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CAECILIA

MONTHLY MAGAZINE OF CATHOLIC

CHURCH & SCHOOL MUSIC

REMINISCENCES OF
DOM GREGORY HUGLE, O. S. B.

THE STUDY OF HARMONY AND
ITS RELATION TO GREGORIAN CHANT

Rev. F. Jos. Kelly, Mus. Doc

GREGORIAN CHANT FESTIVAL
AT FRIBOURG

Rev. Charles Dreisoerner, S. M.

THE CATHOLIC INFLUENCE ON BACH

Dr. Caspar Koch

1937 CHRISTMAS PROGRAMS

M. MAURO - COTTONE OBITUARY

CONTRIBUTIONS OF THE
BENEDICTINES IN THE ORGAN WORLD

Dom Adelard Bouvilliers, O S B, Mus. Doc.



Vol. 65

OCTOBER, 1938

No. 10

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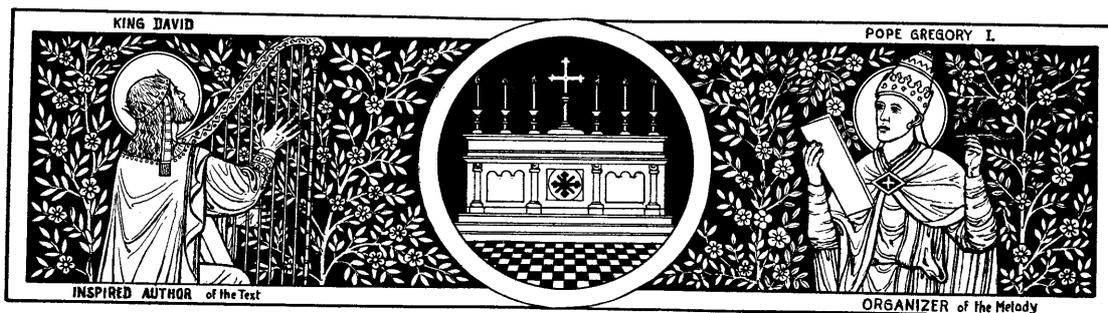
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EDITORIAL PAGE

By DOM GREGORY HUGLE, O. S. B.

REMINISCENSES OF
DOM GREGORY HUGLE, O. S. B.
Now Chaplain of St. Francis Hospital
Maryville, Mo.

Having spent fifty-three years at Conception Abbey, Dom Gregory Hügle was assigned to the chaplaincy at St. Francis Hospital, Maryville, Mo.

It was on August 30, 1885 that a caravan of twenty-eight arrived in the prairies of northwestern Missouri. This caravan consisted of four students, eight candidates for the brotherhood, four Benedictine Sisters and twelve candidates for different convents. The founder of Conception Abbey, the Rt. Rev. Abbot Frowin Conrad, had attended the Council of Baltimore and from there crossed the Atlantic to revisit his Mother Abbey Engelberg, Switzerland. Being sorely in need of material help and of candidates he extended his trip into Germany and Austria and garnered the male contingent of the above caravan. Of the trip we recall one curious feature. Having arrived in New York it so happened that a "wild-goose-chase" was on between the railway companies; it was a haphazard sport of shipping immigrants for a nominal fee to any part of the country, and as good luck would have it, our caravan rode from New York to St. Louis for a dollar a piece.

During the fifty-three years, Father Gregory had always been organist at the Abbey, using a reed organ till 1891, playing a Schülke pipe organ for forty-five years, and receiving as a golden jubilee present a beautiful Wicks three-manual organ in 1936. In the course of time the number of organists increased and at the time he took charge of the Hospital there were four priests and one-cleric organists. What were the first impressions Dom Gregory received

on hearing the Abbey choir? Coming from a five-year polyphonic surrounding Dom Gregory was surprised to hear a group of youthful monks singing the Gregorian melodies with unusual lightness and unity, with freedom and expression such as he had not heard in Europe; by and by it dawned on him that the secret lay in the exclusive and intensive concentration upon this one kind of music. Abbot Frowin never failed to set forth the principles of monastic orientation. "It is our privilege," he would say, "to study and practice incessantly the sacred chant of old; seven times a day we chant the divine praises, and as for High Mass I sincerely and firmly hope that in this beautiful Abbey Church, the Gregorian melodies will never be replaced by polyphony. Let the big choirs in cities sing part-music, but let us remember that in the monastic choir stalls the monks in their flowing garments are the official singers; it would be a crime to condemn them to silence."

The books used for the Divine Office were the venerable folios of Einsiedeln and St. Gall; for the Mass the Rheims-Cambray was used first, and since 1883 the Solesmes edition. For theory the *Magister Choralis* by Haberl, the *Choral-Schule* by Ambrose Kienle, O. S. B., and Dom Pothier's *Gregorian Melodies* were in constant use. "Caecilia" was the faithful monthly magazine which was read with great attention; *Musica Sacra*; *Gregorius Blatt*, and others came in gradually. Abbot Frowin gladly gave permission for anything that might be a help towards improving the divine service. It is needless to say that with the coming of the Vatican books the Solesmes editions were withdrawn. The official monastic Antiphoner appeared in 1934.

(Continued on page 334)

The Study of Harmony and its Relation to Gregorian Chant

REV. F. JOSEPH KELLY, Mus. Doc.

THERE is no one who calls himself an educated musician, but will recognize the practical value of the study of harmony to vocal and instrumental pupils. It is nothing less than an absolute necessity. That there are a great many persons, who teach vocal and instrumental music, who are not aware of this necessity, is due to their own deficiency in the knowledge of this most important phase of music study. The study of harmony has been much impeded by this lack of knowledge on the part of those who attempt to enlighten others in the divine art. From a scientific standpoint, it is a great help to sight-reading and to the understanding and interpretation of a composition. Vocal and instrumental pupils perceive the art of music in an entirely new light when the knowledge of harmony illumines the way. Without this knowledge, they are mere automotons, for they have no intelligent understanding of the work they are doing in music. Hence the necessity of classes of harmony in all schools, academies and colleges that make a specialty of vocal and instrumental music. It is a great injustice to deprive young pupils of this knowledge.

But it is to the organist that harmony is such an important factor, for without it, he becomes a mere machine manipulating the keys of the king of instruments. Most of the work of the organist consists in improvisation, or the art of extemporizing. The art of improvising or extemporizing has always been taken as a test of the qualifications of the organist. An organist is expected to conduct a service through smoothly, and this cannot be done without some knowledge of the art of improvising. The ability to extemporize evinces a very high degree of musical cultivation. It means a mastery over technical difficulties and above all, a thorough and clear knowledge of Harmony. Organists then should be most expert in the knowledge of Harmony, for they are obliged to apply it, day by day, in improvising and otherwise. Their official duties demand quick thought and quicker action, and a mind well stored with the principles governing the connection of chords will never be at a loss to know what to do when the unexpected happens. He

who possesses a knowledge of this priceless art, will be forever thankful, for it saves him hard work, much time, and delicate situations.

But when we consider the study of Harmony in relation to Gregorian Chant, it assumes a somewhat different aspect. Harmony is the very foundation of the art of modern music. The chords of which it treats, are built on the tones of the two modern scales, the major and the minor. Gregorian Chant is essentially melodic and diatonic in character. The composers of the old Gregorian melodies, never dreamt of harmonizing these melodies. In the early ages of the Church, the Chant was never harmonized. It was not until the advent of polyphony, that we meet with the harmonizing of Chant melodies. The modern sense demanded that the Chant be accompanied by harmonies played on the organ. These harmonies served a two-fold purpose: they support the voices, making the singing more uniform, and secondly, they help the singers and hearers to appreciate Plain Chant melody, by enhancing the artistic effect, and giving to the Chant a somewhat modern tinge.

How then, does the study of Harmony benefit one in the study of the Chant? A teacher well-versed in the study of Harmony, in the first place, is able to identify the intervals in any one of the eight church modes, and the principles which he has learned for the correct connection of chords in the two modern modes or scales, he applies to the chords built upon the intervals of the eight Gregorian modes. In addition, he must apply principles of Harmony, that are distinct to the Chant. We cannot go into detail as to these principles here, but in a broad general way, we say, that the harmony should be strictly diatonic, as that is the spirit of the Chant, and that the triad alone with its inversions should be commonly used. The harmony should never assert itself, but should always be subordinate, as it is nothing more than an ornament to enhance the beauty of the Chant melody. From these few words, we can easily realize the great value of the study of Harmony, and moreover its practical use in the harmonization of the Chant.

Gregorian Chant Festival at the University of Fribourg

By The REV. CHARLES DREISOERNER, S. M.

IN most countries of the world, State universities and Catholic universities are contrasting institutions. But the State, or more exactly the Cantonal, University of Fribourg in Switzerland is at the same time a Catholic university in the strictest sense of the term. The Canton itself is Catholic, and therefore its institutions are Catholic.

On June 17 and 18, 1938, this Catholic Cantonal University had a Gregorian Chant Festival. The Rector Magnificus, Dr. Séverin Bays, Professor of Mathematics, made the opening speech. He recalled that the late Dr. Peter Wagner founded the Gregorian Academy at the University in 1901. With the approval of Pope Pius X this Academy devoted itself to scientific research and to the popularization of the Chant, so that for many years Fribourg University was the only one in the world that offered regular courses and exercises in Gregorian Chant. In 1933 the present head of the department, Dr. Karl Gustav Fellerer, founded the Institute of Musicology, which includes the Gregorian Academy. After remarking in conclusion that Gregorian Chant is the prayer of the Church in Music and the best medium yet found for the purpose, the Rector declared the Festival opened.

The first speaker, the Rev. Mark de Munnynck, O. P., Professor of Philosophy at the University, treated "Gregorian Chant in the Liturgy."¹ Dr. K. Gustav Fellerer followed immediately with a lecture on "The Status and Principal Topics of Gregorian Chant Research today."

The next morning there was a High Mass in Gregorian Chant in St. Michael's Church. The singing was done by students under the direction of Dr. Fellerer in the manner he was later to justify in his lecture. Although this style of execution seems dry and colorless, and although some do not hesitate to call it unreligious, it does allow the melodic line and the text to stand out more clearly.

During the day there were three papers read: "The Basic Questions of Gregorian

Chant Execution Today," by K. G. Fellerer; "The New Monastic Antiphonal," by Dom Bonaventure Sodar, O. S. B.; "Congregational Singing of Gregorian Chant," by Canon Joseph Bovet, Choirmaster of St. Nicholas Cathedral.

Recordings of Various Schools

At ten in the morning, Dr. Fellerer presented a series of recordings of Gregorian Chant. The Beuron Benedictines sounded rather lifeless, although the details of their chant were if anything too emotional. The Divine Word Fathers were represented by a rendition of the Gradual **Timete Dominum**; the tempo was slow and the pauses very long. The Austrian White Fathers presented **Kyrie** and **Gloria X**. They seemed to render the text very naturally; in the **Gloria** the expression seemed excessive. There was a curious **Haec dies** and **Victimae paschali** by a Dutch Franciscan choir, characterized by explosive blasts of tone. A much smoother style appeared in the **Alleluia** and **Cantantibus Organis** for the feast of St. Caecilia, sung by a chorus of women's voices at Maredsous in Belgium. But among all these interpretations the Benedictines of Solesmes seemed to have what is closest to an ideal one.

Dr. Fellerer also played a record of oriental religious music, which represents a kind of art very similar to the original style of Gregorian Chant. The phrases were long and sung in one breath. The pauses were also very long, occupied at times with a few rhythmic yells on a low tone — perhaps to encourage the singers. The endings were not softened in any way. The tune was pure melody without any harmonic implications.

Early Polyphony

At five in the afternoon Dr. Fellerer and his Collegium Musicum presented an unusual concert of early sacred polyphony.²

²Most of the pieces presented were taken from a collection of fifteen called **Concert Vocal Historique**, pièces choisies de polyphonie religieuse du IX au XV siècle, by Gastoué, sold for about forty cents by Procure de Musique Religieuse, St.-Leu-la-Forêt, France.

¹A digest of these papers and lectures follows.

It included three examples of the ninth- and tenth-century Organum, which is a special way of singing Gregorian Chant either by having several voices sing it in parallel fifths and octaves, or by having a voice sing another melody note against note in contrary motion. The program also included some examples of the eleventh- and twelfth-century Conductus, which is in the same style as the Organum but is based on an original melody and not on the Gregorian. The accompanying voices are no longer note against note, and instruments have been introduced, especially the organ or trumpets, to play at least the *cantus firmus* along with the singers. Dr. Fellerer used the trumpet.

The crowning piece of the evening was *Sederunt Principes*, an Organum Quadruplum by Perotinus, the famous thirteenth-century organist of Notre Dame in Paris. While the basses held each note of the Gregorian *cantus firmus*, the three higher voices executed as much as thirty or forty measures of monotonous but very rhythmic polyphony to the accompaniment of trumpets, bells, lute, cymbals, violins tuned a fifth lower to give less resonance, oboe, psalterium, cithara, flutes and drum. After ten minutes on the first word the four voices did the rest of the elaborate Gregorian melody in unison at a rapid pace. The second phrase was treated in the same way: the first word in very elaborate polyphony, the rest in Gregorian. Evidently they had plenty of time for church services in those days, and they wanted them elaborate! For this purpose they invented polyphony as an adornment of Gregorian. And to this day part music has remained a thing that distinguishes European music from all others.

This concert of early polyphony brought the festival to a close on a note characteristic of the Fribourg Gregorian Academy: historical science and research.

**A University with
A Gregorian Academy and
A Musicological Institute**

The University of Fribourg in Switzerland held its annual "Gregorian Days" (June 17 and 18). The lectures were given by Prof. P. M. de Munynck, O. P.; Prof. K. G. Fellerer; Dom Bonaventure Sodar, O. S. B.; and Prof. Canon Joseph Bovet. The chant and polyphonic selec-

tions were rendered by the "Collegium musicum".

The readers of Caecilia cannot afford to ignore the high-class efforts started in 1901 by Dr. Peter Wagner and continued by Dr. K. G. Fellerer and a class of enthusiastic pupils. It was but recently that we came across a complete list of monographs which we take pleasure in submitting to our readers. The first series comprises twenty publications of the Gregorian Academy; the second series contains the Musicological studies of which thus far five numbers have appeared. For more detailed information, apply to "Musicological Institute, University of Fribourg, Switzerland".

FIRST SERIES

Publications of the Gregorian Academy

- | | |
|---|-------------|
| Vol. 1 — Krasuski, F. | 1903 |
| On the Ambitus (range) of the Gregorian Mass Chants. | |
| Vol. 2 — Weinmann, Karl | 1905 |
| The Hymnar of the Cistercian Abbey Pairis in Alsace. | |
| Vol. 3 — Marxer, Otto | 1908 |
| Contribution to the History of Chant in St. Gall, in the late Middle Ages. | |
| Vol. 4 — Leineweber, C. H. | 1909 |
| The Gradual Junta, 1611. Contribution to Chant - History of the 17th Century. | |
| Vol. 5 — Sigl, Max | 1911 |
| Contribution to the History of the Ordinarium Missae in the German chant tradition. (With Supplement) | |
| Vol. 6 — Gmelch, Joseph | 1911 |
| The Quarter-Tone-Intervals in the Tonale Missarum of Montpeller. | |
| Vol. 7 — Eisenring, G. | 1913 |
| Contribution to the History of the polyphone Mass — Propers until 1569. | |
| Vol. 8 — Drinkwelder, Otto | 1914 |
| A German Sequence-book from the close of the 12th century. | |
| Vol. 9 — Bronarski, Ludwig | 1922 |
| The songs of St. Hildegard. A contribution to the history of spiritual music in the Middle Ages. | |
| Vol. 10 — Kessler, Ernst | 1922 |
| On the accidental intervals in Gregorian Chant. | |
| Vol. 11 — Abrahamsen, Erik | 1923 |
| Roman and German elements in the Gregorian chant and popular song of Denmark. Text of this number in French; all the other numbers in German. | |
| Vol. 12 — Hain, Karl | 1925 |
| A musical Palimpsest. | |
| Vol. 13 — Moberg, Karl Allan | 1927 |
| On the Swedish Sequences. (1) Presentation; (2) Melodies with variants. | |
| Vol. 14 — Freistedt, Heinrich | 1929 |
| The liquescent notes in Gregorian Chant. | |

- Vol. 15 — Schrems, Theobald 1930
The History of Plainsong in Protestant services.
- Vol. 16 — Sohner, Leo 1931
The History of chant accompaniment in Germany, principally in the 18th century.
- Vol. 17 — Ebel, Basilius 1931
The oldest Alemannian Hymnal with notes. Codex 366 Einsiedeln, 12th century.
- Vol. 18 — Omlin, Ephrem 1934
The letters in the chant books of St. Gall. A contribution towards historic development of antiphons and psalm cadences.
- Vol. 19 — Wachsmann, Klaus 1935
Investigations concerning pre-Gregorian chant.
- Vol. 20 — Sidler, Hubert 1938
The old Offertories with their verses.

SECOND SERIES

Musicological Studies

- Vol. 1 — Domp, Joachim 1934
Studies in the Music History at the courts of Westphalian Nobility in the 18th century.
- Vol. 2 — Cserba, Simon 1934
The musical treatise of Jerome of Moravia.
- Vol. 3 — Fellerer, Karl Gustavus 1935
Musical Life in the city of Fribourg in Switzerland in the Middle Ages.
- Vol. 4 — Amann, Julius 1935
Allegrì's Miserere and its performance in the Sistine Chapel, according to travelers accounts and musical manuscripts.
- Vol. 5 — Bosken, Franz 1937
Studies in Music History of the Principality Osnabruck.

CONDENSED PROGRAM

Gregorian Chant Congress at the University of Fribourg, Switzerland, Europe. This Congress is held under the auspices of the University's **Gregorian Academy** (founded in 1901).

FRIDAY — June the 17th

Inauguration of the Congress by the Rector Magnificus of the University.

1st Conference — "Gregorian Chant in the Liturgy", by Pater M. de Munnynck, O. P.

2nd Conference — by Prof. K. G. Fellerer

SATURDAY — June the 18th

High Mass with Gregorian Chant at St. Michael's Church

3rd Conference — by Prof. K. G. Fellerer

Auditions of Gregorian Excerpts recorded on Discs, at the Institute of Musicology.

4th Conference — "The New Monastic Antiphonary," by Dom Bonaventure Sodar, O. S. B., Monk from Maredsous Abbey, Belgium.

5th Conference — "The Practice of Gregorian Chant Sung Collectively," by Canon Joseph Bovet.

CLOSING:

Sacred Polyphony from the Xth to the XIIIth Century, rendered by the "Collegium Musicum" (Fribourg).

Recent News

HYMN BOOK IN KOREAN

Wonsan, Korea — After several years of preparation, the Benedictine Abbey of Tokwon has published a hymn book in the Korean language. The author is the Rev. Wolfram Fischer, O. S. B. Most of the melodies are those of the best German hymns. The texts are based on the German words and have been elaborated into Korean poetic style. The hymns are arranged according to the liturgical season of the year. The book also contains several litanies using old Korean melodies, a selection of Latin hymns and several Masses.

NUN LEADS SINGING ON HER DEATHBED

London — While leading the two nuns at her bedside in the singing of her favorite hymn, "Hark, hark, my soul", Sister Hildagundis died at St. Joseph's convent, Middlesex. She was a music teacher and had been in the order 40 years.

FAMOUS RHEIMS ORGAN RESTORED AND REMODELED

Paris — The great organ of the restored Rheims Cathedral has been inaugurated by Maitre Joseph Bonnet. The organ is the most important in France next to those of St. Sulpice and Notre Dame de Paris. It has 6,698 pipes. The console, taken down for protection during the war, dates from the fifteenth century.

The original organ was built in 1481 by Oudin Hestre but was remodeled on many occasions.

ANCIENT HYMN SUNG IN CINCINNATI CHURCH

The ancient Italian hymn, "Noivogliam Dio", was sung in San Antonio di Padova church, Sunday, June 12, for the first time since 1922. The occasion that year was the procession which escorted Archbishop Moeller from St. Bonaventura's church here to San Antonio di Padova church.

NEW INSTITUTE OF LITURGICAL MUSIC ELECTS

At the closing session of the Institute of Liturgical Music which was held at Columbia College the week of August 1 to 7, John Kelzer, organist at Holy Ghost Church, Dubuque, Iowa, was elected president of the new organization. Other officers elected were: Sister M. Kathleen, O. S. B., St. Patrick's parish, Eau Claire, Wis., first vice-president; Vincent Carney, St. Patrick's parish, Rochelle, Ill., second vice-president; Miss Ann Gastel, St. Joseph's parish, Freeport, Ill., third vice-president; and the Rev. W. H. Schulte, Ph. D., Columbia college, secretary-treasurer.

The association will be known as the Loras Institute of Liturgical Music, the name being chosen by ballot, and being in honor of Bishop Mathias Loras, first Bishop of Dubuque and a pioneer of the Northwest. Other highlights of the closing session were the adoption of a constitution and the decision by the delegates to hold an annual meeting of the organization and another Institute next year.

The purpose of the organization was stated to be the promotion of interest in liturgical music, encouragement of the fulfillment of the enactments of the Church in regard to music of all ecclesiastical functions and the banding together of those interested in this movement.

NUNS AT SUMMER SCHOOL MAKE UP CHORAL CLUB

Notre Dame, Ind. — A unique choral club, perhaps one of the first of its kind, has been formed at the University of Notre Dame summer school this year. The choristers are nuns representing various religious orders from all parts of the country, and their historic robes make even their rehearsal gatherings a pageantry of contrasting colors. While limited to 70 voices, the membership of the club is not confined to music students. The club's repertoire will include both secular and sacred numbers.

PALESTRINA'S WORKS TO BE PUBLISHED IN NEW EDITION

Vatican City — Monsignor Raphael Casimiri, famous maestro, professor in the Pontifical Institute of Sacred Music and conductor of the Musical Chapel of the Lateran Archbasilica, is editing a monumental work which marks an epoch in the history of sacred music. It is the complete edition of the works of Pierluigi da Palestrina.

The edition will contain the original manuscripts of the great Maestro and has not only an historical and critical object, but also a practical one. While it will leave intact, without any transposition of tonality, the original composition of the Maestro, it will be transcribed in modern notes, so as to render its execution possible in present musical chapels. The voluminous work will consist of 34 volumes and each volume will have a preface in which indications for the practical execution of the Palestrinian compositions will be given. The volumes will contain the compositions of the Maestro in the chronological order in which they were published by the composer and his heirs, for the student to follow the phases of the artistic evolution of the Palestrinian genius.

All compositions which the most progressed criticism has proved cannot belong to Palestrina will be eliminated. Certain other compositions, recently discovered, will be inserted. Thus this new Italian edition of the Palestrinian works will be quite different from the German one, the sole one that now exists.

The publication was inspired by an eminent music critic, Dr. Raphael de Renzis. The first four volumes will be published this year.

HYMNS SUNG IN 42 LANGUAGES BY 500,000

Budapest — Hymns sung in 42 different languages rose from the throats of a half-million persons in Heroes' Square, in one of the brilliant ceremonies that formally opened the Thirty-fourth International Eucharistic Congress.

MISSION CHOIR RADIO PROGRAMS PRAISED

Los Angeles — Old Mission Santa Barbara's famed Franciscan choir, conducted by the Rev. Bertrand Hobrecht, O. F. M., is receiving widespread praise for its broadcast over the NBC Blue Network, heard on alternate Saturdays from 4.00 to 4.15, Pacific Standard Time. A recent notable achievement was the presentation of a sequence from the Mass for the Feast of Corpus Christi, preceded by three Gregorian chants, including the "Tantum Ergo." The narrative, written by the Rev. Maynard Geiger, O. F. M., dealt with a procession held on the feast in the old mission days.

CLEVELAND CHOIRS IN CONCERT

The Palestrina Chorus and the Cecilian Choir, both of Cleveland, presented a Sacred Concert at St. Mary's Church, Mas-

sillon, on Sunday, June 19. The concert, presented under the auspices of the Altar and Rosary Society of St. Mary's parish, was under the direction of the Rev. Peter H. Schaefer.

Soloists at the concert included: Miss Dorothy Corrigan, soprano; Mrs. Eleanore Farrell Uniak, soprano; and J. B. Moore, tenor. Maurice Snoeck was the organist.

LONDON CLERICAL And LAY CHOIR PLANS TOUR OF PARISHES

To Offer Full Liturgical Rendering of Services

A joint clerical and lay choir, the Schola of St. Michael, which meets regularly in the West End of London to celebrate the important feasts throughout the year with full liturgical honors, is willing to offer its services to introduce liturgical offices to parishes where they are not usually possible.

What Others Are Doing

In Los Angeles, a new Society of Choirmasters has been formed as part of the Diocesan Plan for the observance of the liturgical movement, under the direction of the Most Rev. Bishop Cantwell.

In Peiping, China, the Mount Mary Hymnal is to be used, having been ordered recently by Sr. Gemma, S. Sp. S. of the Fu Jen Girls' Middle School.

Among the other notable choirs using this book may now be included that at the Holy Child Church, in Philadelphia, directed by Philip Bansbach.

At the Portland Cathedral (Maine), Fr. Boltz is teaching the choir Haller's renowned "Missa Tertia".

"Keys to Music Land" is the latest book published in the Tone and Rhythm Series, for Parochial Schools, prepared by Mother Georgia Stevens of the Pius X School, New York. Like the others, this book is profusely illustrated, only in this work the original Gregorian notation is written out extensively for the first time in the series.

Grace Compagno had two compositions broadcasted from coast to coast on September 18. Our Prayer, a chorus, was sung by 35 women, and Panis Angelicus, by Miss Compagno, was sung as a solo.

The director of the group was Eda Scatena Lippi.

The Most Rev. Bishop Donahue officiated at the blessing of the organ at the Holy Trinity Church, and Mauro-Cottone, organist, rendered a program of compositions by Frescobaldi, Franck, Mendelssohn, Bossi, Vierne, with modern music by Montani and himself.

The Very Rev. Gregory Hügle, O. S. B., recently transferred to St. Francis Hospital, Marysville, Mo., has become established as Chaplain of the hospital at that location.

REMINISCENSES OF DOM GREGORY HUGLE, O. S. B.

(Continued from page 328)

It must have been in the designs of Divine Providence that Abbot Frowin incessantly worked towards perfecting the interpretation of the sacred chant. No sooner had Pope Pius X issued the Motu Proprio and the first installment of the Vatican edition, when the Fathers of Conception Abbey were called upon to lend a helping hand in taking up this work. Caecilia has given a fair outline of these activities in the summer issue of 1933.

Kindly permit the Editor of Caecilia to encourage all its readers "to be up and doing; to delve into the problems, convinced that nothing will come by itself; only when they fire at him burning questions will he be happy." Don't miss the new address; make it short: "Dom Gregory Hügle, O. S. B.

St. Francis Hospital, Maryville, Mo."

Choir Procedure at Low Mass in Portland, Oregon

CHURCH MUSIC REGULATIONS

Before Mass Begins:—
SINGING

Beginning to Offertory Verse:—
NO ORGAN OR SINGING

Offering of Host to Secret:—
SINGING

Preface to Sanctus:—
NO ORGAN OR SINGING

After Sanctus to Before Pater Noster:—
ORGAN

Pater Noster to Agnus Dei:—
NO ORGAN OR SINGING

Prayer for Peace to just before Communion-
of-the-people:—

HYMN IN HONOR OF THE BLESSED
SACRAMENT OR ORGAN ONLY

Confiteor to ecce Agnus Dei:—
NO ORGAN OR SINGING

To — before Communion-Verse:—
SINGING

Communion Verse to last Gospel:—
NO ORGAN OR SINGING

After Prayers:—
SINGING

Archdiocese of Portland in Oregon
(See Archbishop's Letter — June 27, 1938)

PROGRAMME OF MUSICALE

Belmont Abbey Auditorium, Belmont, N. C.

MAY 25th, 1938

OVERTURE: Fantaisie Dialoguée, Boellmann, op. 35, (1862-1897) — Trio for Six Hands; The Hammond Organ and Two Concert Grands.
First Piano — Miss Margaret Reiser
Second Piano — Miss Helen Jones
At the Hammond — Rev. Père Adélard Bouvilliers, O. S. B., M. A., Mus. Doc.

Ronde Francaise, Boellmann, Op. 37, Duet.
Master Rickford James Hanner at The Hammond
Père Adélard at the Piano.

The Cuckoo, Louis d'Aquin (1694-1772) Rondo.
Miss C. Frances Kelley at The Hammond.

The Flight of the Bumble-Bee, Rimsky-Korsakov (1844-1924).
Miss Bain Henderson at The Hammond.

Choral & Menuet, Boellmann, Op. 25, Nos. 1 and 2, Trio for Ten Hands.
First Piano — Misses Bain Henderson and C. F. Kelley
Second Piano — Misses Helen Jones and Margaret Reiser
Père Adélard, O. S. B., at The Hammond.

Fetes by Claude Debussy (1862-1918). The Second of the Three Nocturnes. Duet for one piano.
Miss Bain Henderson and Père Adélard, O. S. B.

PRIEST - ORGANIST GIVES RECITAL SERIES IN CHINA

Hundreds of Peking residents, including many professors and students, assembled at the Peitang for the first of a series of organ recitals by the Rev. Theodore Ruhl, S. V. D., music professor at the Catholic University of Peking.

The recital was rendered on the fine old Peitang organ, until recently the largest pipe-organ in China. It suffered considerable damage from Boxer bullets at the beginning of the century, but was repaired by a Polish craftsman through months of labor in 1927.

Father Ruhl himself designed and installed the new organ at Yenchowfu, now the largest in China, which was made in Germany according to his specifications.

La Radiouse by Louis Moreau Gottschalk (1829-69).
Grande Valse de Concert. Duet for Piano.
Misses B. Henderson and C. F. Kelley.
Toccata in F Major by Charles-Marie Widor (1845-1937). Finale from Fifth Symphony for Organ.
Père Adélard, O. S. B., at The Hammond — Model E.

The Catholic Influence on Bach

By DR. CASPAR KOCH

(Paper read at the 1938 convention of the Catholic Organists' Guild of Pittsburgh)

A CHARACTERISTIC of great creative artists is their faculty of absorption and assimilation. The truly great did not strive so much to be original as they did to master the crafts and the arts of their predecessors. Goethe, in a facetious mood, left us some verses in which he mentions the various qualities he inherited from his parents, grandparents, and great-grandparents. There, his forebears, merely serve as symbols representing the great writer from whom he appropriated all he could use for his own creative purposes. It is illuminating to trace the forces that nourish genius. The process lends us the means whereby we may observe the artist in his own workshop.

We have all been witness of late of the gigantic stature Johann Sebastian Bach has assumed in the eyes of the present generation. In addition to being rated as the foremost composer the world has produced, it is surmised that his compositions are being performed to a greater extent than are those of any other composer. That comes dangerously near being popular, were it not for the fact that his appeal is to the elect, rather than to the multitude.

What were the sources to which Bach turned to seek nourishment for his stupendous imagination? They are so vast and so numerous that we can do little more than merely indicate them here.

When the Reformation of the 16th century threw the doors of the churches open to German poetry, it was under no necessity to compose appropriate hymns, but could choose what suited it from the treasures of the 14th and 15th centuries. Luther . . . refashioned Latin hymns, psalms, liturgical chants, and Biblical fragments into hymns for the German service." Thus writes Albert Schweitzer, foremost Bach authority of the present day, himself a Lutheran minister. Nor did Luther intend to banish the Mass. Although Bach appeared two centuries after Luther, yet even in his day the Masses of Josquin de Pres of the Netherlands school and those of Palestrina of the Roman school were being sung in the Lutheran churches in their original Latin. Copies of Palestrina composi-

tions, made by Bach's own hand, are still in existence, indicating that he performed them while he was cantor at St. Thomas' Lutheran Church in Leipzig. Bach himself wrote Masses to the Latin text, and Palestrina's influence is traceable in many compositions of Bach, notably in the "Gratias agimus tibi" of the B Minor Mass, in the so-called Doric fugue for organ, and in the Grave of the G major fantasia.

Gregorian themes also abound in Bach, notable instances being the "Credo in unum Deo" of the Mass mentioned, in which the Gregorian intonation is used as the subject for a fugal movement, while one of the most impressive passages in this Mass occurs in the course of the "Confiteor", when in the progress of the fugue the basses suddenly announce the theme from the Gregorian "Credo".

The form of the cantatas and the Passion, which form a large and significant output of Bach's work, developed from the form of the Catholic motet, interspersed with the forms of the recitativo and the arioso after the early Italian opera composers, Peri and Monteverdi, who, in turn, derived their own style from the psalmodic recitation of the Catholic liturgy. The liturgical form of the Passion itself dates back to the early centuries of Christendom. It became dramatized as a public spectacle in the Passion plays of the Middle Ages, the traditional form of which is preserved down to our own day in Oberammergau. The Catholic Netherlander, Obrecht, set the Passion to figured music in 1505. Luther's composer-friend, Walther, like Luther originally a Catholic, copied Obrecht's Passion for performance and later himself composed the Passion to a German translation. Bach's Passions, according to St. John and St. Matthew, along with the great B Minor Mass, form the trio of his masterpieces.

Many composers influenced Bach in the field of instrumental music. Above all, let it be said that Bach did not invent any of the numerous forms which he employed. The toccata, the ricercare (based upon the vocal motet), the canzona (ancestor of the fugue), the canon, and the fugue were created by the generations of musicians

of the Netherlands and Italy in the centuries preceding Bach, all of them Catholics. The greatest of Catholic organists, Frescobaldi, of St. Peter's in Rome, who flourished in the 16th century, based his organ works on Gregorian themes. His famous collection "Fiori musicali" was not only known and studied by Bach, but there is still in existence a copy of the work made by Bach's own hand. The German master, Froberger, was a pupil of Frescobaldi, and through him the suites based upon Frescobaldi's partitas, made their way into German practice. Bach's concertos, moreover, are cast in the form of those by Vivaldi, Italian priest-composer, many of whose concertos Bach arranged for the organ and the clavier.

Three outstanding Protestant organists, early contemporaries of Bach, left pronounced traces on the Leipzig cantor. They were Pachelbel, Boehm, and Buxtehude. Although a Protestant, Pachelbel became organist at the cathedral of Vienna. His choral preludes were developed from the versets of Frescobaldi. Boehm treated the Lutheran choral in florid form, somewhat in the manner in which the so-called "colorists" treated Gregorian themes in the formative period of organ music. Buxtehude was the successor and the son-in-law of Tunder of St. Mary's in Luebeck, and Tunder was another of the many pupils of Frescobaldi.

The choral prelude itself, although perfected by the Protestant organists of Germany, harks back to the mediaeval Catholic practice of substituting alternate verses of hymns by the organ, a practice adopted by the post-Reformation organists of Germany.

But what of the Lutheran choral, that is, the hymn sung in the German vernacular? Is that, at least, not the creation as well as the glory of the so-called Reformation? Many gentle souls there are who would have us believe as much. Let us cast a glance in that direction.

The German Kirchenlied, later called choral, because in the Lutheran service it was sung by the chorus rather than by the congregation, antedates the Reformation by many centuries. Nor do these Catholic hymns in the vernacular appear as isolated instances. Wackernagel published a collection of pre-Reformation German Catholic hymns to the number of

1,448. Among them are many famous ones later adopted by the Lutherans. "Christ ist erstanden" (Christ is risen), mentioned by Luther as "one of the fine melodies made under the papacy," "In dulci jubilo, nun singet und seid froh," the quaint "Kirleisen" (the term is a corruption of Kyrie eleison), numbered by the hundreds, date back to the 12th, 13th, and 14th centuries.

Many so-called Lutheran hymns are merely translations of mediaeval Latin hymns, such as "Jesus Christus unser Heiland" (Jesus Christus nostra salus), "Erstanden ist Herr Jesus Christ" (Surrexit Christus hodie), and many more. The renowned "O Haupt voll Blut und Wunden" (O Sacred Head) is, of course, a translation of St. Bernard's "Salve caput cruciatum". Until recently the melody (which plays so important a part in Bach's Matthew Passion) was thought to have been composed by Hassler. Now it is known to have existed in the 15th century and to be of Catholic origin. Hassler merely adapted the melody to a secular love song.

A word remains to be said of the most renowned of all Lutheran chorals, the battle-hymn of the Reformation, "Ein feste Burg ist unser Gott" (A mighty fortress is our God). Every hymnal containing it ascribes it to Martin Luther, both words and melody. Now it is a significant fact that during Luther's lifetime not a single hymn tune was attributed to him. Some ten years after his death, Sleidamus, Luther's first biographer, credited him with the authorship of both text and music of "Ein feste Burg". By the end of that century no less than 137 hymn tunes were being attributed to him. But 19th century research has played havoc with these fairy tales.

By the turn of the century, the number had been reduced to three, all others having been traced to other sources. And what is the score today? None at all. Some 50 years ago, Baeumker, Catholic hymnologist, had demonstrated in the "Monatshefte fuer Musikgeschichte" that all the phrases of the melody were taken from Gregorian chant. That still left Luther with the credit of having cleverly strung together various Gregorian phrases into one homogeneous whole. But that, too, was not the end. I am indebted to Dr. Wilhelm Middelschulte, Chicago organist of international reputa-

tion, himself a Lutheran, for the following information:

"The melody to 'Ein' feste Burg' is found in a motet by Johann Walther, line for line, in 1524. Luther wrote his stanzas five years later, in 1529. The proof of this statement is found in an article by Bernhard Ziehn, famous theorist, in the "Allgemeine Musikzeitung" about 30 years ago. Ziehn quotes the melody from Walther's motet and compares it with the melody of 'Ein' feste Burg' and he concludes his article, 'this proves that 'A mighty fortress' was not built by Luther'. Koenig's Deutsche Literaturgeschichte states the same thing."

Wilhelm Nelle, prominent Lutheran hymnologist, finally acknowledges with philosophic complacency that "not a single melody, not even 'Ein' feste Burg', can with certainty be ascribed to Luther."

Those who knew Bach best tell us that "he was a very good man, a pious man." Even without this testimony we would know as much, for it stands revealed in his music unsurpassed. Schweitzer, however, denies that Bach was an orthodox Lutheran, or that he was a follower of the so-called "pietists", a sect from which emerged Protestantism. He prefers to call him a mystic, a verdict with which we may agree.

At any rate, the statement frequently made that he was the greatest Protestant or Lutheran church composer stands in need of revision. His greatest compositions were extra-liturgical, such as his great Mass, his Magnificat, his Passions and cantatas, which transcend the bounds of liturgical restrictions (he, in fact, named his cantatas "concertos"), as well as his Brandenburg concertos, his organ and clavier works. Even his choral preludes roused the ire of the church council. He promised to reform — and then proceeded to do as he liked, council or no council.

This sketch would be incomplete and subject to misinterpretation unless we made it plain that, although the various forms which the master employed had all been created and cultivated by his predecessors, it was Bach who brought them to a state of perfection beyond which, as Richard Wagner remarked, a further development is not possible. We stand in awe in contemplating his achievement. He will not condescend to popular favor. To reach him and appreciate him we must spurn the level of the commonplace and ascend the heights.

OUR MUSIC THIS MONTH

Father Koenen is well known to those who use liturgical two part music. His "Laetentur Coeli" for Christmas is in his characteristically simple style. It is festive and melodic enough to be quickly learned, yet it is within the bounds of proper church music.

Father Marcetteau, a prominent Sulpician Father of our time, introduced his setting of the "Hodie Christus Natus Est" first to a choir of Seminarians. It makes a nice companion piece to go with the "Laetentur Coeli", by Father Koenen, for use by choirs either of men or women.

Cyr de Brant's "Carol of Good Tidings" appeared in the mixed voice arrangement last year in the Caecilia. This two part edition furnishes a composition which any choir can perform. The melody on the first page is complete in itself. The theme is closely followed by the second page, while against it is heard the famous old "Gloria". The second verse is on the following pages, so it can be seen that this piece can be made short or long at will, and can be sung with either Latin or English words during Christmastide.

"Missa Immaculata", by Paul Tonner, is a new work for choirs of women's voices. It is simple and liturgical and yet there is enough motion in the parts to make it interesting for both singers and hearers. The voice parts are here printed, but an edition for organists is also available.

"O Light of the World" by Sister Rafael is a chorus that any choir will like. Where so much music has to be prepared for Christmas, festive music which is easy and yet which sounds brilliant is always practical.

FOR NOVEMBER SERVICES!

VESPERS OF THE DEAD

No. 476 — 2 Vcs. or SATB
Falso bordoni by J. Singenberger
Price — 35 cts.

HYMNS: Let A Pious Prayer Be Said Holy Souls In Darkness

by J. Groiss
Price — 15 cts.

1. Laetentur Coeli- Fr. Koenen (2 Vcs.)

2. Hodie Christus Natus Est- Fr. Marcetteau (2 Vcs.)

I.

FR. KOENEN

I

II

ORGAN

mf Lae - ten - tur

mf Lae - ten - tur

coe-li lae-ten-tur coe - li, lae - ten - tur coe-li, lae-ten-tur coe -

coe-li lae-ten-tur coe - li, lae - ten - tur coe-li,

- li, lae - ten - tur coe-li, lae-ten-tur coe - li, et ex - ul - tet

lae - ten - tur coe-li, lae-ten-tur coe - li, et ex - ul - tet

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

ter - ra an - te fa - ci - em Do - - mi -

ff *ff* *p*

an - te fa - ci - em Do - mi - ni, quo - ni - am ve - nit,

ni, an - te fa - ci - em Do - mi - ni, quo - ni - am ve - nit,

p *p*

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

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

pp *pp*

Hodie Christus natus est

Motet For Christmas

For Two Voices

C. MARCETTEAU

Adagio

The musical score is written for two voices and organ. It begins with a tempo marking of 'Adagio' and a dynamic marking of 'mf'. The first system shows the 1st and 2nd voices with lyrics: 'Hó-di-e Christus na-tus est, Hó-di-e Christus na-tus est, Hó-'. The organ part provides a harmonic accompaniment. The second system continues the lyrics: 'di - e Sal-vá - tor ap-pá - ru - it, ap-pá - ru -'. The third system shows the organ part with a 'cresc.' marking. The fourth system continues the lyrics: 'it. Hó-di-e in ter-ra canunt An-ge-li, canunt An-ge-'. The fifth system shows the organ part with a 'mf' marking. The sixth system continues the lyrics: 'li, læ-tá - ntur Ar - chá - nge - li; hó - di - e e -'. The seventh system shows the organ part with a 'mf' marking. The eighth system continues the lyrics: 'li, læ-tá - ntur Ar - chá - nge - li; hó - di - e e -'. The organ part concludes with a final chord.

xú - - - ltant jus - ti di - cé - ntes:

xú - - - ltant jus - ti di - cé - ntes:

Piú mosso

f Gló-ri-a in ex-cél-sis De o,

f Gló-ri-a in ex-cél-sis De o,

sotto voce,

Gló-ri-a in ex-cé-lsis De o, Al-

Gló-ri-a in ex-cé-lsis De o, Al-

cresc.

f le - lú - ia, Al - le - lú - ia.

f le - lú - ia, Al - le - lú - ia.

A Carol of Good Tidings

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

(Flos de Radice Jesse)*

Introducing the traditional French Carol "Gloria in excelsis"

CYR de BRANT

Andante

ORGAN

mf *Chimes*

SOPRANO or TENOR

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

ALTO or BASS

mf

ORGAN

mf

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

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

decresc.

decresc.

decresc.

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

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In The Caecilia (October 1938)

mf

Gló - ri - a

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

p Chimes

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

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

mf

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

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

p

mf

O
Et

mf Chimes

p

Pd.

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

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

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

decresc.

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

Chimes
p

f

Gló ri - a in ex - cèl - sis

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

mf

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

De - o. *mf*
 tá - tis.

1. *mf* 2. *mf*

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

mf

mf

Sw. *p* Chimes

p

rit. *a tempo*

Pd. Chimes

MISSA IMMACULATA

for Three Voices

PAUL TONNER

KYRIE

Slow - pleadingly

I e - le - i - son,
II Ky - ri - e e - le - i - son,
III

with much expression

Ky - ri - e e - le - i - son, Ky - ri -

a little faster

Sop. II

e - le - i - son. Chris - te e - le - i - son,

Chris - te e - le - i - son, Chris - te e - le - i -

as first

son. Ky - ri - e e - le - i -

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In The Cassella (October 1938).

with expression

SON, Ky - ri - e e - le - i - son, Ky - ri -

slower

ppp

e - e - le - i - son, e - le - i - son. *ppp*

GLORIA

Joyfully

mf

Et in ter-ra pax ho - mi - ni - bus, bo-nae vo-lun - ta - tis. Lau-

mf

da - mus te. Be - ne - di - ci - mus te. A - do - ra - mus

slower - sweetly

p

te. Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi

pro - pter ma - gnam glo - ri - am tu - am. Do - mi - ne De - us

Rex coe - le - stis De - us Pa - ter o - mni - po -

as first

tens. Do - mi - ne Fi - - li a - - ni - -

much slower

ge - ni - te, Je - su, Je - su Chris - - te.

as before

Do - mi - ne De - - us A - gnus De - i Fi - li - us

Pa - tris. — Qui tol - lis pec - ca - - ta mun - di,

slower *pp* *as before*

mi - se - re - re no - - bis. Qui tol - lis pec - ca - - ta mun - di,

marcato

sus-ci-pe de-pre-ca-ti-o-nem no-stram. Qui se-des ad de-xte-ram

pp slower mi-se-re-re no-bis. *as first*

Pa-tris mi-se-re-re no-bis. Quo-ni-am tu
mi-se-re-re no-bis.

so-lus san-ctus. Tu so-lus Do-mi-nus. Tu so-lus Al-

p slower *with life*

tis-si-mus, Je-su Chris-te. Cum san-cto Spi-ri-tu in

glo-ri-a De-i Pa-tris. A-men. A-men.

CREDO

Not too fast

mf

Pa-trem o-mni-po-ten-tem, fa-cto-rem coe-li et
fa-cto-rem coe-li et

ter - rae Vi - si - bi - li - um o - mni - um, et in vi - si - bi - li -

mf um. Et in u - num Do - mi - num *p* Je - sum *slower* Chris - tum, *as before* Fi - li - um

De - i u - ni - ge - ni - tum Et ex Pa - tre na - tum

an - te o - mni - a sae - cu - la. De - um de De - o, lu - men de

marcato lu - mi - ne, De - um *p* ve - rum de De - o ve - ro Ge - ni - tum, non

fa - ctum con - sub - stan - ti - a - lem Pa - tri: per quem o - mni - a

O Light of the World

Words: S.M. CONSUELO B.V.M.
Mundelein College

Christmas Chorus
for S.A.T.B.

Music: S.M. RAFAEL B.V.M.
Mundelein College

Introd. Andante Religioso

* ORGAN
or
PIANO

The piano introduction is in 4/4 time, starting with a *pp* dynamic. It features a melody in the right hand and a bass line in the left hand. The dynamics progress through *cresc.*, *f*, and *rit.* before ending with a fermata.

The first system of the chorus features four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "O Light of all the world, O won - drous Babe Di -". The piano part provides harmonic support with chords and moving lines. Dynamics include *p* and *mf*.

The second system of the chorus continues the vocal and piano parts. The lyrics are: "vine, Send out Thy grace to light our hearts, And". The piano accompaniment continues with chords and moving lines. Dynamics include *p* and *f*.

* If organ is used for accompaniment, the organist will regard all repeated notes as tied.

make them tru - ly Thine. *f* O make them glow all

make them tru - ly Thine. *f* O make them glow all

ho - li - ly, With love for Thee dear King; Then

ho - li - ly, With love for Thee dear King; Then

mf take them back and let them be Our Christ-mas of - fer - ing. *cresc.*

mf take them back and let them be Our Christ-mas of - fer - ing. *cresc.*

f 0 Light of all the world, ——— *ff* 0 Light of the
 0 Light of all the world, ——— 0 Light of the

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts begin with a forte (*f*) dynamic and a long note for '0 Light of all the world,' followed by a fortissimo (*ff*) dynamic and another long note for '0 Light of the world,'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

mf world! Send out Thy grace to light our hearts And *p*
 world Send out Thy grace to light our hearts And *p*

The second system continues the vocal and piano parts. The vocal parts are marked mezzo-forte (*mf*) for 'world!' and piano (*p*) for 'Send out Thy grace to light our hearts And'. The piano accompaniment continues with the same rhythmic pattern, marked mezzo-forte (*mf*).

pp *molto rit.* *ppp*
 make them tru - ly Thine, 0 Light of the world!
 make them tru - ly Thine, 0 Light of the world!
 0 Light of the world!

The third system concludes the piece. The vocal parts are marked piano-piano (*pp*) and piano-piano-piano (*ppp*) with a 'molto rit.' (molto ritardando) instruction. The piano accompaniment also follows these dynamics and includes a final melodic flourish in the right hand.



Question and Answer Box

CONDUCTED MONTHLY BY THE EDITOR

DOM GREGORY HUGLE, O. S. B.

OCTOBER — 1938

"Is it possible to prove that the vocal cords are not the source of sound in the human voice?"

A. — Ernest G. White in England has published a trilogy of books: (1) **Science and Singing** (5th ed., Dent, 7 s. 6 d.) (2) **Light on the Voice Beautiful**. (3) **Sinus Tone Production**. In these books he denies that the vocal cords, "**half an inch of wet membranous tissue**", can produce two octaves of tone; he advocates the theory of sinus tone production. "Direct your breath downwards from the sinus through the nose," he says, "straightway all temptation to tighten the throat departs automatically."

In support of his theory, the author uses various arguments and illustrations, among them the following:

Breaking of voice, the curious riddle, finds a reasonable explanation under the sinus theory. It is known that at puberty new sinuses are formed, giving lower notes than were formerly producible, but there is no such process as "breaking of the voice".

It has been observed that prisoners after a long sentence of solitary confinement tend to lose their voice. On the vocal chord theory it is not obvious why this should be so. But Mr. White has a ready explanation to offer for this curious phenomenon; namely, that the sinuses, through long-continued disuse become clogged with an excess of mucus, and so transmit too small a column of air for actual phonation.

A most original and careful study of voice in the animal creation still further establishes and confirms the main thesis of the author's teaching. Let us note that the snake without sinuses can merely hiss — whilst the sheep with sinuses, but practically devoid of vocal cords can produce a penetrating bleat.

At this early stage we are not prepared

to pass judgment on the merits or demerits of Mr. White's theory.

"Among the many hymnals in our music room, there are some that have been put on the black list. Are all the hymns in the black-listed books under the ban?"

A. — In the black-listed books you will find many standard Catholic hymns and possibly a number of Latin Hymns, all of which may be used in church. The reason why certain hymn books were placed on the black list lies in the vulgarity and profanity of hymn-tunes. Years ago a whole series of articles appeared in the "Catholic Choirmaster" (St. Gregory Guild, Inc., 1705 Rittenhouse Square, Philadelphia, Pa.) setting forth the disastrous story of how drinking songs and love-songs found their way into Catholic Hymn Books. These articles appeared also in separate edition.

We suggest that you mark the black-listed books, giving the reason why certain songs were rejected, and above all, we suggest that you purchase only such hymn books which carry in front the Bishop's Imprimatur.

"What reason can be assigned for the fact that hymn books containing cheap poetry and trashy melodies had an immense sale?"

A. — Years ago when the selection of church music largely depended upon the taste and choice of the organist, the question was not asked: "Is this music liturgical, churchly in tone and make-up?" —but: "Are there nice tunes in this book?" The organist could not go beyond the level he or she had attained in piano music. The more the hymns in melody and rhythm approached the parlor-style, so much the more they were welcome. It was with the revival of authentic church music, inaugurated by Pope Pius X, that new light came also into the domain of hymnology.

➡ Send your Questions to Rev. Gregory Hügle, O. S. B., St. Francis Hospital, Maryville, Mo. They will be answered in this column without reference to your name.

OBITUARIES

REV. JOHN M. PETTER

Co-Founder of St. Gregory Society

Rochester, N. Y. — The Rev. John Martin Petter, Rochester-born priest, who devoted much of his life to the study and teaching of sacred music, died early Wednesday, July 20, in St. Mary's Hospital. He was 62 years old.

Although he had been in ill health for several years, Father Petter had continued his teaching. At his death he was Professor of Music at St. Bernard's Seminary, a post he had held since 1903.

Said by his colleagues to have done more than any other man in the Rochester Diocese to reform church music, he was known as an authority on the Gregorian Chant. He added to his love of teaching music and German a profound interest in gardening. He designed, planted and, until recently, cared for the park south of St. Bernard's Seminary building.

Father Petter was born in Rochester, November 14, 1875, son of Damian and Catherine Miller Petter. He attended St. Michael's parochial school, Cathedral parochial school, St. Andrew's Seminary and St. Bernard's. He was ordained a priest on June 6, 1901.

After his ordination, he was sent to Europe to prepare for his life's work. He studied music in England, Germany and Italy. In 1902 he earned a baccalaureate degree in sacred theology, the first degree conferred by St. Bernard's Seminary under the charter granted by Pope Leo XIII.

JOSEPH E. SCHMITZ

Detroit

Joseph E. Schmitz, first organist and choirmaster in Detroit to follow Gregorian chant according to Pope Pius X's "Motu Proprio," died at his Summer home at Houghton lake, Thursday, August 11, and was buried from St. Anthony's church, Detroit, August 16. The Very Rev. F. W. Schaeper, C. PP. S., pastor, celebrated the Solemn Mass of Requiem and was assisted by the Rev. Herbert Linenberger, C. PP. S., as deacon, and the Rev. Robert Stukenborg, C. PP. S., as sub-deacon. Burial took place in Holy Sepulchre cemetery.

Born in Niederbreitbach, Westerwald, Germany, on the feast of St. Joseph, 1873, Prof. Schmitz began studying organ music at an early age and at 18 was considered an expert at the manuals. His course in music, in Aachen, Germany, brought him under the tutelage of H. Boecheler and F. Nekes, two of the greatest masters in Gregorian chant and directors of the Gregorian house, the outstanding school for Catholic organists in Europe. Prior to arriving in Detroit, in 1891, Prof. Schmitz was organist in churches in Germany. Then through the influence of his uncle, the late Engelbert Andries, editor of the Catholic German language weekly, "Stimme Der Wahrheit", Prof. Schmitz came to Detroit and was given the position of organist of Sacred Heart parish. In 1903 he became organist and choirmaster of St. Anthony's parish and held this position until his death.

1938 Fall Publications

MASSES

- BIGGS — Mass of Mary Immaculate\$.60
(SATB)
- CHERUBIM — Mass of St. Gertrude60
(SSA)
- GRUENDER — Missa Eucharistica80
(SATB)
- McGRATH — Missa Pontificalis—Voice
Parts now published30
- JOHNSON — Mass of St. Francis—Voice
Parts now published30

ORGAN MUSIC

- ONE, TWO & THREE PAGE PIECES
for Reed Organ80
(Liturgical)

GUIDE BOOK

FOR CATHOLIC CHURCH MUSICIANS

Fr. Rowlands 80 cts.

**LAST YEAR'S FAVORITE
NEW MASSES**

- BIGGS — St. Anthony Mass60
(SATB)
- CHERION — St. Cecilia Mass60
(SATB)
- KAIM — Missa Jesu Redemptor60
(SATB)
- McGRATH — Missa Lyrica60
(STB)

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GREGORIAN CHANT PROGRAM ON CHINESE RADIO STATION

Not long ago, a Peking radio Station XGOM gave a forty-minute concert of Gregorian chant based on the original records of Solesmes. Beginning with the Good Friday Antiphon, *Christus Factus Est Pro Nobis*, some fifteen numbers were broadcast, including the *Gloria Salve Regina*, and other selections from the ecclesiastical year.

Father Charles Roesslein, S. V. D., Prof. Litt, at the Catholic University of Peking, addressed the sponsors suggesting that he preface future programs with an interpretation of the chant. Widespread interest was aroused and the "Peking Chronicle", leading Peking newspaper, turned over half of its editorial page to a complete explanation from Father Roesslein's pen. Rev. Theodore Ruehl, S. V. D., Ph. D., organist of the Pei-t'ang Cathedral of Peking, and member of the faculty of the Catholic University, gave him scholarly assistance in preparing the melodic interpretation. The complete broadcast explanation is to be reproduced in the columns of the Catholic University's magazine, *Fu Jen*, at an early date.

The broadcast was a great success. It reached countless thousands who had never before had the least idea of what Plain Chant means. Furthermore, since Chinese Catholics have always evidenced particular delight in Plain or Gregorian Chant at church services, the broadcast is sure to have been a distinct revelation to many non-believers, who did not realize that even according to Chinese standards this music is sheer art.

Translations of the Latin words of the Chant were also given due prominence in the newspaper in the "Peking Chronicle".

REVIEW

"*Jus Musicae Liturgicae*" by F. Romita. Marietti, Turin-Rome. 1936, in octavo, XXVIII, 320 pp., price 15 L. (Italian text.) If there are to be found, throughout the world, some musicians who are ardent jurists, may they then read this work? Therein they will find, first, a complete history of the Legislation on Sacred Music, from Moses to Pius XI; and, second, all that is concerned in the present (actual) Code of Canon Law — *rem et res* — musico-liturgical. The Summary is minutely divided into sections, titles, chapters, etc. The modern documents relative to Sacred Music form an imposing array of articles.

Good Foreign Publications

IN STOCK

Unison Masses	
Tebaldini,	Score .60 Voice Part .20
Sephner, Otto	Score .60
Two Part Masses	
Griesbacher, Mass of St. Ambrose	\$1.00
S & A Voice Part Ed25
Perosi, Missa Te Deum	2.25
S & A Voice Parts	.30
Three Part Masses	
Capocci, Missa Mater Amabilis (ATB)	.75
Separate Voice Parts each	.25
Griesbacher, Missa Mater Admirabilis (S.S.A.)	2.00
Each Voice Part	.25
Perosi, Messa Tre Voci d'Uomo	2.25
	.45
Cherion, Messe St. Cecile. (SSA)	
Separate Voice Parts (each voice)	.20
Ravanello, Mass of St. Peter (T.T.B.)	
Each Voice Part	.25
Four Part Masses (SATB)	
Noyon, Messe Solennelle80
Each voice part	.20
Nibelle, Messe S. Jeanne d'Arc80
Each voice part	.20
Renzi, Mass of St. Joseph80
Each voice part	.20
Griesbacher, P. Missa Mater Admirabilis	2.00
Each voice part	.25
Missa Stella Maris.....	2.00
Polyphonic Masses .	
Hasler, Lotti, Casciolini, etc. Edited by R. R. Terry80
The above are but a few of the most popular foreign Masses, kept in stock.	
Sample are on hand of most of the Foreign Masses in print, especially the publications of such companies as:	
Henn	Switzerland
Kothe; Bohm; Pawelek;	Germany
Procure Generale; Biton; Herelle;	
Menestrel	France
STEN; Carrara; Zanibon;	Italy
Cary; Rushworth & Dr. ...	England
Desclee	Belgium
Van Rossum	Holland

McLAUGHLIN & REILLY CO.
100 Boylston Street - Boston, Mass.

Christmas Hymns

(ENGLISH WORDS)

- 20 **Seven Hymns for Advent and Christmas** Sisters of Mercy .15
 Arr. for Unison, 2, 3, or 4 part singing. Creator Alme Siderum; O Come, O Come Emmanuel; Hark What Mean Those Holy Voices; Dear Little One How Sweet Thou Art; Lo The King; Adeste Fideles; Angels We Have Heard On High.
- 36 **Four Christmas Carols**
 Dom Gregory Hugle, O.S.B. .15
 Arranged for unison or two part singing. Christmas Communion Hymn; In Dulci Jubilo; While Shepherds Watched Their Flocks; Resonet in Laudibus.
- 286 **Four Christmas Hymns for Junior Choirs**12
 For unison singing.
 The First Christmas (McDonough); Come Children, Come Hasten (Arr. by O. Singenberger); Lovely Infant (Arr. by O. Singenberger); Sleep Child Divine (M. Mauro-Cottone).
- 536 **Eight Catholic Christmas Hymns**
 Compiled by J. Singenberger .20
 For 1, 2, 3 and 4 voices.
 The Christ Child in The Sacred Host (Haller); Hymn to The Infant Jesus (Greith); Angels From The Realms of Glory (Koenen); O Sing A Joyous Carol (A. Haan); Hail, Holy Babe of Bethlehem (A. Haan); Jesus Teach Me How to Pray (17th Century); See Amid The Winter's Snow (Traumihler); Hymn to The Infant Jesus (Lohman).
- 538 **Four Catholic Christmas Carols**
 Singenberger and Lohman .15
 For 2 and 3 voices.
 Merry Christmas, Holy Night; Angels Looking from the Skies; The Christ Child; Hark the Herald Angels Sing.
- 815 **Christmas Hymns, from the Berge Hymnals**
 Louis Berge .15
 2 voices.
 See The Child; See The Star That Gleams On High; Hark What Mean Those Holy Voices.
- 814 **Four Old Carols**12
 Bring A Torch, Jeanette; Lo! How a Rose E'er Blooming; Sleep of The Infant (Gevaert); The Shepherd Band (Praetorius).
- 958 **The Same, Arranged for TTBB**12
- 817 **Sr. Cherubim Collection**20
 For 2, 3 or 4 voices.
 Ye Children Come Hither; O Holy Night; Glory to God; O Glorious Night.
- 916 **Three Hymns for Men's Choirs**12
 Hail Holy Night (Tappert); O Tidings Sweet (Mitterer); An Angel Fair (Singenberger).
- 917 **Two Hymns for Two Part Singing**12
 Ye Shepherds Arise (Wiltberger); Salvation's Night (Piel).
- 1030 **Seven Traditional Carols**12
 Arranged for Unison or SATB.
 Come All Ye Faithful; Silent Night; Angels We Have Heard; Hark The Herald Angels; First Noel; It Came Upon The Midnight Clear; O Little Town of Bethlehem.
- 957 **The Same, Arranged for TTBB**12
- 977 **Christmas Hymn** Fr. Rowlands .15
 For unison singing.
- 982 **Five Carols**15
 For unison singing.
 A Child Is Born (Bach); Sleep, Holy Babe (Gahagan arr.); O Come All Ye Faithful; In Dulci Jubilo; Stars of Glory (Irish melody).

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A Medley of Traditional Hymns and Carols.

FAVORITES!

SHEPHERDS AT THE CRIB50

Dom Gregory Hugle, O. S. B.

(Introduces "Silent Night")

NINNA NANNA50

M. Mauro-Cottone

Some of Last Year's Christmas Programs

Realizing that usually these programs are issued too late to be of any practical value, the publishers of The Caecilia have decided to print a few programs of last year at this time to guide choirmasters now preparing Christmas music.

PROGRAMS — CHRISTMAS, 1937

CHICAGO, ILL.

ST. ANDREW'S:

- Messe Solennele Rousseau
 *Nato Nobis Mauro-Cottone
 Mario Salvatore (Spanish-American Virtuoso)
 Accompanist
 Mrs. Richard I. Gavin, Choirmaster

ST. GERTRUDE'S: (Silver Jubilee Program)

- *Missa Parochialis McGrath
 *Cantate Domino Marsh
 Propers Laboure
 Stanley J. Anstett, Organist-Choirmaster

ST. JEROME'S:

- Immaculate Conception Mass J. Lewis Browne
 *Nato Nobis Salvatore Mauro-Cottone

ST. SIMEON'S:

- *Mass of St. Anthony Richard K. Biggs
 *Propers Laboure
 Wanda H. Krans, Organist

ST. VINCENT'S:

- *Mass of St. Vincent Arthur C. Becker
 *O Magnum Mysterium Vittoria-Rowlands
 Arthur C. Becker, Organist-Chairmaster

ST. THERESE'S:

- *Missa Salve Regina Rev. H. Gruender
 Miss Alice Marie Doney, Organist-Choirmaster

ST. ODILO'S:

- Jubilee Mass Wm. J. Marsh
 George Hrusa, Director
 Genevieve McNichols, Organist

ST. AGNES' CHURCH:

- *Messe Ste. Cecile L'Abbe Cherion
 Grace Hubbell, Organist-Choirmaster

METROPOLITAN BOSTON

CATHEDRAL:

- Missa cum Jubilo Gregorian
 Credo - Missa Te Deum Perosi
 Seminary Choir and Cathedral Sanctuary Choir
 Rev. Wm. Gorman, Director
 and Rev. Wm. Foley, Director

IMMACULATE CONCEPTION CHURCH:

- Mass of St. Gregory R. R. Terry
 Credo Gregorian I
 Propers Laboure
 Leonard S. Whalen, Organist Director

ST. ANTHONY'S CHURCH: (Allston)

- Missa Salve Regina Stehle
 Rev. F. L. Sullivan, Director
 Mrs. B. A. Kearney, Organist

ST. PAUL'S: (Cambridge)

- *Missa Pontificalis Jos. J. McGrath
 Jos. Ecker, Director
 Theo. Marier, Organist

ST. AGNES': (Reading)

- Missa Exultet F. X. Witt
 Miss Mary Cummings

HOLY NAME: (West Roxbury)

- Missa Exultet F. X. Witt
 Francis J. Mahler, Organist
 Mrs. Lally, Organist

ST. JOHN BAPTIST: (Lowell)

- *Missa Pontificalis Jos. J. McGrath
 Rudolph Pepin, Organist-Choirmaster

ST. LOUIS': (Lawrence)

- Missa Salve Regina J. G. Stehle
 Anne Desrosiers, Organist-Choirmaster

ST. ROCCO'S: (Brockton)

- *Missa Jesu Redemptor Adolph Kaim
 Mr. J. E. Vairchaitis

PROVIDENCE, R. I.

OUR LADY OF LOURDES:

- Messe Ste. Jeanne D'Arc Nibelle
 Thomas L. Dupous, Organist

ST. TERESA'S: (Pawtucket)

- *Choral Mass W. J. Marsh
 Miss Marcella Carroll, Organist-Choirmaster

ST. PATRICK'S: (Valley Falls)

- *Choral Mass W. J. Marsh
 Edward A. Ryan, Organist-Director

ST. AGNES':

- *Missa Maria Mater Dei R. S. Smith
 Miss Gertrude E. Jackson, Organist

KANSAS CITY, MO.

CAHEDRAL:

- Missa Solemnis SS. Cordis Jesu, Ign. M. Mitterer
 *Jesus Christls M. Mauro - Cottone
 *Veni Jesu Cherubini - Bonvin
 *Tollite Hostias St. Saens

ROCHESTER, N. Y.

HOLY CROSS:

- *Missa Tertia M. Haller
 Louise Whelehan, Organist

ST. PATRICK'S: (Elmira)

- *Missa Salve Regina Stehle
 *Mass of St. Aloysius J. Singenberger

SPOKANE, WASH.

ST. XAVIER'S:

- Missa Loretto V. Goller
 *Laetentur Coeli Gruende

LOUISVILLE, KY.

ST. VINCENT DE PAUL'S:

- Missa Exultet F. X. Witt
 Cecilia Schmitt, Organist



LITHUANIAN CHOIRS FEDERATION AND ORGANISTS' ALLIANCE CONVENTION was held July 11 and 12, 1938, in Chicago, Illinois. Above are delegates from all parts of the country.

CHOIRS FEDERATION Officers elected are: President, **J. Zemaitis**, Worcester, Mass.; Vice-President, **J. Praskietis**, Elizabeth, N. J.; Secretary, **K. Skelly**, Chicago, Illinois; Treasurer, **V. Rekus**, Chicago, Illinois.

ORGANISTS' ALLIANCE Administration: Spiritual Adviser, **Rev. J. Vaicunas**, Cicero, Illinois; President, **J. A. Zemaitis**, Worcester, Mass.; Vice-President, **P. Dulke**, Brooklyn, N. Y.; Secretary, **Nick Kulys**, Chicago, Illinois; Treasurer, **A. Mondeika**, Cicero, Illinois.

Dr. Mauro-Cottone Dead



ONE of the finest composers of modern American Classical Catholic Church Music, died on September 29th, in New York City.

Many of his compositions had appeared in THE CAECILIA, especially from his "Melodiae Sacrae" Series. This collection in separate booklets has won wide acclaim in musical circles and a new Mass, the first permitted published by the composer, was just about to be engraved.

Testimonials had been received at one time or another from the most important musicians in the vocal, choral and instrumental field, praising Mauro-Cottone's work as a composer and as an organist.

He was choirmaster at the time of his death in the Holy Trinity Church, New York City, and he was the official organist of the New York Philharmonic Orchestra, conducted by Toscanini. His *Ninna Nanna*, dedicated to and frequently sung by Gigli, the great tenor, was his best known church piece. His *Ave Maria* for three equal voices was perhaps the most popular choral number, although his *Jesus Christus* for SATB, in recent years, had been gaining in popularity to a point where it bid fair to become even more widely used than the famed *Ninna Nanna*.

Mauro-Cottone first won fame as the chief organist at the famed Capitol Theatre in New York, where he rendered classical programs when organs were new in motion picture theatres.

Graduated from the Salerno (Italy) Conservatory of Music, Mauro-Cottone later

received degrees from the University of Chicago, and the University of the City of Los Angeles.

He had appeared as guest organist at the Conventions of the American Guild of Organists and the National Guild of Organists, being one of the few who had ever appeared as guest artist at both national conventions.

He was one of the few Catholic organists who received national recognition for his talents and concerts, ranking with Courboin and Yon in popularity. Perhaps these three are the only well known Catholic names in the concert field of organ music in this country.

Dynamic and energetic, artistic almost to the point of eccentricity at times, Mauro-Cottone yet had a common-sense viewpoint on musical matters.

His is a great loss to American Catholic Church music. His compositions should live long to memorialize his name, and make permanent his devotion to liturgical music of the highest standards. In his early days he was organist at the Pius X School of Gregorian Chant, and with the Roman musical background and a talent for composition work in the polyphonic style, it may be said that he was truly a great musician — one whose place will not soon be taken by any other of equal talents, education and skill.

He was 55 years old, and is survived by his widow and two daughters.

— R. I. P.

Contributions of the Benedictines In the Organ World

DOM ADELARD BOUVILLIERS, O. S. B., Mus. Doc.

THE Benedictine monks are universally known for their great works in the domain of erudition, such as editions of diplomatics, history, archaeology, sciences and literature. But such monastic science became lay in the XVIIth century. The Benedictine Order is still engaged in active education, and for the past 1400 years the monks and nuns have continued the development of arts. But these varied occupations have, perhaps, in many quarters, eclipsed their very considerable and excellent output on the art and craft of organ-building.

In the VIth century the monk Arthemius of Tralles was making experiments on the elasticity of steam, and passing from the theory to the practise, he constructed an hydraulic organ which was set in motion by steam.

The monk **George Benevento**, from Venice, was so proficient in his own days in organ construction that, for his services to the arts, he was made Abbot of St. Savin's Abbey, France (825). As abbot, he continued to ply his craft and the old organ in the chapel of Aix-la-Chapel-le-or Aachen (826), possibly still following the directions left by Vitruvius, was one of his later instruments. (Rf. *Ls. le Débonnaire* (778-840), *VITA HLUDOVICI IMPERATORIS, MON. GERM. II*, pp. 629-30).

What is being credited to the monk **Hucbald** of St. Amand Abbey, in Flanders, is usually confusing. He applied himself and his followers to the singing of Organums which is not Organ. Hucbald died in the year 930 and he had a continental reputation as a singer and a great pedagogue. **St. Adhelm**, Abbot of Malmesbury (675-709), later Bishop of Sherborne, was a skillful artisan of organ construction (*William of Malmesbury, GEST. PONTIF.*, Lib. V).

St. Dunstan (+988), Abbot of Glastonbury, later Bishop of Canterbury (960), through all his life was equally famous as a prelate and artificer. He had an organ built for Abingdon Abbey.

St. Elphege (954-1012), or as he is sometimes read of as Aelphege Goodwine,

O. S. B., like his predecessors, had an organ in his Cathedral of Winchester, England. The building of the said organ dated from the year 951 but was the work of the monks. Winchester was one of the seven English Cathedral Priors which the Benedictines had up to the time of the Dissolution of their monasteries under Henry the VIIIth. The description of this Winchester organ was left us by the pen of the annalist of St. Swithin Monastery. The Winchester organ contained 400 pipes of graduated lengths, had 26 bellows, which required 70 men to blow. To do this, men worked in relays. It was as an instrument, inferior to the hydraulis and had no stops. There were ten pipes to each key, and all the pipes belonging to that one key always sounded together, when that key was depressed. The organ had two keyboards, of twenty keys each, representing practically two organs. Hence, to be played, besides the seventy men taking charge of the bellows, two organists (*Pulsatores*) were needed.

Gerbert of the Abbey of Aurillac (Auvergne) was in the realm of music a precursor of Guido of Arezzo. Gerbert is said to have composed Hymns and to have established the generation of the tones on the MONOCHORD, to have distinguished their consonances in tone and semi-tones. In recognizing the augmentation or diminution of tones, in writing such, he used the sign of flats and naturals before the sign of the sharps was to come into usage. The monk Richer, his former student and chronicler, states that Gerbert played the organ harmoniously. The organs with which he endowed many churches in France were steam-hydraulis. H. Arago writes that Gerbert substituted in his organs the current of steam for that of air (wind). (References: **Gerbert** by Fernand Delzangles, *Tournemire*, (Cantal), France, 1932, pp. 22-34-40-47 and sqq.). Gerbert was a teacher all his life. In time, he became abbot, bishop, archbishop of Rheims (991) and finally Pope under the name of Sylvester II (999-1003). The monk Gerbert or Pope Sylvester II was a genius in his cen-

ture. Besides being an organ-builder, the chronicler styles him as having been a clock-maker. The monk Richer writes: — **Ante Gerbertum horlogium nostrum tacebat.** The reader might then not think it strange that a clock-maker should also be concerned with organs? Mr. Lawrence Hammond had also precursors in Pope Sylvester II, in Walter the Organer who was also a clock-maker (XIVth century) in England, and Cummings (1762) also in England.

If there is insufficient proof to show that the organ came to be used in the churches in the second half of the eighth century, there is abundant evidence to show that it had, by the tenth century, taken its place in the churches, especially those churches under the direction of the Benedictines: — Priors, Abbeys, and the Parish Churches under their care.

Considerable activity continued to be displayed by the monks in organ-building. In the West, in those days, to be a monk meant to be a Benedictine. The monks' interest in organ-building was not confined to England alone, but also flourished in Germany and France. In fact, there were three treatises on organ-constructing written by monks, who were themselves deeply interested in such a noble craft.

Notker Labeo (+1022) of St. Gall Abbey, (Gerbert's Monumental Work, Vol. I, pp. 100 sqq.); Bernelinus (id. Vol. I, pp. 318 and 325); and the third treatise is from an anonymous monk, but written in the IXth century, is the earliest of the three (Paris Biblio. Nat., MS. Lat. 12949 fol. 43a). However, as the title of the third treatise suggests **DE MENSURA FISTULARUM**, it gave only the proportions of organ pipes.

In the XIth century a Bernese monk wrote **DE FISTULIS ORGANICIS**, which is contained in Dom Anselm Schübiger's (+1888), **MUSIKAL. SPICILEGIEN** (pp. 82 sqq.). Then came the work (1110) of the great and humble monk who did not even sign his real name to his many writings, **THEOPHILI. PRESBYTERI & MONACHI. LIBRI III seu DIVERSARUM ARTIUM SCHEDULA.** The Benedictine Theophilus is thought to be the genial artist who was in reality **ROGER VON HELMARSHAUSEN** in Westphalia (Rf. to F. PHILLIPI **DIE HELMARSHAUSER KUNSTLE ROGER UND HERMANN** (Münster, 1916, p. 130 - 170). On pages 159 - 163 the same

author, F. PHILLIPI expresses a doubt anent the attributing of the **SCHEDULA** to Roger (that is, **THEOPHILUS**), for he sees in this work but the translation into Latin of an older Byzantine manuscript, which had been translated into German, and added unto before Theophilus would have, in turn, added more till he gave it in its Latin form (See also Degering's **DIE ORGEL**, Münster, 1905, p. 65). Theophilus was basing his writings on what he had heard or read of the writings of Vitruvius and Heron. The third treatise, dating from the Eleventh century, is that of Bishop **Eberhard** of Freising, **TRACTATUS DE MENSURA FISTULARUM.**

The great and influential Congregation of Black Monks, which was that of **Cluny**, was intensely taken with the cultivation of religious music. Its monasteries were numerous, very numerous, and this Congregation founded in the year 910 lasted till the French Revolution. In two hundred years' time, from 910 until the death of Abbot St. Hugh the Great (1109) the Cluniac Order numbered 940 monasteries where the singing and strict attention to the Liturgy were of unrivalled splendor. Though the total number of the Cluniac monasteries was always given as that of 2000 monasteries this was but a legend for the Marquis de Valous in his three vols. publication on **THE CLUNIAC MONACHISM** from its Origin until the XVth century, in Tome II, p. 168, and p. 270, has calculated an estimate of 1184 Cluniac monasteries, a large enough margin from the legendary traditional 2000 monasteries. But in all that the writer has read concerning Cluniac history, visits to many of the former monasteries and abbeys, though it is known that the Liturgy was of prime importance with this Branch of Benedictine monks and nuns as it was with the main Trunk (Montecassino or Subiaco), and music an especial feature, nothing could be said as regards their share in organ-building, their large instruments and their use thereof. **Cluny** itself must have had a large instrument for the accompanying of the 400 monks chanting two High Masses daily, Vespers, Complies, and other parts of the Divine Office. Although many details are known centering the life of the Cluniac, if they had an instrument, an organ, a pipe organ and used it, where it went when their Basilica was sold, bought and demolished, nothing whatever can be

seen *in situ*, nor in monographies does one read anything anent this subject at Cluny proper. And yet, it is known that in music, vocal and instrumental, the Cluniacs were, wherever their monasteries were located, examples of a lived and loved Liturgy. We know where the 412 stalls of Cluny went, who bought them and where they are used but as regards the musical attainment at Cluny itself, besides that form of art which is the *genre grégorien*, nothing can be definitely gleaned. "On the shore where Time casts up stray wreckage, we gather corks and broken planks, whence much indeed may be argued and more guessed; but what the great ship was that has gone down into the deep, that we shall never see." (Dr. G. M. Treevelyan, Regius Professor of History in the University of Cambridge, from his Inaugural Address or Lecture on the "Present Position of History," London, Longmans, 1928).

Guido of Arezzo was certainly a great and learned monk and in the many monasteries (5) in which he lived his short span of life (990 - 1050), music and diplomacy received much attention. From studies made during many years and acquaintance with divers authors and chronicles a friendship was begotten in the company of Guy l'Arétin. This surname was the one used by Sigisberto, a contemporary of Guido; in Latin one reads it thus: Guido Aretinus; there are, however, many other ways in which he is referred to, such as: — Guy, Guido, Wido, Vido, il Grande Guidonis, etc. Moreover there is much confusion around the same name, as much confusion as the one surrounding the many places where Guido lived. For instance, the greatest confusion results from the same name having been borne by two Camaldolese Benedictine monks living in the same monastery. There was an abbot by name Guido or Guidone Strambato, born at Cammachio near Ferrara and Ravenna, Italy, who became Abbot of Santa Maria dell' Avellana Abbey in the year 1001 (Mabillon. ANNALES BENED. T. IV, p. 115). It was in the year 1010 that Guido of Arezzo came to reside as a hermit and monk at the same abbey. Other chronicles make our Guido a **Beato Guido Aretino**, Abbate di Santa Croce dell' Avellana, while other writers believe him to have been abbot of another Holy Cross Abbey in France: — l'Abbate **Guido Grandi**. Fur-

thermore, five other authors give him the title of BLESSED: — "Guido, peritus-musicus, et monachus, necnon eremita beandus," and Cardinal Baronius in his hagiographical works; speaking of Guido d' Arezzo, used after these authors the same title of Blessed. The old Camaldolese Chronicles, however, fail not in informing the searcher that "Quae pertinet ad vitam vicesque Guidonis Aretini monachi, densis omnino tenebris sunt repersa." (Annal. Camald. T. II, p. 42). The same Chronicle, notwithstanding, informs us of his CURRICULUM VITAE in the following:—"Beato Guidone Aretino, qui anno 1022 suum de musica Syntagma novum Teobaldo Aretino Episcopo dedicavit, et anno 1030 a B. Ludulpho in Coadjutorem seu Vicarium suum est cooptatus, cui etiam anno 1047 in Prioratu successit, usquedum anno 1050, die 17 maii, Deum adiit." Also in DISSERTATIONES CAMALDULENSES, Lucae, 1707, p. 14). Other authors usually give the date of Guido's demise as 1054.

Guido must have brought with him the knowledge which he had received as an Oblate and later as a monk of St.-Maur-des-Fossés Abbey, near Paris, and developed the same as that which he was acquiring from more experience, study, and teaching. The education which he had imparted was that of the Cluniac Congregation (910-1789). He was a great theorist, and, perhaps, still a greater canonist (Decretalist as it was termed in his days and of which Gratian, another Camaldolese Benedictine, was later to become the Master of Masters). Seven of his writings are extant; five treating of music and two of refutation of some dogmatical error. The MICROLOGUS (which means a short discourse; here, it treats of music theory), has been mentioned above; it was dedicated to the Bishop of the Diocese of Arezzo, Tuscany, Italy, (1023-1036) by name. Guido is said to have been in Arezzo in the year 1025, and that the year after he went to Rome with his abbot, Grimaldo, at the bidding of Pope John XIX (1024-1033). It was his knowledge of music as a science which caused him to be called to Rome, but once there, though engaged in teaching music, vocal and instrumental, his sure and experienced knowledge in the Decretals made him tarry in the Eternal City. Now that fame had come to him as a musician and diplomat, his former confrères from every

abbey, in which (5) at one time or other he had lived reclaimed their monk-hermit and urged him to return to them. It seemed that there had been some jealousy in the monasteries where he had sojourned. It is not surprising, if this were so, even in those days, for the reason that a monastery possessing a good musician or organist, is a blessing while usually if the same monastery has, for instance, two good organists the blessing then is not usually accompanied by the sweet peace of harmony. But Guido returned to Santa Maria del Pomposa where he died. His other confrères, those of St.-Maur-des-Fossés, Santa Croce (two abbeys under the same title, it would seem), and the other Abbey of Santa Maria dell' Avelana, remaining without their GUIDE.

Guido of Arezzo, notwithstanding, the assertions of many writers, monastic and otherwise, never was an abbot.* He was a simple monk, though virtuous and highly learned for his century. We must remember that the Tenth century outside of the cloisters has been termed as a century, historically speaking, of Iron, as regards to its barbarous manner, customs, and roughness. Yes, well-named a century of Lead from its low tendencies, and finally, a century of Darkness on account of its ignorance. No wonder, then, that the monasteries were **foyers** to be sought.

Posterity has given to the Camaldolese Benedictine Guido of Arezzo a rather fancy pedestal, notwithstanding his genuine deserts, to be sure. Guido was the GUIDE if not the **inventor** in the use of the Notes, Staves, Clefs, Scales, Solfeggio, Canto Fermo, Diaphany, Counterpoint, Monochord, Cymbalon and . . . Temperament? The nomenclature of these ten theoretical items regarding the science of music is being given the patent to Guido d'Arezzo, monacho ed Eremita Camaldolese, in **RIS-TIRATORE DELL' ARTE MUSICALE**, (Prato, Giachetti, 1882). The reference is on page 119. It is obvious that the monk was not the **inventor** of those musical items but the **propagator**, as Diaphany dated from Hucbald of St. Amandus (+930) and in one other instance for example, the Monochord, we know to be the invention of Pythagoros, the philosopher who lived in the Seventh Century (540 B. C.).

*His statue at Arezzo does not represent him as a Prelate, for Guido wears cowl and hood, holding in one hand a book and illustrating a point with the other hand.

Finally, though we are passing over many other monastic names which are linked with the science of music and especially that of organ-building, one other name must not be omitted from the list as it is of the famous name and work of Dom Bedos de Celles, which are, however, the greatest in master-organ-building. Dom Bedos de Celles (1714-97) is the luminary which the Benedictine Order has produced in the science of organ-construction. We know of his work, written and instrumental; he was a Maurist Benedictine, and in his Congregation which existed from 1628 to 1789, Dom Bedos de Celles during his lifetime, he and other monks, commis or oblates of the same Congregation, maintained an **atelier** for over fifty years, producing very remarkable instruments. However, the names of his confrères, priests and lay brothers, who worked under his direction are very little known. Dom Bedos de Celles **L'ART DU FACTEUR D'ORGUES** (Paris 1766-78) is still a work **de chevet** in organ-building.

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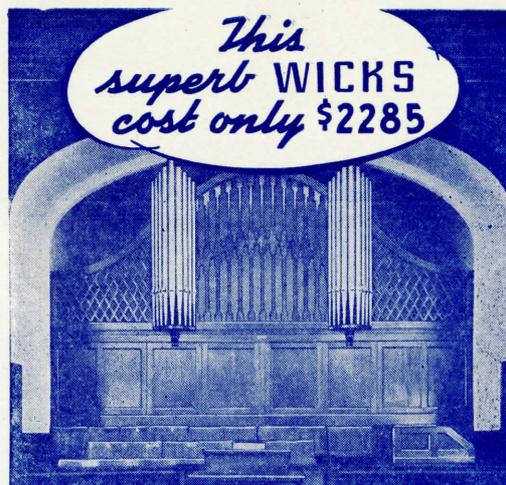
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