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# THE CAECILIA

*Magazine Devoted to*  
CATHOLIC CHURCH  
*and*  
SCHOOL MUSIC

Founded A. D. 1874 by John Singenberger

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# The Caecilia

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Vol. 60

OCTOBER 1934

No. 10

## THE CAECILIA

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The World, In Wishing All Success To

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October 10 to 14

at

BUENOS AIRES, ARGENTINA

# Most Popular Catholic Church Music of 1934

(January—June)

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## THE WARD METHOD IN ITALY

The Opera Nazionale di Assistenza all'Italia Redenta having recognized, after several years of experimentation, the value of the Ward Method for the teaching of singing in the elementary school, wishing to provide the schools of our region with capable teachers of this method, has obtained with the aid of the Regio Provveditore agli Studi di Trento (Governmental Superintendent of Schools of Trent) the authorization of the Ministry of National Education to institute, according to sections 396-401 of the general laws governing the elementary schools, a special course in the Ward Method for teachers.

The above-mentioned course in singing will be divided into two parts of which the first (**Course A**) will be held at Trent from the 21st of August until the 30th of September, 1934, and the second (**Course B**) during the same period of 1935. At the completion of Course B, final examinations will be held after which successful candidates will receive their diploma as recognized teachers of the Ward Method. This diploma will be recognized in all public competitive examinations.

Only those will be admitted to Course A who have already received a certificate acknowledging their successful completion of the preparatory course (First Year Music) held by the Opera in past years, and who have satisfactorily applied the Method for one entire year in their classes.

Not more than forty teachers can be admitted to the course—in this first year—and the choice among the applicants will be made by the Trento Office of the Opera Nazionale di Assistenza all'Italia Redenta with the approval of the Regio Provveditore agli Studi and of Mrs. Justine Ward. This choice will be based on the judgment of the inspectors as to the application of the Method in the classroom. Precedence will be given to the teachers of this region.

Those who pass the examinations at the end of Course A will be admitted in 1935 to Course B on condition that they successfully apply the matter of Course A in their classes during the coming scholastic year.

As a special concession, a limited number of listeners chosen from those who are not school teachers, but who have completed the

preparatory course and successfully applied the method.

Contemporaneously with Course A, there will also be held (here at Trent) a preparatory course, after the successful completion of which, followed by one year's successful application of the Method in the classroom, a teacher will be eligible to apply for admission for future sessions of Course A.

For the Office of the O. N. A. I. R. of Trent.

The Directress, RITA BONFIOLI.

### The Ward Method

(An appreciation by a Grade Teacher in the Public Schools of the City of Trent.)

In this paper I am attempting to bring to your attention the spirit underlying the Ward Method, and to demonstrate that if from an artistic viewpoint it forms lovely children's voices and develops in the child a musical sensibility that is extraordinary, from a pedagogical viewpoint it has had a formative value that we as educators cannot fail to recognize.

The spirit which characterizes it is in perfect consonance with the principles of modern pedagogy. In the light of its educative power, the child becomes conscious of his latent talents and develops them by various forms of activity.

To properly appreciate the ingeniousness of this method one must assist at a well taught lesson: a lesson that is short, lively, and rapid in its development.

Let us pass in review the various exercises each of which, though aiming at a specific end, harmonizes perfectly with the others thus forming one organic whole.

**The Vocal Exercise.**—The vocal exercise aims at forming a clear, sweet, ringing tone, thus preventing that wide-open, throaty, coarse tone which so often characterizes the "singing" of our children.

A good vocal placement is necessary. To obtain this the vowel sound "oo" (noon) preceded by the consonant "n" is used at first to accustom the children to a position of mouth and throat favorable to a good tone and in such a manner as to obtain the most resonance. Gradually then the other vowels are studied. While the characteristic color of each vowel in turn is preserved, they are rounded out and softened, allowing

the voice to flow along smoothly, sweetly and pleasantly.

Note well that this vocal exercise is successful only if it is understood, willed and done with attention. When the child performs it he must concentrate on what he is doing and will the desired effect. As long as the child does not desire a beautiful sound or as long as he is inattentive, he will not succeed in placing his voice well; and if he is a member of a chorus he is responsible for having ruined the delicate beauty of its tone quality. The vocal exercise is then education of the will which must be in command, of the intellect which must give its entire attention, and of the artistic sense as taste is being formed along with the love of a pure and lovely sound.

A child accustomed to express itself sweetly in song will be shielded from that awkwardness and boisterousness in singing which might make it vulgar.

**Tonal and Rhythmic Work.**—In the beginning the tonal and rhythmic material is learned by *imitation*; but immediately the child must pass on to the analysis of this matter, almost forgetting that which he has acquired by imitation; he arrives at this by means of simple and ingenious expedients—conceived with happy intuition. The exercises in *intonation* (which concentrate the attention of the various pitches) form, so to speak, the mathematical side of singing. Given a sound which is like a starting point, the child must *discover* with assurance and rapidity a series of other related sounds more or less distant. In this work of *discovery* the child is left to himself, the teacher confining himself to placing the child in the most favorable condition possible for the discovery. In this manner he succeeds in overcoming the difficulty by his own energy and at the same time feels the joy of having discovered something by himself, and confidence in his own ability is increased. The performance of a musical phrase demands thought, the distance in pitch from sound to sound must be calculated as well as the length of each sound; this is no mean difficulty; but the work is planned so logically, step by step, that the children meet new difficulties with pleasure and successfully overcome them.

**Monotones** (Those who "have no ear")—And what of the monotones—the children who seem less gifted musically than the others—who are not able to reproduce a tune correctly? In the beginning they listen in silence but their listening is not passive.

They become interested in the work of their companions, by actually partaking in it—though not vocally. They follow the motions which the other children perform, such as measuring tones with their hands, indicating them with their fingers, etc. Gradually they commence to show a wakening consciousness of the different pitch of the notes to sense the various intervals: the mind has intervened to help the ear.

The technical knowledge which the lesson aims to give is presented in various pleasing forms which bring the matter home to the child without annoying or tiring him. For example (a) the teacher hums or plays a musical phrase. The child repeats it singing and at the same time telling the names of notes sounded—or as a variant he writes them as rapidly as possible. (b) He looks for a moment at a phrase and then with eyes closed, he repeats it from memory. (c) The teacher indicates a series of notes, either on the fingers, the blackboard or musical page—and when the series is finished the children sing it exactly as it was indicated. (d) The teacher performs a piece of solfeggio and purposely makes a mistake (let it be understood that the mistake must be adapted to the intelligence of the class—neither too difficult nor too easy). The children—who attentively follow the teacher—immediately give a pre-determined sign such as raising the hand, clapping gently) when the "sapientia magistri" fails. All these are exercises—games which delight the child and correspond perfectly to his characteristic liveliness.

**Notation.**—The musical notation in general use is complex and its adoption from the beginning tires the child and as a rule bores him. The Ward Method, therefore, uses simpler signs: numbers and dots which afford an efficient way of reading and *writing* and expressing one's thought with facility. To me there have always been two distinct difficulties in sight-reading: (1) understanding the symbol; (2) the production of the sound corresponding to the symbol. The use of the numbers because of their very obviousness eliminates the first of these difficulties, leaving only the second to be mastered. When the child has attained a certain familiarity with solfeggio he is introduced to the notes on the staff and to the various clefs.

**Improvisation.**— This brings us to the most interesting point in the lesson. The musical improvisation, either in the form of a written melody, a musical conversation, or

as some prefer a solo—extemporized by a pupil. Sounds which hitherto have been meaningless, become, in these spontaneous compositions, voices of the soul. In moments of joy we often feel the need of expressing our feeling in song—notice how these spontaneous melodies gush from the lips of the children; the sweet emotions of their spirit seek expression in this most available form.

The Ward Method values this natural tendency and elevates it and trains it according to the canons of art.

In the beginning the melody smacks of cold exercises, where the child strives to use the matter which he has learned. Gradually as he acquires the technique of musical composition and it becomes a part of him, the melody bursts forth from his heart warm and living. The little singer is entirely absorbed in his musical creation to the enjoyment of his companions who hear it, live it, criticize it, and are its most severe as well as appreciative listeners.

As in teaching language or drawing so also in spontaneous singing, the child constantly seeks a more elevated form, following an ascending movement which cannot but be felt in his entire being.

In conclusion: Singing, learned according to the Ward Method, is musical "self-teaching."

His Excellency Signor Fedele, the ex-minister of education, in a recent discourse, states that the Ward Method "has not merely a secondary and recreational purpose, but one that is disciplinary and formative."

Introduced into the schools and wisely distributed throughout the elementary course, it will give the child a solid and profound musical education and will cultivate in him sentiments that are good, sweet and holy.

ESTHER RANZI, of Trent, Italy.

—From the Catholic Educational Review.

Sept. 1934.

## Status Of Church Music In Hungary

By Professor Tibor von Piscéthy,

Because the people of Hungary have ever been God-fearing as well as music-loving, they have always taken Church music very much to heart. Throughout the nation, folk-songs are the general thing, and in the small village churches we find rather negligible singing of hymns by the congregation, due no doubt, to the unhappy condition of Church music during the past century. However, efforts toward reform, to be mentioned in detail later are being made. The number of village churches in which male choirs and mixed choirs are maintained under superior direction is likewise increasing. These are only small beginnings, and the supplanting the folk-songs by regular Gregorian Chant is an accomplishment which Pastors and choir-masters may expect only in the distant future, endeavoring in the mean time judiciously to win friends for the Chant they are gradually introducing under great difficulties. With characteristic conservatism, the people adhere tenaciously to the songs of their ancestors, since so many of these melodies are characteristic of the strong character and highly emotional spirit of their nation.

Particularly impressive are the hymns, some of them centuries old, sung during processions by a great congregation of people. A few years ago the Papal Nuncio, Schioppa, acknowledged the tremendous impression this singing made upon him during the procession on the feast of Corpus Christi. This attachment to their old music partly explains why Gregorian Chant is making such slow progress in Hungary, though it is surprising, when we note that many of their folk-songs are in the old ecclesiastical modes.

The real point of vantage for Church music is, primarily, in the larger cities, principally Budapest. Here there is not only the High School of Music and the National Conservatory, but also a whole series of splendid music schools which are producing an astounding number of serious-minded singers and instrumentalists, from whose number the very best church choirs can very easily be organized; all this under the influence of a strictly artistic and correct surveillance of the capital city.

Next in importance to the choirs in Budapest are those of the cathedrals. A small

number of those co-operating in this endeavor are paid for their services, the others contribute their service out of love and zeal for the perfection of Divine worship. Very often, it is just those who are performing the greatest service without any material remuneration who do this in the most unselfish manner, and devote themselves whole-heartedly to the advancement of liturgical music.

"Lack of time" is generally advanced as the excuse for the seeming neglect of the study of music in the seminaries. The point of contention in this is the theory and practice of Gregorian Chant; those who have aptitude along this line are used in the cathedrals.

The "chanters", (cantores) who are also largely organists, receive their training in the Teachers' Seminaries, and in almost every village the organist is also the teacher in the local school.

Independent organists and choir-masters are found only in the large cities. Instruction in singing and organ in the Teachers' Seminaries is restricted to the most necessary.

That Hungary seems to be very backward in the matter of Church music in certain localities, may be excused on the plea that, before the war, very little support was given to instruction of Church musicians. In spite of the fact that at the Hungarian Royal Academy of Music, Liturgy and Gregorian Chant were offered as elective to complete the major courses in Voice and Organ, naturally only the minimum essentials were offered, which latter would not suffice for persons who were preparing to be professional choir-masters at a time when Germany, Austria, Italy and Belgium were organizing independent schools of Church music.

The National Conservatory of Budapest, even before the war, in its three-year course in Liturgy, offered the only possibilities for training in exclusive Church music. This course became a victim of the war; the mighty movement for "Musica Sacra" which might have done great things also in Hungary during the last decades, succumbed to the fate of other educational institutions. Young people who wished to advance in their studies went to Ratisbon. Those who were so fortunate as to be allowed to study, returned with an enthusiastic spirit and have beneficially influenced many others. But there were too few of them. Many, especially among the most gifted, were disquali-

fied from attendance at Ratisbon either through ignorance of the German language or through lack of funds.

At last, in 1926 "Musica Sacra" made a triumphal entry into the Hungarian Royal Academy of Music where a regular course in Liturgy has been offered, and the students during the required three years of study, receive a thorough training in Church music and are awarded a Choirmaster's Diploma. Definite pre-requisites are demanded before taking up this course. Subjects taught during this period are: History of Music, History and Aesthetics of Church Music, Liturgy, Latin, Rubrics, Gregorian Chant, Harmony, Counterpoint, Choir Conducting, Folk Song, Voice Transposition, Instrumentation, Part Singing, Organ and Piano.

Since 1926 Church music has advanced strongly and steadily. Enthusiastic Choirmasters are everywhere working zealously for the perfection of liturgical music. This diligence is evident, not only in their efforts to carry out their own preconceived plans, but also in discarding any inferior and unsuitable music their repertoire may contain. Particular emphasis is more and more being placed upon the cultivation of Gregorian Chant. The folk-songs of past centuries are being collected and worked over, so that in ever increasing numbers these beautiful old hymns are being sung. The Cecilian Society brought about the publication of the Congregational Hymn Book; this was considered a necessity for uniformity in all the churches; it also provided the splendid opportunity of abolishing many undesirable hymns and presenting dignified and worthy forms. In the interest of this same ideal, the monthly magazine Catholic Chanter ("Katholische Kantor") presents studies, news reports, opinions, and musical selections in each number. The Hungarian Choir (Ungarische Chor), also a Church music magazine, specializes in the publication of choral works of modern composers, and a large collection of Church music, "Cantica Sacra" is in press.

The same zeal for work inspired the composers of Church music. Due to the financial depression, these latter are obliged to publish their compositions in manuscript, or else use some method of duplicating. This condition does not, however, discourage their efforts in the least.

Organ builders are competing in the construction of instruments of all sizes according to the latest inventions. A year ago a giant organ was completed for the Church

in Szeged; this organ is said to be the second largest on the continent, but as regards beauty of tone, it ought to be considered the first.

All these efforts prove that Hungary, in

spite of the unmerciful crushing and the economic destruction of the country, still is enthusiastic for the beautiful and the true, and that she will ever strive onward toward the goal she has set for herself.

## Baritone or Tenor?

By Wilbur A. Skiles

The classification of voices is determined more by their quality than by their compass. Because of this there is often a confusion as to whether the voice of a young man is really baritone or tenor. In such a case the cultivation of the voice should proceed along normal lines till it is sufficiently developed to make a decision of its proper qualifications possible.

At such a time there should be the greatest care to eliminate all hardness, throatiness and nasal quality from the tone. Along with this there must be the closest attention to make sure that the tone is floating easily on the breath, with its chief resonance for the lower compass coming from a light resting of the vibrations on the chest. Then as the pitch rises these vibrations will gradually change their direction towards the upper front teeth and later to the cavities in the front (or mask) about the nose; for in this way there will develop no conscious registers but a smooth, resonant musical scale

from the lowest to the highest pitch natural to the particular voice.

Great care must be taken that chest resonance is never "forced" into the tone, nor must it be carried higher than nature would indicate; for any such effort will but result finally in harshness of quality and an early breaking of the voice. There should be regular practice of beginning at the top of the scale, in the medium upper compass of the voice, and then singing down with the frontal resonance lapping well over the heavier chest resonance of the medium lower tones. This will have great value in equalizing the scale and will correct any habit of carrying the chest resonance above its proper limit. In this process the voice will have developed its better parts so that there can be a final decision of the baritone or tenor question. In the meantime there will need to be practice of constant wisdom in refraining from the overdevelopment of any one part or quality of the voice.

From "The Etude".

## STARTING THE CONGREGATION

Liturgical Singing in a Parish Church

It is the first shock of change that a parish priest dreads—before the realisation of the reason for it has softened resentment and allayed suspicion.

In the past few months we have proved in Oxford that it is possible to revive liturgical congregational singing with no dislocation of the choir, little adverse criticism and a good deal of unexpected and happy response.

We started in this way. A meeting was called of members of the congregation who were likely to be sympathetic, and with the encouragement and support of the parish priest a branch of the Society of St. Gregory was formed. Weekly classes were arranged for the study of the Chant as well as a weekly congregational practice in the Church. For both of these we were fortunate

in securing the help of Dom Bernard McElligott, O.S.B., whose sound instruction and inspiring talks set our standard and our motives very high. We began by putting a great deal of solid work into the singing of the *Credo* so that each member of the society become a firm rhythmic prop for weaker members of the congregation to lean upon.

Other competent and confident groups of singers were formed by members of the Society of St. Gregory visiting and instructing parish guilds during their ordinary weekly meetings or at a time convenient to the majority. Through this we have efficient groups of boys, young men and young women ready, or preparing, to sing with confidence in whatever part of the Church they may happen to be.

Our first public singing of the *Credo*, un-

accompanied and conducted by Dom Bernard McElligott was good rhythmically if somewhat thin. Since then we have steadily increased in volume, and the other day our Archbishop expressed himself well pleased with our "spontaneous act of Faith." We hope with confidence that by degrees more and more tentative, timid murmuring will break out into courageous song. We now also sing the *Sanctus*, and we have prepared a *Kyrie* and *Gloria*.

We have made a sound beginning and with our group system have covered a good deal of ground without any very great effort. We are happy in trying to carry out the wishes of the Holy Father and are be-

ginning to enjoy the fruit of our effort. Our choir, which does such splendid work, is generously helping us and giving us the benefit of its special training and experience.

Our successful beginnings may encourage other parishes to attempt the "impossible" and the method of forming interested and efficient groups simultaneously may perhaps be imitated with profit in other churches where the congregation is too large to be taught as a whole. Above all, motives must be emphasized, and the devotional aspect stressed. The work must then be done with the whole heart and mind and voice, thoroughly and holily.

—"The Universe" (London).

## Biographies of Popular Composers of Church Music

### Edward J. Biedermann

Edward J. Biedermann, born in Milwaukee, in 1849, received his first musical instructions, as could not be otherwise in a home where the "pater familias" himself a "practising musician" from that parent. The "first steps in music" were taken simultaneously with his first studies in the primary grade, whether willingly or unwillingly, history does not relate. Nor do records show whether or not Master Biedermann was of that exceptional class of boys that prefer "play" to practise, but at all rates, he must have shown marked ability, for, after the death of his mother, in 1858, Edward J. was taken by his father to Germany and there placed in the care of a competent master, pursuing studies in piano, organ and theory. At the age of ten he for the first time presided publicly at the organ in the German village church and continued doing so until his return to the United States in 1864. New York City was decided upon as the field for his first American activities and after the customary "up and downs", which even in those days was considered nothing unusual in the life of a musician. Young Biedermann settled down in the city of New York and grew up with part of its musical history. Up to 1885 Mr. Biedermann played in various churches, but in that year he accepted the position at St. Mary's in Grand Street. In 1908, Beaver College in Pittsburg, Pa., conferred upon him the degree of "Doctor of Music".

As a composer Dr. Biedermann has been very successful and his name is well known in this country and is not a wholly unfamiliar one in European and other foreign countries. As his most important works we point out: 3 grand Masses for soli, chorus, organ and orchestra: 1 *Missa Brevis*, Motets, Offerteries, etc. Also a number of anthems. In the secular field, Dr. Biedermann has also been quite productive. We find his name attached to many songs, compositions for the piano, organ, school choruses, etc., too numerous to mention are his editings, revisions and arrangements of the works of old and modern masters. Only one work we will mention and that is the arrangement of the vocal score from the orchestral score of Dr. Hartmann von an der Lan-Hochbrunn's oratorio "The Seven Last Words of Christ on the Cross." It was an intricate undertaking but, he overcame all difficulties and gave the musical world one of the best piano arrangements of an oratorio ever published.

Until 1890 Dr. Biedermann appeared frequently as a concert pianist but oft recurring rheumatic attacks compelled him to resign such honors to the younger generation of pianists. Loyalty and faithfulness were a few of the good traits of Dr. Biedermann's, for, as an editor and musical advisor he had been associated with the firm of J. Fischer & Bro. since 1881. In the same capacity he has also been acting for the well-known firms of Edward Schuberth and Co., and Hinds, Hayden and Eldredge both of New York for many years. Died Nov. 26, 1933.

# THE KYRIALE

By the Rev. C. Raymond-Barker, S.J.

The writer well remembers the feeling of bewilderment—almost of revulsion—experienced when he was first confronted with the long series of the eighteen Masses of the Vatican Kyriale. How he longed—and still longs—for an annotated edition giving the history of these hundred venerable melodies, so eloquent, but so silent as to their birth in the far-off past! He has here brought together what he has been able to find out, hoping that other workers, better equipped, will tell us more.

Just as the parochial Mass on Sundays is preceded by the beautiful ceremony of the sprinkling of the people with holy water, so the Kyriale, or chant-book of the Ordinary of the Mass, begins with the antiphons *Asperges me* and *Vidi aquam*.

The tune of the *Asperges* is a fine example of the 7th mode—*modus angelicus*; it derives much of its charm from the bright upward-mounting trumpet-call *sol . . . re* set to the words *asperges me, lavabis me, gloria, miserere*. The first setting, somewhat elaborated belongs to the thirteenth century; but the simpler original chant, which is found as far back as the tenth century—in the same 7th mode—is given just below.

The *Vidi aquam* belongs to the more restrained 8th mode—*modus perfectus*—characterized by the frequent upward *sol-do* rather than *sol-re*. This tune also is found in tenth-century manuscripts.

Passing on to Mass-music proper, we will try to point out the more interesting melodies in the order in which they occur in the Kyriale.

Mass I (for Paschal time) has a special attraction for the student from the fact that the whole Mass is found in the tenth century—the very golden age, with the eleventh century, of Gregorian tradition before the bold and majestic free rhythm became obscured by attempts to harmonize it in strict time. The manuscripts in which this Mass is found belong to various countries; chiefly to England, France, Metz, and Spain.

Mass II (In Festis Solemnibus I) begins with a wonderful Kyrie (*Kyrie Fons bonitatis*), full of grand descending scales alternating with bold upward leaps. This Kyrie is found in tenth-century manuscripts, notably in a famous chant-book known as the

St. Albans Troper, to be seen in the British Museum; and earlier still, in the ninth century, this melody had been arranged as a Trope (whence its name *Fons bonitatis*) by the Irish monk Tutilo (Tuathal or Toole, died 890) at the Abbey of St. Gall in Switzerland; as also the melody of Kyrie IV (*Cunctipotens Genitor Deus*.)

Mass III is found in its entirety in manuscripts of the eleventh century. Except for the *Gloria* (8th mode), the whole Mass is made up of perfect examples of the 4th mode (*modus harmonicus*), which, like its more brilliant counterpart the 3rd mode (*modus mysticus*), has *mi* for its final, is distinctly Oriental in character and possesses a mystic spirit which is quite its own.

Mass IV (In Festis Duplicis I), with its *Kyrie Cunctipotens*, mentioned above, and *Gloria*, both from tenth-century manuscripts, *Sanctus* and *Agnus* from the eleventh and twelfth, is very fine. This Mass is honoured by being inserted in full, with *Credo I*, in the official Holy Week Book for use on Holy Thursday, as also Mass I for Holy Saturday and Easter Day.

Turning to Mass V, I may mention that, in a scheme drawn up by the Bishop of Mobile, Ohio, U.S.A., for the study of the chant in the colleges and schools of his diocese, this is one of the three Masses chosen, the two others being the familiar *Missa de Angelis* (Mass VIII) and the *Requiem*. The *Kyrie* (*Magnae Deus potentiae*) is certainly very grand and bold, and goes back to the thirteenth century. The twelfth-century *Gloria* is finely built up of three or four phrases interlaced and repeated, which the student should analyse and mark with chalks of different colours.

Mass VII has been entirely selected from old English manuscripts. The *Kyrie* (*Rex splendens*) is of entralling beauty and interest, with its grand scale-passages rising and falling like the waves of the ocean—waves of prayer beating against the steps of God's throne—and its strange and striking oscillations between modes I and VIII—*modus gravis* and *modus perfectus*. A tradition, recorded by the Carthusian Surius and by the Bollandists, and traced back to Osbert, a monk of Westminster Abbey in the twelfth century, ascribes the composition of

this Kyrie to the great St. Dunstan (c. 910-988), founder of the Abbey and Archbishop of Canterbury.

King Edgar had begun to reign in 958, and Dunstan, the king's favourite counsellor, was made Archbishop of Canterbury in 960. Osbert tells us how, early one Sunday, King Edgar went hunting, after asking Dunstan to put off Mass until his return. Towards the third hour Dunstan vested for Mass, and knelt before the altar to await the king's arrival. While praying he was rapt in ecstasy, and heard angel-choirs in Heaven singing "Kyrie eleison, Christe eleison, Kyrie eleison." The oft-repeated melody impressed itself deeply upon Dunstan's soul. Soon after, he heard a loud voice intone "Ite, missa est." Then, while the heavenly choir was singing "Deo gratias," clerics came to tell Dunstan that the king had returned and was ready to assist at Mass. Dunstan answered that he had already heard Mass and would not celebrate that day. As he unvested, he told the king of his vision, and forbade him henceforth to hunt on Sunday. He afterwards taught the heavenly Kyrie to his clerics, who were careful to hand it down to future generations with the story of its heavenly origin.

The *Gloria* of this Mass (twelfth century) is found only in English manuscripts; the *Sanctus* and *Agnus* are found in England in the eleventh and fifteenth centuries respectively.

Mass VIII is known as *Missa de angelis*, and, together with *Credo III*, is very popular, partly, no doubt, because it is written entirely in modes V and VI, which are practically identical with the modern major mode. The *Kyrie* is Spanish, of the sixteenth century; the *Gloria* is sixteenth century; the melody of the *Sanctus* was set to other words in the eleventh century, but is found set to the *Sanctus* in a Sarum book of the fifteenth. The *Agnus* is found in one manuscript (Paris, Bibl. Nat., 15th c.).

The *Gloria* of Mass X is found only in one Sarum Gradual of the fifteenth century; the *Sanctus* of Mass XIII appears only in two manuscripts, both English, from Worcester and Sarum.

The beautiful twelfth-century *Kyrie* of Our Lady (*Cum jubilo*, Mass IX) and that of Sundays (*Orbis factor*, partly tenth century, in Mass XI) contain phrases already familiar, phrases used for the *Ite, Missa est*, and in Vespers for the *Benedicamus*.

Finally, the *Gloria* of Mass XV (a Mass sung by the Carthusians throughout the

year) and *Credo I*—both written in the mystic 4th mode—are both of supreme interest to the student. Both are found in the tenth century; both possess a sublime simplicity unlike anything else in the *Kyriale*, suggesting some primaeval psalm-tone; the melody of the *Gloria* is found also in the Mass-preface of the old Mozarabic rite; and the tune of *Credo I* cannot but be dear to us as being the only known to our forefathers up to the time of the Reformation.

—Music and Liturgy.—Oct. 1931.

### DUMLER MASS SCHEDULED FOR PERFORMANCE IN FAMOUS VIENNA CATHEDRAL

The most recent indication of recognition of music pages in THE CAECILIA comes from Vienna, where arrangements have been completed for the performance of Dumler's "Missa Dei Amoris" at the famous St. Stephens Cathedral.

This work was introduced in THE CAECILIA last year, Dr. Dumler was given an honorary degree of Doctor of Music this year at a large college. The mass "Missa Dei Amoris" is for Cantus Tenor and Bass, It received many performances in American churches last Christmas, and was praised in several English church periodicals.

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**McLAUGHLIN & REILLY COMPANY**  
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## Anent Expressiveness in Church Music

By Ludwig Bonvin, S. J.



Palestrina's well known Credo, that was given as supplement to "The Caecilia", 1934, No. 7, induces me once more (See Caecilia, 1933, No. 10, p. 305) to write concerning expressiveness in church music.

Examine this Credo from the standpoint of our question. You will perceive everywhere the same, as it were neutral expression. Let us take for instance, even the **Incarnatus est**, the **Crucifixus**, and the **Et resurrexit**, Mass parts which are in se very apt to assume different musical expression. In our case, however, with the exception of the different metronomic indications added by the editor, there is found here everywhere the self same expression. Does one, at the transition from the mystery of the Incarnation to the Holy Passion notice perhaps the least difference of expression, the least musical sympathy for the sufferings of our Savior? If the rendering took place without text nobody would here surmise the different mysteries which we are considering. Thus matters go in throughout the whole Credo, the more so as the texts there offer less favorable objects to musical adaptation. A few small externals, as, for instance, at "vivos" (page 303) the musical hint given by the Basses, who here sing a scale of nine ascending tones in eighth notes, do not alter the generally ascertained fact.

Sameness obtains also between the Credo and the other parts of the Mass. Only that there, owing to the shorter texts of **Kyrie**, **Sanctus**, **Benedictus** and **Agnus**, the more syllabic melody of the **Gloria** and **Credo** changes to melismatic style, becomes broader and has more developed imitations; but as to expression in the melody as well as in the harmony these Mass parts are essentially alike everywhere.

I just spoke of the harmony. It is true, the voice parts of the 16th century church music are in general conceived melodically, horizontally, but their combination, after all, necessarily forms harmonies, and the whole sounds not only horizontally, but at the same time also vertically.

Palestrina's Credo from the **Aeterna Christi Munera**—Mass has from the standpoint of change or rather lack of change of expression the greatest likeness with the

Gregorian Credos. However I should like to observe here in passing, that once I was really impressed by the sudden expression which the **Incarnatus est** of the Credo III (de Angelis) assumed, when an organist, in dignified execution, conformably to the directions of my Gregorian arrangement (op. 121, "Three Gregorian Masses"), sang this passage broadly and slowly and with exact observance of the indicated time-values. A special emphasizing of the **Incarnatus est** in composition and execution accords certainly entirely with the mind and the practice of the Church, as, in every Mass, when reading this passage of the Credo, the celebrant has to genuflect, in solemn High Mass to observe with the acolytes certain ceremonies at the sedilia, and in the three Christmas Masses and the feast of the Annunciation to kneel at the altarsteps.

The above ascertainment then reminds us of the historical fact that "**Musik als Ausdruck**", "**Music as expression**" needed a number of centuries before it could present itself as full-blown. Even on secular ground it dates as such from the epoch of Beethoven and the Romanticists.

Today we meet, in certain quarters, with the statement that expression and effectiveness in church music are not necessary at all, nor even desirable. The advocates of this strange opinion, in some way, find themselves in company with the protagonists of the so called "objective" ("sachliche") secular music, who taboo the Romanticists and even Wagner, because of the latter's melodiousness and expressiveness. In church music history, such tabooing is not quite new. Franz Witt, the well deserving reformer of church music in the second half of the last century and whose centenary was celebrated last July in Cologne, had already in his days to fight this opinion. Just a few days ago one of his criticisms in the "Caecilian-Vereins-Katalog," 520, fell into my hands. In it he wrote: "It has been stated: 'Church music needs no effect, she need not be effective.' To this I oppose the following thesis: A church music without effect is an empty ting-tang, in polyphonic style a senseless jumble. The greatest effect is in church music the best, just good enough for the Church. God's works all are, if not

damaged by the sin of man, full of effect, full of impression upon all thinking men. In other words: In every ecclesiastical work of art, the highest possible, but the right effect, is to be aimed at. So in the sermon as well as in poetry. The language of the liturgical poetry uses the most impressive words. Therefore **highest quantity, right quality!** What is meant by producing effect? To be sure: **Making an impression, stimulating the hearers.** Is that perhaps a defect a fault? That is the highest virtue, if the stimulation is of the right kind." Elsewhere Witt wrote: "Some see in all things a straining

for effect, like the man who at sunset contemptuously turned his back to all the beauty of nature with the words: Mere straining for effect!"

Now does this article perhaps intend to keep choirs from executing Palestrina's Mass Aeterna Christi munera? By no means. Every good choir should, if possible, have in its repertory a Mass of the classic 16th century style.

(Editors Note: An example of Father Bonvin's own music will be seen next month in THE CAECILIA, through presentation of extracts from his new mass, due from the press this month.)

### LEONARD WHALEN APPOINTED AT IMMACULATE CONCEPTION CHURCH, BOSTON TO ORGANIZE BOY CHOIR

Mr. Leonard Whalen, A.M., one of the leading Directors of Boy choirs in Boston, has been assigned to the musically prominent Church of the Immaculate Conception. Music traditions at this Jesuit Church are very high. A fine organ graces the gallery, and although the church is in a down town section, without parish privileges, congregations are large at the various services.

Mr. Whalen upholds the high standard of musicianship, which have been characteristic of his predecessors at the "Immaculate." The work of Mr. James Ecker in recent years attracted many of the best local singers to this choir. Under Mr. Ecker, such singers as John Herrick, John Shaughnessy, Wm. O'Brien, etc., rendered Gregorian chant, and the best modern music. An example of their recent repertoire is seen in the fact that they were the only "in-town choir" to sing the now nationally famous "Missa Pontificalis" of McGrath, when it was first published.

The name of this church, has always been identified with good music. It was here that Henshaw Dana, George Whiting, Caulfield, MacGoldrick, Dethier, and Burke played the organ, at one time or another. Father Powers, and Virginio Cappelloni, directed the music for many years. Fifty years ago, the quartet of P. H. Powers, John Farley, Mrs. Lewis, and Ida Walsh, was considered the finest combination of voices in the city. Mrs. Lewis was the wife of the Director of Music at the Cathedral, and Ida Walsh was the sister of Dr. Bullard's wife. Dr. Bullard was the famous choir director at St. James Church Boston. Thus it may be seen how intimately church music was bound up in the lives of these singers.

Now for the first time, the formation of a choir of boys and men, is to be attempted at this church. Mr. Whalen's success, with other organizations, formed under difficulties in many parishes, indicates that he will be able to form a good choir in this church. He attracts a following by his skill and personality. A teacher for many years at Boston College High School he is pedagogically trained. (He holds an A. M. degree). In addition to his local training Mr. Whalen studied chant with the Solesmes fathers at the Isle of Wight. He is a member of the American Guild of Organists and examiner for Trinity College of Music, London.

The possibilities of a boy choir in a city parish are thus being tested in Boston, under the direction of a master equipped in every way to succeed in such an undertaking. It will be interesting to observe the effect on the congregation at the High Mass. If it increases the attendance the inspiration will be great for other parishes in a similar position, and great credit will be due to Mr. Whalen.

### SCHNELKER AT FORT WAYNE CATHEDRAL

Josef Schnelker, of New York has been appointed organist and choirmaster of the Cathedral of the Immaculate Conception at Fort Wayne, Indiana.

Mr. Schnelker, holds the degree of Bachelor of Music, from Oberlin, he is an Associate in the American Guild of Organists, and recently made some studies at the Pius X School, New York, N. Y.

### PARDON OUR ERROR!

In the Summer issue, in an endeavor to pay tribute to Rev. Lyford Kern we "overshot the mark". Although engaged in the Chancery Office, Father Kern is Not the Chancellor, as we erroneously stated.

# ORGAN AESTHETICS

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



## I. The Organ as accompaniment.

Gregorian harmony, though seemingly sacred and absolute, is only a convention. Art is autonomous and it should be liberated not confined; this is a valid proposition; hence, it is not subject to dogmatic regulation. However in Gregorian harmony the procedure is based on MODALITY. As the Gregorian melodies have, so to speak, their own physiognomy, the psychological unity between Melody and Harmony must be maintained, and this means that such harmony must be in accord with the implications of Modality. Aside from this, the doctrinaire critics, those who are more interested in their doctrine than in the materials of their art, should refrain from always attempting to bind these materials into the strait-jacket of their schools.

The Ecclesiastical Modes, based on Greek scales, provide a far greater variety for melodic and harmonic purpose than the modern major and minor scales, (especially the minor, in its three forms of 'harmonic,' 'melodic ascending,' and the 'melodic descending.') Albeit the 'melodic descending' minor scale is nothing else but the old Eolic Mode. One might recall that the major and minor scales came into use in the year 1600. The Greek Modes however are still worthy of note as a technical, melodic and harmonic extension, for it must be remembered that no one Mode possesses a leading-note; furthermore, that no two Modes have the same order of tones and semitones. These melodic and harmonic varieties account for the preponderate novelties of idiom that seem so new and so strange to ears still in training, when confronted with such a veritable "embarras de richesses," as Liszt was wont to express it.

Though the Modes have been perpetuated in the sacred cantilena of Gregorian Chant, they have, nevertheless, been used and are still used occasionally by composers for special effects. Remember Beethoven's "Theme in the Lydian Mode?" It is reminiscent of Milton's L'Allegro:—

"And ever, against eating cares,  
Lap me in soft Lydian airs,  
Married to immortal verse—  
Such as the melting soul may pierce."

Debussy's (1918) String Quartet (Phrygian), soft and voluptuous, calls to mind Dryden's

"Softly sweet in Lydian measures,  
Soon he soothed his soul to pleasures."

Debussy's "Suite Bergamasque," on page 7, bars 1 & 2, are in the Dorian Mode. Ravel's "Sonatine" has bars in the Aeolian Mode.

Boëllmann's (1897) "Ronde Francaise," opus No. 37, is entirely written in the Mixolydian Mode; its exotic scale and compact rhythm of ophidian triplets makes this round a most forceful and enjoyable piece of music. The same author has a "Gallilean Dance" (without opus number) all written in the Dorian Mode.

Chopin (1849), like the composers of the French School of the late nineteenth and early twentieth centuries, used some of the Greek Modes as a means of an extension of technical and melodic resource. Many of Chopin's 51 MAZURKAS, all gems, contain parts written in the Ecclesiastical Modes. A few examples for reference: Mazurka 15 is in the Lydian (I find, at places, suggestion of no less than three Modes being employed.) Mazurka 26 is written in Phrygian feeling; the Trio, however, is Occidental. Mazurka 47, that slow contemplative omphalic dance, is excellently extracted from the Modes and exactly expressed to be sure, but after careful inspection, the fact will reveal itself that it is not conceived in European intervals. The first theme is not in the key of 'A' minor neither can one regard it as being in 'E' minor! I do not mention the other Mazurkas of Chopin where the use of tonalities involved indicates Asiatic intervals rather than those of the Greek Modalities.

II. Harmonic material: the harmonization of the Gregorian monody must be strictly diatonic. Excepting certain reservations as regards the dominant seventh or the dominant ninth chords, all chords are admitted which may be constructed "with and on the notes of the diatonic scale" (Abbé Brun, *Traité de l'accompagnement du chant*)

grégorien, p. 9). The 'B' being, because of modulations, sometimes natural, sometimes flat, this alteration—but this only—is, even in Gregorian, naturally admitted in the accompaniment. It is unnecessary for the alternation to be represented in the melody; it is enough that it be suggested.

This being stated, let us use all chords, without exception, since they may be admitted in the harmonic material for the accompaniment of the sacred cantilena, so long as they do not violate either the modality or the tonality. Such was the unanimous decision, as early as 1905, at the Congress of Strasbourg (Alsace), which decision was also seconded by the Congress of Seville.

One should also be informed if not remembered that to accompany the Gregorian Chant on the Organ is not a practice that antedates the year 1829! The innovator, in France was no other than Adrien De La Fage (1801-62) an organist and gregorianist at Paris who had studied in Italy under the famous master Baini (Rf. "De La Fage's" reproduction des livres du chant romain," Paris, 1853, p. 141, in a note). Formerly the custom had been to have the reeds or brass instruments, such as the serpent . . . play the monody of the Gregorian while it was being sung!

(To be continued.)

### ST. LOUIS CATHOLIC ORGANISTS' GUILD MEETING

St. Louis, Missouri

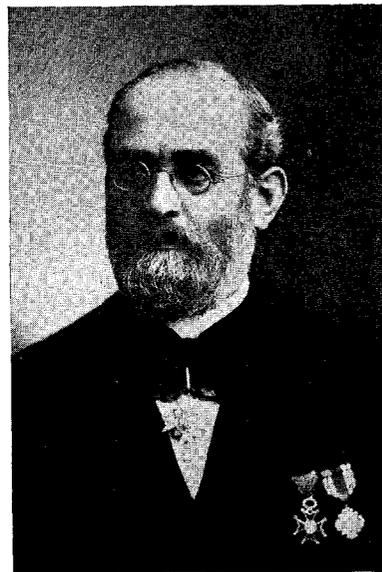
The St. Louis Catholic Organists' Guild held its first meeting of the 1934-35 season on Sunday **September 9**, 1934 in the auditorium of the New Cathedral School. President Diebels presided.

One of the most interesting discussions of the afternoon centered around the singing of the Litany of the Blessed Virgin. A decision of Pope Benedict XV was read according to which the only form of singing the litany that was permitted was the single invocation followed by the ora pro nobis. The decision asked that wherever the litany was sung in a different manner the custom be abolished prudently. The wish of the Holy Father was to be the guide of choirs in this matter. It was also pointed out that no indulgences for the litany could be gained if it were sung in any other manner. Some of those taking

part in this discussion were: Rev. Treinan, Brother Lawrence Gonner, Prof. Diebels, Father Mix, Father Dreisoerner and Mr. Hausner.

Father Tucker in his remarks thanked those in attendance remarking the increased number. He referred to the survey of the musical work in the diocese conducted by the Diocesan Commission during the summer and stated that the information gained would be submitted to the Archbishop with his annual report in November. Another survey in several years might follow to note any improvement in the work or in the facilities available. He asked the organists to be zealous in promoting the ideals of the Church in the realm of sacred music, pointing out that since sacred things were unique and on a high plane all their own it was foolish for any choir to imitate secular practices.

After the meeting the Rev. Richard D. Sherlock C.M., professor of Gregorian Chant at Kenrick Seminary gave a very instructive lecture to the Guild. He showed several simple and effective ways of handling the Proper of the Mass.



John B. Singenberger

Tenth Anniversary  
of the death of  
John B. Singenberger, K. S. G.

Whereas, the Hon. John B. Singenberger, K. S. G., was one of the earliest and most outstanding leaders in the movement for correct and dignified church music in the United States; and

Whereas, His leadership and personal example have been an inspiration to the officers and members of the St. Louis Catholic Organists' Guild; therefore, be it

Resolved, That the St. Louis Catholic Organists' Guild, in open meeting, formally take notice of the tenth anniversary of his death; and be it further

Resolved, That copies of this resolution be sent to his son, Mr. Otto Singenberger of Chicago, Ill., and to the Caecilia Magazine, of which the Hon. John B. Singenberger, K. S. G. was the founder, and be incorporated into the minutes of this organization.

SYLVESTER I. TUCKER,  
Chairman of Diocesan Music Comm.

WM. THEO. DIEBELS,  
President of St. Louis Cath. Org. Guild.

LAWRENCE J. GONNER, S.M.,  
Secretary of St. Louis Cath. Org. Guild.

HENRY E. KOCH,  
Chairman of Resolution Committee.

## OUR MUSIC THIS MONTH

### Three Hymns—Louis Raffy

Here are three more pages, of simple, organ music, in ecclesiastical style, short enough for use as Interludes, and Preludes.

### Lovely Infant—Traditional

Another simple hymn, harmonized by Otto Singenberger, a sequel to that issued in last month's magazine. May be sung by an adult chorus in harmony, or by a children's choir, in unison.

### Hodie Apparuit—Orlando Di Lassus. (1532-1594)

Choirmasters tell us that for men's choruses, three part music is more practical than four part, in some instances. For such choirs this composition is adapted serving as a classical work, in a range suitable for average voices. Notice after the announcement "Hodie" the vigorous cannon which follows, and the suggestion of carol style in the succession of notes which appear in the rest of this bright Christmas piece.

### Jesu Rex Admirabilis—G. P. da Palestrina.

An easy three part piece for the feast of Christ The King, or for Christmas. The composer's name is enough to arouse curiosity as to the work, and it will be noted that there is only one brief polyphonic phrase in this short piece.

### Jesu Redemptor Omnium—Oreste Ravenello

A simple, brief piece which reflects the style favored for treatment of such a text. By a celebrated Roman composer.

### O Light of the World—Sister Mary Rafael B.V.M.

The ancient custom of putting a light in the window on Christmas Eve to light the little Christ on His way has been observed throughout this country for several years, so that it is no new thing to see the soft glow of candles winking from many windows on the Holy Eve. So beautiful is the custom that it has given rise, in schools here and there, to small ceremonies called "Candle-Lighting." Like the guilds of old, classes or organizations, each with a candle, pass through the school singing carols, and leave in the dark windows the pledges of their faith. The composition "Light of the World", written originally for such an occasion, is an appropriate Christmas prayer for assemblies, large or small, who gather together to ask gifts of the New-born King.

It was not conceived as a composition for use in church, hence the accompaniment is for piano.

### Adoro Te, and Tantum Ergo—Sister Cherubim, O.S.F.

A continuation of the series of good Benediction Music, for choirs of ladies' voices.

Choirs singing accompaniment part, will appreciate the good harmony exemplified in this music. Next month we will show how the "Divine Praises" have been treated in the same manner by Sister Cherubim.

# Trois Antiennes

## I

407

Prepare { Sw. Gambe, Fl. harm. Bourdon 8'  
Ch. Bourdon 8'  
Gt. All 16, 8' and 4' Diap's.  
Ped. Bourdon, Fl. 8'

LOUIS RAFFY

Sw. *p*

Ped. sempre Sva.

The first system of the musical score is written for a grand piano. It features a treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *p* (piano) is present. The instruction 'Ped. sempre Sva.' (pedal always on) is written below the staff.

*poco rit.*

The second system continues the musical piece. The right hand's melodic line is more prominent, with some slurs. The left hand continues with a steady accompaniment. A *poco rit.* (poco ritardando) marking is placed above the right-hand staff towards the end of the system.

1<sup>o</sup> Tempo

The third system begins with the tempo marking '1<sup>o</sup> Tempo'. The musical notation continues with similar rhythmic patterns and harmonic structures as the previous systems.

1<sup>o</sup> Tempo (R.H. Sva.)

*dim. poco rit. p* Gt. *f*

The fourth system is marked '1<sup>o</sup> Tempo (R.H. Sva.)', indicating a first tempo change for the right hand. The left hand continues with a steady accompaniment. Dynamic markings include *dim. poco rit. p* (diminuendo, poco ritardando, piano) and *f* (forte) for the guitar part.

The fifth system concludes the piece. It features a final melodic phrase in the right hand and a concluding accompaniment in the left hand. The key signature and time signature remain consistent with the rest of the piece.

Ch. *pp* Gt. *f* Ch. *pp* Sw.

*dim.* *rall.* *pp*

## II

Prepare { Sw. Bourdon 8', Vox humana 8' (Trem.)  
 { Ped. Bourdon 16' and 8'

Lento

Sw. *p* *p* Ped.

*p* *p* *cres*

cen - do *f* *dim.* *rit. molto*

# III

Prepare { Sw. Diaps. Trumpet harm.  
 Gt. 8' Diaps. Bourdon 16' coup.to Sw.  
 Ped. 8' and 16' Diaps.

Allegretto

I<sup>o</sup> Tempo

The first system of the musical score consists of two staves. The upper staff is for the piano, and the lower staff is for the guitar. The piano part begins with a dynamic marking of *p Sw.* and includes a *rit.* marking. The guitar part features a *p* dynamic marking. The key signature is two sharps (F# and C#) and the time signature is 3/4.

The second system continues the musical score. The piano part includes a *rit. molto* marking and a *Gt. f* marking. The guitar part continues with a *p* dynamic marking. The key signature and time signature remain the same.

The third system of the musical score shows the piano and guitar parts. The piano part has a *p* dynamic marking. The guitar part continues with a *p* dynamic marking. The key signature and time signature remain the same.

I<sup>o</sup> Tempo

The fourth system of the musical score includes a *rit.* marking in the piano part and a *p Sw.* marking in the guitar part. The key signature and time signature remain the same.

The fifth and final system of the musical score includes a *Gt.* marking in the piano part and *rall. e dim. rit.* markings in the guitar part. The key signature and time signature remain the same.

## Lovely Infant

Traditional melody  
Harm. by OTTO A. SINGENBERGER

*Slowly, and well sustained*  
*pp*

1. Love - ly In - fant, dear - est Sav - ior, Je - sus, Friend we

love Thee best, See we all in - vite Thee kind - ly

*molto rit.*

Come with - in our hearts to rest. 2. See, I come my heart to

*molto rit.*

of - fer, Make it now a crib for Thee. Come, O

*molto rit.*

Je - sus, love - ly In - fant, En - ter in and stay with me.

*molto rit.*

# HODIE APPARUIT

411

For Christmas

ORLANDO di LASSUS  
1532-1594

Moderato  
*mf*

I Ho - di - e ap - pa - ru - it, ap - pa - ru - it in Is - ra - ël,

II Ho - di - e ap - pa - ru - it, ap - pa - ru - it in Is - ra -

III Ho - di - e \_\_\_\_\_ ap - pa - ru -

ORGAN  
OR  
HARMONIUM  
*mf*

ap - pa - ru - it in Is - ra - ël, ap - pa - ru - it in Is - ra - ël, in Is - ra -

ël, ap - pa - ru - it in Is - ra - ël, ap - pa - ru - it, ap - pa - ru - it in Is - ra -

it, ap - pa - ru - it in Is - ra - ël, ap - pa - ru - it \_\_\_\_\_ in Is - ra -

ël, per Ma - ri - am Vir - gi - nem est na - tus

ël, \_\_\_\_\_ per Ma - ri - am Vir - gi - nem est na - tus

ël, per Ma - ri - am Vir - gi - nem, per Ma -

Rex, per — Ma-ri-am Vir-gi-nem, per Ma-ri - am Vir-gi-

Rex, per Ma - ri-am Vir - gi-nem est — na-tus Rex,

ri - am Vir-gi-nem est na-tus Rex, per Ma - ri - am Vir-

nem, — per Ma - ri - am Vir - gi-nem est na - tus

per Ma - ri - am Vir - gi-nem est na-tus — Rex, per

- gi-nem est na-tus Rex, per Ma - ri - am Vir - gi-nem est na -

*poco a poco riten.*

Rex, per — Ma-ri-am Vir-gi-nem est na-tus, est — na-tus Rex.

— Ma-ri - am Vir - gi - nem est na - tus Rex.

tus Rex, per Ma - ri-am Vir-gi - nem — est na-tus Rex.

*poco a poco riten.*

# Jesu! Rex admirabilis

Adagio (♩ = 80)

G. Pierluigi da Palestrina

Je - su! Rex ad - mi - rá - bi - lis et tri - um -  
Ma - ne no - bís - cum Dó - mi - ne et nos il -

phá - tor nó - bi - lis, dul - cé - do in - ef -  
lú - stra lú - mi - ne, pul - sa men - tis ca -

phá - tor nó - bi - lis, dul - cé - do in - ef -  
lú - stra lú - mi - ne, pul - sa men - tis ca -

fá - bi - lis to - tus de - si - de -  
lí - gi - ne mun - dum re - ple dul -

fá - bi - lis to - tus de - si - de - rá - bi - lis,  
lí - gi - ne mun - dum re - ple dul - cé - di - ne,

fá - bi - lis to - tus de - si - de - rá - bi - lis, to -  
lí - gi - ne mun - dum re - ple dul - cé - di - ne, mun -

rá - bi - lis, to - tus de - si - de - rá - bi - lis.  
cé - di - ne, mun - dum re - ple dul - cé - di - ne.

to - tus de - si - de - rá - bi - lis.  
mun - dum re - ple dul - cé - di - ne.

tus de - si - de - rá - bi - lis.  
dum re - ple dul - cé - di - ne.

## Jesu Redemptor omnium

Allegretto ( $\text{♩} = 88$ )

Oreste Ravanello, (Op.66, No.4)

*mf*

1. Je - su Re - dém - ptor óm - ni - um,  
 3. Me - mén - to, re - rum Cón - di - tor,  
 5. Hunc a - stra, tel - lus, aé - quo - ra,  
 7. Je - su, ti - bi sit gló - ri - a,

*mf*

quem lu - cis an - te o - rí - gi - - nem  
 no - stri quod o - lim cór - po - - ris,  
 hunc om - ne quod coe - lo sub - est, sa -  
 qui na - tus es de Vir - gi - - ne, cum

pa - rem pa - tér - nae gló - ri - ae  
 sa - crá - ta ab al - - vo Vir - gi - nis  
 lú - tis Au - ctó - rem no - vae  
 Pa - tre, et al - mo Spí - ri - tu,

Pa - ter su - pré - mus é - di - dit.  
 na - scén - do for - mam súm - pse - ris.  
 no - vo sa - lú - tat eán - ti - co.  
 in sem - pi - tér - na saé - cu - la.

*ff Poco meno*

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

# O Light of the World

## Sacred Christmas Chorus

for Treble Voices

Text: SISTER MARY CONSUELO, B.V.M.  
Mundelein College

SISTER MARY RAFAEL, B.V.M.  
Mundelein College

### INTROD. Andante Religioso

\* PIANO

*pp* *cresc.* *f* *rit.*

SOPRANO I *p* *mf*  
O Light of all the world, O won - drous Babe Di -

SOPRANO II *p* *mf*  
O Light of all the world, O won - drous Babe Di -

ALTO *p* *mf*  
O Light, O Light of the world, O won - drous Babe Di -

*p* *f*  
vine, Send out Thy grace to light our hearts, And

*p* *f*  
vine, Send out Thy grace to light our hearts, And

*p* *f*  
vine, Send out Thy grace to light our hearts, And

\* If organ is used for accompaniment, the organist will regard all repeated notes as ties.

make them tru - ly Thine. *f* O make them glow all  
make them tru - ly Thine. *f* O make them glow all  
make them tru - ly Thine. *f* O make them glow all

ho - li - ly, With love for Thee, dear King; Then  
ho - li - ly, With love for Thee, dear King; Then  
ho - li - ly, With love for Thee, dear King; Then

take them back and let them be Our Christ-mas of - fer - ing.  
take them back and let them be Our Christ-mas of - fer - ing.  
take them back and let them be Our Christ-mas of - fer - ing.

CHOIR

*f* O Light of all the world, *ff* O Light of the

ASSEMBLY

*f* O Light of all the world, *ff* O Light of the

world, *mf* Send out thy grace to light our hearts And *p*

world, *mf* Send out thy grace to light our hearts And *p*

*pp* make them tru - ly Thine; *molto rit.* O Light of the world. *ppp*

*pp* make them tru - ly Thine; *molto rit.* O Light of the world. *ppp*

## 7. Adoro Te Devoto

SISTER M. CHERUBIM, O.S.F.  
Op. 20, No. 7

*p*

1. A - do - ro te de - vo - - te, la - tens De -  
2. O Je - su quem ve - la - - tum nunc a - spi -

*f*

Quae sub his fi - gu - - ris, ve - -  
O - ro fi - at il - - lud, quod

- - i - tas, Quae sub his fi - gu -  
- - ci - o O - ro fi - at il -

Quae sub  
O - ro

- - re la - - ti - tas;  
tam si - - ti - o;

- ris, ve - re la - - ti - tas; Ti - bi se cor me -  
- lud, quod tam si - - ti - o; Ut, te re - ve - la -

*p*

his fi - gu - ris, ve - re la - ti - tas;  
fi - at il - lud, quod tam si - ti - o;

*mf cresc. molto* *f* *rit.*

um, ti - bi se cor me - um, to - tum, to - tura sub -  
 ta, ut te re - ve - la - ta, cer - nens, cer - nens fa -

*mf cresc. molto* *f* *rit.*

*mf cresc. molto* *f* *rit.*

Qui - a te con - tem - plans, qui - a  
 Vi - su sim be - a - tus, vi - su

*a tempo* *f*

- ji - cit, to - tum sub - - ji - cit, qui - a  
 - ci - e, cer - nens fa - - ci - e, vi - su

*a tempo* *f*

sub - ji - cit, Qui - a te con - tem -  
 fa - ci - e, Vi - su sim be - a -

*a tempo* *f*

te con - tem - plans to - tum de - fi - cit.  
 sim be - a - tus tu - ae glo - ri - ae.

te con - tem - plans, qui - a te con - tem - plans to - tum de - fi - cit.  
 sim be - a - tus, vi - su sim be - a - tus tu - ae glo - ri - ae.

plans, qui - a te con - tem - plans to - tum de - fi - cit.  
 tus, vi - su sim be - a - tus tu - ae glo - ri - ae.

## 8. Tantum Ergo Sacramentum

SISTER M. CHERUBIM O.S.F.  
Op. 20, No. 8

*mf*

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

*mf*

*p* *f*

Ve - ne - re - mur cer - nu - i; Et an - ti - quum  
Laus et ju - bi - la - ti - o: Sa - lus, ho - nor,

*p* *f*

do - cu - men - tum No - vo ce - dat ri - tu - i;  
vir - tus quo - que, Sit et be - ne - di - cti - o:

*rit.*

*rit.*

*p a tempo* *mf cresc. molto*

Prae-stet fi-des sup-ple-men-tum, Prae-stet fi-des sup-ple-men-tum  
 Pro-ce-den-ti ab u-tro-que, Pro-ce-den-ti ab u-tro-que,

*p a tempo* *mf cresc. molto*

*f*

Sen - su - um de - fe - ctu - i,  
 Com - par sit lau - da - ti - o,

*f*

1. 2. *f* A - men.

*p* Sen-su-um de - fe - ctu - i. *f* A - men.  
*p* Com-par sit lau - da - ti - o. *f* A - men.

# MASSES

*Selected for publication by Sir. John B. Singenberger, K. C. S. S.; K. C. S. G. Otto A. Singenberger, Director of Music, Eucharistic Congress, Chicago, 1926, and James A. Reilly, A. M., Editors.*

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# Music Appreciation

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



"Music is a stimulant to mental exertion."

—DISRAELI.

The seasons change, the winds they shift and veer;  
The grass of yester-year  
Is dead; the birds depart, the groves decay;  
Empires dissolve, and peoples disappear;  
Songs pass not away.

—BREWER.

## 2. GREEK FOLK MUSIC

Pre-requisite: Chapter One

The history of European music begins with the music of ancient Greece. To this day the music of the world is based on the theory of tone relationship discovered by the Greek philosopher, Pythagoras, who lived more than 500 years before Christ. The elementary Greek scale consisted of a succession of four tones comprising two whole steps and one half step (figuring from the upper tone downward). This scale was called "tetra-chord", meaning "four strings". The ancient Greek lyre was tuned according to this tetra-chord. Later the Greeks joined two tetra-chords, and so extended the range of the elementary scale. They also constructed tetra-chords, beginning each with a different tone of elementary scale, to form other scales. Each tetra-chord contained two whole steps and one half step, the position of the half step differing in each instance. Thus they invented six more scales. Whereas we have only two kinds of scales or modes, the Major and the Minor, the Greek system contained seven different kinds. The three principal modes were called the Dorian, the Phrygian, and the Lydian modes.

There is a close relation between our scales and the Greek scales. Our major scale consists of two tetra-chords, each having, like the Greek tetra-chords, two whole steps and one half step.

Pupils of this grade should be familiar with the construction of our major scale. Therefore let several pupils go to the board and give illustrations of tetra-chords as contained in the major scale.

The ancient Greeks were lovers of beauty, and were the first people to treat music as an object of abstract beauty and of intrinsic artistic possibilities. They did not use mu-

sic merely to regulate the dance, to entertain, or to solemnize religious rites. Plato, the great advisor of the Greeks, says of music: "It, like the other arts, should serve the common weal; it is false and reprehensible to declare that music exists for pleasure only . . . Music should inspire for what is good and pure. . . . Bad music is more pernicious than any other evil."

The Greeks held that each mode had its special effect on the character and conduct of the people. The Dorian mode they admired most, for they believed that it evoked a mood of manliness and strength of character. It was, therefore, considered best suited for martial songs. The Lydian mode was least relished by the Greeks, for they thought it tender and effeminate, and weakening in its effects.

Greek music shows Egyptian influence. Pythagoras himself spent twenty-eight years in Egypt, learning much about Egyptian musical science. However, the beginnings of Greek music are enveloped in mythology. Legends and myths of ancient Greece contain many stories about how music began. Greek mythology tells us that music was inspired by the **Muses**, goddesses that preside name **music** for the art of sound. It was first used by the Greeks. The muses were daughters of Jupiter, the chief of all the gods. Apollo was a son of Jupiter. He was the god of the fine arts, and believed to have been the originator of music, poetry, and eloquence. Jupiter gave him also the power to know the future. Apollo is usually represented as a handsome young man, crowned with laurel, and having a bow in one hand and a lyre in the other.

"Wilt thou have music? Hark! Apollo plays,

And twenty caged nightingales do sing."

—Shakespeare.

Only a few specimens of the notation of the ancient music of Greece have been found.

Of these the chief one is a fragment of the **Hymn to Apollo**. It was a song of praise composed by an Athenian to celebrate the triumph of the Greeks over the Goths in 279 B. C. Let the class hear this hymn from V. R. 20896.

Greek music was primarily vocal. Song and poetry meant to them practically the same thing, for they never dissociated music from poetry. Poetry was thought to require delivery in song. Greek poets were musicians, and Greek musicians were poets. Music-poetry was used to ennoble and purify the soul, and Greek sciences to instruct or enlighten it. Music and poetry was included in the common education of the people.

The Greeks regularly held festival-contests at which not only competitions in physical prowess took place, but also rivalries in literary and musical art were a prominent feature. Statesmen, philosophers, warriors, artists, and writers took part in these contests.

Our knowledge of ancient Greece being very defective, we do not know how Grecian music really sounded, but it is evident that their melodies were decidedly in minor. We may assume that many of the songs and dance tunes used in Greece today have been handed down from ancient times. Much of the music also reflects the influence of the Orient. This is quite natural, for Greece was ruled for many years by Turkey. The melodies of Greek ballads, known as **kleftika**, are in Turkish style. Many of these ballads tell of incidents in the long warfare and struggle against the Turks.

Each province of Greece has its own special songs. We find morning songs, evening songs, songs that have to do with the ordinary activities of daily life, and many others.

A beautiful ancient custom is the greeting of the returning swallows by the Greek boys. For this they used a very ancient song melody said to be the same one which many, many years ago was sung by Greek boys for the same occasion.

The ancient Greeks had few musical instruments. The **lyre**, the **cithara** (related to the lyre,) and the **aulos** (flute).

The lyre was the Greek national instrument. It had at first four strings, tuned according to the tetra-chord; later more strings were added.

The cithara was similar to the lyre, but larger. It was held to the body by a ribbon passing over the player's shoulder. The sound was produced with a plectrum.

The aulos was more like our oboe than our flute. It was the most important of Greek wind instruments. Sometimes it was double, with one pipe longer than the other.

Later the Greeks also used a sort of cembalom called **santouri** or **santir**. It was played by striking the strings with little hammers. When played loudly, the tone is harsh.

In Greek mythology we read about the origin of the very first instrument. It was called **Syrinx**, or **Pan's pipe**. Pan was the god of shepherds, huntsmen, and of the inhabitants of the fields and forests. In appearance he was a monster having the body of a man, with two small horns on his head, and with legs and tail like those of a goat. He lived in the caves of the forests and wandered about the hills and valleys. He was also the king of the nymphs and fauns. Pan dearly loved a beautiful nymph named Syrinx, but Syrinx was afraid of the ugly-looking Pan. Every time he came near she ran away from him. One day he pursued her; she fled to the bank of the river Ladon, and there, to Pan's amazement, was changed into a cluster of reeds. Pan, broken-hearted, embraced the cluster of reeds. His breath came heavily, and passing through the reeds, produced a sad wail. Hearing the sorrowful strain, he decided to make an instrument from the reeds. He broke them off in unequal lengths and made the first musical instrument. He called it Syrinx in memory of his beloved nymph. After this, whenever Pan strolled through the forests he played his pipes and felt comforted. Pan also taught Apollo to play the syrinx. Some believed that Apollo invented the lyre, but legend declares that Apollo received it from Mercury, the messenger of Jupiter. Mercury conducted the souls of the dead to Hades, and had to know everything that was going on all over the earth. He is the supposed inventor of weights and measures, and presided over merchants and orators.

According to Greek legend, the goddess Athena gave the flute to mortals, and this is the way it happened: Once, when the goddess was playing her flute, the gods laughed at her. She turned away angrily. Her glance fell on her reflection in a brook showing the ugly face she made when she played. Then she knew why the gods laughed. Hurriedly she flung her flute away,

and it fell from Mount Olympus to the earth. Mount Olympus was the abode of the gods where Jupiter, the chief of the gods, held his court.

To the ancient Greeks the myths and legends were what our Bible is to us. The literature of our great poets is saturated with stories about the gods and heroes of fables and legends of ancient mythology.

The goddess Terpsichore, one of the Muses, presided over dancing. She is represented dancing while playing a seven-stringed lyre.

Some of the Greek dances are the *sirtos*, *hasapiko*, *tsamikos*, and *kalamatianos*. These are danced in circle formation. Others are *zebekiko* and *karsilhama*. These latter are danced by two persons, in Turkish style.

Let the class hear the Greek dances from V.R. 68816. They are here played by an instrumental trio, consisting of a Greek flute, lyre, and santouri or cembalom.

With the rise of Christianity and founding of the Church in the East, Hebrew influence became very strong. Hebrew chants were copied by the Greeks, and Hebrew musical characteristics blended with Greek melodies. The Church employed large choirs in its services. These usually sang unaccompanied. Later, when the Eastern Church separated from the Church in the West, and the Orthodox Greek Church was established, the Greeks again employed some of the earlier, though not ancient, Greek chants. These were similar to the chants used by St. Ambrose in the fourth century.

Let the class hear the Hymn of St. Ambrose, "Te Deum Laudamus", from V.R. 20896\*.

Then play for the class the Easter hymn, "Christos anesti", as sung at the present time in the Cathedral of Athens of the Orthodox Greek Church. V.R. 68954.

This record presents also "O angelos evoa", another Greek hymn. Let the class hear it.

### 3. AMERICAN FOLK MUSIC

Pre-requisite: Chapter One.

America has been called the "great melting pot of the world", because of the many races among her people that are being molded into one type. It is only natural, therefore, that our folk music has been influenced by that of practically every country from which settlers came to the New World. We have also inherited many folk songs from these countries, for, though foreign

born, and brought to America by the first settlers, many of them have been assimilated by Americans, and are classed with the favorite songs of America. Some such foreign-born American favorites are:

Abide With Me (England)  
Adeste Fideles (Portugal) V.R. 20174  
All Through the Night (Wales)

V.R. 20807\*  
Annie Laurie (Scotland) V.R. 20807\*  
Auld Lang Syne (Scotland) V.R. 20808\*  
Believe Me, If All Those Endearing

Young Charms (Ireland) V.R. 20808\*  
Come, Thou Almighty King (Italy)  
Comin' Thro' the Rye (Scotland)  
V.R. 35808\*

Deck the Halls (Wales)  
Drink to Me Only With Thine Eyes  
(England) V.R. 20807\*

First Nowell (France) V.R. 35788\*  
In the Gloaming (England)  
Jesus, Lover of My Soul (England)  
Last Rose of Summer (Ireland)  
V.R. 35878\*

Lead, Kindly Light (England)  
Long, Long Ago (England)  
Love's Old Sweet Song (England)  
V.R. 20808\*

O Verdant Pine (Germany)  
Silent Night (Germany) V.R. 35788\*  
Sleep, Baby, Sleep (Germany)  
V.R. 20442\*

Sweet and Low (England) V.R. 20174\*

British influence upon our folk music has been stronger and deeper than that of any other nation. The tune of our national song, "The Star-Spangled Banner", is of English origin.

The tune of "America", though used in the past as the national air of several European kingdoms, has been traced back to England as its birthplace. V.R. 22083

Authorities differ as to the origin of the tune used to "Oh, Columbia, the Gem of the Ocean." In England it has always been a favorite with the army and navy. It was there set to the words, "Brittania, the Pride of the Ocean." V.R. 22083\*

The tune of "Yankee Doodle" is claimed by several nations. V.R. 20166

The air of the much-loved song "Juanita", is said to be of Spanish origin. V.R. 24271

Some of our American composed folk songs are:

Arkansaw Traveler, The  
Ben Bolt  
God Be With You Till We Meet Again  
Home Again

- Home, Sweet Home V.R. 24272  
 In the Sweet Bye and Bye  
 Jingle Bells V.R. 19791  
 Keep Your Face to the Sunshine  
 Little Brown Church V.R. 22616  
 Mocking Bird  
 My Bonnie Is Over the Ocean  
 Nearer, My God, to Thee V.R. 20277  
 Old Oaken Bucket, The  
 Onward, Christian Soldiers V.R. 21841  
 Silver Threads Among the Gold  
 V.R. 1173\*  
 Stars of the Summer Night  
 There's Music in the Air V.R. 24272\*  
 When You and I Were Young, Maggie  
 V.R. 1173  
 Some of our patriotic songs of American  
 origin are:  
 America, the Beautiful V.R. 22083  
 Battle Cry of Freedom (Written in Chi-  
 cago in 1861, during the Civil War, by  
 Geo. F. Root) V.R. 22013  
 Battle Hymn of the Republic  
 (Civil War Song) V.R. 22083\*  
 Dixie's Land (Very popular in the South  
 during the Civil War) V.R. 20166  
 Hail, Columbia! (Tune of "The President's  
 March", played at Washington's Inau-  
 guration in 1789. Later, Joseph Hop-  
 kinson wrote the words, "Hail, Colum-  
 bia!" to be sung to this march.)  
 V.R. 22013\*  
 It's For You, Old Glory, It's For You  
 Just Before the Battle, Mother  
 (Civil War Song)  
 Liberty Bell, Ring On!  
 Song of the Marines (Traditional song  
 of the U. S. Marines)  
 Speed Our Republic, Father on High  
 Tenting on the Old Camp Ground  
 (Inspired by the Civil War)  
 Tramp! Tramp! Tramp! the Boys are  
 Marching (One of the most popular  
 patriotic songs of the Civil War. It was  
 written in Chicago by Geo. F. Root)  
 V.R. 22013\*  
 When Johnny Comes Marching Home  
 V.R. 22013\*

Many of the above songs are found in  
 "Americanization Songs", by Anne Shaw  
 Faulkner. Victor Record No. 35844 presents  
 fourteen favorite American soldier and sai-  
 lor songs.

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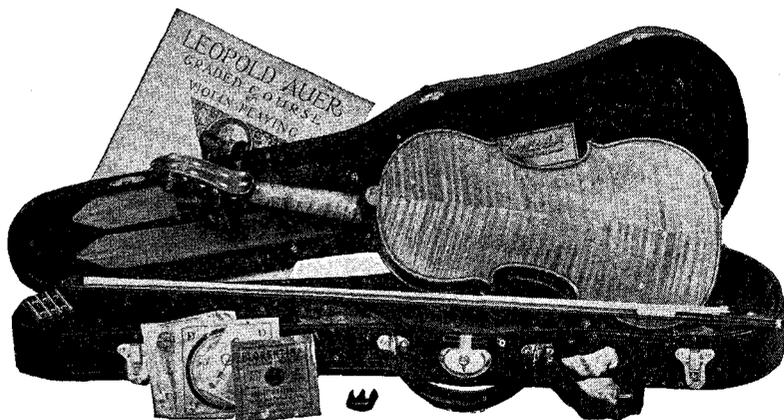
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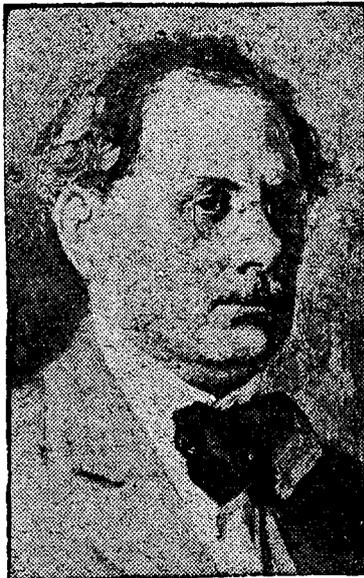
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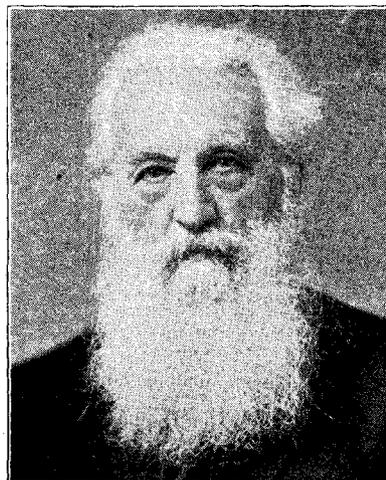
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Prior, Conception Abbey, Conception, Mo.

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



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### Questions submitted in July and August 1934

Q. "Please answer through "Caecilia" the following questions: a) When playing from the *Liber Usualis*, how is the key located for different choirs, or explain the method of finding the pitch in Gregorian modes. b) Are Solemn Feast Tones of higher rank from the Doubles? May Tones of Doubles be used for Solemn Feasts? c) May the more ancient melody of the Epistle, Gospel, and Oration be used at Requiem Masses, as found in the *Liber Usualis*?"

A- a) It must be stated over and over again that, since the Gregorian Melodies are intended for all ages and all countries, they must be couched in a universal pitch. Each number in the *Liber Usualis* must give a correct picture of the melody, showing the tonal steps, the phrases, clauses and periods, but it cannot give "absolute" pitch such as modern music does. It gives "relative" pitch, leaving the final details with the organist or director. Pitch is a mere accidental; it does not change the melody; high pitch merely adds brightness; low pitch brings on gloom.

For the convenience of the organist or director we suggest the following scheme for finding definite pitch. Gregorian melody is as free as the bird of the air. For the sake of analysis we have to capture the bird and put it in a cage. The cage (or frame-work) is held together by the following lines: the **Clef**-line on the top; the **Finalis**-line at the bottom, and the **Ambitus**-lines on the sides. There are three chances for the **Clef**-line. Do-clef may be on fourth line; in that case Do (C) on that line may be taken as identical in pitch with C on third space of our modern staff. When Do-clef is on third line, we have an indication that the melody runs to E or F. It lies with the director or organist to decide whether the singers will do well on that pitch, or whether that particular number ought to be transposed one tone lower. When Do-clef appears on second line (e.g. Asperges), then we are concerned

with a melody which runs up to G above the staff; such a number must be transposed lower three or four tones. When the **Fa-clef** is employed, the case is reversed: we are dealing with a melody which descends four tones below the **Finalis Re (D)**, to A below the staff. A melody of this kind must be transposed higher three or four tones. Turning our attention to the **Finalis line** (the key-note), we must apologise for the fact that we treat **Mi** and **Sol** as imaginary lines, whereas in notation they are spaces. The present system of Gregorian Chant considers as fundamental principle that all the melodies must come to rest on a tone that is dignified and restful; this noble feature reflects the manly character and common sense of the Romans. The honor of finality was conferred upon four tones only: **Re (D)**; **Mi (E)**; **Ma (F)**; **Sol (G)**. Whenever a higher note appears at the end of a piece, we are confronted with a transposition, a departure from the rule.

From the **Finalis**-line we proceed to the sides of the cage. The **ambitus**-lines follow the contour of the melody. Whenever the melody runs up to the octave, we are confronted with an authentic scale (Modes 1, 3, 5, 7), and when the melody descends below the bottom-line, we have before us a plagal modes (2, 4, 6, 8).

Having thus pinned the Gregorian bird to the frame-work of the imaginary cage; having measured the upper and lower limits and inspected the contours of the melodic flight, we can safely proceed to select the proper pitch on the keyboard.

A- b) According to the general plan of the *Cantorinus Vaticanus* (1912) and the *Liber Usualis*, Solemn Feast Tones rank higher than mere Doubles. There is however a very generous permission granted to use Tones of Doubles on Solemn Feasts. This applies certainly to the Vatican Kyrie. It applies in particular in all those

places where the study of chant has but recently been taken up.

A- c) The more ancient melodies of the Epistle, Gospel, and Orations as given in the *Liber Usualis*, may be used at the Requiem High Mass, as they had been used for hundreds of years. In this matter the Diocesan Constitutions must be consulted; it lies with the Bishop to permit the use of the ancient melodies.

Q. "What is the Attitude of Holy Church towards these ancient melodies?"

A. Holy Church desires that these ancient melodies be again resumed, as is evident from the *Cantorinus Vaticanus* (1912). Speaking of the Epistle it says: "It were greatly to be desired that in place of merely reading it like a Lesson on an even tone, the following modulated version, which at one time was almost universally in use . . . might be resumed".

Q. "What is to be said concerning the ancient tone of the prayers?"

A. It is regarded as the genuine traditional tone; it is contained in the *Cantorinus Curiae Romanae* published as late as 1513. It was used in every High Mass, regardless of rank, including the Requiem. It is rich in modulation; it does away with the modern semitone (*fa-mi; do-ti*); the recitation note is on *la*; the intonation is reminiscent of: *Oremus, Flectamus genua, Levate, and, Oremus, Praeceptis salutaribus moniti*. This tone goes back to the very first ages of Christianity and ought to be restored to its place of honor.

Q. "Where can a person find some one to translate some worthy German hymns into English, and what would the charges for such translations be? I had some hymns translated; the grammar part is very good but the endings do not rime, so I cannot use them".

A. The chances are that a good translation can be secured from a befriended priest or professor, or surely from a seminary or monastic institution. There are nationally known linguists, such as Monsignor Hugh T. Henry, c/o The Catholic University, Washington, D.C. or Mons. J. Rothensteiner, 1911 N. Taylor Ave., St. Louis, Mo. It might be worth your while to approach them.

Q. "There are four Credos in Gregorian Chant. Which one should be sung in Advent or Lent?"

Which one is for the more festival, and which one for the more common Masses."

A. For Advent and Lent we would suggest Credo No. 1, which is the only old melody. Credo No. 2 may fittingly be used at High Masses on week days. No. 3 and 4 may be used on the high feasts of the year. Holy Church has not prescribed anything concerning the choice of the Credo.

Q. "I insist on performing the entire Sequence (*Dies irae*), as is required by the rubrics. But in order not to keep the pastor waiting too long, I chant a few verses *recto tono*, once in a while. The pastor has told me that he thinks I should modulate the chanting a little, so that it will not be monotonous. Will you be kind enough to give me some information in this regard. Am I right in holding that, if one deviates from the chant notation at all, he should do it *recto tono*, and no other way?"

A. You are perfectly free to chant, i.e. recite, the sacred text on a straight-forward tone or on a melodic pattern, such as a psalm tone. In places where the bulk of chant is daily sung, e. g. in Benedictine Abbeys, the unsung part is recited *recto tono*; in places where the Gregorian melodies cannot be rendered in chant, a modulated recitation is used e.g. of Labouré or Rossini. With regard to the Sequence *Dies irae* we have come across a recitation-scheme in which the stanzas are grouped by twos. Each group follows the general outline of pitch in this rotation: low, high, medium, on the keyboard: F, A, G; two stanzas are recited on each key, the last syllable of the second stanza slowly descending over the interval of a *Clivis*, thus for "low"-E-D; for "high"-G-F; for "medium" F-E.

Q. "My other question is whether or not it is liturgically correct to sing one verse of the *Veni Creator* before the sermon at the *Missa Cantata*?"

A. There is no objection to the singing of one or two stanzas of the *VENI CREATOR* before sermon during High Mass. The sermon is a legitimate interruption of the liturgical function. The chant of the *VENI CREATOR* is not an unlawful addition to the liturgical text of the Mass. It is simply a short and lawful preparation for the sermon itself. It is not condemned by any decree of the Sacred Congregation of Rites." (See "Ecclesiastical Review, Sept. 1934, page 311).

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## 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.

### FROM AN OLD ARTICLE IN "CAECILIA"

Communication by Arthur Angie

The double number 7/8 of "Caecilia" 1910 by chance has fallen into my hands. It contains remarks that still retain their value and deserve to be reread today. I translate from the German.

1. Cardinal Martinelli gave the admonition to desist from **practical** attempts at rhythming Gregorian melodies, because he was of the opinion that "**in the present state** (1910) of archaeological, literary, and historical studies they cannot have a serious and gratifying result." This supposes the possibility that further studies might yield more satisfying results. Let us, therefore, not cease investigating and continue to submit the results to our learned and artistic colleagues.

2. The Foreword (**De ratione Ed. Vatic.**) of the Vatican Graduale also emphasizes the liberty of scientific investigations. It declares: "**The Church leaves to the learned the freedom to decide on the age and condition of any Gregorian melody and to pass judgment on its artistic merits.**"

3. And previously to this already His Holiness Pius X, in his **Motu Proprio** of April 25, 1904, intimated further and perhaps opposite results of Gregorian studies, writing: "And thus we have the confidence to have given again to the church her traditional chant, as science, history, art, etc. demand, **so far at least as the present results of researches allow**, reserving, however, to Ourselves and to Our successors the power to make **other decisions.**"

Further, in an instruction that the same Pius X, through a letter of his Secretary of State, Card. Merry del Val, directed to Dom Pothier, we read: "The Holy Father has

further decreed what I communicate to you in the name of His Holiness: 1. The Holy See takes the edition of the liturgical books under its protection, **leaving however, the field free to the Gregorian studies of professional savants.**"

4. Little wonder then that the **Rassegna Gregoriana**, a Roman periodical, which through more than one of its collaborators was intimately connected with the Vatican, declared in its issue of Mar.-Apr. 1910: "Whoever reads attentively the new document (Card. Martinelli's letter) will at once notice its exactness, prudence, and wisdom. **Scientific discussion is not forbidden: one may continue**, however in a befitting-manner and with the respect due to the Holy See, investigations as to **what was the rhythm of the Gregorian melodies in the first centuries of the Church up to the XI Century.** The papal decision is moreover very wisely restricted to the present restoration."

Consistently, in the highly respected Roman review "Ephemerides Liturgicae" edited by Msgr. Mancini, the President of the **Liturgical Commission** connected with and consulted by the **Congregation of Rites**, the editor unperturbedly continued his mensuralistic articles ("De Modulatione rhythmica") **after** the letter of Cardinal Martinelli (See No. 3 and 4).

The Church wishes no suppression of historical facts and researches; she can look them full in the face. Besides, one would be doing the Church anything but a service to withhold from her the results of such studies. If, at the time when the Medicean work enjoyed official sanction, the workers in the archaeological and traditional field had hidden the light of their **neumatic findings** under a bushel, not only would they not be in power now, but the liturgical song of the Church would at present not have risen anew in its original melodic form.

## PRACTICAL HINTS ON CHORAL CONDUCTING

Albert Stoessel, Conductor

**C**HERE seems to be in the minds of some musicians an idea that a vast difference exists between chorus conducting and orchestra conducting.

It is a very common fact that there are many fine musicians who obtain excellent results from their choruses but who are completely at a loss when it comes to conducting even the orchestral accompaniment of the choral works they are presenting.

The tales told by sophisticated professional orchestra men about the antics of many choral conductors on their return from the provincial musical festivals would be funny if they were not tragic.

Usually, the choral conductor is a good musician and knows his musical subject matter thoroughly. Through the process of much careful rehearsing and teaching, he succeeds in imparting his ideas of interpretation to his chorus, which in turn comes to understand the meaning of his gestures.

Up until the first orchestral rehearsal, which is usually the only one, everything goes smoothly; but as soon as the highly trained and sensitive orchestra tries to follow the conductor's beat, a state of utter chaos ensues. Much time is wasted, the conductor becomes irritable, the chorus demoralized, the orchestra scornful, and in general the outlook for a successful concert begins to look very black.

Finally, the more practical side of the orchestra rises above the disgruntled and disillusioned attitude and it rescues the situation by playing more in spite of the conductor rather than because of him. This picture is not exaggerated and has almost a universal application.

The author, in his orchestra playing days, has witnessed such scenes not only in the United States but also in France and Germany, and has been told by competent authorities that the same conditions exist in England. In fact, this little tale is one that will be verified by almost every experienced orchestral musician.

The cause of much of this ineffective conducting is a profusion of vague, meaningless (to the orchestra player) gestures on the part of the choral conductor, who has gotten into the habit of making many motions because of certain conditions peculiar to choruses and choral music.

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First of these conditions is the average chorus member's rather low standard of musical ability (in comparison with the professional orchestra), which causes the conductor to lead his charges through intricate rhythmical mazes by indicating every thirty-second note and beating out the melodic contour rather than giving the basic beats and subdivision of the beats.

Secondly, the conductor usually has the assistance of a good accompanist who plays the piano arrangement of the orchestra score so efficiently that the conductor ceases even to think about it, and who provides a firm rhythmical background by crisp and incisive marking of the main beats of the measure. Naturally, the conductor cannot change the habits acquired during many weeks of rehearsal, and when he finally finds himself in front of the critical professional orchestra he is confronted with the task of leading this complicated organization with gestures engendered by the peculiar weaknesses of his choral body and which are totally confusing to the strange orchestra.

There is only one remedy for this condition: **Directors of choruses must remember that essentially there is no difference between orchestral conducting and choral conducting, although there is a vast difference between orchestral and choral training and rehearsing.** It is not necessary to give the chorus a special gesture for each thirty-second note of the melodic line.

Chorus members will give a rhythmical performance of a work only when they are made to feel the main pulsations of the movement, and this can be accomplished only by using such established gestures which clearly mark the fundamental rhythm.

Naturally, such gestures will easily be understood by the orchestral musicians as well as by the chorus singers. Of course, this refers definitely to the conducting of combined orchestral and choral forces. The conducting of part songs, accompanied or unaccompanied, calls for a somewhat different treatment.

In a **cappella** music, the conductor usually dispenses with the baton in order to gain more expressive freedom of both hands. In comparison with a choral-orchestral composition, these part-songs and polyphonic choruses have but few individual parts, and

the conductor is not so much concerned with the actual beating of time as with the subtle indication of interpretative shades and meaning. Nevertheless, the author believes that the fundamental gestures are a sufficiently comprehensive basis for the most expressive type of conducting.

It is not the purpose of this little article to enter into the details of orchestral or choral training and interpretation. These subjects have been admirably treated by other writers, and for the chorus master seeking truly authoritative advice in these matters, the following books are recommended:

Coward, "Choral Technic and Interpretation"; Russell, "English Diction"; Henderson, "The Singers' Art"; Mees, "Choirs and Choir Music"; Schweitzer, "Bach"; Newman Flower, "Handel"; Pyle, "Palestrina"; D'Indy, "Beethoven."

These last four give invaluable hints on the proper interpretation of the works of their respective subjects.

For teaching a chorus sight-seeing and proper vocal habits: Friedlander-Davison, "Choral Exercises"; Stainer, "Choral Society Vocalization"; Graveure-Treharne, "Superdiction."

This last book gives the conductor highly valuable suggestions of methods to obtain correct and effective diction.—Reprinted by permission from **Singing**, edited by Alfred Human.

"School Music" Jan.-Feb. 1927.

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### EDITOR'S SOLACE

It's good to see a mistake in another periodical once in a while.

A recent issue of a magazine on church music described a composer's works. In the course of description is found a parenthesis with the following words:

(it is understood that the author has studied in pain)

How that author must have scorched the poor editor, for the printer's mistake. Obviously the last word should have been **Spain**, not pain.



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