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MONTHLY MAGAZINE of CATHOLIC CHURCH and SCHOOL MUSIC



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No. 5

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THE FIFTIETH ANNIVERSARY OF SILVER, BURDETT AND COMPANY

On April 21, 1885, Mr. Edgar O. Silver engaged in the publication of textbooks at 50 Bromfield Street, Boston. Thus 1935 marks the Fiftieth Anniversary of the company founded by Mr. Silver and incorporated under the name of Silver, Burdett and Company. A brief review of various activities in the life of the company discloses both educational attainments and ideals.

During the quarter century in which Mr. Silver directed the affairs of the company, it might be said that the textbook industry crystallized its form as a factor in American education. Possibly the younger generation of educators do not stop to realize the extent of influence in American education exerted by a group of men who, during the period referred to, were recognized for leadership in an industry which in many respects was finding its place as a new influence on American life. No attempt is made to catalogue with exactness the names comprising this group, but certainly included in such a group would be such men as Edwin Ginn, Dr. George A. Bacon, Daniel C. Heath, Henry Holt, Charles E. Merrill, and Edgar O. Silver. It would be interesting to trace the imprint of such men as these upon the subsequent policies of the respective organizations they served.

The first marketing achieved by the Silver, Burdett company was that of the Normal Music Series, and this was the first series of music books to be definitely organized and illustrated for classroom presentation by the teacher or director of music. In 1898, "The Modern Music Series" introduced the "song method" into current use. With "The Progressive Music Series," published between 1915 and 1920, contemporary music of both America and the world came to be a definite part of the content of school music courses.

The newer trends in education for the integration of music with other subjects, activities, and interests are represented in "The Music Hour," which is now in wide use from coast to coast. A review of the influence of these respective music courses on music teaching and the trend of music teaching in the schools of this country illustrates rather

clearly the company's objective of service to education in its conception of textbook publishing as a profession.

As might be expected, the present catalogue of the company covers the wide field of subject matter found in modern school organization from kindergarten to college. The list of authors representing both past and present reveals a due proportion of notable names in American education. Since 1918, the editorial work of the company has been under the direction of Robert D. Williamson, as Editor-in-Chief, and Charles E. Griffith, as Music Editor.

Offices of the company are now maintained at New York, Boston, Newark, Chicago, and San Francisco. Divisional headquarters are also maintained at Little Rock and Dallas. Sales Managers in charge at these respective centers are: New York, Albert L. Hart; Boston, Edward S. Abbott; Newark, Burr L. Chase; Chicago, Frank D. Farr; San Francisco, Fred T. Moore; Little Rock, James S. Cheek; Dallas, J. B. Stigall.

As a feature of its commemoration of fifty years of publishing school and college textbooks and with the thought of giving—and in some measure with the thought of memorializing—the type of interest and purpose so clearly exemplified by the policies of its founder, the company has commissioned the internationally-known painter, N. C. Wyeth, to create a symbolic mural painting entitled "The Spirit of Education." The canvas shows a majestic figure, a goddess of hope and inspiration, leading a phalanx of children through the educational eras from the first Colonial schools to the present day. In the brilliant and appealing style of the artist, the background reveals the historic transformation of America from the primeval forest to the stacks and skyscrapers of our modern industrial cities. A reproduction of this mural in six colors will be prepared and, upon request, will be sent to schools and educators who may be interested in this conception, both as an artistic decoration and as a subject of contemplation when present-day confusion and contradictions beset the planning of educators and challenge their action.

"PEOPLE DON'T LIKE GREGORIAN CHANT"*

Robert Holzmer, S.M.

A title such as the above suggests at first sight an attempt to prove the obvious. We may very properly speak of the place of music, oratory, painting, architecture and sculpture in the Church, because all of these have various functions and uses outside the Church also. But Gregorian Chant has no other "place". It has always been known as a form of music developed by the Church for her own special use, with its "place," as a matter of course, in the Church and nowhere else.

Yet there is no inconsistency in speaking of the place of Gregorian Chant in the Church, for Gregorian Chant has been and is on the defensive. Its friends and votaries are constantly called upon to restate principles and facts, which, though never challenged, are promptly forgotten or ignored. When we speak of the place of Gregorian Chant in the Church, we do not refer to its claim to exist, side by side with other musical idioms also in vogue in the Church, but to its place of preeminence. Nor is this preeminence merely a sort of "primus inter pares." It is decidedly more. Gregorian Chant is Church music while the other forms are also Church music.

Gregorian Chant is preeminent as Church music on historical, official and artistic grounds. The first of these may be dismissed briefly, as it is the least important, and open to an objection, that times change and we must change with them. Nevertheless it was considered important enough by Pius X to be embodied in his *Motu Proprio* on Church music.

In the *Motu Proprio* of Pius X on sacred music, that Pontiff, after stating that sacred music should possess the qualities proper to the liturgy, notably sanctity and goodness of form, says: "These qualities are to be found in the highest degree in the Gregorian Chant, which is, consequently, the Chant proper to the Roman Church, the only Chant she has inherited from the ancient Fathers, which she has jealously guarded for centuries in her liturgical codices, which she directly proposes to the faithful as her own

which she prescribes exclusively for some parts of the liturgy, and which the recent studies have so happily restored to its integrity and purity. On these grounds the Gregorian Chant has always been regarded as the supreme model for sacred music, so that it is fully legitimate to lay down the following rule: 'The more closely a composition for the Church approaches in its movement, inspiration and savor the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple. The ancient traditional Gregorian Chant must, therefore, be largely restored to the function of public worship, and everybody must admit as certain that an ecclesiastical function loses nothing of its solemnity when accompanied by no other music but this.'

The *Ceremoniale Episcoporum* of 1885 designates Gregorian Chant as "the ecclesiastical Chant par excellence" (*cantus ecclesiasticus per excellentiam*). Benedict XIV, in an Encyclical of 1749, refers to the Gregorian Chant simply as "the Chant of the Church" (*cantus ecclesiasticus*): Later Pius IX urged the faithful to "cultivate the Chant which the Roman Church uses," that is, the Gregorian Chant. In a "Regolamento" issued in 1895 by the Congregation of Rites, the first place in sacred music is assigned to Gregorian Chant, "which the Church considers as its exclusive form of music, and has therefore permitted it alone in its approved liturgical books."

In establishing Gregorian Chant as its sole official music, the Church proclaims its supreme excellence as a musical expression of the liturgical texts. But testimony to the excellence of Gregorian Chant as art music is not wanting—testimony which no one can reject without placing himself at variance with some of the greatest musical geniuses the world has produced, and with musical critics of recognized authority.

Rev. Dr. Francis Witt, the famous composer of Church music, writes in his paper, "Musica Sacra," in 1868: "Gregorian Chant is the most finished and most sublime production of that art epoch when melodies were composed without any need of accom-

*Retitled from "The Place of Gregorian Chant In The Church". Appearing in the "Apostle of Mary", March 1935 issue.

paniment or harmonization; it is an imperishable, unsurpassable masterpiece of natural musical declamation." In another place Fr. Witt writes: "In this all authorities agree, that a singer is most true in expression and enthusiasm when least hindered by rhythm and harmony. Hence the oft-required tempo rubato, ad libitum, the frequent ritardando and accelerando, the cadenzas; the element which in dramatic music is considered essential for the highest expression of emotion, this in Gregorian Chant is not only possible, but belongs to its very nature."

The Protestant author, A. F. J. Thibaut, in his book, "Purity in Musical Art," says: "The Ambrosian and Gregorian melodies and intonations are truly celestial, created by geniuses in the happiest ages of the Church, and cultivated by art, they penetrate the soul far more than most of our modern compositions written for effect."

Another Protestant, Otto Kade, writes in 1871: "Gregorian Chant or choral song in its wider signification—*vox verbi divini*—is among all the products of the Church's energy her most substantial, deeply tender and most beautiful creation. Nothing in this world equals the inestimable value of these wonderful characters and song forms on which the Church has been laboring a thousand years to bring them to perfection. No music can touch them in their expressive melodic phrases; they constitute the most mysterious tone language in the world and form the most precious possession of a community which in this rich selection of song-forms—one for every liturgical text and sometimes two—finds a central point where art and religion meet. They are the Bible in music."

Mr. Edward Dickinson, of Oberlin College, in his work, "Music in the History of the Western Church," writes: "There is a solemn unearthly sweetness in these tones which appeals irresistably to those who have become habituated to them. They have maintained for centuries the inevitable comparison with every other form of melody, religious and secular; and there is reason to believe that they will continue to sustain all possible rivalry, until they at least outlive every other form of music now existing . . . There are many clergymen and church musicians who have but a faint conception of the lovely melody and profound religious expression contained in this vast body of medieval music."

Mr. John F. Runciman, the eminent English critic, writes of Gregorian Chant: "Its melodies are lovely beyond description and

words; often they are sublime, and in them the sincere spirit of an earlier day is incarnate . . . We are aware that many of us Anglicans, especially if we have been accustomed to what are called 'bright and cheerful' services, find these tunes dull and meaningless; and so much the worse for us."

The famous theorist, Mr. J. A. Brockhoven, has the following to say about the Church modes, the modes of Gregorian Chant: "To him who penetrates into this long neglected, forgotten, even despised storehouse of art, there will arise a wealth of musical form and expression which, with our limited major and minor scales, have never been reached nor ever will be."

In the August, 1924, issue of "The Musician," Mr. Ernest Bloch makes a statement for which every lover of Gregorian Chant will thank him: "In music I cannot see any superiority, from the purely aesthetic viewpoint, of a so-called modern work over one of those melodies of Gregorian Chant, save that there are very few modern melodies, taken in themselves, that could stand the test of the comparison. Our art is different, that is all."

The great Mozart's remark about the music of the Preface is too well known to require repetition.

Be it noted that the above array of encomiums, which could be considerably extended, is not a collection to which a number of prominent critics were asked to contribute, with the fairly obvious understanding that "something nice" was expected. The quotations given are the spontaneous expressions of enthusiasm from scholars of diverse countries and times and creeds. With no thought of ever seeing their opinions in a symposium, they have arrived at conclusions of surprising and compelling unanimity.

The writers just quoted and others that could be added, have come to admire Gregorian Chant through study and intimate contact. Gregorian Chant is safe with those who study and listen. But it does not fare so well with those who cannot or will not do either, so that the common attitude of most Catholics towards the Chant can be summed up in the saying: "The people don't like Gregorian Chant." This is not, of course, an argument against Gregorian Chant, but it is worth inquiring into.

Among the "people" who "don't like Gregorian Chant" are, first and foremost and noisiest, those worldly-minded church-goers who "to the church repair, not for the

sermon but the music there." And the music for which they "to the church repair" must be of a type to relieve the tedium of those things, including the sermon, for which they do not "repair." Neither Gregorian Chant nor any other approved form of Church music will minister to their spiritual or aesthetic needs.

As for the well-disposed who think they do not like Gregorian Chant, there are several means that will help them to change their minds. The first is instruction on the will of the Church. Obedience makes good men "like" much harder things than singing Gregorian Chant or listening to it. More than one of our mature "likes" has originated just that way, and our lives are the richer for it.

The second means is the opportunity of hearing Gregorian Chant well rendered. The sometime opponents of Gregorian Chant will then discover that what they did not "like" was not Gregorian Chant at all, but a more or less ugly caricature or counterfeit. Every musician knows how the finest composition can be ruined by bungling performance, how, in fact, the best music sounds the most hideous when so "executed." Gregorian Chant is not a fool-proof exception but rather a striking example of the oft quoted "*corruptio optimi pessima*."

When well performed, Gregorian Chant more than holds its own with any other form of Church music.

On one occasion, after a brilliant concert performance of the Gloria from Beethoven's Mass in D major by a chorus of two hundred singers and full orchestra, Dr. Francis Witt overheard the remark: "Well, surely Gregorian Chant cannot produce an effect equal to this." He at once turned to the speaker and said: "Give me as many singers, as many rehearsals, and as close attention of the performers, and with the poor despised Gregorian Chant I will kill the whole of Beethoven for you!" ("Mit dem armen verachteten Choral schlag' ich euch den ganzen Beethoven todt!") And there never was a more ardent worshipper of Beethoven than Dr. Francis Witt.

Shortly after the publication of the *Motu Proprio*, Very Reverend Joseph Hiss, then Superior-General of our Society, wrote a remark amounting in substance to this: "Whenever Gregorian Chant seems less effective than other Church music, it is because less care is bestowed on the Chant than on the other music." For a "non-professional"

opinion, this statement is excellent company to Dr. Witt's previously quoted story. The Chant has nothing to fear from good performance.

On the other hand, it has a great deal to fear from bad or indifferent performance, the kind it generally gets. And it makes little difference whether the performers are those who "don't like Chant" and do not care how badly they sing it, or "friends" who are "doing the best they can."

A number of years ago, I was substituting at a Sunday High Mass for an organist friend, who was "wanted" at an Elks' picnic. The choir consisted of a few young men with fairly good voices and a lot of good will. They had an "old-time" Mass, entitled "in honor of St. Aloysius," by a composer of whose name I am not sure enough to state it in print. Knowing the Mass from a previous experience, I readily agreed to the suggestion of one of the young men to let them sing the "Angels' Mass," No. 8 of the then new *Vatican Kyriale*. After the first Kyrie I knew that we had made a mistake, but I was helpless until we had plowed through the Gloria. I then said: "Boys, we'll do the rest from the St. Aloysius Mass." The young man who had suggested the "Angel's Mass" understood, and said apologetically: "Brother, you see we don't really know that Gregorian Mass yet." I said: "What worries me is that the people down there in the pews will think they heard the music which the Pope wants."

The fate of Gregorian Chant is more in good performance than in any other factor. And the price of good performance is education. This brings us to the third means of promoting the Church's official song, the most important of all, and, unfortunately, the most neglected. It is the training of the young in music, which ought to be a vital part of the course of studies anyhow, and is so in every well organized system. Gregorian Chant is **music**, and the musically illiterate will make no more headway with the Chant than with other music, that is, they will remain forever dependent upon the little they can absorb by rote memorizing. For music this means exactly the same as inability to read the printed word means for the appreciation of literature. Even the occasional stunt of mammoth children's choirs, performing a more or less carefully rehearsed Gregorian Mass for some special solemn occasion, will do little or nothing for Gregorian Chant, unless the subject of music is given

its proper place in the school curriculum. Failure here will simply perpetuate the excuse (or is it a slogan?) which has done such "yeoman" service these many years—"Nobody can sing it." And the pleadings of Popes will continue for another thirty (or three hundred?) years as just so many voices crying in the wilderness."

The world of music outside the Church is "coming around" to the Gregorian idea. Modern composers are turning to the pure and serene diatonic tonalities of Gregorian Chant and its unfettered natural rhythm, for relief from the vagueness and restlessness of chromaticism and the stifling monotony of double and triple time. Is it not high time for the children of the Church that has produced this wonderful music to rise to an appreciation of it, to cultivate it and to bask in its charm? Or are we waiting for some musical leaders from the outside, men like Archibald Davison of the Harvard University Glee Club, to "discover" and exhibit our Gregorian Chant, as they have already discovered and are exhibiting the treasures of our polyphonic masters to concert audiences?

Had we not rather witness an early "second spring" of the Church's Chant among ourselves, when this venerable music shall come back to its rightful domain, when it will be supreme again in fact as it has always been by right?

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—Richard Wagner.

3—"In this matter, however, it is necessary to avoid that mixture of sacred and profane, which through the initiative of organ builders on the one hand, and the fault of certain organists who favor ultra-modern music on the other, threatens the purity of the holy purpose for which the church organ is intended."—Pope Pius X, Apostolic Constitution.

We shall first discuss the Holy Father's accusation against organ builders. Uppermost on the list of guilty offenders are those who build the so-called "Unit" organ. Intended as they are to facilitate the use of transcriptions, and to imitate the instruments of the orchestra, as liturgical organists we know that the only music we can play during services is that which is originally composed for the organ. Even much that has been composed for the king of instruments is not suitable for use during services, as we shall see later. There is no doubt that organ stops recall the timbre of certain orchestral instruments, but they do not imitate them. These stops are sufficient in themselves. Orchestral tendencies of this nature are above all illogical, and those addicted to them pursue vainly a phantom. To do justice to a symphonic score would require at least twenty hands, as many keyboards, and expression boxes. We must not deform the musical thought of the composers. They did not conceive in the same

manner music intended for different instruments. Note how the best organists avoid the use of transcriptions, **even** in concerts.

Pastors must be warned against the purchasing of defunct theater organs, most of them being of the "Unit" type. They would, undoubtedly, be more suitable than a reed organ, if one could be procured for a reasonable price, but where sufficient funds are available, it would be a serious mistake to purchase one in preference to a "straight" organ. Many of our good reputable organ-builders never lowered themselves to the level of building one of these "koo-koo de Cinema" as Widor rightly styled them. There is nothing wrong with the system itself; but to have a complete organ unified, is what we are clamoring against. They can, no doubt, be played correctly, under the hand of a capable organist. But the possibilities for true liturgical playing is most limited.

Another lesser evil, is the absence of mixtures from specifications, and this in many otherwise fine organs. While we look in vain for mutation stops, we hardly ever fail to find the vulgar "vox humana." The only human thing about it is that it resembles to a certain degree, the bleatings of a lamb; in fact it sounds so badly that it cannot be used without the tremolo. Mutation stops re-enforce the natural harmonies by artificial ones, in loud playing in particular. They add tonal quality and brilliance much like the damper pedal does in piano playing. Super and sub-octave couplers can never replace them. Those who have had the good fortune of hearing some of the old European organs, know what we mean. Many organ builders in their quest for orchestral imitation, and mechanical perfection, often neglect the tonal qualities of their instruments.

As our Holy Father so strongly recommends the avoidance of that mixture of sacred with profane music, the organist must be able to differentiate between music that is suitable for playing at services, and that which is not. Original organ music alone

can be used. That bars all symphonies, instrumental music of all types, songs, marches, overtures, etc., etc. Much of our good copyrighted organ music, is intended for concert work, and therefore, also out of place in church services.

By glancing over the average organ catalogs of our American Music Publishers, we note that very few compositions can be of any use to our wisely but restricted fields. True, there are some good concert numbers, numerous transcriptions, but the bulk of works is very often of the cheap sort. We find such titles as "Revrie", "Nocturne", "Love Song", and others of a like sentimental nature. "To be played with the tremolo." What chance has the inexperienced organist of picking out something suitable from these catalogs? Several publishing houses multiplied the above type of music, with the advent of the theater organist. Happily a better type of music is being published. While the theater organist is now but a memory, his style of playing is still with us, and unfortunately, has found its way to many of our choir lofts.

A few characteristic tricks of the organists mentioned above are: pedaling—all pedaling is done by the left foot, in the style of the bass-fiddle player. Slurs and glissandos are frequently made use of, because, in their point of view they make the melody more appealing. The worst habit of all is the abuse of the tremolo, which they use constantly. They contend that it makes the music more expressive. Quite the contrary; for any music which is not expressive enough by itself, without having recourse to such means, should have no place in our repertoire. The omission of the tremolo from a specification would never be missed by an organist worthy of the name. It has been known to ruin even the best types of organ music. The occasional use of the "celeste" stop is to be recommended in place of the tremolo. To play with expression means more than turning on the tremolo, or to vary the intensity. To phrase, or rather, to punctuate correctly is of much greater importance. And this may change according to the acoustics of the various churches.

The use of the ultra-modern music is to be avoided. For this reason, some otherwise good organ music must be excluded. It must be borne in mind that our Holy Father prefixed "ultra" to the word "modern"; and this he did purposely. For we must not confuse ultra-modern with modern. Neither

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does it mean that this music is necessarily of recent creation. By modern music we usually mean something that is more dissonant than is the ordinary music. The old masters, up to the time of Bach were more modern in that respect than is the classical school of today. Often the term, dissonant, is defined according to one's personal taste. For some certain composers are extremely dissonant, to others they are considered mildly so.

The writer has found that in Europe, in particular, that which is considered liturgical in one country, is not deemed so in another. At times, it is very difficult to judge, because we are usually influenced, unduly, by our national characteristics. In musical composition, the farther we stray from the supreme model, which is Gregorian Chant, the more personal we become; therefore less liturgical, and consequently expose ourselves to often justified criticism. We do not have to worry ourselves greatly about the ultra-modern tendencies of our Catholic organists, for, most of them are still using sentimental trash. And the few misguided organists here and there (at least these are organists, not falsers) who indulge in the use of ultra-modern compositions, are far less guilty than those who sell or play the profane wares. They possibly disturb the faithful less and unlike the players of the profane music, they are not trying to please. If this is their intention, they surely have taken the wrong means. We are apt to find their compositions and improvisations on liturgical lines. Did any one of us ever think of barring our own creations? Yet how many of us are one hundred per cent liturgical?

For the best liturgical organ music, we must look back several centuries. Strange to say, with the exception of Bach, these writings are almost entirely absent from our American Music Publishers' catalogs. There is a strong movement to bring back these venerable works. Since time immemorial, it has been the habit to think little of old compositions. Yet no one could compose an original Gregorian piece, to even equal the average melody to be found in that repertoire. Who, now, can outdo a Palestrina or Vit-

toria, in counterpoint? Will a Bach fugue ever be surpassed? The same is true in reference to the old organ writings. Many of these works are Modal. Happily, they knew not the tyranny of the major and minor mode.

A great number of these compositions are based on Gregorian themes, and are therefore more suitable than are some of the masterpieces of the great "Cantor of Liepzig". And they also make less demands on the technique of the player. The following is a partial list of these almost forgotten composers whose works deserve to be brought back to their rightful place in our repertoire: Friscobaldi, Scheidt, Buxtehude, Pachelbel, Gabrieli, Byrd, Gibbons, Froberger, Munschauer, Roberday, Kerl, Titelouse, Marchand, Clerambault, Boyvin, Dandrieux, etc. Many a manuscript of masterpieces are lying on the dusty shelves of European libraries. It is our sincere hope that the publishers will make use of this precious heritage; with works such as these made available to all, the organ will then be the mouthpiece of these choice selections. And organists in general will not be forced to look to the ultra-modern organ school for guidance.

They will find in these old works what is lacking in the compositions of the classical school, that is, modality. The old masters were not slaves, as we are of the "dominant seventh", and its leading tone. In fact they disliked the half tone below the tonic. Note how it is avoided in the Gregorian fifth and sixth modes. Their preference was the full tone below the tonic. "Propter subjectam semitonii imperfectionem," wrote G. d'Arezzo. The style of writing of the old masters possesses that feeling of calm so desired by the Church. With this type of organ music, the faithful will not be disturbed, our vocation being that of helping them in their prayer, all that tends to disturb them being shunned.

From what has been written it is clear that the role of the Catholic Church organist is necessarily a secondary one. It is by remaining within the boundaries set for us by Holy Mother Church that we shall faithfully fulfill our noble vocation.

**RENEW YOUR SUBSCRIPTION NOW
FOR 1935**

GREGORIAN CHANT DISCOGRAPHY

(Continued)

Dom Adelard Bouvilliers, O.S.B.; M.A.; Mus. Doc.;
Belmont, N. C.



VICTOR RECORDS

The Victor Company has recorded Gregorian Chants sung by the monks of St. Peter's Abbey, Solesmes (Sarthe), France. This collection comprises twelve discs with 45 excerpts. It is natural for those who determine the Gregorian interpretation on the strict observance of the neo-Solesminian method, the discs of this collection, forming two splendid albums, constitute the "ne plus ultra." Whatever system one adheres to, this collection of Gregorian excerpts, sung by the monks of Solesmes, under the direction of Dom Joseph Gajard, is of such outstanding beauty that, for many disc and Gregorian enthusiasts, it will easily rate first in their preference. One may not find the intonations always entirely satisfactory, for sometimes there are sudden outbursts, and, perhaps, here and there the recording is not always perfect. Dom Ambrose Holly, O.S.B. of Prinknash Priory, Gloucester, England, is right in pointing out that "To sing liturgically in church is one thing; to sing into the receiver of a recording instrument is quite another. The monks of Solesmes and many other church singers are therefore at a disadvantage in this sort of technical exhibition. Hence, allowance must be made for these sudden bursts of practically amateur singers." (PAX, Vol. 23, No. 142, 1933).

Records sung by the Monks of the Abbey of Solesmes:

Victor D1971—Kyrie, Gloria, Sanctus and Agnus Dei of the Mass "Lux et Origo" (Vatican Edition, no. I).

D1972—Introit, Tract and Offertory of the Mass for the Dead.

D1973—Gradual—*Christus factus est* (Maundy Thursday)
Communion—*Hoc Corpus*. (Passion Sunday).

Graduals—*Qui sedes*. (IIIrd Sunday of Advent). *Dirigatur oratio mea*. (XIX Sunday after Pentecost).

D1974—Alleluia—*Justus germinabit*. (Mass for Doctors).

Communions—*Mememto verbi tui*. (XXth Sunday after Pentecost)

Quinque prudentes virgines. (Mass

for a Virgin not a Martyr.

Pascha nostrum. (Easter Sunday.)

D1975—Offertories—*Ad Te levavi*. (First Sunday of Advent).

Meditabor. (IIInd Sunday of Lent).

Antiphon—*Montes Gelboe*. (First Vespers of Vth Sunday after Pentecost, from Monastic Antiphony).

Offertory—*Custodi me*. (Tuesday in Holy Week).

D1976—Responsory—*Ecce quomodo moritur*. (Holy Saturday, Tenebrae).

Responsory—*Tenebrae factae sunt*. (Good Friday, Tenebrae).

D1977—*Sanctus* and *Agnus Dei* of the Mass "Cum jubilo," (Vat. Ed. no. IX). *Adoro Te devote*. *Salve Regina* (Simple Tone)

D1978—Introit—*Spiritus Domini* (Whit-Sunday).

Communions—*Spiritus qui a Patre*. (Tuesday in Whit-Week). *Spiritus sanctus docebit vos*. (Whit-Monday)

Introit—*Da pacem*. (XVIIIth Sunday after Pentecost).

Kyrie—*Orbis Factor*. (Vat. Ed. no. X, ad libitum).

D1979—Offertories—*Jubilate Deo*. (IIInd Sunday after Epiphany).

Precatus est Moyses. (XIIth Sunday after Pentecost).

D1980—Responsory—*Descendit*. (Christmas Matins).

Alleluias—*Ascendit Deus*. (Ascension). *Assumpta est Maria*. (Assumption).

D1981—Responsories—*Media Vita* (Septuagesima). *Christus resurgens* (Easter). Antiphons—*Alleluia*, *Lapis revolutus est*; *Alleluia*, *Quem quaeris mulier*; *Alleluia*, *Noli flere Maria*. (Easter Chants).

D1982—Hymn—*Urbs Jerusalem*. (Dedication).

Hymns to Our Lady—*Virgo Dei Genetrix*; *O quam glorifica*.

The German and Belgian Benedictines generally reject the idea of a merely mental ictus, as do many other Gregorianists. Dom Jeannin (1866-1933), who was not only a musicologue but a Gregorianist and a first rate organist, maintained that nature proves itself stronger than theory. In his teaching

he used the following expression in stating that an ictus should be made in a manner "not fearing its shadow!" An anonymous writer wrote that "on nearly every disc of Solesmes the initiated will discover some quite audible ones" (Ictusses).

Dom Joseph Kreps, O.S.B., the musicologue and organist of Mont-César Abbey, Belgium, wrote in the *Musica Sacra* (March, 1932, p.20) that as for himself, his preference would go to the disc recording the Ordinary of Easter, for it seems to him to be the best. As to his taste and personal conviction, he found that certain discs marked the vocal stresses too heavily in the syllabic chants. In rendering the multiple prolonged notes, the chant appears in a heavy gait. An attentive study of the Introit *Spiritus Domini*, such as in the rendition of the Solesmes monks neatly establishes the fact that the Solesmes system doubles one note on 2 1 | 2, or the third or the half of the notes. This is evidently an application, unexpected as much as involuntary, of the theories in binary and ternary rhythm . . ."

The Solesmes Benedictines, while recording their excerpts of Gregorian Chants, were unaccompanied by either the choir or loft organ. This, I regret, for, to-day, Solesmes has perhaps the best of the many prominent monk-organists that succeeded the late Doms Delpech and Legeay, Dom Leopold Zerr, who has been at St. Michael's Abbey, Farnborough, England for many years, Dom Jean Hébert-Desroquettes, who is presently at Quarr Abbey, Isle of Wight, and the present incumbent, Dom Charles Le Testu, who is a former student of the Schola Cantorum, Paris. If the singing of the Solesmes Benedictines had been accompanied by Dom Le Testu, at least some of the excerpts, under this exceptionally favorable condition, it would have been a lesson it seems to me, of a high standard.

I must say, and not without regret, that the leaders of the Gregorian movement, at the present time, are absolute strangers to a sound, musical formation, and are vastly can-

toned in opinions on Gregorian Music. This, they have and it is something but it seems to me, that herein exists an inferiority. On the other hand, my idea is that a procession of discussions has been unfurled before the general public on a subject and points of the same subject which should be jealously safeguarded,—and this subject is—RHYTHM.

In Musicology, this element constitutes a matter of extreme delicacy, the result being that no end exists to the judgment and criticism coming from utter ignoramusses who venture on ground upon which they have no right to trod. As to the current interpretation of Gregorian Song, in general, I find it exaggerated, precisely because the elements set before the public view, (the horizontal epistema, especially, and this is only one "point" centering the subject) are, by far, of too delicate a nature to be properly executed. Or again, no account is made of them,—which is perhaps, more discreet,—or else the notes carrying a horizontal line (dash) are doubled,—the rhythm being thus completely distorted. On the subject of Gregorian Chant, as in matters of art in general, many polemicists, and more controversialists, may be likened to represent "the man in the street;" so it is that the custom has grown up to say that, all views considered, the ready judge in things appertaining to art is "the man in the street."

How many excellent choir masters are there not who have abandoned the practice of Gregorian Chant, simply because they felt themselves nonplussed in the maze of conflicting views and theories which to-day envelops the Gregorian Question. If, at the outset, a more practical survey had been taken,—the question had been simplified and clarified with positive solution, I feel persuaded that progress in the diffusion of Gregorian music would have been more rapid and more accentuated.

Personally, I like to hear the chant being accompanied, and that, if not always, at least, most of the time. If the Orchestra is a painting the Organ is a tonal stained glass window, from which should radiate the prayerful effusions of the singers and the faithful, like soft and azured rays of mystically glazed windows. Both the singing and the accompaniment should speak to the heart of the listeners a spiritual and heavenly language, thus begetting a calm and serene peace with its undulating waves of vocal and instrumental harmony, "that peace which surpasseth all sentiments."

(Continued on Page 277)

FOR CHANT SCHOLARS

4 LINE MSS PAPER FOR
GREGORIAN CHANT

Sheet music size, wide spaces. Red lines. 24 page booklets 25c each.

McLAUGHLIN & REILLY CO.
100 Boylston St. Boston, Mass.

ARTHUR BECKER DIRECTS MENDELSSOHN "HYMN OF PRAISE"

At the De Paul Auditorium, Chicago, on March 26th, the De Paul University Symphony Orchestra Concert and Mendelssohn's "Hymn of Praise" was heard.

The University chorus of 100 voices, assisted. Wesley La Voilette, Mus. Doc., was Conductor, and the Guest Conductors were Dean Arthur C. Becker, and Morris Gomborg.

CHURCH MUSIC FESTIVAL FOR ARMAGH, IRELAND

Instead of the annual diocesan plain chant competition a choral festival is to be held in St. Patrick's Cathedral, Armagh, on Sunday, May 26. High Mass will be celebrated at 12.30. A massed choir composed of choirs from all parts of the diocese will sing the Ordinary of the Mass (*Lux et Origo*), and the Proper of the Mass will be sung by the Boys' Choir of Armagh Cathedral. The choral festival will commence at 3.15 p.m. The programme is comprehensive and is designed to cover the Liturgical Year. In drawing it up the committee had in view the desirability of having all the choirs present take part in the festival to as great an extent as could be suitably arranged.

ENGLISH ORGANIST 62 YEARS AT SAME CHURCH

Wisbech Layman Receives Papal Honour

Mr. Alfred C. P. Mantegani, for 62 years organist of the Church of Our Lady and St. Charles Borromeo here, received, before the congregation and at the hands of the parish priest, Fr. G. J. Page, the Papal medal *Bene Merenti*; which has been awarded him by the Pope for his long and distinguished services to the church in this his native town.

Fr. G. J. Page, presenting the medal and also an illuminated address from priests and laity, referred to Mr. Mantegani as "my dearest friend, for such you have proved to be for well nigh 37 years."

Mr. Mantegani, in reply, referred to the many changes he had experienced during his long service. His family were associated with the founding of the Wisbech parish in 1840 and the opening of the present church in 1854.

When a small altar boy at the church, in which he was baptised, Mr. Mantegani determined he would learn to accompany the church services, and when about 13 years old he began to do so.

PLAIN CHANT VOTIVE MASS

To invoke God's blessing on the plain chant revival, Bishop Keane of Limerick has directed that a votive Mass will be celebrated, with music by school choirs in the presence of as many clergy as can attend, in St. Joseph's Church, Limerick, on Saturday, May 25.

Radio Programs

SISTINE AND LATERAN CHOIR HEARD

On April 2nd, the Columbia Broadcasting Network, presented the combined Sistine and Lateran Choirs, from Rome.

JAPANESE BROADCAST

The recent broadcast, from Dairen, Manchuria, of liturgical music and hymns in Japanese and in English, is said to be the first Catholic broadcast in Manchuria.

GOOD FRIDAY NIGHT

Noble Cain and his Chicago "A Cappella Choir" rendered the "Seven Last Words" Dubois, with English text, on the Armour Hour.

Msgr. Fulton Sheen, C.S.P., rose to great dramatic and oratorical heights in his Meditations on the Seven Last words, on the Catholic Hour, from 11.15 P. M. E. S. T. Father Finn and the Mediaevalist Choir provided the music at appropriate intervals and rendered a "Pater Noster", "God So Loved The World" Gaul, and extracts from Rossini's "Stabat Mater".

The Paulist Choristers, N. Y., were heard on a commercial program, Saturday, April 20th, from coast to coast, under the auspices of the Shell Oil Co. The Choir directed by Father Finn, sang the Sanctus from Gounod's St. Cecilia Mass.

The choir of the Pius X School, N. Y., was heard in conjunction with the broadcast of the several Cardinals, on Holy Saturday.

GREENSBURG, PA.

SETON HILL COLLEGE, RADIO PROGRAM—APRIL 18, 1935

Directed by Sister Ann Regina, Professor of Public School Music, and director of the Seton Hill College Chapel Choir, the Seton Hill College class in liturgical music gave a Radio broadcast, on April 18th (Holy Thursday) at 1 P.M. The program:—

Kyrie, Sanctus, Benedictus and Agnus Dei (Mass for Advent & Lent)	Gregorian
Ecce Lignum Crucis	Gregorian
Popule Meus	Vittoria
O Bone Jesu	Piel
Adoramus Te	Dubois
Cor Jesu	Perosi

Sister Agnes Carolyn
(Ladywood School)
Elmer Andrew Steffen
(Combined Choirs)

ORGANISTS:

Helen Shepard
Mary Helen Brook

10:30 A. M.

SECTIONAL MEETING

ELMER ANDREW STEFFEN,
Chairman

Secretary, Society of St. Gregory of America

"WELCOME"

Rt. Rev. Raymond R. Noll,

Moderator, Commission on Church Music

"MUSIC IN EDUCATION"

Rev. Leonard Wernsing,

Superintendent of Schools, Diocese of Indianapolis

"A RECORD OF MUSICAL PROGRESS IN THE
SCHOOLS OF THE SISTERS OF PROVIDENCE"

Sister Florence Therese, Mus. M.,

St. Mary-of-the-Woods, Ind.

"LITURGICAL MUSIC AND THE WORK OF
PIUS X SCHOOL,"

Frank Crawford Page, Mus. B.,

Member of the Faculty of the School

Discussion— Reports

**CATHOLIC MUSIC DAY AT
INDIANAPOLIS, BIG SUCCESS**

On March 20th, a throng packed the Indianapolis Cathedral, at the Mass, opening a Catholic Day program, devoted to Music.

A liturgical choir of 100 voices, (men and boys) and the combined academy choirs of the city (400 girls) rendered the music of the Mass.

Rev. Edwin V. Hoover, Mus. D. of the Chicago Cathedral spoke of the importance of Chant, as the Sermon, at this service.

Elmer Andrew Steffen, Diocesan Director of Music, presided at the Conference which followed, presenting prominent speakers, who treated on the various phases and developments of Catholic church music.

The observances served to give prominence to the attention being given to liturgical reform in church music in this diocese, and it was indeed an occasion of outstanding local and national importance.

The following is an outline of the program:

**INDIANAPOLIS
CATHOLIC DAY PROGRAM**

9:00 A. M.

Solemn High Mass
In Honor of Saint Joseph
Rt. Rev. Raymond R. Noll,
Celebrant

Rev. Edward Francis Mellen, Deacon
Rev. Joseph Barrett Tieman, Sub-Deacon

Rev. James Hickey,
Master of Ceremonies

Chaplains to

The Most Rev. Joseph E. Ritter,

Very Rev. Albert Dugan,

Rev. Albert Buswald.

Sermon:

Rev. Edwin V. Hoover.

MUSICAL PROGRAM

Processional Hymn (XII Century)	Academy Choir
Proper of the Mass (Psalm Tone)	Ladywood School
Ordinary of the Mass—Liturgical Choir—"Missa Pontificalis No. 1"	(Perosi)
Gregorian Chant ("Credo III")	Academy Choirs
Gregorian Chant ("Salve Regina")	Academy Choirs
Recessional Hymn (Traditional)	Academy Choirs

DIRECTORS:

Rev. Francis J. Early
(Choristers)

Rev. Edwin Sahn
(Academy Choirs)

**MEMORIAL CONCERT AT UNIV.
OF PENN.**

Tenth Anniversary of Death of Marco
Enrico Bossi (1861-1926) Observed

MELCHIORRE MAURO-COTTONE—Organist
Palestrina Choir of Philadelphia

NICOLA A. MONTANI—Director

THE PROGRAM

Organ (M. Mauro-Cottone) (1)

- | | |
|-----------------------|-------|
| 1. Sonata in D minor | Bossi |
| a. Allegro-non troppo | |
| b. Larghetto | |
| c. Toccata | |

THE PALESTRINA CHOIR (Nicola Montani,
Director)

- | | |
|--------------------|----------|
| 2. a. Ave Maria | Vittoria |
| b. Hymn to Raphael | Bossi |

A cappella chorus in 4 and 6 parts.

Written for the Fourth Centenary of the death of Raphael. First performance in the Pantheon, Rome, April 7, 1920. First American rendition by the Palestrina Choir, Academy of Music, Philadelphia, April 4, 1923.

- | |
|------------------------------|
| 3. Commemorative Discourses. |
|------------------------------|

Dr. Herbert J. Tily
Comm. Pio Margotti
Hon. Eugene V. Alessandrini

ORGAN

- 4. a. Aria Popolare del Paese D'Oth Bossi
- b. Scherzo Bossi
- c. Hora Mystica Bossi
- d. Etude Symphonique Bossi

THE PALESTRINA CHOIR

- 5. a. Diffusa Est Nanini
 - b. Libera Me (From the Requiem Mass) Adolfo C. Bossi (2)
- A cappella chorus in 4 and 6 parts.
(First performance)

ORGAN

- 6. Evening Song Bossi
- 7. Theme and Variations Bossi
 - a. Theme
 - b. Andante Affetuoso
 - c. Tempo Rubato
 - d. Vivacissimo
 - e. Sostenuto Assai
 - f. Andantino Mosso
 - g. Allegro Staccato
 - h. Pastorale
 - i. Fugue

(1) As a composer, M. Mauro-Cottone has many notable works to his credit. Among these are a Sonata, a Sicilian Suite and other works in large form. He is acknowledged to be one of the foremost contemporary composers of Sacred Music, his polyphonic works in modern form having won the acclaim of musicians and reviewers.

In tribute to the memory of Enrico Bossi, the soloist will render at this Concert only works by Bossi.

(2) (Adolfo C. Bossi, composer of the Requiem Mass written for the service held yearly in the Pantheon, Rome, in memory of the late King Humbert, is a brother to the late Enrica Bossi. He is organist of Milan Cathedral.)

NEW PUBLICATIONS

Recent issues from the press of McLaughlin & Reilly Company, include the following:

FOR ORGAN

- 782 Organ Music by Louis Raffy. 15 Pieces selected by James A. Reilly as published in 1933-1934 CAECILIA. Price 80c

FOR CHOIR

- 840 Veni Creator SATB M. Dore .12
- 841 Ave Maria 2 Voices Witt-Bonvin .12
- 843 Virgo Virginum 2 Voices Fr. Lehmann .12
- 845 Justorum Animae SATB James P. Dunn .15
- 846 Ave Verum SATB James P. Dunn .15
- 847 Ave Maria SATB Charles F. Meys .15
- 848 O Salutaris SATB G. M. Compagno .15
- 849 Ave Maria SATB G. M. Compagno .15
- 850 Locus Iste SSA P. Greisbacher .15
- 860 O Salutaris (4) TTBB Various .15
Four settings: Korman, McDonough, Bellenot
- 861 Turba Choruses TTBB Denis Sellen, O.M.C. .25
(Palm Sunday—Passion Music)

MASSES

- 832 Missa "Ora Infantium" 2 voices. Otto Singenberger .60
- 859 Mass of Our Lady of Mercy, 2 voices. Sister M. de Lourdes .60

ANOTHER CAECILIA SUPPLEMENT
TO BE GIVEN NOTABLE
PERFORMANCE

Regis College, Weston, Mass.

Glory To Christ The King, a two part chorus, by Altenbourg (1640) which appeared in one of the fall 1934 issues of CAECILIA, will be sung by a choir of 350 Voices, at the Regis College Graduation Exercises, Weston, Mass.

A special orchestral arrangement has been made for the accompaniment, by Mr. T. Francis Burke, as the performance, is to be given outdoors, in conjunction with another program on the first Sunday in June. *Glory To Christ The King* was selected for a final hymn to be sung by the entire student body.

PASSIONTIDE CANTATA

Pittsburgh Polyphonic Choir
Carnegie Music Hall, April 16, 1935
Rev. Carlo Rossini, Director

A Cantata entitled "The Calvary" made up of seven parts, was sung by a choir of 100 voices, under the direction of Father Rossini as follows:

- | | |
|--------------------------|------------------|
| Passiontide | Paestrina-Ett |
| The Last Supper | Ingegneri-Haller |
| The Agony in the Garden | Carissimi-Croce |
| Jesus Condemned to Death | Paestrina-Magri |
| The Crucifixion | Paestrina-Witt |
| The Sorrowful Mother | Croce-Goller |
| The Resurrection | Vittoria-Perosi |

SAN FRANCISCO, CALIFORNIA

Corpus Christi Church

Rev. Villani, S.C. Organist-Choirmaster

- Kyrie—Fabrizi "Missa Gratia Plena"
- Gloria—Singenberger "Holy Ghost Mass"
- Credo—Gregorian III
- Offertory—Regina Coeli (Traditional)
- Sanctus—Villani "Missa Pange Lingua"
- Agnus Dei—Tamagnone, "Missa Campestris"

SCHOLA CANTORUM SANTA
CECILIA, BILBAO, SPAIN

Directed by D. Victor De Zubizarreta. March 3, 1935. Choir of 100 Voices, Men and Boys.

PRIMERA PARTE

Musica religiosa

- 1.—Cantate Domino L. Hassler
 - 2.—Ave verum C. Gounod
Solista Sr. Ibarra.
Por el coro de hombres.
 - 3.—Canto a la Virgen, 1.a vez. And. Isasi
 - 4.—La Vigen junto a la cuna (Neskutza siaska-onduan) C. Franck
Por el coro de ninos y acompanamiento de piano.
 - 5.—Exultate Deo J. P. Palestrina
 - 6.—O Cor amoris, 1a vez V. Goicoechea
Solista Sr. Elordui
 - 7.—O vos omnes T. L. Victoria
 - 8.—A media noche (Villancico) V. Goicoechea
- Solistas: nino Inchaurtietia y tenor Sr. Elordui. Coro y acompanamiento.
Por los coros de hombres y ninos.

SEGUNDA PARTE

Musica profana

- 1.—Bajo el balcon (Txeigopian) Serenata A Borodin
- 2.—Amar dirade mandamenduak, (Cancion religiosa) V. Zubizarreta S. Esnaola
- 3.—Noel popular vasco Solista Sr. Ibarra.
- 4.—Hacia el destierro (Errikatzerantz) N. Sokolow
- 5.—Cancion baquica, 1.a vez F. Schubert
- 6.—Zikiro beltza (Marcha)) V. Zubizarreta
- 7.—Ama begira zazu (Danza) Id. Por los coros de hombres y ninos.

ST. VINCENT'S CHURCH
CHICAGO, ILLINOIS

Arthur C. Becker, A.A.G.O., Organist and Choir-master.

Frank V. O'Connor, Director of Altar Boys Choir.

Solemn High Mass, Twelve Noon, Easter Sunday.

- Prelude
Easter Morning Malling
- Processional
Christ The Lord is Risen Today Keller
Altar Boys Choir
- Vidi Aquam Becker
Introit—Resurrexi Tozer
Kyrie and Gloria Yon
Graduale—Haec Dies Tozer
Sequence
Victimae Paschali Laudes Gregorian
Credo Yon
Offertory—Terra Tremuit Tozer
Regina Caeli Benedict
Sanctus, Benedictus and Agnus Dei Yon
Communio—Pasha Nostram Tozer
Hallelujah Chorus Handel
- Benediction of The Blessed Sacrament**
O Salutaris Browne
Tantum Ergo Keller
Laudate Dominum Gregorian
Recessional—
Hail the Glorious Day of Days Old Melody
Altar Boys Choir

ST. LOUIS

Holy Family Church

A. Seitzer, Choirmaster

Procession 5:00 a. m.

- Alleluja! Gregorian Chant
Easter Hymns Congregation
- First Solemn Mass**
Proper of the Mass Gregorian Chant
Male Choir
- Loretta Mass by V. Goller
Mixed Choir with Organ
- Offertory, Terra Tremuit by Karl Grieth
Mixed Choir with Organ
- Second Solemn Mass, 9 o'clock**
Vidi Aquam Gregorian Chant
Proper of the Mass Gregorian Chant
Male Choir
- Missa Exultate Deo by J. G. Stehle
Offertory, Terra Tremuit by Karl Grieth
Acclamations, Halleluja Chorus by G. F. Haendel
Mixed Choir with Organ

Vespers 2:30 p. m.

- Easter Vespers by John Singenberger
with Falsobordoni, Mixed Choir
- Regina coeli by L. Ebner
for two voices with organ
- Ave verum by W. A. Mozart
Tantum ergo by John Singenberger
Mixed Choir with Organ
- Adoremus and Laudate Gregorian Chant

BROOKLYN, N. Y.

Church of the Holy Angels

Mr. Frederick T. Short, Organist-Choirmaster

Choir of 40 Boys—20 Men

CONCERT PROGRAM—PALM SUNDAY

1. An Ancient Christmas Carol . Arr by Gaston Dethier
Organ
2. Glory to God the Father Rachmaninoff
Choir
3. The Shepherd's Story Dickinson
Choir
(Soloists—Mr. Alfred Boyajian and Mr. George Reber)
4. Jesu, Thou Dear Babe Traditional
Choir
5. O Holy Night Adam
Choir
(Soloist—Mr. Clifton Randall)
6. Jesu Bambino Pietro Yon
Organ
7. Ave Maria Frederick Short
Choir
(Dedicated to the Rt. Rev. Mons. Francis J. O'Hara)
8. O Sacrum Convivium Palestrina
Choir
9. Bless The Lord, O My Soul Ippolitof-Ivanof
Male Choir
10. Cavatina Raff
Organ
11. Glory to Christ the King Eberle
(From the Caecilia) Choir
12. Christ Triumphant Pietro Yon
Choir
(Solist—Mr. Franklyn Smith)
13. Ye Watchers and Ye Holy Ones 17th Century
Choir
14. Easter Morn Chaffin
Choir
15. Fantasia—Pange Lingua A. B. Plant
Organ

Benediction of The Most Blessed Sacrament

- Adore Te B. O. Klein
(Soloists—Mr. Hubert Walsh and Mr. Joseph Farrell)
Tantum Ergo Dubois
(Soloist—Mr. Charles O'Shea)
- The Divine Praises F. Short
Parce Domine Plain Chant Harmonized
March Triomphale Guirand
Organ

Space would not permit inclusion of all the Easter Programs intended for this issue. More will be included in the June number.

OUR MUSIC THIS MONTH

Organ Music:

Two short pieces of melodic but ecclesiastical interest, are here illustrated, for use on the small organ, or by student organists. Following numbers will be by Rinck, Helle, Barnard, Bottazzo, Bentivoglio, Mauri, Bossi, etc.

Sit Laus Divino Cordi:

Sister Mary Gisela, SSND

The composer has been a friend of long standing, to THE CAECILIA. This piece for women's voices obviously has its place at many services, and may be used appropriately at Jubilee Observances, or Profession Ceremonies, without the obligation of long rehearsals.

Sacred Heart Hymns:

The hymn by Mr. Meyer, of Milwaukee, appeared some time ago, in this magazine, for two voices, as did the piece by Sister Gisela. They have been arranged to meet the need of four part mixed voice numbers for Holy Hour, for the Month of June, and for general use. Other hymns of this type will follow in these columns, arrangements having been made of several hymns by J. Singenberger, I. Mitterer, Meurer, etc.

Ave Maria:

Sister Elaine is a new composer in our ranks, but we are sure that this little piece will serve to introduce her music in a favorable light. As readers may have noted these pages have done much to encourage composition by Sisters, in recent years.

Hymns:

For, 2, 3, or 4 part singing, this hymn series by Sister Cherubim O.S.F., has been welcomed as the most useful and best liked music from the pen of this prolific writer. It represents a type of writing not easy to do, and which most composers neglect to try.

LONDON ORATORY LOSES ITS TWO ORGANISTS

Mr. Edward D'Evry and
Mr. Sinclair Mantell

Following closely upon the resignation of Mr. Arthur Barclay from the post of musical director at the London Oratory, the close of the Forty Hours' devotion saw also the departure of the chief organist, Mr. Edward d'Evry, F.R.C.O., and Mr. Archibald Sinclair Mantell, assistant musical director and deputy organist.

Mr. Henry Washington, from St. Chad's Cathedral, Birmingham, successor to Mr. Barclay, began his duties last Sunday. A wholly unaccompanied programme has been selected for Paschaltide, and it will include a Mass by Palestrina, who was closely associated with St. Philip Neri in the earliest days of the Oratory in Rome.

Notable Career

In addition to his church appointment, Edward d'Evry is a Fellow, councillor and examiner at the Royal College of Organists

which, incidentally, lies in the Oratory parish. Since 1899 he has been an examiner for Trinity College of Music, and he has also done much examining work in musical degrees for the University of Birmingham.

As a recitalist, Mr. d'Evry is in great demand, and his radio broadcasts also have been highly appreciated. He has also made some memorable gramophone records.

His **Magnificat** is perhaps the most popular of his numerous pieces composed for the Oratory choir, where he succeeded the Oratory's first organist, Mr. Pitts, over 42 years ago. He saw the grand organ—originally presented in 1858 by the Duchess of Argyll—rebuilt and enlarged five times.

Versatile Musician

Mr. Sinclair Mantell, whose versatility enabled him to accompany, conduct, or sing alto, has been associated with the Oratory from the age of 9. His chief work, however, was in the training of the boys. He was stage organist at the Lyceum, where he was a contemporary of Sir Henry Irving. He, too, composed motets for the Oratory choir.

—Universe, April 12, 1935.

Postlude in A

Gt. All 8' stops
Sw. Diaps & Flutes Sw. to Gt.
Ped. 16' Sw. to Ped.

ADOLPH HESSE

Andantino

ORGAN

Ped.

add Reed

Sen Reed

Invocation

Gt. Soft 8' & 4'
Sw. Diaps & Salic. Sw. to Gt.
Ped. Soft 16'

THEO. BONHEUR

Andante (♩ = 72)

The musical score is written for Organ and Guitar. It consists of six systems of music. The Organ part is in the upper staff, and the Guitar part is in the lower staff. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Andante' with a quarter note equal to 72 beats per minute. The score includes various performance instructions such as 'Sw.' (Swell), 'Ped.' (Pedal), 'add Oboe', 'Oboe off', 'Gt.' (Guitar), 'Gt. to Ped.', 'Gt. to Ped. off', and 'rall.' (rallentando). The piece begins with a soft organ introduction, followed by the entry of the guitar. The organ and guitar play in parallel motion, with the organ providing a harmonic accompaniment to the guitar's melody. The piece concludes with a gradual deceleration (rallentando) and a final chord.

Sit Laus Divino Cordi

S.S.A.

SISTER MARY GISELA S.S.N.D.

Allegro moderato

mp

SOPR. I
Sit laus di - vi - no Cor - di,

SOPR. II
Sit laus di - vi - no Cor - di,

ALTO
Sit laus di -

ORGAN
mp

vi - no Cor - di,

mf per quod no-bis par - ta

per quod no-bis par - ta *p* sa - lus, no-bis par - ta

mf per quod no-bis par - ta sa - lus, par - ta

Maestoso

sa - - lus; ip - si
 sa - - lus; ip - si
 sa - - lus; ip - si

rit.

Man. *Ped.*

glo - ri - a, ip - si glo - ri - a et ho - nor, glo - ri -
 glo - ri - a, ip - si glo - ri - a et ho - nor, glo - ri -
 glo - ri - a, ip - si glo - ri - a et ho - nor, glo - ri -

a et ho - nor, in sae - cu - la. A - - - - - men.
 a et ho - nor, in sae - cu - la. A - - - - - men.
 a et ho - nor, in sae - cu - la. A - - - - - men.

ff *dim.*

1. To Thee!

Text from
"The Sacred Heart Messenger"

Arranged for S. A. T. B.

J. J. MEYER
Arr. by JAMES A. REILLY

ORGAN

SOPRANO
ALTO
TENOR
BASS

1. O Sa - cred Heart! O Heart of Love! In -
2. O bleed - ing Heart! O bro - ken Heart! Whose
3. O glo - rious Heart! O Heart a - dored! Of

1. O Sa - cred Heart! O Heart of Love! In -
2. O bleed - ing Heart! O bro - ken Heart! Whose
3. O glo - rious Heart! O Heart a - dored! Of

flamed with love _____ for me. My heart doth pine To be like
blood was shed _____ for me. Grant me this boon That my heart
love and pow'r _____ di - vine. To Thee I pray By night and

flamed with love _____ for me. My heart doth pine To be like
blood was shed _____ for me. Grant me this boon That my heart
love and pow'r _____ di - vine. To Thee I pray By night and



Thine In-flamed with love for Thee. — My heart doth pine To be like
 soon May bleed for love of Thee. — Grant me this boon That my heart
 day My heart in Thine en - shrine. — To Thee I pray By night and



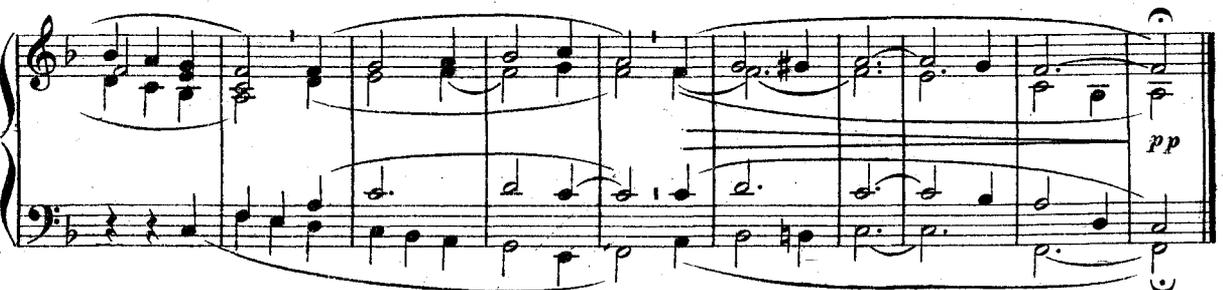
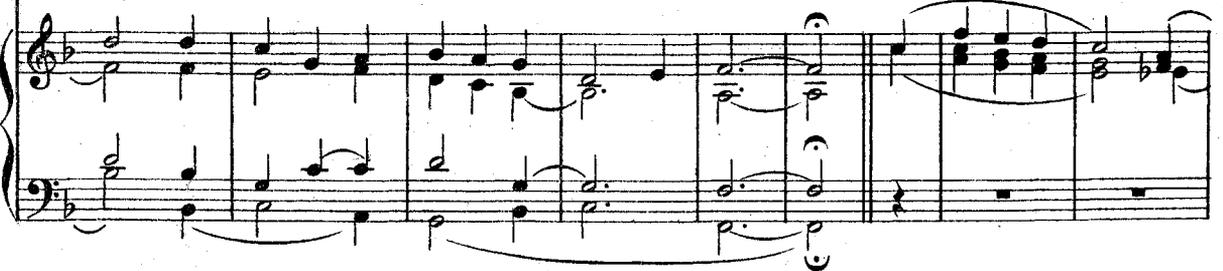
Thine In-flamed with love for Thee. — My heart doth pine To be like
 soon May bleed for love of Thee. — Grant me this boon That my heart
 day My heart in Thine en - shrine. — To Thee I pray By night and



Thine In - flamed with love — for Thee. —
 soon May bleed for love — of Thee. —
 day My heart in Thine — en - shrine. —



Thine In - flamed with love — for Thee. —
 soon May bleed for love — of Thee. —
 day My heart in Thine — en - shrine. —



pp

2. I Place my Trust in Thee

Arranged for S.A.T.B.

SISTER MARY GISELA S.S.N.D.

ORGAN

Musical notation for the organ introduction, consisting of two staves (treble and bass clef) in G major (one sharp) and 4/4 time. The melody is a simple, flowing line with a final cadence.

1. O Sa-cred Heart of Je - sus, I place my trust in Thee: What-
 2. When those I loved have passed a - way, And I am sore dis - tressed, Oh!
 3. This is my one, sweet pray'r, dear Lord! My faith, my trust, my love; But

Musical notation for the first system, including a vocal line with lyrics and an organ accompaniment line.

1. O Sa-cred Heart of Je - sus, I place my trust in Thee: What-
 2. When those I loved have passed a - way, And I am sore dis - tressed, Oh!
 3. This is my one, sweet pray'r, dear Lord! My faith, my trust, my love; But

Musical notation for the second system, including a vocal line with lyrics and an organ accompaniment line.

ev - er may be - fall me, Tho' dark the hour may be: In
 Sa-cred Heart of Je - sus, I fly to Thee for rest! In
 most of all in that last hour, When death points up a - bove. Ah,

Musical notation for the third system, including a vocal line with lyrics and an organ accompaniment line.

ev - er may be - fall me, Tho' dark the hour may be: In
 Sa-cred Heart of Je - sus, I fly to Thee for rest! In
 most of all in that last hour, When death points up a - bove. Ah,

Musical notation for the fourth system, including a vocal line with lyrics and an organ accompaniment line.

all my joys, in all my woes, Tho' naught but grief I see; O
 all my tri - als, great or small, My con - fi - dence shall be Un -
 then, sweet Sav - iour, may Thy Face Smile on my soul set free; Oh,

all my joys, in all my woes, Tho' naught but grief I see — O
 all my tri - als, great or small, My con - fi - dence shall be — Un -
 then, sweet Sav - iour may Thy Face Smile on my soul set free — Oh

Sa - cred Heart of Je - sus I place my trust in Thee!
 shak - en, as I cry, dear Lord: I place my trust in Thee!
 may I cry in rapturous love: I've placed my trust in Thee!

Sa - cred Heart of Je - sus "I place my trust in Thee!"
 shak - en, as I cry, dear Lord: "I place my trust in Thee!"
 may I cry in rapturous love: "I've placed my trust in Thee!"

mf *pp*

Ave Maria

Nos. 1 & 2

1

SISTER MARY ELAINE C.D.P.

Con espressione

SOPR. I-II
A - ve, Ma - ri - a, A - ve, Ma - ri - a, gra - ti - a ple -

ALTO
ple - - na, Do - mi - nus te - cum, -
- - na, ple - - - na, *dolce* be -

ORGAN
dolce

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

rit.
 vent-ris tu-i Je - sus. *f* San - cta Ma - ri - a,
rit. *a tempo* San - cta Ma - ri -

dolce
 Ma - ter De - i, o - ra, o - ra pro no - bis pec - ca - to - ri - bus *sotto voce*
 a, Ma - ter De - i, nunc et in

nunc et in ho - ra mor - tis no -
 nunc et in ho - ra mor - tis, mor - tis no *ff*
cresc. *ff*
 ho - ra mor - tis no - strae, et in ho - ra, ho - ra mor - tis no - strae,

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

It is the Name of Mary

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For S. A. or S. A. B. with Organ

For S. A. T. B. use organ accomp. as voice parts

SISTER M. CHERUBIM, O. S. F.
Op. 38, No. 5

1. It is the name of Ma - ry, That we to-day pro-claim; Come, all ye Ma-ry's
2. A name of pow'r and sweet-ness, A name to us so dear; A name of awe and
3. O name by which we tri - umph, O'er hell's em-bat-tled foe, The strength in which we
4. O name of Ma - ry bless-ed, That men and an-gels love; Sweet name for - ev - er

ORGAN (Connect repeated notes)

chil - dren To sing that love-ly name! Come, sing that name, dear chil - dren, It
gran - deur, A name dis - pel - ling fear. Sweet name all strong and ten - der Sweet
glo - ry, And so - lace find in woe. Earth has no name so gen - tle Nor
cher - ished By God in heav'n a - bove. O may thy name, dear Moth - er, On

is your Moth - er's own. U - nite your hearts, sing prais - es, And waft them to her throne.
name we love so well; The joy of earth and heav - en, The fear and dread of hell.
heav - en one so sweet, A balm to wound - ed feelings, Bright light to way - ward feet.
life's last, fear - ful day, Be our sweet con - so - la - tion, Our hope and all our stay.

To Praise the Heart of Jesus

For S. A. or S. A. B. with Organ

SISTER M. CHERUBIM, O.S.F.

Op. 39, No. 5

For S.A.T.B. use organ accomp. as voice parts

1. To praise the Heart of Je - sus, My heart ex - ult - ant sing; To heav - en's vaults as -
 2. O Heart of Je - sus wound - ed Up - on the Cross for me, To ope the fount of
 3. O Heart for me out - pour - ing A stream of Pre - cious Blood! Lo! from the Cross 'tis
 4. O cleanse my soul, dear Je - sus, And wash it in Thy Blood, Then in Thy Love e'er
 5. Lord Je - sus, one pe - ti - tion, Just this I ask of Thee: That in Thy Heart's se -

ORGAN (Connect repeated notes)

end - ing The .cho - rus loud shall ring: — All grate - ful hearts a - dore And
 mer - cy, My soul from sin to free! —
 flow - ing Sal - va - tion's sa - cred flood. —
 keep it, Bathed in that Sav - ing flood. —
 clu - sion A place Thou keep for me. —

praise Thee ev - er - more, O Sa - cred Heart of Je - sus, for - ev - er more and more!

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

LESSON XI

THE CLASSIC SUITE

From the latter part of the 16th century, through the 17th, and during the early 18th century, the most conspicuous feature of instrumental music among the civilized peoples was the abundance of dance tunes. Musicians traveling from land to land, and wars among the nations, were instrumental in acquainting the people of various countries with dances from other lands, so that in the course of time many of them became universally popular.

The following are some of these early dance tunes from which great composers derived inspiration for the development of larger forms.

The **Pavan** is an old Italian dance of stately character in 4 | 4 measure. Up to the 18th century it was the leading slow dance. The word "pavan" is derived from the Latin word "pavo", meaning "peacock". Court dancers, when performing this dance, wore long trails on their gorgeous robes, calling to mind a peacock's tail, and, hence, the term "pavan" was used to specify this particular dance.

The **Galliard** is a spirited dance of French origin in triple measure. It is said to be the forerunner of the **Minuet**.

The **Allemande** is a dance of German origin in 4 | 4 measure. It has a song-like melody, and is of moderately quick tempo.

The **Courante** is a lively dance of French or Italian origin. King Louis XIV, according to some writers, daily devoted hours to practicing this dance. It was also a great favorite with Queen Elizabeth.

The **Sarabande** is a stately dance in triple measure. It is of Spanish origin, and came into use about the middle of the 16th century.

The **Branle** is an old French ring dance of lively character.

The **Minuet** is a stately dance of French origin in triple measure.

The **Riggadoon**, **Rigaudon** is a merry dance with jumping step, and is said to have been invented by Rigaud, a French dancing master of Provence. It became very popular in England, and, therefore, some historians maintain that it is of English origin.

The **Tamburino** is a lively dance in 2 | 4 measure with tambourine accompaniment.

The **Musette** is a tune written in imitation of bagpipe tunes, and hence a short dance tune with drone bass.

The **Gavotte** is a French peasant dance. It is in 4 | 4 measure, and begins on the third beat of the measure. This dance became very popular at the court of Henry VIII. Two gavottes are often coupled, the second having a drone bass and being called "Musette".

Cebell—Purcell and other English composers used this term for the dance form known to us as the Gavotte. It was also given to an old and now obsolete form similar to the Theme and Variation form of our time.

The **Sicilienne** is a Sicilian peasant dance of tender and pastoral character. It is in 6 | 8 or 12 | 8 measure, and of a rather slow tempo. The peasants dance it to the music of a flute. Sometimes the bagpipe is also used to furnish a drone bass.

The **Chaconne** is a slow dance, believed to be of Spanish origin. It is in triple measure and usually in the major key.

The **Passacaglia** is an Italian dance. It is of slow triplet rhythm, and in character resembles the Chaconne, but it is always in the minor key. In early times it was a street dance of a rather bombastic nature.

The **Boutade** is an old French dance of spectacular character. Now the term is used to designate an impromptu dance in capricious and fanciful style. The term is also used for an instrumental fantasia or impromptu.

The **Bourree** is a cheery dance with strongly accented rhythm. In 1565, under Catherine de Medici, it was introduced at court. It originated in Berri and Auvergne, provinces of south central France, where it is now found as a country clog dance.

The **Passepied** (pass-pi-ay) is a lively French dance in triple time. It is a sort of jig that originated among the sailors. During the reign of Louis XIV it was used as part of the ballet. In England it became popular during the Queen Anne period. It was called "paspie" by the English. In Spain it was known by the name "paspie" (pas-pe-a).

The **Loure** is an old French dance in slow triple or sextuple measure.

The **Gigue, Giga, Jig** is a lively old dance, probably of English origin. It is expressive of hilarity and often used as the closing movement in a suite.

The **Polonaise** is a dance of Polish origin. It is in triple measure, and in character is more of a processional than a dance. The dancers perform it by parading solemnly and with stately step to the music.

The **Rondeau** is a form originally based on a dance with alternating solos and chorus.

The **March** is a processional of German origin. Its general form, consists of two parts, the first being the march proper, and very rhythmic. The second part is called "trio", and is lyrical in character. After the trio has been played, the first part is repeated.

Pupils are not expected to retain the knowledge of the origin and character of all these dances, but it is suggested that the teacher writes the name of each on the board as she speaks about them, and has the class pronounce them. In this manner the name will become more distinctly impressed on the minds of the pupils, and when later they do find them on programs or in musical literature, they will not be entirely unfamiliar with the terms and what they signify.

During the latter part of the Middle Ages town bands conceived the idea of stringing together a series of dance tunes of the same key in order to produce more lengthy units in their performance. Composers of later periods adopted the practice more seriously, and began to create after this fashion. They did not, however, indiscriminately string together dances of the same key, but they contrasted one with another so that a slow dance was invariably followed by one of a livelier character, or a lyrical tune by one of more rhythmic construction.

They began by composing **pavans** and **galliards**, using them alternately. The former, a stately dance in 4 | 4 measure, contrasted with the latter, a spirited dance in 3 | 4 measure. Thus the idea of the early town bands to join dance tunes was in the process of developing into the first instrumental cyclic art-form, later called "suite".

Soon the pavans and galliards dropped out of fashion, and, instead, **allemandes** and **courantes** came into vogue. Writers then composed works in the style of these dances and used them jointly, following them at times by a **sarabande**. Using also other forms, composers experimented with various methods of grouping them to obtain satisfactory results, so that we now find a variety of types of the early suite.

At first these groups had no uniform title. In Italy they were called **Sonate da Camera**; in England, **Lessons** or **Suites of Lessons**; in France, **Odres**; and in Germany, the name **Partita** was given to similar groups.

One of the early suites by Purcell (London, d. 1664) contains an allemande, courante, sarabande, cebell, minuet, riggadoon, intrade (a prelude; a short introductory movement), and march.

The "Suite in E Minor" by Lully (France, 1633-1687) closely resembles the accepted form of the early 18th-century suite. It consists of allemande, sarabande, courante, minuet, and gigue.

Later, the French composers, Couperin (1668-1733) and Rameau (1683-1764), added more pieces. One of Couperin's odres contains no less than twenty-three short movements. These suites show theatrical influence, and are more in the order of programme than of absolute music.

The early German composers of this form, however, kept steadfastly to the purer art-form. The uniformity of distribution of movements among German composers soon became remarkable, and by the beginning of

the 18th century, the four principal divisions of the cyclic form were the allemande, courante, sarabande, and gigue. This form was generally accepted as the nucleus of the cyclic art-form now known as the **Classic Suite**.

Some composers preceded the allemande by a **prelude** or a short **overture**. Between the sarabande and the gigue they often interpolated several other short pieces. The most common were the bourree, gavotte, minuet, and passepied. Other distinguished composers also introduced the loure, polonaise, and still other forms. These interpolated pieces were given the general title of **Intermezzi**, meaning "interludes".

The **Air**, the **Badinerie**, and **Doubles** are also to be found among the Intermezzi. The term "air", as applied to instrumental music, implies a composition in which the melody (air) predominates, and is accompanied by subordinate instruments. The melody is usually in the upper part. **Badinerie** is derived from the French verb "badiner", meaning "to jest". In music, it designates a movement of a lively tempo and jolly character. **Double** was the old name given to **Variation**. The term is now obsolete.

We may, therefore, conclude that the most severe form of the classical suite consists of four main divisions, namely:

1. Allemande
2. Courante
3. Sarabande
4. Gigue

The following form, based on the above four divisions as nucleus, was commonly used by many notable composers:

Prelude (occasionally)
 Allemande
 Courante
 Sarabande (central point of the suite).
 Intermezzi (interpolated pieces)
 Gigue

Although from the beginning of the 18th century the distribution of movements as mentioned above became the accepted form of the suite, we find that almost all existing large collections of suites present some exceptions to the rules.

Let the pupils hear at least one of the suites given below:

English Suite in A minor—Bach
 V.R. 9476—9477

Prelude
 Allemande

Courante
 Sarabande
 Gigue

Suite No. 2 in B minor—Bach
 V.R. 6914—6915

Overture
 Rondeau
 Sarabande
 Bourree
 Polonaise
 Double
 Minuet
 Badinerie

Alcina Suite—Handel V.R. 1435—1436

Overture
 Minuet
 Musette and Minuet
 Gavotte
 Sarabande
 Minuet
 Tamburino

Suite No. 3 in D Major—Bach

Overture
 Air
 Gavottes I & II
 Bourree
 Gigue

The celebrated "Air for the G String" is taken from this last mentioned suite. It is recorded on V.R. 7103, played by the famous violinist, Mischa Elman.

ERRATA

Last month through an error in printing, the music examples in "Music Appreciation" became inverted. The music example on page 215, should have been in place of that on page 216, and vice versa.

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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.

To Editor "The Caecilia".

"Women in Church Choirs"

Dear Sir:

I read with very great interest the letter by Father Carlo Rossini concerning the above question in the February issue of "Caecilia" and as I take a keen interest in this aspect of our church music reform perhaps you will allow me to make a reply to same?

While it is certainly true that women are debarred by the "Motu Proprio" still, it is not quite correct to assert that women, or should I say mixed choirs, are altogether excluded from singing at liturgical functions.

It seems well therefore to recall that upon certain points the Holy See has seen well to make certain modifications in the incidence of the Decree especially on the subject of Mixed Choirs which have all along been a matter of difficulty and much discussion.

Thus by a Decree of 17th January 1908, "Women are allowed to sing the Common of the Mass at liturgical functions and generally to sing at non-liturgical functions. Then by a Decree of 18th December 1908, further concessions are allowed. These are couched in compressed terms but we gather that Mixed Choirs are allowed provided that the men and women are *amirino separati*."

The London "Tablet" commenting on the above in its issue of August 9th, 1913 says—: "Under these circumstances the establishment of a mixed choir may be a good liturgical work, for it would seem to be the only practical means of bringing about the restoration of the Gregorian Chant. These are concessions which should remove all difficulties from the humblest of village choirs, and should be sufficient to check over-hasty or wholesale criticism."

Again in Canon Mitterer's "Church Music Precepts" page 57, he cites the opinion of a former Prefect of the S. C. R. who said—"That subject to no prohibition or part of the Ordinary females may form part of a Church choir wherever this co-operation is considered to add to the beauty of the ecclesiastical

music or when there are other reasons for doing so."

Canon Mitterer, of course, is the well-known composer of Liturgical Masses and Motets, and a former Vice-President of the Cecilian Society of Germany.

Even the "Catholic Encyclopedia" which is a standard work on all such matters doesn't take a harsh view of Mixed choirs for in the course of a lengthy article it says—: "Our ordinary boy choirs represent not only the congregation but also the official choir without wishing to play the role of "Levites", for this reason it is not stationed in the Sanctuary, and no one would think of proposing that its members like acolytes should wear the ecclesiastical habit. The boy choir is simply a substitution for the absent "Chorus Cantorum" in its liturgical sense, as is the nun for the absent acolyte when she supplies from a distance the responses to the celebrant during Mass. From these clauses it appears that in principle choirs composed of men and women are not inadmissible". (See Vol. 10, page 654, "Catholic Encyclopedia").

As recently as 27th January 1928, that able and well-known authority on music and liturgy, Right Rev. Mgr. H. T. Henry in an article dealing with the "Motu Proprio" says: "Another misunderstood feature of the Code was its insistence upon male choirs (boys and men) for the liturgical choir. The subject is too large for treatment here. Suffice it to say that a subsequent document recognized the difficulties encountered in many localities because of the poverty of voices and of means and permitted women to sing together with men in our choir-galleries provided that they be separated there." ("Customs Symbols", Vide Catholic Press, 1928).

Strange as it may seem, (but a fact nevertheless) women's voices have been employed in the service of God in all ages. Many passages of the Old Testament prove that the beauty of the female voice was recognized by the Jews. We also learn from the writings of St. Clement of Alexandria and Euse-

bias that women sang in the early Christian Church.

Its antiquity has been asserted also on the strength of documents said to be in existence in France in which allusion is made to "the singing of women in church and the performance of trained vocalists singing from parchments."

The Church is not a harsh and unrelenting Mother even on the question of women's voices in church choirs, but as she ever is, she is kind considerate and relaxing when necessity requires it. In the words of the Psalmist—: "Young men and maidens, let the old with the younger praise the name of the Lord".

I am, Sir

Yours faithfully,

John Macdonald.

Glasgow, Scotland.

WOMEN IN CHURCH CHOIRS

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

(Continued)

Referring the reader to our previous articles on the subject (THE CAECILIA February, March and April 1935) we offer further proofs here below 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).

THIRD—In his efforts to prove, against the teaching of history, that the MUSIC CHOIR (from which women are debarred by the *Motu Proprio*) is a group of singers *associated* with the Chapter in the sanctuary and therefore forming *one body* together with the latter, Fr. Bonvin quotes the following sentence from the Encyclical Letter "Annus qui" by Pope Benedict XIV (Feb. 19, 1749, No. 8): "The members of the Music Choir must observe entirely the rules laid down for the priests choir (with which they are associated) and adapt themselves to that body."

Such a quotation is intrinsically false because of three major defects, that is: *mutilation*, *manipulation* and *misrepresentation*. In fact: (a) The sentence reported by Fr. Bonvin is only the beginning or premise of a paragraph which leads to the following conclusion, or provision, against the insertion of optional Motets by the Music Choir at High Mass and Vespers: "and just as in the Canonical Choir (*in choro*, i.e., the Chapter in the sanctuary) it is not allowed to add anything to the Office or to the Mass, the same is likewise forbidden to the Musicians". (*musicis*, i. e., the Music Choir).

(b) The words appearing between parentheses in the sentence quoted by Fr. Bonvin—and which make the text so well suited to his own argument—ARE NOT FOUND in the original of that Encyclical Letter.

(c) While the aforesaid quotation has been reported by Fr. Bonvin as conveying the idea that the members of the Music Choir were incorporated with the Chapter *in the sanctuary*, the context reveals just the opposite by making the distinction between CHORUS (Chapter) and MUSICI (singers). Such a distinction is even more evident in the next paragraph (No. 9) of the same Encyclical Letter which reads: "Bishops shall see to it that *in the Music Choir* (*in choro musicorum*) the liturgical text be not overshadowed by the variety and confusion of voices".

FOURTH—"Let us consider the objection (says Fr. Bonvin in his articles): "Whoever stationed women in the sanctuary? Why then this explicit prohibition in the *Motu Proprio*? In answer, it may first be remarked that the *Motu Proprio* is a code of law for church music. Now, codes of law may set down principles which *nobody has yet violated*."

Such a statement is not only false and gratuitous but also *irreverent* to the memory of Pope Pius X, who expressly and unequivocally declared his purpose

and intention by his own handwriting in the Foreword to the Motu Proprio. Why should Fr. Bonvin try to depict Pope Pius X as a modern "Don Quixote" fighting against windmills? Did the Reverend Father ever take the trouble of reading the Pope's own Preface to the Motu Proprio, during his thirty years of futile battles against the provision No. 13 of the same document? If he did, he cannot be excused for contradicting Pius X's intention; if he did not, he cannot be excused for trying to teach others what he himself ignores. Pope Pius X, in fact, stated most clearly in the Foreword to his Code that he did NOT intend "to touch on the abuses *which may arise*, but only on the abuses which came *under his personal experience*, and because of which he had received a *great number of complaints during the short time since his elevation to the Roman Pontificate.*" Again, at the closing of the same Foreword, Pius X specified his intention as follows: "We have deemed it expedient to gather together the principal prescriptions of the church *against the more common abuses in this subject.*" Hence, to say that Pope Pius X "*may have set down principles which nobody had yet violated*" is openly and diametrically against the truth.

FIFTH—"Furthermore" (Fr. Bonvin continues)" it is a mistake to suppose that a choir with female voices stationed in the sanctuary is a merely theoretical possibility, and was never in existence anywhere. We read, for instance, that in the Kingdom of the Frank (sic) nuns of the *eighth century* made free to sing in their monasteries on the ambo placed in the sanctuary."

We ask Fr. Bonvin: (a) to show a thread of *consistency* between the assertion he made at the beginning of his article (that the provision of Pius X forbidding women in church choirs refers only to the strictly liturgical, canonical

choirs of levites and its associated lay-singers in the sanctuary) and his present assertion that the same provision may refer to a non-liturgical and non-canonical choir of women singing alone within the sanctuary; (b) to quote and *specify* cases of women participating in a "strictly liturgical, canonical choir *in the sanctuary*", as per his own interpretation and definition of the term MUSIC CHOIR or Music Chapel used by Pius X; (c) to reconcile the case which he heedlessly quoted (i. e., the "intrusion" of those nuns of the *eighth century*) with what Pius X called the *purpose* of his Motu Proprio, which was "to lay down provisions against *the more common abuses* that came *under his personal experience*, and because of which he, *personally*, had received a *great number of complaints.*"

Should Fr. Bonvin do this, we promise to accept a more thorough discussion on this particular point.

REV. CARLO ROSSINI

(To be continued.)

P. S. With reference to the premature Lamentations by the Rev. John G. Hacker, S. J. which appeared in the last issue of THE CAECILIA, (April 1935), we will say only a few words:

1. In the last number of THE CATHOLIC CHOIRMASTER (March 1935) we have formulated against the Rev. Father SIX SPECIFIC CHARGES of major alteration, manipulation mutilation and unexcusable misrepresentation of official ecclesiastical documents in connection with the question of Women in Church Choirs; and we have accompanied each one of our charges with "substantial arguments". Therefore we would suggest Fr. Hacker (one of the leaders among the foes of Pius X's Motu Proprio) to clear up his own case before trying to come to the rescue of Fr. Bonvin, who certainly knows how to stand on

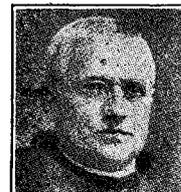
(Continued on Page 274)

Question and Answer Box

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



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



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Questions submitted in April, 1935

"Our pastor claims that the laws of the Church regarding Sacred Music do not bind him as long as the Bishop does not make regulations for the diocese. Therefore he recognizes no white or black list. His criterion is "What they allow in the neighboring parish" May we organists and choir directors disregard altogether, with clear conscience, the Motu Proprio? Does not the Pope address himself to pastors as well as to bishops?"

A. In order to answer this question we must consider the sources from which all musical legislation has originated. First of all there is a natural law. Whatever is frivolous or lascivious, awkward and inartistic, is unworthy of God and, therefore, forbidden by the law of nature. The Ten Commandments expressly forbid to pronounce God's holy name irreverently. Hence any kind of Church Music which disturbs the faithful in prayer is an offence against God's positive and revealed law. By the First Precept of the Church we are ordered "to assist devoutly at Holy Mass on all Sundays and other Holy Days of obligation". This precept involves the double obligation (a) to sing devoutly and (b) to use such music which is capable to inspire devotion.

The prime purpose of the Motu Proprio was to banish from the House of God all profanation and to re-inforce the sacred laws given by Holy Church in the course of the many centuries. The new feature was the lucidity and com-

pleteness, the directness and overwhelming authority with which Pius X issued the new musical code. The binding force of the Papal Pronouncement affects all members of the Church, but not all in the same way. Like other liturgical laws the Motu Proprio is addressed directly to the bishops. The bishops, in turn, issue regulations in their dioceses, superiors of religious orders to their subjects, pastors make known the regulations to the members of their parishes.

It is evident that a change could not be effected over night; there were items in the Motu Proprio which called for long and careful preparation. We quote but one illustration. Abrupt orders were given in a certain diocese that in all the churches the Proper of the Mass had to be sung. What was the consequence? The singing was so frightful that the faithful were shocked and the order had to be revoked.

After these preliminaries we answer to the different points as follows: (1) the general laws, quoted above, are always binding on pastor and flock; but it may safely be said "that certain items of the Motu Proprio do not obligate the pastor until the bishop has enforced them in the whole diocese". (2) white or black lists, drawn up for other dioceses, do not obligate as long as the bishop has made no pronouncement. (3) the pastor may follow the general practice observed in the diocese. (4) Organists and choir directors are always bound by the general laws; they are not obliged to investigate into the seeming inactivity of spiri-

tual superiors; they are to assume that important reasons are preventing the bishop from enforcing certain regulations. They are further to remember that the bishop holds a visitation in every parish and gives a personal account to the Holy Father every five years. (5) The Pope addresses himself to the bishops; the bishops, in turn, address themselves to the priests. (6) In every parish the pastor is responsible for the correctness of the liturgical services; the choir director is responsible for the artistic finish and devout interpretation of the musical program.

In playing hymns during Mass, may one pass from one hymn into another without modulation, when the new hymn is written in an unrelated key?"

A. It is not becoming to pass abruptly into an unrelated key. Whatever creates a shock is inartistic and rude and must be avoided by all means. It is one of the principal missions of the organists to prepare and introduce musical numbers that lie in distant tonalities. In a moment of perplexity it might be advisable to make a pause, and then introduce the new melody very softly on the swell organ.

When Gregorian melodies are sung by high and low voices in unison, is it correct to say that consecutive octaves arise?"

A. No, it is not correct to say that consecutive octaves, i.e. false progressions, arise. Consecutive fifths and octaves are forbidden in harmony, because they jeopardize the very idea of harmonic union: these intervals are exclusive of each other. Accordingly, as long as the music moves in harmonic parts the rules of harmony must be observed, but whenever the parts are thrown together into one grand unison, it is perfectly lawful for all the parts to move in the same direction.

The sacred music of Holy Church has been from the beginning very simple; it

was nothing else than prayer sung in unison. All the responses, acclamations, refrains and dialogues were the spontaneous answer to the celebrating priest; the low voices of men were brightened and enlivened by the natural treble voices of women and children. St. Athanasius, speaking of this combined singing of the entire congregation, uses the term "*cantare in octavis*", i.e. to sing in octaves.

"What is the difference between modality and tonality in Gregorian Chant? Are these terms ever used as synonyms? The Liber Usualis uses these terms, but I am unable to distinguish the difference"

A. By tonality we designate the principle of key in music. Ordinarily we mean by tonality the character (*or timbre*) which a composition has by virtue of the key in which it is written. Thus certain keys seem to sound bright and sharp while others sound mellow and sombre.

In plainsong tonality refers to the system of modes and to what each mode stands for in regard to succession of whole tones and semitones, and the relations existing between final and dominant.

The term modality is not identical with tonality; tonality is a generic term and applies to all kinds of scale-formations; modality applies to the system of modes exclusively. When in the course of an essay the terms are used promiscuously, the writer presupposes that the reader understands him as speaking of Gregorian (*or modal*) tonality, as long as chant matters are under discussion.

"Why are special Alleluias given in the Liber Usualis for Introit, Offertory, and Communion, when Masses for the Easter season include Alleluias?" See pages 86 to 88.

A. Alleluias have been provided principally for those places where High Mass is sung every day. This provision extends to the whole world. There may be

any kind of Votive Masses sung on week days during Eastertide in honor of particular Saints; when a new church is blessed, the Mass of the Patronal Saint is to be sung; for such occasions provision has been made on pages 86 to 88.

"I have often been wishing to know the meaning of the sentence: Gratias agimus tibi propter magnam gloriam tuam: We give thee thanks for thy great glory".

A. There is something unusual about this sentence. Ordinarily we thank God for benefits received, but here we give thanks *"for His great glory"*. In order to get some light we must consider the trend of the entire Angelic Hymn. What the Angels sang in Holy Night, above the stable of Bethlehem, is not a thing of the past; it becomes a new reality in every Holy Mass; hence Mother Church considers their song merely as the heaven-given *"Intonation"*, while it is her part to continue, throughout the ages, the enraptured outburst of gratitude and joy that the Father has given us His only-begotten Son. Her song is a rhapsody; the theme is too great, her heart is too full, she can only stammer like a child. Heaven is open, the Angels are singing, the Father's beloved Son lies bedded on straw! What wonder if we, with Mother Church, forget all about logic, about ourselves, about our creation, our redemption and sanctification, and give thanks only for God's great glory, revealed to us in this wonderful Holy Night!

Thus the Gloria has become THE SONG of love and gratitude. Even as the Father has given us His Son, in spite of the horrible sins of four thousand years' standing, so the faithful soul, forgetful of herself, sends heavenward strains of well-wishing: *"We give Thee thanks for Thy great glory! We thank Thee that Thou art our God!"*

"In what light should I behold the dialogue leading up to the Preface?"

A. The Preface is "the golden gate, the gorgeous entrance hall, the royal stairway" that leads to the Holy of Holies, i.e. to the Canon of the Mass. The Preface is the Eucharistic prayer by excellence; for this reason attention and devotion on the part of the people must be roused and invited by the celebrant in a special manner. At the words "The Lord be with you" the priest no longer turns to the people, because he, like Moses, has already entered into the mysterious cloud to speak to God face to face. From now on eye and mind will be centered upon the altar; only when the astounding mysteries of Consecration and Communion are completed, will he again turn to the people. After the greeting has been answered, the priest with energetic intonation gives out the admonition: "Upwards the hearts (*Sursum corda*)". No matter how heavily you are weighed down by cares and miseries, by sins and passions: lift heavenwards your hearts; the precious moment has come; your Savior will come to be the victim for all your transgressions! The faithful vigorously respond: "We have raised them to the Lord", meaning to assure the celebrating priest that they have withdrawn their hearts from all earthly things and sinful attachments and from all that is not God. And now the Celebrant sings: "Let us give thanks to the Lord our God", and with one heart and one voice the faithful answer: "It is meet and just". Happy the Christian who hears the voice of gratitude!

"Where in Holy Mass do we find the summit of thanksgiving?"

A. We find the summit of thanksgiving immediately before the Consecration. "In the night in which He was betrayed Jesus took bread into His holy and venerable hands, and having lifted up His eyes to heaven, to God, His almighty Father, He gave thanks to Him". Our

Lord officiated as priest according to the order of Melchisedech: He gave thanks in the name of all men. In every Holy Mass He repeats this same thanksgiving to the end of time; Eucharist means "*thanksgiving*". Justly it has been said: "*It is the Mass that matters*". If the Eucharistic Sacrifice should cease, the divine anger would have to burst forth upon the ungrateful, cold and indifferent human race, but now it is the God-man Who stays the Heavenly Father's arm. St. Augustine says: "Daily, throughout the entire universe, the human race answers almost with one voice that they have their hearts on high with the Lord, and by His help are able to give thanks". Thanksgiving to God, through Jesus Christ, is a duty, a privilege, a source of grace. Proud Lucifer failed in giving thanks; proud hearts follow his disastrous example; humble souls are grateful and receive favors in overflowing measure.

COMMUNICATIONS

(Continued from Page 270)

his own feet. We expect Fr. Hacker to *refute* our specific charges *one by one* and with arguments "to the point". We shall see, this time, that any other "fire escape" is well guarded.

2. Our principal question with the Rev. Fathers Bonvin and Hacker, S.J., is not concerning the mere *translation* or the *interpretation* of Roman documents but rather the actual *mutilation* and *falsification* of the original terms and sentences of the same documents, especially with regard to Nos. 13 and 14 of Pius X's Motu Proprio. We want to find out, precisely, whether those serious alterations have been committed *intentionally* or *by mistake*. Should the necessity of "interpretation" present itself during the course of the present discussion, the undersigned (without assuming the least air of an "ipse dixit") humbly

submit the following "credentials" to the consideration of Fr. Hacker, namely: Five years spent as a regular student at the Pontifical Institute of Sacred Music, in Rome, where the Professors are appointed and paid by the Holy See, and where the "Legislation of the Church on church music" is a matter of regular school course, which, in my time, was given by the President himself, the Rev. Angelo De Santi, S.J. As I can see from my school notes, Fr. De Santi sometimes used to give us an opportunity for a good laugh in commenting upon the new ecclesiastical terminology invented by Fr. Bonvin to make the provision of the Motu Proprio void; for instance, "liturgical choir" and non-liturgical choir", "strictly liturgical choir" and "non-strictly liturgical choir", "congregational choir" and "select-congregational choir", etc. Will Fr. Hacker admit that the teachers of the Pontifical Institute of Sacred Music *know* how Roman documents on church music must be interpreted, should such interpretation be necessary? Then, as a graduate of that international Institute, I ask the Rev. J. G. Hacker and his associates to "match" my qualifications in the subject matter of the present discussion.

3. In THE CAECILIA of two months ago (March 1935) I offered FIVE COLUMNS of "substantial arguments" to prove that the MUSIC CHOIR or Music Chapel, from which women are debarred by the Motu Proprio, is nothing else than *our* mixed GALLERY CHOIRS. In the April issue of the same magazine (Page 219) I find two Communications by Rev. John G. Hacker, S.J. In the first one (which he wrote before reading my article) the Rev. Father asks me to offer "substantial arguments" in support of my thesis; in the second communication, he says that he has read my article; and, of course, being the Rev. Father a professor at the Loyola College of Baltimore, Md., I expected to see him select-

ing and *refuting* some, at least, of my arguments. But I was mistaken; in fact, the Rev. Professor, feeling, I guess, inadequate to a refutation, and hoping perhaps that the readers of THE CAECILIA had forgotten all about my article after one month, he wrote as follows (believe it or not): "Father Rossini has at most shown that women are debarred from SANCTUARY CHOIRS." I ask the professor emeritus whether he was guided by "good faith" when he wrote those thirteen words; and will wait for an answer. Meanwhile, I will say simply this: If Father Hacker dared to misrepresent thus the content of a five-column article only *one month* after its appearance in THE CAECILIA, one should not wonder about what the Rev. Father may be able to do with the terms and the paragraphs of the Motu Proprio after *thirty two years* from its publication.

4. Finally, Fr. Hacker seems not to like the "style" of our *tirades*, and, therefore, sends out an S. O. S. for "caritas". The Rev. Father will admit, however, that our "single, double and triple underscoring" against the forgers of Pius X's *handwriting* are not as hard as the scourges which Our Lord took on hand when He cast the profaners out of the Temple. Indeed, we found it necessary to adopt some kind of "New Deal" with the boys of Fr. Bonvin's school, for they have taken too much advantage of the inarticulateness of the ordinary church musician during the last thirty-years. Nevertheless, we wish to assure our opponents that, notwithstanding their false-alarm, we can still think "calmly" and lift, in all sincerity, the prayer to heaven: "Father, forgive them, for they know not what they do."

CARLO ROSSINI



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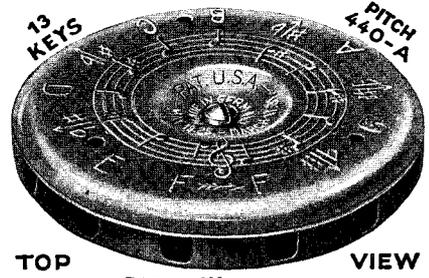
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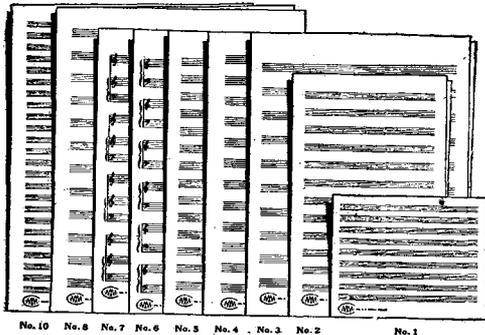


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GREGORIAN CHANT DISCOGRAPHY

(Continued from Page 247)

Such is also the science of Gregorian Chant, this antique and mediaeval melopeia, known as Gregorian Monody (monody or unisonal) and having its symbol and permanence in the Roman Liturgy. Its qualities of "holy," of "goodness in form," of "true art" and of "universality" make its music eternal and universal. Its savour is of all centuries; its cult of all nations.

The noble mission of the liturgically-minded organist is to illustrate through sound, to comment on and frame the verities of our religion, one, holy and apostolic. "Liturgy," as defined by Dom Guéranger, "is the social form of religion." And no Liturgy has rejected the tonal art, not even the traditional and Occidental rites. Men of all times and of all countries associated (their history demonstrates it) always the idea of a religious cult with music. Even paganism—antique or modern, Buddhists or Brahmanists, Islamic adepts, or the ceremonies of the extreme Occidental Orientals, in honor of their ancestors, or the incantations of the old alchemists—all that tends to the exercise of a mystic idea knows the accompaniment of musical art. The Chinese Book of Rites, called the Li-Ki, calls for singing and instruments in the Chinese rites and ceremonies. Though the singing of the ODES and any other Chinese Music is sung to the pentatonic and monodic form, in a nasal falsetto and discordant voices, accented by a bell, a gong or a drum, it is said that the priests' chanting in the Hall of the Five Hundred Buddhas in Canton, in their earnest intentness of mysticism, produce impressive effects in the old pentatonic Mode. There is, then, something so natural to the human mind that none of the civilizations, or supposed civilizations, have rejected the Tonal Art. Besides, there is the tradition of David with his psalms and instruments, Solomon also; and as to chant, also that of Jesus at the Last Supper chanting the hymn of Hallel.

The Firm of SEMEN ("Semen est Verbum Dei," Luke, VIII, 2) of Paris, with a branch at Brussels, has recorded two albums of discs in the Basilica of Maredsous Abbey, Belgium. The singing is done by the students of the Abbatial College; they rendered 43 excerpts from the Gregorian repertoire. These 43 excerpts are in two series of six discs each and the series correspond to the Liturgical Times of Advent-Christmas, and Lent-Easter.

At Maredsous Abbey the monastic tradition is kept wherein the students mingle their voices with those of the monks; their clear voices alternate with the austere monastic ones, soaring toward the Almighty as incense dispossessed of all alloy, elevating itself in spiral lines of adoration and praise.

The Schola at Maredsous Abbey is not quite fifty years old. It was founded under the supervision of the late Bishop van Caloen, O.S.B. and had for its first director the late Dom Michael Horn, O.S.B., a real organist and teacher-composer. The latter was followed by Dom Hugo Gaisser, a musician and a savant, who is still an appreciated collaborator to *Musica Sacra* (Namur) and other divers scientific reviews. Dom Gaisser left this post in the time when he was sent to the Pontifical Greek College, in Rome, to restore the study and the practice of the Byzantine liturgical Chant. I knew of Dom Gaisser's successors in the person of Dom Ermin Vitry, a first class organist and voice teacher. Dom Vitry is a product of the Institut Lemmens and under his direction the Schola at Maredsous knew days of prosperity. It was also Dom Vitry who some twenty-eight years ago while pursuing his studies at Louvain founded the Boys Schola of the Mont-César Abbey, Louvain, which is now under the direction of the ablest of musicologues and organists, Dom Joseph Krebs, another collaborator to *Musica Sacra*. For the past eight years Dom Vitry has been in America, at Los Angeles, California, in residence in one of the two Benedictine Parishes, where he teaches Gregorian and acts as organist.

The Maredsous discs were recorded under the direction of Dom Beda Lebbe, the then Rector of the Abbatial College. These discs were recorded on the 28th of July, 1933. Since then, Dom Lebbe has been sent as Prior to St. Coloman's Priory, formerly Glenstal Castle, at Monroe (Co. Limerick), Ireland, to continue his work as educator in the Priory School and to foster the knowledge of the admirable cycle of the Gregorian Melodies. In this wise the Benedictines are but continuing the tradition of Belgium, as the posts of organists and choirmasters are in the hands of a group of renowned Belgians: Mr. Arthur De Meulemeester is organist at Belfast Cathedral; Mr. Michael Van Desnel, at Dundalk Cathedral; Mr. Ernest De Regge, at the Cathedral of Ennis;

Mr. Ant. Toulemonde, at Clongowes College, Salins (Co. Kildare); Mr. René Segers, at Longford Cathedral. Mr. Joseph Delafaille, at Newry Cathedral; Mr. Albert de Meester, at the Sligo Cathedral; Mr. Jos. Cuypers, at the Dominican College of Newbridge (Co. Kildare); Dr. Louis Evers, at Galway Cathedral; Mr. K. Seeldrayers, at Newport Cathedral; Mr. Bellens, at Limerick. Mr. Stuyek, at Galway, both organists in some of the Churches other than the Cathedrals; Mr. Tirez, organist of one of the Churches in Newry. Mr. Theo. Verheggen, organist at Thurles Cathedral (1934). Others: Firmin Vandeveld, Organist at Limerick Cathedral; Mr. Alfred De Prins, organist of one of the Churches in Limerick; Mr. Massart, at the Cathedral of Drogheda; Mr. V. Craen, organist at Carlow Cathedral. Furthermore Dom Columban Skerrett, a former organist of Maredsous Abbey, has been for some years, organist at St. Columban's Priory, Glenstal, Ireland, a dependent Priory of Maredsous Abbey, Belgium. Has not Belgium and Ireland understood Pope Pius, 'Motu Proprio' of 1903, anent the diffusion of Gregorian Chant and Liturgical Organists? All these Belgian artists are graduates of Lemmens Institute of Sacred Music, a unique School of Religious Music, founded by Jacques Lemmens (1823-81); a unique School, if one considers the caliber of work and the real and solid capabilities that are needed to hold a diploma from this Institute. Here, the studies are approached from the viewpoint of forming Church Organists and Choirmasters whose mission shall be that of lay apostles. From 1879 to 1929, the Lemmens Institute at Malines, has formed more than 400 organists-choirmasters! Vivat, Floreat et Crescat!

Gregorian Discs recorded by the Schola of Maredsous Abbey College:

Album No. I. Advent—Christmas Time.

S.M. I—Kyrie, Sanctus (Cunctipotens, Vat. E. No. 4).

Tantum Ergo (Mozarabic, from Dom Sunyol's published Edition).

Te Laudamus Domine (V | V, from the Ambrosian Liturgy and taken from the Solesmes *Variae Preces*).

S.M. II—Alleluia: **Laetatus Sum**. (IInd Sunday in Advent).

Communion: **Jerusalem Surge**. (id.)

Communion: **Ecce Virgo**. (IVth Sunday in Advent).

Rorate Coeli Desuper. (Advent Processional).

S.M. III—Introit: **Peur Natus**. (Mass for Christmas Day).

Alleluia: **Dies Sanctificatus**. (Id.)

Gradual: **Viderunt Omnes**. (Christmas Day).

Communion: **Viderunt Omnes**. (Id.).

S.M. IV—Gradual: **Benedicta**. (Ordinary Mass of the B. V. M.).

Communion: **Beata Viscera**. (Id.).

Ave Maris Stella. (Hymn to the Blessed Mother Mary).

Eva Virum. (Spiritual Rondeau of the XIIth century).

S.M. V.—Gradual: **Constitues Eos**. (Mass of St. Andrews or Sts. Peter and Paul).

Alleluia: **Quinque Prudentes**. (Mass of St. Caecilia).

Antiphon: **Cantantibus Organis**. (Id.).

S.M. VI—Introit: **Requiem, Kyrie**, (Miss de Requie).

Tract: **Absolve**.

Communion: **Lux Aeterna**. (Id.).

Album No. 2. Holy Week and Eastertide.

S.M. VII—Antiphon: **Pueri Hebraeorum**. (Palm Sunday).

Communion: **Pater**. (Id.).

Two Versicles: **Custodi Me.—Ne Tradas Me**. (Second Tract from Mass of the Presanctified: Good Friday).

Hymn: **Gloria Laus**. (Procession on Palm Sunday).

S.M. VIII—Hymn: **Vexilla Regis. Hagios O Theos**. (Good Friday).

Improperia: **Ego Propter Te. Popule Meus**. (Id.).

S.M. IX—(Holy Saturday) **Confitemini**.

Communion: **Pascha Nostrum**. (Easter).

Tropa: **O Filii Et Filiae**. (Id.)

Alleluia: **Pascha Nostrum**. (Id.).

Sequence: **Victimae Paschali**. (Id.).

S.M. X—Kyrie. **Sanctus**. (Eastertide: No. I "Lux et Origo").

Gloria. (Id.).

S.M. XI—Kyrie. **Agnus Dei**. (Vat. Ed. No. IX "Cum Jubilo").

Angelus Domini Nuntiavit Mariae.

S.M. XII—Kyrie. **Agnus Dei**. (Vat. Ed. No. XI "Orbis Factor").

Gloria. (Id.).

The Maredsous discs were recorded under the direction of Dom Lebbe, with Dom Paul Passelecq at the organ. I have not met the present organist of Maredsous Abbey though I knew his predecessors well, especially Dom Ermin Vitry, Dom Columban Skerrett and the late Dom Anselm Desprez (†1928).

(To be continued.)

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