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*Honorary Editor*

OTTO A. SINGENBERGER

*Managing Editor*

WILLIAM ARTHUR REILLY

*Business and Editorial Office*

100 Boylston St., Boston, Mass.

*Contributors*

REV. LUDWIG BONVIN, S.J.,  
Buffalo, N. Y.

DOM ADELARD BOUVILLIERS, O.S.B., Belmont, N. C.

V. REV. GREGORY HUGLE, O.S.B., Conception, Mo.

RT. REV. MSGR. LEO P. MANZETTI, Roland Park, Md.

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Brooklyn, N. Y.

ACHILLE P. BRAGERS,  
New York, N. Y.

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Monthly Magazine of Catholic Church and School Music

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## Liturgical School for Directors of Choirs Announced

Archbishop Urges Training of Young People  
for Congregational Singing

Requires Leaders To Obtain Certificates

A Pastoral Letter on the Church's legislation governing sacred music and liturgical worship was issued in February by His Excellency, Archbishop Murray of St. Paul, Minn.

Directed to the clergy of the Archdiocese and dated Feb. 11, the letter reads as follows:

By this same mail you will receive a copy of the WHITE LIST of the Society of Saint Gregory of America with a selection of Papal Documents pertaining to Catholic Church music. In this pamphlet you will find all the information necessary to guide the director of your choir in the choice of music and method of singing prescribed by the legislation of the Sovereign Pontiffs. The contents should be read by you and then passed to the person who is held directly responsible for the church music in your parish. The same information should be imparted to all who have charge of the children in your parochial or Sunday school. When all concerned have been fully informed of the requirements of the Church, concerted action must be taken by priests, directors, teachers, singers and children to observe in detail the laws which govern liturgical worship.

\* \* \*

The purpose of the Church is to unite all her members in the liturgical action of the Mystical Body of Christ even as all are united in the sacramental life imparted by the Son of God through the ministry of His priests. Unison of prayer is facilitated, elevated and enriched by ecclesiastical music which is an inspiration and support in united prayer. The voices of all the congregation should be incorporated into this ennobled expression of praise so that the voice of the people becomes the voice of the Church lifting up her soul to the throne of her Divine Spouse. Any other conception of church music in contradiction to the spirit and purpose of divine worship. The voice of the individual must be subordinated to the voice of the

whole congregation, even as the instrument which sustains that voice must be subordinated to the vocal expression of adoration, thanksgiving and petition.

\* \* \*

As many adult members of the congregation may be diffident in accepting the invitation to participate in the liturgical song of the church service, it is necessary that our entire school population be trained to take part in the functions of high mass, vespers, benediction and other services of the church. Thus within a few years the ideal of the Church will be realized. Toward this end progress has been made by the designation of the St. Gregory Hymnal as the official text for the Archdiocese of Saint Paul. What was inaugurated several years ago can be hastened to a happy conclusion by the cooperation of clergy, religious, schools and people in the common cause of correct music.

\* \* \*

With such a purpose in view a summer school for liturgical music will be held at St. Thomas' College in Saint Paul during the months of June and July this year to give the opportunity to choir directors to qualify for the requirements of their office. These requirements are set forth in detail on pages 13, 14, 15 of the pamphlet. After September first of this year no person will be permitted to fulfill the duties of director, organist or singer in any choir of the archdiocese whether in parish churches, schools, institutions or religious communities unless a certificate of qualification has been issued by the Archdiocesan Commission on Sacred Music prior to August first of this year. Applications should be addressed to the Archdiocesan Commission on Sacred Music at 244 Dayton Avenue either for enrollment in the summer school or for certification of fitness to take part in the public service of the Church.

Very faithfully yours,

†JOHN G. MURRAY,

Archbishop of St. Paul.

Feb. 11, 1935.

# H Y M N S

## Alleluia Echoes Through Ancient Arches

Marie Schulte Kallenbach\*

Singing of hymns formed an important part of the early Church ritual. We have the injunction of St. James and St. Paul in the scriptures enjoining "psalms and hymns and spiritual songs." When we pass from the Epistles, we find St. Ignatius, about the year 107, in a letter to the Roman church urging the formation of a choir that "ye may sing praise to the Father, through Jesus Christ," and about the same time, Pliny, in his epistle to Trajan, writes that the Christians of Bithynia met together before daylight and sang a hymn to Christ as God. Later on Tertullian urges "after the washing of hands and the bringing of lights each one is asked to stand forth and sing, as he is able, a hymn to God, either from the Holy Scriptures or of his own composition."

It was St. Clement of Alexandria who led the singers at the end of the second century with his well-known "Hymn to Christ the Saviour." This was followed by the "Gloria in Excelsis Deo" and the "Te Deum." From this outburst of adoration we learn of the whole-souled faith of the early Christians, their devotion and love.

The Church in its onward flow, like an enormous river having its source in the throne of God, its springs in the sacraments and its brooks in the ritual, has always throbbled with the movement of the great undercurrent of musical devotion. Sweeping down to us upon its majestic tide we catch the rarest echoes of Christian song, especially the exultation of the Easter Hymn.

Rising upon the banks of this river were monasteries, plain, austere, but within whose grey walls there came forth the songs of rich symbolism and divine inspiration. In the life and sufferings of the Saviour of men, the inmates of the monasteries drew upon an inexhaustible theme breathing the flame of new life where dormant. There rose, too, within their own hearts with struggles and defeats, newer victory to be voiced in melody. Aiding this devotion there was the resonance of the stately Latin tongue, adaptable to harmony of thought, majestic worship or tenderest pleading.

Without doubt, in the beginning, there was a certain brevity of phraseology, sternness, abruptness and bold realism which to a later period seems almost uncouth. Here is no warmth, no rainbow hues, but an intensity of feeling, clear, distinct, positive. And yet there hovers over all, in spite of abruptness, an imperishable charm, like the torrents of summer rain as compared to the iridescent sprays from an earthly fountain. Men, lost and isolated from natural affections of the domestic circles, yet from their souls sang and colored their song with love of their Creator.

No man could have sung more impassioned verses to his mistress than did a Fortunatus or a Bernard in their outpourings to their Lord. Nothing in modern tongue equals the sonorous grandeur of the "Dies Irae, dies Illa" of Thomas of Celano. We cannot understand it because such intensity of feeling is as foreign to us as its era. The world is hushed as it listens to the echoes of that humble associate of St. Francis Assissi, in Celano, as the low, tender, reverberating strains, majestic and impelling by turns, well out in pulsing, penitential love. What can compare with the tenderness of the "Stabat Mater Dolorosa," the trembling, pathetic plaint of a broken-hearted mother echoing from the lips of a Jacobus de Benedictus? Where again may we find the rapture of a Bernard lifting his voice in "Hic breve vivitur, hic breve plangitur, hic breve fletur, non breve revere, non breve plangere, retribuitur?"

The testimony of the Resurrection carried men away upon waves of rich hymnology, enticing and compelling as no other inspiration ever did. Blinded by worldly glamor, our sympathy with the cloistered singer is small. Happiness and pleasure are too near at hand and are too noisy to let an echo in of the message these hymns would convey. Only after affliction has taken toll do we come to our senses. But within cold walls and under colder discipline, the monks turned to celestial themes for contrast. Contemplating paradise, they found the Resurrection and its assurance of eternal bliss. From first to last they never lose sight of the Redeeming Lord.

\*From The Catholic Educational Review, April, 1934.

The earliest record of a distinctly Easter Hymn dates from about the fourth century. Its author, Ambrose of Milan, was born of noble blood and soon rose to civic distinction. About A.D. 374, Auxentius, Bishop of Milan, died, and the perplexing situation that arose in selecting his successor finally demanded the diplomatic hand of Ambrose, then governor of Liguria. Just as he quelled the confusion, a child's voice echoed, "Ambrose, bishop!" The people, believing that Providence was aiding them, took up the cry. Ambrose, not being baptized, tried to evade the honor but was overruled. Acquiescent, he was baptized and eventually received, the bishop's mitre. Into this high office he brought all the courageous faculty that had distinguished his civic excellence. He took an active part in converting pagan and fighting schism. He won his struggles with both the Empress Justina and Emperor Theodosius. But, greater than all these, he has left to posterity not only the absolute vindication of Church authority but a treasury of hymns as well.

Quite like their maker, these songs are terse, simple, direct, and, with but one exception, without rhyme, the exception being "Hic est die verus Dei." One hymn attributed to Ambrose has been claimed as sung by the early catechumens—"Ad regias agni dapes."

There seems to have been a lull of about two centuries succeeding St. Ambrose before the echoes of another singer reaches our ears. Vincentius Fortunatus early sang of the Resurrection with as much difference as between day and night, compared to the simple, stern Ambrose. Fortunatus was gay, trifling, skillful in love lyrics and religious lays. After leaving the university at Ravenna, his troubadoring tendencies led him to far places where his wit and song won him much favor. Wandering into France, he found himself at the court of Queen Radagunda. Recognizing his worth, the good queen directed his thought into sterner channels. At her request he made a pilgrimage to the grave of Martin of Tours, after which his frivolity ceased. In consequence he became a monk at the monastery of Poitiers and, later, its bishop. The echoes of Fortunatus are imperishable with the exquisite "Pange lingua gloriosa." It is also certain that his "Vexilla regis prodeunt" and "Salva festa dies" have made the treasury of church much richer.

It remained for a poet of a later day to play upon the Latin tongue with the sonority

of an organ. Although we do not claim rhyming to be solely a Christian invention, for the earlier poetry of ancient Rome introduced the Greek meter and rhyme, however, for a time, the art seems to have been lost, to be finally recovered by Hilary about the middle of the fourth century. From this time onward there is a distinct tracing of rhymed verse, at first as though feeling the way until it finally reaches the peak during the twelfth and thirteenth centuries when Aquinas and Adam of St. Victor wrote and sang.

In the interval, however, there comes to us a faint echo of one hymn whose sweet melodious rhyming is unsurpassed. Unfortunately the author is unknown. Listen:

"Pons luctum Magdalena!  
Et serene lacrymas  
Non est jam Simonis coena  
Non cur flectum exprimas;  
Causae mille sunt laetandi  
Causae mille exultandi  
Alleluia!"

Surmounting the singers of all centuries we hail the incomparable Bernard of Clairvaux, whose complex nature of gentleness and fierceness, humility and ambition, fervor and austerity made him by far the outstanding character of his time. Of a knightly family, he early embraced holy orders at the most rigid of monasteries at Citeaux. It was but a short time when he was sent forth to make another foundation at Wormwood, a place rightly named. Joined here by his natural brothers and his father, the community suffered unbelievable privation and misery, but Bernard sang through it all with characteristic faith, holy, intense and passionate devotion. He turned the full stream of his song onward and upward toward the throne of Eternal grace. His lips must have been touched by angel fingers, for he has penetrated the most hardened, abandoned hearts with his exquisite jubilation upon the name of Jesus. Out of the luxuriance of love, Bernard compiled two hundred lines of adulation. We are indebted to Father Edward Caswell, an English priest, for the best translation as follows:

"Jesu, the very thought of Thee  
With sweetness fills my breast;  
But sweeter far Thy face to see  
And on Thy bosom rest."

The vigor and fire of Bernard found an excellent foil in another monk of the same or-

der, Peter the Venerable of the monastery of Cluny. So mild, in fact was he to win a rebuke from the lips of Bernard. It was Peter, in the charity of his gentle heart, who befriended the wretched Abelard, chastised and excommunicated by Bernard, and who had come sorrowing and repentant to Peter for shelter. His host also pleaded for his restoration to the sacraments at the feet of the Holy Father. We hear an echo of his charity in his hymn:

“Mortis, portis fractis, fortis,  
Fortior vim sustulit,  
Et per crucem regem trucem,  
Infernum percudit.  
Lumen clarum tenebrarum  
Tedibus resplenduit  
Dum salvare recreare,  
Quod creavit, voluit  
Hinc Creator, non peccator  
Morecreatur, moritur  
Cujus morte nova sorte  
Vita nobis oritur.”

In the wide enfolding arms of Holy Mother Church men of vividly contrasting character have won their salvation, giving in return a marvelous roster of attainment. There have been scholars and mystics, and now we have another type in Adam of St. Victor, who seems to be the link consolidating conflicting tendencies of earlier singers by his glowing, passionate fervor.

The influence of Adam of St. Victor is apparent in the choir of monks in his monastery, which became so widely known during his time. No medieval poet left to the Church a larger legacy of song and of such a prevailing high quality. His command and use of form and rhyme has given the Church a marvel of melody. His vivid imagination colored his theology with rainbow hues. Hear him in this hymn of the Resurrection:

“Mors et vita confluxere,  
Resurrexit Christus vere  
Multi testes gloriae  
Mane nuvum, mane taetum  
Vespertinum tergat fletum  
Quia vita vicit letum  
Tempus est laetitiae.”

One cannot pass Adam of St. Victor by without adding another measure to his reputation as a prolific poet by stating how easily

and abundantly he made use of his knowledge of Holy Scripture and how readily he varied his imagery in the length of a single line: for instance:

“Mundi renovitiv  
Nova parit gaudia  
Resurgenti Domino  
Conresurgent omnia  
Elementa servient  
Ex autoris sentiunt  
Quanta sint solemnna.”

A very faint echo from an unknown singer beginning “Finita sunt proelia” echoes in the translation:

“Alleluia! Alleluia  
Finished is the battle now  
The crown is on the victor's brow  
Hence with sadness!  
Sing with gladness  
Alleluia!”

There is no greater humility displayed by the sons of the Church than an eagerness to sing their way into the graces of God and then to depart unknown and unheralded, satisfied to have praised His Holy Name. Father Caswell illustrates the sweet tones of just such an unknown:

“Jesus hath vanished, all in vain  
I search for Him and search in vain  
Seeking to relieve my pain  
My sobs the garden fill  
My sighs the tear distill  
My heart is breaking. Where is He?  
Who hath hid my love from me?”

This intensely poignant call found its inspiration undoubtedly in the search of Mary Magdalen, but the identity of this singer is lost. Another equally gifted but modest son sang the following during the fourteenth century, as he called to all creation to rise with him and hail the Risen Lord: Let us echo him:

“Plaudit coeli,  
Rideat aether,  
Summus et imus  
Glaudeat orbis!  
Transivit alrae  
Turba procellae;  
Surbiit alamae  
Gloriae palmae!”

## DO YOU LIKE LITURGICAL MUSIC?

"Why is it," a friend of ours asked us one day, "that the people so much dislike liturgical music and are so enthusiastic about the opposite kind?"

"The answer," we replied, "is very easy. The people generally have but little or no knowledge either of liturgy or music and when it comes to the latter, are given to judging it by the way it appeals to their ear. What pleases the sense of hearing is pronounced beautiful, that which has no message for the ear is ugly."

We can see, then, at a glance what happens to liturgical song in the presence of such a form of judgment—liturgical music that effaces itself and aims solely at projecting the sacred text and cares little or not at all for pleasing the ear. It is condemned and pronounced ugly and stupid. But (and this is very consoling to us liturgical musicians), no music worthy of the name is to be judged merely by the criterion of sense and the higher we go in the scale of song the less does the sense standard apply.

Music is an art, we will say even the highest art. Since it is art it has matter and form which must be considered when one is going to pass judgment upon it. Melody, with which our average man is so much taken up, is, as it were, a kind of outward effect of the music itself. It is to the music what the "proprium," mentioned by philosophers, is to the essence—a quality always present, not belonging to but rather flowing from the essence. So melody does not enter into the concept of music but rather flows from it. Once we conceive music, melody is present. The association is very close and the distinction of music and melody one solely in the mind but one that is none the less real. And, hence, our contention that mere consideration of melody is bound to lead one astray in his efforts to appreciate a piece of music and this whether the piece be of high degree or low, profane or sacred.

"Cantate Deo." (Autumn, 1933).

Index for 1934 copies of Caecilia, complete, sent on request.

## HYMNS

"I would urge that we ought not to arrange for something to be happening at Mass which is not Mass or about Mass. I cannot think that the frequent practice in convents or at the children's Masses, of singing hymns connected with the feast in general, or not even that, can be a good one. Why should a hymn in honor of the Sacred Heart or the Immaculate Conception be sung on the feast of Pentecost or Easter? If we are told that no suitable hymns exist, well, we must write some, and I think that attempts to write some are being made. If we must have hymns, why not have some that suit the idea of the Kyrie, the going forth of the Gospel, gratitude at the *Gratias agamus*—it cannot be right that the essential idea of "Eucharist" should be allowed to lapse, and that the great shout, "*Habemus ad Dominum*," should not reply to that most ancient cry, "Up with your hearts!"

C. C. Martindale, S. J. *Orate-Fratres*, Vol. III, No. 3 (January 27, 1934) pp. 110-11.

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## THE BOY CHOIR PROBLEM

The sanctuary boy choir is an institution that has survived the wreck of creeds and dogmas throughout the centuries. Our non-Catholic friends know well how to make use of these boys and perpetuate the old Catholic practice of the "canons" singing the Divine Service. Yet in very few of our churches do we find the vested boy choir, which is such a common feature of many non-Catholic churches. Procure a competent choirmaster and restore the vested altar boy to his full dignity as a sweet-voiced choir boy. Let the beginnings be small, for Rome was not built in a day. At first, let the boys sing the "responses" only, while the choir sings the other parts of the Mass. Then by degrees let the choristers alternate with the church choir in singing the common parts of the Mass.

Too many choirmasters in dealing with the choir boys, expect too much from them in the way of deportment. It is an old saying: "You cannot put an old head on young shoulders," but most choirmasters forget that they, too, were once young. Because a boy has an angelic voice is no reason to suppose that he is going to be an angel in every other way. Due allowance must be made for restless activity and boy thoughtlessness. Do not exact of him what you would not exact of an adult, but keep him busy during rehearsals, and he will trouble you but very little. Above all things, encourage him, praise him when he deserves it, and when he is to be corrected, do it gently and firmly. Maintain discipline at all times and at all costs, but do it quietly and with as little commotion as possible. If a boy will not respond after repeated trials, he should be dismissed at once.

Because a boy happens to be a chorister does not in the least change his nature as a boy. He has the average mischief and love for fun that other boys have. In common with other boys, he is confiding and grateful for what is done for him. The secret of success in dealing with the choir boy is to understand him. If choirmasters fail, if discipline is ragged, if attendance is poor, the trouble is not with the boy, but with the one in charge. The average choir boy is desirous to please and to co-operate with the one that really understands him. The judicious choirmaster will aim to get this co-operation

on the part of the boys, for, this secured, spells success. He must have their affection and they will respect him. He must rule kindly, quietly and firmly. Boys are very keen to discover any weakness of a choirmaster, either as a disciplinarian or as a director. Nothing will militate so much against a choirmaster as mistrust on the part of the boys.

The superiority of the boy choir over the mixed choir is so evident that it seems that no argument is necessary. In the first place, the boys are at hand every day at the parochial schools for practice. Indeed, our parochial schools should be real "scholae cantorum." Boys are more pliable and more amenable to discipline and to the authority of the choirmaster than women. Their voices are virgin material, which a choirmaster can train according to his own method. Their rehearsals can be held daily at the school, whereas the mixed choir can be asked to meet but once a week. The boy choir need not and should not be remunerated in a financial way for their services. Boys are naturally generous, and a little treat now and then repays them a hundredfold for the services which they render the choir. Every boy should be made to feel that it is an honor to be a member of the choir, and regarding it in this light he will manifest the keenest interest in it.

If we are to have boy choirs in our churches let them sing nothing but rubrical music, and this, for two reasons: In the first place, if we are to have a reform in Church Music, we must educate the coming generation to the right kind of music for our churches. Moreover, the boy-voice is entirely unfitted for the singing of modern operatic church music. The boy-voice has none of the spirit of the world that characterizes the adult voice, but seems to be something mysterious, something heavenly, something that overpowers us with its purity of tone. As Gregorian Chant seems to be entirely out of place except in God's Church, so the boy-voice impresses one to be especially intended for the sacred precincts of the church. How incongruous then, to have boy choirs singing modern, non-liturgical Masses. It seems to be nothing less than a sacrilege, for the boy-voice is something holy. The purity, aloofness of tone,

heavenly character of the voice itself, and its lack of the spirit of the world make it the most ideal one for Christian Catholic worship. It stimulates devotion and centers the mind on the sublime functions at the altar.

Much has been said about voice fatigue in reference to boy-choirs who attempt to sing Plain Chant. There is an old and true saying that boys who sing properly do not suffer from voice fatigue. There is no more reason for boys suffering from voice fatigue in singing Plain Chant than in singing any other style of music. Those who hold to the opinion that Plain Chant tends to exhaust the vocal powers of boys give as their reason that in Plain Chant the boys sing on the register near the breaking point of their voices. Plain Chant as every Gregorianist knows can be sung in any key. When sung by boy choristers, Plain Chant melodies must be so placed that the boys sing on the tones which are the most natural to their voices. There is nothing more beautiful than Plain Chant melodies sung by the flute-like, pure voice of the boy. These melodies seem to be particularly fitted to the boy-voice, which alone can bring out their hidden beauty.

One of the most distressing problems a director of a boy choir has to deal with is the tendency of the boys to sing flat. It is only too widely prevalent. Some of the most highly trained boy-choirs flatten badly at times, whereas only partially trained choirs keep well in tune. The tendency of boy-choirs to flatten may arise from many causes. To a great degree, flattening is a brain defect, a failure of muscular co-ordination. One must aim to get the boys always to try to think in tune. The most important cure of flat singing is the education of the ear. This is best accomplished by selecting the children who can sing in tune and using them as models for the others. Many conditions also may combine to occasion flat singing. Fatigue may cause the boys to sing flat, therefore, the necessity of urging children to change position frequently. Bad air is another cause, therefore the windows of the room should be opened and the air kept fresh. Singing on high registers, causing fatigue, is the most common reason for children flattening, hence the necessity of having the children using their middle register.

—Cecilian.

\*From Church Music Commission Notes.  
Pittsburgh 'Observer' Feb. 21, 1935.

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### NEW LITURGICAL CHOIR IN WISCONSIN RAPIDLY PROGRESSING

The Holy Martyrs of Gorcum parish, comprising 130 families and located four miles east of Green Bay, enjoys the distinction of being the first vested choir, located in stalls within the diocese.

The choir was organized by the pastor Rev. A. Broekman in Aug. 1932. The choir loft was discontinued and a sacristy was changed to a choir room. Two arches were cut in the wall between the sacristy and the sanctuary and a false arched ceiling was built which deflected the voices admirably. A reed organ was placed in this choir room and the choir occupied this room for a period of two years. The two arches enhanced much the beauty of the sanctuary, buttressed as they are by four columns. This arrangement virtually placed the choir without vestments, within the sanctuary.

A dream of two years was at last realized for on the Feast of Corpus Christi they made their debut as the vested choir. The Altar Society of the parish made the cassocks and surplices. Stalls were still lacking and the Catholic Welfare Club (a society of young folk who sponsor athletics) came to the rescue and donated the stalls to seat thirty choristers. The pastor realized his inability to direct the choir beyond this stage. He engaged Mr. Roe of Green Bay who is a zealous exponent of Gregorian Chant, an expert organist blessed with a

good voice and thoroughly trained in church music. Under his guiding hand the choir has made rapid strides. He observes strictly the Motu Proprio and adheres conscientiously, to the Solesmes Rhythm.

All members of the choir are "home talent". Rehearsals are held twice a week. On Saturday mornings (having no parochial school) he rehearses with the boys (fifteen in number) before the catechism class begins. On Wednesday evenings the men and boys assemble for rehearsal at the rectory. To be present at rehearsals demands much sacrifice on their part for many come quite a distance. The repertoire, as is to be expected, is quite limited:

- 1 "Missa pro defunctis" with the "In esequis".
- 2 "Missa de Angelis".
- 3 "Missa Cum Jubilo"
- 4 "Missa Orbis Factor".
- 5 "Missa in Dominices Adventu & Quadragesimae" is being learned now. (to be followed by the Mass "Lux and Origo").

Also the following liturgical hymns:  
 Solesmes "Salve Regina"  
 "Panis Angelicus"—Lambilotte.  
 "Ave Verum".  
 "We Thee Adore"—(2 voices).  
 "Adoro Te Devote".  
 "Pange Lingua".

## MUSIC AT THE INTERNATIONAL EUCHARISTIC CONGRESS IN BUENOS AIRES

Little has been heard in this country about the music at the great Congress held in South America last year.

Great numbers of voices, combined in the musical portions of the Congress. Monsignor Solari, a Secretary of the Archbishop, conducted the Gregorian rendered by Seminar-ians, Students of the Salesian, and Jesuit colleges, and many professional singers. Considering the large size of the choruses, Spanish Reviews of Music, gave praise to the Conductor. Mention was made of the color and form of the chant, with its reflection of the influence of Casimiri, Refice, and Perosi, on the Conductor.

In Polyphony the choirs apparently rose to their greatest heights. Some thought that the Chant lacked the flexibility of the European renditions, achieved through the general acceptance of the Solesmes theory there.

Polyphony is cultivated most in Argentinian ecclesiastical circles, and accordingly this music, although more difficult than Gregorian, was generally received with approval and praise. Music of the 16th and 17th century masters was heard, sung with intelligence, expression, and apparently, affection.

Refice's "CAECILIA", was performed with dramatic skill, aided by richness of scenery, and elaborate vocal and instrumental music. The life of this Saint was traced and the music availed itself of Gregorian, and modern themes. Reminiscences of the classical school, realistic and romantic, were disseminated with skill by the author who also presented a few modern passages in good taste.

### THE MUSIC PROGRAM OCT. 9 - 14

Reception to Papal Legate: **Oct. 9.**  
Argentine National Hymn      Municipal Band

#### At the Cathedral

Ecce Sacerdos—S.A.T.B.      Pagella  
Tu Es Petrus—5 voices      Ign. Mitterer

#### Oct. 10th

Veni Creator—Gregorian and harmonized alternately.

Official Hymn of the Congress.

#### At Mass

Ecce Sacerdos      Pagella  
Christus Vincit  
Cantate Domino      Hasler  
Adoro Te      Gregorian  
Veni Creator      Perosi

#### Oct. 11th (Children's Service)

Cantemos	Spanish Hymn
Credo	No. 3 Kyriale. (De Angelis)
Salva a pueble	Hymn
Domine Non Sum Dignus	Vittoria
Laudate Dominum	Palestrina
Ave Verum	Viadana
Official Hymn of Congress.	

#### Benediction

Ecce Sacerdos	Pagella
O Salutaris	Perosi
Tantum Ergo	Gregorian
Laudate Dominum	Gregorian
Official Hymn of Congress	

#### Communion of The Men

Cantemos al amor	Spanish Hymn
Salva al Pueblo	Argentine Hymn
Lauda Jerusalem	
Christus Vincit	
Oremus pro Pontifice	Steinberger
Adoro Te Devote	Gregorian
Miserere	Vittoria
O Bone Jesu	Palestrina
Official Hymn of Congress	

#### Oct. 12th

Missa De Angelis	
Ave Maria	Vittoria
Melody of the Papal Mass at St. Peters' Played on "Silver Trumpets," at the Elevation	

#### Oct. 13th

Ora pro Nobis	Perosi
Bonum Est	Palestrina
Domine Non Sum.	Vittoria
Confirma Hoc	Handl

#### Last Day of Congress

Ecce Sacerdos	Pagella
Missa de Angelis	Gregorian
Sacerdotes Domini	Ravenello
Papal Melody (Trumpets)	
Alleluia	Gregorian
Tu Es Petrus	Mitterer

#### During Procession:

Gregorian—Te Deum, Tantum Ergo, and Laudate Dominum

### IPOLITOF-IVANOFF IS DEAD

On Jan. 28, 1935, the famous Russian composer Ipolito-Ivanoff, died at the age of 75.

Professor Ipolito-Ivanoff, was conductor of the most prominent Russian Symphony Orchestras and Choruses, following his student days under Rimsky-Korsakoff. In Moscow he taught at the Conservatory, being Professor of Composition.

**JOHN SINGENBERGER'S MASS OF  
ST. GREGORY TO BE SUNG BY  
CHORUS OF FIVE HUNDRED  
VOICES**

**Observance Marking 25th Anniversary of  
Archbishop Stritch**

A chorus of 500 voices, recruited from the church choirs of Milwaukee, Wisconsin, assisted by an orchestra of fifty five men, will render the Mass of St. Gregory by John Singenberger at the Pontifical High Mass in honor of the 25th Anniversary of the Ordination to the Priesthood of His Excellency Archbishop Samuel A. Stritch.

Chorus and Orchestra will be directed by Otto Singenberger, son of the composer of the St. Gregory Mass. Mr. Singenberger has composed a Te Deum, especially for the occasion, which will be heard for the first time at this Mass. The "Ecce Sacerdos" will be the universal favorite by John Singenberger.

The late Archbishop Messmer, sponsored the church music activities, of John Singenberger, and the present Archbishop has engaged Otto Singenberger as Supervisor of Music in the Parochial schools thus continuing the Singenberger tradition in Milwaukee. Augmenting this is the "Singenberger Society" recently formed in the diocese, for the furtherance of church music.

**DR. NOBLE PRAISES MAURO-  
COTTONE MUSIC**

The famous New York City organist, Dr. Tertius Noble, in a letter to Dr. Mauro-Cottone, has termed his "Melodiae Sacrae" collection, as the "right kind of church music", and expresses regret that the group has no English texts added, so that he might use it at the fashionable St. Thomas Church, on Fifth Avenue.

When musicians like Yon, McAll, Noble, join in praise of a new publication, it indicates that the work is something worth while. Thus is music from THE CAECILIA gaining recognition.

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**HARVARD PROFESSOR TRACES  
CHURCH MUSIC THROUGH THE  
AGES**

**Dr. A. T. Davison, with Harvard and  
Radcliffe Choir, Lectures in Boston**

With a carefully selected choir of male and female voices from Harvard and Radcliffe to illustrate various phases of his subject, Dr. Archibald T. Davison, professor of choral music at Harvard, began a course of eight lectures on "Church Music and Choir Training" at the Lowell Institute last evening. In the first lecture he sketched the background of the fundamental questions which he will expound, such as theories and history of the music and finally the methods of choir training designed to make the more important styles of church music articulate.

Dr. Davison contended that the course of Christian music never has run smoothly. What is good or bad has ever been a vexed question. At times such music has achieved an eloquence that was Pentecostal and at other times it has gathered to itself the worst elements on the entire world of music and has ended by being a hopeless confusion of styles embracing everything from the organ grinder's tune through the love song, the dance, and the operatic air, to the inspired and reverential music of later Russian and English composers.

"However much church music may have become a commonplace or a matter of no concern," said Dr. Davison, "it is certain that from the fourth century onward the Roman Church has made sincere, if often ineffective, efforts to preserve the sanctity of her music. The Protestant Church, too, began with a magnificent theory, vested, as was the Roman, in a single type of music; but that ideal was eventually, for the greater part, dissipated in doctrinal differences and in a confusion of musical styles.

"The advantage always has been strongly with the older church, for she had some eleven hundred years in which to establish her theory and practice before ever Luther gave thought to the musical means most appropriate to the services of the reformed church. The Catholic branch has been historically unfriendly to secular music, while Protestant worship has been traditionally receptive to the music of the world."

**Deplores Present-Day Decline**

Dr. Davison spoke on the frequent decrees of Popes directed at the curbing of offenses against propriety or designed to re-

emphasize the significance of the basic musical tenets of the church, and of the ecclesiastical councils which recalled composers and church musicians to a sense of their high duty. But today, he remarked, the low state of Protestant music is axiomatic, but no less tragic than the Roman church's foreswearing of her honorable heritage in favor of a "mess of musical potage as devoid of spiritual values as the Old Testament dish supposedly was of nourishment."

In the fourth century, said Dr. Davison, with Constantine's establishment of Christianity as the official religion of the Roman empire, ecclesiastical thought turned toward the ordering and the beautifying of the service; and in this, music was important. The type adopted as official was Plainsong, or as it is more often called, Gregorian Chant. Some time between the fifth and eighth centuries an eight-mode or scale system was adopted by the church upon which the Plainsongs were constructed. At times the number of modes has risen as high as fourteen, but eight has come to be accepted as the recognized number.

The pianist gave an illustration by playing stepwise scales on only the white keys, each scale as distinct from the others occurring twice. Dr. Davison asked his audience to accept the phenomenon by noting simply that music written in any of these modes, except the thirteenth, would sound different from music with which the American public is familiar, because the intervallic structure of those modes does not conform to that of either the major or minor modes which furnish the scale substance of a large proportion of present music. The thirteenth mode, the exception, is identical with the major. There was a piano illustration and an explanation that it was forbidden in Plainsong.

Best and purest Plainsong melodies were probably written before the end of the eighth century, after which the influence of modal change, the growing interest in chromatics and the fascination which newer musical forms exerted on composers, resulted in the production of an inferior type of chant. Regardless of the quality of those chants, in one particular, at least, they have preserved their original purity, in their avoidance of rhythm.

#### Types of Plainsong Illustrated

Plainsong, as the lecturer remarked, is invariably one of the church modes and falls into three types; first, chants having many syllables to one note, as exemplified in the Psalm tones; second, chants having one syl-

lable to each note; third, the ornate or melismatic chants having a number of notes to a syllable. The choir sang several verses of the various types to illustrate the music which became the core of the Roman Catholic musical procedure.

Bitterly did the church resist any unauthorized changes introduced into Plainsong and to this day, as the lecturer stated, composers have found it an abundant source of inspiration. Even the early Reformed Church borrowed from it for the making of chorals. No other music so fittingly adorns the Roman service, no other music so ably illuminates its doctrines.

Turning to the more complicated subject of medieval part music, Dr. Davison noted the changes which diverted musical interest from Plainsong. As Plainsong was traditionally sung as melody only, it was inevitable that musicians should seek to enlarge the resources of their art. So Plainsong came to be performed in parallel fourths and fifths, then with other intervals, and the day of simple church music was over. The clergy must be held responsible, Dr. Davison commented.

The choir sang an organum which represents the first departure of church music from the unison singing of Plainsong and the first innocuous step in a development that called forth such denunciations as Dr. Davison had read. Rigid and uncompromising as the organum sounded to the audience, Dr. Davison remarked that it had the virtue of projecting church music into an era of development, which in six hundred years saw the production of some of the greatest masterpieces of church polyphony.

Illustrations were given by the choir of the three-part descant and the organum triplum, forms that amaze the student of music, because, although the main melody is Plainsong, the church apparently raised no objection to any tampering with the normal flow of the music, provided the actual notes of the Plainsong were not altered.

"The excesses indulged in by singers, the rhythmic complexity of the music and the general secularity of the whole performance of church music gradually became intolerable," said Dr. Davison, "with the result that Pope John XXII, who was then eighty-two years old, issued his famous decree, which was long observed, a decree that meant the abolition of all the devices dear to the church musician and threw him back perhaps 400

(Continued on Page 194)

## ADDRESS BY MOST REV. JOHN J. GLENNON, D.D. ARCHBISHOP OF ST. LOUIS, MO., AT ORGANISTS' GUILD MEETING

I have to thank all those present who are engaged in the work of this Guild. On the first of the year Father Tucker gave me the annual report of your meetings, and I was both surprised and pleased to note the progress of the work and its growth both in intensity and in numbers.

You know, musicians are said to be somewhat temperamental — uncertain as to whether they will go to a meeting or not, uncertain whether going to the meeting just suits them or not. Musicians are not easily pleased; they are highly nervous, indeed. Musicians are of necessity sensitively organized, otherwise they would not be able to play upon human emotions as they do by means of the heavenly strains they draw forth from their instruments.

The fact that you have been able to come together, to remain together, and to work together shows that there must be some influence that brings this group of highly individualized people into such accord. You belong in a class by yourselves, like the members of the Sanctuary Society. You are not learning and practising music for its own sake, as is done in the world. It is not your aim to promote music as such, but to promote the honor and glory of God and to draw the hearts of men to the Divine Will. Your mission is associated and incorporated with the liturgical movement, which strives to bring into a unified service of Almighty God all beauty, whether of form, color, or sound. By this movement the Church's soul is externalized and the people are attuned to Christ's heart, will, and desire, and are thus uplifted from the crass materialism of the world to higher planes where angels dwell and sing the songs of eternity. This is what I think our Holy Father had in mind when he wrote in his congratulatory letter on our sacerdotal jubilee that he approves of and blesses "*studium liturgiae et eloquentiae*," or the study of the liturgy and of eloquence. Note that he does not say the "accomplishment of them, but the study of them. After all, if you were to meet from now until the time when all our economic problems are settled, you would still not have reached more than a study of the liturgy. When we

think of the eternal years, we realize that all our work on earth is a study which never attains its object until we become members of the heavenly choir. When our Holy Father says that he approves of the work you are doing, of the hymns you are singing, of the psalms and canticles you are chanting, all of which are a part of a great liturgical movement. Try, then, to bring the people closer to the Eucharistic Savior by your hymns of praise and prayer.

His Holiness also approves of that eloquence, that speaking out that you do in the hymns of the Church. St. Paul says to the Colossians in today's epistle, "teaching and admonishing one another, in psalms, hymns, and spiritual canticles, singing in grace in your hearts to God." The priest carries out this text in his Sunday sermons when he admonishes and teaches. Sometimes you may say that a sermon you hear is a sing-song sermon! Well, you will notice that your chant is up and down, still there is more to it than that. The great secret of singing and speaking is to have the voice correspond with the words, and to use neither too high nor too low a tone. To have received from the Holy Father such an approval on your work is a great blessing, and I am sure you will continue to work in the spirit and mind of the Church.

The Catholic spirit is joyful, "singing in grace in your hearts to God." Unlike this spirit, we find the doctrine of Predestination which makes of Almighty God One Who wants no song from those who seek to serve Him unless He wills it in advance. This doctrine condemns some to eternal misery, regardless of what they do, while it assigns to others the lot of the elect. When the fate of each individual is thus sealed by the pre-destination of Almighty God, then all hope may be abandoned and all song ended. There can be no song without hope. In Catholic Italy the whole atmosphere is radiant with song. Going down the Rhine, the spirit of song is to be found in Luxemburg, and in the great Cathedral of Cologne. In the north country, particularly in Sweden, there are some wonderful singers. Great singers represent in their song the tragedy of

Russia, the tragedy of old Greece—strange, tragic, fearful things that go down and down, with all the cadence in the minor key.

The Catholic heart should be joyous, singing songs of praise and gratitude to God. You are leading in the work of bringing about that attitude. There may be some organists who do not attend the meetings, but that is to be expected since it is impossible to have any movement meet with the approval of all. There may be some who feel that they are superior to such a meeting as this. In the old-time choir there were the organist, the prima donna, the sopranos, the altos, the basso, and a few more, and each one was rather sensitive and highly individual. Now they may have sung beautifully, but I do not think that the peace of God was in their hearts, for sometimes the spirit of rivalry reigned there. In the choirs of today where the liturgical influence is felt, the individual spirit is put aside and the guild spirit is incorporated, and the injunction of St. Paul, who says that all are to sing in grace in your hearts to God" is carried out.

In these days of depression a large percentage of the people is dependent on the government for its daily bread. Everybody is poor now, so there is a tendency for humanity to become disconsolate and despondent, thinking that all is lost when money is gone. In the Christian ages of the past the people did not have banks, they did not have usury, they did not have millionaires and factories; but their voices, hearts, and souls were attuned to the service of God, and it is the songs of the poor, the humble, and the lowly that God hears. He is their Father. He is your Father, too, and He listens to your song when you sing His praises as you do. I never saw a person singing who was despondent, or who had not in his heart at least the hope of better things. In your song let there be charity and peace, thus you will be able to promote by means of the Gregorian chant, the gospel, the peace, and the charity of Christ.

I thank you for your attendance here, and I am delighted to know that you are progressing in your work, and hope that you will succeed in bringing the entire people of the diocese, not only the priests and the organists, but the entire congregation, to sing the songs of the Lord in the name of the Lord.

## MUSIC BIOGRAPHIES



### BRUNO OSCAR KLEIN

(1858-1911)

Born in Osnabruck, Germany, June 6, 1858. Died in New York, June 22, 1911. Pupil of father. Student at Munich Conservatory. Organist, Teacher, Professor at National Conservatory (1887-1892), Composer of music in all forms. Masses, Motets, Holy Week Music. etc.

### HARVARD PROFESSOR TRACES CHURCH MUSIC

(Continued from Page 192)

years upon the simplicity of the original Plainsong."

There were illustrations of the technical flights of triads and faux bourdon. Dr. Davison remarked that the absence of vocality in a good deal of music, and the possibility that instruments were used where text was missing, have offered a particularly interesting problem. The fifteenth century was not far advanced before the provisions of Pope John's decree had lost their force. Complexity was again the watchword and text juggling offered a splendid medium for the display of technical skill.

—Boston Transcript.  
March 6, 1935.

## GREGORIAN CHANT DISCOGRAPHY

(Continued)

DOM ADELARD BOUVILLIERS, O.S.B.



The VIIIth Mass of the Kyriale, popularly known as the "Mass of the Angels," used so often on Feasts of the Double, is made available on two of the LUMEN discs:—30.040 Kyrie. Sanctus-Benedictus, Agnus. 32.025 Gloria. Credo.

This Mass has been known as "Mass of the Angels" since the XVth—XVIIth centuries, for it was composed and used for the Children's Mass on Tuesdays of each week, the day dedicated to the Holy Guardian Angels. As to its authors, the Kyrie is certainly of Spanish origin, for its melody is the same as that used for the *Benedicamus Domino* at Lauds. The Credo belonging to this Mass dates from the XVIIth century and possibly comes from Abbot Henri Dumont's pen (1610†84), but the Sanctus and Agnus Dei were certainly borrowed and centonized from the Lydian melodies, which were composed for the Office of CORPUS CHRISTI (1264). To prove this, if proof be necessary, the reader should refer to page 786 of the *Liber Usualis* (No. 780) and compare the Antiphon for the Magnificat: O QUAM SUAVIS EST. I am aware of the tradition which terms this Mass of the Angels as having been written by Irish Franciscan Friars. It does not strike the ear to-day as possessing any specially recognizable national characteristics. I usually recognize any of the Gaelic themes suggesting folk-lore inspiration and must say that there is, post factum, a slight reminiscence of something Gaelic in the music for endings of the words "Eleison" and "Amen," but could this not be mozarabic as well?

The LUMEN interpretation of this Mass of the Angels is done by the Maitrise de St. Eustache (Paris) under the direction of Mr. A. de Vallombrosa. The two discs should be played with tiny-harp needles (hawthorne spine or natural bamboo) in order to enjoy the rendition. In such a manner the recording reproduction on those discs offers some range of efficiency. Otherwise, it lacks suppleness and the impression of peace and piety. As to technical details, though the ensemble is perfect (as it were one voice, their crescendos are < whereas they should have been < .

Of all the Masses which the Kyriale contains the "Mass of the Angels" is the least Gregorian in its Kyrie, Gloria and its borrowed Credo III. This VIIIth Mass was finally inserted in the KYRIALE, and not into the APPENDIX of the same, after much discussion in the many sessions of the Commission on the VATICAN EDITION. The Benedictines on the Commission: Dom Joseph Pothier (†1923), D. André Mocquereau (†1930), Bishop Laurent Janssens, O.S.B. (†1925) (who, like Dom Mocquereau, played the 'cello), and the great musicologue, Amédée Gastoué of the Schola Cantorum (Paris), were reluctant as to such an insertion in the KYRIALE. The other personalities which composed the Commission: Revd. J. de Santi, S. J. (†1922), the late Rev. Dr. Wagner (†1931), of Fribourg (Switzerland), Msgr. Perriot and Canon Gropellier of Grenoble (Dauphiné), etc., wished the said insertion. Notwithstanding, that this "Mass of the Angels" with its Sanctus and Agnus, is much used, it is not the best representative of the sacred cantilena, though it is a fine example of vocalization in free-rhythm.

Tradition has done much for the Votive Masses "of the Angels"; its name, association and indication for its use restricts it to a somewhat low plane. Let it be sung by the fresh voices of children, not bothered with the pretext of some archeology, absolutely unreal. It was written for such. It should also be sung in Convents, where it brings a vision of peace. These constrained voices of a choir of nuns, the calm atmosphere of the cloister, the harmony, charity and even tenor of the heart and resigned peace of the spirit have an affinity with childhood. Is it not, though perhaps with a tinge of melancholy, the feeling of the Peace of Jesus, with the plenitude of inward sweetness?

The SCHOLA founded by Charles Bor-des, (1863-1909), Alexandre Guilmant (1837-1911) and Vincent D'Indy (1851-1931) has occupied since 1903 the monastic buildings of the English Benedictine monastery of St.

Edmund's. D'Indy, who acted as the Director of the Schola, taught in this school for forty years. He was succeeded by Louis De Serres, who, as well as his 68 professors, continues to instill the high ideals in art and faith in the Schola's 500 students of more than 30 nationalities.

It is in the heart of the Latin Quarter, in that marvel of Paris that the Schola, the former Benedictine Monastery, is located. The Latin Quarter is the section "that the Babels" (writes Gaëtan Bernoville) "call the Babylone, which is, notwithstanding, a marvelous réservoir of energy." After all, the Paris of to-day is for music and the arts what Rome was to Palestrina and Vienna to Beethoven. It is for this reason that the possibilities of study and work toward intellectual achievement gives a tenfold result to every personal effort.

The SCHOLA is especially organized for every branch of music. It is specialized like the divers faculties of the best universities. I wish to give an idea of its most complete formation for the course in Sacred Musical Art: three years in Gregorian Chant under Jean de Valois and Gastoué; from two to four years in counterpoint under Guy de Lioncourt, Marcel Labey or Paul Le Flem (and studies in counterpoint are based or established on Gregorian Modalities); two years of liturgical improvisation, prepared through realisation of the continuos from Bach, under Marc de Ranse. As to Pipe Organ, there are five masters—among whom one finds the incomparable professor and fine musician, Maurice Sergent and the distinguished artist, Henri Mulet. These five masters prepare, in a minimum of four years, for the Superior Course, which is under Louis Vierne. To these students are reserved the improvisation of the fugue, of the symphonic forms and the care of a definite style in the execution of all the organ répertoire.

#### THE COLUMBIA GRAMOPHONE

The Columbia Gramophone has recorded one disc of Gregorian. Columbia, D. F. 102 records the Communion, **PASSER** (IIIrd Sunday in Lent), the antiphon Hosanna Filio David (Palm Sunday), Alleluia, Pascha Nostrum (Easter). These excerpts are sung by the **Schola Cantorum** of Paris and the singers are directed by Amédée Gastoué. Their interpretation is fluid and the expression is real Gregorian; as 90% depends of the knowledge of the notes, 5% of the intelligence of the text, 5% of the musical syn-

thesis this was easy work for these singers. The **Schola Cantorum** singers are artists and, though on this two-face disc the voices seem to lack homogeneity, their interpretation is singularly favoring the teaching and practice of this proper music of the Roman Church.

#### DOM de MALHERBE AND THE SEMEN RECORDS

There has been much discussion about Dom Benedict de Malherbe, O.S.B. Some Gregorianists knew him when he was a monk at Solesmes Abbey. They maintain that he is still at Solesmes, while others, who have visited Solesmes and have met the monks teaching Gregorian, maintain that there is no such person there. The truth is that Dom de Malherbe, O.S.B. (born in 1880, professed as a monk in 1901 and ordained on the 24th of June, 1906) sometime after 1920 left the Black Monks of St. Benedict to stabilize himself with the Olivetans, White Monks of St. Benedict. Formerly, Dom de Malherbe was known as Dom Henri de Malherbe. When he joined the Olivetan Benedictines he assumed the name of Dom Benedict de Malherbe, O.S.B. The Benedictines of Mount Olivet (at the door of Florence, Italy) are one of the six or seven Branches of the Benedictine Institute. So there is a Dom Benedict de Malherbe and even if his monastic name gives place to a pun: Blessed bad weeds . . . he is a great artist and that he would have remained even if he had changed his name to Dom Abélard an émule of Peter Abélard (1179-1142) also a Benedictine at Cluny Abbey. Abbot Abélard, O.S.B., must be remembered and numbered as one of the most interesting personalities that close the last and most brilliant period of the Gregorian Cantilena; and his place is at the side of St. Hildegarde, O.S.B., Adam of St. Victor, O.S.A. and of Julian of Spire.

Dom Benedict de Malherbe is a real artist and possesses an unusually fine voice. Moreover, this Benedictine monk is very intelligent, is a marvelous causeur, speaks many languages and also yields a facile pen, besides teaching the sacred cantilena of St. Gregory.

Dom de Malherbe propounds his theories in the following excerpts: "Music is the eurythmy of the soul. Eurythmy (Dancing) is as natural to the soul as is flight to the bird. In the terrestrial paradise, Adam soared as if on wings. The foot seems not to have

been made primarily for walking. Proof: shoes are worn for walking. Dancing is an attempt at flight on tip-toe. Again, the Art of Choregraphy would tend to restore to man the freedom of movement lost through original sin. To sing the interval of a fifth, requires four times longer than to sing the interval of a second. Hence, all high notes are prolonged, and intervals are sung slowly, in proportion to the distance between the notes. The melodies of the Gradual abound in onomatopoeias, suggesting the murmur of the breeze through the foliage, as in the **Kyrie Rex Splendens**,—or the roar of the rising tide, as in the **Kyrie Fons Bonitatis**. I rather like the programme contained in this above sentence. Here is the real de Malherbe: "The **Paschal Kyrie** is, as it were, the bird which, after having been held captive during the penitential season, at last escapes, and tries its wings. Music is spatial movement." etc.

The few excerpts from Dom de Malherbe's teaching show the psychology of the man, the artist. This psychology does not permit us to judge the man and his work, but it, nevertheless, helps in the appraisal of the man and his work.

There appeared a magistral "anihilation" of Dom de Malherbe's theories in the **Études** (Tome 207, pp. 348-351, 1931) written by the Rev. Fr. Rouët de Journel, S.J. Naturally, Dom de Malherbe retorted. He littered literature with alliteration and argument, for he is a musician to his finger tips, and not one whose talents are confined only to music of the Gregorian 'genre,' as those of most of the leaders in Gregorian seem to be. Besides being a musician, Dom de Malherbe is a monk in every fiber of his being, but he is gifted to a fault in his fertility of imagination. His peculiar bent of mind and his beauty of imagery is expressed most fluidly. Many would chide him for his sorcery over words and his almost uncanny magic in draping much of his gossamer imagery, but it all serves, it seems, to his pedagogy. The musician and monk's glittering talents nevertheless are a disturbing element in Gregorian interpretation because dom de Malherbe's interpretation is "personal"! Hence, this interpretation does not serve the cause of Gregorian Chant. In strict justice, I do not mean to be churlish, to defend or to lambaste the monk's science and sincerity; I wish merely to point out his individuality in Gregorian interpretation.

Dom de Malherbe had recorded six discs for the firm of "SEMEN." He directs the

#### Phonedibel Choir.

S. N. 1001—**Alma Redemptoris** (minor) and **Ave Regina Coelorum** (minor) on the obverse side. The reverse records: **Tantum Ergo no. 5** (IInd. Mode) and **Rorate Coeli**.

S. N. 1002—**Ave Regina Coelorum** (major) and **Ecce Nomen Domini** with **Puer Natus**. **Tantum Ergo no. 6** (IInd Mode).

S. N. 1003—**Parce Domine, O Crux Ave** (Hymn), **Tantum Ergo** (the Spanish one in the Vth Mode), **Attende Domine** (Lent).

S. N. 1004—**Introit—Puer Natus Est** (Mass of Christmas Day), **Viderunt Omnes** (Gradual).

S. N. 1005—**Alleluia—Dies Sanctificatus**, **Offertory—Tui Sunt**, **Communion—Viderunt Omnes**.

S. N. 1006—**Antiphon—Montes Gelboe** Saturday before the Fifth Sunday after Pentecost), **Responsorium—Media Vita**.

There are two other discs in Columbia where the "Campanile Choir of Notre-Dame d'Auteuil, Paris, sings under the direction of Dom de Malherbe.

Two 12 in. Columbia discs, Nos. DFX—155|6 (Responsorium) **Christus Resurgens** (Responsorium from Eastertide, IInd Mode),

**Media Vita** (Responsorium in Septuagesima, IVth Mode).

**Kyrie** "Lux et Origo," VIIIth Mode) and **Gloria** (Easter, IVth Mode,).

**Spiritus Domini**, (Introit for Pentecost, VIIIth Mode).

These two last discs contain good music but not sacred, though it is indeed "religious music." The ancient liturgists, and Amalraire, in particular, characterized the good interpretation of the sacred cantilena as "suavitas," "dulcedo." The text itself pleases the ear by its caress of sounds, and delights the heart by its religious depth of sentiment. Dom Malherbe's singers render their selections very well indeed, though the rendition lacks the pearly limpidity of a true devotional cantilena. His rendition is artistic and magically sung but is not a miracle of winning grace: Further, I would wish for silences at the double bars—which should "seem as the shadows of waving leaves. . . ." As these excerpts are sung, they are not enveloped with supernatural beauty, and the divine tranquillity is absent. As to the organ accompaniment played by Mr. J. Noyon, it is discreet. The accompanist did not imprint his harmonization with the special character that has been named "melodico-

harmonic," that is, "whose melody seems so much allied to the subtle harmonies that the latter cannot be separated from the former." Though the singing is not brought to a lofty adoration, the accompaniment is what it should be. However, once the singers are through, the improvisation of Mr. Noyon imparts a too great musical sonorosity and billowy grandeur. It soars exultingly, but it shows the cantilena itself as being "pale ink" in comparison!

The two Responses, arranged for solo voices with polyphonic accompaniments for a mixed chorus, sung "a capella" are musicianly performances, and Dom de Malherbe and his singers contribute admirable additions to the rapidly growing phonographic polyphonic repertoire. Here the singing has clarity, restraint and suppleness.

The French Branch of Columbia Phonograph Co. continues under the initiative of its director, Mr. Jean Bérard, a musician of tried and delicate taste, the recording and editing of Dom Malherbe's discs. To the two discs which were brought out in the United States last summer (1934), the same choir of Notre-Dame d'Auteuil, Paris, known as **Le Campanile**, has added another: Columbia DFX 184. This black labelled disc records on its obverse: **Alleluia-Victimae Pascali** (with polyphony) and the Canticle **Magnificat** (Mixed Choir). The reverse of the same disc has: **Montes Gelboë** (Antiphon of the First Vespers for the Fifth Sunday after Pentecost); it is a solo accompanied in polyphony of male voices. The solo is sung by Dom de Malherbe himself who really lives, sings and prays Beauty.

The selected Gregorian themes on this last disc (others will follow), have received a distilled and superimposed polyphonic realization from Mr. J. Noyon, who also accompanies the Canticle, on the organ. The stratified structures of counterpoint are distributed learnedly among the voices and in the reproduction on the disc the voices take flight in rhythm, accent and expression, all which forms a link between pauses and rests, the so-called "birth and death of sound." The rendition of this monody with polyphonic accompaniment shows power and temperament; it is endowed with much poetical atmosphere, radiant freshness and lyric feeling, where sublime intuition resides. As to shades and nuances, these transparent melodic textures show exquisite shadings. The Canticle does not brim over, but is sung with a well balanced expressiveness, albeit, tinged, shaded and rendered in an original

manner. But is this the proper effect of Gregorian Chant, or is it just that of a monody, sung in free-rhythm?

Dom de Malherbe has concluded a truce—for the time being, in ceasing his former lectures, for he is presently engaged in restoring the old Abbey of Liessies, in the North of France (the old minister of Ven. Louis de Blois). No doubt, in time, he will continue to give other series of lectures, such as his former ones at the Sorbonne University (Paris), at the Grenoble University, at Lausanne, at Rome, at the Music Conservatory at Lyons, etc.

Dom de Malherbe promises that he will have more recordings done by his choirs. He states that his former discs, nine in all, are far from being satisfactory to him and that he is preparing some more which will be infinitely superior to the former issues; at least, he hopes they will be.

In the meantime, Dom Malherbe, whose **Method** is "in fieri", has published a brochure of 39 pages entitled **La Musique Retrouvée, La Musique Rythmique** (Beauchesne, Paris, 1934, 3 francs). This brochure contains, in short, the theoretical part of his **Method**, which larger work is in preparation. As usual, in all that emanates from this monk's learned pen, one finds much to glean regarding the principles of free-rhythm, the Gregorian Chant Rhythm. This artist is a musicologist and in his writings he does not give himself to dreamlike conceptions nor iridescent imaginings, for he is strictly methodical in workmanship. However, as I have hinted elsewhere, the literary charm is also present. His succession of subtly limned comparisons, pictures and analogies holds valuable pages of beauty, pages of a delicate, evanescent kind, not at all estranged from the artist-monk's psychological and textual affinity.

Dom de Malherbe is more than a critic, a gregorianist and sheer music-lover. He is an artist and an athlete that fears no encounters, lip-curling, imprecations, hair-tearing or tears. After reading his **Choregraphic Theory of Musical Rhythm** (in French), I have been able to judge the work of my confrère and colleague. His tautness of utterance goes well with his rich knowledge of literature and musical history, for both have a unique flavor, somewhat unusual for a ripe, wise and experiencing persuasive musicologist. It was Galsworthy, I think, who wrote, "By the cigars they smoke and the composers they love, ye shall know the tex-

(Continued on Page 229)

## **A NEW BOOK                      IN PREPARATION**

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## OUR MUSIC THIS MONTH

**Organ Music.** It is strange that publishers and composers, have not offered a series of short pieces, like those found in recent issues of this magazine. During the year there are literally dozens of occasions when a short piece of a few measures well designed, would be appropriate. Most organists improvise in such instances, but the interest in the Raffy compositions, which appeared in these columns, indicated that there are many who prefer to have some previously thought out theme at hand. Such a piece is here offered, as one of a new series we are suggesting. The composer Dubois needs no introduction to organists.

We might mention that the "Terra Tremuit" arranged for 4 voices, from John Singenberger's popular two part composition, in the last issue (March) of the CAECILIA, has taken all prizes for popularity among our readers. The demand for copies from choirmasters, all over the country, has exceeded that for any music published in this magazine during the past five years.

With the month of May approaching, settings of the "Ave Maria" will be in demand. Here are two new ones that will be heard in our churches.

### **Ave Maria — Breen.**

Mr. Frank Breen, of La Grange, Illinois, has composed a setting, first published in this issue. Mr. Breen was a scholar and a Medalist at the Royal Irish Academy of Music, Dublin, where Sir Hamilton Harty was a fellow student. He studied the Solesmes theory on Chant, at the Isle of Wright, in 1906. For 20 years he was organist of the Parish churches, in Wexford, Ireland, and local representative of the London College of Music there. At present he is organist at the Holy Family Church, in Chicago, Ill. Mr. Breen's father was an organist, and two of his cousins were well known graduates of the Royal Irish Academy of Music. Three of Mr. Breen's songs have been published in England.

### **Ave Maria — Meys.**

Mr. Meys is Headmaster at Morristown (N. J.) High School. We are offering his first published composition. It has been accepted for performance, at the coming concert of the Diocesan Institute of Music, in Newark, N. J., a fact which alone, merits more than casual attention.

### **Ave Verum — Dunn.**

One of the greatest names in American music, is that of **James P. Dunn**. His works for orchestra, have been performed by the major symphony orchestras of this country. This piece is one of a series of three new motets for Catholic Church use, just published. Like the "Ave Maria" by Meys, it is to be rendered at the Newark Diocese Guild concert by the combined choirs of the diocese. The name of Dunn, should be on every program of American music, and Catholic choirs, will serve to recognize this genius at composition, by taking up this work. Observe here his treatment of the text and "Ave Verum".

New Hymns by Sister Cherubim O. S. F. This series, is becoming one of the most eagerly anticipated features of this magazine. Hymns from the recent issues, have met with such approval, that we can designate this group, now in process of composition, as the most popular music by this prolific composer, up to the present time.

# Elevation

Gt. Soft 8' (Sw. to Gt.)  
 Sw. Salic. Aeoline St. Diap. & Vox Celestis  
 Ch. Soft 8' & 4'  
 Ped. Bourdon (Sw. to Ped.)

THEODORE DUBOIS  
 Arranged by JAMES A. REILLY

Adagio

ORGAN

Sw. *sempre legatissimo*

Gt. *p* *poco cresc.*

*dim.*

Ch. *cresc.* Gt.

*f* *p*

Sw. *pp* *poco allargando*

# AVE MARIA

FRANK BREEN

(Medalist - Royal Academy of Music  
Dublin, Ireland)

Moderato

ORGAN

Soprano  
Alto  
Tenor  
Bass

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

Do - mi - nus te - cum, be - ne - di - cta tu in mu - li - e - ri - bus, et be - ne - di - ctus  
Do - mi - nus te - cum, be - ne - di - cta tu in mu - li - e - ri - bus, et be - ne - di - ctus  
Do - mi - nus te - cum, be - ne - di - cta tu in mu - li - e - ri - bus, et be - ne - di - ctus

*cresc.* *ff*

fru-ctus ven-tris, ven-tris tu-i Je - - sus.

*ff*

fru-ctus ven-tris, ven-tris tu-i Je - - sus.

*cresc.* *ff*

fru-ctus ven-tris, ven-tris tu-i Je - - sus.

*ff*

*mf*

San - cta Ma - ri - a,

Ma-ter De - i, o - ra pro no - bis,

o - - ra pro no - bis, o - ra pro no-bis pec-ca-

*ff*

to - ri - bus

*ff* *rall.*

*p* *p* *pp*

nunc et in ho - ra mor - tis no - strae, nunc et in ho - ra mor - tis

*p* *p* *pp*

nunc et in ho - ra mor - tis no - strae, nunc et in ho - ra mor - tis

*p* *p* *pp*

nunc et in ho - ra mor - tis no - strae, nunc et in ho - ra mor - tis

*p* *pp*

*mf*

no - strae. A - ve, A - ve, A - - ve.

*mf*

no - strae. A - ve, A - ve, A - - ve.

*mf*

no - strae. A - ve, A - ve, A - - ve.

*mf*

# Ave Maria

a Liturgical Motet for  
four-part Chorus S.A.T.B.

CHARLES FRANCIS MEYS

Lento

*pp*

SOPRANO  
A - ve Ma - ri - a, gra - ti - a ple - na,

ALTO  
A - ve Ma - ri - a, gra - ti - a ple - na,

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

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

ORGAN  
ad lib.  
*pp*

*rit. molto*

*mf* *accel.*

Do - mi - nus te - cum, be - ne - di - cta tu in mu - li -

*mf* *accel.* *rit. molto*

Do - mi - nus te - cum, be - ne - di - cta tu in mu - li -

*mf* *accel.* *rit. molto*

Do - mi - nus te - cum, be - ne - di - cta tu in mu - li -

*mf* *accel.* *rit. molto*

Do - mi - nus te - cum, be - ne - di - cta tu, in mu - li -

*mf* *accel.* *rit. molto*

e - ri - bus, et be - ne - di - ctus fru - ctus ven - tris tu - i, -

e - ri - bus, et be - ne - di - ctus fru - ctus ven - tris tu - i, -

e - ri - bus, et be - ne - di - ctus fru - ctus ven - tris tu - i,

e - ri - bus, et be - ne - di - ctus fru - ctus ven - tris tu - i, -

*rall.* *pp* *a tempo* *ff* *p*  
 Je - sus. San - cta Ma - ri - a, Ma - ter De - i, o -

*rall.* *pp* *a tempo* *ff* *p*  
 Je - sus. San - cta Ma - ri - a, Ma - ter De - i, o -

*rall.* *pp* *a tempo* *ff* *p*  
 Je - sus. San - cta Ma - ri - a, Ma - ter De - i, o -

*rall.* *pp* *a tempo* *ff* *p*  
 Je - sus. San - cta Ma - ri - a, Ma - ter De - i, o -

ra pro no - bis pec - ca - to - ri - bus,

ra pro no - bis pec - ca - to - ri - bus, nunc et in

ra pro no - bis pec - ca - to - ri - bus,

ra pro no - bis pec - ca - to - ri - bus,

nunc et in ho - ra mor - tis no - strae. A - men.

ho - ra in ho - ra mor - tis no - strae. A - men.

nunc et in ho - ra mor - tis no - strae. A - men.

nunc et in ho - ra mor - tis no - strae. A - men.

# Ave Verum

for Mixed Voices "a cappella"

JAMES P. DUNN

*Poco moderato*

*p*

SOPRANO  
A - ve ve - rum Cor - pus na - tum

ALTO  
*p*  
A - ve ve - rum Cor - pus na - tum

TENOR  
*p*  
A - ve ve - rum Cor - pus na - tum

BASS  
*p*  
A - ve ve - rum Cor - pus na - tum

ORGAN  
ad lib.  
*p*

*più f*

de Ma - ri - a Vir - gi - ne:

*più f*

de Ma - ri - a Vir - gi - ne:

*più f*

de Ma - ri - a Vir - gi - ne:

*più f*

de Ma - ri - a Vir - gi - ne:

*più f*

*p* Ve - re pas - sum im - mo - la - tum in -  
*mf* Ve - re pas - sum im - mo - la - tum in -  
*p* Ve - re pas - sum im - mo - la - tum in -  
*p* Ve - re pas - sum im - mo - la - tum in -  
*mf* Ve - re pas - sum im - mo - la - tum in -  
*p* Ve - re pas - sum im - mo - la - tum in -

*f* cru - ce pro ho - mi - ne.  
*f* cru - ce pro ho - mi - ne.  
*f* cru - ce pro ho - mi - ne.  
*f* cru - ce pro ho - mi - ne.  
*f* cru - ce pro ho - mi - ne.  
*f* cru - ce pro ho - mi - ne.

Cu - jus la - tus per - fo - ra - tum  
 Cu - jus la - tus per - fo - ra - tum  
 Cu - jus la - tus per - fo - ra - tum  
 Cu - jus la - tus per - fo - ra - tum  
 Cu - jus la - tus per - fo - ra - tum  
 Cu - jus la - tus per - fo - ra - tum

*ff* flu - xit a - qua et san - gui - ne:

*ff* flu - xit a - qua et san - gui - ne:

*ff* flu - xit a - qua et san - gui - ne:

*ff* flu - xit a - qua et san - gui - ne:

*ff*

*mp* Es - to no - bis prae - gus - ta - tum

*mp* Es - to no - bis prae - gus - ta - tum

*mp* Es - to no - bis prae - gus - ta - tum

*mp* Es - to - no - bis prae - gus - ta - tum

*mp*

*ff* *Accel.* mor - tis in - ex - a - mi -

*ff* mor - tis in - ex - a - mi -

*ff* mor - tis in - ex - a - mi -

*ff* mor - tis in - ex - a - mi - *(div.)*

*ff*

ne. *pp* O Je - su dul - cis! O Je - su

ne. *pp* O Je - su dul - cis! O Je - su

ne. *pp* O Je - su dul - cis! O Je - su

(*unis.*) ne. *pp* O Je - su dul - cis! O Je - su

pi - e! O Je - su fi - li Ma - ri - æ,

pi - e! O Je - su fi - li Ma - ri - æ,

pi - e! O Je - su fi - li Ma - ri - æ,

pi - e! O Je - su fi - li Ma - ri - æ,

fi - li Ma - ri æ.

# O Heart, conceived without a stain

For S. A. or S. A. B. with organ

(For S. A. T. B., use organ accompaniment for voice parts)

SISTER M. CHERUBIM, O.S.F.

Op. 38, No. 4

The musical score is written in G major (one sharp) and common time. It consists of four systems of music. The first system contains the vocal melody and organ accompaniment for the first four lines of lyrics. The second system contains the organ accompaniment for the next four lines of lyrics. The third system contains the vocal melody and organ accompaniment for the final four lines of lyrics. The organ part is marked with dynamics *mf* and *f*, and includes the instruction "(Connect repeated notes)".

**Voice Part 1:**

1. O Heart con-ceived with - out a stain, Heart of Ma -
2. O thou, the light of souls dis - tressed, Heart of Ma -
3. O thou, each lov - ing heart's de - light, Heart of Ma -
4. O Morn - ing Star that scat - ters night, Heart of Ma -

**Voice Part 2:**

ry! Im - ma - cu - late in joy and pain, Heart of Ma - ry!  
 ry! Their so - lace when with sor - row press'd, Heart of Ma - ry!  
 ry! A - dorned by God with grace and might, Heart of Ma - ry!  
 ry! Il - lume our path with ra - diant light, Heart of Ma - ry!

**Organ Part:**

ORGAN  
*mf*  
 (Connect repeated notes)  
*f*

*mf*

1-4. Take this sin-ful heart of mine, Place it in thy love's deep shrine,

*mf*

*mf*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a dynamic marking of *mf*. The bottom staff is a piano accompaniment in bass clef, also with a key signature of one sharp. The lyrics are written between the two staves. The piano part features a steady bass line with chords in the right hand.

*f* *p* *mf*

Let it beat as one with thine. Gra-cious Heart, Faith-ful Heart,

*f* *p* *mf*

*f* *p* *mf*

Detailed description: This system contains the second two staves of music. The vocal line continues with dynamic markings of *f*, *p*, and *mf*. The piano accompaniment also has dynamic markings of *f*, *p*, and *mf*. The lyrics are written between the staves. The piano part continues with a consistent accompaniment pattern.

*f*

Pray for this poor heart of mine, Oh! pray for this poor heart of mine.

*f*

Detailed description: This system contains the final two staves of music. The vocal line concludes with a dynamic marking of *f*. The piano accompaniment also has a dynamic marking of *f*. The lyrics are written between the staves. The piano part ends with a final chord and a fermata.

## Dearest Jesus, Friend and Father

(For S.A. or S.A.B. with organ)

(For S.A.T.B., use organ accompaniment for voice parts)

SISTER M. CHERUBIM, O.S.F.  
Op. 39, No. 4

*mf*

1. Dear-est Je-sus, Friend and Fa-ther, I re-joice to come to Thee,  
2. Come and speak to me, like Ma-ry Let me sit at Thy dear feet,  
3. Come and reign, my King, for- ev - er, Take this way-ward heart of mine,  
4. Come, dear Je - sus, I am wait-ing, All un-worth-y though I be,

*mf*

ORGAN  
(Connect repeated notes)

See my poor, weak heart is read-y, All un-worth-y though I be, All un-worth-y  
All the world will be for-got-ten When I hear Thy voice so sweet, When I hear Thy  
Kin-dle in my soul, O Je - sus, Brightest flames of love di-vine, Brightest flames of  
Oh, what joy it is to meet Thee, Dear-est of all friends to me, Dear-est of all

though I be, How I long for this Thy vi-sit, Come and sweet-ly rest in me.  
voice so sweet, And this earth will seem as heav-en When my heart and Thine shall meet.  
love di-vine, For I've sought in vain for creatures With a heart and love like Thine.  
friends to me! Come, my heart is ev - er wear-y, Till it finds true rest in Thee.

# LENTEN HYMNS

## 1. O Faithful Cross

For T. T. B. B.

Arranged by F. T. WALTER

*p*

1. O faith-ful Cross! O no-blest tree In all our woods there's  
 2. On thee a-lone the Lamb was slain, That re-con-ciled the  
 3. All glo-ry to the sa-cred Three, One un-di-vid-ed

*p*

*Piu vivo*

*f*

none like thee. No earth-ly groves, no sha-dy bow'rs Pro-  
 world a-gain. And when on rag-ing seas were tossed The  
 De-i-ty. To Fa-ther, Ho-ly Ghost, and Son, Be

*f*

*p*

*p*

duce such leaves, such fruit, such flow'rs. Sweet are the nails and  
 ship-wrecked world, and man kind lost. Be-sprinkled with His  
 e-qual praise and ho-mage done. Let the whole u-ni-

*p*

sweet the wood, That bears a weight so dear, so good.  
 sa-cred gore, Thou safe-ly brought them to the shore.  
 verse pro-claim Of One and Three the Glo-rious Name.

# O Salutaris

PH. BELLENOT

Grave

TENOR  
I & II

*p*  
O sa-lu-ta-ris Ho-sti-a, Quae coe-li pa-ndis

BASS  
I & II

*f*  
o - sti - um; Bel - la pre-munt, pre-munt ho - sti - li - a,

*p*  
Da ro - bur, fer au-xi - li - um. U - ni tri - no - que Do - mi-

no, Sit se-mpi - te - rna glo - ri - a, Qui vi-tam si - ne

*p*  
te - rmi - no, no - bis do - net in pa - tri - a, Qui vi-tam

*p*  
si - ne te - rmi - no, No - bis do - net in pa - tri - a.

# Music Appreciation

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

"The object of music is to strengthen and ennoble the soul."

—LUIS DE MORALES



Music, I yield to thee,  
As swimmer to the sea,  
I give my spirit to the flood of song;  
Bear me upon thy breast  
In rapture and at rest.  
Bathe me in pure delight and make me strong.  
From strife and struggle bring release,  
And draw the waves of passion into tides of peace.

—HENRY VAN DYKE

## GRADE SEVEN

### LESSON VIII

#### ABSOLUTE AND PROGRAM MUSIC

Although **absolute** and **program** music have been referred to in previous lessons under the more simple terms of pure and descriptive music respectively, pupils of Grade Seven should be ready for a more thorough study of these two types of music.

A composition classed as absolute music does not depend for its value upon a title that suggests the composer's mental conceptions in creating it, nor upon a description (program) of events that the composer wished to illustrate through his music, be they historical, poetical, pictorial, or moral. In absolute music a theme, and the process of its development, beauty of tone, and beauty of form and design are of primary importance. It derives none of its interests from external things. Although with the majority of listeners music that tells a story is more popular than such as exists for its sheer beauty, yet it is held that the latter type of music is the highest achievement in musical composition.

Tone works classed as program music aim to suggest to the mind certain objects, events, or moods.

Program music is usually divided into three types, viz.:

- Definite or Imitative
- Less Definite or Narrative
- Indefinite

The first type is considered by some authorities a degenerate form of the art of mu-

sic, especially when it stoops to direct imitation of certain objects of nature. Program music of the imitative type requires very delicate handling by the composer so as to keep it within the limits of true art.

The second type aims to present a particular scene or to describe an event, and is, therefore, called narrative program music. The imagination of the listener is turned in the required direction either by a suggestive title or a motto or foreword.

The third type is called indefinite program music. The title merely suggests a mood or atmosphere, leaving the actual picture or poetic thought to the imagination of the listener. This is considered by some critics as the highest type of program music.

Mention the following titles of compositions and let the class decide which of them hint to absolute and which suggest program music.

- Reverie (program; indefinite)
- Rondo (absolute)
- Omphale's Spinning Wheel (program; narrative)
- Romance (program; indefinite)
- The Swan (program; narrative)
- Meditation (program; indefinite)
- Sonata (absolute)
- In a Monastery Garden (program; definite, more or less)
- Rondino (absolute)

Play several of the above compositions for the class. State the title of each before playing it, and, in the case of program music, let the pupils decide while listening whether the composition is of the definite, less definite, or indefinite type.

**In a Monastery Garden—V.R. 35808\*.**

This composition is a more or less definite type of program music in that it is a mixture of imitative and narrative music. The peaceful mood of the music suggests that it is morning. Within the garden walls birds sing cheerfully. The monks walk back and forth absorbed in meditation on the beauties of God's creation. The bell calls for divine service, and we hear the monks chant solemnly the "Kyrie Eleison" in the nearby convent chapel.

**The Swan—Saint Saens—V.R. 24102\*.**

This piece of music is of the less definite type. The title suggests that the composer wants to tell us something about a swan. As we listen quietly to the music, we feel the atmosphere of a beautiful summer evening. We are near a lake, for we can hear the motion of waves and water rippling over stones. The moon throws its silvery light upon the placid water, and as we gaze at the charming picture we see a stately swan (represented by the flowing melody) gracefully gliding over the water. The motion of the water is suggested by the delicate accompaniment to the melody. This composition is taken from the suite, "The Carnival of Animals", by Camille Saint-Saens. It is the most popular number of the suite.

**Traumerei—Schumann—V.R. 19854\*.**

The title means "dreaming". The mood of this simple and beautiful piece is tranquil and soothing. It is one of the favorite short compositions of the world. The composer does not suggest what the dreaming is about, but leaves the interpretation of the music entirely to the imagination of the listener, and, therefore, the piece belongs to the class of indefinite program music.

**Rondino—Beethoven-Kreisler—V.R. 1386\*.**

This fascinating "little rondo" is classed as absolute music. Pupils will listen to this delightful little piece with quite as much pleasure as they had while listening to the preceding numbers of program music.

If time permits, let the class hear other numbers mentioned above.

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**LESSON IX**

**POLYPHONIC AND HOMOPHONIC  
 MUSIC**

The term **polyphonic** (many-voiced) is applied to music consisting of two or more parts, vocal or instrumental, that are independent in character and of equal importance

melodically. The word **contrapuntal** is also used to designate this type of music.

The term **homophonic** is given to music consisting of two or more parts, vocal or instrumental, of which one part (usually the upper) predominates or carries the tune, the other parts supporting it mainly in harmonic or chord-effects.

From 1500 to 1750 the prevailing style of composition was polyphonic, although the development of homophonic music had already begun in the 17th century. From about 1750 the homophonic style began to be more widely used, especially for instrumental music. The latter type is now also commonly used in vocal music.

Without comment, play successively a portion of each of the following numbers while the class listens attentively; then repeat each portion and in each instance let the pupils discover the type of music.

Popule Meus—Palestrina V.R. 20898  
 (homophonic)

Sicut Cervus—Palestrina V.R. 20898\*  
 (polyphonic)

Fugues-Klauwell V.R. 19956  
 (polyphonic)

Romance—Tschaikowsky V.R. 35808\*  
 (homophonic)

Traumerei—Schumann V.R. 19854\*  
 (homophonic)

Fugues—Bach V.R. 19956\*  
 (polyphonic)

In the next lesson pupils will learn more about the fugue, and in Grade Eight they will hear more about Palestrina and his works. In this lesson the class is merely to learn about the two types, polyphonic and homophonic music.

Usually church choirs sing compositions of both types. Also much music written for use in church, especially Masses, are often a mixture of both types. Let pupils give their opinion on types of church music they have heard.

Now let the class enjoy hearing the beautiful choruses by Palestrina from V.R. 20898\* in their entirety.

**Popule Meus**—The text of this Passion Motet is taken from the "Impropria" or "Reproaches of Our Lord", as found in the Good Friday liturgy. Palestrina's musical setting of this sad text was first sung in Rome during Holy Week services. The music made a profound impression on many of the great composers who had the opportunity to hear it rendered in Rome. At the present time it

can also be heard rendered by large choirs in churches throughout Europe and America. The teacher might read for the class the translation of the text from an English Missal.

**Sicut Cervus**—This is a motet for four-part chorus without accompaniment, and is one of the best examples of polyphonic music ever written. It was composed for the Holy Saturday services at St. Peter's, Rome.

## LESSON X

### CANON AND FUGUE

The two forms called **canon** and **fugue** are of the types of music called polyphonic or contrapuntal, discussed in the previous lesson.

The canon is the strictest form of contrapuntal music. The term is derived from the Greek word for rule or standard, and, therefore, a composition entitled "canon" is written strictly according to rule.

Pupils are familiar with the type of song called "round". The canon is very much like the round, in that one voice or one group of singers begins the melody and other groups follow, taking up the same melody in imitation. However, the canon is more scientific in its construction than the round, and the different voices often do not enter on the same pitch as that of the leading or first melody. In some quartets or four-part compositions, two voices sing in canon form, while the other two progress freely. Again, others are written so that three voices progress in imitation or canon form, and often we find that these works exhibit mathematical precision rather than artistic ability.

Most canons have a coda in order to bring all voices to a close at the same time, but there are also canons, called **canone infinito** that can, like the round, be sung or played forever.

No records are available to illustrate the canon; therefore, write the following illustration on the board and have pupils analyze it; then play it for the class.

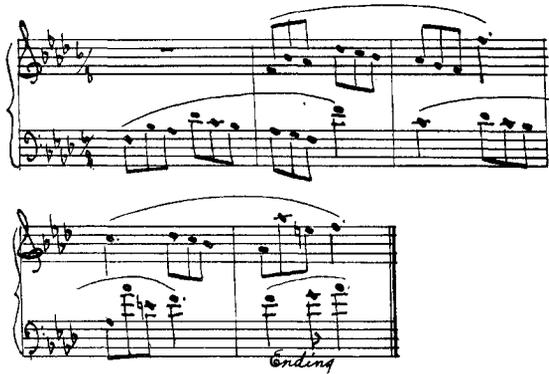


The Two-Part Invention No. 8 for piano by Bach might also be used as an example. The first seven measures are written in strict canonic imitation, the bass imitating the treble melody note for note. The rest of the composition is in less strict imitation. However, the class will be interested to note how the parts move on independently, as though one were trying to run after or catch up with the other.

These simple illustrations are well adapted to prepare the pupils for an appreciable understanding and enjoyment of the more complex contrapuntal form, the **fugue**. The name of this form is derived from the Latin "fugare", "to put to flight". The name is well chosen, for the composition creates the impression of a flight of one melody from another, or of melodies chasing each other. The fugue is the highest form of contrapuntal music, and though little appreciated by the majority of listeners, will become a source of great enjoyment after the mind has been prepared to follow the pursuit of melodies. The fugue owes its development and perfection to the great Johann Sebastian Bach.

The fugue, we might say, is a sort of three-part form, in that it comprises three sections called **exposition**, **development**, and **recapitulation**. These three sections are linked together very closely. The exposition serves to introduce all the parts, of which there may be from two to eight. The theme or subject is announced by the first entering voice or part; then the other voices enter one after the other.

Write the following example of the exposition of a three-part fugue on the board, and have the class analyze it:



The middle section or "development" of the fugue form consists of a series of episodes, a contrapuntal web, so to say, made up of fragments of the subject melodies varied and modified, and also of new material. Modulations to different keys take place, the original key being avoided entirely in most fugues. This interweaving of musical ideas finally leads to the third section, the "recapitulation", which is the climax of the fugue. This section is again in the original key. The themes here overlap, that is, various parts enter with the theme after another has hardly begun with it. This is called *stretto* work.

When pupils once know how to listen to a fugue, it is gratifying to see the increase of enthusiasm displayed by them to detect the various entrances of the theme, and to watch the pursuit of the melodies. A fugue in strict academic form is the most elaborate and purely intellectual expression of musical art.

Play the Fugues by Klauwell, V.R. 19956.\* These are two-part, and excellent material to prepare the ear and mind to follow independent melodies moving simultaneously. They are played by clarinet and piano. Then play the Fugues by Bach from the opposite side of the record. Although originally written for the clavichord, they are here, like the Klauwell fugues, played by instruments of different tone quality in order that the listener may more easily follow the separate parts or melodies. The three-part fugue is played by violin, clarinet, and piano; the four-part fugue by violin, clarinet, bassoon, and piano.

#### ERRATA

Page 159—March Issue—Music Appreciation. "Kiplings patriotic verses" should read—"A. C. Benson's patriotic verses".

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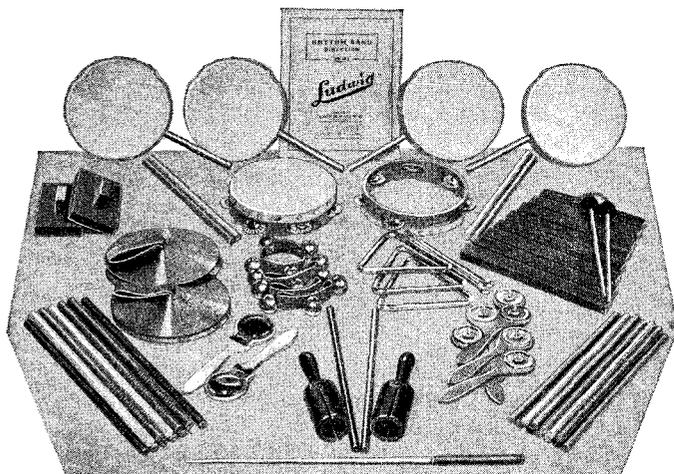
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## COMMUNICATIONS

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.

### WOMEN IN CHURCH CHOIRS

To the Editor of The Caecilia.

Dear Sir:

In the February issue of The Caecilia Father Rossini launches an attack upon some recent articles which tried to show that, despite all appearances to the contrary, the Church does not forbid women to sing in our mixed church-choirs. Being one of the writers assailed, I should like to make a brief reply.

First of all let me inform Fr. Rossini that, by way of precaution, my article in The Catholic Choirmaster for December 1934 had been previously submitted to two special boards of competent censors and unreservedly approved by them. Hence the officials of The Society of St. Gregory of America had good reason to accept my article for publication. They are to be commended and not blamed for generously acting according to the principle: *Audiatur et altera pars*.

Next let me remark that to accuse "Father Bonvin Co." (sic) of "malicious manipulation, mutilation, misrepresentation and downright falsification of ecclesiastical documents" is, to say the least, no very considerate. It is to substitute invective for argument. "Fr. Bonvin Co." may possibly be mistaken in their interpretation of Canon Law; but to impute malice to them is certainly out of place. If their well-reasoned and well-documented interpretation is wrong, then let this be made clear by substantial arguments, not merely by assertions to the contrary. The *ipse dixit* of any private individual is worth only as much as the arguments that support it.

After all, is the literal interpretation of the law always in order? Is it not commonplace of both Civil and Canon Law that the face-meaning of an official pronouncement is often considerably modified by legitimate interpretation? As one of our most eminent canonists, Fr. Stanislaus Woywod, O.F.M., quite recently expressed himself (in The Homiletic

and Pastoral Review for Feb. 1935): "The mere translation of documents is not of very much help to the priest who is not familiar with the rules for the interpretation of Roman documents". Accordingly, until Fr. Rossini really refutes the interpretation offered by "Fr. Bonvin Co.," all his fulminations are beside the mark.

The editorial which Fr. Rossini quotes in full from The Ecclesiastical Review is by no means so convincing as he seems to believe. It only reflects the personal opinion of the one who wrote the editorial ("So we understand the law"), insists too much on adherence to the literal, face-meaning of the law and teems with gratuitous assertions. Or is it not gratuitous to maintain that "there has been much needless questioning . . . as to what the Pope meant"? Is it "quite certain" that Fr. Bonvin's interpretation "is contrary to the intentions of the Holy See"? What reason is there for insinuating that one who attempts such an interpretation is "disposed to fortify himself in a position which he finds it troublesome to give up or to which he has committed himself by previous statements and doings that might make prompt obedience look like inconsistency"? And does it not smack of fanaticism to assert that the practice of having "men and women promiscuously gathered in organ-lofts, usually at times frivolous music into the church-services"? There is no necessary connection between mixed choirs and certain abuses which they may sometimes have occasioned, but which can be corrected easily enough without doing away altogether with mixed choirs. This particular phase of the question, as well as the decision of the S. Congregation to which the editorial alludes, has been duly considered in my article in The Catholic Choirmaster, the concluding words of which I should like to repeat here: *In necessariis unitas, in dubiis libertas, in omnibus caritas!*

Rev. John G. Hacker, S. J.  
Loyola College, Baltimore.

To the Editor of The Caecilia.

Dear Sir:

Having read the second installment of Fr. Rossini's communication on Women in Church Choirs (Caecilia for March, 1935), I should like to add a few words to what I wrote to you under date of Feb. 25, 1935.

Those who can think calmly and can distinguish between reasoning and ranting will realize that, with all his single, double and triple underscoring, Fr. Rossini has at most shown that women are debarred from strictly liturgical or sanctuary choirs,—a thing which Fr. Bonvin and those who share his views on the subject have never called into question. But in the light of the arguments advanced by Fr. Bonvin it remains as plausible as ever that our mixed gallery choirs do not imply a violation of the law, provided they observe the local separation of the sexes, prescribed by the Church. And until Fr. Rossini can prove that this interpretation is unwarranted, it is a waste of time to pay any more attention to his abusive tirades.

March 12, 1935.

Rev. John G. Hacker, S. J.  
Loyola College,  
Baltimore, Md.

### ON RHYTHM

To the Editor of "Caecilia".

My dear Sir:

Recently I have had occasion to peruse a number of back issues—as well as the current number of your time honoured review.

Please allow me to say that I am amazed at the amount of space given to articles attacking Solesmes Rhythm. There are articles not only from Americans but even far-off. Holland has sent some contributions. (I am wondering if this is because they would hardly be accepted for publication or at most would be ill received in their author's too-well-informed mother country!)

Now I want to believe that these critics are sincere. As they all seem to agree on one point viz. that Solesmes is wrong—perhaps they agree on others. And so I should like to propose that they get together and get out a new edition, on which they would all agree—of course. They could submit their Edition to the proper authorities in Rome—who would, I am sure, treat it with

the utmost consideration—and decide which of the two editions should be official.

Till then, of course, Catholics, with the desire of showing obedience to the Holy See will follow the Solesmes edition, not only because all real authorities are convinced of its authenticity, (as musicians are, of its beauty) but also for the very practical reason that we have no other rhythm to follow — as it does not seem advisable to depend on the taste and learning of the average choirmaster—nor can it be expected that every organist and church musician be an expert in matters of paleography.

Our reviews of Liturgical Music too should aid toward this uniformity by giving to their readers only constructive articles that will teach the people—rather than the destructive articles above referred to which can only confuse them.

Perhaps the whole difficulty of some of the critics lies in the fact that they seem to have a mistaken idea of Rhythm. Far be it from me to take upon myself their instruction in this matter. Allow me to say however, that the mere presence of long and short notes will not create it—as a glance through some highly imaginative editions of the Chant would convince one. Rhythm should not be confused with measure—which is merely its most elementary component.

May I say in conclusion that if anyone wishes to come to a personal decision in this matter, and hasn't the time (as is the case with most of us) to go through the tremendous study necessary, he has a very simple means at his command. Just play over one after another a few gramophone records culled from the many interpretations that have been recorded—and draw your own conclusions.

"The 'hearing's' the thing"!

Very sincerely yours,

Edward M. Holden.

### RESPONSE TO DOM MURRAY

By Arthur Angie

In a letter to the Caecilia (Sept. '34), Dom Gregory Murray, of Downside, thought it significant that no reference in my discussion of his brochure was made to "the fifteenth and sixteenth century composers" on their treatment of the musical accent. Their testimony, he thinks, has "supreme importance in any discussion of Gregorian rhythm." (!)

He advised readers to consult again his brochure for the answer to objections.

I reread it and looked particularly to see how the details found in the **part music** of the XV and XVI centuries may be traced to the monodic Gregorian chant as source. Nowhere does he give such a sequence. In fact he assumes the light, short arsic accent for chant, and the details still existing in the XV and XVI centuries he looks upon as vestiges of the same practice. In his subsequent letter in Jan. Dom Gregory reiterates that the change to intensive, thetic accent was made "**gradually.**" He does not by his assertions prove that he is not reading history backwards. Objections to the Solesmes short accent for the chant were made by me in the Feb. issue of the *Caecilia*. Besides, when Dom Murray, who is experienced in polyphony, says that the "non-ictic accent" was the "constant practice" of the late era, he ignores most of the evidence to the contrary. Some of this evidence will be found in a brochure of Dom Jeannin O.S.B., *Les rapports d l'accent latin et du rythme musical an moyen age*, Hérelle 1931 Paris. (To be had from McLaughlin & Reilly Co., 100 Boylston St., Boston, Mass.)

"Rhythm is the passage from movement to repose." It is very important for those who put credence in this statement to note well the restriction by which it is hampered by Solesmesists that they must and are perforce compelled to begin a rhythm with movement expressed or imagined. Accordingly no rhythm may commence from the repose directly, on the thesis, and a fusion of arsis and thesis is imagined where a phrase does begin with a long note. On the metrical side **trochaic** and **dactylic** metres are banned thereby, since in this theory they must be automatically transposed into iambs and anapaests respectively. Musicians and historians generally will give the answer whether any such one sided music has ever existed.

Periodic cadence creates rhythm, we are told in the work of Dr. Prout, to whom Dom Gregory turns for authority. In his treatment of rhythm the Doctor finds cadence at the close of a phrase or of a section where the motive ends upon the measure accent, primary or secondary. Measure accent is **a fortiori** necessary in this analysis of form. And besides, the ending may, on the contrary, fall on an unaccented note or part of the measure, the feminine form being by no means excluded (Cf. *Mus. Form* p. 28). Lest any should think differently, Dr. Prout

is shown to be in line with our common musical heritage, which does not give exclusive privilege to anyone rhythmic formula, variety and alternation being a prime consideration.

Cadence for the Downside organist is different from the elements of rhythm, stress or duration; and he calls upon simple logic to support him. In this matter we must not become confused by words. With St. Augustine, we should "disentangle the reality of things from the charlatanism of words." Dom Gregory's logical support is nothing but a manipulation of words, which can be very easily shown. Cadence and stress coincide to no small degree (which does not prevent them from having different meanings: *omne simile est dissimile*). Briefly, one may subtract duration from melody and still have periodic cadence, if stress is retained. Yet tones, higher and lower, are said to create another basis for cadence, the lower tones naturally calling out the feeling of cadence. (Such a cadence is by no means universally true, e.g. the very strong upward cadence for the semitone B.—C. is everywhere recognized.) The mind does perceive some tones as emphasized that is, it attaches a mental stress (*sic*) or duration (*sic*) to them. In any case such psychological phenomena are an illusion, a figment of the imagination, too unstable to be of practical worth in establishing a determinate rhythm, for in the presence of a rhythm of stress or duration it is quite subservient. A succession of notes marked by neither stress or longer notes is consequently practically rhythmless. In reality no cadence exists, nothing tangible remaining.—The word meanings are not in question. Indeed it ought to be the purpose of every earnest Gregorianist to avoid that morass of music-theoretic jargon (Mrs. Ward in her Jan. essay seems unable to do so), and keep to firm and reliable ground. Here, not meanings, but "the reality of things" is what is important. Without the elements, stress or duration, there is no cadence, there is no order, no music.

To my remarks about the periodic accents of the Prize Song in Wagner's *Meistersinger*, Dom Gregory gave perhaps the worse possible meaning, and he seems to declare that the periodic accents must be quite excluded from its interpretation. They are certainly not to be immaterialized in this song. Only a few bars of it need be examined in proof also that it is not my personal interpretation. The opening German

text brings out the accent of the measure: "Morgenlich leuchtend in rosigem Schein," each word accent seeking first place in the measure. As the melody continues, the first beat is brought into relief by dotted quarters (4 times), followed by shorter notes. The accompaniment, which cannot be ignored, also punctuates by change of chord and by dissonance several times this same first beat. If that were not enough, Wagner has Hans Sachs, speaking of the song, say to Walther, "My beat for it also you heard, Den Takt dazu hörtet ihr auch." If the first beat is not strong and the periodic stress not felt it cannot be because Wagner had not that intention. Nor will the proper aesthetic reduce this dream masterpiece to a march pace, not itself unworthy. The slow tempo and the three beat measure prevent this. I specifically indicated that the accents are to be done artistically. Dom Gregory's controversy is surely unwarranted. Periodic accent can be and very often is artistic in the finer manifestations of music. None more so than in this lyric, not at all mediocre.

How odd that the beat considered the life of music should now be castigated as its sure death! Let us not however, make the fatal blunder that accent has no place in art, and periodic accent at that; nor through academic disquisition and Pharasaical fastidiousness cast it out of the world and of men's souls wherefrom it springs. The rhythm of the wings of birds in flight, of the heart's pulse, of the good conductor's baton, none of them clumsy or machinelike, find in music a responsive touch of accent. That rhythm is not the mere rebound of some other musical movement. It is more. Accent takes the opportunity and vitalizes the note anew. That is its primary role. A melody is not like a ball that when once thrown goes out of the hand to rebound with weakening power and shortening stroke on each return to the ground, forced there by gravity until it is quite still. A melody is formed and its rhythm retained in the singer's will, and each accent is directly created there, to be increased or diminished to suit taste and discretion. Accental rhythm means application of will. Durational rhythm means application of reason (*ratio*, between long and short tones). One produces what the other cannot. Together they are naturally wedded in music. By the abdication of the human intellect only will the one or the other break the bond. But the lasting synthesis is not stained by the

new creation, the so-called immaterial rhythm, though the suffering is great and aberration has a widespread allegiance. In any case an opinion is not necessary as to the conclusion for it is foreordained. He who has ears to hear and eyes to see will not mistake it, for the signs are not wanting.

## WOMEN IN CHURCH CHOIRS

By Rev. Carlo Rossini of the Diocesan Music Commission, Pittsburgh, Pa.

(Continued—see "The Caecilia", February and March 1935)

CONTINUING our discussion on the subject matter I wish to remind the reader that in my previous article (*The Caecilia*, March 1935) I have offered the evidence of a few literary and historical arguments which should make it absolutely impossible to confuse the personnel of the church Choir or Music-chapel in the gallery, with the personnel of the Chapter or Capitulum in the sanctuary. It was of major importance to establish the fact of an authentic distinction between those two liturgical bodies, because the artificial confusion between the personnel of those two different institutions has been the preferred "playground" of the foes of Pius X's *Motu Proprio* during the last thirty years.

Let us now go back to our thesis and produce the proofs for our charges of "manipulation, mutilation, misrepresentation and falsification of ecclesiastical documents" with reference to Father Bonvin's article on "Women in church choirs", published in "*The Caecilia*" (September 1934.)

FIRST—Concerning the specific provision of the *Motu Proprio* against the participation of women in church choirs, the Rev. Ludwig Bonvin, S.J. says that Pius X's expression **Choir of the levites** (clerics) distinctly indicates that the aforesaid provision refers to the liturgical choir stationed in the sanctuary.

For the benefit of the readers I will quote here once more the paragraphs 12 and 13 of the *Motu Proprio*, so that anyone may judge for himself the truth of Father Bonvin's assertion.

"No. 12. With the exception of the melodies proper to the celebrant at the altar and to the ministers,.....all the rest of the liturgical chant belong to the choir of levites, and, therefore, church singers, even if they are laymen, are

really taking the place of the **ecclesiastical choir**. Hence the music rendered by them must, at least for the greater part, retain the character **choral music**. By this it is not understood that **solos** are entirely excluded, but **solo-singing** should never predominate." etc.

"No. 13. On the same principle it follows that singers in church have a real **liturgical office**, and that therefore women, being incapable of exercising such office, cannot be admitted to form part of the **choir or music-chapel**. Whenever, then, it is desired to employ the acute voices of sopranos and contraltos, these parts must be taken by boys." etc.

In which of the above paragraphs do we find the expression "**choir of levites**"?

—We find it in No. 12 where it has been used by the Pope as a matter of historical reference, to indicate the first **liturgical origin** of the church choir of today, and to bring forth the conclusion that, since our church singers (even if they are laymen) are exercising the office of the original **choir of levites**, the music rendered by them must retain the character of **choral music**, although short incidental Solos are not absolutely forbidden. The exclusive purpose of Pius X, therefore, in formulating paragraph 12, was to lay down a provision against the common abuse of excessive **solo-singing** in church. Everybody knows, of course—outside of Father Bonvin—who the singers were that in recent years indulged in theatrical Solos in church—whether the chanters in the sanctuary or the singers in the choir loft.

What "expression" did the Pope use in paragraph 13, when he wrote his provision against women singing in church choirs? "Women" (the Motu Proprio reads) "being incapable of exercising a liturgical office, cannot be admitted to form part of the **CHOIR or MUSIC CHAPEL** (Coro o Cappella musicale)." I have extensively explained in my previous article how the term **coro** or **cappella musicale**, in the Italian ecclesiastical language, means nothing but a **group of singers in the choir gallery**.

What did Father Bonvin do to convey the idea that the prescription just quoted (No. 13) concerns the Chapter and the chanters in the **sanctuary**? Practically he did this: he first cut off the technical term **cappella musicale** from No. 13 where it had been placed by the Pope in connection with (and also in explanation of) the term **coro**; then he substituted, for the words **coro o cappella musicale**, the term **choir of levites** which belongs to

No. 12. After this little "surgical operation" upon Paragraph 13, Dr. Bonvin gives out the following statement concerning the "patient": "Whenever the choir or the singers are named in ecclesiastical regulations and rubrics, the **liturgical choir stationed in the sanctuary** is understood, unless the contrary is expressly stated or it is clear from the context. Now the Motu Proprio NOWHERE (in No. 12 and 13) says that it refers to any other than this choir" (i.e. the Chapter).

May we ask Father Bonvin how he happened to **exchange** the subject matter of No. 13 for that of No. 12? By mistake? How did he happen to make the same "mistake" EVERY TIME he wrote on this subject during the last thirty years? Is it not peculiar that the Rev. J. G. Hacker, S.J. (a close friend of Father Bonvin) happened lately to commit this same "mistake" in his Communication to The Catholic Choirmaster (December 1934)? Shall we think that it is a "system" of Father Bonvin's school to play the "**Merry go round**" in "tempo rubato" with the terms and the paragraphs of the Motu Proprio? But no play can last forever! . . .

SECOND—Father Bonvin says that "the fact that the Motu Proprio (No. 14) desires **clerical vestments** for the singers in church, distinctly points to the strictly liturgical choir **stationed in the sanctuary**."

No. 14 of the Motu Proprio reads as follows: "Only men of known piety and probity of life are to be admitted to form part of the Music Choir of a church (**Cappella di chiesa**)". . . "It will also be fitting that singers in church wear the **ecclesiastical habit and surplice**, and that they be **hidden behind gratings** when the **GALLERY** (cantoria) is excessively open to the public gaze."

We would like to know from Father Bonvin how he happened to **miss** the entire second part of the final sentence in the paragraph just quoted—namely, that part which leaves no doubt as to whether Pius X had in mind the chanters in the **sanctuary** or the singers in the **GALLERY**. Did he miss it by oversight? How could such an "oversight" occur constantly for over thirty years? Is it not strange that his friend, the Rev. J. G. Hacker, also happened to commit the same "oversight" in his recent Communication to The Catholic Choirmaster? Are the boys of Father Bonvin's school all suffering of "short-sightedness", or do they find it amusing to "shoot holes" through ecclesiastical

(Continued on Page 230)

## Question and Answer Box

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

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



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*Questions submitted in February 1935.*

*“Why is Mother Church so insistent that the long Offertory should be sung at the Requiem High Mass?”*

Holy Church is so insistent for many reasons; we mention the following: (1) Because it is a wonderful ancient prayer, addressed to Jesus Christ in behalf of the Poor Souls for whom the Holy Sacrifice is offered up; (2) because no substitute could do justice to the situation; the minds of the faithful should unite their petitions with those which the solicitous Mother presents to their Heavenly Bridegroom; (3) because each one present should seriously reflect on death and the coming judgment.

*“What is the substance of this prayer?”*

A threefold petition is presented to Our Lord: (1) to deliver the souls of all the faithful departed from the pains of hell, from the deep pit, from the lion's mouth and from the darkness of hell; (2) to dispatch the holy standard-bearer Michael to escort the souls into the holy light promised to Abraham and his posterity; (3) to accept the Holy Sacrifice and the prayers of the faithful that the souls may pass from death to life.

*“While the second and third petition seem to be clear, how can the first petition be explained?”*

In the very early days of the Church Masses for the faithful departed were accustomed to be celebrated the moment it became known that any given soul was in its last agony, and, consequently, past

all chance of recovery. It made no difference what time of the day this happened, or whether the priest who said the Mass was fasting or not. The virtue of the Holy Sacrifice was then supposed to ascend before the throne of God simultaneously with the departure of the soul of the deceased to the tribunal of judgment, and the merciful God was besought, in consideration of this, not to condemn it to hell's flames.

Although the ancient custom of saying these Masses “*pro agonizantibus*”, i.e. for the souls in their last agony, no longer exists, still the Church has not deemed it necessary to change the wording, inasmuch as it may yet be easily verified by supposing the time at which these Masses are now offered, withdrawn to that very moment in the past, when the souls was leaving the body.

Instances of thus withdrawing from the present time, and representing an event as yet to take place, which has really already taken place, are by no means uncommon in the offices of the Church. The whole of Advent time, for example, is framed upon this principle. We pray then for the coming of the great Messiah with as much earnestness as if he were yet to appear. We ask the heavens to open and rain down the Just One. We beg of God to send us a Redeemer, and we ask the aid of His divine grace to enable us to prepare in our hearts a suitable dwelling into which to receive Him. (*For further information see “A History of the Mass” by Rev. John O'Brien.*)

*"I have compared the translations of this Offertory in a number of Missals and Prayerbooks: to me they seem rather confusing"*.

In order to understand the text of this Offertory we must remember: (1) that the term "hell" has different meanings. When in the fifth article of the Creed we say: "He descended into hell", we know from Catechism that the soul of Christ went down to the Limbo of the Holy Fathers to set them free. (2) We further know that all who depart this life in the state of grace are friends of God; they are detained in the purgatorial prison until they are perfectly cleansed. In this vast prison are a great many subdivisions which are comprised under the name "upper hell". (3) By Tartarus is understood "lower hell", the place of everlasting darkness, where the damned souls are tormented for endless ages. We beseech the Lord to keep the souls "lest Tartarus swallow them up, lest they fall into the dark place". The same petition is repeated a number of times in the Office of the Dead in these words: "A porta inferi—Erue Domine animas eorum". From the gate of hell—deliver their souls, O Lord".

*"Which translation do you think comes nearest to the meaning of this Offertory?"*

We prefer the following translation: "Lord Jesus Christ, King of glory, deliver the souls of all the faithful departed from the pains of hell and the deep pit; deliver them from the mouth of the lion, lest Tartarus swallow them up, lest they fall into the dark place; but let the standard-bearer, St. Michael, bring them into the holy light which Thou didst of old promise to Abraham and his posterity. —V.— Together with our prayers we offer Thee O Lord, the sacrifice of praise: do Thou receive it in behalf of the souls whom this day we have in mind: lead them, O Lord, from death

to life. Even as of old-time Thou didst promise to Abraham to his posterity".

*(The Roman Missal, arranged for the use of the Laity Desclee Tournay, 1931).*

*"Is there any effective means to rouse the interest of organists and singers for a greater appreciation and more intense study of this Offertory?"*

In our estimation the interest in this remarkable composition will increase in proportion as text and melody are understood. As soon as the intrinsic merits are realized, the desire of mastering this composition will follow.

*"But what about the melody of this Offertory? To me it does not seem to be expressive"*.

The melody of the Offertory is a portrayal of the text. The first two melodic period (*set off by whole bars*) are an urgent appeal to Our Lord to deliver the souls from imminent dangers. The musical motifs fully enter into the situation of undaunted knocking at the gate of mercy; hence they are repeated over and over again; the bold Quilisma appears three times (*inferni, leonis, obscurum*). The third and fourth periods brighten up the outlook at the mention of the victorious banner-bearer St. Michael and the brilliant line of Abraham's offspring. The three periods sung by the chanters form a melodic re-assurance that all will be well in virtue of the Holy Sacrifice and the combined prayers of the faithful.

Owing to its diatonic character this ancient Dorian composition is equally far removed from sentimentality and Stoic indifference: Holy Church presents the petitions of her bereaved children to her Bridegroom with sacred impetuosity; her songs are the embodiment of fortitude and unwavering reliance on help from above.

*"Will you please tell me if the popular hymn 'Mother dearest, Mother fairest' is fit for use in Church"*.

In the light of the liturgical and musical reform, inaugurated by Pope Pius X, it is evident that any trivial composition is not to be used in Church. The words of said hymn are disjointed ideas, incoherent exclamations, picked up at random for the sake of rhyme. The refrain consists of a beggarly repetition of: Help, help, help! The music is a sentimental parlor piece: a Landler tune, or Mazurka movement.

Of course, there are hundreds of other popular hymns, not a bit better. It is not our intention to accuse or condemn any one person or hymn book. Ever since the close of the 17th century people modeled their hymns upon those they heard outside of the Church. By that time the secular songs had already emancipated themselves from the Church and assumed a worldly character. To be just, therefore, we must put the blame on the independent spirit of the 18th and 19th centuries.

With Pius X a new era has been inaugurated. It was the Pope's first care to restore Church music to its original purity and dignity. "The music to be used in Church must be holy and truly artistic, otherwise it cannot exercise a sacred influence upon the minds and hearts of the faithful". In this sentence lies a stern condemnation of the trashy style that had been cultivated for two hundred years.

A.D. 1903 the courageous Pius X commanded in the fulness of His Apostolic power that the whole Catholic World return to the original Gregorian melodies, so happily restored by the Monks of Solesmes. The study of these ancient melodies has produced (*as by-product*) a better understanding of hymnology. Today, A.D. 1935 we have begun to understand the deep meaning of the Holy Father's words, where he says: "We may with good reason establish as a general rule that the more a musical composition for use in Church is like plain

chant in its movement, its inspiration, and its feeling, so much the more is it right and liturgical, and the more it differs from this highest model so much the less is it worthy of the house of God". (*Motu Proprio*).

Since Gregorian Chant is first and foremost a prayer, it is evident that hymns to be used in Church, must sound like a prayer in text and melody. The hymn under consideration is a commonplace beggar-song in dance-rhythm; therefore it is not worthy of the house of God.

*"On what basis does the Italian singing method rest?"*

The good old Italian School rests on extended breath control: deep, quiet, steady diaphragmatic breathing, perfectly even tone - emission, wavelike phrasing, absolute purity of intonation and most flexible movement of voice. This grand result is brought about by slow, prolonged practice—for years and years—until an absolute control has been acquired. It is related that Caffarelli, one of the most noted pupils of Nicola Porpora (1686-1766,) the father of the old Italian school, studied a single page of exercises for seven years. When he finally became restless, the master said: "You may go now; you are the greatest singer in Europe". Marcella Sembrich was an accomplished artist to her dying day (76 years old); she had seen many younger artists fail, because their art was not established on a solid basis.

*"If your tones are produced by the vibration of your vocal cords and then are transmitted by the medium of air up the throat and out through the mouth, how is it that you can have chest resonance?"*

In throwing a ball the pitcher summons all the elastic power of his body and directs the ball to a given point. It is not the hand alone or the arm alone, it is the whole body that furnishes the propelling power. A vocal teacher used to

say "we sing with our body through our throat, but not with our throat". Of course, the teacher had reference to the propulsion of power, but there is something enlightening in his saying.

The actual tone consists of an unbroken column of air, the lower part propelling, the upper part being propelled through the vocal cords. The vibrations of the vocal cords are carried down the larynx to the chest; in sounding the lowest notes of the voice, the larynx sinks, and that brings the vocal cords nearer to the chest. This sinking of the larynx

is caused by the natural relaxation of the muscles, so that the tension on the vocal cords may be reduced. When the singer emits a medium tone, the increased tension draws the larynx up a little. When he uses the head voice, the very high notes seem to cause vibrations in the skull or some part of it. But no matter whether chest or head resonance be felt, the entire length of the breath column, from the diaphragm to the place of tone emission, is involved in the formation and delivery of tone.

## HOW, WHEN AND WHAT TO PLAY

(Continuation from the issue of December, 1934.)

By REV. GIUSEPPI VILLANI, S.C.

### Chapter II

The Organist at a low Mass with singing of Hymns. It is certainly a real blessing, for an organist, to have available a helper who may, in some way, give a hand in keeping order, and most especially, in **keeping time**, in the singing of hymns at a low Mass. This, the organist has to keep his eyes and his mind, not only on his music-score, but also on the various stops, on the key-board (or key-boards), on the pedals, and many other things that are requisite for good performance: therefore, where there is help available the individual skill and experience of the organist will suggest some conventionally suitable directions. For instance, a nod of the head, a gesture with the left hand, or a glance towards the singers might suffice, but best is the use of a prelude (or interlude) ending with a modulation, whose last notes serve to invite or prompt the starting of the singing.

It is obvious that an organist (or choir-master) should not try to teach the singers a hymn, whose melody is so difficult as to surpass the average capacity of his choir.

Whenever, at a low Mass, the organist has to accompany hymns sung by a choir; he should play as stated above, meanwhile keeping in mind that: "As the vocal part ought always to predominate, the organ should merely support it, and never overpower it (Motu proprio, VI, 16)"—Moreover "It is not allowable to precede the vocal part with LONG preludes, or to interrupt it

with interludes" (Motu proprio, VI, 17.) We cannot object to a SHORT interlude between the various verses of a hymn, whenever more than one stanza is to be sung but "The use of the organ, in the accompaniments to the voice part, in the preludes or in the interludes, (when allowable) not only must be in keeping with the nature of the instrument, but must preserve all the qualities of true sacred music" (Motu proprio, VI, 18). If the organist is also responsible for the hymns which the choir sings, he should know which music to select, in order that it will please God, and not profane the House of God. "Generally speaking, it is a very grave abuse, worthy of all condemnation, when in ecclesiastical functions, the Liturgy, and its humble servant" (Motu proprio, VII, 23). The music "to be sung during the celebration of divine Office . . . must first be especially approved by the Congregation of Cardinals presiding over sacred Rites (or the Diocesan Commission)" (Alexander VII, April 23rd, 1657.)

Nobody ignores that, above us all, there is a Supreme Chair, whose heart-felt care is "that of maintaining and promoting the decorum of the House of God, in which the august Mysteries of Religion are celebrated, and where the christian people assemble to receive the grace of the sacraments, to assist at Holy Sacrifice of the altar, to adore the Most August Sacrament of the Lord's Body, and to unite in the common prayer of the Church in the public and solemn litur-

gical offices. Nothing should have place in the Temple . . . that may give reasonable cause for distinction or scandal etc. "These are the very words of the Sovereign Pontiff Pius X, of saintly memory, in his priceless *Motu proprio* (November 22, 1903) a juridical Code of sacred Music. — quote this with the only intention contained in the old saying *REPETITA JUVANT* (lessons repeated and always useful). "It is vain to hope that . . . the benediction of Heaven will abundantly descend upon us when our homage to the Most High, rather than ascending with a sweet odor, on the contrary, places in the hands of the Lord, the scourge, wherewith, on another occasion, the Divine Redeemer cast out from the Temple its unworthy profaners" (*Motu proprio*, Introduction).

An organist should have an idea of the various parts of the Mass, so as to know which Hymn corresponds to each of those parts of the Mass, so as to know which Hymn corresponds to each of those parts. Lots of Hymnals have been compiled wherein one may find the Hymns distributed in the proper way, (i.e. Hymns for the beginning

of the Mass, others during the Mass before the Elevation, others after the Consecration, others during or after Communion, and others for the end of Mass). But, if an organist selects Hymns from different Books, and does not know the various parts of the Mass, he might program, at the beginning "O Lord, I am not worthy" or "Jesus, Jesus, come to me" (which are more proper for Communion;) or "We offer then, this holy Mass" at the end of Mass, instead of singing this at the beginning. We understand that the Mass is one, but we know also that its various parts represent also a different meaning, or, a different act of the Drama of Calvary (i.e. from the Garden of Gethsemane to the burial of Our Saviour).

Hymns should be also in accordance with the various seasons of the ecclesiastical Year. One would never think of singing "Adeste fideles" during Lent, or a Hymn to St. Patrick in the Feast of the Immaculate Conception. Every Hymn ought to be sung at the proper time, in order to conform their words with the spirit of Holy Mother the Church.

(To be continued.)

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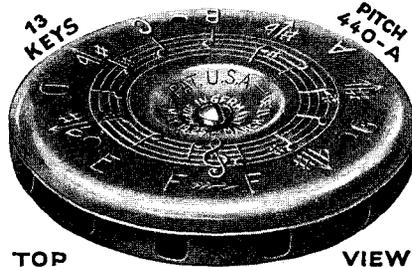
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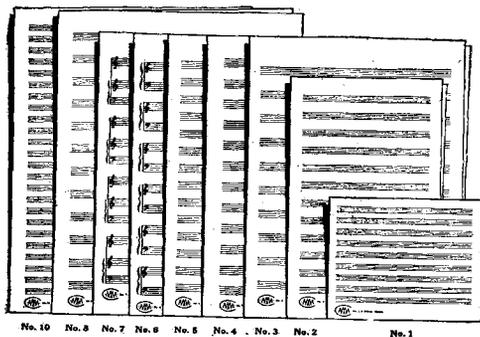


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## GREGORIAN CHANT DISCOGRAPHY

(Continued from Page 198)

ture of men's soul." Dom de Malherbe's must be a finely-wrought, sensitive and beloved spirit, breathing beauty, happiness and inspiration, having communed with the imaginative richness and heart-easing solace that rewards those who are not ashamed to open their hearts and emotions to music.

As to rhythmical expression, let me translate one excerpt from Dom de Malherbe's pen. I take it from his answer to Fr. J. de Rouët in *Les Études* (Tome 208, pp.222-226 1931). The following is, by no means a theory of trivial sense ("théorie en l'air").

"Man's pleasure," says Bossuet, "is man in himself." This phrase contains a whole philosophy of art. That which constitutes a work of art is the impression, or, as it were, the flair and savour of the human being which emanates therefrom. Man is a living being; life, a movement; government of movement, its rhythm, all qualities and attributes by which man may expand and grow perfect. Whatever be the character the artist infuses in his work, the character constitutes the rhythm of his work. This quality of rhythm is of triple nature, just as the existence of man itself, and produces a triple sensitive expression, from which are conceived three arts:—Poetry, expressing the rhythm of the mind; Music, expressing sentiment emanating from the poem—but not the *idea* of the poem; finally, the dance, expressing the emotion produced by sentiment.

These three arts are, nevertheless, intimately bound up in one another as different aspects of the same human being which they define. To separate them from one another is to lessen them. The ancients never did so. Music and dance, especially, have ever remained closely united to such a degree that an old Chinese author once said: "Music to the ear is sonority; to the eye, it is a pose, it is dance." Music **controls** the dance, but the dance, in turn, **regulates** the music, being as it were, its "rhythmic pendulum." Thus, it must follow that, for a melody to be rhythmical, its melodic line must be expressed by means of a harmonious choregraphical movement. This it was that made Plato say that "in music, rhythmical movement is its very essence." And, again, St. Augustine speaks of music as "the art of beautiful movements." If rhythm has been a word so difficult to define, it is because, instead of considering the term as referring to movement, it has been

thought of as merely an element of duration, which element being passive, amorphous, may easily be broken up. The result of this division is measure or time, definable as the arbitrary and proportional division of the duration of sound, whilst rhythm is the division of sonorous durations, according to the dictates of melodic spatial movement. Therefrom springs, or arises, a contradiction between rhythm and measure which causes the one to exclude the other. Thus, to express this by a simple figure:—according to the laws of this living rhythm, we will say that song should be like the flight of a bird, which means, mainly, that the leap of the intervals must be considered. In music, the immaterial graphical rhythm of our interior movements is a continuous line, sonorous in one part of itself, and silent in the other part. The first of these two states must be made by means of sound; the second, by means of rest, the duration of which represents the time required to sing the notes which constitute the interval of a fourth, a fifth, an octave, etc.

If, to this fundamental law, we join others which govern the duration of notes, their dynamic power, etc., laws springing from natural principles,—we will arrive at the discovery of the definite theory of living music, in other words, of "the dance of sounds." (End of Translation).

Note: In his **Choregraphic Theory of Musical Rhythm**, whenever Dom de Malherbe speaks or writes of the "dance," it must be understood that he means the "dance of the soul," the "emmelia" of the philosophers, and not plastic, gymnastic or acrobatic dancing, nor of the pantomimic spectacles of the XIVth and XVth centuries in France and Italy. Again, he does not mean the simply corporal dance, not even the classical dance, the ballet of 1681, with its phantasmagoria of strange, feverish unreality; the ballet-masques, nor the "entrechat" (crossing of feet in mid-air) of La Carmargo (1721); nor the "pirouette" of Heinel of Stuttgart (1766). He has no reference to the classical ballet of Jean Noverre (1760), nor to the one of the year 1801, though that was invested with a hitherto unknown spirituality, which seems to have raised dancing almost to a religious rite, such as the art of Marius Pepita (†1910) and Sergei Diaqhileff (†1929).

To be continued.

### PROFESSOR EUGENE BONN DEAD

On March 5th, Eugene Bonn, one of the best known Catholic Church Musicians in America, died in Rochester, N. Y.

Professor Bonn was always an apostle of the best in liturgical music and had won Papal recognition for his long service in Catholic music.

While not as well known for his compositions as Singenberger, Rhode, Otten, and Tappert, his name ranks with theirs for devotion to the liturgy and for the high standard of musicianship which he exemplified in all his work.

He was attached to the Cathedral in Rochester, as Organist and Choirmaster for more than a half century and during his tenure, Rochester came to the forefront of the dioceses in the country, for its observance of the liturgical rules regarding church music. The music at the Cathedral under Professor Bonn, served as the example for the diocese, and his organ playing won for him wide recognition and respect.

THE CAECILIA mourns his loss, and marks his passing with the deepest regret. There are only a few of his type in any generation, and many of his pupils who have since risen to prominent positions in church music will miss his helpful counsel, and his great inspiration.

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### COMMUNICATIONS

(Continued from Page 222)

documents whenever the latter are contrary to their views?

If, according to Father Bonvin, the suggestion made by the Pope that singers in church wear the ecclesiastical habit and surplice refers to the chanters in the sanctuary, then the same must be said about the other suggestion "and they be hidden behind gratings". Shall we build, therefore, a solid, thick fence or cage on both sides of the sanctuary along the stalls of the Canons to hide them and their associated lay-chanters (if any) from the public view? What a marvelous idea . . . To complete the picture, some altar-boy of good humour should append the sign: "Wild birds—Keep out—By order of the Pope!" Indeed, it would be interesting to know where we can find such a Circus.

Incongruities of this sort, however, do not seem to strike Father Bonvin. On the contrary, he looks further in his article for some "authority" in Canon Law to support his own interpretation of the Motu Proprio; and he thinks he found the right man in Msgr. Mancini, a former Prefect of the Liturgical Commission attached to the Congregation of Rites.

It will not be necessary for me to go to the trouble of "checking-up" Father Bonvin's quotations from Msgr. Mancini's "Animadversiones", since this Opus has no more official value (as far as the Liturgical Commission or the Congregation of Rites are concerned) than my present Commentary on Father Bonvin's ridiculous battles against logic and common sense. As for the reliability of Msgr. Mancini's "Animadversiones" concerning Pius X's Motu Proprio, it will be sufficient to remember that the Very Reverend Monsignor, in commenting upon No. 4 of the same document, made the astonishing statement that church music by Pergolese, Guglielmi, Zingarelli, Cherubini, Mercadante, G. Capocci, etc is in accordance with the prescriptions of the Motu Proprio! We would like to know from "Father Bonvin whether his old good friend Msgr. Mancini wrote such a statement "in his official capacity".

However, since Father Bonvin seems to be well disposed to accept a reliable, authoritative, authentic interpretation of the Motu Proprio, all we need to say is this: The Reverend Father will admit, no doubt, that Pope Pius X (the author and the writer of the Motu Proprio) knew his own intentions

when he was formulating the different prescriptions of his **juridical code**. Very well, then; let us see how he **interpreted himself** when he suggested and "ordered" the Regulations for **his own diocese**, the Province of Rome.

With reference to No. 13 of the Motu Proprio, the Regulations for the churches of Rome ("which must set the example in the sight of the whole world" read as follows:

"No. 12. Women are forbidden to sing during the liturgical services except as members of the congregation. They **may not sing IN GALLERIES** (cantorie) **either by themselves or as forming part of a choir.**"

With reference to No. 14 of the Motu Proprio, the aforesaid Regulations read as follows:

"No 31. Within six months from the publication of the present Regulations, **all CHOIR-GALLERIES shall be provided with screen or gratings** so as to hide the singers from the people, and all inside elevations which might defeat the

purpose of the screens shall be removed."

The content of both paragraphs just quoted (No. 12 and 31 of the Regulations) may also be found "ad literam" in the Pastoral Letter addressed by Cardinal Sarto (later Pope Pius X) to the clergy of the Patriarchate of Venice on May 1, 1895 (No.9 and 10). This fact shows the consistency and the precision of the Pope's intentions in the subject matter, against the systematic misrepresentation of the same **intentions** carried on for the last thirty years by the Rev. Ludwig Bonvin and by his various "alter-egos".

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(To be continued)

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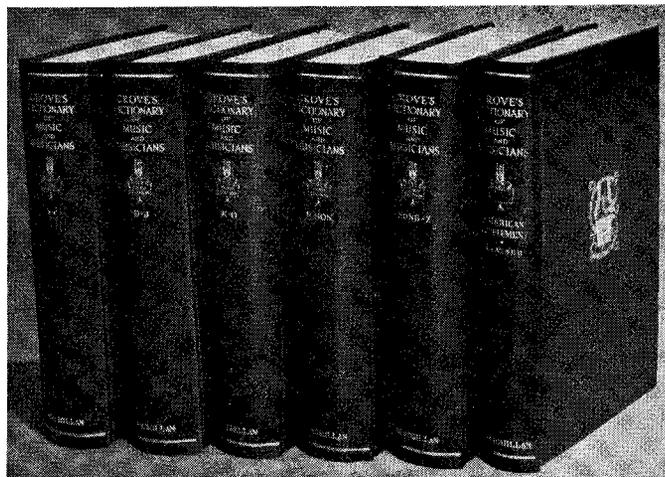
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