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CAECILIA

MONTHLY MAGAZINE OF CATHOLIC
CHVRCH & SCHOOL MVSIC.

Founded A. D. 1874 by John Singenberger

THE USE AND ABUSE OF THE ORGAN

Rev. Giuseppe Villani, S. C.



MUSIC AND THE MASS

Rev. J. B. McAllister, S. S.



GREGORIAN CHANT INSPIRATION

Msgr. Enrico Pucci



THE ORGANISTS' REPERTOIRE



QUESTION and ANSWER BOX

Dom Gregory Hugle, O. S. B.

‡

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No. 6

ORATE FRATRES

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EDITORIAL PAGE

By DOM GREGORY HUGLE, O.S.B.

GLORIA PATRI . . .
SICUT ERAT IN PRINCIPIO

Whenever we pronounce the words, "Glory be to the Father" and continue, saying: "As it was in the beginning", we give utterance to a transcendent truth. We profess by these words that we are unable to praise God enough, and that we must look for adequate help. Refraining from turning to the Angels and Saints, knowing they are creatures like ourselves, we turn to Him who has been His own unspeakably great glory from all eternity. Our human intellect cannot measure or even imagine the greatness of this eternal praise and glory which the Three Divine Persons are unceasingly bestowing upon each other.

Our Loving Saviour gave the Apostles a faint indication of this glory shortly before He left the Supper Room to begin His agony in the garden. He said: "And now glorify Thou Me, O Father, with Thyselv, with the glory which I had, before the world was, with Thee". (*John, 15, 5*).

The "Sicut erat" had been in use in the Eastern Church long before the Western Church took it up. It was St. Jerome who prevailed upon the Pope St. Damasus to introduce it to the Church of Rome.

Church Musicians: Pronounce these words, "Sicut erat" with all fervor of devotion. These words contain the sublimest standard of praise; it is as though you were saying: "Oh great God, I praise Thee with that fullness of praise with which Thou art Thine own unspeakably great glory from eternity unto eternity!"

DANGER AHEAD

Leading educators have always considered the inherited songs of the native country as a principal means in the musical training of the children. If a child could neither remember nor reproduce the simplest folk song, he was considered destitute of musical talent. The ancient Greeks had framed severe laws banishing from their state-schools every sort of music which was clownish, passionate, or sentimental, because they considered it detrimental to the formation of character.

The advent of the radio has created unheard-of conditions; the whole world has been turned into a network of danger. What can be done to avoid the danger? A rather comical experience comes to our mind. A new railway was opened near our native town in the fatherland. It gave us children unbounded pleasure to watch the black, smoking monster. With awe we stood far enough away, as prescribed by law. Dutifully we read the full text over and over: "In virtue of paragraph so and so of the 'Reichs - Gesetzbuch' (Code of Law), you are not permitted to come closer than so and so many feet" . . . In 1885, when riding on the cars through the U. S. A., we looked in vain for hoisted paragraphs. What did we see? We saw in laconic brevity the eminently wise inscription: "Look out for the cars", and even the still more abbreviated form: "Look out".

In the present fast-living and fast-moving generation, it will be next to impossible to give a wiser piece of advice than we see at those crossings. Sound reason and holy faith must guide us. There is an interesting paragraph in "*The Christian Family*", May, 1938, Techny, Ill., which reveals the independent spirit of our youth in musical matters:

"The papers report that the fad of having children sing with orchestras is growing

and that the youngsters invariably choose the "hot" numbers. It is much the same in the homes and in the street or at gatherings. They never sing real folksong or a good modern tune, it is always one of the silly airs from the movies or the latest radio hit. Their taste seems to be thoroughly vitiated, their sense of propriety dulled, and the soul of music dead in their souls."

SIR RICHARD R. TERRY, Mus. Doc. whose death occurred April 18, 1938, says in his interesting book, "*Voodooism in Music*" (Burns, Oates & Washbourne, 1934) concerning the increasing degeneracy in music: "We are all witnesses to the success of this propaganda (of Negro music): the 'Spirituals' sung on every platform in America and the British Empire, their singers feted and petted and called great artists; so-called negroid music played nightly on every dance band; the crooner hypnotising millions nightly 'over the radio' with his sensuous languors; the white races of two continents succumbing to a musical atmosphere from which intellect has been banished and the senses reign supreme.

"Once you have created this erotic atmosphere, anything may happen. Once erotic emotion becomes your food, you prepare your moral system for the reception of sheer paganism with all the excesses that follow in its wake. The period of excess may be slow in coming, but (under present conditions) it seems certain.

"What are these conditions? Simply the exclusive appeal to the senses; a glamor of romance and mystery; a passive mentality, ripe for any new sensuous experience; an uncritical mentality that suffers itself to be led without ever asking itself 'Whither?'

"A parallel case is that of the planchette and automatic writing. The victims of these practices are first thrilled and 'uplifted' by the nobility and 'spirituality' of the 'messages' dictated to them by their 'control'. Once the victim has passively abandoned himself to the practice (with the subsequent destruction of his will) he finds himself, willy-nilly, writing foul things . . . The final stage is the lunatic asylum or complete moral degeneracy."

AFRICAN versus EUROPEAN MUSIC

"The gulf between African and European music has proved to be so wide that any attempt at bridging it is out of the question . . . African music is not conceivable without dancing, nor African rhythm without

drumming, nor the forms of African song without antiphony". (*Report of the International Institute of African Languages and Cultures, based on phonographic records*).

"How, then, did jazz — with its insistent accentuation of the weak beat — come to be fathered on the poor Negro? In some such way as this, I imagine:

"I noticed, during my residence among the primitive Negros of the West Indies, that in their drumming, their rhythm was quite straightforward, with no suggestion of syncopation. In his singing, the West Indian Negro, like the ancient Greeks, beats time with his foot, giving that foot the strong accent. But he also clapped his hand on the weak beat. The hand-clap was audible to everybody; the strong beat of the bare foot made no sound; the unobservant listener might therefore be pardoned for thinking he was listening to syncopation. Hence the myth of its Negroid origin.

"To take a rhetorical or rhythmic trick, employ it *ad nauseam*, and then claim the result as a new school of literature would be silly to the point of lunacy. But that is exactly what the jazz-merchants have done with syncopation. And their partisans do claim the result as a new school of music."

GREEN BAY CHURCH REVIVES VESPERS

Green Bay — After a lapse of nearly 25 years, and dating back to the time of Father Ricklin, the custom of singing Vespers on Sundays was resumed at St. John's church recently.

St. John's choir sings the music for the Vespers. The mixed choir alternates with the male choir in singing the verses of the psalms, hymns and canticles, in the antiphonal manner of singing such chants.

Vespers is sung at 5 o'clock each Sunday afternoon, followed by Benediction of the Blessed Sacrament.

Since Vespers are actually an evening prayer, it seems appropriate that they should be celebrated at this "vesper" hour, the hour of dusk. The hour was selected also with a thought for the convenience of those who wish to attend. The 5 o'clock service will not directly interfere with the activities of the afternoon or of the evening.

Father Loerke hopes that sufficient interest will be awakened for this truly liturgical devotion to warrant its continuance.

**SELECTIONS FROM
VARIOUS EASTER PROGRAMS**

ST. LOUIS — St. Agatha's Church	
Rev. G. Sommer, Choirmaster	
Terra Tremuit	McDonough
Christus Resurrexit	Mauro-Cottone
Missa Mater Admirabilis	Griesbacher
WALLA WALLA, WASH. — St. Patrick's Church	
Mrs. Robert Gleason, Choirmaster	
Mass of the Holy Family	Singenberger
DUBUQUE, IOWA — Holy Ghost Church	
John A. Kelzer, Choirmaster	
Mass of St. Cecilia	Singenberger
CEDAR RAPIDS, IA. — Immaculate Concept. Church	
Sister Mary Leo	
Miss Solemnis	Browne
Emmitte Spiritum	Schuetky
SPOKANE, WASH. — St. Joseph's Church	
Mass of St. Rose	Tappert
Regina Coeli	Singenberger
PORTLAND, OREGON — St. Anthony's Church	
Henry Mousseau, Choirmaster	
Jubilee Mass	Marsh
NEW YORK, N. Y. — Cathedral	
P. A. Yon, Choirmaster	
Holy Trinity Mass	Mauro-Cottone
ROCHESTER, N. Y. — St. Monica's Church	
J. Carlin, Choirmaster	
Salve Regina Mass	Stehle
ELMIRA, N. Y. — St. Patrick's Church	
Mrs. F. Lynch, Choirmaster	
Salve Regina Mass	Stehle
HAZLETON, PA. — Holy Trinity Church	
Mary Maylath, Choirmaster	
Miss Parochialis	McGrath
CINCINNATI, OHIO — St. Anthony's Church	
Rosemary Eberts, Choirmaster	
Miss Exultet	Witt
CHICAGO, ILL. — St. Anselm's Church	
Matthew Neven, Choirmaster	
Mass of Christ the King	Dore
Terra Tremuit	McDonough
PROVIDENCE, R. I. — St. Agnes' Church	
Gertrude Jackson, Choirmaster	
Sacred Heart Mass	Marsh
Regina Coeli	Wotzel
CAMBRIDGE, MASS. — St. Paul's Church	
Joseph Ecker, Choirmaster	
Miss Pontificalis	McGrath
Exultate Deo	Marier
HARTFORD, CONN. — Cathedral	
Vincent Scully, Choirmaster	
Messe Ste. Jeanne d'Arc	Nibelle
BOSTON, MASS. — Holy Name Church	
Frank Mahler, Choirmaster	
Miss Exultet	Witt
Immaculate Conception Church	
Leonard Whalen, Choirmaster	
Mass, Fray Junipero Serra	Biggs
St. James' Church	
Walter Burke, Choirmaster	
Little Flower Mass	Burke

**SIR RICHARD RUNCIMAN TERRY,
Mus. Doc.**

CAECILIA mourns with the Catholics of England the death of a most devoted church musician.

R. Terry, from 1901 to 1934, Organist and Director of Music at Westminster Cathedral, London, died on April 18, 1938, after a three weeks' illness.

Born in 1865, he was educated at Cambridge, where he was choral scholar of King's College. In 1892 he went to St. John's Cathedral, Antigua, West Indies. After his reception into the Church (1896) he went as Organist and Choirmaster to Downside (St. Gregory's Abbey) where he remained until his appointment to Westminster Cathedral, London, in 1901.

It was while at Downside that he began the important work of his musical life. He studied the ancient music of the Church, scored and edited examples of the great English masters, published the series of "Downside Motets" and brought to light the Masses of William Byrd, Pye and Tallis. On the executive side, particularly in the training of boys' voices, his Anglican experience was invaluable, and he set up a new standard for Catholic choirs, just as in ecclesiastical music itself, he was to exert a powerful influence outside as well as within the Church. He was, indeed, by his revival of pre-Reformation polyphonic music, the inspirer of a great and much needed reformation in Church music.

Although always strongly supported by his own superiors, notably Abbot Ford of Downside and Cardinal Vaughan, he met at first with much opposition. But his work was to succeed and to endure, for it was based on the plainsong of the Church and was supplemented by that of such great composers of the past as Palestrina and Byrd. The public justification for his reforms in liturgical music came with the *Motu Proprio*, for he had already practised the principles laid down therein.

Under his direction the musical acquisitions of Westminster steadily increased, and gradually representative works of the Italian, Flemish, Spanish and German schools were incorporated, as well as much English music from Robert Fayifax to Byrd. In addition, an interest in such music was so stimulated as to lead to a revival in modern liturgical composition

In addition to his numerous compositions,

particularly Masses and Motets, he edited a quantity of early music, including the Carols of Gilbert and Sandys, edited the Westminster Hymnal, wrote various books, including *The Music of the Roman Rite* and *Voodooism in Music*, and contributed to many English, French, Belgian, German and American hymnals.

Sir Richard Terry married in 1909 Mary Lee, elder daughter of Jasper Stephenson of Blanchland, who died in January, 1932, leaving one son and one daughter. He was knighted in 1922.

(From The Tablet)

1,000 CHILDREN SING AT MASS AS EDUCATORS CONVENE IN MILWAUKEE

More than 1,000 children in Milwaukee's parochial schools and orphanages sang at the Pontifical Mass, April 20, which opened the three-day convention of the National Catholic Educational Association, in Milwaukee, Wisc.

The convention was held in the Milwaukee Auditorium, which covers an entire city block. The Most Rev. Samuel A. Stritch, Archbishop of Milwaukee, pontificated, assisted by visiting prelates.

At the entrance of the Archbishop, the choir sang the "Ecce Sacerdos", by John Singenberger, K. S. G., who was a teacher of music in Milwaukee for 50 years.

The choir was directed by Prof. Otto A. Singenberger, archdiocesan superintendent of school music, the son of John Singenberger.

A choir of priests, under the direction of the Rev. Raymond Zeyden, professor of music at St. Francis seminary, Milwaukee, chanted the Proper of the Mass.

SACRED MUSIC PROGRAM AT LEAVENWORTH, KANSAS

The Sacred Music Class Choir, of the Saint Mary College, Leavenworth, Kansas, presented a concert of sacred music, Sunday evening, May 8, as a feature of the Music Week Festival held at the college during the first week of May.

In connection with the concert, an explanation of Gregorian notation, rhythm and the essentials of Gregorian Chant was given by means of original charts projected on the screen.

This is the first year that Sacred Music has been a formal course at The Saint Mary College. The college now offers two semesters of Gregorian Chant, and two semesters of Polyphonic Music, giving one college credit a semester.

The first purpose of the course in Sacred Music is as an expression, in a small way, of carrying out Catholic Action, by interesting the students of the college in church music, acquainting them with the rules and regulations regarding sacred music as explained by Pope Pius XI in his Motu Proprio, and thus enabling them to bring this knowledge and appreciation of the true music of the Catholic Church to those with whom they come in contact in later life.

The second and practical purpose of the course is to train the students in Gregorian Chant sufficiently so that they can conduct small choirs with Gregorian chironomy, and to give them practice in accompanying and singing. In the carrying out of this purpose, the course has made use of the Text Book of Gregorian Chant, by Sunol; The Caecilia Magazine, the Catholic Choir Master, Saint Gregory Hymnal, Mount Mary Hymnal, the Liber Usualis and the Parish Kyriale, edited by the Liturgical Press.

The following is the program given by the Sacred Music Class Choir, assisted by Esther Makari and Ellen Gray, organists:

Chorale Prelude — Alle Menschen mussen sterben	J. S. Bach
Ellen Gray	
Veni Creator — Mode VIII	Gregorian
Conducted by Ethel Hill	
Gregorian Chant	
Illustrations by the Choir	
Conducted by Agnes Tomlin	
Ave Maria — Mode I	Gregorian
Regina Coeli — Mode VI	Gregorian
Salve Regina — Mode V	Gregorian
Conducted by Rosemary Cahill	
Kyrie Eleison "Orbis Factor" — Mode I	Gregorian
Gloria "Missa de Angelis" — Mode V	Gregorian
Conducted by Johanna Kray	
Chorale Variations — Sei Gegrusset	Kreckel
Esther Makari	
Cor Jesu Sacratissimum — Mode I	Gregorian
Jesu Dulcis Memoria — Mode I	Gregorian
Ave Verum — Mode VI	Gregorian
Conducted by Margaret Poutre	
Sanctus "Orbis Factor" — Mode II	Gregorian
Agnus Dei "Orbis Factor" — Mode I	Gregorian
Deo Gratias "Orbis Factor" — Mode I	Gregorian
Conducted by Ruth Hoffman	
Tantum Ergo — Mode III	Gregorian
O Filii et Filiae — Mode II	Gregorian
Conducted by Loraine Gilmore	
Deo Gratias — Solemnis	Kreckel
Esther Makari	

ON THE USE AND THE ABUSE OF THE ORGAN

by Rev. Giuseppe Villani, S. C.
(CONCLUSION)

THIS is a final chapter of previous articles we have written from time to time in "The Caecilia", concerning long and useless preludes and interludes. The articles have been purposely spread out so that they might serve as a reminder to reach various readers, and not only those who happen to be subscribers during the period when these lines might have been printed successively.

Composers of liturgical church music are sometimes confronted by the temptation to give the organ too much prominence at the expense of the flow of sacred text. It is not our intention to say anything against the organ, because, assuredly, it is the King of all instruments, the preferred one by the church and of great assistance as an accompaniment to the words of liturgical text, as rendered by the choir. We all know that the sacred text must be respected and uninterrupted in its order and integrity, without any unnatural interruptions.*

Admitted that the organ came into existence many years after the Chant and other kinds of music, it is recognized. Usually, ancient church music is rendered without accompaniment. Almost all modern church music is now composed with an organ accompaniment, and many instances can be given to show that, by the use of preludes and interludes, the organ is sometimes given undue prominence. In music existing before the birth of the organ, there is no interruption between the words of Gregorian melody, for example: there are no interruptions of the text in polyphonic compositions. If we wished to accompany the Gregorian melodies, certainly no one would think of interrupting the text with interludes nor would one venture to give the organ any interlude between words, the sense of which do not admit of interruption.

Consequently, this same liberty of interruption should not take place in modern church music. It would interfere with the grammatical construction of sentences in some cases. We have noted some music approved on the lists of Diocesan Commissions which contain organ interludes be-

tween words which, when translated, are certainly far from the interpretation it would be given in elocution or in treatment in the Gregorian or English polyphonic style of composition. For example, there are Masses in which the following occurs: Qui tollis peccata mundi (1 beat) suscipe . . . ; Dominum Jesum Christum (1 beat) Filium Dei . . . ; Crucifixus (2 beats) etiam pro nobis sub Pontio Pilato (1 beat) passus (2 beats) et . . . ; Et iterum venturus est cum gloria (1 measure and 1 beat !!) judicare . . . ; Qui tollis peccata mundi (2 beats) miserere . . . ; Crucifixus (1 beat) etiam pro nobis (2 beats) sub Pontio Pilato (1 measure and 3 beats !!!) passus (1 beat) . . . ; Qui cum Patre et Filio (1 beat) simul adoratur (2 beats) . . . ; Et unam, sanctam, Catholicam (3 beats) . . . ; Et exspecto (what? 3 beats !!!) . . . ; Agnus Dei (1 beat) qui tollis (what? 2 beats) . . . ; Agnus Dei (2 beats) qui tollis (2 beats) peccata mundi (2 beats) . . . ; Agnus Dei (1 beat) qui tollis (3 beats) peccata mundi (2 beats) miserere.

Let us, therefore, keep the organ as a help in Choral music and not as a source of interruption and delay. When we speak a sentence, we continue our words until each phrase is completed, and it would seem consistent, therefore, to do the same thing in singing. There are many times when the organ can be of use and those who compose music for the church, while entitled to embellish chorus music with independent organ accompaniments; nevertheless, the liturgical ideal should not be sacrificed for musical display and effect through improper use of the organ. The trend of the times is for shorter services and shorter music, so that practically the subordination of the accompaniment in compositions has a distant appeal. The nature of church music demands subordination of the music to the text so that we see no reason why any but unskilled composers need disregard these rules.

When judging a composition, therefore, one measure of its liturgical fitness should be the character of the organ accompaniment especially as regard to the use of organ preludes and interludes. The writer has come across some Masses, where, after the intonation of the Gloria (or the Credo) by the celebrant, several measures of interlude by the organ appear. The interruption is simply illogical, and unsound, from a liturgical viewpoint.

*"Textus liturgicus canendus est . . . syllabarum abruptioribus prorsus amotis."

MUSIC AND THE MASS

by REV. J. B. McALLISTER, S. S.

A RECENT advertisement declared an actor repeated his song for a picture forty-seven times, not counting rehearsals. He was gifted with an excellent voice; coaches of all sorts helped him; Hollywood's fabulous technical and financial resources backed him generously. Yet, the finished song suggested hardly any of this to the superficial — nor did the price of admittance. With even less expense and in greater comfort the churchgoer enjoys his radio, at home or in his car. A flick of the button brings in soloists and choruses representing the most talented and highly-trained singers that can be culled from several continents — in little or no proportion to the cost of the box of wires and bulbs. The result is that the average Catholic is gradually being tutored to expect church music to match what he hears so casually and at such a low price.

In some churches the music will be above criticism. In a few it will not be worth criticizing. But in the majority, whether he be a musician or not, he will feel that it lacks finish. Arcadelt's *Ave Maria* from the parish loft is a different thing from what he was listening to on his way to church. He has come to take a high standard of performance for granted, and finds church music, when compared with it, definitely inferior. His reaction may be one of questioning wonderment, that he does not find in church an attention given to the worship of the Lord that is simply presumed in professional artists in the attention they give their audience.

Why should any parish choir expose itself to such pejorative comparison! One way not to lose is not to compete. No average parish choir can hope to match professional resources. To bolster up an organization by bringing in women, because boy sopranos cannot be had, or, in defect of talent, to hire artists who are not Catholics in good standing nor even Christians, seems flagrant, when the Church expressly states that the choir of men, taking the place of Levites, shares intimately in the Liturgy with the priest at the altar. Even such hedging makeshifts please only a dwindling majority. Further, no parish choir is forced to compete in the field of

figured music, where the cinema and radio flourish. The Church has her own special form of music, officially declared the supreme norm of all church music, and so, in turning to Gregorian Chant, a choir can be certain it is making no mistake, legally or artistically.

Here is what Redfern Mason wrote some time ago in the Boston *Transcript*: "Sung by believers who appreciate its chaste beauty and for whom song is a form of worship, there is nothing in the whole literature of music more spiritual than is the melody which takes its name from Gregory the Great . . . The music of those ancient church musicians testifies to the inspirational efficacy of their meditations. It is beautiful . . . with a hallowed loveliness. Moreover, in spite of its antiquity it is, in the best sense of the term, modern."

Notice how to his high praise of the Chant, Mr. Mason couples "sung by believers who appreciate its chaste beauty and for whom song is a form of worship." And then recall Bishop Ullathorne's words: "If, instead of singing from our hearts to God, we sing for the entertainment of the people; if the first motive of our music is their delectation; if we seek rather to give them the enjoyment of a concert than to lift up their hearts to God . . . this is the song of the world, not the song of the church."

Worship of God is a thing apart. Its realm transcends the world and the marketplace. Why should not the music of the church be different from what flows hourly from electric loud-speakers? And why must the Chant be defended against the charge that it fails to entertain, when its fundamental aim is not that at all? Its right to be called the supreme norm of church music rests upon its peerless ability to vitalize the sacred text, to direct social worship immediately to God by allowing the worshippers to take a more active part in it. Authentic worship can never be the passive slouch at the cinema nor the comfortable sprawl in front of a radio. *Orate fratres* is an imperative not to be entertained but to act, to raise the mind and heart to God. Father Kelly wrote, quoting M. Brunetiere, that "no music but should be a delight for

the ear!" Yet there is much more in the *ratio pulchri* than the mere flattery of the eye or ear. It is the intellect which attains to that which makes things beautiful . . . now, in the matter of Gregorian Chant, the entire beauty is not in the sound or in the pleasing audition of sweet notes alone, but over and above the audible pleasure, there is the intellectual appreciation of the element that makes the Chant a prayer breathed forth in simple music." (*Commonweal*, Jan. 11, 1933.)

Plain Song is not the only kind of church music. Where resources make them possible, other forms are not only allowed but recommended. Here I am speaking of the average Catholic church. For it, the Chant would seem the safer course and one that need never be apologized for, when it is chosen in preference to futile competition. The work and anxious planning, the feverish search for suitable Masses, the scurrying about for singers, the constant nagging to keep rehearsals vital, such are the items that give choir-directors gray hair. Yet, with all the labor, results fall far short, naturally, of professional standards. Take the same amount of energy, good will, intelligence, ability, training — and fewer singers — apply them to Gregorian, and the results will assuredly be decent and eventually first-rate, even in the smallest parish.

It will be *decent*, according to the old Roman sense of *seemly* or *becoming*; the music itself will be fitting and of high artistic worth. Secondly, it will be *decent* in performance, because it is within the powers of a dozen normally gifted men to sing Chant well. If one ferrets them out, every parish can muster such a group. Over a period of twelve years, a community not averaging one hundred and forty young men, and annually changing, never failed to produce a scholar that could do creditable work. Take the monastery of Solesmes as another example. It is the very heart of the Gregorian revival. Yet I never heard that an extraordinary voice was a prerequisite for admittance to the congregation. Though the community numbers only about eighty monks, it has maintained consistently a capable group for Gregorian Propers.

It is a far leap from the French village of Solesmes to the hills of Kentucky. There I recently heard a small group of colored children, after only four months' training, and these were interrupted by the summer vacation, sing a Gregorian Mass. Latin

on their lips was clearer than English. Most knew what the words meant. As Chant, their rendition was not perfect; but it was *decent*, and devotional, in the sense of true worship. And the chief point is that these children profited by putting their efforts beyond easy comparison with other forms of music. Incidentally, the parishioners were delighted with their Gregorian choir.

If this can be done in a small Negro country parish, what can be done in a city with a larger group to choose from? In St. Louis, I saw such an organization of boys, ranging in age from six to thirteen. At the end of six weeks of daily instruction during June and July, they impressed everyone with their *Adoro te* — melody only, for they were not yet ready to place the vowels on their lovely tone. But with that tone once acquired, they were prepared to make rapid progress. And did they like it? Of that voluntary group, only three missed a rehearsal. And when their director asked if they would be on hand the following summer, every hand went up. At the end of the last meeting, after goodbyes were said, the boys wanted to know when that "next meeting would be next summer."

In no way is this a plea for Chant because it is easy, because it does not require painstaking work. It is a suggestion that with no extra effort choirs that sing figured music at best with only mediocre success could do Chant excellently, and churches that now boast miserable, unbecoming, "indecent" singing could have, if they turned with intelligence and ability to Gregorian, at least "decent" music. In every instance worship would be the gainer and there would be practical advantages.

Suppose a Gregorian choir does fall short of perfection. They are falling short of no model that is very present . . . like Arcadelt's *Ave Maria* superbly done over the radio just before church time. There is no immediate standard of comparison for it. In that regard it is not running against anything. It is simply, you might say, playing against itself like a golfer.

With a small select group singing the Propers and the school children the Common, there would be no need to gather them in the choir loft, with "its lurking places and gossiping." They would find their normal place with the congregation, whose representatives they are. And they would voice in more effective unison the Liturgical texts, which, being sung, would gain new beauty.

and meaning while making a profounder impression on the faithful who followed with their translations. And it is not rash to expect that in the course of time, congregational singing of the Common might follow.

An obvious advantage of the Chant is its forthrightness. A Mass sung in Gregorian will not stretch out into hours. Forty-five to fifty minutes suffice for a Solemn Mass in which not a single gesture need be hurried nor a single word sung other than as indicated by the Church. It can never happen, in such a Mass, that the celebrant, tired of waiting, elevates the Sacred Host while the choir is still singing the *Sanctus*, nor will the celebrant have to withhold the final blessing because the choir is still singing the *Agnus Dei*.

As the Liturgical year turns its leaves of Sundays and feasts there would be no disruptive adventures in the way of finding and introducing figured music. It is easier to please a choir mildly with Chant than to find figured music which will win universal approval. More than one organization has been on the verge of collapse, including the director, simply through violent opposing stands taken in reference to a proposed Mass. Always, it is not so much a question of music as of personalities, tradition, prejudices, and certain interlocking loyalties . . . all of which fade and even vanish when a choir turns sincerely and with conviction to Gregorian. Moreover, a choir devoted to the Chant has no occasion to distract itself with money-raising suppers and parties. The first cost of music, as it is compiled in the *Liber Usualis* for use in parishes, is the last. Besides a wide variety of Mass chants and the Propers for Vespers and Compline, the *Liber* has a wealth of hymns and antiphons, canticles, responsories, sequences, which an alert director can use at Mass and Benediction. Far from jarring with or opposing the spirit of the Liturgical season or function, this hallowed music will illustrate it effectively and bring it home to choir and congregation . . . just as it has done for well over a decade of centuries. It has transcended time, and today is proving its catholicity by finding a natural place in the devotion of peoples all over the world.

It is significant to observe that Catholics are not alone in turning away from competition with the world and reclaiming their purer musical inheritance. Episcopalians have long recognized the worth of the Chant

and used it to advantage. But it is rather astonishing to hear Dr. Carl Price tell the annual Methodist Episcopal Conference, in New York, that "in the New Methodist Hymnal there is a return to the old Gregorian tunes and the plain song, worshipful and uplifting in the structure of their harmony." This echoes Abbe Dimnet's conviction that, in dealing with children, the safest way probably is to let the young mind become saturated with the official prayers and the songs of the Church, "the healthy character of which nobody can deny."

There are musicians who agree with Abbe Dimnet, who agree with all that can be said for the Chant and for not competing with the world, who have tried their hand at realizing their ideals, but who are now limping along, wounded by discouragement. They complain that Catholics do not realize the worth of their music. Congregations are lethargic to their efforts. Down-right difficulties are placed in their way. Undoubtedly there are persons who hate the Chant just like there are those who go to the other extreme and insist it is the **only** music. Both are generally sentimental extremists. But can this conflict of taste be proved peculiar to the Chant? Experience would suggest that other forms of music share it as, indeed, other attempts at progress along any line of endeavor.

When the Chant has been done well and when the people who were listening to it have had a chance to understand what it was about, I have not known a single instance when it failed to meet with satisfying appreciation. The difficulties encountered have revolved not about the acceptance but about practical problems, of the same sort as organizing any group would involve. Again, the complaint is made of a lack of understanding in those who should be foremost in encouragement. Such difficulties are not peculiar to people who are interested in Gregorian Chant. The physicist thinks the same thing about people who give but an unknowing glance at his experiments. The biologist thinks the same way about the visitor who smiles at his absorption in a frog's backbone. The person trying to organize a playground association or camp laments the lack of sympathy for his interest. Why not boldly and calmly face the fact that not everyone is going to be interested in our great interest, nor, being interested, have our zeal or understanding!

Granted the Catholic congregation is

apathetic towards worthier music, it is growing less and less apathetic in condemning church music on the score of the contrasted excellence of radio and cinema.

CATHOLIC SINGERS BANNED FROM SALZBURG FESTIVAL

Prague — The name of Richard Tauber, internationally-famous tenor and a Catholic, has been removed from the program of the Salzburg, Austria, summer Music Festival, according to word received here. Names of other Catholic artists previously advertised in connection with this celebrated event have also disappeared from announcements following Nazi occupation of Austria, it is said.

The Archbishop of Ljubljana and the Bishop of Maribor, whose Sees in Jugoslavia now border on Nazi-controlled territory, have issued proclamations to their faithful urging prayers "for the preservation of peace and welfare of nations."

CHINA'S LARGEST ORGAN

Yenchowfu, Shantung, China — What is believed to be the largest pipe-organ in all China has just been installed by the Fathers of the Society of the Divine Word in the Cathedral here.

THRONG MOURNS WILLIAM PREDMORE

With Immaculate Conception Church, in which he had directed the choir for 33 years, filled to capacity, funeral services for William F. Predmore, father of the Rev. George V. Predmore, of Spencerport, N. Y., and of Sister M. Helen, of the Sisters of St. Joseph, were held Monday, April 4.

Mr. Predmore died April 1 at the residence of his son in Spencerport, at the age of 77 years.

Solemn High Mass of Requiem was offered by Father Predmore. Music of the Mass was sung by the Knights of Columbus Choral Society, under the direction of John Paul Bonn.

Widely Known

Mr. Predmore was widely known in the church and school supplies business in Rochester and in Catholic musical and fraternal circles.

Besides directing the Immaculate Conception choir, he was assistant director of the K. of C. Choral Society and an honorary member of that society at his death. He was also an honorary member of Rochester Council and Rochester Fourth Degree Assembly of the K. of C.

Mr. Predmore is survived by his wife, Mrs. Mary Predmore; three other sons, Paul A. Predmore, financial secretary of Rochester Knights of Columbus; William J. and Delbert A. Predmore, who carry on their father's church and school supplies business; one other daughter, Mrs. Daniel Hawkins, of Elmira; twelve grandchildren and one brother, Henry Predmore, of New York City.

Our Music This Month

"Different" English texts suitable for Catholic devotions are hard to find, therefore, the "tried and true" popularity of Haller's music with attractive English words adapted, immediately suggests the possibility of something worthwhile. Two compositions arranged for three treble voices (SSA) are here presented with new English words; and music never before set with

English text. Conductors of Girls' High School Glee Clubs, College Choruses or Sisters' Choirs should be interested.

The organ music is from a new book of "One, Two and Three Page Church Pieces" for small organs, (with suggested registration for Hammond Electronic Instruments also indicated).

Let Us Praise Thee

Rev. CELESTINE BITTLE, O. M. Cap.

M. HALLER

Con moto

mf

f

M. & R. Co. 1027-4

p

1. Join us in our hum - ble sing - ing,
 2. Teach us love for Je - sus yearn - ing,
 3. You, to whom God's bliss is giv - en,
 4. That we find sur - ceace in sor - row,

p

p

Man.

1. Sing - ing to the Sa - cred Heart Songs mel - o - di -
 2. Love that soars be - yond this earth, Love with bright- est
 3. Teach us your sweet mel - o - dies Thun - der - ing through
 4. Find our joy in Je - sus' Heart Ev - er - more in

1. ous - ly ring ing!
 2. flames a - burn ing!
 3. farth - est heav en!
 4. God's To - mor row!

*Man.**Re.*

The musical score consists of three staves. The top staff is for the voice, starting with a rest followed by a melodic line. The middle staff is for the piano, featuring a bass line. The bottom staff is also for the piano, showing harmonic support with chords. The key signature is A major (two sharps). The vocal line begins with a rest, followed by a melodic phrase ending with a fermata over the word 'row!' in the first system. The piano parts provide harmonic context throughout the piece.

As Far As Eyes Are Seeing

Rev. CELESTINE BITTLE, O.M.Cap.

M. HALLER

Con moto

SOPRANO I SOPRANO II

ALTO

ORGAN
ad lib.

1. As
2. This
3. This
4. In
5. When

1. far as eyes are see - ing, Un
 2. Heart with love - light gleam - ing Has
 3. Heart is o - pen ev - er With
 4. life's sad pains and tri - als Here
 5. pains of death en - mesh me And

Man.

1. to the world's far end, Be
 2. loved us with - out end. And
 3. love sur - pass - ing fair; A
 4. will I re - fuge seek, In
 5. ev - 'ry bond is rent, May

Red.

1. loved by ev - ry be - ing The
 2. gives us, still re - deem - ing, The
 3. con - trite soul need nev - er Ap
 4. sor rows and de - ni - als It
 5. Je sus then re - fresh me With

1. bless - ed Sac - ra - ment.
 2. bless - ed Sac - ra - ment.
 3. proach it with des - pair.
 4. strength - ens all the weak.
 5. His sweet Sac - ra - ment!

mf

1-5 All

p

Man.

mf

1-5. All bless - ing and all praise For -

1-5. bless - ing and all praise For - ev - er - more shall

1-5. ev - er - more shall be Un - to Thy Heart, O

1-5. be

f

Ad.

1-5. Je - sus, Through all e - ter - ni - ty!

p

p

Fugue

229

Gt. F (Great--No reeds) *f*
Pedal 6' & 2'

A. LOTTI
(1740-1802)
ITALY

ORGAN

Sw. G (Diapason) *mf*
 or Gt. F# (Open Diapason) *f*
 At Crescendo, Gt. depress G (Full Great) *ff*
 Pedal 8' & 4'

Postludium

W. HASSSLER, (1774-1823)
 GERMANY

Largo

ORGAN

Allegro moderato

Musical score consisting of six staves of music for two voices (Soprano and Alto) and piano. The music is in common time and major key signature.

- Staff 1 (Soprano):** Starts with eighth-note pairs. Includes dynamic markings *d* and *dim.*
- Staff 2 (Alto):** Features eighth-note pairs and sixteenth-note patterns.
- Piano (Bass):** Provides harmonic support with sustained notes and rhythmic patterns.
- Staff 3 (Soprano):** Shows eighth-note pairs and sixteenth-note patterns.
- Staff 4 (Alto):** Features eighth-note pairs and sixteenth-note patterns.
- Piano (Bass):** Provides harmonic support with sustained notes and rhythmic patterns.
- Staff 5 (Soprano):** Shows eighth-note pairs and sixteenth-note patterns. Includes dynamic marking *cresc.*
- Staff 6 (Alto):** Features eighth-note pairs and sixteenth-note patterns. Includes dynamic marking *dim.*
- Piano (Bass):** Provides harmonic support with sustained notes and rhythmic patterns.

Gt. D (Flute & String) *mp*
 Sw. (Salicional) E *pp*
 Pedal 6'

Andante

CARL REISSIGER, Op. 56
 Germany (1798-1859)

Andante

ORGAN

p.

Ped. p.

Sw.

Gt.

Ped. to Gt.

cresc.

dim.

Sw.

pp Sw.



Question and Answer Box

CONDUCTED MONTHLY BY THE EDITOR

DOM GREGORY HUGLE, O.S.B.

"In the psalm tones of the 4th and 8th modes, there are terminations marked 'A*' and 'G' respectively. Will you kindly explain the meaning of those asterisks?"

A. — The asterisks (*) referred to by our correspondent signify that in place of the regular finals A and G, a substitute may be used, viz: A* and G*. If for the sake of variation you prefer to use the substitute, the entire psalm is to be sung on this variant.

"Please answer in The Caecilia the following question: Is it rubrical to sing a Latin motet to the Blessed Virgin immediately after the O Salutaris at Benediction of the Blessed Sacrament?"

A. — It is quite rubrical to sing a Latin motet after the O Salutaris. It is equally permissible to sing a hymn in the vernacular in honor of the Blessed Virgin, St. Joseph, the Patron Saint of your church, or the Saint of the day. The rubrics prescribe only the Tantum ergo, Versicle and Prayer with the response: Amen. The opening and closing numbers at Benediction are left to the choice of the organist.

For full information consult "Sacred Music and the Catholic Church", by Rev. George V. Predmore (McLaughlin & Reilly Co., Boston, 1936).

"I live in a small, out-of-the-way place and probably for this reason am more curious than other people. I just wonder how many communications you received giving information on the 'yellow book of Lecan', which intimates that St. Gregory the Great was an Irishman?"

A. — It seems the readers of Caecilia have thus far been too busy to make any investigations. No doubt, they are just waiting for the summer months, in order to get right deep into the matter. Caecilia is pleased with your interest in the prob-

lem; please, call again by September or October.

"What is meant by wise moderation in a Mass-composition?"

A. — Temperamental and artistic exuberance easily prove a pitfall to the composer. The temptation is at hand to overstress certain situations and to accentuate contrasts, much in the same way as is done in secular music. Holy Church bids the composer to study her own sacred music, and to consider:

that the Kyrie should not admit pictures of gloom and despair to paint human misery;

that the Gloria should not go into extreme jubilations in order to express the ecstatic joys of heaven;

that the Credo should keep from protestations and adjurations in professing the articles of faith;

that the Sanctus and Benedictus be majestic rather than bombastic in voicing a hymn of adoration;

that the Agnus Dei plead for a peace of strength rather than of sentimentality.

In every High Mass, according to the spirit of sacred liturgy, the soul ought to go through a process of purification. No matter how great the depression that weighs us down as we enter the House of God, we are comforted and uplifted by the mystery of Holy Mass and depart in peace, endowed with new vigor.

"Is it correct to say that music is primarily concerned with entertainment?"

A. — To put it bluntly: there's music for the head and there's music for the feet. The music for the head is true art, consisting of intellectual forms, called themes or melodic thoughts. These thoughts are developed into compositions to be played by instruments or sung by voices. The

 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.

symphony is the most elaborate and most highly intellectual instrumental composition; it is followed in descending order by ever so many kinds of composition until we reach the most simple piano piece; but in all these compositions there is contained a melodic thought or theme. The vocal compositions likewise represent enormous variations from the highest combination to the lowest.

The music for the head pleases man for the sake of its uplifting and ennobling powers, for its refining influence and educational value.

In the music "for the feet", the intellectual value is overruled by an appeal to the senses and the lower instincts. In this kind of music, we discover no melodic thought or thematic development of a musical idea. What we hear is a series of startling phrases in jerking movement with prominent stresses on the weak beats. The violin has no message to deliver; it has been doomed to scratch away at a madman's speed; the saxophone and the trombone endeavor to bring some slurred melody to the surface, but no sooner they seem to hold the field, when, lo!—they receive a death-blow from the angry drum and cymbal. The jazz-band may be defined as **an orchestra gone crazy**.

And now for an answer:

Since man is a rational being, music is primarily concerned, not with entertainment, but with refinement. The element of joy, appeal, and pleasure which is inseparable, from music, is to make man virtuous, noble, chivalrous. Such was the teaching of the ancient Greeks. If Christians reject this teaching, they evidently fall below the level of pagans.

"In what capacity has music been admitted into the Sacred Liturgy?"

A. — Music has been admitted into the sanctuary as an art; it is only in this capacity that we can speak of "**sacred music**". Music thus admitted is not to play the role of a mistress, but of a humble handmaid. Its office is to clothe with suitable melody the sacred words used in the solemn performance of the divine mysteries.

Sacred music occupied a place of honor in the curriculum of studies until it was dethroned in the time of the Reformation. The reformers rejected sacred liturgy, and consequently, they also struck sacred music from the curriculum of the universities, alleging "**it was no occupation for scholars and gentlemen!**"

"Beautiful singing in church — in what does it consist?"

A. — Professor E. J. Mueller of Cologne says: "Beautiful singing in church is the result of good tone-formation, warmth of feeling, and a deep interior sense of reverence." Such singing spreads devotion and fervor, joy in God and reverence for things divine, moves the soul to repentance and creates a longing for Heaven. Mere vocal beauty, culture and external charm may reach the senses, thrill the nerves, and even produce sentimental tears, but deep down in the heart there is no reaction. In the final analysis, it is the accent of the Holy Ghost and the sweet rhythm of His Divine Unc-
tion that makes the spiritual contact and produce fruits of sanctity.

Review:

THE GREGORIAN ORGANIST

Modal Voluntaries for use at
Liturgical Functions by

DOM ALPHEGE SHEBBARE, O. S. B.
Monk of Downside Abbey
Vol. 2., London: Cary & Co.
Boston: McLaughlin & Reilly Co., 1938

\$1.00

The first two numbers of this collection of twenty-five pieces are specified for Holy Thursday, and number three for Holy Saturday, as preludes for the Gloria; other numbers are marked for the Asperges and Vidi aquam, and six numbers lead up to the Preface, marked "**per omnia saecula saeculorum**".

The average organist, who has never played such pieces, will say: "But where's the music? I find no tune!" — "Faith comes by hearing," Holy Bible says, and we venture to say in regard to these pieces "music comes by frequent playing". The term "modal" voluntaries implies that the home of these pieces is not in the realm of every-day music but in the eight Gregorian modes. It implies also that the movement is ruled by word-phrases rather than by time-signatures. Take (for instance) number six, which takes its motive from the beginning of the Preface: **per omnia saecula**. Familiarize yourself with this theme and play the first four measures over and over again until you get the swing of them; then play the next four measures until you establish "**one grand phrase**" with them; do the same thing over with the following measures, and then gently glide down to the same tone from which the piece started. Work patiently; slowly; a

(Continued on page 235)

Some Recent Publications

945—Recordare Virgo Mater (2 vcs.) (Req. or Feast of 7 Dolors) .. M. Haller	.25	984—Mass in Bb (TTB) (Old favorite in Europe) Antonio Lotti .60
946—Jesu Salvator Mundi (Solo or Duet) (Requiems) Valmond H. Cyr	.25	986—Exultate Deo (SATB) (For Choirs with Boys) ... T. N. Marier .15
947—Panis Angelicus (SATB) Everett Titcomb .15		987—Veni Creator (SATB) Breen .15
948—Seven Hymns to the B. V. M. (Unison) Agatha Pfeiffer .20		994—{ Ave Maria (2 vcs.) D. L. Perosi .15
949—I Place My Trust in Thee (Solo) (Sacred Heart) Sr. M. Gisela .40		Ave Regina (SAB) J. Singenberger .15
950—Regina Coeli (Medium Solo) Wackenthaler .40		995—Regina Coeli (2 vcs.) J. Singenberger .15
952—Hymn Pamphlet (1, 2, 3 or 4 vcs.) (Communion) Sisters of Mercy, Otto Singenberger and Fr. Zulueta, S. J. .20		996—{ Ave Maris Stella (2 vcs.) L. Perosi .15
959—Gloria (Introd. "O Sanctissima") (SATB) Korman .15		Salve Regina (SAB) J. Singenberger .15
960—Gloria (Introd. "O Sanctissima") (2 vcs.) (Good: concluding Chorus) Korman .15		1002—Oblation (Med. Voice) (Sacred Song for Vow Day or Anniversary) .. Rev. C. Flynn, O.M.I. .40
965—Requiem Mass (Accompaniment) Gregorian Bragers .80		1006—{ Adoramus Te (TTBB) W. J. Marsh .15
(As used at Pius X School, New York)		O Domine Jesu (TTBB) Palestrina .15
966—Missa de Angelis (Accompaniment) Gregorian-Bragers .80		1010—Heavens Are Declaring (SATB) (Famous Chorus) Beethoven .12
(As used at Pius X School, New York)		1011—Lovely Appear (Abridged) (SATB) (For First Mass and Anniversary Celebrations) Chas. Gounod .12
968—To Christ The King (SATB) Sister M. Rafael .15		1012—Jubilate Deo (SATB) W. A. Mozart .15
969—Missa Jesu Redemptor (SATB) (A Cappella) A. Kaim .60		1016—Hymns to the Sacred Heart (Unison) M. Haller .20
971—Ave Maria (I & II) (2 vcs.) Stephen A. Erst .15		1017—Hymns to the Sacred Heart (Unison) M. Haller .20
972—Mass in honor St. Thomas More (SATB) Frederick T. Short .15		1018—Hymns to the Sacred Heart (Unison) M. Haller .20
(Easy — for Choirs with Boys)		1019—Hymns to the Sacred Heart (2 pts.) M. Haller .20
973—Mass of St. Vincent de Paul (SATB) Arthur C. Becker .60		1020—Hymns to the Sacred Heart (3 pts.) M. Haller .20
(Brilliant—for Choirs with Boys' Voices)		1021—Ave Maria (SSA) A. C. Becker .15
976—{ O Salutaris (SATB) Fr. Amerio Tantum Ergo (SATB) Palestrina Laudate Dominum (SATB) Viadana .15		1022—The Wayside Shrine (SATB) (For Glee Club Use) Breton Folk Song, Arr. by Rowlands .15
(Complete Benediction Service)		1023—He Is Our King (SATB) (Bright Rec. Chorus) .. Parke V. Hogan .15
979—Ave Maria (STB) McGrath, Op. 22, No. 1 .15		
980—Confiteber Tibi (offertory) (SATB) (1st Sun. Jan.) .. McGrath, Op. 21, No. 2 .15		
981—Tulerunt Jesum (offertory) (SATB) (2nd Sun. Jan.) .. McGrath, Op. 21, No. 3 .15		
982—Mass of St. Francis (TTB) (on theme Puer Natus Est) Rich. K. Biggs .60		
983—Mass (in honor of the Holy Name of the B. V. M.) Ign. Mitterer .80		

THE GREGORIAN ORGANIST

(Continued from page 234)

new tonal world will gradually reveal itself. Do not mind dissonances; they are the spice of life. The enharmonic signatures make it possible to play the same piece at higher or lower pitch.

We heartily recommend these pieces to all ambitious organists for incessant study; they furnish the ideal music for the liturgical High Mass.

Dom Gregory Hügle, O. S. B.
Conception, Mo.

NOW IS THE TIME TO ORDER FRENCH PUBLICATIONS

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Order a selection now for fall use!

GREGORIAN CHANT INSPIRATION

The Fortieth Anniversary of Perosi's Great Oratorio "Resurrection"

by MSGR. ENRICO PUCCI

THIS is the fortieth anniversary of the composition of the famous oratorio, "Resurrection of Christ", by Lorenzo Perosi.

When the great maestro, now permanent director of the Sistine chapel choir and member of the Royal Academy of Italy, gave the world that marvelous creation of his genius, he was barely 26 years of age, but he had already shown his ability as a great composer.

He lived at Venice, at the side of the Patriarch Giuseppe Sarto who five years later became Sovereign Pontiff and who called him to Rome to conduct the choir that accompanied the Pope in the majesty of the Sistine chapel and in all the other papal functions. He was already famous for his magnificent compositions and, among others, for his oratorios the "Passion of Christ" and the "Resurrection of Christ" which had already been so admired by the populace and by eminent writers of sacred and religious music. The Patriarch of Venice, Giuseppe Sarto, was among his most fervent admirers and had earlier called him to Venice from his native Tortona to conduct the choir of the Basilica St. Mark.

Oppressed by Melancholy

In 1898, Lorenzo Perosi became quite absorbed in the composition of his new oratorio. But when he reached a certain point, he seemed to be profoundly preoccupied and oppressed by a heavy melancholy. He suspended his work and appeared burdened by some secret thought which he would not confide to anyone. His father, mother, sister and brother, Carlo Perosi — who afterwards became Assessor of the Holy Office and Cardinal — sought in vain to distract him and dissipate his sadness. One morning in September, 1898, his father took him to visit the Bishop of Tortona, the Most Rev. Igino Bandi, who was spending summer holidays at a villa in Stazzano.

The Bishop expressed his solicitude for the young priest and begged him to confide in him so that he might calm and comfort him, but quite in vain. Dom Lorenzo Perosi

replied most gratefully to the fatherly inquiries of the Bishop, but he could not loose the knot in which he seemed to be held.

Father and son wended their way home, still seemingly filled with dismay and melancholy. But, as the carriage passed near an ancient villa outside of Cassano Spinola, Lorenzo Perosi suddenly grasped the coachman by the jacket and cried: "Stop! Stop!" Then he turned to his father and embraced him, exclaiming, "I have found it, I have found it!" He got out of the carriage, drew a piece of paper from his pocket and began to scribble notes of music, leaning against the wall of the Bridge of Pollaroli, which the carriage was just about to cross. Meanwhile he hummed a melody.

Father Understood Anguish

Lorenzo Perosi's father understood. The anguish which had for so many days filled the heart of his son was caused precisely because he could not find the way to give adequate expression to the sentiments that filled his soul. On arriving home, Lorenzo Perosi rushed to the piano and began to play, stopping every now and then to write down his notes on sheets and sheets of paper. In vain his mother called him to supper. He did not want to leave the piano. Everyone in the house went to bed and he still remained at the instrument. In the morning his mother found him asleep at the piano. In the night the famous Alleluia of the "Resurrection of Christ" had sprung into being.

The great anguish of Lorenzo Perosi in the days of his deep melancholy was caused by the fact that he could not find adequate expression for the joy which he felt should greet the resurrection of the Lord. He had finished the first part of his oratorio, that which describes the tragic hours of Calvary after the death of Jesus. The emotion created by the death of the Redeemer, the consternation of those who were assembled on Calvary, the agony of the pious women, the request of Joseph of Arimathea for permission to bury the body

of Jesus in his own sepulchre, the action of the enemies of the Redeemer who had the sepulchre sealed and guarded by soldiers, the lament of all the good: "Behold how the just man dies," had all been expressed by him with magnificent musical accents.

The moment had come when he needed a passage to go from the tone of extreme sorrow to that of the utmost joy. After the words of grief and lament had to come the cry of joy of the "Alleluia" and the musical genius of Lorenzo Perosi felt powerless to achieve it. And then, profoundly imbued as he was with the sacred beauty of the Gregorian Chant, it occurred to him that just the notes he wanted would be found in this Chant. The magnificent symphonic passage that opens the second part of the oratorio the "Resurrection of the Lord" is fully interwoven with Gregorian melodies.

All Creation Trembles

The scene that the musical passage represents is the hour of dawn. A very slight hurried murmur of the orchestra describes the trembling of all creation as if it were impatient to hear the words of reaction after the infinite sadness the death of Jesus had poured over the world. And whilst this murmur of the orchestra continues more and more intense, a pure joyous blast of trumpet launched to heaven and over the earth announces that He Who had been mourned as dead had returned to life, victorious in death over His enemies.

The blast of the trumpet rises, makes itself heard sweeter and sweeter and clearer and clearer, pauses with some suspended notes and, little by little, fades away. And then the choir in unison, with solemn accents, sings Alleluia three times and immediately afterwards the whole orchestra bursts loudly into a rapid and sweet rhythm which expresses in a most efficacious manner the exultation, the joy, the infinite joy that fills the soul of every believer when he knows that He in Whom he has believed has triumphed.

The notes employed by Perosi are the pure and simple Gregorian notes of a paschal antiphon with which the choir sings the three Alleluias in the symphony that opens the second part of the oratorio of the "Resurrection of Christ." And it is also the Gregorian melody of the Alleluia of one of the Masses after the Pentecost which is repeated in the note of the trumpet which

gives the first announcement of the resurrection and that, always accompanying the same word, Alleluia, is then repeated by the choir in a new supreme and triumphant reaffirmation of joy at the end of the whole oratorio. Thus Lorenzo Perosi, in this admirable page of music, shows not only the power of his genius, but also the fruitfulness of the musical tradition of the Church which encloses in itself so many treasures of harmony and of beauty sufficient to express any very noble and lofty sentiment which may touch the human heart.

The memorable circumstances under which Lorenzo Perosi received the inspiration of this wonderful page of his music is recorded in the place where it happened. The bridge near which he stopped to write the first notes of his "Alleluia" has now changed its name and no longer bears the humble name of "Ponti dei Pollaroli" (the bridge of the poultry vendors) but the glorious name of "Ponte dell' Alleluia."

GREGORIAN MASSES

IN MODERN NOTATION

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THE ORGANISTS' REPERTOIRE

THERE is a wealth of good organ music which should be in the possession of every ambitious organist. Alas — we find only too many underpaid positions, which seem to be the alibi of many organ players, and due to that condition we find little or no new organ music being purchased.

For years the writer has collected and rejected pieces and made a program befitting each Sunday and Holy Day throughout the year. However, of the bulk of numbers used, many are excluded on each successive year and new numbers are added instead. Only in this manner can one be able to play something without everlasting repetition. It raises the standard of playing and, at the same time, builds a better and more substantial repertoire.

Practically every organist will have a chance to sell the old numbers to one or the other of his organ students, which enables him to order new and better music for his purposes.

Why should not the Catholic organist do like his fellow musicians of other denominations and play the works of Bach, Widor, Rheinberger, Guilmant or other great composers? Very good and clever music from the pen of our own American writers should also be encouraged, as those by Borowski, Rogers, Matthew, Kinder, Mauro-Cottone, Biggs, Becker, Nevin, Kreckel, Noble, Stewart, Dethier and hundreds of others. It seems incredible that any player will use a certain collection only.

Some years ago I became acquainted with an organist who used only "Kern". Others have three or four books, but perhaps only one-fourth of their contents are used. In such a case, the poor organist can do nothing else than repeat his limited organ repertoire.

There is no excuse for such indifferent — I may say lazy — players and the day is at hand when our younger generation will not endure, or at least will reject, the idea of hearing mere reproductions. How barren and uninteresting will such playing sound in this time of progress! In such a sad state, no organist can cultivate his or his parishioners' taste for better music.

This is also true of improvisations. Of course, each player has a clever way of doing things — each man's fingertips have a certain peculiarity of self-repetition, a self-posed manner of modulating day after

day. Would you like to eat sweet potatoes for a meal each day? Of course not, but you can trace in all home-made preludes, interludes and extemporary fillings which each organist must perform, that certain sweet potato flavor.

If this should be the state of a player, then he has drifted into a rut and to eliminate that false and tricky enemy, he must secure new ideas and music to overcome this selfish imposter. He must learn to travel new roads . . . he should learn to improvise, modulate and build new cadences in a more harmonious and skillful manner.

Go and listen unobserved to a neighbor musician, as it will add to your understanding and power. However, this I recommend only to those who have absolute pitch. Anyone who can hear (without seeing) in which key the organist plays, where and how he molds his modulations, etc., has absolute pitch. (The radio is one great medium in which the ear can be trained and if this feat can be acquired, you shall be able to judge and either to praise or condemn.)

The surest, safest and shortest way to enlarge your organ repertoire is by buying new music. Here you can examine and study, even memorize parts for church use. In this way, you will soon be able to travel at will, heretofore untrodden roads on your keyboard with better and more effective harmonies.

Another sad feature prevails still in many churches . . . the use of semi-classics. "Spring Song", "Song of India", "Minuets", even "Souvenir", are frequently used — saying nothing of the sins committed at weddings. Surely such profane numbers are not befitting the sacred place! Any secular and well-known melody should be abandoned and not allowed to be used. We have among our own Catholic composers sufficient good, church-like music which would add devotion, and not distraction. The object of every organist is to praise the Lord with sound, but not to show his sentimentality or his skill. Remember, "My House is a House of Prayer". Perhaps you have made it into a showhouse, or maybe you have lacked the right spirit for elevating the hearts of men with real, sincere, devotional playing.

Now you may ask, "What shall we play before or after Mass, or what can be used

on occasions of festivity?" Here again I must say, stay in the atmosphere of the church. A prelude should not be used for entertaining, nor a postlude to cover the noise while dispersing at the close of the service. The organ prelude should put the worshippers in a devotional frame of mind and all other playing should keep within the spirit of the service. If a loud number is customary at the close, play something well prepared from a larger kind of composition. Perhaps a Fuge or a movement from a sonata would be in place here, but strive to maintain dignity and add artistic temperament, so that your work reflects the best and highest marks of musicianship!

Semper Fideles

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COMPLINE IN ENGLISH AT THE N. Y. PAULIST CHURCH

A departure from the usual Catholic practice in rendering of liturgical prayer has been effected in the regular Sunday evening compline service at the Paulist Church, New York City. In order to enable the congregation more readily to recite aloud those prayers which they say in unison, the entire office is said, and sung, in English.

The pastor of the church stated that this procedure is not at all unorthodox. Canon law does not proscribe the recitation of any part of the Division Office in a native tongue by lay people, though tradition has not exactly embraced the practice. However, it was pointed out that, since liturgical prayer is only beginning to come into its own in this country, there is little or no American tradition in the matter. The use of English is more practical, since it enables the congregation to understand more quickly a service with which it is not very familiar. Liturgical prayer, of which Compline is a part, is that officially prescribed by the Church in missal, breviary, ritual, pontifical and dinrnal, in contrast to the prayers and exercises written or instituted by pious individuals. There is a slow but steady movement back to liturgical prayer in this country.

When Compline was instituted at the Paulist Church, Father Finn, well-known Paulist choir master and organist, was faced with the task of effecting a suitable combination of plain chant and polyphony for that portion of the service assigned to his choristers. His answer was a pure Gregorian psalm tone on the part of the adult choristers and the evolving of a significant polyphonic setting for the boy choristers' role. In composing the latter, Father Finn did not lose sight of what he calls one of the dominant notes of this close-of-day prayer wherein figure the angels who are "given charge over thee to keep thee in all thy ways" (Ps. 90). The ascending lilt of his settings gives full play to the angelic, or spiritual, quality of the young soprano and alto voices.

Recent research indicates that Compline, long thought to have originated in the sixth century, really had its inception as early as the fourth century. It is supposed to have sprung out of Vespers and takes its name from the Latin "completorium", denoting the office that completes or closes the hour of the day.

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915—Mass in honor of St. Anthony60
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780—Festive Mass80
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510—Mass in honor of St. Francis of Assisi75
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Mass in D50
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767—Missa "Aeterna Christi Munera"75
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360—Mass of Christ The King60
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631—Mass in honor of The Holy Ghost60
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1—Mass in honor of St. John Baptist60
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451—Mass in honor of The Holy Ghost60
447—Mass in honor of St. Francis60
445—Mass in honor of The Holy Family60
926—Mass in honor of St. Gregory80
STEHLE, J. G. E.	
66—Missa Salve Regina60
TAPPERT, H.	
505—Mass in honor of St. Rose Lima60
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669—Missa Exultet80

TTBB

GRUENDER, Rev. H., S. J.	
517—Missa Cum Jubilo (Boys and Men)80
511—Missa Festiva (Salve Regina)60
514—Missa Eucharistica (Lauda Sion)60
MOLITOR, J. B.	
891—Mass in honor of St. John Baptist60
SINGENBERGER, J.	
452—Mass in honor of St. Peter50

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Requiem Mass	(1) J. Singenberger — (2) Jos. Murphy

UNISON

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564—Mass in honor of St. Francis Xavier....	.60
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518—Mass in honor of St. Alfons35
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SINGENBERGER, J.	
449—Mass in D35
448—Mass in honor of St. Anthony35
451—Mass in honor of the Holy Ghost60

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BONVIN, Rev. LUDWIG, S. J.	
780—Missa Festiva80
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518—Mass in honor of St. Alfons35
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508—Mass in G60
GRUENDER, H., S.J. (Rev.)	
515—Missa Eucharistica60
513—Missa Salve Regina60
HALLER, M.	
871—Missa Tertia60
SINGENBERGER, J.	
449—Mass in D35
448—Mass in honor of St. Anthony35
451—Mass in honor of The Holy Ghost60
447—Mass in honor of St. Francis60
450—Mass of St. Rita60
STEHLE, J. G.	
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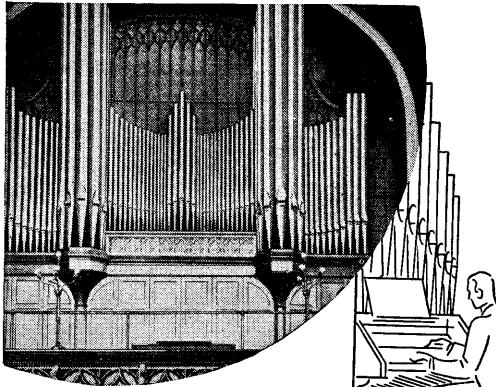
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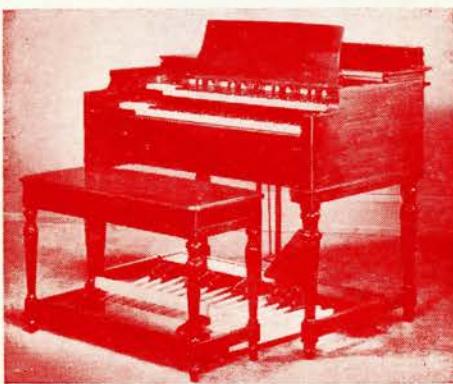
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