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CAECILIA

MONTHLY MAGAZINE OF CATHOLIC

CHURCH & SCHOOL MUSIC

**THE ORGAN AND ITS PLACE
IN THE LITURGY**

Mary L. Reilly

•
JOSEPH MOHR – EMINENT HYMNOLOGIST

•
**THE INTELLIGENT STUDY OF
THE HEAD VOICE**

Karleton Hackett

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CHURCH MUSIC IN BELGIUM – 1938

Constance P. Brown

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GREGORIAN MUSIC IN MODERN SCHOOLS

Irmagarde Richards



Vol. 65

SEPTEMBER, 1938

No. 9

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EDITORIAL PAGE

By DOM GREGORY HUGLE, O. S. B.

DRAW THE RIGHT CONCLUSION

The world is going from bad to worse as though the evil powers were more successful than ever before. Our Lord in Holy Mass continues the great work of salvation in spite of almost universal and diabolical opposition. At times He seems to succumb, even though His cause is always victorious; He allows man to carry out his nefarious plans, because He has given to him the use of free will.

Church musicians, it is up to you to draw the right conclusion! When the enemies rise in order to dethrone God, it is your privilege to proclaim at every High Mass — with renewed fervor — His supreme greatness, power, goodness and mercy. Be sure to make the **Credo** a loving and triumphant profession of your faith; remember that our “**humble**” Lord will come with great glory to judge the living and the dead. You may now get little or no pay, little or no recognition, but every effort on your part will receive a royal remuneration in the final reckoning.

OUR CHOIR LOFTS

“Of eighty-nine organists only thirty-four had heard of the **Motu Proprio** and only six had read it; seventy-one were able to read Gregorian but only seventeen could play from the **Liber Usualis** and provide the proper accompaniment; sixty-four omitted vital parts of the Mass, only four knew that all parts of the sequence must be sung or recited; and only one had read the Decree of May 18, 1917 (4344), which forbids the use of organ chimes during liturgical services.”

The above paragraph is a quotation from an article which flew into our editorial **Sanctum** towards the end of July. The article entitled “Our Choir Lofts” appeared in “**America: A Catholic Review of the Week**”

(53 Park Pl., New York, of July 23, 1938). The author, Robert Heger-Goetzl, organist and choir-master at the Church of Our Lady of Sorrows, Chicago, had several times within the last four years traveled from coast to coast and made it his business to visit as many churches as possible and get in touch with as many organists and choir-masters. We suggest that the readers of *Caecilia* carefully read and study this article. Ignorance of Church Music Laws is a bad thing and now-a-days all the more unpardonable when so many helps are offered. We do not know how many of the eighty-nine organists interviewed by the author were readers of *Caecilia*, but so much we know that unless a choir-director busy himself with the duties of his sacred office, he will begin to “slip” and finally land in culpable ignorance.

COMPARATIVE AUDITORY TEST

The readers of *Caecilia* are anxious to know how the United States Government handled the Hammond-organ case. The lengthy and highly interesting transaction covering a space of almost two years has appeared periodically in the “**Diapason**”. Naturally we have to limit ourselves to a mere outline.

The Hammond Company offered to prove the correctness of its claims by means of comparative auditory test. In this test the pipe organ used was registered not in the normal manner desirable to bring out a rendition of the musical selection being played in conformity with the author’s interpretation and the fullest tonal potentialities thereof, but in such a manner that in many of the pieces the flute tones predominated, even though the normal rendition of the particular piece called for the use of little or no flute tone. Thus the pipe organ was registered in such a manner as to make

its tones simulate the flute tones of the Hammond organ. In addition, the excerpts played from various selections were usually from four to eight measures in length, requiring fifteen seconds and less to play, and did not give the auditor witnesses proper opportunity upon which to pass competent judgment as to the instrument used in playing the various selections.

The auditory test took place in the Chicago University Chapel, one organist being seated at the Hammond organ and the other at the Skinner pipe organ of 93 stops, and the judges in the centre of the chapel. As became evident later on: only about 30 stops of the Skinner organ were used.

TEST BY TONE ANALYZER

The elements of a musical tone consist of a fundamental and a number of harmonics. Its quality depends to a large extent on the number and amplitude of these harmonics. In order to produce a specific tone the fundamental must be accompanied by a characteristic number of harmonics of certain audible amplitudes. Flute tone pipes of an organ produce tones which have comparatively few harmonics, while string, reed and diapason toned pipes of an organ produce tones which have a great many harmonics of substantial audible amplitude.

The number of harmonics present and the amplitudes thereof in the tones produced by the typical (i. e., *regular*) organ pipes were comparatively analyzed with those produced by the Hammond instrument and claimed by the Hammond people to simulate the same characteristic tone quality of organ pipes.

These comparative analyses were made

by a very accurate modern factory re-calibrated tone analyzer which is capable of accurately determining the number of harmonics present in each tone analyzed and the audible amplitude thereof.

In virtue of this very exact analysis it became evident that the Hammond organs can duplicate with a reasonable degree of accuracy the harmonic constituents of the flute tone of the pipe organ, but can not produce reed, string or diapason tones with a sufficient number of harmonics present in audible amplitudes to be comparable to the tones produced by the reed, string or diapason pipes of a pipe organ.

THE GREATEST REALITY

There is nothing on earth that can compare with the treasure we possess in the Tabernacle. **There** is the Supreme Lord and God:—really, truly, and substantially present; He remains hidden in the Sacred Host and demands from us the tribute of adoration. He fulfills the work of Savior to the end of time, and constitutes the Mystery of Faith. He is the Good Shepherd remaining with His flock; He is the High Priest offering Himself anew in every Holy Mass; He is the most perfect teacher Who by His example teaches us every virtue.

We can truly say that by a providential intervention we have received light on a matter which concerns Divine Worship. We have been freed from something unreal which tried to force its way into His most august Presence; from something cold and uninspiring which threatened to chill the ardor of charity. Only the very best in art is good enough for our Eucharistic Lord.

The Organ and Its Place in the Liturgical Service

By MARY L. REILLY

Organist, St. Peter's Church, Pittsburgh, Pa.

(Paper read at the 1938 Diocesan Music Convention)

THE function of the organ in liturgical music may be roughly classified as three-fold: first, as a solo instrument; second, to provide the accompaniment and guide for congregational singing, generally hymn-tunes; and third, to accompany the choir.

It is unnecessary to remark that the organ serves no purpose of its own, such as

for display or entertainment, but is intended to arouse and promote a prayerful spirit of devotion and meditation in the faithful. In the preface to his work, "The Liturgical Organist", Father Rossini expresses it thus: "The organ is the harmonious hyphen which binds together the different parts of the liturgical service and holds the attention of the worshippers."

As a solo instrument the use of the organ is practically confined to processions, postludes and interludes. The wisdom of continuous playing at liturgical functions, primarily the Mass, is questionable. An occasional period of silence may be more conducive to devotion than unceasing "preluding" and "interluding", however discreetly this may be done. The intervals, for instance, from the close of a motet at the Offertory to the beginning of the Preface, and also from the end of the Benedictus to the Pater Noster may safely be left silent. The playing of an appropriate composition after the Agnus Dei may be considered as in good taste.

Let none but a thoroughly trained musician and competent organist, one who has a ready application of the rules of harmony and counterpoint at his command, undertake improvisation. This also applies to modulation. Incidentally, it adds much to the artistic homogeneity of a liturgical function to prepare the feeling for a new tonality by an appropriate modulation. Less experienced organists may provide themselves with books prepared for these purposes. Excellent material is listed in the catalogue of approved music issued by the local Church Music Commission.

The matter of playing the accompaniment to congregational singing of hymns is not so simple as many seem to believe. The technical demands, it is true, are small compared to those in many parts of a liturgical service; but to lead the congregation to sing a hymn with spirit and understanding requires no small degree of experience.

As a help to overcome the tendency of many congregations to drag, it is well for the organist first to play the hymn through in whole or in part, as his custom may be, softly and at a slightly more rapid tempo than will be used in the singing. To sound the first note before the people take up the hymn is often a necessity but artistically an abomination. It is well to use a fuller registration for the opening phrases in order to establish the proper tempo. To serve the same purpose it is good policy to play the opening phrase in a non-legato, or detached manner. This is always important when notes in the melody are repeated. Once the people have taken up the momentum the heavier stops may be eliminated. The congregation will, as a rule, continue at the same tempo. Much, of course, de-

pends on the size of the church and the number of people in attendance.

The tempo of a hymn depends largely, if not entirely, on the spirit of the text; but in general it should be borne in mind that too rapid a tempo will cause confusion and distraction. Fundamentally, the organist is a guide, and good leadership is absolutely essential to successful congregational singing.

Considering the organ in its role as accompaniment for the choir, the organist, before taking up a new work, should have its technical demands well under control and should, above all, have a clear conception of its musical content.

In regard to the ever interesting if not intriguing, question of registration no specific rules and regulations can be laid down. The organ is not a standardized instrument. It presents a wide range of variability in design, equipment, and tonal resources. Not only is there a great difference in the voicing practices of various builders but any two organs produced by the same firm often differ widely.

The organ in a worth-while composition adds greatly to the interest and value of the work. It is far from being a mere duplication of the voice parts. It is the organist's affair then, to provide a good tonal balance and variety. He should avoid stops that do not blend well with the voices. If there is a tendency on the part of the choir to flatten, 4-ft. stops may remedy the fault. Frequently also the transposition of a composition a half or whole tone higher will automatically correct the weakness of flattening.

It is generally a good principle to avoid 16-ft. manual stops in accompaniments. These may, however, be used in fortissimo passages when the organ part is harmonic rather than contrapuntal. The registration should be full enough to provide ample support for the singers but the man in the pew should not be deprived of hearing a word sung because of too heavy and obtrusive an organ part.

Every organist will have problems to solve peculiar to the instrument at his disposal. But, given good taste and sound musicianship, he will, with experience, find a solution to many difficulties. And there will then remain much to be learned.

JOSEPH MOHR

EMINENT HYMNOLOGIST

Centenary Tribute by **BERTRAM POHL**
Translated by **GREGORY HUGLE, O. S. B.**

IT was in the late fall, 1934, that the parish of Saint Servatius at Siegburg celebrated the centennial of one of its greatest sons, Joseph Mohr, the restorer and indefatigable promoter of the German *Kirchenlied*. Joseph Mohr was born February 10, 1834, as son of the head-master John Joseph Mohr. In the baptismal record his name is entered as "Hermann Joseph", but like his father and grand-father, he only used the name Joseph. Mohr's father was born in Bonn, where his grand-father and great-grand-father had been active as musicians. His mother hailed from Hadamar in the Westerwald.

Rationalism and Josephinism were still rampant at that period. Early in life, Joseph received sad impressions from the desolate condition prevailing in text and melody of the German hymns. Spiritual values had been completely eliminated. In his father's library, Joseph had seen hymn books which were ever so much better, among them was the "*Spiritual Psalter*", edited by the Jesuits in 1638. But the people at large had lost all relish and appreciation of those simple, devout and elevating hymns that gave utterance to the sublime doctrines of faith and exercised so strong an influence upon Christian life.

In good time Joseph Mohr had found out where the genuine treasures of church hymns were slumbering. The golden age of hymnology began in the 12th century: these hymns had to be brought back to life, hymns as pure as gold and endowed with that sacred fire which was able to inflame the Christian soul with the love of Him who had brought fire from heaven that it might burn in the hearts of all His lovers.

But alas—their language was antiquated: in the poetic form also radical changes had taken place: meter, rime, inflections — all had undergone a change . . . Every linguist will realize at once that many and great difficulties had to be overcome. In many instances it was easier to write new lines than to transform the antiquated version.

The ancient melodies had an austere

sound, as though they came from another world. They also had to be accommodated to the transformed text. In every instance Mohr traced the ancient sources; he was guided by solid principles in the editing of text and melody. He was in touch with every linguist of renown, and proceeded quietly and steadily with his work. "I consider my work as a matter of conscience. Due respect to the critics! But not one of them will go into judgment in my place; hence I must be permitted to do what seems best before God". He abhorred fighting over passages: "I have no intention whatever to force my opinion upon anyone."

It is simply astonishing to see with what sure hand Mohr proceeded with his work; the different books he edited were reprinted ever so many times without calling for any corrections. Even in later years only minor changes were occasionally inserted. His first publications contained good and simple hymns, well-known to the people. To these he added select hymns from other dioceses; he also endowed excellent texts with tuneful melodies. The publisher sold these hymns at the lowest price, and thus from the very start the books had an immense sale. The critics received them favorably. We now submit a list of Mohr's publications:

- 1862 "*Church Hymns*" — without giving the name of the author.
- 1868 The same book with his name, under the title, "*Caecilia — Catholic Prayer and Hymn Book*." The founder of the Cecilian Society, Dr. Franz Witt, says: "In Mohr's '*Caecilia*' we now possess a Hymn and Prayer Book which has not its equal within or outside of Germany."
- 1873 "*Cantate*" — for two voices.
- 1877 "*Jubilate Deo*" — the edition of *Caecilia* for four mixed voices.
- 1881 "*Lasset uns beten*" (*Let us pray*) — With some local additions, this edition became the diocesan hymnal for a number of dioceses. Thus for the archdiocese of Bamberg, in 1883 under the title "*Praised be Jesus Christ*"; for the archdiocese of Salzburg, in 1884, under the title "*Alle-*

luia"; for the diocese of Wurzburg, in 1886, under the title of "Ave Maria"; for the diocese of Speyer, in 1889, under the title "Laudate Dominum".

1891 In this year Mohr published his principal work, entitled "Psalterlein" (the Little Psalter). He chose this name out of veneration for the Society of Jesus, whose members had published in 1638 "The Spiritual Psalter", the leading hymnal for the Cologne Diocese. This new hymnal contained the best hymns from the 12th to the 19th century. Dr. William Baumker says in the 4th volume of his monumental work "The Catholic German Kirchenlied": "Mohr's Psalterlein belongs to the best hymnals of modern times. It has been compiled with eminent knowledge and equal application . . . Mohr was on the best way to produce something altogether perfect". The Diocese of Basel adopted the "Psalterlein" for its diocesan hymnal, and the archdiocese Freiburg adopted it in like quality under the title "Magnificat".

Practically all of Mohr's writings aim at the cultivation of church hymns. His most important work of this nature is "Introduction and Bibliography of the Psalterlein" (Pustet: 1891). It gives detailed information on text and melody and for this reason is greatly valued by musicologists.

Mohr did a great deal for the popularization of Gregorian Chant, "the crown jewel" of sacred song. With the exception of the "Cantate" all his hymnal contains a number of chant masses and other chant selections.

Joseph Mohr was a truly pious man, a man of constant and humble prayer. His priestly heart was the mighty power-station of his grandiose activity; it was an inexhaustible source from which sprang genuine poetry, rich prose, and a vital stream of melody. There can be no doubt: art is the expression of the interior life, the budding forth of an ideal, formed within the soul and revealed in life's activities. Mohr's pious creations issued from a living faith and from a constant endeavor of glorifying God in divine service. Humility is the criterion of true piety: it makes the "Ego" vanish out of sight. In spite of the renown that was his as an authority of first rank, and in spite of the phenomenal suc-

cess that accompanied his work, he remained the simple, unassuming priest of His God. He was sure to give full credit to others in whose writings he found good things. His own composition seemed to issue from an interior impulse, and sometimes from a desire to satisfy eventual needs, e. g., the Dedication of a Church, Blessing of Herbs, Reception of a Bishop, etc. It is characteristic of the man that his favorite hymn was not one of his own soulful compositions, but the 13th century hymn "Nun bitten wir den Heil'gen Geist" (Now we beseech The Holy Ghost); he called it "a song of incomparable beauty." His noble mental attitude shines forth also from the forewords to his books; good will and perseverance (he repeatedly says) are prime requisites in the restoration of the ancient hymns. "For the rest it is our sacred duty to thank God that He vouchsafed to let us cooperate in a work which has for its end the glorification of God and the edification of the Christian people." — D. G. H. (From the Gregorius Blatt)

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The Intelligent Study of the Head Voice

By KARLETON HACKETT*

NINETEEN singers out of twenty are seeking for help regarding their upper tones — and this is true through all the ranks of student, amateur and professional. For one singer whose upper tones are pure in quality and produced with ease, so that the singer feels sure of them and they give pleasure to the listeners, there are nineteen who realize that something is not right — and so do those who hear them.

This need for the upper tones is impressed upon all singers in the most practical manner, since they find that everything they wish to sing, everything of importance in vocal literature, makes demands on the upper voice. So, unless the singer has a good upper range, he is hopelessly handicapped in the race for vocal honors.

Limitless Infallible Methods

Hence the limitless number of infallible "methods," scientific, empirical, "old Italian" and brand-new American, with a "new one based on a revolutionary discovery" appearing about once each month. Yet still the ceaseless procession of students tramps from one studio to the next in the search of the "man with the secret" who will make over the upper notes into Caruso or Galli-Curci-like tones by a mere turn of the wrist, so to speak. This search for the man with the secret has been going on for many generations, and while this miracle-worker has not yet been found, there are certain facts about the voice that can be learned if the teacher knows his profession and the pupil is willing to take pains enough.

Almost every young singer begins to sing in the middle part of his voice. This is where the tone comes most naturally, and if the young singer has a good voice and instinct for singing he quickly gets the middle voice adjusted so that the tone comes with ease and is of pleasing quality. Unless the singer has a good natural equipment, a voice of agreeable quality and feeling for music, there is small use in bothering about the matter. There have been instances of men and women with poor natural voices who have developed into famous singers, but these extraordinary cases are too few

to affect the sum total. Those who are not naturally gifted may study the voice for their own satisfaction and receive great pleasure from their labors, but they will hardly go far in the art of singing before the public.

Therefore it must be taken for granted that the young student has a good natural voice; and in all the fundamentals of tone production the general rules of tone production are the same for the male voice and for the female. Also in approaching the upper tones we must have something to work with, so again it must be taken for granted that the young student not only has a good voice but also has the middle register pretty well adjusted.

Whether you are a soprano, mezzo-soprano or contralto, tenor, baritone or bass, you have formed your idea of the quality of your tone and learned the "feel" of your voice from singing in the middle register. It is in the middle part of your voice that you sing with ease, the tones coming forth with no sense of effort and with a quality that all your friends like. Putting aside all theories, for the moment, just ask yourself if this is not so?

As you go up the scale, no matter what kind of a voice you have, there will come a place where the voice begins to change. It begins to sound different and to feel different. The quality becomes lighter, the tone smaller, so that it does not seem to balance the lower part. Also it seems to go higher into the head and to lose its depth and solidity. Practically every young student, and a disheartening number of older ones, immediately think that something has gone wrong, that these sensations of change in the quality and the feeling of the tone ought not to exist. So he strives to prevent these changes and to keep the quality of the tone and the feeling of it precisely the same as it was in the middle tones—and thus begins the struggle against nature, the effort to prevent the vocal organs from functioning as nature intended, which is the root of all the trouble with the upper tones.

A change takes place in the human voice, whether it be soprano or bass, as it goes from the middle notes to the upper. This is absolutely sure. Every young singer seeks to prevent this change from taking place,

*Reprinted from *The Etude*, August, 1918.

which is the reason for all the troubles with the upper voice.

Natural Quality

Why does the student fall into this error and what causes this universal misunderstanding? The young singer has formed his idea of the natural quality of his tone from the sound of it in the middle voice, where he first learned to know it, and both his instinct and his first training tell him that the quality of the tone should be uniform from the lower tones to the higher, that he "should have an even scale." He knows that the middle part of his voice is good, it sounds good to his own ear, it is produced with ease, and his teacher and those who hear him sing say that this part of his voice is good. So he gets it fixed in his mind that this is the way he ought to sing, the way his voice ought to sound and to feel, consequently when he notices this change both his instinct and his acquired knowledge tell him that it is wrong. According to his notion there should be no change, but the tones should go on one after another up to the extreme limit of his voice with the same quality and the same sensations in tone-making — how else is he ever to have an even scale?

This sounds like good sense, the only difficulty being that nature did not construct the voice on this plan. There is a change, the vocal apparatus goes through a definite readjustment in passing from the middle register to the upper, and an even scale giving a uniform quality of tone from the lowest to the highest tones comes only as a result of permitting this readjustment to take place. The young student who seeks to prevent this change does not arrive at an even scale, he merely gets stuck on his upper notes.

The difficulty goes back to the beginnings of things. To sing is a natural function. Nature put the vocal apparatus into human beings for the express purpose of being used for singing, and it is the task of the student to adjust himself to the laws of the voice so that it can function as nature intended to have it. But the young student does not think the voice this way and it seems that in the great majority of cases his first instruction does not set him right regarding the matter. Almost his earliest impression is that singing is a mysterious something quite apart from nature, which he must learn by artificial means, so that in

place of trusting to his singing instinct he constantly distrusts it. This starts him with a radically wrong point of view.

Nature so constructed the human voice that beginning about middle C there is a readjustment of the vocal apparatus as it passes through the next five ascending semitones. This is true of all voices, male and female, the change in these notes being in the upper part of the male register and the lower part of the female. In the male voice it is the passage from the middle register to the vital upper tones, and in the female the disturbing change from the chest register to the middle. In the female voice there comes another change practically an octave higher, from C to F sharp, where the voice changes from the middle register to the head tones.

The young students instead of being prepared for this change as being inevitable by the laws of nature are taught that any such change is improper. They must have an even scale, but they get the impression that this even scale instead of being the result of perfect readjustment of the vocal apparatus in passing through these changes comes through preventing any change from taking place. Cause and effect become hopelessly confused and the student adds one more to the number who "always have had trouble with the upper tones."

Getting the Right Idea

If the student gets the right idea, realizes that a change is to take place and is prepared to permit it, he notices that in going up the scale there comes a place where the tone goes higher into the head. He loses the feeling of depth, the sense of support from the body, and the tone suddenly appears to grow smaller in volume and thin in quality. He has no control over it, the tone seems to be getting away from him and he fears every moment that it will break, while in character it does not balance with the tone of the middle voice.

All this is, of course, most disconcerting and convinces the student that something must be radically wrong. He knows by the evidence of his ears that the upper tones of the great singers whom he admires, instead of sounding thin and small are rich and resonant. He has heard these brilliant upper tones that thrilled the audiences and he cannot understand how there can be any relationship between the weak, characterless tones he is making in his upper voice and

the tones the famous artists send out. It is disconcerting and the teacher must have the student in a firm grip if he is to be brought safely through this discouraging period, yet his vocal control is at stake.

The student is face to face with one of the laws of acoustics, yet, of course, he does not know it. By this law the higher the pitch the smaller the tone; but the smaller the tone the greater the intensity of the vibration, and hence the greater the carrying power. What the young student mistakes for volume, bulk, in the upper tones of the developed singer is really intensity of concentration. When the voice is freely poised so that the column of air can enter the upper resonance chambers as nature intended to have it, the intensity of concentration gives it a resonance, a carrying power, which simply does not exist in the lower voice. This the young student mistakes for bigness, volume, bulk, weight, and herein lies his error. The upper tones always have less bulk than the lower tones, but the intensity of concentration gives them a resonance that makes them carry farther and so makes them sound "bigger." This is the law of acoustics which applies all through the realm of tone.

The Speaking Voice

There is the same seeming phenomenon in the speaking voice. If you see someone half a block away to whom you have to call where do you pitch your voice? Somewhere in the upper part, of course. Why? Because experience has taught you that you can make your upper voice carry farther than the lower. If you don't make him hear the first time you raise your voice still higher, you shout until you attract his attention. We do not call it a "shout" until you are pretty well up towards the top of your voice. When you "yell at the top of your lungs" you have reached the extreme upper limit.

Your singing voice is produced by the same mechanism which produces your speaking voice and the same fundamental laws apply to both. There is a carrying power in the upper part of the singing voice which does not exist in the lower part, but this is not because of the bigness, but because of the intensity of the concentration. The students try to force a big tone from the middle register up into the higher tones, instead of letting the voice naturally lighten itself so that it can poise itself away up in

the upper resonance chambers. This comes because the student theorizes as to how the thing ought to be done instead of surrendering himself to the workings of natural law and finding out by actual experience how it is done. We go altogether too much on theory, theory as to how the tone ought to sound, how it ought to feel, how it ought to be poised, rather than by intelligent observation of the facts, finding out how it acts when we permit it to conform to natural law. Our intentions are always of the best, but nature pays no heed to good intentions. You have to find the law and observe it, or have trouble all your life.

One Cannot Judge of His Own Upper Tones by Hearing

Curiously enough the ear of the student is no guide at all in the making of correct tone. This always surprises the student and is so contrary to his natural expectation that it is a long time before his actual experience has convinced him that it is a fact. If the student could tell by his own ear when he was producing his best tones he would not need the services of a teacher, and it is because he cannot tell for himself when he is making the right tone that he must put himself under the instruction of a competent man.

But while the student cannot decide with any certainty regarding the quality of his tone he can learn to recognize with certainty where the tone ought to be placed and what it ought to feel like when it is properly placed. The sensations produced by a good tone become just as definite to anybody who has actually experienced them as do any of the other sensations of physical fact. But they must be actually experienced if the student is to have any real conception of them. You cannot tell what a sensation is except by experience. If you have been up in an aeroplane you know what it feels like, if you can swim under water you know what this feels like, but if you have never done either of these things you have not the slightest notion of the sensation. So if you have made a pure tone in the upper voice you know the sensation, and if you have not, then all your theories on the subject do not amount to anything at all.

A pure tone in the upper voice comes only as the result of having established certain necessary physical conditions in the tone-producing apparatus. The breathing machine must be elastic, so that the breath

will flow in an even, steady column of air, the throat must be perfectly free so that the tone-producing muscles in the larynx can perform their functions without the slightest sense of strain. If these conditions have been established the tone will concentrate in the upper resonance chambers, giving the sensation of vibration in the front of the face and in the head. The tone seems to be detached from the body and to be all in the head while there is a distinct sense of lightness and buoyancy. If you have felt this then you know what it is like — if you have not then something is not as it should be in your upper register.

When the student has a good voice and instinctive feeling for singing, it is not difficult to establish the physical conditions which make the pure head tone possible. But the moment the student hears the quality of the tone his doubts crowd on him afresh, for it invariably sounds so different from what he expected. This sense of detachment, the absence of bodily contact and the lightness of the tone in contrast to the full, solid feeling of the lower and middle voice are all very upsetting to his notions of what a high tone ought to be. Then it all depends on the influence which the teacher has been able to gain over the pupil as to whether or not the thing can be carried through to success.

In the practical side of the singing world

the upper tones are essential. Of course, the greater part of the actual singing is done in the middle register, but the climax is invariably to be found on the high notes, and unless the singer can send out the phrases of the climax with tones of beauty and sustained power, he is hopelessly handicapped in the race.

There is a brilliance to the upper tones, a carrying power and an emotional intensity not to be obtained in any other part of the voice. All composers instinctively realize this fact and demand from the singers the full use of the upper register. There are any number of singers who have excellent voices, feeling for the music and interpretative power so that they can sing everything presented to them with convincing force — save these crucial phrases of the climax. There will always be some one singer whose natural voice and musical equipment was not in any way superior to the rest, but who has learned how to sing the upper notes, and this one will invariably distance the others.

The head voice can be mastered by students who have good natural voices and are willing to take the pains. It is not a mystery. It depends on the understanding of certain laws of the voice. It takes time and intelligent work, and it must be learned by those who wish to do anything of importance in the world of song.

CHANT CENTER MOVES FROM PARIS

The Benedictine Abbey of rue Monsieur, Paris, France, has left the great city.

This renowned institution once belonged to the Benedictine Institute founded by the Venerable Mother Mechtilda-Catherine de Bar (1614-1698) at Paris. A second house opened rue du Bac (1653) another at rue Cassette (1659); the fourth monastery was that of St. Louis du Temple (1796) which was founded by Princess Bourbon-Condé. After the Revolution (the monastery having been despoiled of its property) in the year 1814 it was given the property of the **Temple** where it remained till the year 1848, when after this other revolution it came to occupy, at rue Monsieur No. 20, the large quadrangles of the Hotel of Bourbon-Condé which property still belongs to the princely Family. In 1932 the monastery was elevated to the dignity of an Abbey with the Right Rev. Domna Mechtilda Mallebay, O.

S. B., as Abbess. At present, the abbey numbers 56 nuns and 18 converses.

The Gregorianists of Paris are in deep mourning. Since time long past, when Huysmans, in his works, made mention of the existence of the 'Monastère de la rue Monsieur', lovers and advocates of Gregorian Chant and solemn ceremonies, habitually frequented that church of the Benedictine nuns. Every morning at nine o'clock, the Office of Terce was chanted; then followed Holy Mass which was always sung, and completed with the recitation of Sext. On Sunday, after Terce, the Procession took place, during which the beautiful hymns of the "Processionale Monasticum", were sung in the cloisters. Three o'clock in the afternoon, was the hour of None, Vespers and Benediction of the Most Blessed Sacrament. Again, the sublime melodies found in the "Variae Preces" were heard.

In this manner, the traditional chants of the Gradual and of the **Monastic Antiphonal**, as also anthems, from various other sources, were executed in their entirety throughout the year.

There, the connoisseur could explore a mine of treasure, in which, musically, might be made wonderful and surprising discoveries, — for instance — the existence of the liet-motif. Fifteen centuries before Wagner, the theme of the **Pueri Hebraeorum**, used on **Palm Sunday**, was interwoven in the Chant, — **Vexilla Regis**; in the **Alleluia** of **Ego Sum** on the IInd Sunday after Easter, and in the **Christus Resurgens** of the IIIth Sunday, — as also in many other passages of the Sacred Cantilena. It is thus characterized as a motif of the Pascal Season. On the eighth Sunday after Pentecost, the theme **Magnus Dominus** proves to be the prototype of the melody which, some five or six centuries later, the Commandatory Abbot **Henri du Mont** was to adopt for his famous **Mass of the Second Tone**.

In this Benedictine Church, alone, could be heard the liturgical chant, according to monastic rite, such as in the Office of the Ember Seasons with all its solemn melopoia, or again in the Office of the Feast of Christmas.

As to ordinary functions, these were performed with so great perfection and constant care in the exact observance of all the rules of the rubrics, that, in spite of the long hours of worship, assistance at the sumptuous ceremonies was a continual source of inspiration. The Altar of this little Abbey Church, adorned with exquisite taste, was a central point of interest. Before the Altar, the celebrant, clothed with the sacred vestments, in every respect, conforming to the most authentic traditions. The acolytes, wearing the tunic, were attentive to every minute detail of the Ritual. These voluntary Servers, who esteemed it a high honor to be admitted to the service of the Altar, swayed by the noble rhythm of the Chant, carried every point required in the development of the Sacred Ceremonies.

The nuns of this Benedictine Abbey had been taught Gregorian Chant by a monk of Solesmes, a fellow-co-worker of Dom Pothier:— Dom A. Schmitt. He instructed

the nuns in a complete course,—lithographed in 1885, under the title "Méthode pratique de Chant Grégorien." This treatise, remarkable in many respects, had a powerful influence on Choirs trained according to its principles.

Lengthy functions and ceremonies, such as those of the Feast of Christmas and Holy Week, in no way, were found tedious by those in attendance. On the contrary, it was ever with reluctance that the faithful laity departed these hallowed precincts.

As regards the development of Sacred Music in this Abbey, its history remains to be written. Suffice it to say, this Monastery was the cradle and the home of the initial rehearsals and efforts of the "Ecole de la Manécanterie." Before the War, a group of Gregorianists, consisting of friends of the Abbey Church, (whom I had the honor and pleasure to direct), lent its co-operation in the Office of Christmas, Holy Week, Easter, and the Ascension.

All these reminiscences serve to intensify the regret of those who witnessed the removal of the renowned Abbey with its Nuns, Stalls, Pipe Organs and rich vestments, etc. to Meudon.

Besides the Abbey of Ste-Marie, No. 15, rue de la Source, Auteuil, Paris, and the Institute of Gregorian Chant in the center of Paris, the Ville Lumière has no other center where the sacred cantilena is rendered as it was and is at the **Abbey of St. Louis du Temple**, now at **Meudon**.

The reason why the Benedictine Nuns had to seek an abode elsewhere is that their Abbey, which consisted of two perfect and monastically regular quadrangles, is the property of the Bourbon-Condé Family. The latter had lent it for occupation by the Benedictine Nuns from the years 1848-1938 and in this year desired to have the premises for their own use. The Abbey, at Meudon is a former religious house, having been once the residence of a Community of Brothers of Christian Schools.

E. BORREL

From L'Ecole César Franck, Paris.
(June 1938, pages 55-56). Translated
by Georges-Henri de Bouvilliers.

ST. GREGORY SOCIETY,
MALINES, BELGIUM,
REORGANIZED

Recalls Other Similar Societies

THE St. Gregory Society (Diocese of Malines, Belgium) has been reorganized. On Thursday, March the 17th, 1938, His Eminence, the Cardinal Archbishop, presided at the LEMMENS INSTITUTE of MALINES over an assembly of more than 250 organists and choirmasters, convened for the occasion of the reorganization of the St. Gregory's Society, Diocese of Malines.

In Belgium, St. Gregory's Society was first founded in the year 1880.

Other Societies of the same character had been founded before that of Malines, however; viz: **The Cäcilien-Verein** founded in the year 1867 for the countries where the German language is spoken (Germany, Austria and Switzerland); **The Saint-Gregoriusvereinigung**, another Society, founded in the year 1878 for Holland. **St. Gregory's Society** (Malines) dates from the year 1880 as noted above. **The Italian Association of St. Cecilia** was founded in Italy in the year 1910. Others, with the same aim and purpose, existed and still continue to exist at Gand, Tournai, and Liege, Belgium. That of NAMUR (Belgium) dates its foundation from the year 1889 (June 26th). Another Society at Bruges dates from the year 1930.

When the World War came, the many Belgian Liturgical and Musical Reviews had to stop publication. Annual "Liturgical Weeks" had to interrupt their sessions. On the Armistice (1918) the Liturgical Reviews re-appeared.

Before the War, Religious Music in the Diocese of Malines had passed through a crisis. Edgar Tinel in the year 1908 had left his post at the LEMMENS INSTITUTE to accept that of Director of the Royal Conservatory of Music at Brussels. Tinel's successor at the LEMMENS INSTITUTE, Alois Desmet, died in the year 1917. But happily, in that same year, Father Van Nuffel took the post of Choirmaster at the Metropolitan Church of St.-Rombaut, Malines, and immediately founded there his Maitrise, or School. Fr. Van Nuffel republished **MUSICA SACRA** (XXXIVth Year) in 1927.

OUR MUSIC THIS MONTH

Recent compositions by Richard Keys Biggs have proven popular and in this issue, we are presenting a few pages of his latest Mass, written in simple style for average choirs. Also two two-part numbers and two three-part numbers, each complete in themselves, are here presented to indicate the type of contents in the new Mount Mary Hymnal accompaniment book now on the press. These numbers are practical and well known favorites and are to be published separately, immediately after the accompaniment book appears. Such standard favorites suggest the usefulness of the Mount Mary Hymnal and will also be found interesting to children's choirs and convent choirs in their separate editions.

Everyone knows now of the famous accompaniment to the Kyriale by Bragers. As a companion book, a new publication is on the press providing the accompaniment to the most frequently used motets and hymns in Gregorian Chant. Every choirmaster will be interested in this book, even though they do not do Gregorian Masses because all of the standard chants used during the various seasons of the year are in Mr. Bragers' new book. Even greater success is predicted for this new publication than is being enjoyed by the Kyriale. Mr. Bragers will soon make available the accompaniment to the Propers of the various Masses for important feasts such as Christmas and Easter, followed by a Vespers and other publications which will make available orthodox accompaniments for all of the music commonly used by church choirs.

MASS

In honor of Mary Immaculate

295

Kyrie

RICHARD KEYS BIGGS

Andante

ORGAN



Organ introduction in B-flat major, 4/4 time, marked *p*. The music features a flowing melody in the right hand and a supporting bass line in the left hand.



Vocal entry for four voices (Soprano, Alto, Tenor, Bass) in B-flat major, 4/4 time, marked *mf*. The lyrics are: Ky - ri - e e - le' - i - son, Ky' - ri - e e -



Organ accompaniment for the first vocal phrase, marked *mf*. It provides harmonic support with chords and moving lines in both hands.



Vocal continuation for four voices, marked *rit.*. The lyrics are: le' - i - son, Ky' - ri - e e - le' - i - son. Ky' - ri - e, Ky - ri - e e - le' - i - son. le' - i - son, Ky' - ri - e, Ky - ri - e e - le' - i - son. le' - i - son, Ky' - ri - e e - le' - i - son.



Organ accompaniment for the second vocal phrase, marked *rit.*. It concludes with a *Fine* marking.

a tempo

mf Chri - ste e -

mf Chri - ste e - le' - - i - son, — e -

mf Chri - ste e - le' - - i - son, e - le' - - i - son, e -

a tempo

mf ad lib.

mf *Da capo*

Chri - ste e - le' - - i - son, e - le' - i - son.

le' - i - son. Chri - ste e - le' - i - son.

le' - i - son. — Chri - ste e - le' - i - son, e - le' - i - son.

le' - i - son. Chri - ste e - le' - i - son.

Da capo

Sanctus

297

Andante con moto

First system of vocal staves. It consists of four staves: two soprano and two alto. The tempo is 'Andante con moto'. The music begins with a rest, followed by a series of notes. The lyrics are 'Sa-nectus, Sa - nectus,'. A dynamic marking of *f* is present.

Andante con moto

Piano accompaniment for the first system. It consists of two staves (treble and bass clef). The tempo is 'Andante con moto'. The music features a series of chords and moving lines. A dynamic marking of *f* is present.

Second system of vocal staves. It consists of four staves: two soprano and two alto. The tempo is 'Andante con moto'. The music features a series of notes with dynamic markings of *cresc.* and *rit.*. The lyrics are 'Sa-nectus, Dó-mi-nus, De - us Sá - - ba-oth.'

Piano accompaniment for the second system. It consists of two staves (treble and bass clef). The tempo is 'Andante con moto'. The music features a series of chords and moving lines with dynamic markings of *ad lib.*, *cresc.*, and *rit.*.

Allegro moderato

Ple-ni-sunt coe-li et ter-ra, glo-ri-a, gló-ri-a

Ple-ni-sunt coe-li et ter-ra, glo-ri-a, gló-ri-a

Ple-ni-sunt coe-li et ter-ra, glo-ri-a, gló-ri-a

Ple-ni-sunt coe-li et ter-ra, glo-ri-a gló-ri-a tu-

f

tu-a. Ho-san-na, ho-san-na in ex-ce-lsis.

tu-a. Ho-san-na, ho-san-na in ex-ce-lsis.

tu-a. Ho-san-na, ho-san-na in ex-ce-lsis.

a. Ho-san-na, ho-san-na in ex-ce-lsis.

ff

O Sacrum Convivium

299

Mode 5

O Sá - crum con - ví - vi - um! * in quo Chrí - stus

sú - - mi - tur: re - có - li - tur me - mó - ri - a pas -

si - ó - nis e - jus: mens im - plé - tur grá - ti - a:

et fu - - tú - - rae gló - ri - ae nó - bis

pí - gnus dá - - tur, Al - le - - -

lú - - - ia.

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In The Caeclia Sept. 1938

Homo Quidam

Mode 6

Hó - mo qui - dam * fé - cit cóe - nam má - gnam et mi - sit sér - vum sú - um

hó - ra cóe - nae dí - ce - re in - vi - tá - tis ut ve - ní - rent:

* Qui - a pa - rá - ta sunt ó

mni - a. *f.* Ve - ní - te, co - mé - di - te

pá - nem mé - um, et bí - bi - te vi - num quod mí - scu - i

vó - bis. * Qui - a ... Gló - ri - a Pá - tri,

et Fi - li - o, et Spi - rí - tu - i Sán - cto. * Qui - a ...

Ave Verum

301

Mode 6



A - ve vé-rum* Cór-pus ná-tum de Ma-rí-a Vír-gi-ne: —



Vé - re pás-sum, im-mo-lá-tum in crú-ce pro hó - mi-ne. —



Cú-jus lá-tus per-fo-rá - tum flú-xit — á - qua et sán-gui-ne. —



E-sto nó-bis prae-gu-stá - tum mór-tis — in ex - á - mi-ne: —



O — Jé - su dúl - cis! O — Jé - su pi - e!



O — Jé - su fí - li Ma - rí - ae. —

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O quam Suavis

Mode 6

O — quam Su-á - vis est, Dó - - mi - ne,

Spí - - ri - tus tú - - us, qui, ut dul-cé-di - nem

tú - - am in — fí-li-os de-mon-strá - res, pa - ne su-

a - vis - si - mo — de — caé - lo prae-stí - to,

e - su - ri - én - tes re - ple bó - nis — fa - sti - di - ó - sos dí -

vi - tes di - mít - tens — in - - - á - nes.

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Ave Maria

Arranged by Nino Borucchia

Jacques Arcadelt

Andante

I
II

A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus

III

Andante

p Ch. Diaps. *p*

Bourdon Ped. with Choir

p *mf cresc.* *p*

te - cum, Do - mi - nus te - cum. Be - ne - di - cta tu, be - ne - di - cta

mf cresc. *p*

Gt. Diaps. *mf cresc.*

Open Diaps. 16 with Gt. Man.

allargando *a tempo* *f* *p*

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

allargando *a tempo* *f* *p*

allargando *a tempo* *f* *p*

Ped. Man. Ped.

rit. *a tempo* *dim.* *pp*

rit. *ff* *a tempo* *dim.* *pp*

Je - sus. San - cta Ma - ri - a, Ma - - ter De - -

rit. *ff* Full Sw. to Gt. *pp* reduce Sw. & Gt.

Op. Diaps. in

p *Più lento* *rit.*

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

p *Più lento* *rit.*

pp *a tempo* *rit.* *ten. assai.* *pp*

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

pp *rit.* *pp*

Ch. *pp* *a tempo* *rit.* *pp* *ten. assai.*

Man. Bourdon only.

Jesu, dulcis memoria

B. KOTHE

Arranged by H. Gruender, S. J.

Very delicately

p

1. Je - su
2. Je - su

pp

p

dul - cis me - mo - ri - a Dans ve - ra cor - dis
spes poe - ni - ten - ti - bus, Quam pi - us es - pe -

p

gau - di - a Sed su - per mel et
ten - ti - bus, Quam bo - nus te quae -

p

HOLY NAME

1. E - jus dul - cis prae -

2. Sed quid in - ve - ni -

o - mni - a, E - jus dul - cis prae -
ren - ti - bus, Sed quid in - ve - ni -

mf *f* *p*

sen - ti - a, Sed su - per mel et o - mni -
en - ti - bus, Quam bo - nus Te quae ren - ti -

sen - ti - a, Sed su - per mel
en - ti - bus, quae - ren - ti - bus

a bus E - jus
bus Sed quid

E - jus dul - cis prae sen - ti - a.
Sed quid in - ve - ni - en - ti - bus.

mf

Ave verum

W.A. MOZART

Arranged by Ludwig Bonvin S.J.

Adagio *pp*

I
II

A - ve, a - ve, ve - rum

III

pp

cor - pus na - tum ex Ma - ri - a Vir - gi - ne,

p *cresc. poco a poco* *f* *in*

ve - re pas - sum, im - mo - la - tum

p *cresc. poco a poco*

p *cresc.* *f*

BLESSED SACRAMENT

eru - - ce pro ho - mi - ne;

in cru - ce pro ho - mi - ne;

cu - jus la - tus per - fo -

ra - tum un - da flu - xit et san - gui - ne:

The musical score is written in a key with two flats (B-flat and E-flat) and a common time signature. It consists of three systems of music. Each system includes a vocal line (soprano and alto) and a piano accompaniment (treble and bass clefs). The lyrics are: 'eru - - ce pro ho - mi - ne; in cru - ce pro ho - mi - ne; cu - jus la - tus per - fo - ra - tum un - da flu - xit et san - gui - ne:'. The piano part features various dynamics including *f* (forte) and *p* (piano), and includes complex chordal textures and melodic lines. The vocal lines are primarily homophonic, with some melodic ornamentation and phrasing slurs.

p *cresc. poco a poco*

es - to no - bis prae - gus - ta - tum in mor - - tis e -

es - to no - bis prae - gus - ta - tum in mor - tis e -

in mor

f

xa - mi - ne, in mor

xa - mi - ne, in

tis

p

tis e - xa - mi - ne.

Regina Coeli, Jubila

Michael Praetorius
(1571-1621)

Andante (♩ = 103)

I
II

1. Re - gi - na coe - li jú - bi - la, Gau - de, Ma - rí - a! Jam
 2. Quam dí - gna tér - ris gí - gne - re, Gau - de, Ma - rí - a! Vi -
 3. Sunt frá - cta mór - tis spí - cu - la, Gau - de, Ma - rí - a! Jé -
 4. Má - num pé - dum - que vúl - ne - ra, Gau - de, Ma - rí - a! Sunt
 5. Trans - vér - sa lí - gni ró - bo - ra, Gau - de, Ma - rí - a! Sunt
 6. Er - go, Ma - rí - a, plau - dí - to, Gau - de, Ma - rí - a! Cli -

III

1. púl - sa cé - dunt nú - bi - la,
 2. vis re - súr - get fú - ne - re,
 3. su ja - cet mors súb - dí - ta, ^{a-6.} Al - le - lú - ia! Lae -
 4. gra - ti - á - rum flú - mi - na,
 5. scép - tra re - gni fúl - gi - da,
 6. én - ti - bus sue - cúr - ri - to,

tá - re, o Ma - rí - a, Lae - tá - re, o Ma - rí - a, Ma - rí - a.



Question and Answer Box

CONDUCTED MONTHLY BY THE EDITOR

DOM GREGORY HUGLE, O. S. B.

"In comparing the Vatican Gradual with the typical Vatican Missal, approved by Pope Benedict XV in 1920, I find discrepancies which according to my understanding should not be there. Thus the Introit of St. Stephen (December 26th) in the Vatican Gradual begins "Etenim sederunt", in the Vatican Missal "Sederunt"; the Introit of SS. Philip and James (May 1st) "Exclamaverunt" and in the Missal "Clamaverunt". I find that the Liber Usualis agrees with the Gradual but not with the Missal. Kindly explain in Caecilia the nature of these discrepancies."

A. — It must be remembered that when Pius X restored the original Gregorian chant, it was found that the ancient manuscripts contained in some instances slight variations in the sacred text, such as the two instances mentioned above. The Pontifical Commission duly submitted this matter to the Supreme Pontiff. His Holiness demanded that text and melody should be restored exactly as they were sung in the first ages of Christianity. In the Preface to the Roman Gradual (1908) a line of explanation was inserted to the effect "that no one should be disconcerted at the slight discrepancies existing between the chant-version and the Roman Missal". With regard to all reprints of the Vatican Chant the fast rule was laid down that they must agree in every detail with the copy printed from the Vatican Press. Hence the **Liber Usualis** agrees with the Vatican Gradual, but not with the Missal.

"I am anxious to know something about the Vatican Missal".

A. — The Pontifical Commission for the Reform of the Roman Breviary had been appointed July 2, 1911. The typical edition

of the Breviary was approved and published March 25, 1914. The work had been done according to the Papal Bull "Divino afflatu" and the Motu Proprio "Abhinc duos annos". The same Pontifical Commission was to proceed with work on the typical Vatican Missal, but—alas — the World War broke out and Pope Pius X passed away.

The new typical Roman Missal was to be based on the standard edition of the year 1900, with only such innovations as would flow from the more recent liturgical prescriptions, additions and variations occasioned by the reform of the Breviary. It was not until July 25, 1920, that this work was completed. Many church musicians had expected that the changes introduced into the Roman Gradual would appear also in the new typical Missal but this was not the case. Caution is required henceforth to make the proper distinction between these official books; for musical composition be sure to consult the Gradual or Liber Usualis first.

"In what light should we consider these minor discrepancies existing between the Gradual and the Missal?"

A. — We should consider them in the light of antiquity. What we call "Proper of the Mass", i. e. Introit, Gradual (Alleluia or Tract), Offertory and Communion, was sung anciently by the schola; these texts were **not said** by the Celebrant. The Introit was sung as the Bishop entered and approached the altar; sitting on his throne, the Bishop listened to the Gradual; the Offertory was sung while the faithful offered their gifts, and the Communion was sung while Communion was distributed. In those days, every Mass was a High Mass.

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.

"Will you please explain in the Caecilia whether it is liturgical or not to accompany certain hymns or parts of the Mass by Humming?"

A. — In our estimation we have to make a distinction with regard to humming. Not so long ago we were present at an ecclesiastical function in which the principal numbers were sung by the choir in the organ loft, while some motets were sung "a capella" by a group of young men in the Sanctuary. The director of the latter had declined help from the organist. And really, when the time had come to start, he gave the pitch, the singers hummed a few measures and then burst forth into the motet automatically.

The cathedral was packed to capacity and we felt that not a single soul felt scandalized at the discreet hum preceding the motet sung in the Sanctuary. We are inclined to consider a similar discreet hum, requested by the Celebrant to guide his voice in starting the Preface and **Pater noster (in the absence of an organ)** as a charitable help. This case (**we imagine**) would be exceedingly rare within the church building, but might occur in field Masses, possibly in the case of some dignitaries who being used to take the tone from the organ might feel helpless in the unaccustomed surrounding.

But when there is question of a humming accompaniment for a hymn or parts of the Mass, it seems that both, sound reason and faith join in rejecting it. The art of music has been admitted into the liturgical service in order to clothe the sacred text with suitable melody. The singers are to pronounce most reverently the sacred words. But to hum means to "sing with shut mouth, to make a nasal sound like that of the letter 'm' prolonged, to make an inarticulate sound, to make a sound imitating a bee in flight", etc., etc. From these definitions it is evident that humming implies something comical, grotesque, vulgar; it is "fun in music", or "caricature of a situation". To introduce humming into church music is next to a sacrilege.

"Will you kindly explain the decision passed against the Hammond Clock Co.?"

A. — On July 12, 1938, was made public in Washington, D. C., the decision of the government against the Hammond Clock Company. "Hammond is ordered to cease and desist" from the unfair methods of competition in commerce in violation of the Federal Trade Commission Act. The unfair methods consisted in a nation-wide advertising (since 1935) and may be summed up under the following numbers: (1) the Hammond Organ can produce the entire range of tone coloring of a pipe organ, which is required for the proper rendition of the great works of classical organ literature; (2) is capable of producing a range in harmonics equivalent to the range in harmonics of a pipe organ; (3) is capable of producing the entire range of musical tone colors; (4) has available to the organist an infinite variety of tones covering the diapason, string and reed families; (5) the pipe organ tones produced by the Hammond Organ are an improvement over those of any modern organ of recognized merit, and (6) said instrument is comparable in the production of pipe organ music to the ordinary \$10,000.00 pipe organ.

The Federal Trade Commission, after most thorough and prolonged investigation found these claims to be false and misleading, and to the "injury of the public."

"What, then, is the present status of the Hammond organ?"

A. — According to the decision of the Federal Trade Commission, the Hammond Company can no longer advertise its organs as duplicating pipe organ tone or producing the entire range of tone color, necessary for the rendition of great organ works of classical organ literature.

On the other hand the Hammond may still be advertised as an "organ", as a title of the electrone, since the Commission did not forbid the use of the name "organ".

As for the use in Catholic churches, we can only repeat what we have stressed time and again: the Hammond organ is an electric device with loud speakers; its tone is cold and uninspiring; it will serve in a hall, club room, jazz orchestra, and the like, where no devotional and inspirational tone is expected.

CHURCH MUSIC IN BELGIUM --1938

by CONSTANCE P. BROWN

Choir Member, St. Aloysius Church, Caldwell, N. Y.

I was travelling toward Belgium, on a long-desired trip to study architecture, and I was hoping to hear some fine music. Back in New York, organist friends who had been in Europe had spoken of much "operatic effect" music in churches of France and Italy; a long, elaborate program of music under which the brief ceremony of the Mass itself was almost buried. I wondered what I'd find in Belgium.

What I found, was that this tiny Catholic country is responding eagerly and generously to the direction of the Moto Proprio. To the credit of the Church in Belgium and her many fine organists and choirmasters, be it recorded that not once during my five weeks' stay there, did I hear anything played or sung which was not strictly liturgical in form, and faithfully rendered. No "opera voice" solos; no "fancywork" on the organ; no "display" masses. Not even on "great days" in the cathedrals. Whether the music was Gregorian or polyphonic, all was given with dignity and with obviously warm faith. Devout attention prevails in the choir, and the congregation is so quietly intent upon the music as part of the service that any latecomer will be abashed by the sound of his footsteps on the stone floor. Woe to the tourist who tries walking around in the aisles to "sightsee" during mass: he or she will be hustled out most unceremoniously, by a church-guard. When the Belgians pray, they do it as thoroughly and whole-heartedly as they do everything else!

Reaching Belgium in late October, I remained in Bruxelles to hear the services of early November — All Saints, All Souls, and St. Hubert's feast day (Nov. 3rd) — before travelling in other parts of the country. I attended nearly all the services of the "Octave of the Dead" at the Cathedral of which Bruxelles is so proud, called St. Michel and Ste. Gudule: solemn high masses, Vespers and Benediction; the Rosary and the Way of the Cross "for the relief and solace of the departed ones;" and a very touching "mass for the poor of our parish who have died this year," which was obviously a great comfort to the many

old ladies who sat shivering in their little old black shawls on that bleak, wet morning, when the church seemed taller than usual and was bitterly cold. On All Soul's Day the Stabat Mater was chanted by the Cathedral schola. On St. Hubert's Day, I had hoped to be in Liege, the home-city of St. Hubert's devotions; not able to go there, I went instead to High Mass ("with blessing of the bread of St. Hubert") at the smaller but famous church of Our Lady of Victories ("the Sablon"), on the hill in Bruxelles. Afterward I visited the Royal Conservatory of Music, which is near the Sablon, expecting to see the Conservatory's collection of musical instruments but I was disappointed to find that the museum-rooms were closed while a modern system of lighting was being installed. I did see the Conservatory itself, though, better than some visitors do. The secretary on duty that day happened to be Flemish, and he could not read either the French letter I had brought along, or my own American identification-papers; but in his polite eagerness to find some student who could "speak American," he trotted me through the halls and some of the small studios, to the astonishment of the singers and "stringed instrumenters" who were practicing industriously.

I went to Benediction at the small church of "the Finistere", which was "my parish" in Bruxelles, and also at the very ancient Flemish church of St. Nicholas, whose belfry once held the first "town bell" of this capital city; and several times to weekday masses in small churches which I would "discover" on my wandering walks without being able to learn their names. I can read some of both of Belgium's two languages, Flemish and French, but cannot speak either one. I wished that they would label their churches as plainly as they do their trains and their shop-windows, over there! But it is delightful to "just wander", not knowing what lovely building you may find down the next narrow, oft-turning little street. Most of the nicest places have not gone into the guide-books, which probably is a good thing!

One Sunday I was staying with new friends "in the country", at the small town

of Linth; we walked through the frost-touched green fields to the new little church in the next town, Contich-Casernes, where I had the happy surprise of hearing some of the very finest Mass music sung by a small volunteer choir whose teacher-organist is blind. When I was visiting friends in the ancient city of Tirlemont, they took me on Sunday morning to St. Germain's, where we heard part of the High Mass, and then some lovely Belgian polyphonic numbers at the low mass following. In the afternoon, when we were walking around the old streets, we came to the other "big church" (they both are cathedral-size) in time to hear part of Vespers in this magnificent Gothic edifice which was begun in the 13th century and dedicated to "Our Lady of the Lake".

I had a blessed week-end in Malines, that city which is so very rich in Music, housing the world's finest carillon (in the impressive tower of St. Rombaut's cathedral), and the carillon school nearby, as well as the famous organ school founded by Lemmens and informally called "Institute Lemmens" although its official title is "Ecole Interdiocesaine de Musique Religieuse". That Sunday, Malines was commemorating the 25th anniversary of the death of Edgar Tinel, great Flemish composer. Tinel music was used at the High Mass at the cathedral, with Flor Peeters at the great organ and the famous choir led by Monsignor van Nuffel. A program of Tinel numbers in the afternoon, closing with Vespers and Benediction, followed by a twilight recital of Tinel's songs on the carillon. In the evening a municipal chorus with orchestra presented Tinel's oratorio "Franciscus" before an immense audience packed into the ancient stone hall which on weekdays is the Butter Market. After the oratorio I walked in the dark, rain-wet streets for a time, listening to the heart-shaking bells far up above: thankful to be here, and wishing that the experience could have been shared by all my music-loving friends in America.

In all this music of devotional character, of course I was interested to see what composers were most favored. As nearly as I could figure it out, the composers could be classed in three divisions, pretty well balanced. One third to the shining names of Palestrina and Bach, Byrd and Vittoria. One third to men from the Continent whose

work is as familiar here as there: Lemmens, César Franck, Widor, Bonnet, Maily. The other third to Belgian composers such as Adriaan Willaert and Jacques Obrecht (known as "the founders of the Venetian School"), Francois Auguste Gevaert, August De Boeck, Alex Paepen, Oscar Van Durme, Callaerts, Tournemire, Ryelandt, Flor Peeters and Monsignor J. van Nuffel; to De Craecker, Marivoet, Kuyl, Verrees, Wambach, Verhaeren, Van Hoof, van der Haegen, Verhelst, Averkamp, Huybrechts, Winnubst, Stout, Preger, Filke, Coene, Verreydt, D'Hauwer, Van Berchem, Sweelinck, Maleingreau, van der Haegen and others.

Some of the works of these talented men appear in the quarterly named "Musica Sacra," the official magazine of the Institute Lemmens, which is published in Bruges (Desclee), and which to Belgian church musicians fills the place held in America by three of our magazines: "Caecilia," and "The Catholic Choirmaster," and "Liturgical Arts." While I listened to the devout beauty of their music, I wished that their work might be made known to America through recitals by some of our own Belgian-American organist-composers, three of whom came to mind: Father Augustine Verhaegen, O.S.B., (now stationed in Newark, N. J.) and Doctor Charles Courboin, and Professor Achille Bragers of Pius X School.

The March number of "Musica Sacra" interested me very much with its pages of programs of the Christmas music in the churches of Antwerp, Bruges, Ghent, Lierre, Malines, etc. I was amused to see that even there, in the midst of such liturgical understanding and enthusiasm, an occasional choirmaster lets his program wander into the precincts of the "black list." In one church, the music at Midnight Mass had included "'tIs Middernacht": our too-familiar "Holy Night" by Adam. To which an editorial pen had added in parenthesis, "Nog steeds dat smakeloos cabaretlied in de Kerk!" ("Still remains that cabaret-style song in the Church!") I could appreciate that editorial comment, because I had heard some of that "cabaret-style" singing in Bruxelles, through the open windows of a music-hall around the corner from the little hotel which was "home" to me for those happy weeks. It was what a Flemish friend of mine calls "up and down singing," with many romantic flourishes. Not fit for church use. Not worse than we sometimes hear in

America when "popular hymns" are rattled through the Mass.

Today, under the excellent discipline of the Motu Proprio, our American composers are giving us some music worthy of the title of "Catholic." To us ordinary choir-members, as well as to our organists and choir masters, falls the task of helping in the restoration of our liturgical music: the

giving-back of Her own musical heritage, to the service of Mother Church. Each fine number played or sung, is like one more sturdy brick placed on the steadily-rising walls of Her bulwark against the world, a bulwark raised upon the strong foundation of the Motu Proprio, and cemented with our individual faith turned to this shared purpose. Let us give "our best, and nothing less!"

DOM SUNOL

Appointed Director of Pontifical Institute of Sacred Music

The new Director of the Pontifical Institute of Sacred Music, Rome, Dom Basil Franquesa, O. S. B., of Monserrat Abbey, has given the following information in an article published in *Observatore Romano*, on Dom Gregory Sunol, of the same abbey, who was called to succeed the late Dom Paul Ferretti in the direction of that Institute.

Dom Gregory Sunol, O. S. B., was born at Barcelona, Spain, on September 7, 1879, and made his studies in music in that city. He became a monk at Monserrat Abbey and was professed in 1895. It is there, in the abbey's Conservatory of Music, that he continued his studies under other monk musicians and there, after his ordination to the Priesthood (1902), that he inaugurated his liturgical apostolate in collaborating to diverse reviews and especially in publishing his Gregorian Chant Method. This work knew immediately a huge success: the first edition, in Spanish naturally (1905) was to be followed by eight other editions in the same tongue, one in Italian, five in French, two in German, and one in English, etc.

Since the year 1905 Dom Sunol entered in contact with the Gregorian School of Music at Solesmes, where he studied furthermore under the direction of the late Dom Mocquereau. The latter encouraged

the former to publish his work: **Introduction to Paleographic Gregorian Music**. This Spanish edition of the year 1925 was rapidly out of stock, out of print; the author did it over and it was published in French in the year 1934. In 1913, Dom Sunol had been called to Rome by the late Fr. de Santi, S. J., the President of the Institute of Sacred Music, as a Professor in the said Institute, a post which for diverse reasons, he was not at the time able to accept. Since the year 1931, Dom Sunol was the Director of the Archiepiscopal School of Sacred Music at Milan, Italy, which School was founded by Cardinal Ildephonse Shuster, O. S. B., and to whom Dom G. Sunol had been recommended as apt in assuming the direction of this School and to begin the work for the critical reform of the Ambrosian Chant. The **Antiphonale Missarum** could be published already in the year 1934, and in 1935 the **Office for the Dead**.

Dom Sunol had always enjoyed the confidence of the late Dom P. Ferretti. After the demise of the latter, Dom Sunol was designated by the Pope Pius XI to succeed him in the direction of the Pontifical Institute of Sacred Music. Like his predecessor, Dom Sunol has elected his residence at the Benedictine University, Sant' Anselmo, Rome, on the Aventine Hill.

Gregorian Music in Modern Schools

By IRMAGARDE RICHARDS

Editor, Western Journal of Education

SCHOOL children of today are truly the heirs of all the ages. Modern schools have developed techniques for creative facility by which the moods and experiences of contemporary life find expression in the many-sided but correlated forms of art, including music. On the other hand, schools still conserve and revive for children the great art experiences of past ages. One such revival is coming into vigorous and joyous perfection for a large section of school children in the San Francisco Bay region.

In recent years, there has been a growing appreciation of the beauty and the musical value of the ancient liturgical music called "plain song," or "Gregorian chant." The tradition of this music goes back into the mists of far-off ages. It is a direct descendant from the Hebrew melodies to which the Psalms of David were sung, in Hebrew homes and in the temple ritual. This music went with the early Jewish Christians into the new experiences of Christian life and worship. It went with them into the catacombs. It emerged with them into the splendor and glory of the church freed at last from persecution and established securely under Constantine.

From that period it was open to many influences that developed a richer use of scales and modes inherited from Greek music, and the disciplined beauty of Greek rhythms. Under Gregory the Great the splendid body of melodies by that time in existence was codified, and integrated with the liturgy of the church, that is, with the psalms, the prayers, the responses, and the hymns used in Christian worship.

This treasury of ancient music has come down to us intact. Today, as through the ages, these melodies captivate the heart of music lovers. A modern critic has said: "There is little need to insist on the aesthetic beauty of plain chant. Melodies that have outlived a thousand years need no apologies. With their undying freshness and spontaneous simplicity they were born of the gaiety and abnegation of the first Christians, and sung by the children of martyrs. Then men sang their prayers, quite as naturally as a child laughs when it is happy."

Yet, beautiful as they were, these melodies did not hold their own through the ages, not even in the music of the church. Life moved on and music with it. Polyphony and Palestrina's noble compositions made their contribution. Harmony flowered into the rich and varied beauties of modern music. Schubert, Beethoven, Verdi, and a host of great and near great composers usurped even in the churches the place so long held by the simple melodies of ancient plainsong. With the entry of this sort of elaborate music, the people were reduced to the state of mute worshippers. They no longer expected to take part in the services they attended.

But early in this twentieth century the tide turned. Under the leadership of Pius the Tenth and his successors, there has been an increasingly vigorous movement to eliminate the elaborate operatic type of music from church services and to return to the simple beauty of Gregorian chant. With this return, it is hoped, will come again the participation of the whole congregation in the singing of the ritual.

School children are the hope of this revival. Too many generations of this passive listening have robbed the adult congregation of the capacity to participate intelligently. So in the schools of the parishes, children today are once more entering into a treasure of past beauty too long hidden from music lovers by the accumulations of later days.

Democracy is the watch word of our day, and nowhere more than in the educational world. Plainsong is a beautiful and vigorous embodiment of that experience which we call "the democratic way of life." It provides for no solos, no opportunity to exploit the gifts of one or two at the expense of the group, no place for individual exhibitionism. Every participant finds his or her satisfaction in the perfect beauty of the group expression. Out of a generation of children trained once more in this form of music, it is hoped the custom of congregational singing will return to the churches, to strengthen the spiritual life of the people, and to give one more expression of that habit of democratic co-operation of whose value we are increasingly conscious today.

Fr. Boyle Furthers Gregorian in San Francisco

The Director of Music for the archdiocese of San Francisco is Father Edgar Boyle. Under his leadership and teaching the instruction in Gregorian music is going on vigorously in the parishes of all the Bay Region. His residence being the Santa Monica parish, the young people of that school have had especial privileges under his continuous instruction. To hear them sing, almost a whole church full of them, is a joy to music lovers in this music-loving city of San Francisco.

Another outstanding group of Gregorian chanters are the young men of St. Joseph's Military Academy at Belmont. They sing, loving the music they make. They sing like artists, reverencing the ancient forms they have inherited.

But school children are not the only bene-

ficiaries of Father Boyle's skill and enthusiasm. Teachers gather from far and near for Saturday instruction, from which they return with new inspiration to their classrooms. Another group of which he speaks with loving enthusiasm is one hundred young women in a home for problem girls. What nobler service of rehabilitation could be done for unhappy youth than to give it this experience of beauty and discipline?

Baptists, Methodists, and Presbyterians recently shared with Father Boyle's Schola Cantorum in a festival concert of Gregorian Chant. For he had been invited to give a course in this form of music at the College of the Pacific, whose traditional leadership in music education is taken for granted in California. The course culminated enthusiastically in this concert and in a renewed sense of fellowship among groups that found themselves at one in the shared experience of this noble ancient music.

Milwaukee Parochial School Children Learn Chant Masses

Evidence of diocesan instruction in Chant in Milwaukee is contained in the
Outline below, prepared for sixth and seventh grade teachers

By OTTO SINGENBERGER

GREGORIAN CHANT Sixth Grade Curriculum

Department of Education
Archdiocese of Milwaukee

"GREGORIAN Chant is the musical interpretation of the prayer of the Church."

"Pope Pius X set before us Gregorian Chant as the 'type or norm' of Christian musical prayer, and its functions to 'raise and form the hearts of the faithful to all sanctity'."

It is the function of the Catholic School to form the minds of the children through sound doctrine and to form their hearts through sound feelings.

If the art of music is the education of the emotions, this particular music, GREGORIAN CHANT, is and must remain, par excellence, the education of Catholic feeling. In order to teach the Chant properly, we must teach the children to "pray in music".

Aims, Procedure, and Material for Teaching Chant in the Sixth Grade

- | | |
|-----------|--|
| Aims | <ol style="list-style-type: none"> 1) To acquaint the children with the official music of the Church 2) To develop a love and appreciation for Gregorian Chant 3) To acquire a repertory of chant melodies or "prayer songs" |
| Procedure | <ol style="list-style-type: none"> 1) Give a brief historical sketch of the Gregorian Chant (See supplementary sheets for reference) 2) Teach the chants listed by rote 3) Perform the chants in a light and flowing style 4) Teach the Ecclesiastical pronunciation of the Latin (See supplementary sheet for instructions) |

- 5) Teach the reading of the text according to the principles of Latin accentuation, in order to obtain the desired style. "In Latin, the accented syllable was NOT A STRONGER syllable, nor a LOUDER syllable, nor a HEAVIER syllable than the others, as it is in English. It was a syllable which ROSE to a higher tone melodically." Thus, when reciting the words for imitation by the children, raise the voice on the accented syllables, or, in other words, "lift" the accent, as follows:

Sál- Má- cor-
ve ter mi-se-ri- di-ae, etc.
This is a very effective means to bring about the rhythmic flow required in the singing of the chant.

Material Hymnals, Kyriale, or other books containing the chants listed in this outline, which are at present in the school library, may be used by the children.

Remarks to Teachers

To comply with the wishes of the Church, and to bring about uniformity in the rendition of the chant, it would be well for teachers to teach the chants from the *Liber Usualis* with the Solismes rhythmic signs, or from *Plain Song for Schools, Book One*, which contains Masses and occasional chants taken from the *Liber Usualis*.

GREGORIAN CHANT

Monthly Outline (Sixth Grade)

SEPTEMBER

Salve Mater
Responses at Mass (Ferial and Solemn tones) (Supplementary sheets No. 1)

OCTOBER

Christus vincit! — (Supplementary sheets, No. 2)

Agnus Dei (Requiem Mass)
Communio (Requiem Mass)

NOVEMBER

Benedictus (Requiem Mass)

Sanctus (Requiem Mass)
Rorate Coeli (Supplementary sheets, No. 3)
DECEMBER

Adoro te
Responses for Benediction (Supplementary sheets, No. 4)

JANUARY

Cor Jesu (Supplementary sheets, No. 5)
Kyrie (Requiem Mass)

FEBRUARY

Parce Domine (Supplementary sheets, No. 6)
Agnus Dei ("Cum Jubilo" Mass)

MARCH

Sanctus ("Cum Jubilo" Mass)
Benedictus ("Cum Jubilo" Mass)

APRIL

Kyrie ("Cum Jubilo" Mass)

MAY

Salve Regina (Simple Chant)
Tantum ergo, Mode III (Pange Lingua)

JUNE

Review

TEXTBOOK AIDS

Liber Usualis — With introduction and rubrics in English — Gregorian Notation — edited by the Benedictines.

Plain Song for Schools, Part One.

GREGORIAN CHANT
Seventh Grade Curriculum
Department of Education
Archdiocese of Milwaukee

SEPTEMBER

Second Week—Review "Kyrie" and "Communio" from the Requiem Mass

Third Week—Review "Sanctus", "Benedictus", and "Agnus Dei" from Requiem Mass

Fourth Week—Review "Adoro Te"

OCTOBER

First Week—Review "Sanctus" and "Benedictus" from "Missa de Angelis"*

Second Week—"Kyrie"

Third Week—"Agnus Dei"

Fourth Week—"Dies Irae", verses 1-2

NOVEMBER

First Week—"Dies Irae", verses 7-8, 13-14 (Melodic construction same as that of verses 1 and 2)

Second Week—"Dies Irae", verses 3-4, 9-10, 15-16

Third and Fourth Weeks—"Dies Irae", verses 5-6, 11-12-17, 18-19-20

*This is suggested as a means of correcting abuses which might have become prevalent.

ORGAN NOTES FROM ABROAD

Dom Joseph Krepbs, Organist at Mont-César Abbey, Louvain, Belgium (who had 175,000 persons attending the recent Congress of "Jeunesse Ouvrière Catholique", sing Gregorian Chant at the conclusion of its Sixth Congress) reports having finished the restoration of the old Pipe Organs in the Cathedrals of Gand and Bruges.

Under the direction of Dom Paul Passecq, O.S.B., Organist at the Basilica of Maredsous Abbey, Belgium, (Namur) a new pipe organ has been installed near the sanctuary. The instrument is from the Firm of the Aeolian (American) and has 60 ranks of speaking stops; it has four manuals and pedals.

At St. Benedict's Abbey, Fort Augustus, Scotland, the large organ which the Right Rev. Dom Hunter Blair, O.S.B. bought thirty years ago for the sum of \$5,000.00 has finally been installed in the Abbey Church. Formerly only one fourth of the said instrument had been used. With the finishing of the Abbey Church, all the large organ has been placed as it had been intended when it was first purchased. The Fort Augustus organ has four manuals, and pedal clavier, 4,000 pipes making it a pipe organ of 100 speaking stops.

Dom Stephen Koller, O. S. B., monk of Einsidlen Abbey, Switzerland, following the tradition at his abbey as to organ-building, has in the past five years built 25 pipe organs and transformed four more. In this one but sees the continual tradition of that old and great abbey in furthering the arts and crafts especially when it is dealing with the praise and glory of God. The present Archabbot of Einsidlen, Dom Staub, is the builder of the large organ of the Basilica, an instrument which is divided into four parts and one which is heard by the many hundred thousands of pilgrims going to Einsidlen Basilica for their devotion to the Blessed Virgin. After Montserrat Abbey (Spain) Einsidlen Abbey comes next in rank where sacred music has been fostered for many centuries. Would that Montserrat again might see its monks and Escolans

return to their sacred precincts as their monastery, basilica and Music Conservatory have been preserved from the awful destruction which was the fate of so many sacred spots in that land.)

Prinknash Monastery which is located seven miles from Gloucester, England, has been elevated to the dignity of an Abbey. In the new Abbey-Church, Dom Ambrose Holly, O.S.B., (an American) is the organist.

SETON HILL COLLEGE
GREENSBURG, PA.
CHANT COURSE

The course in Gregorian Chant given during the Summer Session at Seton Hill College by Mr. Clifford A. Bennett, organist and choirmaster at Sacred Heart Church, Pittsburgh, culminated with the Baccalaureate Mass in the College Chapel on Monday morning, August 15, at 9.30 o'clock. The students in the course, 120 Sisters of Charity of the Pittsburgh diocese, sang the Mass without organ accompaniment, directed by Mr. Bennett.

The Gregorian Chant Course included lectures in Church Music History, Gregorian Notations and the Neums, Modes, Rhythm and Chironomy, accompanied by practical demonstrations from the Gregorian Masses and the Proper. Mr. Bennett received his training in Liturgical Music at Solesmes, France, with the Benedictines; at Quarr Abbey, Isle of Wight, with Dom Desrocquette; and with Dom Abbot Ferretti, late President of the Pontifical Institute of Sacred Music, Rome, Italy.

PROGRAM — MONDAY, AUGUST 15

- Organ Prelude** on the Kyrie from the Mass "Cum Jubilo" First Mode
- Proper** from the Mass for the Feast of the Assumption
- Introit** Gaudeamus
- Gradual and Alleluias** Propter veritatem
- Offertory** Assumpta est Maria
- Communion** Optimam partem
- Ordinary of the Mass** Kyrie, Gloria, Sanctus, Benedictus, and Agnus Dei, from the Mass "Cum Jubilo" No. 9, with Credo 1.
- Organ Postlude:** ... Improvisation on "Ite Missa Est."
- Organist — Sister Frances Clare
- Director — Clifford A. Bennett

STEHLE MASS AT HARTFORD CATHEDRAL

Vincent Scully, choirmaster of the Catholic Cathedral of Hartford, Conn., has selected Stehle's "Salve Regina Mass" for performance and the choir is now rehearsing this work.

This choir has already rendered the new "Mass in Honor of St. Anthony", by Richard Keys Biggs, published late last year.

LITURGICAL INSTITUTE IN ROCHESTER, N. Y.

During August, in the diocese of Rochester, N. Y., the Liturgical Institute was held and Father Predmore was the organist and Rev. Benedict Ehmann directed the singing. High Mass was held each day and a section of the program was given over to the subject "Music in the Liturgy" and on the Pedagogy of School Music". The Institute closed on Thursday, August 18th.

EUCCHARISTIC CONGRESS, QUEBEC

Mr. Felix R. Bertrand, of Montreal, honorary organist at Chatham Cathedral, was the organist selected to accompany the Chant at the High Masses, Vespers and Benediction, during the solemn festivities of the Eucharistic Congress in Quebec, Canada. A three-day program was arranged for the ceremonies held on the Plains of Abraham during the month of June.

SUMMER SCHOOLS OF LITURGICAL MUSIC

In Toronto, Canada, a three-weeks Summer School of Liturgical Music was held from July 4th to 23rd, at St. Michael's College, under the direction of Rev. J. E. Ronan.

In Racine, Wisconsin, in addition to the courses of the regular Summer School, a St. Albertus School of Music of the Dominican Sisters offered a course in Gregorian Chant by members of the faculty of the Pius X School, New York.

In Cincinnati, at the College of Music, Father John de Deo conducted a course and he is in charge of a course to be run from September 16, 1938 to June 11, 1939, on Saturday mornings.

In Washington, D. C., the usual Summer Course was held at Catholic University, under the direction of Malcolm Boyce, acting head of the Music Department.

Other courses were held in Erie, Scranton and Pittsburgh, Pennsylvania; in Dubuque, Iowa; Burlington, Vt.; St. Louis, Mo.; Webster Groves, Mo.; Chicago, Ill.; Detroit, Mich.; New York City, Rochester, and Syracuse, New York.

FATHER FINN COURSES IN BUFFALO AND LOS ANGELES

The Buffalo Chapter of American Guild of Organists engaged Father Finn for a Summer Course for choral conductors and teachers of public school music. The course was given at D'Youville College from June 27th to July 2nd. Father Finn conducted the entire course himself during six hours of each day.

At the conclusion of the course, he left for Los Angeles, California, where he conducted a similar course.

CATHOLIC MUSIC IN MODERN MOVIE

A recent Motion Picture, produced by Metro - Goldwyn - Mayer Studios, entitled "The Crowd Roars", starred Robert Taylor. In the opening of the picture, a boy choir sings the Kyrie, from the Mass of St. Gregory by Richard Terry, as edited by James A. Reilly. The choir engaged for this picture was that of St. Luke's Choristers of Long Beach, California, directed by Wm. Ripley Door.

McGRATH MASS IN VERMONT CATHEDRAL

Mr. Joseph F. Lechnyr, Director of Music of the Burlington, Vt., Catholic Cathedral, selected the famous "Missa Pontificalis" by Joseph McGrath, for use in the installation ceremonies for the new Bishop of Burlington.

EDGAR BOWMAN RESIGNS

Edgar Bowman, whose work as choirmaster at the Sacred Heart Church in Pittsburgh, Pennsylvania won national notice among church musicians, has been compelled to resign from his post, although a young man, due to ill health. The high standards

of this famous choir will be maintained, as evidenced by the selection of Mr. Clifford A. Bennett as choirmaster. Mr. Bennett has had many famous teachers, including Bonnet and Dupre in organ, Dom Ferretti and Dom Desrocquettes in chant.

ARENSBERG MASS FOR PEORIA CATHEDRAL

The "Missa Mater Salvatoris" by the Rev. P. E. Arensberg has been adopted at St. Mary's Cathedral, Peoria, Ill. Rev. Lyford Kern is director of music at this Cathedral and is a leading figure in the movement for liturgical music in Illinois.

ELMER STEFFEN REHEARSES SYMPHONIC CHOIR

Two hundred selected voices have been formed into an organization known as the Indianapolis Symphonic Choir at Indianapolis. This Choir has already performed in conjunction with the now famous Indianapolis Symphony Orchestra. Elmer Andrew Steffen of the Indianapolis Cathedral rehearses the chorus and Mr. Fabien Sevitsky is the music director of the organization. Mr. Steffen has conducted the Mendelssohn Choir, Eleiden Chorus, and the Lilly Choir in the past and at present is the Director of Music for the diocese of Indianapolis.

LITHUANIAN ORGANISTS' CONVENTION

Lithuanian R. C. Organists and Choirs Alliance Convention was held on July 11-12, 1938, at Cicero, Illinois. Delegates were present from all different states.

Organists' Alliance elected officers: — President, J. K. Zemaitis, Worcester, Mass.; Vice-President, P. Dulke, Maspeth, N. Y.; Secretary, Nick Kulys (5th term), Chicago, Ill.; Treasurer, A. Mondeika, Cicero, Ill.

DUBUQUE WHITE LIST PUBLISHED

One of the finest and most complete diocesan lists of approved church music has just been published in Dubuque, Iowa. It contains a Foreword by the Most Rev. Archbishop Beckman, a Preface by the Rev. Edmund Alphonse Dress, and it also contains a brief introduction with regulations and official pronouncements concerning church music. A large selection of music is classified, graded, and priced, with the publisher's name indicated for handy reference by diocesan organists. This is but another step in the organizing program under way to enforce the laws relating to music in the Catholic Church through the diocese. The Rev. W. H. Schulte, Ph. D., as Secretary of the Archdiocesan Music Committee, has been most active in this work. He has been named Secretary-Treasurer of the new Loras Institute of Liturgical Music (named after the late Bishop Loras). This is a new permanent organization and the officers have been elected for a period of three years.

The music libraries of the Archdiocese have been ordered to remove all objectionable music and that only music from the official list be performed. Many of the supplements from past issues of the Caecilia are included in the approved list.

GRUENDER MASS USED IN HOLLAND

One of the rare occasions whereby an American Church music composition is used in Europe took place in Rotterdam when the Church of S. Patrus Internaat rendered this work last month.

LATEST PUBLICATIONS

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- 910 3 Little Flower Hymns G. M. Compagno .15
- 911 Little Flower Hymn (Unison)
James P. Johnston .15
- 913 O Jesu Mi Dulcissime
(Duet-Sheet Music) .. V. Capelloni .50
- 914 Hymn to Christ The King (Unison)....
Rev. H. Gruender .15
- 917 2 Christmas Hymns, Wiltberger and Piel .12
(Ye Shepherds Arise, and Salvations Night)
- 928 {Jesu Decus Angelicum J. Mitterer} .15
{Tantum Ergo (G) J. Mitterer}
- 944 {Veni Sponsa Christi Fr. Koenen} .15
{Lauda Jerusalem Fr. Koenen}
- 945 Recordare Virgo Mater. M. Haller .25
- 946 Jesu Salvator Mundi V. H. Cyr .25
- 950 Regina Coeli (Solo or Unison)
J. Wackenthaler .40
- 952 Communion Hymns (English)
Zulueta & Srs. of Mercy .20
- 960 Gloria in Excelsis J. A. Korman .15
(Introducing "O Sanctissima)
- 964 Carol of Good Tidings ... Cyr de Brant .15
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- 615 Mass of St. Francis Rene Becker
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- 66 Missa Salve Regina J. G. Stehle
- 505 Missa S. Rosa Limae H. Tappert

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- 892 Holy Family Mass (TTB)
J. Singenberger .60
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Sr. M. Cherubim .20
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- 918 Sacred Heart Hymn (SSA) P. Meurers .20
(To Jesus Heart All Burning)
- 927 Missa Regina Coeli (TTB)
Fr. Arnfelfer .60
- 929 Jesu Dulcis Memoria (SSA) J. Mitterer} .15
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- 939 Missa Lyrica (STB)... Jos. J. McGrath .80
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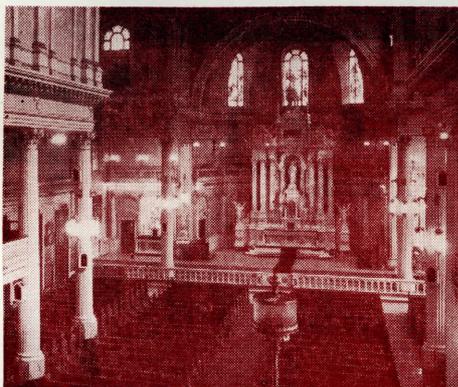
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