASTED

"Missa Parochialis" a new composition by Joseph J. McGrath, Director of Music at the Syracuse Cathedral, was broadcast on the CBS network, June 25th, at the National Convention of Knights of St. John. This new work was performed last Christmas, by Mr. McGrath's choir, and thoroughly tested. It is an easier work than the famous "Missa Pontificalis" which was designed for the best choirs to use at special occasions. The "Missa Parochialis" will be more popular for general parish use, for while it is in fine classical form, it is not as difficult as the other mass. It is in process of publication, and will be published early in September.



HONORARY DEGREE TO MARTIN DUMLER

The College of Music, Cincinnati, Ohio, honored Martin G. Dumler, M.M., by presenting him with an honorary degree of Doctor of Music, when Walter S. Schmidt, board member, made the presentation. Included in his remarks were the following:—

"Cincinnati is honored and may be proud of having a most noteworthy figure in the realm of music and fine arts in its midst: Dr. Martin G. Dumler, who, by his unselfish endeavors and artistic achievements, inspired by a genuine love for his art and a deep devotion to its purest and highest ideals, has served the cause of music in his native city and country," Schmidt said.

"Gifted with great versatility, Dr. Dumler has been active and prominent in various fields of human endeavor. He has been a stalwart supporter of the Cincinnati Symphony orchestra he is a director of the Cincinnati May Festival association and has served the College of Music for many years as trustee, secretary and is at present its vice president. He is a member of the Executive committee and a life member of the Society of St. Gregory of America and an honorary life member of the Cincinnati Musicians' club. He is the honorary chairman of the Bruckner Society of America and recently received the medal of honor from this society.

"As a composer he rose to eminence in the field of sacred and ecclesiastical music by performances of his works in America and Europe. Indeed, his native city, Cincinnati, and the College of Music may justly be proud of him."

BOROUGH POLYTECHNIC MADRIGAL SINGERS ASSIST IN TRIO RECITAL WIMBLEDON, ENGLAND

At the Lecture Hall early in Spring 1934 the Roberjot Trio, (violin, violincello, and piano) gave a Recital, and choral numbers were rendered by the Borough Polytechnic Madrigal Singers, under the direction of H. Stanley Taylor.

One of the choral numbers rendered was the "Ave Regina Coelorum" by Terence Gahagan, which appeared in THE CAECILIA in February 1934. Other latin numbers sung were composed by Vittoria, Taylor, and Tallis. Madrigals were by Gibbons, Dowland, Bateson, Campion, and Bennet.

PIUS X SUMMER SCHOOL IN VARIOUS CITIES

Courses in Liturgical Music were held in the following cities under the auspices of the Pius X School of Liturgical Music:—New York City, Washington, D. C., Detroit, Mich., St. Louis, Mo., and Rochester, N. Y.

Subjects included Gregorian Chant, Gregorian Interpretation, Gregorian Accompaniment, Conducting, Vocal Production, Sight Reading, Harmony, Counterpoint, Training of Choirs, and a Model School with demonstrations for Practice Teaching, Observation, Supervision, Psychology of Education as applied to music, etc.

DE PAUL UNIVERSITY SUMMER SCHOOL—CHICAGO

Dean Arthur C. Becker, announced the Summer session of the School of Music, which began June 25th and went until August 4th. The Fall semester begins on September 17th.

A faculty of internationally known artists gave courses leading towards various Musical Degrees. Symphony orchestras, glee clubs, band, and chorus were made up.

TWIN CITY CHOIR FESTIVAL 1000 Voices, Assisted by Minneapolis Symphony Orchestra.

St. Stephen's Catholic Church Choir, directed by Mr. Cecil Birder, joined 43 other choirs from churches of various denominations, in the cities of St. Paul and Minneapolis during the early Spring choir festival, this year. Mr. Birder conducted Palestrina's "O Bone Jesu" and "God My King" by Bach. Other numbers on the program were by Avery, Franck, Noble, Gounod, Beethoven, Wagner, Mendelssohn, Sibelius, Brahms, Haydn, Handel and Christiansen.

PITTSBURGH CHOIR FESTIVAL

Two Sundays Devoted to Choir Program

Another step in the progress of the plan under execution by the Pittsburgh Diocesan Church Music Commission took form in June.

The choirmasters having been instructed for a year, the choirs having been without women for year, a year's time for the learning of liturgical music having gone by—a performance was given by every choir in the diocese.

Admittance was limited to choir members, organists and directors, and Priests invited to attend.

Twenty choirs appeared the first Sunday and the following numbers were sung:

1. ST. AUGUSTINE'S—Lawrence O. Fitz
 - (a) Agnus Dei (Missa Decima) M. Haller
 - (b) Ave Maria Witt
2. ST. BERNARD'S—Mrs. Elsie McCarthy, Organist
Robert Hawthorne, Director
 - (a) Tibi Laus O. Lassus
 - (b) Ave Maria J. Arcadelt
3. ST. BONIFACE'S—Miss Marie A. Eberle, Organist—Earl Scanlon, Director
 - (a) Jesu dulcis B. Kothe
 - (b) O Salutaris I. Mitterer
4. EPIPHANY—John Sedlacek
 - (a) Tristis est anima mea G. B. Martini
 - (b) In monte Oliveti G. B. Martini
5. ST. FRANCIS XAVIER'S—Miss Frances Cunningham, Organist—Leo P. Stimmler, Director
 - (a) Ecce Panis angelorum XVII Century
 - (b) O Esca viatorum XVII Century
6. GUARDIAN ANGEL—Mr. John Balcerzak
 - (a) Selections from Missa Tertia M. Haller
 - (b) Panis angelicus Parish Hymnal
7. ST. HENRY'S—Miss Adelaide Sehringer
 - (a) Benedictus (Maximilian Mass) J. Gruber
 - (b) O Jesu mi dulcissimi XVII Century
8. HOLY CROSS—Miss Cecilia Dowling
 - (a) Kyrie and Benedictus A. Rhode
(Missa Regina Pacis)
9. HOLY INNOCENTS'—Miss Katherine M. Blaney
 - (a) Adoramus te J. B. Hoffman
 - (b) Agnus Dei
(Mass of St. Joan of Arc) J. Gruber
10. IMMACULATE HEART OF MARY—Fortunat Mileszko
 - (a) Kyrie (Mass—St. Joan of Arc) J. Gruber
 - (b) Ave Verum J. B. Molitor
11. ST. JOSEPH'S (Bloomfield)—William J. Lotz
 - (a) O Jesu veracissime XVIIth Century
 - (b) Ave Maria J. Arcadelt
12. ST. JOSEPH'S (Mt. Oliver)—Andrew Mueller, Organist—Theodore Wuenschel, Director
 - (a) Domine non sum dignus M. Haller
 - (b) Ave verum P. Sckeuren
13. ST. KIERAN'S—Miss Margaret Kernan
 - (a) Sanctus I. M. Wilkesn
(Mass of the Child Jesus)
 - (b) Veni Creator J. Singenberger
14. ST. LAWRENCE'S—John C. Harmon
 - (a) Tollite Hostias Saint-Saens
 - (b) Terra tremuit A. Dress
15. ST. MARY'S OF THE MOUNT—Miss Mary Alton, Organist—James Lanagan, Director
 - (a) Kyrie Max Filke
 - (b) Benedictus Max Filke
16. ST. MICHAEL'S—Valentine Kotlarz
 - (a) Terra tremuit V. Engel
 - (b) Ave maris stella B. Kothe
17. MOST HOLY NAME—Miss Rose M. Goettman
 - (a) Kyrie J. Schildknecht
(Mass SS. Cordis Jesu)
 - (b) Gloria (Missa Orbis Factor) C. Rossini
18. ST. PAUL'S CATHEDRAL—Rev. Carlo Rossini
 - (a) O Sacrum Convivium G. Remondi
 - (b) Panis angelicus C. Gasciolini
19. SS. PETER AND PAUL'S—A. A. Weiss
 - (a) Ave Maria I. Mitterer
 - (b) Adoro te Ad. De-Doss
20. ST. STEPHEN'S—Mrs. W. B. King, Organist—
W. B. King, Director
 - (a) Adoro te (Approved) C. Gounod
 - (b) O Cor Jesu C. Rossini

ST. LOUIS CATHOLIC ORGANISTS' GUILD

Final Meeting of the Season

The St. Louis Catholic Organists' Guild brought the season of 1933-34 to a close with its meeting on Sundays, May 13th in the auditorium of the New Cathedral School.

At the invitation of the chair, Father Tucker, Chairman of the Diocesan Music Commission, opened the meeting with prayer. The answers to the questions submitted to the Vigilantes Committee were read by President Diebels. A motion to put the organization on record as taking formal notice of the tenth anniversary of the death of John B. Singenberger, the active exponent of correct and improved church music was passed by the house with the wording of the resolution to be arranged by the sponsor of the motion, Mr. Henry Koch of St. Charles, and the secretary of the Guild. Bro. Lawrence Gonner S.M. drew attention to the fact that although the Guild had functioned well during the past year its greatest possibilities were still to be realized and would be attained only as a result of serious thought and careful planning. He invited the members to express their views to the officers of the Guild in the course of the summer so that the officers and the Diocesan Commission would be well informed as to the tastes, wishes and ideals of the members at large. This would be of great aid in drawing up the program of the Guild for the coming year.

An interesting discussion arose concerning the singing of the "Veni Creator" before the sermon at Sunday High Masses. The general regulation of the church in regard to the Mass is, "nihil innovetur", nothing new is to be added. As the sermon, as such, is, strictly speaking, not a part of the Mass it was thought that the Veni Creator could be used before the sermon if desired. Fäther Hellriegel, however, brought out the fact that to him the sermon did seem to be a part of the mass, since historically, in the first century, the epistle, gospel and sermon, constituted the major units of divine service. Moreover, the Veni Creator, seemed a trifle superfluous

since before saying the Gospel the priest says the "Munda Cor Meum" in which he begs for the grace of God "to meetly and fitly announce His Gospel".

In response to a question from the floor Father Dreisoerner S.M. answered that there was no board or Commission to which a musical composition had to be submitted before it could be sung in church. Mr. Hausner of St. Anthony's pointed out, however, that any composition intended for use in church should be steeped in the Christian spirit and to this end every organist ought to acquaint himself as much as possible with the Motu Proprio, to study it and master it thoroughly.

One question asked why the St. Anthony Church Choir no longer sang the responses at Mass in four parts as had been done in the time of Professor Rhode. The answer was given in the words of Nicola A. Montani, distinguished Catholic Choir-master of Philadelphia, to whom the matter had been submitted by Prof. Rhode's successor. Dr. Montani brought out that it was a violation of an artistic principle to have two sections of something constituting one unit sung in two different ways.

A motion to extend the meeting beyond its usual length in order to complete the discussion on the questions answered by the Vigilantes Committee was entertained for some time but finally dropped owing to the lateness of the hour.

In his concluding remarks Father Tucker expressed his happiness at the forward strides that the Guild had made during the first complete year of its existence. He expressed his deep appreciation of the work, time and talent given to the cause by the Vigilantes Committee composed of Father Treinan, CSSR., Prof. Hausner of St. Anthony's and Miss Helmer of Holy Redeemer of Webster Groves. He thanked all for their cooperation and participation in the work of the Guild and hoped that many would write to the officers in the course of the summer so that a practical program could be built up for the coming year.

President Diebels introduced the speaker of the day, Dr. Percy Eversden, Vice-President of the National Association of Organists and member of the Designing Board of the Kilgen Organ Company. Doctor Eversden spoke upon various points concerning the construction and acoustical accuracy of church organs. He concluded his address with an appeal to the Guild to use its influence towards the improvement of good tone and correct organ technique in our churches.

NEXT MONTH

Regular features will be continued in the September issue: viz:

"Music Appreciation", Sr. Cherubim O.S.F.

"Question and Answer Box", Dom Gregory Hugle O.S.B.

Also a new series by Dom Adelar Bouvilliers O.S.B., and an article by Arthur Angie, Father Bonvin S.J., Rev. Giuseppe Villani, S.C. Also an article by Edw. A. Maginty on the "Proprium Missae", and several other features.

The music section will contain several interesting examples of music suitable for use during the coming season.

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Young man-organist desired; to assist Choir-master at a well known Boston Church. Duties will be to accompany the choir and otherwise assist choir-director at one rehearsal a week, one Holy Hour Service, and two Sunday Masses. Extra compensation for Requiem and other services. Choir of boys and men, well organized.

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ORGANIST AND CHOIRMASTER WANTS POSITION

With experience in two large Cathedrals in Italy and other churches in the United States desires position or new opportunity.

Complete knowledge of Gregorian Chant. Master in Voice Placement and Training. References and facts furnished if desired.

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PLACE IN POLISH CHURCH WANTED

Young man of Polish extraction seeks position as organist in Polish parish. Qualified to serve as janitor also if desired. Place preferred in New England or New York State. Understands Latin and Polish ceremonies.

Address: Caecilia "C".

**A PRACTICAL PLAN
FOR TEACHING GREGORIAN CHANT**

(Continued)

By T. FRANCIS BURKE, Prof. of Music
Regis College, Weston, Mass.

The Rhythm

We come now to the real problem in chant—its rhythm. This problem presents the main difficulty in mastering this type of music. The metrical chants, those in poetic verse metre, are the chants which more nearly approach our modern measured style. For this reason we more readily appreciate them. At the same time, they are by no means the most beautiful. In fact, it seems the farther away the Gregorian style digresses from measured rhythm, the more spiritual in style the chants become.

The four outstanding types of verse metre as found in Gregorian are as follows:

- The Iambic:**
 ✓ ✓ ✓ ✓
 ✓ ✓ ✓ ✓ O Salutaris
 ✓ ✓ ✓ ✓
 ✓ ✓ ✓ ✓

The Trochaic:
 ✓ ✓ ✓ ✓
 ✓ ✓ ✓ ✓ Tantum Ergo
 ✓ ✓ ✓ ✓
 ✓ ✓ ✓ ✓

Sapphic:
 ✓ ✓ ✓ ✓ ✓ ✓ ✓
 ✓ ✓ ✓ ✓ ✓ ✓ ✓ Iste Confessor
 ✓ ✓ ✓ ✓ ✓ ✓ ✓
 ✓ ✓ ✓ ✓ ✓

Asclepiadic:
 ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓
 ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ Custodes Hominum
 ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓
 ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓

These rhythms may be easily recognized and they establish the rhythm of the chants except-

ing a few cases where the melodic patterns are so melismatic (melismas are groups of neumes—smaller groups of notes—on one syllable of text) that the verse metre effect is destroyed and the rhythm is treated as in free rhythm, which I shall later explain.

The text in poetic verse metre controls the rhythm of the melody as it indeed does in all chant where it appears. Where the melody soars with many notes on a single text syllable, a musical analysis is necessary. This process I shall explain later in the discussion.

Now the next simple type of chant is the prose syllabic chant, in which each syllable of the text has one note in the melody. In such cases the ictus or accent occurs in irregular groups of twos and threes. This rhythm is called oratorical or free rhythm and is in the nature of oratory as its name suggests.

In most editions, the primary accent in words is marked with an acute accent. The secondary accents are those which occur at natural intervals between the acute accents in order to establish the necessary interplay of twos and three. For instance: Kyriè eléison Pátrem omnipoténtem.

In syllabic chants with neumes (groups of two or three notes on a single text syllable) no new problem is encountered. The eighth note may be used as the unit of time value. This note, or whatever symbol is employed, is always fundamentally of the same time value. It must not be assumed, however, that this process makes for the mechanical because the continual changes of ritardando, accelerando, etc., those infinitesimal movements of all aesthetic and melodic expression in most cases governed by the text, are omnipresent.

Thus, with the interpolation of the ictus as in the oratorical accent we establish the fundamental rhythm of free chant. Oratorically, again, we consider the principal word of a phrase or sentence and also the general mood of the piece; supplicatory, triumphant, devotional, etc., etc.

When the neumes occur in large groups on a single text syllable, these groups are called melismas and the chant is called melismatic. Now, in this type of chant we apply the same principles of analysis to the melody that we applied to the syllabic chant text; irregular groups of twos and threes.

These icti or accents are not artificial accents but correspond in an irregular manner to the beats of a measure in our common 4/4 measure. We do not accent forcefully each beat but we distribute the rhythmic impulses as follows: 1 strong 2 weak, 3 medium, 4 weak.

CATHOLIC CHURCH MUSIC

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If we remember that the ictus in chant means merely the form-giving element to rhythmic sense and that we apply it rhythmically in exactly the same manner as in measured music, with the exception that the beats occur at irregular intervals instead of regular intervals, we will arrive at the true significance of the ictus.

The types of free chant we variously describe as syllabic, syllabic with neumes, partly florid, very florid, and melismatic. Then, of course, as I before described, the metrical chants with poetic verse metre.

Syllabic: Salve Regina (simple form) Veni Jesu Domine, Ave Regina (simple form).

Syllabic with Neumes: Gloria (Angel's Mass) Credo III, In Paradisum.

Florid Chants: Kyrie (Mass I B.V.M.) Sanctus (Angel's Mass).

Very Florid Chants: Absolve (Requiem) Haec Dies.

Metrical Chant:

Iambic: O Salutaris Hostia.

Trochaic: Tantum Ergo.

Sapphic: Iste Confessor.

Asclepiadic: Custodes Hominum.

Suggested Course for Schools

(Grades III-VII)

"The Catholic Music Hour" of Silver, Burdett and Company of Boston offers a well graded and eminently satisfactory vehicle for the introduction of chant as well as a strictly up-to-the-minute course in modern music. From this material (with the exception of one piece) I have outlined a course which may be used in preparing children for a church music program such as I suggested at the beginning of this discussion. I have here from five to eight pieces assigned to each year as *required* and several extra pieces which are outside the course and may be used as additional preparatory or recreative material.

First Book—Grade III

Required

O Salutaris (page 60), Tantum Ergo 64, Et Incarnatus 17, Adoro Te 48.

Additional Material

Gloria Patri 4, Veni Domine Jesu 64, Angele Dei 52, Jesu Tibi Vivo 52, Salve Mater 69, Attende 17.

Second Book—Grade IV

Required

Agnus Dei 56, Kyrie 47, Salve Regina 92, Sanctus et Benedictus 56, Stabat Mater 100, Veni Creator 100.

Additional Material

Rorate 84, Parce Domine 57, Cor Jesu 57, Ave Verum 108.

Third Book—Grade V

Required

Adoremus et Laudate 87. Antiphons of Our Lady 82, 83. Litany B.V.M. 56, 57. Litany of the Saints 72. Lucis Creator 56.

Responses for High Mass and Vespers 99, 100, 101, 124, 125, 126, 127, 128.

All Psalm Tones 42, 35, 22, 27, 11.

Additional Material

Kyrie 105.

Fourth Book—Grade VI

Required

Adeste Fideles 44, Vidi Aquam, Asperges Me 7, Credo I 66, 67, 68, Gloria 33, 34, 35, Te Deum 127.

Additional Material

Agnus Dei 76, Veni Sancte Spiritus 88, Dies Irae 89, Lauda Sion 116, Sanctus 74.

Fifth Book—Grade VII

Required

Ave Maria 17, Veni Sancte Spiritus 146, Ut Queant Laxis 31.

O Sacrum Convivium 94, O Crux Ave 31, Introit 189.

Additional Material

Ancient and Modern Notation 180.

Comparison of Modes.

Accompaniment of these pieces will be available in the Teacher's Manual now in process of publication. The accompaniments of these pieces may also be found in the Manuals of "The Progressive Music Series," Catholic Edition, Silver, Burdett and Company. The only inconvenience in this as temporary accompaniment book is occasioned by non-correspondence of page numbers. One may of course find accompaniments of the various pieces in other editions.

As the program has been accomplished previous to the eighth grade, to this grade may be assigned any additional material from the Fifth Book that may interest the music supervisor.

In many Catholic schools, there is a steadily increasing interest in the Gregorian Chant and if educators will not be confused with the theoretical effusions of enthusiasts but will begin in a practical manner to apply a few pieces in each grade, much can be done along this line. With faith in the truth of this beautiful art, a love for the aesthetic and spiritual in it, and the virile courage to persevere, we will speedily restore the Chant to its rightful position in the music of the Church.

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.

ANENT THE HYMN "JESU DULCIS MEMORIA"

Referring to an article on the author of the words of the hymn *Jesu dulcis memoria* reproduced, in CAECILIA, Mai, page 229, from the *Musical Opinion*, let me remind the reader of what was said in CAECILIA 1931, page 177: "The justly celebrated and popular 'Jesu dulcis memoria' has been hitherto commonly ascribed to Saint Bernard of Clairvaux. B. Hauréau, however, in his investigations (*Des poèmes latins attribués à Saint Bernard*, Paris, 1890), has proved the untenableness of this belief. And let it be said in passing, in his really authentic poems the great saint and orator of the 12th century shows himself not at all up to the standard of our *Jesu dulcis memoria*."

G. M. Dreves, an authority on hymnology, says in his work "Ein Jahrtausend latenischer Hymnendichtung," Vol. I, p. 237: "We possess of St. Bernard only four hymns whose authenticity is above every doubt, three in honor of St. Victor, one in honor of St. Malachy of Armagh. They present the great orator as a poet jejune in invention, cold in sentiment and awkward in form. These genuine hymns of St. Bernard are the best confirmation of Hauréau's negative result."

As to the other Bernard, monk of Cluny, whom the author of the article calls "of *Morlaix*" (*Morlaix* in Brittany), he hailed rather from *Morlas* (Morlat, today Morlaas), the ancient capital of Béarn (S. France), as he is expressly said to be "francigena". Besides being the author of the poem "De contemptu mundi" beginning with the "*Hora novissima*," of which CAECILIA speaks, he wrote the well known second hymn of the "Mariale": *Omni die dic Mariae*, which is often attributed to St. Casimir of Poland.

LUDWIG BONVIN S.J.

MORE ABOUT GREGORIAN CHANT

In an article published by Dom Gajard in "Commonweal", June 1, 1934, we read assertions and expressions characterizing Gregorian chant that may interest the reader as examples of an enthusiastic style. However only a few of these high-strung effusions can here be presented, and that, without any, or scarcely any comment.

Gregorian chant is said "to bring . . . the joyous expansion of the soul in the harmonious adjustment of all the faculties. And therein lies . . . the supreme sign, proof of its vocation, and of its divine essence." "The Gregorian scale does not admit the leading-note. Why? . . . Because of the imperfection of the semi-tone," . . . because this imperfection "does not allow a sufficiently wide descending interval . . . Our forefathers did not love incomplete things, they only accepted perfect beauty." [Here, however, one might ask: Are the other semi-tones used in the Gregorian melodies of a different acoustic and aesthetic nature, for instance, the semi-tone between the second and third degrees and that between the sixth and seventh degrees of the Re scale, modus I, and generally the two half-tones naturally occurring in all the Gregorian scales? ("Y")]

And what about the semi-tone of the Vatican Edition to be found in the "Amen" of the *Alii toni ad libitum* (Toni orationum)? In its effect it is perfectly equivalent to the prescribed leading note.]

"The antique severity gives to the (Gregorian) melody . . . an incomparable richness." "The atmosphere (of the Gregorian chant) is always that of love. If one wishes to describe Gregorian chant in one word, it would be, I think, charity . . . *plenitudo legis dilectio*." Let us terminate by quoting an assertion that recalls the first example of our little collection, the proof of the "divine essence" of Gregorian chant. For this chant Dom Gajard, in his last lines, claims "supernal inspiration."

PROGRAMS

Consecration of Msgr. Bergan, Bishop Elect of Des Moines, Iowa, June 13, 1934

Gregorian Propers—
From the Solemn Votive Mass of the Holy Ghost
Ordinary of the Mass—
Missa Regina Pacis Yon Singenberger
Gradual and Alleluia—
Offertory—
Jesu Rex Admirabilis Palestrina
Organ—
Paul F. Braun, M. Mus. (Prof. of Organ, Bradley Institute)
Director—
Rev. Lyford Kern, St. Mary's Cathedral

Organ Recital RICHARD KEYS BIGGS At San Diego, California

Sketch in F minor	Schumann
Sketch in D flat	Schumann
Andante	Borowski
Minuette Antico	Yon
Bells of St. Anne	Russell
En Batteau	Debussy
Rustic March	Beex
Sunset	Biggs
Scherzo	Rogers
Toccata	Boellmann

Program Note:—
The name of Richard Keys Biggs stands among the leaders in that group of inspired artists whose lives have been dedicated to the greatest of all musical instruments and whose names are synonymous with the highest achievements in organ playing.
As a concert organists he has few equals, and his numerous appearances in the most prominent auditoriums and churches throughout the land bear witness to the high character of his musical attainments. Not merely a giant, considered from the standpoint of technical ability, he plays with a vigor and warmth of feeling which reflect the broad and sympathetic interests of the true artist.

ARTHUR C. BECKER Chicago

St. Vincent's Church

Premier Choral	Andris
In Dulci Jubilo	Bach
In Dulci Jubilo	Karg-Elert
Passacaglia and Fugue in C minor	Bach
Consummation	Keller
Scherzo, Symphony I	Maquaire
Suite for Organ and Small Orchestra	Gingrich
(Assisted by the De Paul Ensemble)	

SCOTLAND

St. Aloysius Church of the Jesuit Fathers Glasgow

Pentecost Sunday	
Solemn High Mass at 11 a.m.	
"Proper"	Gregorian
Ordinary "Mass in hon. B.V.M. de Loretta"	V. Galler
Offertory "Ave Maria"	V. Galler
Evening Service 7 p.m.	

Sacred Heart Devotions	Music by Fr. de Zulueta S.J.
"O Salutaris" in A flat	J. Wiegand
Motet "Veni Sancte"	Neukomm
"Tantum Ergo" in A flat	J. Wiegand
"Adoremus"	Zimmermann

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

St. Peter's Partick Glasgow

Pentecost Sunday
Solemn High Mass at 12 o'clock

"Proper"	Tozer
"Kyrie" Mass in D (arranged by Hamma)	L. F. Rossi
"Gloria"	L. F. Rossi
Sequence "Veni Sancte"	Tozer
"Credo" Mass of St. Cecilia	Fr. Turner O.S.B.
Offertory "Ascendit Deus"	Fr. Turner O.S.B.
"Sanctus"	L. F. Rossi
"Benedictus"	Fr. Turner O.S.B.
"Agnus Dei"	L. F. Rossi

Choirmaster, Mr. J. Gunning
Organist, Mr. H. O'Halloran
Mixed of 30 Voices

FATHER YOUNG MEMORIAL HIGH SCHOOL COMMENCEMENT

"Songs of Nature" featured at the Graduation Exercises of the Father Young Memorial High School in New York City, on June 5th.

The student body, trained in music by the Madames of the Sacred Heart, according to the Ward Method, rendered musical selections very effectively.

The stage was banked with shrubbery, and the singers carried boughs and branches which they used effectively to punctuate various songs, and to decorate processions.

Spoken interludes, introduced each musical number. Various pupils recited a few lines of poetry or classic prose suitable for the number. The music program was as follows:

I

Song of the Youth	Robert Franz
The Woods	Felix Mendelssohn
My Song to the Spring I Proffer	Edward Grieg
Hey! Ho! to the Greenwood	William Byrd

II

It's a Rosebud in June	English Folk Song
Little Shepherd Boy	Katherine Davis
The Death of the Nightingale	Wolfgang A. Mozart
The Cuckoo	Peter I. Tchaikovsky

III

To a Wild Rose	Edward McDowell
The Mermaid's Song	Joseph Haydn
The Morning	Maria Luigi Cherubini
Autumn Song	Felix Mendelssohn
Evening Star	Robert Schumann
Jesus the Very Thought of Thee	Vittoria
	(1540-1613)

GREGORIAN CHANT ACCOMPANIMENT

EDITORIAL NOTE

In the June issue, inadvertently, the Editors placed Msgr. Manzetti's first section of this article in the new Department "Communications".

It is customary for periodicals to give all parties equal space and prominence, in matters of discussion. In the April issue, Father Rossini's article was published as a separate article. Therefore the remaining part of Msgr. Manzetti's reply, will be published with the same prominence of form.

Likewise the announcement made by Father Rossini, that he would not extend the discussion should have appeared at the end of the entire reply by Msgr. Manzetti instead of after the first section.



OW as to the historical question. The following, I think, is a summary of Maestro C. Rossini's opinion on the historical development of melodic music into the homophonic style. Impugning my general division, according to the mentality of musicians of different historical appertainances, he says: "When we see musicians of the ninth and tenth centuries introducing a second voice to accompany the Cantus Firmus by parallel fourths and fifths and developing the organum into the so-called falsobordone with two voices accompanying the Cantus Firmus by parallel thirds and sixths, shall we say that the mentality of these musicians was entirely melodic?" I most emphatically reply that by all means we shall still say so.

H. E. Woolridge, whose researches in the technique and historical continuity of polyphonic music are referred to in Lavignac's—*Encyclopédie de la Musique*—as the most authoritative in the English language, traces in his—*History of Music of the Polyphonic Period*—the origin of polyphony as far back as the reduplication of the "individual utterance" or melody by mixed voices in the choral song. He does not call the reduplication an "accompanying voice" nor does he see in it any form of mere harmony, so much the less anything like homophony or "harmonic blocks"; he sees only melody. At the time of the early Greek musicians, this reduplication, when taken by the treble voices, was naturally found to be at the distance of an octave. They were calling it antiphony and the natural difference in the voice range was doing the trick for them, without harmony being in any way a concern to them. Gregorianists of the ninth and tenth centuries did not care much more at what interval they were reduplicating the Gregorian melody. First of all the so-called added voice was as much a Cantus Firmus as the original. In fact, there was no such thing as a Cantus Firmus for them, since it was the very same melody; the pitch only was different. They were simply following their musical diagram, based on that of the Greek tetrachords both joint (fourths) and

disjoint (fifths) which naturally pointed out for them the distance to be taken by each voice singing the same melody. Neither was harmony of any concern to them. Had they had an harmonic mentality or known of any rule for obtaining or judging ordinary acoustical harmonies, they would not have had the same melody moving at intervals of parallel fourths and fifths. They did so to accommodate different voices and at the same time keep them within the orbit of their musical diagram. But a general musical system is one thing, its coordination into artistic forms is quite another. Their mentality therefore was not harmonic in the least, not even as a means of putting melodies together pleasantly as was the case with falsobordonists, discantors and polyphonists. In turn, not even these later musicians can be said to have aimed at making harmony the end of their juxtaposition of voices. Historical continuity proves the opposite to be the case, even if they felt that they had to take good care of the harmonic apport necessarily brought about by the concomitance of their simultaneous melodies. Indeed, unlike modern musicians who do not care any more if harmony sounds acoustical or otherwise, they were sensible fellows. Their all-transcendent purpose, however, was no other than the melodic development of every voice, even when sung in concomitant fashion. To them, therefore, harmony, in the general plan, was entirely secondary. (I have never said that it was "casual". Such an inference of Maestro Rossini is wholly arbitrary.) Here, indeed, there was a psychological fact that made all the difference in the matter. Now it certainly showed their entirely melodic mentality. In other words, they were not creating harmony for harmony's sake, nor were they using it to fill in any preconceived harmonic scheme which is the case with most modern musicians and always the case with homophonists. Harmony was to them merely the necessary link that bound melodies together. Melody was the all-absorbing end, harmony but the material means of accomplishing it. They were consequently con-

ceiving music horizontally and not vertically, that is, melodically not harmonically. Thus the expressions "a second voice to accompany" and the "voices accompanying" the Cantus Firmus were never used by them. Such homophonic and modern terms are surely wrongly applied to the music of the time. They radically misrepresent the aim and the process of putting melodies together as conceived and used by musicians of old up to the seventeenth century.

Now I ask. Does the meaning of the words counterpoint and polyphony, still used in modern musical parlance, hint at anything harmonic? Yet neither form can be produced without an harmonic apport of some sort. I wonder how contrapuntists and polyphonists would like being told that their mentality is not entirely melodic, that is, contrapuntal or polyphonic. Then, by way of comparison, shall we say that the mentality of an architect is not entirely architectonic in the specific sense of the art, because he has to observe the laws inherent in plain masonry? He simply makes them serve the form of his architectural ideas and not viceversa. Architecture is the end, masonry the means. Yet we do not call an architect a mason. Shall we say that the mentality of a literateur is not entirely literary because he also has to conform to the rules of grammar, which are to languages and literature what harmony is, in part, to music? He simply compels grammar and syntax to be at the service of his literary ability and not viceversa. Literature is the end, grammar the means. Yet we do not call a literateur a grammarian. Shall we say that the mentality of a perfect follower of Christ is not entirely christian because he also has to make use of his bodily senses, which is the way of the animal in him? He simply raises these lowly necessities to the higher plane of his spiritual life and not viceversa. Spirituality is the end, the senses the means. Yet we do not call a christian an animal.

So it was with falsobordone, discant and polyphony. Harmony, like mortar in masonry, simply concurred in the building of melodic music, the structure of which was entirely of a linguistic, intellectual and architectural nature. Were the discantors and polyphonists intent upon making mere harmony or homophony, there would have been no need for them to have had recourse to the concomitance of several melodies; they would have used pure harmonic devices alone, which they did not. Melody indeed was the substratum, the main requisite and the end of their simultaneous arrangement of voices, hence their mentality was essentially melodic.

Maestro C. Rossini, therefore, conspicuously confuses the means for the end. Such a confusion of ideas is likewise entertained by Dom Gajard, O. S. B., Choir Director at Solesmes. In his article—Music and Prayer—he writes: "No doubt in a polyphonic work harmony is of the first importance in giving it that unity which is absolutely necessary to its beauty or to its very being". (Commonweal, June 1, 1934) No doubt the expression "first importance" is misleading. To make harmony a feature of "first importance" to beauty in polyphonic music is not only to misestimate its very nature and essential characteristics but to give the lie to its very name. Of course, only expert musicians are expected to write intelligently about the different styles of figured music. Nor do certain Gregorian modes fare better! At the hand of the School of Solesmes, the musical world has been harassed for a number of years now by a new theory, rather a mere speculation, in mediaeval modalities, that is anything but factual, artistic or musical. The coordinated relations of their characteristic notes, which are and always will be in music the only factors of modal individuality, are ignored altogether; so one really wonders why Gregorianists of old ever handed down to us any different modes at all, which they themselves had inherited from the Greek musicians.

Since its inception, harmonic homophony never ceased to be a musical form of vertical chords, given as an accompaniment to a unique melody mostly in the higher part or even without it. Concomitant melodies alone constitute diaphony, discant and polyphony, even if the concomitance necessarily generated harmony. Already in the fourth century before Christ, at the time of Aristotele, the singing of equal voices in unison was called homophony, as we learn from Gevaert's book—Aristotele's Musical Problems—. Now-a-days we call it monody, although some historians indiscriminately use one word for the other. There was therefore no homophony or intended harmonic blocks in either the reduplication of a melody at any distance from the original or in the concomitance of other melodies, although there necessarily was some harmony. To see an harmonic mentality in the intervals of fourths and fifths of the Gregorian antiphonies or in the thirds and sixths of the falsobordone, is to read the music of the time from the wrong end. It is to read it vertically when it was meant to be read horizontally, nay melodically. It is common knowledge that quite a few choir-masters and directors of choral organizations do the same thing now when they attempt to

read and interpret pure polyphonic pieces. The singing then becomes a mere succession of monotonous harmonic sounds. It misses the whole spirit of the music by taking care of the letter.

If only as a matter of information, it certainly will be worthwhile, at this juncture, to consider the opinion held by historians on the question. Even if it is the writer's conviction that a true and sound history of music has never been written, some wheat may be gathered from the chaff. The following summary of H. E. Woolridge is certainly worth quoting in the case in point. Holding to the thread of melodic forms through the Organum or Diaphony, New Organum, Discant or Measured Music, Ars Nova, Musica Ficta, the Hexachord System, Falsobordone, etc. he arrives at the following conclusion: "We have now traced, as well as we were able, the development of the polyphonic principle, the principle of absolute equality between the individual and collective elements of the composition; and beginning with the old parallel organum, and passing thence to the juxtaposed metrical form of the twelfth and thirteenth centuries, and again from the later faux-bourdon onward to the relatively perfect counterpoint which became general about the year 1550, we have followed the rise and growth of independence in the conduct of separate melodies, and have noted the various degrees of mutual regard which were perceived as necessary to be observed in their simultaneous employment". Every word of this summary is a tacit repudiation of the childish and partisan negation that the mentality of musicians up to the seventeenth century was entirely melodic. Woolridge does not even care to call harmony by name. He simply calls it the "mutual regard necessary in their simultaneous employment" as created by the concomitance of juxtaposed melodies. This is very suggestive and should render those cautious whose mentality seems to stop at the vertical form of the art of sounds, just because it is the modern way, the way they know best. The linguistic, horizontal way, the all-important way in which music was born and made intellectually viable for fully sixteen centuries, seems to lie beyond their musical intuition.

Another quotation from a better known writer will help to make the matter still clearer. Edward Dickinson, in his—*Music in the History of the Western Church*—writes: "The growth of the a capella choir, which reached its perfection in the sixteenth century, may be traced through a steady process of development, every step of which was a logical consequence of a prior invention. The new

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style is opposed to the old in every particular. The new compositions are homophonic." In Dickinson's as well as in Woolridge's opinion there was a natural evolution, a psychological and historical continuity in the development of the old organum into polyphonic music which reaches its perfection in the sixteenth century. After that music became homophonic.

Let me cite the opinion of just one or two more historians who seem to entertain but an academic appreciation of the old vocal polyphony, perhaps for lack of an intuitive comprehension of its spirit and innermost meaning. In his—*Music of the Seventeenth Century*—C. Hubert H. Parry uses the following expressions to mark "the change that took place in the character and methods of musical art at the end of the sixteenth century". He says that "it was apparently decisive and abrupt", but "before the various new forms of art, which began to be cultivated at the beginning of the seventeenth century, could be brought to even approximate maturity, the same slow process of development, as that of

pure choral music which the great masters turned to such marvelously good account in the sixteenth century, had to be gone through again". The "new forms of art, which began to be cultivated at the beginning of the seventeenth century" need no glossary, nor does the following: "hitherto the rare and occasional experiments lacked cohesion and decisiveness". Both, therefore, are in line with my statement that the homophonic style began to . . . "stick" only in the seventeenth century. But they certainly are at variance with Maestro Rossini's assumption that homophony was already "firmly standing on its own feet in the fourteenth century". Parry also confesses that "the innermost meaning of the striking change in musical style in the seventeenth century is therefore its secularization", a fact to which modern church musicians should give more than a passing thought. He adds: "The essential principle of the devotional choral music was the polyphonic texture which maintained the expressive individuality of the separate voice-parts out of which the mass of the harmony was compounded". He then indulges in the following tirade: "But the effect of this (individuality) was almost to exclude rhythm from the best music altogether". Here the modern musician gets the better of the historian. To an inveterate homophonist, apparently, there can be no rhythm where there are no block chords moving in serial fashion, and Dr. Rossini feels as modernly as does C. H. Parry, for he writes that an homophonic style of accompaniment is allowable just to "save at least an echo of the rhythm" of the Chant. Apparently he has no other means of doing so. This, of course, could be true only if there was no rhythm to be found in pure melody, nor in a melodic accompaniment, which is obviously a preposterous and unmusical inference.

Daniel Gregory Mason is in turn very explicit on the point of determining periods in the history of music. In his—Beethoven and His Forerunners—he divides them into three great epochs: the Homophonic or One-Voiced Period (now called monody), from the early Greeks to the Middle Ages; The Polyphonic, from the beginning of the "Middle Ages up to so recent a date as the end of the sixteenth century, there to culminate in the remarkable compositions of Palestrina". At that time he says "the harmony was ancillary and incidental". After that "another transformation became imminent" and "by the beginning of the seventeenth century the first step towards new fields was taken by a set of daring reformers in Florence who, boldly disregarding

Continued on page 329

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GREGORIAN CHANT (Cont.)

the perfect polyphonic style of Palestrina, contrived a style of dramatic music, embodied in small operas, in which single voices sing more or less expressive melodies over an instrumental accompaniment in chords". In other words, harmony became autonomous and immanent at the beginning of the seventeenth century. It then made its bow to the musical world under the guise of harmonic homophony.

If all these opinions mean anything, they show that expert historians do not consider the reduplication of Gregorian melodies in the ninth and tenth centuries as having anything in common with mere harmonic aims, nor did they infer from the *Laudi* that the homophonic style was so durably established and "firmly standing on its feet in the fourteenth century". In fact all these historical surveys of musical periods by expert chronologists tally in full with my own general division as expressed in my *Review of Father Rossini's* new work. They prove that I was right when I wrote that the mentality of musicians was entirely melodic up to the seventeenth century. On the other hand, I have been too conciliatory when I incidentally asserted that the mentality of musicians was "primarily melodic" at the time of polyphonic music, a concession of course entirely overlooked by Dr. Rossini. I wrote it because I was fully aware that at the time, and especially towards the end of the polyphonic period, mere homophony had made an occasional appearance here and there, but according to C. H. Parry's opinion, as well as my own, "the rare and occasional experiments lacked cohesion and decisiveness". In truth, no epoch of any artistic entity can ever be represented or designated by the lower quality of its art, particularly when this constitutes an infinitesimal exception, but by the bulk of its best productivity. These are the true representatives of any style from which it should naturally draw its proper designation.

Now, can such a negligible exception authorize any student of the history of music to say that the mentality of such musicians was not entirely melodic in order, mind you, to argue backwards and come to the anachronistic and futile conclusion that an homophonic harmonization is better suited to the Gregorian Chant than a melodic one? Few musicians will assent to such a veering way of reasoning. Even if homophony had been "firmly standing on its own feet in the fourteenth century", as Dr. Rossini claims, the musical status of the Chant would still precede it by three or four centuries when homophony was not even sus-

pected. But the verdict of history is that the Chant preceded it by six or seven centuries, hence what has it to do with plainchant from any standpoint, historical, musical or artistic? Besides, the monody of St. Gregory claims an uninterrupted appertenance of six centuries of melodic character. Therefore it cannot but reject any style of accompaniment which is not both historically and artistically connate in full with its melodic form.

The Rev. C. Rossini, of course thinks that he has discovered some proof for his contention in the *Laudi Spirituali* of the fourteenth century, as well as in other compositions like the Roselli and Casciolini pieces, which he says are written in the homophonic style. He could have stretched his meager list of exceptions a little longer, even into some of Palestrina's works, which would have made his case a bit stronger. H. E. Woolridge, however, says that the *Laudi* were first sung in unison. Guido Gasperini says that concomitant voices were added in a subsequent age, by musicians of the street. In his—*Musical Art of the Fifteenth Century in Italy*—he writes: "Their tonal clarity and melodic simplicity are reflected in the harmony that the composers of the fifteenth and the beginning of the sixteenth century supplied to the ancient cantilenas of the *Laudi*". To be sure, a close examination of this supposed entirely homophonic style shows that it bears, even if only intermittently, quite a resemblance to the melodic feature of the lighter works of pure polyphony, and this melodic feature is more than apparent when one reads its so-called accompanying voices horizontally. It is hazardous, therefore, to assert that the concomitant voices of the *Laudi* are of a merely homophonic nature. There is no need to state that the *Laudi* were not written for professional singers. They were composed by ordinary musicians for the common people, "thick people (*popolo grasso*)" as the Florentines were calling them. The *Laudi* were intended for use in religious organizations and extra liturgical functions about the time the *frottole*, the *strambotti*, the *villanelle* and *canzonette* made their appearance in civil organizations and worldly amusements. While Latin was preserved for the text of liturgical music, the text of the *Laudi* was in the vernacular, hence they could not be made an integral part of the liturgy. As to the musical technique of the added voices it must be stated that, as soon as they strayed from the melodic or horizontal form, they immediately fell into a very low grade of musical art, namely, of mere primitive harmonies. Going and coming, in tautological fashion, from the tonic to the

dominant, and viceversa, especially in the bass, for four or five measures in succession, they gave the impression of a trombone player operating his slide up and down its length in order to reach the basic notes of harmony. The *Laude—O maligno e Duro Core—* is a striking example of it. But certainly those were poor musical accomplishments, and their "rigid and formal passages, their blunt jumps of fourths and fifths recall not vocal music but merely instrumental playing", says Gasperini. Yet this happened only at times and one who is not blinded by pet theories, that make his wish father to the thought, will readily acknowledge that the added parts, even with their occasional lapses into primitive and crude harmonic technique, moved horizontally more often than vertically and even in some instances assumed the form of a noble and melodic, if artless, line as flexible as the upper melody itself. Yet, according to the opinion of homophonists, they were merely supposed to accompany it. This certainly shows that, at the time of the vernacular *Laudi*, melody and polyphony were in the air and the popular composers, who were trying to create a simpler style for the common people, could not escape it and often fell into the manner of the masters, more often than they intended. Their homophonic style therefore is not what homophonists think it to be and cannot at all be predicated to be already "firmly standing on its own feet in the fourteenth century". In the fifteenth and sixteenth centuries the style of the *Laudi* was still an hybrid form of music composed of melodic voices mixed with crude harmonic devices. The former, however; and not the latter, was in the ascendancy. This shows how modern musicians, educated mostly in harmonic blocks, see homophony everywhere even where it is far from being well defined.

If the *Laudi* were homophonic in form, then we must admit that some of Palestrina's works were homophonic, although the masterful treatment of the voices made them superior in artistic import. Do I need mention a few? The *Stabat Mater*, the *Impropria*, the *Litany of the B. V. M.* and others, as well as the much abused—*O Bone Jesu*—which is perhaps the least polyphonic of all. This may account for its frequent rendition by modern choir organizations, who thereby flatter themselves into believing that they are somewhat proficient in the execution of polyphonic music. Palestrina has no doubt indulged here in the lighter form of polyphony for the sake of a more striking and effective simplicity. Yet Mons. Raffaele Casimiri, Maestro C. Ros-sini's own teacher of polyphonic music, claims in—*Note d'Archivio*—(anno IX, N. 2, p. 170),

that the compositions of the great writer of the Roman School in the sixteenth century (of which we have 33 volumes in folio) are exclusively polyphonic works. I hope the word—exclusively—does not escape the attention of his former pupil, the Choirmaster of the Pittsburgh Cathedral. Casimiri does not seem to be deterred from calling the whole of Palestrina's works "exclusively polyphonic" by the few samples of vertical block chords with which the greatest writer of the Roman School at times interspersed his compositions, not excepting the *Missa Papae Marcelli*, otherwise so highly melodic and polyphonic. But it all depends upon how one reads both music and its history, with or without the legendary grain of salt. To jumble up the musical styles of past centuries with no regard for their historical continuity, which alone can give us an insight into both the mentality of the great master composers and the logical evolution of musical styles, is to view them as we would a kaleidoscopic succession of disconnected and meaningless forms. It is indeed to miss their all embracing psychological and artistic development. It is to make music un-intellectual.

(To be concluded next month)

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ERRATA

May Issue, Pg. 197. "Retrospection"
Column 1

Line 5—"convisé" should be "course"

Line 11—"principal" should be "principle"

Line 30—"was" should be "war"

Column 2

Line 17—"dones" should be "denotes"
Page 198

Line 5—delete words following "Authors", and delete line 6.

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