

The Cecilia

MONTHLY MAGAZINE of CATHOLIC CHURCH and SCHOOL MUSIC

MUSIC AND ARCHITECTURE
MUST HARMONIZE

INFLUENCE OF WITT IN REFORM
OF CHURCH MUSIC

GUIDE FOR PROSPECTIVE
CHOIRMASTERS

THE TEACHING OF PLAINSONG
IN SCHOOLS

Dom Gregory Murray, O.S.B.

SACRED MUSIC IN OUR COLLEGES
AND SEMINARIES

Rev. F. Joseph Kelly, Ph.D.

PITTSBURGH DIOCESAN MUSIC RULES

OLD LITURGICAL CHOIR IN
CAMBRIDGE, MASS.

Vol 64

OCTOBER 1937

No. 10

ORATE FRATRES

A Review Devoted to the Liturgical Apostolate

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Cappella Musicale Pontificia
 June 8, 1937.

Most Rev. Joseph Schrembs
 Bishop of Cleveland

Your Excellency:

I have examined, as you asked me, THE CATHOLIC MUSIC HOUR, and I am glad to give you my heartiest recommendation to your aims and the means you have chosen to attain them.

Of special interest to me was THE GREGORIAN CHANT MANUAL. I am delighted with the method by which you lead the child with no apparent effort, almost imperceptibly, from the simplest of melodies — which, though necessarily learned by rote, are so taught as to safeguard their artistic values — up to the sight-reading of any melody whatsoever with discrimination and appreciation

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(Signed) A. Rella

*Msgr. Antonio Rella, Vice Director in perpetuo and
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Entered as second class matter, October 20, 1931, at the Post Office at Boston, Mass., under the Act of March 3, 1879. Formerly published in St. Francis, Wisconsin. Now issued monthly, except in July.

Subscription: \$3 per year, payable in advance. Single copies 50c.

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Contents of each issue,
Copyright, 1937

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Monthly Magazine of Catholic Church and School Music

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October 1937

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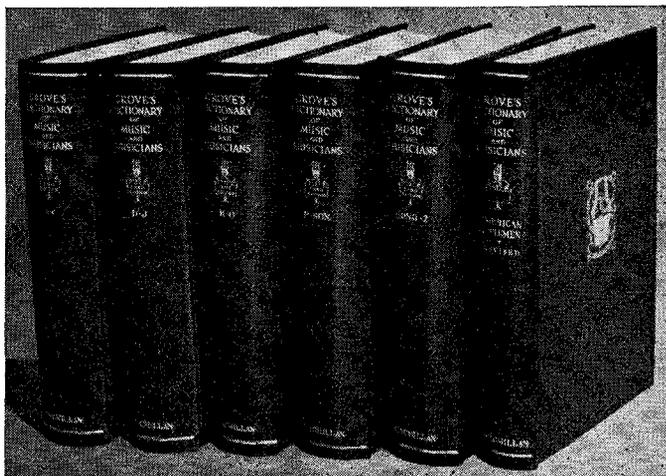
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EDITORIAL PAGE

Wherein A Secretary Substitutes for
The Editor By Inserting
Mostly News Items

Due to the illness of our Editor the Very Rev. Gregory Hugle, O.S.B., Prior of Conception Abbey, Missouri, no Editorial from his pen is printed in this issue.

On October fourth, Father Gregory was stricken with a slight heart attack, and he was confined to the St. Francis Hospital, in Maryville, Mo., where he was recovering, as this issue went to press.

He is expected to return to his Abbey, late in October and gradually resume his duties.

In the absence of an Editorial therefore, the publishers take the liberty of directing the attention of CAECILIA readers to the major articles in this month's copy.

Dom Gregory Murray's "Teaching of Plainsong" is especially informative, Father Kelly's article on music in our Colleges and Seminaries, carries some sound recommendations to those interested in higher education, and of course Father Rowland's latest chapter for his prospective "Guide Book", is pleasant as well as valuable literature.

In each of these articles the author "Editorializes" so we refer you to these for your "serious reading".

MODEL OF RULES SUCCESSFULLY
ENFORCED

The Rules for the Pittsburgh Diocese, pertaining to Church Music, are well worth the reading also. They are rules that are being enforced successfully and the Director notifies us that no difficulty has been experienced in the enforcement. Other dioceses, it would seem, could take a leaf from Pittsburgh's book, and profitably follow the procedure outlined.

DUBUQUE MUSIC COMMISSION
ACTIVE

An exhaustive new list of approved and liturgical music is being prepared for the Dubuque Diocese, under the direction of the Church Music Commission, which might well be adopted by other dioceses. Unobtainable, or costly foreign music is not listed, merely practical, readily obtainable music is classified and recommended. When published, copies will be obtainable from the Secretary of the Commission, Rev. W. H.

Schulte, Ph. D., Columbia College, Dubuque, Iowa, and it will include practically all of the latest liturgical publications, in the one booklet. Another evidence of definite activity in the interests of liturgical music.

ST. LOUIS CATHOLIC ORGANISTS'
GUILD ELECTS OFFICERS

At a recent meeting of the St. Louis Catholic Organists' Guild, the following members were elected to office for the coming year:

PRESIDENT: The Reverend John S. Mix, C.R. of St. John Cantius House of Studies, St. Louis.

VICE-PRESIDENT: Sister M. Augustine, S.S.de N.D. of the Motherhouse of the Sisters of Notre Dame, Sancta Maria in Ripa.

SECRETARY: Miss Mary Helmer, organist of the Church of the Holy Redeemer, Webster Groves, Missouri.

TREASURER: Prof. H. A. Schmiehausen, organist of the church of our Lady of Perpetual Help in St. Louis.

GREGORIAN COURSE
AT CINCINNATI

A comprehensive course in Gregorian Chant has been announced by the faculty of the Cincinnati College of Music. The course will be under the direction of Rev. John de Deo, O.F.M., Mus. Doc., and sessions will be held on Saturday mornings from 9 to 11 for a period of thirty two weeks.

Credits will be given and may be applied towards a Bachelor of Music degree. Father John De Deo is a graduate of St. Bonaventure College, Alleghany, N. Y., receiving his Bachelor of Music Degree at the Cincinnati Conservatory in 1930. Thereupon he went to Rome and completed the rigorous course at the Pontical School of Sacred Music, where he was awarded the degree of Doctor of Music. The course approved by the Most Rev. John T. McNicholas, Archbishop of Cincinnati, includes Gregorian Chant I, II, III, and IV and Liturgical Singing I, II, III, and IV. Also Gregorian Accompaniment I and II, and Gregorian Conducting, I, and II.

**PIUS SCHOOL ANNOUNCES
COURSES LEADING TO
BACHELOR OF MUSIC DEGREE**

In a catalog just issued (Aug. 1937) The College of The Sacred Heart announces its newly adopted name "Manhattanville College of The Sacred Heart". A Calendar, Faculty List and recording of facilities, is presented with an outline of Requirements for Admission, and Attendance.

Of major interest to musicians however is the Course of Study, the completion of which leads to the degree of Bachelor of Music.

This recognition of the Pius X School Courses conducted at the College by Mother Stevens, and her Assistants, will bring about a tremendous increase in enrollments from Roman Catholic, Anglican, Episcopal, and other music students of various denominations.

Students with general backgrounds of music education obtained through Conservatory attendance or through private teachers will now be able to obtain a Bachelors Degree, by passing an examination showing their musical knowledge, and proceeding to take whatever additional courses are necessary to qualify for the Degree.

Some experienced musicians thus should be able to complete the requirements for a Degree in a short time, and thus gain the identity which will soon be demanded of all musicians doing school work and possibly church work.

**EASTBAY GUILD
OF CATHOLIC ORGANISTS
FORMED IN CALIFORNIA**

On Sunday September 19, the organists and choirmasters of the Eastbay region of San Francisco, met and formed a Society called the "Eastbay Guild of Catholic Organists".

Rev. Edgar Boyle, is honorary President, and Miss M. Lynch was chosen President. Other officers are Gerald Brusher, Grace Foley, Mrs. R. Mitchell, Miss M. Le-

masney, John Falls, Mrs. Jensen, Mrs. G. Moore, Mrs. Bennett, and M. Scanlan.

Regular Classes and meetings will be held at the Sacred Heart School.

**MUSIC COURSE AT SACRED HEART
JUNIOR COLLEGE, LOUISVILLE, KY.**

Among the new courses announced for the year 1937-1938, at Sacred Heart Junior College, in Louisville, Ky., are noted (a) Gregorian (b) Music Appreciation.

**FATHER OF PIETRO AND
CONSTANTINO YON DEAD**

On the day after arrival in this country, on September 23rd, Pietro Yon received a cable notifying him of the death of his father Antonio Yon, in Italy.

Having been in Italy during the summer months, and having left only a few days before his fathers passing, the shock of this sad news was very great.

The many friends of Constantino and Pietro Yon extended their sincere sympathies to both of these famous musicians as soon as the news spread of their bereavement.

THE CAECILIA MAGAZINE

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Music and Architecture Must Harmonize

Hymns and Spiritual Canticles Must Be in Keeping with Character of the Building
in Which They Are to Be Sung

BY REDFERN MASON

From the Boston Evening Transcript, August 21, 1937.

RALPH ADAMS CRAM sat facing me, amazingly youthful under the burden of three score years and thirteen. He has the same capacity of firing up when moved that I observed in Sara Bernhardt.

"Tell me what kind of music would sound well in my nave of St. John's Cathedral in New York city," he demanded.

I had been catechizing him on the relationship of music to architecture, and this was his ad hominem rejoinder.

"I have never been inside your nave," I answered; "but, to judge from the exterior, it should be Gothic and impressive. Dedicated as it is to the Anglican rite, the music should be the best expression of that rite, the a capella music of Byrd and Tallis, with the best anthems of their successors, motets of Palestrina and Orlando di Lassus, the great mediaeval hymns and the finest German chorales."

Mr. Cram nods approvingly. "But nothing treacly and saccharine, like the Gounod stuff you hear in the Madeleine in Paris; nothing operatic — that's rank blasphemy; there should be a ban against sentimentality."

"You don't want the organist to improvise on 'Il balen d' un sorriso," as I heard a rascal of the genus do during the Elevation at Monterey in California."

"He ought to have been shot," rages the architect, "and he's not alone in his villainy. How is it that, in face of the famous *Motu proprio* of Pope Pius, the music in so many Roman Catholic churches is so meretricious?"

"The priests would like good music," I suggest; "but it is hard to get a choir to work without pay, if you deny the soprano and tenor a chance to show off as soloists."

"They ought to be excommunicated," snorted my vis a vis. "How can your thoughts rise Heavenward while the music is suggesting the mood of light opera?"

"They ought to mind an old Irish priest in England, who had had the usual row with his choir. 'I thank the good God,' he exclaimed, 'that of all the afflictions with

which He has thought fit to visit me, He never gave me a tenor voice."

But Mr. Cram's mind was shot ahead. "Everything that is used for the service of God ought to be beautiful," he exclaims. "The music itself must be beautiful, and so must the building in which it is heard. And the beauty of the music must have the character of holiness. That cuts out all your operatic stuff."

"And the psalms of the Puritans?" I query.

They are beautiful in their simplicity, and admirably fitted to those meek little churches scattered about the countryside here in New England. But some of the successors of the Puritans have fallen from grace. You have heard of that great church which the Presbyterians have erected in Pittsburgh? It has the proportions and the grandeur of a cathedral. In twenty minutes time I could make it ready for the celebration of High Mass. But what will the service be like? Perhaps they use Dr. Van Dyke's service; but I doubt it. It will be a cathedral crying out for a cathedral service and never getting it. The damning sin of impropriety; that is what they are guilty of."

He catches his breath, glares, and runs on;

"If you want to hear music that harmonizes with the church in which it is sung, come to some high service of the Cowley Fathers over in Bowdoin street. My friend Everett Titcomb, that modest man of music who can praise God a la Palestrina, but can't blow his own trumpet, will give you a service that will do your heart good. Not too much Gregorian, but the best; pious praises from Josquin to Bach and Cesar Franck and the best of the moderns; English music that has the right cathedral tone. Titcomb makes simple music that moves you to the depths. Not many can do that."

"But there can be diversity in propriety," I suggest. "The gravity of our Northern world would hardly satisfy the Latins, with their eager temperament and their love for vine-like melody."

"True enough," says my fellow in debate; "the music of the Russian Orthodox Church seems to me as beautiful as any that has ever been composed. The chanting is akin to Gregorian; but listen to those rich vocal harmonies and you will sense the sorrows of a people widely different from ourselves."

"A touch of the Orient in that," I hint.

"Yes, the wailing and the ecstasy, the utter belief, the humility and the cry to God for help. In Palestrina you sense 'the grandeur that is Rome.' We all speak to the same Father, but in different jargons, varying accents. What kind of music would you expect to hear in the Sainte Chapelle, for instance?"

"The Sainte Chapelle," I whisper to myself. "It was dedicated by Saint Louis to the Mother of God. I should like to hear those lovely ditties sung by the French peasants in their mystery plays at the time when Maitre Villon wrote that touching prayer for his mother. I'd like to hear such refrains as Jeanne d'Arc sang when she was tending her flock near Domremy."

My friend nods acquiescence. "Yes," he says, "the divine simplicity of the folk, the spirit that Huysmans discerns in the sculptures of Chartres, though I think he attributes a greater complexity of symbolism to their art than they ever imagined."

"From the heart it has come; to the heart it must go," he quotes. "Beethoven wrote those words over one of his compositions, and I think they should be the compass to guide every artist who is worth his salt. Do you think I worked out my St. John's nave by cold ratiocination? I did not. It seemed to happen of itself, by the grace of God."

"Yet you must remember the words of St. Thomas: 'The house pre-exists in the mind of the builder!'"

The architect smiles: "I'll answer one quotation with another. You remember Longfellow's line: 'They builded better than they knew.' Does the creative fiat of the artist proceed from his own volition? Or is it the echo of the voice of another? I wonder."

"Schumann held that there is only one art, but that there are many media. Poet, composer, architect, painter, sculptor, dancer; all of them say the same thing, each in his own way. Have you been to Gloucester cathedral?"

"Yes, indeed; it is one of my favorites."

"Well, it seems to me a perfect symphony in stone."

"For Heaven's sake, don't say it is 'frozen music.' I beg you."

"I won't; when a thing is frozen it is in a state of suspended animation, and architecture, like music, is alive and vital. That Norman nave at Gloucester pulsates with a fatalistic throb, like the opening movement of Beethoven's Fifth. It has the 'saeva Necessitas' of Horace. The early English choir is an architectural parallel to the emotional slow movement; the Decorated Lady Chapel has correspondences with the Finale."

The architect nods assent: "Great art is part of the secular book of Revelation," he murmurs. "And not the Apocrypha," I add.

CONGRESS HYMN CONTEST OPENS

New Orleans, La. — Rules governing the contest for the words of a hymn to be used during the National Eucharistic Congress here in October, 1938, have just been announced by the Rev. Joseph J. Boudreaux of Gretna, La., Secretary of the Congress Committee on Vocal Music.

The contestants will be limited to persons of the Archdiocese of New Orleans. Two prizes will be awarded. The first prize will be a gold medal which will be presented at some public function of the Congress. The second prize also will be a gold medal.

After the words of the hymn have been chosen a contest for the music of the hymn will be held.

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Far Reaching Influence of Witt in Reform of Church Music

WHEN in 1859 Dr. Franz Witt for the first time raised his voice in public meeting in favor of a reform of church music, and in the following years widened and deepened the ideas of reform in word and writing until in 1868 the Cecilian Society in the German-speaking countries assumed definite shape, no one had any idea that the movement intended for a limited group of countries would rouse the interest of the whole world. Already in 1870 sparks of the movement had caught foreign countries. Enthused by Dr. Witt's ideas, priests and musicians from distant countries had come to Ratisbon to imbibe the spirit of the reform and communicate it to their native countries.

IN POLAND, Dr. Joseph Surzinski, director of the cathedral choir, became the reformer of church music. He was one of the first pupils of the Ratisbon School of Church Music, and embraced with ardent zeal the ideas of the reform. "The Association of Organists and Choir directors," established by Surzinski in 1898, became the grand church-music-organization of Poland; a special magazine carried the ideas of the reform into all the circles of the country. The Cathedral Choir of Posen (1889) became the model institute, much like the Choir of Ratisbon.

In a similar manner the reform was carried on in **JUGOSLAVIA**. Already in 1877 a Cecilian Society was organized in Laibach. Anton Foerster (1837-1926) was the chief promoter. His work reached far beyond the central points (Novisad, 1893; Zagreb, 1907, and others). The leaders of this movement had for the most part received their training in Ratisbon. The establishing of the School for Organists at Laibach, 1877, proved to be a great asset, as was also the founding of a magazine for church music.

HUNGARY had prepared the ground for reform when the national conservatory was remodeled in 1875 under the leadership of Franz Liszt. Between Hans Kossler and the Munich group round Rheinberger there had been close relations. Subsequently the relations to Ratisbon gained in ascendancy.

Witt's ideas struck deeper roots, and in 1897 the Hungarian Cecilian Society was established. Special value was attached to the singing of hymns in church choirs.

In HOLLAND the struggle against unchurchly music began in 1870, in the same year as in Germany. Monsignor Lans and most of the other leaders were trained in Ratisbon. St. Gregory's Society was organized after the model of the Cecilian Society in Germany. The polyphonic compositions of the 16th century as well as the more recent Cecilian compositions found the widest possible circulation throughout Holland. The singular veneration for Haller and Haberl had produced a predilection of the Medicean Chant Books, which made the acceptance of the Vatican Edition somewhat difficult. The School of Church Music in Utrecht became the centre of the movement. **BELGIUM** also established a "School for Church Music" in Malines 1879, and kept many points of contact with the Cecilian movement.

FRANCE among the different countries, kept a position of her own. In this country the Gregorian tradition had never been fully broken, even though it had been repressed by a new style of chant composition in the 17th century. But there had remained a distinct appreciation of the sacred melodies and, consequently, of liturgical music. It is characteristic of the French genius that a strong opposition met the venturesome orchestrated attempts of Le Sueur and his circle. Thus the reform of Church music in France found an unbroken chant tradition and an inborn liturgical sense. Dom Guéranger, the Abbot of Solesmes, became the leader of the liturgical reform. The restoration began in 1830. Theodore Nisard, Dom Jausion and Dom Pothier became the leading supporters of the movement. In 1894 the "schola cantorum" was organized in imitation of the Cecilian Society in Germany. Charles Bordes, Alexandre Guilmant, and Vincent d'Indy became the leaders of the movement which, contrary to the German organization, allowed polyphonic music to give precedence to Gregorian Chant and organ music. The **schola**

cantorum assumed the lion's share of work and remained to the present day the leading institute in France. In spite of attempts at regionary organizations throughout France, it has not been possible to establish a society after the German pattern.—**ALSACE** (alone) has a Cecilian Society according to the German model.

SPAIN, like France, had an unbroken chant tradition. The reform consisted principally in remodeling and perfecting the chant work and in extending the ancient vocal polyphony. At the Church Music Congress 1912 in Barcelona, "the Spanish Cecilian Society" was organized, with the same aim and diocesan grouping as the German exemplar.

In **ITALY** church music reform entered into close relations with the reform inaugurated by Witt. The most important events towards effecting a reform had been the remodeling of the "schola" at the Lateran by Pope Pius IX, 1868, and the establishment of a school for church music in Milan, 1874. By reforming the choir of the German "Nationalkirche" Santa Maria dell'Anima, Witt began to exercise great influence. He established 1880 the "scuola gregoriana" and thus transplanted the Cecilian Society into Italian soil. A large percentage of Italian leaders in church music made their studies in Ratisbon.

Witt was a live wire, his ideas, like fiery sparks, set the world on fire; his manner of organizing, conducting assemblies, training leaders, instituting festivals, etc., was considered an infallible means towards obtaining results. [Thus a generation of priests and musicians that had come under his spell, became apostles of the reform after they had set foot in foreign countries. The Westphalian priest, Henry Beyerunge, became the reformer of church music in **IRELAND**. His valuable literary contributions to the German magazines of church music effected a most intimate bond of union between Ireland and Germany.

The Germans in **AMERICA** were destined in a particular manner to become the supporters of Witt's reform. As early as 1873 the official organ of Witt's reform: "Die Fliegenden Blaetter" ("Flying Leaves") announced "that a new offshoot, viz. the American Cecilian Society, had been organized after the German pattern." The Cecilian idea had found promoters ere this, however. The Benedictine Fathers of

Saint Meinrad, Indiana, had done much in their Mission Churches to further the sacred chant. In Mary Help Church, Diocese of Vincennes, Father Henry had introduced a liturgical reform in 1867. In 1872 an association had been formed according to the statutes of the German Cecilian Society and application for incorporation was pending. The American Cecilian Society founded in 1873 by Professor John Singenberger, exercised the greatest possible influence upon the Catholic Church Music of America; if to-day we find a widespread liturgical activity in this vast country, credit must be given in the first place to the contact with Witt's spirit and genius of organization.

(Prof. K. G. Fellerer, in *Musica Sacra*, March 1937. Translated by the Editor).

SOME OF WITT'S BEST KNOWN MUSIC

400 Ave Maria.....	TTBB
56 The Same	SATB
551 The Same	SSA
841 Another setting	2 vcs.
580 Alma Redemptoris	2 vcs.
597 Regina Coeli	SATB
546 The Same	SSAA
733 Improperium	TTBB
844 The Same	SATB
842 O Vos Omnes	SATB
935 The Same	TTBB
935 Christus Factus Est.	TTBB
Missa Exultet	SATB

GRUENDER MASSES CONTINUE IN POPULARITY

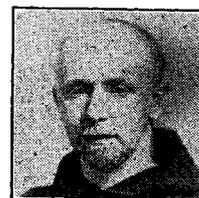
The works of Reverend Hubert Gruender, S. J., have assumed a prominent place in the field of liturgical music. His Christmas offertories, Laetentur Coeli, and Tui Sunt Coeli, for four mixed voices, are frequently performed; his Lamentations for four men's voices are used by most of the better choirs during Holy Week, and his Masses for Boys and Men's choirs, (Cantus T.T.B.B. or TTBB alone) are also widely used.

The Missa Festiva in the SATB arrangement has recently been chosen for use at Christmas by St. Mary's Church Choir, Port Washington, Wisc. (Mr. Charles Moranski, Dir.) and the Immaculate Conception Church Choir, Cambridge, Mass. (Mr. M. E. Karbauskas, Dir.)

Guide For Prospective Choirmasters

BY REV. LEO ROWLANDS, O.S.F.C.

THE MUSIC TO BE SUNG



IT would seem, at first blush, that there is little that can be said on this subject, so freely has the question been ventilated. And certainly we would not attempt to add any more to what has already been said were it not for the peculiar scope of these articles, which, as we explained at the beginning, are designed to help those choirmasters who have to start from the foundations, or have to strive for the right thing with limited material and in cramped circumstances, and have therefore to encounter all manner of criticism from the ignorant on the one hand, from the over-wise on the other. In view of which, we may say that this article is to let the choirmaster know just where he stands: a resumé of the MOTU PROPRIO of Pope Pius X, with occasionally a quotation of the actual words, and a few final comments by way of giving the instructions a direct point.

After a prelude on the necessity for reform in Church Music, the Pontiff proceeds to his instructions, which are divided into nine main chapters: of which, again, it is the first two which are to our present purpose. The first: **GENERAL PRINCIPLES**. Sacred music is a complementary part of the liturgy, participates in its general scope, and so makes for the glory of God and the sanctification of the faithful. It contributes to the decorum and splendour of the ecclesiastical ceremonies, and its aim is to add greater efficacy to the text, in order that through it the faithful may be the more easily moved to devotion and thus better disposed to receive grace. Thus identified with the liturgy, sacred music must possess the qualities proper to the liturgy: in particular, Sanctity, so that profanity either in matter or manner of execution is entirely excluded, and Goodness of Form, so that it is true art. From these qualities, the Pontiff declares, there comes spontaneously the characteristic of universality, in such wise that national traits may be present in the music and yet not offend the taste of any listener whatever.

Secondly, **THE DIFFERENT KINDS OF MUSIC** which bear these characteristics. Foremost is the Gregorian Chant, the only Chant inherited from the ancient Fathers, and jealously guarded throughout the centuries. This, restored to its pristine purity by recent studies, she proposed to the faithful as her own, and prescribes exclusively for some parts of the liturgy. And since the Gregorian Chant is the supreme model for sacred music, the following rule is laid down: **The more closely a composition for church approaches in its movement, inspiration, and savour, 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 take it for certain that an ecclesiastical function loses nothing of its solemnity when it is accompanied by no other music than this'. And special efforts must be made to restore the use of Gregorian Chant to the people, so that the faithful may again take a more active part in the ecclesiastical offices, as was the case in ancient times. Next in order is the classical polyphony, which "agrees admirably with Gregorian Chant, the supreme model of all sacred music, and hence it has been found worthy of a place side by side with the Gregorian Chant in the more solemn functions of the Church, such as those of the Pontifical Chapel. This, too, must be restored largely in ecclesiastical functions . . ." Finally, modern music. "The Church has always recognized and favoured the progress of the arts, admitting to the service of the cult everything good and beautiful discovered by genius in the course of ages — always, however, with due regard to the liturgical laws". **And so modern music may be used**, due care being taken to ensure that it be free from all reminiscence of the theatre.

These who are familiar with the original text of the MOTU PROPRIO will, we venture to think, agree that the above is a fair resume. Indeed, our only object in condensing the original text is to save space and thus have a little room for a commentary. And in this commentary we speak as one man to another, offering opinions with a certain amount of reserve, or at any rate with the consciousness that the best course is for each one to read the original for himself and draw his own conclusions.

The following, however, may be said:—

In this pivotal document we really have the mind of the Church, and when the Church thus speaks her mind, it becomes a matter of conscience to put ourselves in line with it as speedily as possible. It would seem that we have here so clear an expression of an ideal, that there is no need to "interpret it". Yet you will always find those who insist on the letter of the law rather than the spirit, and such people generally succeed in making a lop-sided interpretation of what is in itself sanely balanced. There are those who clamour for "Plainchant, and Plainchant only", and are quite content if they have Plainchant, no matter how lifeless the rendering or how colourless the voices. Truly a dreary prospect! Is this what Pope Pius meant by "adding greater efficacy to the text, in order that through it the faithful may be the more easily moved to devotion and better disposed for the reception of grace"? Surely the spirit of the MOTU PROPRIO is that whatever excites to true devotion is available for the service of the Church. And the sweet reasonableness which characterizes the whole document is notably displayed in its attitude to modern music. Further, we will note that, while this style of music is allowed, the classical polyphony is urged: for it says that polyphony **must** be largely restored in ecclesiastical functions — which is exactly the terminology used of the Gregorian Chant. In saying this, we are striving to correct a certain amount of disproportion which is noticeable in certain quarters, but we are by no means forgetting that the ideal is Gregorian Chant properly rendered. For example: "and everybody must take it for certain that an ecclesiastical function loses nothing of its solemnity when it is accompanied by no other music than this". Properly rendered, of course, and with a due sense of proportion: for instance, for a Pontifical Mass there would be required a

really large choir so that the softer passages might retain breadth, and the rare "fortes" be electric in their effect. But with any choir; accuracy of pronunciation, easy tone, and a devout spirit is required. And so, as we remarked in a previous article, you may have to start from precisely the other end, namely, modern music, if only to give the Gregorian Chant "a fair break" — lest the choir weary of hearing themselves sing it crudely and the congregation turn and rend them. After all, "**modern music,**" as Pope Pius says, "**furnishes compositions of such excellence, sobriety, and gravity, that they are in no way unworthy of the liturgical functions**". And it is safe to say that, whereas composers of a previous generation turned out some abominable church music, the same is not the case today: **present day composers, whatever their degree of inspiration, are fairly conscientious in observing the requirements of liturgical music.** You must, of course, exercise your own judgment as to what is artistic and remember, this is **demand**ed by the MOTU PROPRIO — the inartistic is unsuitable for the service of the Church. So you will be well advised to spend an afternoon at the houses of our publishers of Catholic music, browsing over their latest publications: you will be well received — but take the precaution of asking for a chair! Thus ensconced, look over some of the music, rejecting severely all that which does not seem to "add greater efficacy to the text" or which smacks of the profane or which does not approach the Gregorian in its "movement, inspiration, and savour." And the following practical tests may be employed:

(1) Avoid Masses or Motets which repeat the text needlessly: or again, where the text is so divided out between the various parts that the sentences overlap (after the manner of a hasty celebrant and server getting through the psalm "Judica"). Either of these abuses shows that the composer considers the text subordinate to the music. These are more likely to occur, of course, in the longer pieces, the Gloria and Credo, and have been known to amount to nonsense in the former and heresy in the latter.

(2) Likewise, suspect Masses in which the vocal passages are constantly being held up by organ interludes — a species of musical salad! We say, suspect them: for such a practice again shows that the composer is exalting his music at the expense of the text, with the added disadvantage of throwing the spotlight on the

organist. And finally, it throws doubt on the composer's ability to sustain an idea.

(3) Next, be guided by what is generally a form of good melodic writing: the melody should flow smoothly. The greater intervals should not be succeeded by more intervals in the same direction, two intervals of a fourth in the same direction are not good — and much more that you will find in the first pages of a Harmony Text-Book. Staccato effects have absolutely no place in church music. Indeed, they have not much place in vocal music at all: they can only express the bizarre or comical, or form a part of the stock-in-trade of the coloratura soprano — better leave them in their proper setting, i. e., with scenery, footlights, and an uncritical audience.

(4) Avoid music which is chromatic. Remember, Gregorian Chant allows of a chromatic in one case only—the flattening of the *si* (or *te*). It is true that one must be careful not to give a wrong impression in this matter, but it is a fact that the moment chromatics appear, the "Gregorian savour" disappears, sentimentality creeps in, and the music is apt to weaken wholesale.

(5) In the same spirit, music which is bound rigidly by the bar-lines in such a way as to be forever pounding a strong accent on the first beat lacks the free movement of that musical prose which is Gregorian Chant.

These are the standards by which one should be guided in choosing church music. A few others may be added for purely practical reasons. Take care to get hold of a couple of Masses which will stand being deprived of their accompaniment, so that you may have something in readiness for Advent and Lent. Avoid, for reasons given early in this series of articles, Masses with much sole work. And avoid, likewise, those in which the melody seems to be concentrated in the soprano part, with the other parts lacking in interest: this is bad writing, anyway, and the right for everybody to have a melody is almost of the natural law. In this way, as well as by the method recommended in an early chapter, you will pave the way to polyphonic singing with its innumerable blessings of musical education. And when your choir can sing without accompaniment, you may well hope for a decent performance of the Gregorian. This last phrase is no mere loose colloquialism: "decens" is the Latin for "fitting".

(To Be Continued)

PAPAL SECRETARY WRITES ON MUSIC

In view of recent discussions on church music, the following quotation from the Papal Secretary's letter of December 18, 1936, written at the request of His Holiness to the president of the Union des Organistes et les Maitres de Chapelle, is in place.

"If one can justly say that the Church has always favored the progress of the arts, that is true in a more special way even of music, which offers one of the primary means for the expression of liturgical prayer. The official chant of the Church, it is true, is the Gregorian chant, which expresses with greater animation and fidelity the spirit of the liturgy.

"Besides, the Church proposes the same to artists as a model to be followed. But it is nevertheless true that she has taken over and made her own in a way, even if less intimately, the inspiring compositions of the great polyphonists of the sixteenth century and that she continues to welcome the productions resulting from progressive modern musical art, but only to the extent in which these are in harmony with the purity, gravity and dignity of liturgical worship and ecclesiastical regulations.

"It must not be forgotten, indeed, that music, especially vocal music in a temple of worship, is an integral part of the solemn liturgy; being directly subordinate to the divine cult, it should in no wise let itself be contaminated by any profane elements. And in order to prevent such profanation the Holy See has at various times raised its voice" (*Revue Liturgique et Musicale*, XX, 3, p. 77). "Orate Fratres".

R. I. P.

F. L. SCHREINER

Orange, N. J. — On August 7, Dr. Francis C. L. Schreiner died at the age of 76. For over fifty years Dr. Schreiner had been organist of St. John's Church, Orange, N. J., and a member of the faculty at Seton Hall College, where he received his Doctor of Music Degree.

Dr. Schreiner had served as organist at the Newark Cathedral, following his father there. In 1879 he and his father joined in directing music at St. John's in Orange, and upon his father's death Dr. Schreiner took over complete charge of the music in the church and continued to the present year completing 58 years at this one church.

(Condensed from The Diapason)

The Teaching of Plainsong in Schools

DOM GREGORY MURRAY, O.S.B.

IN any discussion of this important subject it is necessary to begin by quoting from the official pronouncements of the sovereign Pontiffs. Pope Pius X's *Motu Proprio* on Sacred Music, dated 22nd November, 1903, was described by the Pope himself as 'a juridical code of sacred music.' It did in fact establish for all time the principles that must govern the choice and performance of music in church. But unfortunately most of the commentaries on this instruction are the work of professed musicians, who have naturally stressed its purely musical side and in doing so have frequently neglected to mention, and certainly failed to perceive clearly, what is undoubtedly the most vital thought of the document for the Catholic faithful.

More than once the Pope urges that the people should take an active part in the Sacred Mysteries and in the Solemn public prayers of the Church.' In speaking of the Gregorian Chant he declares it to be 'the proper chant of the Roman Church . . . which she offers to the faithful as her own music . . . and as the highest model of church music.'

Wherefore (he continues) this ancient Gregorian Chant should be largely restored in divine worship, and it should be understood that a service of the Church loses nothing of its solemnity when it is accompanied by no other music than plainsong.

Especially should this Chant be restored to the use of the people, so that they may take a more active part in the services as they did in former ages.

The same thought is emphasized by the reigning Pope Pius XI in his Apostolic Constitution *Divini cultis sanctitatem* of 28th December, 1928:

In order that the faithful may more actively participate in divine worship, let them be made once more to sing the Gregorian Chant, so far as it belongs to them to take part in it. It is most important that when the faithful assist at

the sacred ceremonies . . . they should not be merely detached and silent spectators, but, filled with a deep sense of the beauty of the liturgy, they should sing alternately with the clergy or choir, as it is prescribed.

Not content with the mere statement of his wishes, the Holy Father gives practical instructions whereby the end he desires may be best attained:

Let the clergy, both secular and regular, under the lead of their Bishops and Ordinaries, devote their energies, either directly or through other trained teachers, to instructing the people in the liturgy and in music, as being matters closely associated with Christian doctrine.

This will be best effected by teaching liturgical chant in schools, pious confraternities and similar associations. Religious communities of men and women should devote particular attention to the achievement of this purpose in the various educational institutions committed to their care. Moreover, we are confident that this object will be greatly furthered by those societies which, under the control of ecclesiastical authority, are striving to reform sacred music according to the laws of the Church.

It is therefore clear that instruction in the Gregorian Chant is a necessary part of Catholic education; it is 'a matter closely associated with Christian doctrine'; without it 'the more active participation of the faithful in the services by singing the Gregorian Chant' will never be achieved. Moreover I think it is true to say that the fully developed corporate Catholic life outside the church — Catholic Action — will never flourish until it is fostered and nourished by a more active corporate worship, especially in the Mass. The Catholic layman has not only a duty but a positive right to take an active vocal share in the singing of Mass. It is part of Catholic education to instruct him in his duty and to equip him for its fulfilment.

But there are difficulties. The development of congregational singing at Mass may

¹ Paper read to the Conference of Catholic Colleges, held at Downside, Apr. 12-14, 1937.

mean the sacrificing of otherwise excellent musical traditions in the school chapel, the abandoning of a select choir and (from the purely musical standpoint) of a programme whose artistic achievements have won recognition. Many school choirs concentrate on the performance of polyphonic settings of the Ordinary of the Mass, with the result that the development of congregational singing is precluded. In Cathedrals and larger churches, where the congregation varies very considerably from Sunday to Sunday, the choir will naturally be responsible for almost all the singing. But to adopt a similar programme in our school chapels is actively to foster in the minds of the great majority of our boys that attitude of 'silent detachment' which the Holy Father condemns. Surely the Ordinary of the Mass (the *Kyrie*, *Gloria*, *Credo*, *Sanctus*, *Benedictus*, *Agnus* and the responses) ought as far as possible to be sung by the entire school. If we have a school choir it should be so placed as to be able to assist the rest of the school to sing the Ordinary — otherwise we are expecting the school to sing without the assistance of those who are presumably the best singers. The main business of the school choir ought to be to sing the Proper of the Mass¹. The Ordinary belongs to the congregation.

At Downside until a few years ago we had a school choir with an excellent polyphonic tradition, inaugurated by Sir Richard Terry before he was appointed Director of Music at Westminster Cathedral in 1902. But the choir included at most some thirty boys and the rest of the school were silent at Mass except for the responses and the *Credo*. Now the whole school takes part regularly in the whole of the Ordinary, sung in plainsong, and thus actively participates in the offering of the Holy Sacrifice. They go not to hear Mass, but to sing the Mass. I am sure that the religious advantages of this policy outweigh the purely aesthetic merits that have been sacrificed. At all events we are attempting to obey as faithfully as possible the instructions of the Holy Father, even at the cost of artistic effect.

In the matter of congregational singing, especially by boys between the ages of 14

¹ I do not say that the school choir should necessarily sing the whole of the Proper in the full plainsong, for this would in many cases be too difficult. But the Proper should be sung and it is the function of the choir to sing it.

and 19, it would be absurd to expect the skilled rendering such as we should demand from a trained choir of picked voices. By the nature of the case congregational singing is on an altogether lower artistic plane. Nevertheless we must, I think, teach our school congregations to sing the chant according to a definite system, and if possible a system that is universally recognized as a sound one. Our object is not merely to achieve unanimity in the school chapel but the wider one of preparing the laymen of the future for the part they may reasonably expect to take as members of parochial congregations in different parts of the country. Therefore, it is important that we should all teach according to the same method. Despite the opposition of a number of experts—who all differ from one another except in the matter of their opposition—the Solesmes system is the only one which actually does enjoy a world-wide acceptance. It is the method officially adopted in Rome by the Pontifical School of Sacred Music; it is also the method officially recognised by many of our own Bishops; and, finally, it is the method to which the English Society of St. Gregory has given its adherence. Surely, therefore, it would be absurd to teach any other method in our schools.

But obviously it is not possible to teach a method which one does not understand oneself. The Society of St. Gregory, to which I have alluded, provides splendid opportunities where this method may be studied and learned. It holds an annual Summer School in August Bank Holiday week at Oxford, which all its members have the right to attend. Moreover its quarterly, "Music and Liturgy", contains instructive articles on the subject and enables readers to keep in touch with the plainsong movement throughout the country. Obviously it is desirable that all who are involved in the work of teaching plainsong should be members of this Society, which enjoys the patronage of the Hierarchy of England and Wales and has been graced by the Holy Father with many spiritual privileges. It is even possible to gain a plenary indulgence by diligently attending any course or series of classes organised by the Society.

The general plan to be followed in teaching plainsong to a congregation should be as simple as possible, especially if our congregation is a school. I make the following suggestions:

- (1) Every boy should have a book—ei-

ther the *Kyriale* or *Plainsong for Schools, Part I*. For the reasons already given I consider it of the utmost importance that the book chosen should contain the rhythmic signs of Solesmes.

(2) There should be at least one full practice each week, lasting not more than half an hour. Two shorter practices are more valuable than one long one.

(3) There is not the slightest need for elaborate technical instruction about the notation or the rhythm. Better by far is to teach them by imitation. Sing the melody phrase by phrase and make them repeat each phrase until it is known, just as we should teach them a new hymn. If they use their books and listen carefully they can learn all that they need to know about the notation. The main object is to teach them to **sing**, and we must remember that in the golden age of plainsong the melodic tradition was primarily an oral one.

(4) Experience has shown that the melodies are easily learned, and most of the time of the practices is spent in correcting such faults as inequality of note-values, breaking-up of phrases, unnecessarily long delays between the phrases, and mistakes in pronunciation of the Latin. With regard to the Latin, we should uniformly teach the Roman pronunciation which is ordered to be used in the performance of the liturgy.

I have already stressed the need for uniformity of method in order that our teaching of the chant may achieve its ultimate purpose. It is also equally desirable that we should teach the same melodies. I suggest that the following plainsong Masses may be regarded as forming a sufficiently comprehensive repertory and one which might well serve as the basis for future congregational instruction throughout the country. All these Masses are sung by the school at Downside without serious difficulty:—

- (1) Credo III;
- (2) Mass XI (for Sundays *per annum*);
- (3) Mass VIII *de Angelis* (for Feasts);
- (4) Mass X (for Feasts of Our Lady);
- (5) Mass XVII (for Sundays in Advent and Lent);
- (6) Mass I (for Paschal Time);
- (7) Requiem.

¹The *Kyriale* may be had of Messrs. McLaughlin & Reilly Co., Boston, Mass., (paper or stiff boards); *Plainsong for Schools, Pt. I* also.

All our instruction in the chant should of course be amplified by instruction in the liturgy, especially in the Holy Mass. I have purposely refrained from any discussion as to the teaching of plainsong in connection with Vespers or any other of the Canonical Hours, because I think it is advisable that we should concentrate on the Mass.

If I may be allowed to voice a personal hope, it is that the day may soon come when it is the normal thing for the parochial Mass to be a thoroughly congregational service, in which the people take a full, active part by singing the Church's own music. Certainly much depends in this matter on our Catholic schools. The wishes of the Holy Father at least are clear enough; the teaching of plainsong should form a regular feature of our educational curriculum, so that the faithful may cease to be 'silent and detached spectators . . . may more actively participate in divine worship . . . and be made once more to sing the Gregorian Chant . . . as they did in former ages.'

DOM GREGORY MURRAY ACTIVE IN ENGLAND

The choirmaster at Downside Abbey, England, Dom Gregory Murray has become noted for his activity as a composer and recitalist.

He has given 50 broadcasts from his own repertoire, his *Missa Prima Toni*, in six parts unaccompanied received its first performance at Westminster Cathedral recently, his duties as organist and choirmaster at Downside Abbey have continued, and he has been called upon to serve as Adjudicator several times during the summer months.

OUR MUSIC THIS MONTH

New and republished music for Christmas, will occupy these pages in this issue and the November number. Hymns, Carols and Motets for various combinations of voices.

BENEDICTION SERVICE

391

1. O Salutaris

"O saving Victim, who dost throw open the gate of Heaven! The attacks of the enemy press upon us—grant strength, give help. Everlasting glory to the One and Triune God, who gives us life without end in our home-land."

Edited by Leo Rowlands, O.S.F.C.

FELICE ANERIO
(1567-1620)

S.

1. O sa - lu - ta - ris Ho - sti - a, Quae coe - li pan - dis o - sti - um, Bel - la pre - munt —
2. U - ni tri - no - que Do - mi - no, Sit sem - pi - ter - na glo - ri - a, Qui vi - tam si - -

A.

T.

1. O sa - lu - ta - ris Ho - sti - a, Quae coe - li pan - dis o - sti - um, Bel - la pre - munt —
2. U - ni tri - no - que Do - mi - no, Sit sem - pi - ter - na glo - ri - a, Qui vi - tam si - -

B.

ACC.

For Rehearsal Only

— ho - sti - - li - a; Da ro - bur fer — au - xi - li - um.
- ne ter - - mi - no No - bis do - net, — in pa - tri - a. A - men.

— ho - sti - - li - a; Da ro - bur fer — au - xi - li - um.
- ne ter - - mi - no No - bis do - net, — in pa - tri - a. A - men.

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In The Caeclia (October 1937)

M. & R. Co. 976-4

Made in U.S.A.

2. Tantum Ergo

"Let us therefore prostrate ourselves and adore so great a Sacrament; let the Old Testament give way to the New Rite; let faith supply what the senses lack. To the Father and to the Son be praise and gladness, salvation, honour, power, and blessing to Him who proceeds from them both let praise equally be given."

Edited by Leo Rowlands O.S.F.C.

G.P. da PALESTRINA

SOPRANO

1. Tan - tum er - go Sa - cra - men - tum, Ve - ne - re -
 2. Ge - ni - to - ri, Ge - ni - to - que, Laus et ju -

ALTO

TENOR

1. Tan - tum er - go Sa - cra - men - tum, Ve - ne - re -
 2. Ge - ni - to - ri Ge - ni - to - que, Laus et ju -

BASS

ACCOMP.
 For
 Rehearsal
 Only

mur cer - nu - i; Et an - ti - quum do - cu - men - tum,
 bi - la - ti - o; Sa - lus, ho - nor, vir - tus quo - que,

mur cer - nu - i; Et an - ti - quum do - cu - men - tum,
 bi - la - ti - o; Sa - lus, ho - nor, vir - tus quo - que,

No - vo ce - dat ri - tu - i; Prae - stet fi - des sup - ple -
 Sit et be - ne - di - cti - o; Pro - ce - den - ti ab u -

No - vo ce - dat ri - tu - i; Prae - stet fi - des sup - ple -
 Sit et be - ne - di - cti - o; Pro - ce - den - ti ad u -

men - tum, Sen - su - um de - fe - - ctu - i.
 tro - que, Com - par sit lau - da - - ti - o. A - men.

men - tum, Sen - su - um de - fe - - ctu - i.
 tro - que Com - par sit lau - da - - ti - o. A - men.

3. Laudate Dominum

"Praise the Lord, all ye nations: praise him, all ye peoples. For His mercy is confirmed upon us, and the truth of the Lord abideth for ever. Glory to the Father and to the Son, and to the Holy Ghost; as it was in the beginning is now and ever shall be, world without end, Amen."

Edited by Leo Rowlands, O. S. F. C.

L. VIADANA
(1564 - 1627)

Voices in Unison (or Cantors only)

mf 1. Lau - da - te Dominum, om - nes gen - tes: Laudate eum, om - nes - po - pu - li.
p 3. ... Gloria Patri, et Fi - li - o: ... Et Spiri - tu - i San - cto.

ORGAN

SOPRANO

ALTO

TENOR

BASS

ACCOMP.
For Rehearsal Only

2. Et veritas Domini ma - net in ae - ter - rum.
 4. . . . Et in sae - cu - la sae - cu - lo - rum, A - men.

2. Et veritas Domini ma - net in ae - ter - rum.
 4. . . . Et in sae - cu - la sae - cu - lo - rum, A - men.

2. Et veritas Domini ma - net in ae - ter - rum.
 4. . . . Et in sae - cu - la sae - cu - lo - rum, A - men.

2. Et veritas Domini ma - net in ae - ter - rum.
 4. . . . Et in sae - cu - la sae - cu - lo - rum, A - men.

Laetentur Coeli

Offertory for 1st Mass of Christmas

Let the heavens rejoice and let the earth be glad,
before the Face of the Lord, because He cometh.
(Free translation)

J. SINGENBERGER
Arranged for S. A. T. B.
by JAMES A. REILLY, A.M.

SOPRANO

ALTO

TENOR

BASS

ORGAN

Lae-ten-tur coe - li, lae-ten-tur coe - li, et ex-

Lae-ten-tur coe - li, lae-ten-tur coe - li, et ex-

Lae-ten-tur coe - li, lae-ten-tur coe - - li, et ex-

Lae-ten-tur coe - li, lae-ten-tur coe - - li, et ex-

ul - tet ter - - - ra, lae-ten-tur

ul - tet ter - - - ra, lae-ten-tur coe - li,

ul - tet ter - - - ra, lae-ten-tur coe - li,

ul - tet ter - - - ra, lae-ten-tur coe - li,

Man.

coe - li et ex-ul - tet ter - - -

et ex-ul - tet ter - - - - -

et ex - ul - tet ter - - -

et ex - ul - tet ter - - -

mf

Ped.

ra, an - te fa - ci - em Do - - mi - ni:

ra an - te fa - ci - em Do - - mi - ni:

ra an - te fa - ci - em Do - - mi - ni:

ra an - te fa - ci - em Do - - mi - ni:

mf

Ped.

SOLO
p

quo - ni - am ve - nit,

SOLO
p

quo - ni - am ve - nit,

pp

p

Man.

ff *rit.*

quo - ni - am ve - nit, quo - ni - am ve - - - - nit.

ff

quo - ni - am ve - nit, quo - ni - am ve - - - - nit.

ff *rit.*

quo - ni - am ve - nit, quo - ni - am ve - - - - nit.

ff

quo - ni - am ve - nit, quo - ni - am ve - - - - nit.

ff *rit.*

Ped.

A Carol of Good Tidings

E. OXENFORD
(addition by J.V.E.)

(Flos de Radice Jesse)*

Introducing the traditional French Carol "Gloria in excelsis" CYR de BRANT

Andante

ORGAN *mf* *Chimes*

SOPRANO or TENOR *mf* O won-der-ful the tid-ings To us by An-gels brought, That born to-day in
*Flos de ra-dice Jes - se est na-tus hó-di - e. — Quem no-bis jam ad

ALTO or BASS *mf*

ORGAN *mf*

Beth - le-hem Is One for a - ges sought! — It is the migh - ty Sav - iour, Who
es - se lae - tá-mur ú - ni - ce. — Flos il - le Je - sus est, — Flos

quits His glo - ry power To take on Him man's out-ward form, Thrice blessed be the hour!
il - le Je - sus est Ma - ri - a vir - go ra - dix de qua flos or - tus est.

decresc.

decresc.

decresc.

* Familiarly known as "Lo! A Rose Hath Bloomed" (Es ist ein Rose entsprungen) — 15th Century

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mf
 Gló - ri - a

mf Bless - ed, yes thrice bless - ed! O sing the joy - ful lay.
Et in ter - ra, et in ter - ra pax ho - mi - ni - bus.

p Chimes

in ex - cel - sis De - o. Gló - ri - a

in ex - cel - sis De - o. Bless - ed, yes thrice bless - ed! The
 bo - nae vo - lun - ta - tis. *f* *Et* in ter - ra, et in ter - ra

mf

ri - a in ex - cel - sis De - o.

ti - dings heard this day. in ex - cel - sis De - o.
 pax ho - mi - ni - bus. bo - nae vo - lun - ta - tis.

p

mf

O
Et

mf Chimes

p

why should shepherds low - ly Be first the words to hear? — Why un - to us should
cam - pi flos pu - dí - ci Est flos con vál - li - um, — Pul - chrúm - que pos - set

gra-cious God Bid an-gels bright ap - pear? Be - vond our un - der - stand - ing The
di - ci in spi-nis lí - lí - um, O - dó-res óp - ti - mi, O

ways of Heaven's King But He for-ev-er knoweth best, And hears us as we sing.
dó-res óp - ti - mi, Vel so - lí quod vis ce - dit A - ró - ma nó - mi - ni.

decresc.

mf Gló - ri - a in ex - cel - sis De - o.
mf Bless - ed, yesthrice bless - ed! O sing the joy - ful lay. in ex - cel - sis De - o.
Et in ter - ra, et in ter - ra pax ho - mi - ni - bus. bo - nae vo - lun - tá - tis.

p Chimes

f Gló - ri - a in ex - celsis
f Bless - ed, yes thrice bless - ed! The ti - dings heard this day. in ex - celsis
f Et in ter - ra, et in ter - ra pax ho - mi - ni - bus. bo - nae vo - lun -

mf De - o. O bless - ed, yes, thrice bless - ed for all this wondrous day, When
mf O flos, O gra - ti - a! O flos, O gra - ti - a! Ad
 De - o. tis.

1. Christ is born for - ev - er - more To wash our sins a - way. O way.
 te, ad te sú - pi - ro Me de te sa - ti - a. O a.
 2. *mf*

mf Sw. *p* Chimes
p Pd. Chimes

rit. *a tempo*

The Shepherd Band Their Flocks Are Keeping

The unequal number of beats in each measure is frequently found in music of this period.

PRAETORIUS
(1571-1621)

TENOR I & II



1. The shep-herds band their flocks — are keep-ing, And gen - tle lambs are
2. Glad ti - dings of great joy — he bring-eth, The az - ure vault with
3. "To you, this day, is born — a Sav-iour, 'Your Proph-et, Priest, and
4. Now ev - 'ry voice with rap - ture swell-eth, For Christ the Lord with

BASS I & II



sweet-ly sleep-ing; When sud-den-ly they all be - hold ———— An
 an-thems ring-eth; "Em-man-u-el" a-wakes the song, ———— And
 King for-ev-er; All glo-ry be to God" they cry, ———— All
 mor-tals dwell-eth; Let men and an-gels Him a - dore, ———— And



an - gel in bright robes, ———— with harp ———— of gold.
 count-less hosts the glo - rious theme ———— pro - long.
 glo - ry be to God," ———— let earth ———— re - ply.
 shout their loud Ho - san - nas ev - - - er - more.



The Sleep Of The Child Jesus

403

Andantino
pp sempre

F. A. GEVAERT

TENOR
I

Musical staff for Tenor I, showing the first vocal line with lyrics.

1. Rest - ing a - mong the cat - tle mild, Sleep, sleep, sleep, O lit - tle
2. There 'mid the flow - ers un - de - filed,
3. There 'mid the shep - herds rec - on - ciled,

TENOR
II

Musical staff for Tenor II, showing the second vocal line with lyrics.

Sleep, sleep, —

BASS
I

Musical staff for Bass I, showing the third vocal line with lyrics.

Sleep, sleep, —

BASS
II

Musical staff for Bass II, showing the fourth vocal line with lyrics.

Sleep,

PIANO

Musical staff for Piano, showing the piano accompaniment with dynamics *Andantino* and *pp (For rehearsal only)*.

Musical staff for the Child's part, showing the beginning of the second section.

Child: Ho - ly an - gels sing, Joy - ous news they bring, Es - corts from a -

Musical staff for Tenor I, showing the second section of the vocal line.

sleep, sleep, — O ho - ly Child!

Musical staff for Tenor II, showing the second section of the vocal line.

sleep, sleep, — O ho - ly Child!

Musical staff for Bass I, showing the second section of the vocal line.

sleep, sleep, — O ho - ly Child!

Musical staff for Bass II, showing the second section of the vocal line.

Musical staff for Piano, showing the piano accompaniment for the second section.

Musical staff for Tenor I, showing the third section of the vocal line with dynamics *dim.* and *ppp*.

bove, An - nounce Thee Lord and King. Sleep, sleep!

Musical staff for Tenor II, showing the third section of the vocal line with dynamics *ppp*.

Sleep, — sleep, sleep, — King of an - gels sleep!

Musical staff for Bass I, showing the third section of the vocal line with dynamics *ppp*.

Sleep, — sleep, sleep, — King of an - gels sleep!

Musical staff for Bass II, showing the third section of the vocal line with dynamics *ppp*.

Musical staff for Piano, showing the piano accompaniment for the third section with dynamics *dim.* and *ppp*.

sleep, sleep!

Musical staff for Piano, showing the piano accompaniment for the third section with dynamics *dim.* and *ppp*.

Musical staff for Piano, showing the piano accompaniment for the third section with dynamics *dim.* and *ppp*.

SLEEP, HOLY BABE

Tempo moderato
Rhythmically and not too slowly
mp ben legato

Traditional Melody
Arr. by T. J. GAHAGAN

1. Sleep, Ho - ly Babe, Up - on Thy Moth - er's breast! — Great
2. Sleep, Ho - ly Babe! Thine An - gels watch a - round; — All
3. Sleep, Ho - ly Babe! While I with Ma - ry gaze — In

Lord of earth and sea and sky, How sweet it is to see Thee lie In
bend - ing low, with fold - ed wings, Be - fore th'In - car - nate King of Kings, In
joy up - on that Face a - while, Up - on the lov - ing infant - smile, Which

such a place of rest, — In such a place of rest!
rev - rent awe pro - found, — In rev - rent awe pro - found.
there di - vine - ly plays, — Which there di - vine - ly plays.

A CHILD IS BORN IN BETHLEHEM

Puer natus in Bethlehem

Anonymous - BACH

1. A child is born in Beth - le - hem, in Beth -
 2. Lo, He who reigns a - bove the skies, a - bove
 3. Come then, and on this na - tal day, this na -
 4. And to the Ho - ly One in Three, the Ho -

- - le - hem; Ex - ult for joy, Je - ru - sa - lem!
 - - the skies There, in a man - ger low - ly, lies.
 - - tal day, Re - joice be - fore the Lord, and pray.
 - - ly One, Give praise and thanks e - ter - nal - ly.

Al - le - lu - jah, Al - le - - - lu - jah!

The melody, a 14th century Christmas Carol, is of unknown authorship.
 The text is traditional (15th century).

M. & R. Co.

The Shepherds on the Hillside

Poem by Fr. Martin Hughes, O.S.F.C.

Music by Fr. Leo Rowlands, O.S.F.C.

Moderato

cresc. poco

1. The Shepherds on the hill - side A long night-watching keep; The An-gelschant their sto - ry A -
2. The Kings come from the des - ert To find the hum-ble stall; The star that lit their jour - ney Shines

way the shepherds creep. The wings sweep through the fold - ings, And rouse the flocks from sleep.
clear - ly o - ver all; The Kings stoop down and en - ter, The cam - els are too tall.

Più mosso

(Now trem-ble not, ye sheep - lings, They'll not be long a - way. — They
(Now stay ye here, ye cam - els, And do not fret nor stray: — They

poco rit.
go — to see the new - born Lamb, His sweet Maid - Moth - er, May; —
go — to see the new - born Prince, His sweet Queen - Moth - er, May; —

Più largo

mf So stay ye close, and keep ye warm Un - til — the light of day.
So be ye still, and kneel ye down Un til — the break of day.

Sacred Music in Our Colleges and Seminaries

REVEREND JOSEPH KELLY, PH. D.

THE question is often asked why sacred music does not receive more particular attention in our colleges and seminaries. My design is not to urge the importance of this science at the expense of any other; nor do I mean that it should be taught as a branch more important than another. But I feel that Sacred Music as such has not hitherto received the attention which its importance in a Christian community demands. Were the relation which this art sustains towards the Church, the same as that sustained by painting and drawing, or indeed, of any of the fine arts, we should not regard its cultivation as of so much practical importance as we now do. But when we consider that this is an art with which all Christendom is concerned, an art, which is to a certain extent, connected with the vital piety and spiritual growth of all Catholics, more or less, we cannot but think it deserving of far more particular attention, by those who are to preside over and direct the religious affairs of the Church, than it has ever yet received. In this point of view of the subjects it would seem strange indeed, that an art whose importance is so universally admitted in words, should be held in fact, in so low estimation by Catholics in general, as the art of Sacred Music. But where is the evidence of sincerity of this attachment? Can they point to our colleges and seminaries, and there show the professors of this art or science, as they can do with respect to other sciences? In very few do we find teachers whose duty is to impart instruction of any kind in this science. How is this fact to be accounted for? Especially when we find that these institutions have instructors in every art and science of the curriculum. But Sacred Music with which, not only private individuals, but the whole Catholic world, is confessedly and practically interested, has very few men devoted to its improvement. The grounds upon which we would urge a particular attention to this science in our colleges and seminaries are the following:

First, the practical importance which it sustains to the Catholic community at large. The other sciences have each their appro-

priate professor, and in this we all rejoice. May it be said that the spiritual, the eternal interests of the community are more vitally concerned with the other sciences than with the science of sacred music? May it be said that this is less essential to the prosperity of the Church than the other sciences are? Why then shall not the science of sacred music take its rank among its kindred sciences, and receive that degree of attention which its relative importance demands?

We are aware that the objection may arise against its being made a subject of particular attention in our colleges because the time of the student is already occupied with the studies of the present course, so that it would be impossible to crowd this science into the short term of four years, without encroaching too much upon some of the other studies. We know that the time of the student is or may be fully and profitably occupied with the studies of the present course. But that it is so occupied, that a portion of each week or day, if you please, might not be profitably spent in the study of this science, we do not believe, nor that the other studies would suffer by such a procedure. The student's powers under the present plan may indeed be taxed to the utmost. But may it not be that a certain degree of attention to the various branches connected with sacred music would, instead of proving a hindrance to his other studies, be of real benefit to them? We have heard it remarked by those who have had experience, that the scholars who have taken lessons regularly in music during their college term, have excelled in the other branches of the curriculum.

We know indeed, that it has been said, and not without some just ground for the remark, that if a student in college is distinguished as a musician, it is generally his only distinction. But there have been and still are exceptions to this state of things. With respect to those of whom this maxim is true, we think adequate reasons may be given to account for such failure in the literary and scientific course. One of these is, that most of those of whom this remark is true, turn their attention to the practice

of singing and playing only, and not to the study of music as a science or art. This habit is of itself calculated to induce a kind of mental dissipation, and consequently a dislike for close application to study. But had the same persons been directed to the study of the science of music, as well as to its practice, the results would have been far different.

Again the beneficial effects of singing upon the voice is another reason why music should receive more particular attention in our colleges and seminaries. It is often remarked by teachers of elocution, that music and elocution are sister arts; and that the cultivation of the one tends to improve the other. The direct and immediate effect produced upon the voice by singing, is that of enriching and strengthening its tone, as well as of increasing its compass. A rich, mellow voice possessing at the same time great strength and compass is no ordinary attainment. Nor is it to be expected that these properties in their perfection will in all cases be attained, whatever course of instruction is adopted. But we feel assured that much may and ought to be accomplished under some course of instruction. For it cannot have escaped the notice of any one, whose attention has been in the least degree awake to the subject, how few are the number of good public speakers. An unpleasant voice may have its effect upon the popular ear to the detriment of the subject matter of the address. It is not enough to say in reply to this, that if the speaker is affected his hearers will be also. These things, how much soever the speaker may feel will act as so many hindrances to prevent him from gaining possession of the hearts of his hearers; to deny this is to contradict the testimony both of philosophy and of observation.

Another reason why music should have its proper professor, is founded on the fact, that collegiate students, in passing through their course of education generally make little or no real addition to their knowledge of this science. That such a fact, no one, we think, will pretend to deny. Nor is a difficult matter to account for such result. For in the first place, there is according to the present course of instruction in our high schools, no portion of time assigned to the study of this science; much less is the student favored with any oral or practical instruction of any kind in this science. We would not be thought to impute to any

class of men personally the causes of the present low condition of music in our country. We are well aware, and we think it must appear equally evident to others, from what has been said, that, with desires however strong to gain a competent knowledge, both practical and scientific, of the art of music, no one class of men could have accomplished anything under the present course of study in our colleges and seminaries. Still, we believe that those in authority, realizing as they must the evils of the neglect of this art, and having it in their power by their influence to effect a reformation in this matter, we feel that an appeal like the present in behalf of sacred music will have a hearing. We feel that an effort at least must soon be made to place this science and art in its proper place in the curriculum.

INTERNATIONALLY RENOWNED ORGANIST GIVES CONCERT AT MARYWOOD COLLEGE

Scranton, Pa. — Dr. Wilhelm Middelschulte, L.L.D., the distinguished Organ Virtuoso and composer, on his return from Germany visited Marywood College. Dr. Middelschulte spent the summer in Europe where he was guest organist in Dresden and where he was most enthusiastically greeted as the great orchestral painter who used his "organ as a mighty orchestra, whose color-tones he knows so well how to mingle finely and brightly."—Dresden Nachrechter, August 23, 1937.

Dr. Middelschulte gave an Organ Recital in the Marywood College Chapel Saturday at 4.30 P. M. The following selections were played with virtuosity and brilliance:

Concerto in F No. 1, Handel; Concerto in G No. 4, Handel; Lamentation, Guilmant; Pastorale and Finale, Guilmant; Symphony No. 5, Widor; Passacaglia, Chorale and Finale from St. Matthew Passion, Bach; Concerto on Bach Themes, Middelschulte; Toccato and Fugue in D Minor, Bach.

The 74 year old musician is still quite in the spirit of musical romanticism and has lost nothing of the charm of painting in rhapsodic colors. The Faculty and Students were thoroughly impressed with his masterly renditions.

Diocese of Pittsburgh Church Music Regulations Successfully in Force Since 1931

1. No organist or choir director is to be engaged or used as a substitute who has not been examined and **approved** by the Diocesan Music Commission. — The most important requisite for a church organist in our Diocese shall be a fair knowledge of liturgical matters and the ability to train a church choir, rather than organ technique.

2. At High Mass it is obligatory to sing **all** the prescribed parts (Proper and Ordinary) and to sing them **in their entirety**. The Proper parts, however (i. e. Introit, Gradual or Tract, Offertory and Communion) may be chanted by the choir according to simplified musical arrangements approved by the Diocesan Music Commission. At Requiem High Mass the Sequence **Dies Irae** and the Offertory are to be sung in their entirety, the same as other parts; the Celebrant, therefore, must here have regard for the organist.

3. At High Mass the Celebrant is not allowed to proceed with the Offertory while the Credo is being sung. Likewise he should not proceed with the Consecration until the singing of the Sanctus is completed.

4. It is strictly forbidden to substitute other selections for the prescribed chants of the Mass; for instance, to sing **Ave Maria** or **Ave Verum** or **De profundis** etc. instead of the proper Offertory at Requiem Mass; to sing **Miserere** instead of the "Libera" at Funeral Mass; etc.

5. According to the teaching of the Catholic Church the members of the church choir (like the altar-boys) hold an **Ecclesiastical Office** next to that of the Celebrant and his Ministers. Consequently Women (ladies or girls) **cannot be members of the church choir**. Mixed choirs of men and women, therefore, or choirs of women only, are forbidden in church **at any time** — that is to say not only for the Sunday High Mass and Vespers but also for High Masses and other Services on week-days.

6. Women may sing "in unison" **from their pews in the body of the church** as part of the Congregation. Congregational

singing not only for hymns at Low Mass and evening Services but also for the Responses and the Ordinary parts at High Mass (Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei) has been always considered by the Church as the best of all and most worthy at any time. School girls, therefore, and members of Sodalties should be encouraged to take the lead in this movement. The congregation may also **alternate** (in unison) with the liturgical choir in singing the different verses and phrases of the sacred text. Gregorian Chant is recommended as the most suitable music for the purpose, when a competent teacher is at hand.

7. Whenever school children must be placed in the choir loft at High Mass, the Boys may sing but the Girls **must keep silent**, unless the whole congregation takes part in the singing. Women organists are not permitted to sing **together with nor alternate** with the male choir.

8. No School Sister may play the organ at Mass and other Services in the parish church, in place of the regular organist, without the **approval** of the Diocesan Music Commission. Sisters organists in Motherhouses and Convent Chapels must also be **approved** by the Music Commission. Their church music shall be submitted for the diocesan "stamp of approval".

9. Since church singers are given the "privilege" of holding an Ecclesiastical Office, the Church requires that catholic men "of good will and good conduct" (rather than men of good voice only) be admitted in the choir. According to Pope Pius X: "These men should, by their modest and devout bearing during the liturgical functions, show that they are worthy of the holy office they exercise."

10. Gregorian Chant must be rendered according to the rhythmic method of the Benedictine School of Solesmes. Such method has been authorized and endorsed by the Holy See. Consequently: (a) books containing Gregorian Chant without rhythmic marks are forbidden for church or

school use; (b) organists and school teachers who never attended a regular Course of Gregorian Chant are not permitted to teach the children anything in Gregorian.

11. Music in the modern style may be used in Church, provided it has been previously submitted to the Diocesan Music Commission and given the official "stamp of approval". The latter is required also for music which is known otherwise to be acceptable. As for new compositions in manuscript form, they cannot be approved for church use, since the church is not a place for experiment nor is the congregation a body to practice on.

12. It is obligatory for every Church with a parish school to have a Boy-Choir (not necessarily a **surpliced** Sanctuary Choir) which will be employed at least **once a month** for the Sunday High Mass, with or without the assistance of the men's choir. It is obvious that the selection of boys for the choir (at the beginning of the scholastic year) should precede the selection of boys for the altar, since any intelligent boy can learn how to serve at the altar, but not every intelligent boy may be able to sing.

13. Organists and choir teachers, should see that the members of the church choir become familiar with the Italian pronunciation of the Latin, and also with the meaning of the liturgical text through the aid of a Latin-English Missal—for as men ought to know what they are talking about, so singers ought to know what they are singing about.

14. Musical compositions for "Solo" are strictly forbidden in church. Likewise "solo-singing" is forbidden, except for "incidental phrases" of a long composition (Gloria, Credo, etc). Only the Organist is allowed to sing **alone** when the choir is not present. Hence during the summer months, if the male choir is not available, the organist shall sing **alone** at High Mass and other church services, unless the Congregation can take care of the singing.

15. No individual singer (except the organist) can be permitted to sing **alone** for Weddings and Funerals. Whenever special music is requested for these occasions **FOUR** singers at least (a Male Quartet) must be engaged.

16. It is forbidden to sing anything in the **vernacular** during High Mass and Vespers. Hymns in the vernacular, however, may be sung **immediately before and after**

High Mass and Vespers, and also **during Low Mass**. At Funerals, nothing can be sung in the vernacular—neither before nor after the Mass since the Church provides the proper chants, namely; "Subvenite", "In Paradisum" and "Benedictus Dominus" or De profundis.

17. It is forbidden to sing or play in church any music from secular sources, or music in use in Non-Catholic churches, like the **Ave Maria's** by Schubert, Gounod, Millard, Rosewig, etc., "O Promise me," "I Love you truly," etc.; "Nearer, my God, to Thee," "Face to Face," "The end of a perfect day," etc.; Wagner's "Lohengrin March", Mendelssohn's "Spring Song" and Midsummer Night's Dream," "Chopin's Funeral March," etc.

18. At Requiem and Funeral Masses the organ can be used (in subdued tone) **only** to accompany the singing, that is, the organ must stop playing when the singing ceases. The same rule holds at Ferial Masses and Sunday Masses during Advent and Lent, except on "Gaudete" and "Laetare" Sundays respectively.

19. It is forbidden to accompany the Celebrant with the organ for the **Preface** and the **Pater Noster**. It is an abuse to sing **Deo gratias** after the Epistle, or **Laus tibi Christe** after the Gospel at High Mass. So, too, to sing the Responses in **harmony** instead of in **unison** at High Mass.

20. Church Choirs of fewer than Ten, Fifteen and Twenty **volunteer members** are forbidden to sing music for Two, Three and Four Voices respectively.

21. Music being a "complimentary" part of the Liturgy should not be made to appear as the principal part. Musical Programs, therefore, or other items concerning church music and church choirs, whenever intended for publication in the local Catholic or secular papers, must be submitted for approval to the Diocesan Music Commission not later than Monday of the week of publication.

22. The Diocesan Music Commission must see not only that the music to be rendered in church is **good in itself**, but also that it is **well within the ability of the choir and of the organist and properly executed**. For this purpose and for the educational benefit of organists, choir directors and church singers, a Recital of liturgical music will be given on Sunday afternoons at the Synod Hall by church choirs.

23. It is strictly obligatory for Organists and Choir Directors to attend the meetings called by the Diocesan Music Commission. Likewise it is obligatory for Church Choirs to take part in the Sunday Recital at the Synod Hall whenever appointed by the Music Commission. Organists and Choir Directors must attend at least TEN of these Recitals, **within the year.**

24. Masses and other music by the following composers are forbidden for church use: Ashmall, Battman, Bartholomeus, Bordese, W. Brown, Concone, Durant, Farmer, Giorza, Gounod, B. Hamma, Kalliwoda, Kahn, Lambillotte, LaHache, Leonard, Loesh, Luzzi, Marzo, Mercadante, Millard, Poniatowski, Rosewig, Schubert, Sorin, Stearns, Weigand, Wilkes.

25. The following English-Latin Hymnals and Collections are forbidden for church and school use; St. Basil's Hymnal; The Gloria Hymnal; Catholic Youth's Hymnal (Christian Brothers); Catholic Choir Manual (Wynne); Crown Hymnal; May Chimes; Hellebusch's Hymnal; Psallite Hymnal; American Catholic Hymnal (Marist Brothers); Wreath of Mary; New Catholic Hymn Book; all of Berge's, Giorza's, Gaines', Marzo's, Peter's Rosewig's and Werner's Collections.

26. Organ accompaniment to Gregorian Masses by L. Bonvin, P. Griesbacher, Fr. Mathias, N. Montani, J. Otten and J. Singenberger is forbidden because of the new rules which govern Gregorian Rhythm and Gregorian Aesthetics.

27. When, for any reason, the observance of Church laws concerning Music and Choirs is impossible, let the pastors be content with Low Mass, at which appropriate hymns in Latin or in the Vernacular may be sung by the congregation.

28. Organists or choir directors who within **One Month** after receiving notice from the Music Commission fail to send a written assurance that abuses on their part against any of the Regulations listed above have been corrected, will be **disqualified** for any church position in the diocese of Pittsburgh.

29. The names of organists, choir instructors and school teachers who prove that they possess a solid liturgical-musical training and experience together with a Catholic attitude toward the Diocesan Authority, will be published from time to time in the Diocesan Catholic Papers, so

that Pastors and others concerned with church music may be informed.

30. The ELECTROTONE (or Hammond Organ) is forbidden for church use at its present experimental stage.—The ORGANETRON (or Everett Organ) is permitted for church use, provided the organist shows discretion in operating the Amplifier. Its cost, however, is not any lower than that of a middle-size Pipe Organ (Wicks or Kilgen Organ) which is certainly to be preferred.

I ask the complete and whole-hearted assistance of priests, sisters, organists and members of church choirs in order that we may once for all secure a conformity with the law of the Church in the matter of music at the Holy Sacrifice of the Mass and at other liturgical Services—which will mark us as a Catholic-minded people, obedient to the Vicar of Christ, and reverent towards the ancient traditions of the Faith. The Diocesan Music Commission has no standards except those, and no desire to enforce unique notions of its own; it is competent in its field and it has a right to ask every Catholic in the Diocese to encourage and support its work. I shall be grateful to Pastors and Superiors of Religious Houses for any opportunities they may afford their organists and music teachers for self-improvement, and in general for the elevation of the standard of music in Churches, Convents and Parish Schools.

+ HUGH C. BOYLE,
Bishop of Pittsburgh.

SUGGESTIONS

To Pastors:

(a) We would beg Pastors to bear in mind that the purpose of a beautiful church, of a splendid liturgical service and of a fine sermon may be entirely defeated by the incompetence of the organist. On the other hand too often the organist receives little consideration for his work (to put it politely) and no encouragement for self-improvement. Pastors should not forget that **a better equipped organist means better music in church, a more dignified liturgical service and a congregation inspired to cooperate loyally in the parochial enterprises.**

(b) Music books are made of perishable material and they wear out with use. You cannot expect volunteer choir members to be interested in their work with books falling apart or not sufficient in number. Nor can you expect volunteer singers to attend rehearsals if the same Mass and the same

Hymns are to be sung all the year round.

(c) Likewise the pipe-organ is not an everlasting instrument, therefore it needs repairing now and then, it needs "tuning" at least four times a year (at the change of the seasons) on account of the different temperatures affecting the metal pipes. **Economy now** (in the matter of organ repairs) means a bigger expense later and unsatisfactory service in the meantime.

d) An appeal to the congregation should be made once a year (preferably in September when church choirs generally resume their duties) encouraging and urging young men of the parish to join the liturgical choir.

To Organists:

a) It is not the large number of singers nor the rendition of elaborate music that makes a "good choir", but rather the good judgment of the organist in choosing music within the powers and ability of the choir, and the proper rendition of the same.

(b) People go to the theatre for excitement and entertainment, but go to church for prayer and recollection. Loud singing and excessive organ-playing in church, often make of it a place of discomfort and distraction for the faithful. Never allow your singers (Men or Boys) to "force" their voices in singing.

(c) Absolute silence in church at the more solemn moments of the liturgical service is far more eloquent and effective than organ-playing. It is suggested, therefore, not to play the organ during the Consecration and from the end of the "Benedictus" till the "Agnus Dei" at Mass. Likewise during the blessing at Benediction.

(d) There are only three successful means to improve your work and become efficient in the field of Liturgical Music, namely: **Reading, Observation and School Training.** For your benefit, a weekly article concerning liturgy, church music, its legislation, its history and aesthetics, etc. is published in THE PITTSBURGH CATHOLIC (special subscription for Organists \$1.00 per year); a Church Choir Recital is given on Sunday afternoons at the Synod Hall; a School of Church Music has been established at the Duquesne University. You should avail yourselves of these opportunities.

To Church Singers:

(a) By his singing, the choir member takes active part in the Holy Sacrifice of the Mass, thus sharing special spiritual

fruits from it. It is a **privilege**, therefore, to be a member of the church choir — but it is also a **responsibility** which commands a scrupulous attendance not only at the Sunday Services but at the weekly rehearsal as well. The latter is by all means necessary even for the best trained choirs.

(b) The only purpose of church music is **the glory of God and the edification of the faithful.** Any personal ambition, therefore, or any desire to "show off" in singing should be sacrificed and discarded. Self-control and self-denial are most necessary to church singers.

To Sisters and School Teachers:

(a) The diocesan Scholastic Program calls for **Twenty Minutes** of Music daily in our schools—such period must **actually** be devoted to music both sacred and secular. It is not fair, in fact, that Catholic children (who are "obliged" to attend Catholic schools) be deprived of musical knowledge which plays such important part in man's education. School children should be taught to sing appropriate hymns (in unison) during the children's Mass on Sunday.

(b) It is suggested that one or two Sisters look after the behavior of the Choir Boys while the latter sing in the choir loft and the organist is busy at the organ. A sensible, sympathetic co-operation between School Sisters and the organist is most necessary for the success of the Boy-Choir.

(c) Let us teach children how to sing by **Musical Notation** rather than by the antiquated methods of Alphabetical Letters or Numerical Figures in use centuries ago, before the invention of the Staff.

To All Those Concerned with Church Music

Regular lessons on Organ, Gregorian Chant, Harmony, Counterpoint and liturgical Composition are given at the Duquesne University of Pittsburgh by competent teachers, at very reasonable terms. A Certificate from the University or from some other recognized School of Church Music will be required henceforth from organists seeking any important position in the Diocese of Pittsburgh.

THE DIOCESAN MUSIC COMMISSION

Rev. Carlo Rossini, **Chairman**

Rev. C. A. Sanderbeck, **Secretary**

108 N. Dithridge St. (Oakland Station)
Pittsburgh, Penna.

St. Mary's Church, Cambridge, Boasts A Liturgical Choir 62 Years Old

REV. E. J. BURKE DIRECTS PARISH MUSIC ACTIVITY
WITH OUTSTANDING SUCCESS

ONE of the finest boy choirs among the Catholic Churches of New England, unheralded and unpublicized is that found at St. Mary's Church, Cambridge, Mass.

Due to alterations of the main church which have closed the upper auditorium for some time, this choir has been singing in the basement, and surmounting acoustic difficulties successfully.

The key to the success of music in any parish is found in the activity or cooperation of the Pastor, with the choirmaster and singers. At St. Mary's, the parish has had the good fortune of having a Pastor, whose cultural interests have extended to every phase of parish activity, the Rev. John A. Butler, I. P. P.

In 1925 Father Butler, assigned the Reverend E. J. Burke, Curate, to direct the Music as part of his Parish work.

Father Burke, had formerly been choirmaster at St. John's Seminary, and had graduated from the New England Conservatory of Music, in Organ, and thus was unusually well qualified to take up this activity.

Without fanfare, the musical organizations directed by Father Burke, grew into exceptionally fine units.

Music was not new to the Parish, for as far back as 1875, at the same church, the present Pastor, Fr. Butler, was a member of the boy choir, which at that time rendered the Gregorian at liturgical services of the church. The Proper of the Mass was sung each Sunday, and also the Vesper service was a weekly ceremony. The late Mr. Joseph Ecker (father of the prominent family of Boston church musicians) was then Choir Director.

The choir of men and boys later was directed by Mr. Charles Schmiz, until 1925 when, Reverend E. J. Burke took charge.

Under Father Burke, the place of music in the parish was given a new emphasis. He reorganized the musical organizations, arranged for a 30 minute period of music three times a week, after school, increased the membership of boys in the choir from 25 to 85 (not including probationers). The men's section grew until it had 35 members.

On Friday nights the men meet for rehearsal. The boys having been trained during the week, are already then for the final rehearsal.

In the Grammar and High School, the Sisters of Notre Dame, have a period during which time the students are coached in the theory of music. From these classes likely pupils are gathered for the special groups.

In addition to the choir, there is an Orchestra with 15 girls, and 25 boys enrolled, a Band which has won first prize in Diocesan Competition, and a Drum Corps which numbers 150. This latter group also has won highest honors in several contests.

The High School Girls have a musical organization of their own which is on a par with the other fine groups of the parish.

Among the Masses found in the choir repertoire are those by Dumler, McGrath, Noyon, Palestrina, Yon, Huber, Montani, Carnevali, Downey, and Rheinberger.

The Gregorian Vespers of the Blessed Virgin and Haller's Requiem are in frequent use, at their respective services.

Mr. Frank Stevens, pupil of Dunham, Schwab, etc., and former organist at the City Club, and a student of the Pius X School of New York Summer courses, serves as organist.

Recently interviewed Father Burke modestly contended that no extraordinary ability was required to organize and support a choir, band, orchestra, or Drum Corps where there was a school attached to the parish. He further modestly disclaimed any secret system of voice training to achieve the tone found in the boy choir, which is the envy of most choirmasters in metropolitan Boston, and the admiration of music lovers.

Musicians know however, that his own interest in music, his previous musical training and his splendid personality were indispensable adjuncts to the work. Musicians know furthermore that without the encouragement of the Pastor, progress would have been more difficult.

Nevertheless music in St. Mary's Church, Cambridge, is a thriving activity, an educational force in the community and a litur-

gical adjunct to the ceremonies. Many graduates of these organizations have gone into music professionally, and all have gone through life with a possession of great value, the love of music. St. Mary's serves as a model in music for other parishes in Greater Boston.

Father Burke, relies on Frank Stevens, his organist, for a great deal of the rehearsal work, and for general direction at various times, and he sought the best man available when employing an assistant.

St. Mary's Church Choir is probably the oldest liturgical choir in point of continuous existence, in Greater Boston. It stands as an example of what can be done when music is recognized as a part of parish and school life.

*Editorial Note: "As this magazine went to press, announcement was made by His Eminence Cardinal O'Connell, that Father Burke had just been appointed Administrator of the Sacred Heart Church, Manchester, Mass."

PONTIFICAL MASS AT COLISEUM LOS ANGELES, SEPT. FIFTH

The Pontifical Mass which marked Catholic Action Day in the Archdiocese of Los Angeles and the Dioceses of Monterey-Fresno and San Diego, opened the State Convention of the Italian Catholic Federation. Most Rev. Philip Scher, D.D., celebrated the Mass at 11.30 with Most Reverend Archbishop Cantwell, D.D., at the throne. Most Rev. Charles Francis Buddy, D.D., San Diego; Most Rev. Daniel J. Gercke, D.D., Tuscon, occupied suffragan thrones at the altar. Most Rev. Thomas K. Gorman, Bishop of Reno, also attended.

John Count McCormack, the beloved Bard of Ireland and count of the Papal throne, sang Panis Angelicus at the Offertory, while the Padre Choristers and the Musidrama Choir sang Perosi's second pontifical Mass.

Great Procession

The great procession of all societies of the Archdiocese, of San Diego and Monterey-Fresno Dioceses and the Italian Catholic Federation units of the state with 65 drum and bugle corps and three bands, moved at 10 o'clock entering the Coliseum at 10.45. Very Rev. Msgr. Martin C. Keating announced each unit in the procession as it came through the automobile tunnel and gave a brief resume of its work and history.

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Question and Answer Box

CONDUCTED MONTHLY BY THE EDITOR

October 1937

“Must we, according to the Motu Proprio of Pope Pius X unrestrictedly bar women from the parish choirs?”

A. The Motu Proprio has become the musical code of Holy Church; it forms part of the Canon (*i. e. unchangeable*) Law. According to this law women cannot form part of the liturgical choir.

“Have Bishops been deprived of the power to make an exception from this law?”

A. The Bishops are the responsible custodians in matters of divine service; they know the conditions of every parish in the diocese; they have to report to the Holy Father every five years. There are dioceses where conditions are so primitive that the above liturgical law cannot be enforced. We know of dioceses where efforts had been made to introduce boy choirs and each time the plans were frustrated: funds were lacking to procure cassocks, surplices and choir books, or the necessary architectural requirements could not be provided, or it was impossible to engage a competent boy voice trainer and pay him a decent salary. Likewise it had been impossible to provide a reliable male-choir.

In such and similar cases the Bishops have the power to dispense for the time being from the ecclesiastical law which forbids women to form part of

the liturgical choir. Holy Church has always been a wise mother, who knows how to accommodate laws and rules to the exigencies of her children.

The very fact that the power of granting a dispensation is reserved for certain extreme cases, removes arbitrariness and makes it at once clear that no pastor and no choir director has any power to admit women into the choir; the Bishop's judgment alone settles the question, and the Bishop is responsible to the Pope.

“What relation is there between Bach and Catholic Church music?”

A. “Palestrina prays in tones, Bach preaches in tones,” says Dr. August William Ambrose, and we add “Gregorian Chant is liturgy in tones”: inseparably united with the celebration of the Christian Mysteries from the very beginning. Psalm-like and simple in its first beginnings, it developed into classical and elaborate forms of beauty; nay, it advanced (*if we may use the words of Dr. Th. Schrems of Ratisbon*) to become “a melodic Incarnation of the liturgical text”.

Palestrina is the mystic of Catholic Church Music, endowed with an intuition which borders on *infused knowledge*; his music is endowed with heavenly peace. It is only in the works of his successors that the elements of human passions begin to assert itself.

 Send your Questions to Very Rev. Gregory Hügle, O.S.B., Prior, Conception Abbey, Conception, Mo. They will be answered in this column, without reference to your name.

Bach is the religiously endowed and pious master who meditates on the sacred text and becomes the enthusiastic preacher of God's great deeds. His soul communes with the God of his heart in subjective mood according to the individualism of the period in which he lived (*18th century*). His fervor, even though strongly personal is such that it may be understood and relished by others. Bach is the lyric genius who made no concessions to the declining (*i.e. operatic*) tendencies of his time he did not flatter the public; he kept his mind upon the highest ideals of church music.

"How did the decline of Church Music set in?"

A. Gregorian Chant flourished for a thousand years. This pure, unaccompanied music developed an inexhaustible wealth of melodic patterns and themes. Out of these melodic roots grew part-music ("*polyphony*") by slow degrees; it was welcomed as "the new art"; it reached its highest perfection under Palestrina. In proportion as polyphony developed, Gregorian Chant declined. The age of the Renaissance called for display and pomp; like Cinderella, chant was relegated to the ash-heap; echoes came from every corner: "You have ruled long enough: yield your throne to another."

Polyphonic art ruled until the worldly, operatic and showy element gained the upper hand. For a long time part-music delighted in counterpoint and fugue; then it began to mass voices together into different groups of which one formed the echo of the other. But finally monody ("*one ruling melody*") began to triumph over the tumultuous struggling of many parts. Since the days of Beethoven monody holds the scepter. The sacred polyphony was laid to rest in the

18th century. Also the art of John Sebastian Bach became a victim of the operatic age; the famous organist was looked upon as "phenomenal improviser and local Thuringian celebrity"; for almost a hundred years his music remained forgotten.

"Which period marks the beginning of the revival?"

A. It seems that with the year 1829 the wave of revival which mysteriously issued from the movement called "*Romanticism*", had reached the domain of sacred music. In that year Mendelssohn produced in Berlin Bach's "*Passion according to St. Matthew*," which gave a thrill to the musical world.

In the same year, 1829, the celebrated musicologue Dr. Carl Proske submitted in a remarkable Memorandum to Bishop Michael Sailer and King Ludwig I the necessity of restoring the ancient polyphony of Palestrina. He began to publish the volumes of the immortal "*Musica Divina*," and simultaneously he undertook to organize a standing school of interpretation in the famous Ratisbon cathedral-choir.

In 1837 Dom Prosper Gueranger began in the newly-opened Abbey of Solesmes his life's giant labor of restoring to France the sacred Roman Liturgy. The restoration of the sacred chant formed part of this work.

"What share in the Bach-Cult must be ascribed to France?"

A. The Ecole Niedermeyer in Paris turned out in less than forty years (1853-1890) more than five hundred accomplished Bach interpreters. The Conservatory of Music and the parish music-schools throughout France had espoused the study of Bach in a surprising manner. Eugene Gigout made bold to say: "The Bach-Bible was written by Andrew Pirro. and as he

had written it so it found its way back from Paris to Germany and to all the nations that are anxious to be ushered into the poetry of music."

(Andrew Pirro, born 1869 at St. Dizier, Haute Marne, France, published 1897 his prize-crowned study "L'orgue de J. S. Bach;" English by

Goodrich 1902. In 1907 he published his principal work "L'esthetique de J. S. Bach.") The knowledge of Bach thus communicated by A. Pirro to his fellow-Catholic organists of France urged many of them on to commit to memory all the treasures which Bach ever written for the organ).

**NEW ORGAN DEDICATED
IN CLEVELAND CHURCH**

**ORGAN RECITAL AND CHORAL PROGRAM
AT ST. PHILOMENA CHURCH,
EAST CLEVELAND OHIO IN JULY**

PART ONE - CHORAL

Immaculate Selected
Tollite Hostias Montani
Jubilate Deo Montani

GIRLS' CHOIR

of St. Philomena Church

PART TWO - ORGAN

1. Verset and Fugue on the Hymn
"Exultet Coelum" Jean Titelouze
French 1563-1633

Titlelouze was the first important organ composer in France, and is considered the founder of the French school of organ composition.

2. Pastorale in C Domenico Zipoli
Italian, 1675-1720

A composition of great charm, utilizing solo stops. It contains unexepected changes of harmony which even today seem "modern".

3. Toccata in F Major Georg Muffat
German 1645-1704

The toccata of the early German school was a collection of short, unrelated movements, often in fugal form. Muffat, whose works are a landmark in the development of organ music, was one of the important Catholic composers of South Germany.

II

4. Suite from the "Water Music" Georg Frederic Handel
German, 1685-1759

- a. Allegro Vivace
- b. Air
- c. Minuet
- d. Allegro Maestoso

Originally written for instruments, this suit was first performed from the royal barge of George I of England at a picnic party on the Thames. Some of its many movements have been transcribed for organ.

5. Prelude, Fugue, and Variations César Franck
French, 1822-1890

Franck, who was organist of the church of St. Clothchilde in Paris, is considered the outstanding French organ composer of the nineteenth century.

III

6. Prelude on Old CXXXVith Psalm
Charles Wood
Irish, 1866-1926

The severe and menacing tune from the English Psalter is made the basis for this composition.

7. Opus Sacrum. "Rex Pacificus" Paul de Maleingreau
Belgian, 1887-

An improvisation on the plain song melody, utilizing modern organ sonorities and harmonies.

8. Charale Prelude "In Thee Is Joy" Johann Sebastian Bach
German, 1685-1750

The pedal in this New Year's prelude resembles the peal of bells. The whole composition reverberates and pulses with joy.

MELVILLE SMITH

Organist of Cleveland Orchestra

**PART THREE
Solemn Benediction**

Cantate Domino Boyer
Tantum Ergo (Third Mode) Gregorian
Christum Regem Adoremus Darros

BOYS' CHOIR

of St. Philomena Church

Louis Busser, Organist

THE NEW HOLTkamp ORGAN

"STRANGE BUT TRUE"

From "Little Known Facts for Catholics"

By M. J. Murray

A copyright feature by N. C. W. C. News Service

The Six Jesuit Fathers who introduced the Catholic Faith into Paraguay, South America, are said TO HAVE SECURED THEIR FIRST CONVERTS BY SINGING HYMNS and thus attracting the wild tribesmen within hearing.

"Fully four hundred thousand hymns and gospel songs, have been published, with varying degrees of excellency. Only about five hundred of them - one-eighth of one percent - are in common use; and of these not more than one hundred and fifty - or three thirty-eighths of one percent - are known by the majority of worshippers." - The Christian World.

OUR ROVING REPORTER

Heavenly Choir Visits E. Potter Ave . . .
Milwaukee — So Does Cupid

(From Milwaukee Herald Citizen, Sept. 18)

Spirited "alleluias" piercing the silence of a deserted street . . . an artistic blending of sixty-odd voices in a joyous hymn followed by more "alleluias" . . . causing your Roving Reporter to investigate more closely . . . to saunter across the street to a dimly lighted store front . . . the source of the glad tidings . . . to peer through the window and wonderful sight! . . . to see the kingdom of heaven . . . Christs, Blessed Virgins, saints, angels and all . . . gathered about rehearsing heavenly benedictions.

Further inspection, however, revealing little operation of celestial vocal chords . . . the angels beaming just as benignly without moving a muscle . . . in reality serving as merchandise in a statuary store on E. Potter Ave . . . while farther back in the long show room . . . a great deal of activity and music making on the part of the Festival Singers of Milwaukee . . . in the midst of their first rehearsal of the season . . . more alleluias and more baton-waving by Director T. E. Stemper . . . entrenched before an archbishop's chair . . . and more perspiring performance by the persistent tenor . . . who insisted upon leading the parade with volume.

Unique in requiring no experience or membership fees . . . merely the ability and desire to sing church music . . . gathering members from throughout the city and suburbs . . . presenting various concerts and requested programs during the year. Among the new members, Rose and Marie Schaefer, of St. Joseph's parish . . . who came in answer to the request for new voices . . . appearing in last week's Herald Citizen.

The history of the club . . . not holding exclusively to its primary purpose of singing . . . but branching out into the broad field of romance . . . producing two weddings within six years . . . Jerry Loew and Alice Best, both of SS. Peter and Paul's . . . yet never having met before joining the chorus . . . and Emily Galob of St. Gall's and John House of Holy Angel's, West Bend . . . both now of Holy Angels'. White-haired Mrs. Stemper as a member of the alto section . . . extending her domestic role of following her husband's direction . . . to musical fields.

Candidates for youngest and oldest choristers: . . . Mary Jane Backes, St. Bernard's, aged 17 . . . and Walter Zittmann, Sacred Heart, St. Francis, aged 60. Director Stemper enthusiastic about the "best first rehearsal ever done" . . . and also about the fall programs.

DUTCH MUSIC FOR THREE MEN'S VOICES PUBLISHED IN COLLECTION

Van Rossum, has published a 70 page collection of music for T.T.B. voices, with pictures of the composers and biographical notes. It is entitled "Laudate — Jubilate". The best known Dutch composers of this century are represented by practical motets (Ave Maria, Ave Maris, Ave Regina, Jesu Dulcis, Laudate, O Sacrum Convivium, Salve Regina, etc.) by composers such as Vranken, Andriessen, Vroom, Algra, Nieland, Cuypers, Loots, Bijl, Koop, etc.).

AN ANCIENT HYMN IN NEW DRESS FOR YOUNG READERS

Children's books come under that class of publication which cause pain to the discriminating and dark thoughts of what deprecation of taste they may cause in the young; or they belong to the category of true art in giving vast delight for their simplicity, their wisdom and their whimsicality.

Described by the publishers as "a nursery book", but fully as delightful for any of the children's elders who enjoy the gift of imagination, is a new edition of "The Canticle of the Three Children in the Fiery Furnace", issued by Sheed and Ward with full page illustrations in color by Frances W. Delehanty.

One of the greatest hymns of praise ever uttered from the mouths of men is presented here phrased in such broad scope and simple terms that old and young together may join in the singing without sense of bewilderment or limitation. Furthermore the book is well planned in setting opposite the illustration with English words, the plain chant with Latin. Dom Paul Chauvin, O.S.B., of St. Mary's Abbey, Paris, has written a charming little foreword.

Here is an effective means of introducing plain chant to children. Otherwise the music and words in black script with angel in pantomime serve excellently to enhance the pictorial effect of the whole. — (Sheed & Ward, New York. \$1.50.

Accompaniment to the Kyriale

REVIEW

By Dr. Beckett Gibbs

Organ Accompaniment to the Kyriale by Achille P. Bragers. McLaughlin & Reilly Boston, Mass. No. 1000. It is not intended to set forth any argument as to what should be the ideal organ accompaniment to Gregorian Music. That has been done so frequently during the past thirty years that all has been said that can be said. Few, if any conversions to another method of accompaniment have been made so that the old adage that "a man convinced against his will is of the same opinion still". After all is said and done, so long as the accompaniment does no violence to the rhythmic construction of the melodies and so long as it does not pose as a formidable rival to the arsic and thetic undulations and cadences no harm can accrue to the music. The reviewer has often urged that the accompanist should not be heard but should be missed while all will remember the inimitable Victor Records of the Solesmes' Monks where no accompaniment is used. The temptation to dilate the many theories that exist is great but, inasmuch as this notice is to attract attention to these accompaniments let us proceed to this duty.

It was in 1920, or thereabouts, that Achille Bragers entered the Pius X School of Sacred Music and he has made an enviable name for himself in this particular field of practical music. To attend one of the daily choir practices, especially when he is at the organ, is worthwhile and the observant organist will quickly take note of the easy and elegant manner in which an appropriate background is constructed. He

had the good fortune to enjoy a lengthy sojourn at the Abbey of Solesmes, the fount and sources of all that is to be assimilated regarding Gregorian Music, and these admirable accompaniments are the immediate and permanent result of such a visit. While many have been "brought up" on such accompaniments as those by the late Guilio Bas, it is but a short step to these. If archaism is occasionally to be noted, what of it, for these melodies date from a time when the triumph of the composer was to be observed in the perfection of melody and melody only? This should be borne in mind, while the conscientious student of the Polyphonic Masters quickly realizes how these great men limited themselves in their choice of chords. The free modulation without the employment of accidentals, the absence of the six-four chord, the judicious use of suspensions, the leaning note and, above all, the perfect use of passing notes, these have ever formed the basis of true accompaniment. True, there are some writers of accompaniment who revel in their mastery of counterpoint and are not averse to attempting to impress you with such knowledge, in other words they write extremely clever accompaniments, which are sometimes almost gorgeous! Just as the melodies are vehicles upon which may repose the text, so should the accompaniments get behind the melodies, merely sustaining them in the gentlest possible manner. Bragers has remembered this from first to last and the results speak for themselves. Every organist should possess them while the unique binding, with wire hinges, are a positive joy to the accompanist.

BECKETT GIBBS.

THE MOUNT MARY HYMNAL

Compiled by

SISTER MARY GISELA, S.S.N.D.



FIRST EDITION SOLD OUT

So many took advantage of the "In Advance of Publication Price" of 60c for the new Mount Mary Hymnal, that the first edition was entirely sold out upon publication.

There is no other book printed in the United States, with English and Latin Hymns especially arranged for girls' and women's voices, and especially designed for High School and College use. Special Service music rarely used by school choirs, has been eliminated from this collection, making room for useful music.

PROOF OF EXCELLENCE

Among those who have adopted the Mount Mary Hymnal for the coming year, after having seen sample copies, are the following, representing various Orders, Schools, and Parish choirs. (not a complete list).

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 St. Mary's Convent, Milwaukee, Wisc. (Novitiate)
 Mount Loretto, Council Bluffs, Iowa. (Motherhouse)
 St. Rose Convent, La Crosse, Wisc.
 St. Mary's School, Elm Grove, Wisc.
 Sacred Heart Convent, Yankton, S. D.
 Notre Dame Academy, Quincy, Ill.
 St. Matthias School, Chicago, Ill.
 St. Charles School, Chippewa Falls, Wisc.
 All Saints School, Overland, Mo.
 St. Mary's School, Mapleton, Iowa.
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A Few Opinions About The Mount Mary Hymnal

MILWAUKEE, DIOCESE

. . . . Your precious hymn book was forwarded to me from the Motherhouse. Accept my sincere thanks as well as my hearty congratulations. There is a great demand for just such a hymnal. I shall recommend it at every possible opportunity. We hope that the organ accompaniments will also soon be available; many organists will hesitate to use the hymn book without the original accompaniments to the hymns.

Sister M. Cherubim, O.S.F.
Campbellsport, Wisconsin.

ST. LOUIS, MO.

. . . . The day after your visit here your precious little volume of hymns in shape of the Mount Mary Hymnal arrived from McLaughlin & Reilly, and ever since then I have been wanting to write and extend congratulations. Mother Evangelista also received a copy and wishes me to thank you for it. Really, Sister, I like the book a lot, and think it will be a big seller. One of our St. Louis choirs has it already. A Priest called two days ago and asked whether I knew the book and so on and on; he wanted to recommend it to a community in Denver. So, it appears that the book is becoming known.

Sister Mary Augustine, SSND.
Notre Dame School of Music,
St. Louis, Mo.

PHILADELPHIA

. . . . We are very much impressed with the excellence of your hymnal, known as the Mount Mary Hymnal. This should be a very practical book for the purposes intended. I am sure that many will find it very useful.

James Francis Cooke,
Editor of The Etude,
Philadelphia, Pa.

QUINCY, ILLINOIS

. . . . I want to congratulate you on the fine hymnal which I know must give you a great deal of satisfaction. The hymns with English words are all excellent and the choice of motets and hymns with Latin words in the second part is quite outstanding. There is conspicuous lack of "filler" material which is characteristic of so many hymnals. McLaughlin & Reilly Company have done a very nice job in the printing. My best wishes for the success of the hymnal.

Wm. Spencer Johnson,
Canton, Mo.

President—Quincy Conservatory of Music,
Instructor — Culver-Stockton College,
Quincy, Illinois.

Japanese and Chinese Choirs Render Chant

The *Field Afar* organ of the Maryknoll Missions, in its September issue devoted a page to pictures and comments concerning the rendition of the Gregorian Chant by parish choirs in the Far East.

Difficulty was found putting the Latin into sounds familiar to the Chinese, as for example in the case of the word "excelsis" for which no Japanese or Chinese equivalents suited. Hence it was necessary to "begin at the beginning," nevertheless it was done, and several fine groups both adult and young have been developed.

In Korea a Maryknoll Sister who had been a student at the Pius X School in New

York did remarkable work. At Fusham Manchukuo the Liber Usualis is used by the Postulants.

The choir at Dairen broadcasts regularly at the request of the Radio Station. Cars are sent for the singers, refreshments are served afterwards, a souvenir is given to each singer, and a donation is made to the church.

The writer of the article Father Murret of Buffalo, closes by saying that he sent this story "for the encouragement of those at home who are fighting for the cause of good church music."

**GREGORIAN MUSIC CHART
DIAGRAM of the EIGHT MODES**

Authentic		Plagal		Authentic		Plagal		Authentic		Plagal		Authentic		Plagal	
G-5-Sol								VIII-5-Sol							
F-4-Fa						VIII-4-Fa		VII-4-Fa							
E-3-Mi				VIII-3-Mi		VII-3-Mi		VI-3-Mi							
D-2-Re	VIII-2-Re			VII-2-Re		VI-2-Re		V-2-Re	VIII-2-Re						
VIII-C-8-Do	VII-8-Do			VI-8-Do		V-8-Do	VIII-8-Do	IV-8-Do	VII-8-Do						
B-7-Si	VI-7-Si			V-7-Si	VIII-7-Si	IV-7-Si	VII-7-Si	III-7-Si	VI-7-Si						
A-6-La	V-6-La	VIII-6-La		IV-6-La	VII-6-La	III-6-La	VI-6-La	II-6-La	V-6-La						
V-G-5-Sol	IV-5-Sol	VII-5-Sol		III-5-Sol	VI-5-Sol	II-5-Sol	V-5-Sol	I-5-Sol	IV-5-Sol						
F-4-Fa	III-4-Fa	VI-4-Fa		II-4-Fa	V-4-Fa	I-4-Fa	IV-4-Fa		III-4-Fa						
E-3-Mi	II-3-Mi	V-3-Mi		I-3-Mi	IV-3-Mi		III-3-Mi		II-3-Mi						
D-2-Re	I-2-Re	IV-2-Re			III-2-Re		II-2-Re		I-2-Re						
C-1-Do		III-1-Do		II-1-Do		I-1-Do			III-1-Do						
B-7-Si		II-7-Si		I-7-Si					II-7-Si						
A-6-La		I-6-La							I-6-La						
	Modern Normal Scale	First Mode	Second Mode	Third Mode	Fourth Mode	Fifth Mode	Sixth Mode	Seventh Mode	Eighth Mode						

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