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and **SCHOOL MUSIC**

Founded A. D. 1874 by John Singenberger

FEATURES

CARDINAL O'CONNELL TO OBSERVE GOLDEN JUBILEE

★

SINGENBERGER SOCIETY FORMED

★

CHURCH MUSIC IN AUSTRIA

★

THE ORGAN MUSIC OF LEON BOELLMANN

★

WHY THE CHURCH SINGS

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CARDINAL O'CONNELL TO OBSERVE SACERDOTAL JUBILEE ON THE FEAST OF THE SACRED HEART

Open Air Masses To Be A Feature of the Observances

On March 6th, a committee of the Archdiocesan Clergy and representatives from the various Religious Orders in the Archdiocese, assembled for the purpose of making plans for the observance of the Golden Jubilee of Ordination of His Eminence William Cardinal O'Connell, which will occur on June 8th, the Feast of the Sacred Heart.

According to the program proposed; a solemn Mass of thanksgiving will be celebrated on the feast day, at the Cathedral at 10 A.M. A delegation of four from each parish as well as representatives from the Religious Orders, will attend.

A Mass of thanksgiving in each parish will be celebrated on the same day, with a sermon to be given on "The Dignity of the Priesthood and the Sacred Character of the Power of Jurisdiction" in which reference will be made to the accomplishments of His Eminence during the past fifty years.

General Communion of thanksgiving, by both adults and children, will follow with a spiritual bouquet of good works from each parish of the diocese. Spiritual offerings from each parish, will be recorded on cards, and bound into book form and presented to the Cardinal.



OPEN AIR MASSES

Solemn open air children's Mass on the campus at Boston College, will be held on Saturday, June 9th (Parishes with drum corps or bands are invited to send their organizations).

A solemn open air public Mass will be held at Fenway Park, on Sunday, June 10th at 10 A. M.

On June 3rd, a testimonial collection will be taken up in all the parishes, the proceeds of which, at the insistence of His Eminence, will be devoted to the charities of the archdiocese.

Msgr. R. J. Haberlin, V.G., is Chairman of the Committee in charge of arrangements.

SINGENBERGER SOCIETY FORMED FOLLOWING MEMORIAL MASS FOR NOTED CHURCH MUSIC LEADER

Milwaukee, Wis.—A society which will seek to promote the church music ideals of the late John B. Singenberger was organized at Pio Nono high school on Monday, April 9, the tenth anniversary of his death, on which day there was offered in the high school chapel a solemn high Mass in memory of Professor Singenberger.

The music of Singenberger's Mass in honor of St. Gregory was sung by a choir of men, students of the great composer and church music leader during his fifty years of teaching at Pio Nono. The Very Rev. Joseph F. Barbian, archdiocesan school superintendent, was celebrant of the Mass, assisted by the Rev. Nicholas Brust and the Rev. Oscar Ziegler. The sermon was preached by His Excellency the Archbishop of Milwaukee. There was present the son of the late Chevalier Singenberger, Prof. Otto Singenberger, director of music in the schools of Milwaukee archdiocese. Fifty priests and 25 choirmasters attended the memorial Mass.

Officers Are Elected

After the Mass there was a dinner, and following this a meeting in Salzman hall to honor the memory of Professor Singenberger. The Rev. John J. Clark, rector of Pio Nono, gave a welcoming address, the Rev. J. J. Pierron spoke on "What Constitutes Good Church Music"; Joseph G. Grundle on "John B. Singenberger as a Church Musician"; the Rt. Rev. Msgr. M. M. Gerend gave reminiscences of Singenberger, and then Archbishop Stritch dwelt on the matter of music in the Church.

Father Clark presided at the meeting, at which the Singenberger society was organized, and at which Otto Singenberger offered the organization his father's insignia as a Knight of St. Gregory and Knight of St. Sylvester, and a number of his musical manuscripts. J. J. Meyer was elected president, J. G. Grundle vice president, Victor Kozina secretary. The executive board consists of the Revs. J. J. Pierron, F. T. Walter and J. L. Markowski, and Messrs. Stemper, Gramman, Warner, Moderski, Zohlen and Meyer. In addition to these choirmasters, those present included Messrs. Nickash, Stemper, Wieggers, Bejma, Jansen, Klima, Bettner, Schaefer, Maultra, Putkammer and Wolf.

The Present Status of Church Music in Austria

By PROFESSOR DR. A. WEISSENBAECK, Vienna

UVEN though the Apostolic Constitution "Divini cultus" does not expressly say so, there is no doubt in the mind of any Church musician as to the meaning of the paragraph in the encyclical: "It has occurred from time to time, particularly during the celebration of the centenary of some renowned musician, that the occasion was taken as an excuse to perform certain of the artist's works in church, which, though very excellent in themselves, are not at all befitting the holiness of the place nor the liturgical demands of Divine service, and should not have been thus employed."

It is evident that the Constitution refers to events in the last thirty years since the issuing of the Motu Proprio of Pius X in 1903, for the introduction from which the above sentence has been quoted reads: "We note with regret that these wise regulations (the Motu Proprio of Pius X) have not met with fulfillment and have not borne the desired fruit." During the time mentioned, the following centennials of great masters who wrote Church music have celebrated: the 150th anniversary of the birth of Mozart (1906), the 100th anniversary of the death of Joseph Haydn (1909), the 100th anniversary of the birth of Anton Bruckner (1924), the 100th anniversary of the death of Beethoven (1927) and the 100th anniversary of the birth of Schubert (1928).

Centenaries of outstanding Austrian composers were observed, not only in Austria, but throughout the civilized world, and hence it may easily occurred that works of these masters were performed in churches which otherwise did not use this style of music. In Vienna, for example, a series of Masses of Haydn, Mozart and Schubert was performed for the purpose of giving the public a survey of the wide scope of these composers and to honor the memory of the particular composer. Since the Constitution considered the employment of such music in connection with anniversaries sufficient cause for an official pronouncement against them, it becomes evident that this music may in no case become a part of the repertoire of any church choir. In this connection let it be plainly stated that the Viennese and Austrian church musicians generally desire nothing so ardently as that there should be some clear, concise definition regarding the entire exclusion of music that has been treasured by them as a century-old tradition, or whether they are permitted to make selections

from the compositions of these masters that might not be considered objectionable, which latter would not be difficult to do, since there is little that really conforms in all respects to the laws of liturgical music.

Austrian musicians have the best intentions of following exactly the demands of the church regulations. As to the fact that the regulations of the Motu Proprio have not met with the desired results, Austria is certainly not unique. The World War and the succeeding economic depression has had its effect on all things, and upon church music and the re-organization of choirs as well. The influence of idealism which urges on the struggle to keep music on as high a plane as possible in Austria, is another cause for hope in the future. We must likewise remember that, in consequence of the lack of funds, many churches are unable to have strictly organized choirs of professional singers, but must be content with volunteer services of amateurs, and on this account the performance suffers artistically and liturgically. There is still much to be desired in the repertoires of many choirs. Even for this discrepancy there is an excuse in the fact that many choirs must content themselves with using music that was theirs before 1914, the economic state of affairs making it impossible to add or exchange for approved material.

There remain great problems to be solved in the matter of choir-direction and of classical polyphony. The progress of Austrian church music since the 17th century, due to the rise and development of instrumental music, permitted Gregorian Chant to almost lapse into oblivion, although valuable treasures of Gregorian manuscripts were preserved in the National Library and in monasteries. The old A Cappella choir suffered the same fact, though it had produced such masters as J. Handl, Bl. Amon, J. J. Fux and many others.

In the spirit of the Holy Father's request, time and effort are being devoted to Gregorian Chant in the seminaries and monasteries. There are strong indications that a deep appreciation of Gregorian Chant is being developed in the clergy, which augurs well for the future of liturgical observance.

As far as statistics concerning the number of places and individual churches in which the development in church music is on a particularly high plane, I must retrench. The

(Continued on Page 194)

"Modern" Church Music

By LUDWIG BONVIN S.J.



An excellent magazine recently printed the following: "On the Continent (Europe) there has been in the past twenty years much fruitful activity in the development of ecclesiastical music, not only along traditional lines, but also in experimentation with new forms." Follows a list of composers which, to avoid unpleasantness or offense, had better be omitted here. The item then continues: "In the United States it seems that we are intent not only to abstain from creative work, we do not even perform the new works which the composers of other nations are giving to us. . . I have spoken with Catholic choirmasters who had not so much as heard of any of the composers I have mentioned above."

Now, there are musicians who are well acquainted with the works of these composers, but precisely because of their knowledge of them, would not reproach our American choirmasters for not producing these works, though, on the other hand, they regret that our choirmasters generally show themselves so poorly acquainted with musical literature and the various tendencies in Church music.

Even in the ecclesiastical sphere many Old World composers, especially since the close of the War, have been drawn into the current of the so-called new progress, the "new conception of music," the "art that conforms with the time," though they have not indulged in all the extravagances of modern secular music.

Readers will understand what is meant here when they remember the unprecedented ugliness, the ear-grating tone combinations which even eminent and renowned orchestral conductors often offered to them in the concert hall or on the radio. We have here the aban-

donment of the traditional conception of music in favor of a sound-construction which has only the material element, the tones, in common with the musical production of former times. The new school employs various catch-phrases, *e. g.*, "atonality," "linear counterpoint," "new objectivity," etc. The "New Music" presents even to the artistically well-grounded listener problems which not the musical ear, but if any faculty at all, only the reflective intellect can solve. To all who do not belong to the phalanx of its protagonists — popularly speaking — it sounds simply false and dissonant and is the negation of all that was formerly meant by music. Many an otherwise competent person has been intimidated, while incompetents have been misled by the strength of the fad. Luckily, however, in Europe, especially in Germany, the concert-going public, though at first bewildered, did not allow itself to be led along this path; it protested and then simply stayed away; until finally, dependent on a narrow circle of uninstructions snobs, the "New Music" had to stop working "in default of participation."

A portion of European Church music also allowed itself to be pushed by this modern fad upon the side-track of useless and wretched dissonance. The sound musical ear, however, declines it. Little by little these misguided musicians must and will come round, forego the husks, and return converted to the paternal roof.

THE PRESENT STATUS OF CHURCH MUSIC IN AUSTRIA

(Continued from Page 193)

greatest advance has been made in the prominent churches of the large cities. The Austrian people are known to be natural music-lovers and aspire to the highest and best in the art. It is not surprising, therefore, that they should cling so tenaciously to the music of their loved masters whose style reflects their own sensible enjoyment and appreciation of Divine service even as the airy spaces of their baroque churches do.

SOCIETY OF ST. GREGORY CONVENTION TO BE IN WASHINGTON, D. C.

Announcement has been made that the Society of St. Gregory of America, will hold a convention at Catholic University in Washington, D. C., from May 14th to 16th inclusively. This is the first assembly of the entire Society in two or three years, and a large attendance is expected. Special activities in the Baltimore diocese, will take place under the direction of Rev. J. Leo Barley.

Leon Boëllmann: An Analysis of Organ Composition Prologue

By Dom Adélarde Bouvilliers O.S.B., M.A.
Mus. Doc. Belmont Cathedral Abbey, N. C.



THE lover of the organ, desiring to interpret in a satisfactory and truly worthy manner the ideas of the famous French School, based on the principles of Johann-Sebastian Bach, must of course, have a thorough and first hand acquaintance with its celebrated masters. As is well known, these are Franck, Widor, Guilmant, Gigout and Vierne. Besides these there is one other genius, who because of the similar character of his composition is worthy of enumeration amongst the masters already mentioned. This is none other than Boëllmann. The remarkable solidity and clarity of expression, running through all his works for the "king of musical instruments" commands the attention of every thorough and painstaking artist of the aforementioned school. Although the French organ inspired his marvelous musical literature, they are well rendered with equal beauty and satisfactory effect upon the European and American organs.

The author of this article has for several years been contemplating to write a complete biography of Boëllmann with an analysis of his 60 publications. Lack of the requisite time for the accomplishment of this worthy project is all that has, thus far, prevented his doing so. It is his hope that he may do so in the near future.

The article is addressed to organists who are truly devoted to that wonderful instrument. It contains but a brief sketch of that renowned teacher and improviser, along with an analysis of his more important and more appreciated works for the organ.

There is in Boëllmann's works material for the average organ student; the true organist playing at services; and for the virtuoso, they contain a beauty equal to that of the great Masters.

May all those who read these lines be led to appreciate these most excellent works.

LEON BOËLLMANN (1862-1897)

Leon Boëllmann was born at Ensieheim, Alsace, in 1862. Having first seen the light of day in a country bordering on the Rhine, he possessed that native gift so richly distri-

buted to the German nation to compose a lasting symphony or quatuor.

He studied organ at the Niedermeyer School of Music, under Eugène Gigout and Gustave Lefebvre, the eminent composer and director. When twenty-two years of age he was appointed organist of St. Vincent-de-Paul Church, and while at this post, two years later, in 1886, he won the prize offered by the Société des Compositeurs for a quatuor. He delighted in chamber music and devoted himself to this sphere of composition so intensely that he won the Chartier prize a short time after.

Among his works the best known are his "Symphony in Fa," written with science and sincerity; his beautiful "Symphonic Variations" for cello and orchestra, often played at the concerts of Lamoureux in 1892; a trio, Opus No. 19, which in the order of symphonic works and chamber music is the type of all others; a suite for cello; a sonata for same—a remarkable work; some twenty pianoforte pieces; fifteen vocal melodies; religious music, including a Mass. Parent in her 'Repertoire du Pianiste' says: "An extraordinary contribution to music for a man who died at the age of thirty five.

This poet of mystical music breathed his last in the city which he had learned to love, Paris, in the year 1897, survived by two children, a son and a daughter. His son is a lawyer of repute and his cultured daughter keeps alive the genius bequeathed to her by so loving a father.

Boëllmann's musical literature reveals a natural frankness. It is graceful and poetic, resting upon a solid, scientific basis. It is decidedly French, in the sense that its harmonic labor never departs from clearness.

Boëllmann: Pastorale Suite. Opus 27, No. 1.

This 'Prélude Pastoral', conveying the love which a shepherdess sings, is of an exquisite nature. It consists of no languishing ecstasies, neither of contemplation nor of adoration, but of an amorous silence of glances that pierce—"My slow, long looks tarry on yours like a greedy bee on the petals of a rose."

Allegretto con moto. Opus 27, No. 2.

Spontaneous and interesting movement. The theme is developed in Boëllmann's style,

for two pages. The voice that broke forth in song gradually becomes softer and softer until it dies away in solemn silence. It may be compared to a bird about to roost which rests first on one foot then on the other and after a few more shiftings pulls itself together and slowly sinks to rest. Afterwards a supreme stillness. All is silent, all is motionless.

Andantino. Opus 27, No. 3.

Sentiments of an inexpressible weariness that is fomenting. No longer consists of a "mystical moment", but of something romantic. Thou hast seized the wings of a butterfly and the dust imparting color has clung to your fingers. This romanticism is a star that weeps, a gentle breeze that wails—a night that shudders—a languishing ecstasy—"O Léon, without perplexing thyself thou meditatest upon thy God. All is gentle calm, pacified and happy. God beholds thee and listens," says the coda.

Finale Marche. Opus 27, No. 4.

Unlimited dimensions and inexpressibly musical, issuing forth from beauty and passing into the absolute. To be able to measure this Finale, the fathom must be applied to the very bottom of thy dream and the cubit to the solemn and sombre depth of thy idea.

The 'Finale Marche' is introduced in the pedals by an interrogative theme elegantly proposed and well answered by the hands at the manuals. It is an appropriate and dramatic example of a syllabic pedal, all the cataracts of harmony reveal themselves, ideal of exaggerated qualities, not of long breadth but of great beauty.

Here comes the expected blow after twelve measures of introduction. It is round, it is dynamical, it is pyramidal.

Agreeable, impertinent, poignant themes suggesting by turns smiling pasture, vigorous springs, brisk fountains, bellow amorously of the melodious sounds, refrains of love which repeat the echo o'er and o'er.

Prelude. Opus 16, No. 1.

This Prelude contains the mystical strain in all its purity, in its contemplation and catholic ecstasy. The outline of your charms, stamped with a sort of passion, sad and somewhat dreamy, strengthens my belief. Thou discoverest the ideal of the ancient religious style through the vague and soft melody at times incomprehensible. Thou knowest how to attain the most mysterious depths of christian meditation.

Marche Religieuse. Opus 16, No. 3.

Thy harmony is pure and without disguise,

differing from ridiculous shams. It dreams, it prays, it weeps, it bursts forth in pompous accents, it fills the temple with solemn and varied vibrations not altogether unlike the many colors with which rays of the sun adorn everything in passing through the painted window of the cathedral. It is real harmony or, at least such harmony as men sensible to the charms of chords are wont to call it. Besides the characteristic expression and the unquestionable originality, that peculiar melody which your harmony produces, raises the latter to a higher sphere. Your harmonic plan gives rise to a melody so vigorous in its spontaneity as to dominate all others and to cast upon them a reflection neither to be overlooked nor to be forgotten.

Allegretto. Opus 16, No. 4.

(Dedicated to Mr. Clarence Eddy of Chicago)

This 'Allegretto cantabile' is an episodic melody with which the time, alive with the resumption of the left hand, frolics gently like a humming-bird in the midst of perfume. It is fresh, vaporous, charming, unexpected.

Carillon. Opus 16, No. 5.

These chimes have an abundance of ideas, an amplitude of forms. The fuge of the Carillon in the themes is obstinate. It is concise yet clear, colored, very rich and surpasses anything attempted in this style of composition. (Imitation of chimes is a theme frequently found in Boëllmann's works. In Vol. 1, Opus No. 29 of his "Mystical Hours" he presents these themes on pages 37, 77, 81, 87, and in Vol. 2 on pages 6, 63 and 71).

Adoro Te. Opus 16, No. 5 and No. 9.

The versets on the "Adoro Te" breathe forth only divine love, faith without doubt. Calmness and infinite serenity of a soul in the presence of the Creator under the form of bread. No earthly rumor changes the heavenly quietude and should it occasion tears of desire, the tears flow so silently, and the pious prayer while it engenders it so profoundly, that seraphically carried beyond the ideas of art and recollection and the cold reality of the world, one is a stranger to his own emotion.

Adagietto. Opus 16, No. 11.

This Adagietto, affectionate even in its gravity, at times lets escape the accents of reproach of a suffering heart not resigned totally to the will of God. It confuses the listener and wrings from him burning tears. It assumes the character of a poetical religion.

(To be concluded next month)

A Retrospection of Gregorian Chant Discussion

By JOSEPH A. KELLER, *Organist*
Buffalo, N. Y.



FOR years a literary war has been waged in a matter that from the standpoint of aesthetics and musical art ought not to be a matter of dispute, it being a thing of course that besides agrees with general usage of music. The point in question is the execution of Gregorian Chant in notes of different proportional durations. From the standpoint of history the dispute is equally strange, as Gregorian documents, at least concerning the fundamental principal, are perfectly clear and exclude any reasonable doubt. Human passion and obstinacy however run counter even to clear proofs of history. A review of the matter may be of interest. Therefore and in order to refresh my memory I have reread attentively past articles of the *Caecilia* on the subject. With the thought that my extract may be of service to others, as well as to myself, I have thought it well to put my findings into print.

The article "How did Gregorian Chant lose its rhythm" (*Caecilia* 1932, No. 5) treats of the loss of the rhythm which reached its completion in the 12th century; the article "Square Notation" (1934, No. 1) shows the fatal consequences of this loss of rhythm for the notation in which Gregorian Chant actually lies before us. These articles give us the solution of the riddle, explain how the strange literary was could come into existence.

For centuries Gregorian Chant was sung in the musical rhythm of different proportional note durations; the neume codices and the musical authors of the Gregorian era are the witnesses of this fact. However some time before the 10th century Gregorian Chant began to be performed in the primitive part singing called diaphony or *organum*. Hucbald, an author of the 10th century declares that this kind of singing "demands an execution so grave and so slow that in it the rhythmical proportions (of the long and short notes) cannot be observed." A century later therefore, Aribio regretfully wrote—"Of old the composer and the singer took the greatest care to observe the laws of proportion. This care is now dead and buried." By degrees the graphic fixation of the melodies in the neume codices followed the actual rhythmless execution, the rhythmic signs and letters were omitted in the notation. "The rhythmic tradition was totally lost" says Dom Mocquereau (*Caecilia*, 1933, p. 178). "Only the melody

was transcribed; the abandoned rhythmic signs were forgotten."

In the 11th and 12th centuries, when the line-system (staff) was introduced in order to render a clear indication of the intervals possible, the then rhythmless neumes were placed on the lines, and owing to the use of writing implements which drew only angular figures, took eventually the form of the well known "square notation". With the Foreword to the Vatican Edition of the Gradual concerning one of the square notes we ascertain, therefore, that the square notation "has nothing to do with time-value." It denotes sounds neither different in value nor all equal in value. It simply remains, silent regarding these considerations. And as it neither does *stress* or *dynamic accents*, this notation lacks the figuration of both elements of rhythm, like the rhythmless neumes which it reproduces, it then takes no account of rhythm properly so called and in turn is *rhythmless*, because as we read in Dom David's "Revue du chant gregorien" (See *Caecilia* 1933, No. 9, p. 294). "Rhythm is nothing else but the order of the modifications in the qualities of the sounds, (duration intensity). Beyond that there is only non-entity or imagination." Nor does the square notation possess graphic indications of thetic and arsis position of notes, and therefore shows neither regular nor irregular, neither free nor predetermined and fixed rhythmic arrangement (groups, measures). It merely indicates the intervals, the coherence and separation of notes add their distribution over the syllables of the text.

But did we not hear personages most worthy of consideration assure us that the Vatican Edition—which is published in square notation—possesses rhythm, free rhythm? (See article "Gregoriana," *Caecilia* 1933 No. 10. "Here we must not forget that the expression *rhythm* has been used in more recent times, especially after the Gregorian", restoration work of Dom Pothier and his school, in a sense greatly differing from the general acceptance in use since the oldest Greek and Roman times. According to Dom Pothier's definition rhythm is "*la proportion dans les divisions*, the proportion in the musical phrases and section"—and Dom Pothier is the editor of the Vatican edition. *His* rhythm he laid down in his Vatican work, and that, indeed, we too find in it, and also what he understood

by *free* rhythm, varying groupings freely alternating, not having the fixed regularity of the ancient classic metres. With the theory of such proportions and group variety the old Gregorian Authors theory of such proportions and group variety the old Gregorian Authors agree, as their writings amply prove; they teach that their proportional long and short notes must form phrases and sections of such proportions, if the melodies are to be artistic, and their "quasi prosaic" chants move with some variety, whilst their "Metric" chants come nearer to the regularity of the classic metres. The Ambrosian hymns in Milan, however, as the tradition of all the centuries

(up to the change introduced there by Solesmes influence) proves and confirms, even followed the strict classic metres in which their texts are written.

A close study of the subsequent liturgical hymns and Sequences, and of the writings of certain medieval authors as for instance, St. Bede, gives us the conviction, that also these chants, as A. Gastoue and Dom Jeannin opine, "belong to the metrical chant and not to the oratorical art" and "leave no doubt as to their being measured." (See article "The rhythm of the liturgical hymns and Sequences", *Caecilia* 1931, No. 4).

10,000 CHILDREN TO SING AT MARYLAND TERCENTENARY MASS

The Solemn Military Field Mass will be part of the Tercentenary Celebration to be held in honor of the 300th anniversary of the Founding of Maryland. Also, it will be the hundredth anniversary of the birth of James Cardinal Gibbons.

It is expected that 100,000 will be present for the Mass on May 30th, to be held in the Baltimore Stadium. It is also expected that 10,000 children will sing the music of the Mass. The Celebration is being held under the auspices of the Propagation of the Faith. The Rev. Louis C. Vaeth, Director of the Propagation of the Faith, is the generalissimo; Lt. Col. McNicholas, U.S.A., will be the chief commander.

The Most Rev. Michael J. Curley, Archbishop of Baltimore, will be celebrant. The preacher will be the Rev. Peter Guilday, Ph.D., LL.D., of the Catholic University. The Rev. J. Leo Barley, Archdiocesan Director of Music will direct the choir. Many high Church and state officials will be present. The program will be broadcast over a nation-wide radio hook-up.

The musical program will be as follows:
At the vesting of the Archbishop:

"Ave Maris Stella"	J. Leo Barley
Introit:	A. E. Tozer
Kyrie, Gloria:	
"Missa de Angelis"	Gregorian
Gradual:	A. E. Tozer
Credo: No. 3	Gregorian
Offertory:	J. Leo Barley
"Missa de Angelis"	Gregorian
Sanctus, Benedictus and Agnus Dei:	
Communion:	A. E. Tozer
Recessional: "Holy God We Praise Thy Name"	Old German

SUCCESSOR TO J. LEWIS BROWNE APPOINTED

J. Edward Cordon to St. Patrick's

Announcement is made by the Rev. T. J. Hayes, pastor of Old St. Patrick's Church, Chicago, of the appointment of J. Edward Cordon to the position of general musical director to succeed the late Dr. J. Lewis Browne. Mr. Cordon studied Gregorian chant and rubrics under the personal direction of the late Father Joseph Relag, S.J., organ under Dr. Wilhelm Middelerschulte, and choir direction and training under the late Harrison M. Wild. The position of general music director is new to St. Patrick's inasmuch as it includes the formation and training of a male choir in St. Patrick's High School and a girls' choir in St. Patrick's Academy, as well as the reorganization of the regular choirs of the church. Mr. Cordon continues as director of music at St. Ambrose Church, whose Ambrosian Choristers have won a place among the fine choirs of Chicago.

EMINENT ITALIAN COMPOSER TO TEACH MILWAUKEE NUN

Milwaukee, Wis. — Sister Mary Edward Blackwell, formerly of Milwaukee, has been selected as a pupil of the eminent Italian composer, Ottorino Respighi, who limits the number of pupils to six in orchestration and composition of symphonies. Sister Mary Edward, who for eight years has been a member of the music faculty at Rosary college in River Forest, Ill., is a niece of Msgr. Edward J. Blackwell, pastor of St. Thomas Aquinas church. Under her scholarship with Respighi, she will study in Rome for the next three years. She is the only American in the group.

Why the Church Sings

By REV. J. LEO BARLEY, *Director*
Church Music Commission, Baltimore, Md.

WE may with profit dwell again upon the idea of the Church in employing music at her functions and repeat a word which we had written some while ago.

Unlike, however, most questions of an ecclesiastical nature, it is useless to seek its solution in arguments from Scripture and Tradition. And history, if it have anything to say at all, can only give us the fact that music was actually employed in the ceremonies of the Church without being able to give a reason for its use. Our refuge cannot even be liturgy, for liturgy, like history, will but trace the origin of the Mass and assure us that song was an element of worship in the eighth century the same as now and in apostolic times as well as in the days of Pepin and Charlemagne.

The cause of music and its introduction into the service of the Church is psychological. The Church sings because she wants to give expression to the deep emotions and the burning thoughts that arise within her and song is the most forcible of languages.

Whether, then, Holy Mother lift her soul in praise of God's perfections, or bowed down to the ground she adore his infinite majesty, or realizing her exile and want, she petition his mercy, or grieving over the sins of her children she beg pardon in their behalf, her prayer is always perfect and as such must seek the most perfect mode of outward manifestation. When the heart is warm and the intellect keen and the will strong, the soul must needs burst the ordinary bounds and give vent to her throbbing aspirations in the most satisfying form of self expression. And this is music.

Song is therefore seated in that law of our nature by which we want and tend to show outwardly all that we think and feel within. The very same law this, that stands behind external religion, justifying it and protesting loudly against a merely internal cult and a religion purely of the soul. But this we shall not enlarge upon for it would take us too far afield.

Whether, then, we reconstruct in spirit the liturgy of apostolic days and listen to the chanting of the first Christians or go back only as far as the sixteenth century and assist at the last Mass of St. Philip Neri and hear him sing the Gloria not to a musical setting already

composed, but being wrapped in ecstasy, break forth into melody at the recitation of the Angelic hymn, or whether in our own day we are present in the Vatican and listen to the majestic settings of Palestrina, the principle is always the same, the soul speaking to God in the fervent accents of song because she is full of his praises.

By the way of digression, let us pause here to reflect that the first quality of Church music is spontaneity. The Church sings because her soul is overburdened and she wishes to give vent to her ideas and emotions. In the face of this realization, it is plain that artifice and the studied contrivances of modern music for effect are out of place in the compositions that aim to speak the mind of Holy Church. But what is still more important is the fact that the Church does not admit music to her functions for the purpose of adorning them. There is no such stuff in her thoughts. And yet this fallacious notion is so current that practically ninety-five per cent of persons believe it, whether they be musicians or not, and are surprised when told what is the true office of music in the temple.

For several centuries this condition has been in existence. And, to it, I dare to say, is due primarily the deterioration of present day Church music. Having nothing in mind more than the beautifying of the Church's functions by means of song, composers have sought for attractive melodies and striking harmonies and overpowering musical accompaniments, paying little or no attention to the text which their music was supposed to project. Without a knowledge of prayer or a clear idea of what is done at the Altar they have essayed to express the thoughts and dispositions of Holy Church in the art of song, and others equally ignorant have upheld their efforts and defended their works so that when Holy Mother spoke by Her Supreme Representative and protested against the abuse, they tried to stifle her voice and to check the reform. And the result is that the sacred edifice, instead of resounding with the songs of the angels and the melodies of heaven rings with the airs of the theatre, the opera, the ball room, and the concert hall, offending God, destroying piety, and making the judicious grieve.

But we have digressed too far. The Church has another motive for her use of music and

it is to assist the faithful in centering their thoughts upon prayer and moving their wills to the contemplation of spiritual things. So on the various occasions, when Holy Mother has lifted her voice in protest against worldliness in Church music, she has never failed to remind musicians, both composers and performers, that after the glory of God, the second object of music in the temple is the edification of the faithful. So Pope John XXII, writing on this subject in the year 1324, says, "*These musicians, (those to whom he objects), run without pausing, they intoxicate the ear without satisfying it, they dramatize the text with gestures and, instead of promoting devotion, they prevent it by creating a sensuous and indecent atmosphere. Thus, it was not without good reason that Boetius said: 'A person who is intrinsically sensuous will delight in hearing these melodies, and one who listens to them frequently will be weakened thereby and lose his virility of soul.'*" And Pope Alexander VII, on April 23, 1657, said, "*The honor and reverence due to the Churches and Chapels destined for prayer and divine worship in this august city of Rome, from which examples of good works are spread throughout the whole world, move our piety and solicitude to cast out from them anything that in any way is frivolous, and especially, musical compositions which are indecorous, which are not in conformity with ecclesiastical rites, which offend the Divine Majesty, which are a scandal to the faithful, which impede devotion and prevent the uplifting of the heart to things divine.*" On February 19, 1749, Pope Benedict XIV, again speaking on this same subject, Church music, said, "*The Gregorian Chant must be rendered in perfect unison and must be directed by persons who are competent. This Chant arouses devotion, and, when well rendered, it gives greater joy to devout persons than figured music. Figured music is permitted in Church and even with accompaniment by the organ or other instruments, provided that this music be neither profane, worldly nor theatrical in character, but be of such nature as to arouse among the faithful, sentiments of piety and devotion and to uplift the soul toward God.*" And in our own day, Pius Xth, in his celebrated Motu Proprio, says, "*Nothing should have place, therefore, in the temple calculated to disturb or even to diminish the piety and devotion of the faithful, nothing that may give reasonable cause for disgust or scandal, nothing, above all, which directly offends the decorum and sanctity of the sacred functions and is thus unworthy of the House of Prayer and of the Majesty of God.*"

In all these statements the Sovereign Pontiffs have only said that which we would naturally expect them to say. For it stands to reason that music must serve the same purpose that divine worship in general is intended to serve, namely, the adoration of God and the edification of the faithful. We would even go further and say that music, more than any other element of the liturgy, should be made to prove its fitness for this office. For music is the most subtle of the arts and its appeal the most eloquent. If then, it be allowed to deviate in the least degree from the prime end of Church worship, it is not hard to see what evil influence it would exert upon the souls of men.

Someone has said, speaking on this very point, "Music can help us to Heaven or lead us to Hell, according to the dispositions it arouses within us and its general effect upon us. May, then, the day be hastened when the wordly song and the melodies of the dance hall will be forever banished from the Church and the sacred edifice be at all times and in every respect the House of God and the Gate of Heaven.

From—"Cantate Domino"

AGNES DONOVAN 41 YEARS AT ONE CHURCH IN ANDOVER, MASS.

In 1893 Miss Annie G. Donovan, first took her place at the church organ in Andover, Mass., and now in 1934, forty-one years later, Miss Donovan is still serving, at the organ, in the same parish.

Twenty-five years ago, the Boston Daily Globe, issued in its columns, an extensive review of Miss Donovan's musical activities. This review may be republished in an early issue of THE CAECILIA.

Meanwhile, we wish long life and continued happiness to Miss Donovan—we believe that her record of service in one church, is the second longest in Massachusetts.

The recent death of Mr. Thomas Leonard, in Lawrence, moved Miss Donovan up one rank, to second place. Mrs. J. F. Sheehan of Hyde Park, Mass., holding top honors, with a record of 43 years at one church.

Musicians With Birthdays In May

Dr. Clarence Dickinson, May 7.
 Filippo Capocci (1840) May 11.
 J. Lewis Browne (1866-1933) May 18.
 Richard Wagner (1813).
 Humphrey J. Stewart (1854-1933) May 22.

**100TH ANNIVERSARY OF
SCHOOL SISTERS OF NOTRE DAME**

The humble compliments of this paper are extended to the Superiors and Members of the School Sisters of Notre Dame, on the great success in educational work which has met their efforts during the past century.

One of the outstanding events of the month of April, was the observance of the 100th Anniversary of the founding of this Congregation of Religious, on April 4th, in Milwaukee.

The Most Rev. Archbishop Stritch, D.D., officiated at Solemn Pontifical High Mass, at St. Michael's Church. Church dignitaries, including members of the Monsignori, assisted accompanied by Pastors and Priests of Schools taught by the Sisters.

Solemn processions, participated in by students in academic garb, 100 boys dressed in white acolyte vestments, girls in blue and white, Messmer High School Students in gray caps and gowns, helped to make the occasion picturesque.

The music was furnished by the "Messmer Vested Choir" and Mount Mary Cantorum, the entire group being divided into two choirs. Following are some of the selections rendered. "Star Spangled Banner" (and "Trumpet Calls")

"March of Freedom"

St. Stanislaus School Band
In Church

Processional:

"Hail, Holy Queen" M. Haller
Choir and those in procession

"Ecce Sacerdos" J. Singenberger
Mount Mary "Schola Cantorum"
and Children's Chorus

Proper of the Mass Gregorian
Messmer Vested Chorus

"Cum Jubilo" Mass Gregorian
Combined Choir

"Et Incarnatus Est" (Four voices—
A Capella)

Mount Mary "Schola Cantorum"

"Ave Maria" M. Brosig

Special attention to music has always been given by this teaching order, in all their school work. In Milwaukee, resides Sister Mary Gisela S.S.N.D., who has been a contributor to THE CAECILIA for many years, and whose new "Mass in honor of Our Lady" (for women's voices) is so well liked by all who sing it. Sister Gisela has prepared a hymn book, to be issued soon by McLaughlin & Reilly Co., which will mark this anniversary year in a special way.

**WALTER N. WATERS DIRECTS
MONASTERY CHOIR IN CONCERT**

Charles M. Courboin At the Organ

The Monastery Choir of Union City, N. J., composed of sixty men and boys, directed by Walter N. Waters, organist and choirmaster, gave a sacred concert in the Monastery Church, April 15, at 8 p. m. The program included Kyrie, "Dixit Maria" Mass, Hasler; Gregorian Chants; "Ave Verum," W. N. Waters; First movement of Widor's Fifth Symphony (played by Dr. Charles M. Courboin); two soprano solos by boys ("These Are They," A. R. Gaul, and "Thou, O Lord, Art My Protector," from Saint-Saens' "The Heavens Declare"); selections from Gounod's "De Profundis"; "Adoramus Te, Christe," Mozart; "Tantum Ergo," Waters; "Laudate Dominum Grasse. This concert was one of the activities of the Catholic Choir Guild of the diocese of Newark.

**PALESTRINA FESTIVAL IN
NEW YORK, APRIL 24TH**

**April Meeting of New York Chapter
American Guild of Organists**

In St. Paul's Chapel, Columbia University, a Palestrina festival was observed on April 24th. A choir under the direction of L. P. Beveridge, performed the "Missa Aeterna Christi Munera". Dr. Hugh Ross gave a short talk on "Palestrina and Choral Music".

In the evening at the Cathedral of St. John the Divine, Palestrina selections were heard, with the rendition of "Exultate Deo", "Sicut Cervus", "Sanctus from the Missa Papae Marcelli" and "Gloria from the Missa Brevis". These numbers were rendered by a choir directed by Norman Coke-Jephcott.

BOSTON, MASS.

**Complete Service of Tenebrae at
Church of St. John the Evangelist
(Anglican)**

Beacon Hill, Boston

Everett Titcomb, *Organist and Choirmaster*

Maintaining the high standard of church music, for which this church choir is so well known, Palm Sunday and Holy Week Music was rendered in Plainchant. At Tenebrae Service, the full liturgy was carried out, with Responds by Haydn, Burgess, Vittoria, Viadana, Palestrina, Anerio, etc. The Antiphons, Psalms, and Lamentations were in Plainchant. Vittoria's "Miserere" was sung on the three nights.

A "Magnificat" by Prof. Titcomb, was heard at the First Mass and Vespers for Easter, held at 11.30 A.M. Holy Saturday.

ITEMS COLLECTED HERE AND THERE

CARNEGIE GIFTS

Each of 20 American colleges has recently received the "College Music Set" from the Carnegie Corporation. Each set contains 824 phonograph records, in 136 albums; 251 scores in miniature, and in sheet music size; 129 book on music, a phonograph, of the most modern sensitiveness; various accessories.

A musician, could spend his life, reading and listening to records, in these libraries. Those who avail themselves of these resources, will certainly be well informed. Would that some other "Carnegie" would come along and make such gifts available for Catholic colleges.

* * *

REV. JOSEPH A. KERN ACTIVE AGAIN IN MUSIC

Throat Ailment Completely Cured After Ocean Voyage

After eight years of enforced rest from vocal work, Rev. Joseph A. Kern, of Goodhue, Minnesota, has resumed church music activities again.

Father Kern was a pupil of the famous Dr. Stehle, of St. Gall, in Switzerland, and he graduated from the Gregorian Music Academy, in Freiburg, where he was taught by Dr. Peter Wagner. He also studied the Chant under Dr. Schmid, Bishop of Chur, a well known teacher and composer.

With such a fine musical background, it is a source of great joy to many clergymen, to have Father Kern available for consultation in their church music problems. Father Kern was under the care of Dr. Hochfilzer, a throat specialist, for a hidden infection in the larynx. This infection was traced to a goiter infection suffered 26 years ago, and resulted in complete loss of voice. Dr. Hochfilzer recommended an extended sea voyage and Father Kern went aboard a tramp freight-steamer on which he sailed for a period of time. Gradually the sea air, and healthful exercise restored his vocal organs to their former vigor, and Father Kern returned from the sea, cured and ready to take up again his vocal work in the schools and churches, under the patronage of Archbishop Dowling.

TESTIMONIALS FROM ABROAD

Missa Dei Amoris by Dr. Martin G. Dummer, M.M., of Cincinnati, Ohio, was recently complimented in "The Universe". A reviewer described it as "liturgical in character, and not difficult, with some interesting writing throughout its pages.

* * *

From Glasgow, Scotland, were received, recently, expressions of thanks for two of our musical supplements, which have since been published separately.

I. *Stainer's* beautiful Motet "*Deus sic diligit mundum*" (which has originally the English words "God so loved the world"). It is suitable for use throughout the ecclesiastical year, and is published in two forms: a) for four-part mixed chorus (M. & R. Ed. 676), b) for three women's voices and organ (Ed. 677).

II. *Anton Bruckner's* "*Salvum fac populum*" for four-part mixed chorus and organ (M. & R. Ed. 554), one of the most valuable parts of his *Te Deum* which is reckoned among the most prominent masterworks of the Church Music literature. Th. Rehmann, the choirmaster of the Dome of Aachen, called our publication "A fine and practical arrangement", and the late director of the celebrated singing school in Wuerzburg (Germany), R. Heuler, wrote: "I shall execute in the last Concert of the School (March 1922) this extraordinarily effective arrangement."

WANTED

There is an opportunity in one of the largest churches in the Middle West, for a good organist, who can also sing daily (chanted) masses. Pastor is interested in music, and a splendid choir is already in existence for Sunday Masses. A fine, full time job, for an ambitious, well trained young man, will be ready in the fall.

MAURO-COTTONE HEARD REGULARLY ON FEDERAL BROADCASTING SYSTEM

The new Federal Broadcasting System, which embraces a chain of independent radio stations throughout the country. Among its daily features is a broadcast, in the late afternoon, in which Dr. M. Mauro-Cottone, is heard at the organ, assisted by different vocal and instrumental artists each day.

Some very notable names have been listed on these programs. Music teachers, students and lovers of classical music look forward to this period each day, according to the reports received at the broadcasting studios. It is one of the few regular national broadcasts in which a first class organist may be heard. Organists interested in hearing new music, and classical compositions well played, have formed an unofficial "Mauro-Cottone Club" through which requested programs are presented, with analysis and appropriate rendition. The broadcast begins at 4 P. M. daily, from Station WMCA, New York.

* * *

MUSIC ACTIVITIES FEATURED REGULARLY AT MOUNT MARY COLLEGE, MILWAUKEE

The "Mount Mary Times", a student paper of Mount Mary College, Milwaukee, Wisconsin, is issued twice monthly. Almost every issue has the record of a Glee Club Concert, Radio Broadcast or a Show.

In the March 21st issue was noted; the mention of Act I, from Msgr. Benson's Play, "The Upper Room", presented at the Sodality Meeting.

Also the Glee Club Broadcast, of April 11th, over Station WISN, was announced. This program embraced "Song of the Peddler" from Shakespeare's "Winter Tale" with music set by Lee Williams. Other numbers were, Sister Claretta's "Spring Song"; "On the Steppe" by Gretchaninoff; Rubinstein's "Wanderer's Night Song", and a group of Negro Spirituals.

The students joined with the Marquette University Chorus, in a Lenten Concert given on March 26th. The chorus sang Mercadante's "Seven Last Words", and selections from "The Dream of Gerontius" by Elgar, Dvorak's and Rossini's "Stabat Mater" and an anthem from Mendelssohn's "Hymn of Praise".

OBITUARIES THOMAS LEONARD Lawrence, Mass.

(Editorial Note: It has just come to our attention that because of a clerical omission, previous notice of Mr. Leonard's death was not published in this column.)

A few months ago, Mr. Thomas F. Leonard, one of the best known Catholic organists and music teachers in Massachusetts passed on to his eternal reward. Mr. Leonard was brother of the late W. A. Leonard, whose masses were once among the most popular in use in this country. Two brothers surviving him, are members of the Order of St. Augustine, and are talented musically. A sister is a member of the Notre Dame Order.

Mr. Leonard was organist at St. Mary's Church, Lawrence, Mass., 45 years consecutively, and he was one of the best known Catholic Church musicians in the diocese. Most of the pianists and organists from the vicinity of Lawrence, studied under Mr. Leonard at one time or another, and many later became church organists of high standing.

The passing of another member of this prominent Catholic family, was mourned by both old and young throughout the Archdiocese of Boston.

* * *

ERNEST RICHARD KROEGER Well Known Composer and Teacher Dead

The passing of Professor Ernest R. Kroeger, eminent music teacher of St. Louis, was noted with regret. Prof. Kroeger, died April 7th, after a long career as a pianist and organist. The Kroeger School of Music, was one of the best known in the country, mainly through the great success and renown of this teacher. His organ compositions were published by the standard publishers including Presser, Schirmer, Schmidt, Fischer, and McLaughlin & Reilly Co.

His compositions for the Piano appear in almost every American catalog. In addition to the publishers named above his works will be found published by Shattinger, Kunkel Bros., Rohlfing Bros., Breitkopf and Harett, Willis, Ditson, Hinds, Hayden and Eldridge, Witmark and Summy.

The McLaughlin & Reilly Company publications for organ, are not for church use, but for concert and theatrical rendition. The "Scenes Orientale" were great favorites in the days of Silent Motion Pictures, when the organists found this music ideal for background effects. More recently these numbers have appeared on Recital programs.

R. I. P.

OUR MUSIC THIS MONTH

Mother of Christ (SATB) by Sisters of Notre Dame

This favorite piece used in schools and convents throughout the land, here appears arranged for singing by choirs of four mixed voices. It needs no introduction as its adaptability for use is obvious.

O Domina Mea (SATB) by Sister M. Editha B.V.M.

This composition was originally composed for a choir of three women's voices, by the composer who has recently contributed to school music catalogs. The composition has color and a structural design which indicates skill and musicianship. The attractive text has not been presented frequently in musical settings, although its adaptability for use throughout the year should make it a popular subject for composition. The more this piece is played and sung, the better it will be liked by the performers. That is more than may be said of many new compositions.

"Virgins Favored of All Mortals" Guiseppe Villani, S.C.

The need for hymns of this type has long been felt, wherever ceremonies are held in observance of Religious Profession or Renewal of Vows. Father Bonvin's piece "Receive This Holocaust" (for one or two voices) is well known, but there is little, in English for this occasion. Here the composer has designed a piece for singing by three women's voices, which is simple, in musical form, and in text. Or it may be sung in two part harmony by a school choir.

Laudate Dominum (TTBB) Rev. F. T. Walter

This psalm may be used at any jubilee, as well as during the Lenten season. (Each month from now on, we will present a new chorus for men's choirs in answer to requests from many of our subscribers.)

"Final" by Richard Keys Biggs

In New York, a few years ago, ranked with Yon and Mauro-Cottone, was the name of Richard Keys Biggs, among the best American organists. Mr. Biggs, now in Hollywood, is known not only for his Catholic church work, but also for his concert work and composition for the organ. His choral music has boy voices ever in mind, and he is about the only Catholic composer today writing anything for boy soprano voices.

This little organ recessional, is part of a new Benediction Collection "Laus Ecclesiae" which contains a Prelude, and some settings of the O Salutaris and Tantum Ergo in attractive form. This is the composition of a great organist, and a Catholic who knows the appropriate. It is a little harder than the Raffy pieces we have been presenting in past months.

School Series.

This is the last example of the school songs to appear with Sister Cherubim's "Music Appreciation Course" for a few months. Beginning next month, we shall present examples of Sister's Church music compositions, for Benediction (for SSA).

Final

Sw. Full
Gt. Diap. 16' 8' 4' (Sw. to Gt.)
Ped. *f*- (Sw.)
And (Gt. to Ped.)

RICHARD KEYS BIGGS

Moderato

The musical score is arranged in five systems, each with three staves. The top staff is for the organ, the middle for guitar, and the bottom for pedal. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato'. The score includes various performance instructions: 'Gt. f' at the beginning, 'Sw.' (Swell) in the third system, 'Off. Gt. to Ped.' in the fourth system, 'cresc.' (crescendo) in the fifth system, and 'Repeat' in the final system. The piece concludes with a 'Gt. ff' (guitar fortissimo) instruction.

The first system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The middle staff is a bass clef with a key signature of two sharps, containing a bass line with eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of two sharps, containing a bass line with eighth and sixteenth notes. The system is marked with a large slur over the top two staves.

The second system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The middle staff is a bass clef with a key signature of two sharps, containing a bass line with eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of two sharps, containing a bass line with eighth and sixteenth notes. The system is marked with a large slur over the top two staves.

The third system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The middle staff is a bass clef with a key signature of two sharps, containing a bass line with eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of two sharps, containing a bass line with eighth and sixteenth notes. The system is marked with a large slur over the top two staves. The instruction *allarg.* is written above the middle staff.

The fourth system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The middle staff is a bass clef with a key signature of two sharps, containing a bass line with eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of two sharps, containing a bass line with eighth and sixteenth notes. The system is marked with a large slur over the top two staves. The instruction *molto rit.* is written above the top staff. The dynamic markings *Full*, *cresc.*, and *fff* are written above the middle staff.

Mother of Christ

For Three or Four Voices **SISTERS OF NOTRE DAME**
Arranged by JAMES A. REILLY

SOPRANO

1. Moth - er of Christ, Moth - er of Christ,
2. Moth - er of Christ, Moth - er of Christ,
3. Moth - er of Christ, Moth - er of Christ, I

ALTO

TENOR

1. Moth - er of Christ, — Moth - er of Christ, —
2. Moth - er of Christ, — Moth - er of Christ, —
3. Moth - er of Christ, — Moth - er of Christ, I

BASS

ORGAN

What shall I ask of Thee? — I do not sigh for the
What shall I do for Thee? — I will love Thy Son with the
toss on a storm - y sea, — O lift Thy Child as a

What shall I ask of Thee? — I do not sigh for the
What shall I do for Thee? — I will love Thy Son with the
toss on a storm - y sea, — O lift Thy Child as a

wealth of earth, For the joys that fade and flee; But,
 whole of my strength, My on - ly King shall He be. Yes,
 Bea - con Light To the port where I fain would be. And,

wealth of earth, For the joys that fade and flee; But,
 whole of my strength, My on - ly King shall He be. Yes,
 Bea - con Light To the port where I fain would be. And,

Moth - er of Christ, Moth - er of Christ,
 Moth - er of Christ, Moth - er of Christ,
 Moth - er of Christ, Moth - er of Christ,

Moth - er of Christ, — Moth - er of Christ, —
 Moth - er of Christ, — Moth - er of Christ, —
 Moth - er of Christ, — Moth - er of Christ, —

This do I long to see, — The bliss un - told which Thine
This will I do for Thee, Of all that are dear or
This do I ask of Thee, When the voy - age is o'er, O

This do I long to see, — The bliss un - told which Thine
This will I do for Thee, Of all that are dear or
This do I ask of Thee, When the voy - age is o'er, O

arms en - fold, The treas - ure up - on Thy knee. —
cher - ished here, None shall be dear as He. —
stand on the shore, And show Him at last to me. —

arms en - fold, The treas - ure up - on Thy knee. —
cher - ished here, None shall be dear as He. —
stand on the shore, And show Him at last to me. —

O Domina Mea

Oratio: PERE ZUCCHI

Sister MARY EDITHA, B.V. M.

Andante devote

ORGAN

CHO.
Sopr. *mf*

O Do - mi - na me - a, O Ma - ter me - a, me -

Alto

Tenor *mf*

O Do - mi - na me - a, O Ma - ter me - a, me -

Bass

men - to me es - se tu - - um, Ser - va

men - to me es - se tu - - um, Ser - va

cresc. *f* *mf*

me, de - fen - de me, ut rem et po-ses-si - o - nem

cresc. *f* *mf*

me, de - fen - de me, ut rem et po-ses-si - o - nem

The first system of the score consists of four staves. The top two staves are vocal lines in a soprano and alto register, both in a B-flat major key signature. The bottom two staves are piano accompaniment. The music features a crescendo leading to a fortissimo (f) dynamic, followed by a decrescendo to a mezzo-forte (mf) dynamic. The lyrics are: "me, de - fen - de me, ut rem et po-ses-si - o - nem".

mf SOLO

tu - - am. O Do - mi - na me - a! O Ma - ter

tu - - am.

The second system of the score consists of four staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. A "SOLO" marking is placed above the vocal line, and a mezzo-forte (mf) dynamic is indicated. The music includes a fermata over the first vocal line. The lyrics are: "tu - - am. O Do - mi - na me - a! O Ma - ter" and "tu - - am.".

f *dim.* *rit.*

me - a! me - men - to - me es - se tu - - - um.

f *dim.* *rit.*

The third system of the score consists of four staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The music features a fortissimo (f) dynamic, followed by a decrescendo (dim.) and a ritardando (rit.) marking. The lyrics are: "me - a! me - men - to - me es - se tu - - - um.".

CHO.

f *ff* *p*

Ser - va me, de - fen - de me, ut rem et po-ses-si - o - nem

f *ff* *p*

Ser - va me, de - fen - de me, ut rem et po-ses-si - o - nem

rit. e dim. *Più lento* *pp* *rit. cresc.* *f*

tu - - am. O Do - mi - na me - a! O Ma - ter me - a!

rit. e dim. *rit. cresc.* *f*

tu - - am. O Ma - ter me - a!

rit. e dim. *Più lento* *pp* *rit. cresc.* *f*

Dedicated to the Sisters of St. Joseph

Profession Hymn

Virgins, favored of all mortals

For Two or Three Voices

GIUSEPPE VILLANI S.C.

S. Vir - gins, fa - vored of all mor - tals,

A. Vir - gins, fa - vored of all mor - tals,

A. Vir - gins, fa - vored of all mor - tals,

Love con - ducts you here to - day — Heav'n un - locks its gol - den por - tals:

Love con - ducts you here to - day — Heav'n un - locks its gol - den por - tals:

Love con - ducts you here to - day — Heav'n un - locks its gold - en por - tals:

Hear the Saints in-tone their lay. — See up-on the low-ly al-tar,
 Hear the Saint in - tone their lay. See up-on the low-ly al-tar,
 Hear the Saints in-tone their lay. —

rall. See your lov-ing Lord and Mas-ter
 'Neath the sim-ple form — of bread,

rall.

rall. Call-ing you where He has led. *a tempo*
rall. Call-ing you where He has led.
rall. Call - ing you where He has led.

rall. *a tempo*

f
 Vir-gins, you have won the Sa-viour, He has heark-ened to your voice,
 Vir-gins, you have won the Sa-viour, He has heark-ened to your voice,
 He has heark-ened to your voice,

Faith-ful to your call-ing, to your call-ing, Faith-ful to your call-ing,
 Faith-ful to your call-ing, to your call - ing, be
 Faith-ful to your call-ing,

rall. *rall. molto*
 be you ev - er Wor - thy prove of Je - sus choice.
rall. *rall. molto*
 you ev - er Wor - thy prove of Je - sus choice.
rall. *rall. molto*
 be you ev - er Wor - thy prove of Je - sus choice.

Laudate Dominum

F. T. WALTER

Allegro moderato

ORGAN

f *Red.* *I Man.*

a tempo

TENOR I & II

BASS I & II

f Lau - da - te Do - mi - num, — lau - da - te Do - mi - num —

a tempo

rit.

p qui - a be - ni - gnus est, — qui - a be - ni - gnus est,

mf **II Man.**

p *mf* *Red.* psal - li - te no - mi - ni e - jus, psal - li - te no - mi - ni e - jus —

* Offertory for the Fourth Sunday in Lent.

pp

quo - ni - am su - a - vis est, — quo - ni - am su - a - vis est.

pp

p

II Man.

Red.

mf

I Man. *crescendo e stringendo*

f

I tempo

f

O - mni - a — quae - cum - que vo - lu - it — fe - cit in

f

I tempo

ritard. molto

p

mf

coe - lo et in ter - ra. O - mni - a quae -

p

mf

mf

p

I Man. II Man.

Red.

cum-que vo - lu - it fe - cit in coe - lo — et in ter - ra.

f *mf*

Lau-da - te

f

I Man.

mf *rit.*

Red.

Do - mi - num, lau-da-te Do-mi-num qui - a be - ni - gnus est.

f *largo* *rit.*

f *largo* *ritard.*

There's Beauty in the Summer's Eve

SISTER M. CHERUBIM, O.S.F.
Op. 47, No. 16

Andante

p

1. There's
2. There's

p *rit.*

Hum

beau - ty in the sum - mer's eve, When flow'rs their pe - tals fold, — When
beau - ty in deep so - li - tude, In o - cean, earth, and air, — On

a tempo

There's
There's

east - ern skies are wrapp'd in gloom, And west - ern clouds in gold; —
moun - tain peak, in shad - y grove, And beau - ty ev - 'ry - where; —

3.
1.

hum

beau - ty in the bril - liant stars That gem the pur - ple sky, — As
 beau - ty in the song of birds, On spray and green-ing sod; — 'Tis

hum

p

That slow - - ly
 These beau - - ties

dance their i - mage on the brook That slow - ly rip - ples
 beau - ti - ful of man to hear, These beau - ties tell — of

lightly *rit.*

rip - ples by. —
 tell — of God. — *hum*

by, — *hum*
 God, —

by, — slowly rip - ples by. —
 God, — beau-ties tell of God. —

pp

Music Appreciation

BY SISTER MARY CHERUBIM, O.S.F.
Directress of Music, St. Joseph Convent, Milwaukee, Wis.



"Music is a stimulant to mental exertion."

—DISRAELI.

The seasons change, the winds they shift and veer;

*The grass of yester-year
Is dead; the birds depart, the groves decay;
Empires dissolve, and peoples disappear;
Songs pass not away.*

—BREWER

MUSIC APPRECIATION IN THE SIXTH GRADE (Cont.)

3. FOLK MUSIC OF HUNGARY

Pre-requisite: Chapter One

Before the year 1919 the population of Hungary, which was then a much larger country than now, included among its people Magyars (Hungarians), Germans, Jews, Rumanians, Slavs, Ukrainians, Poles, Gypsies, and others. The Magyars, however, who are a brave and proud people with a strong spirit of self-determination, were the ruling race. Originally they came from Asia and, centuries ago, made their way up the Danube until they finally settled in Hungary.

Gypsies are spread over most of Europe and are found even in America. Historians say that they come from India and are Asiatic in origin. The Gypsies living in Hungary are known to us as Hungarian Gypsies. These Gypsies have made more music than any other branch of the Gypsy race. For centuries they have been in the employ of the Magyars who adopted them as their national musicians. Therefore, the Magyars, as the ruling race of the land, and the Gypsies, as the national musicians, are regarded as the joint originators of the style of music called Hungarian.

The syncopated rhythm of Hungarian music is of Magyar origin. The syncopation usually consists of the accentuation of the second beat in two-four measure music. In music where the melody is without syncopation, the latter is mostly always found in the accompaniment. Three-four and six-eight measures rarely ever appear in genuine Hungarian music. The phrase lengths are irregular, often having three, five, six, or seven measures. The favorite scale upon which Hungarian music is based is the harmonic minor scale with raised fourth. The use of this scale as a basis sug-

gests Asiatic origin. Other scales are also used.

Play the Hungarian scale for the class:

a b c d-sharp e f g-sharp a

The Gypsy contribution to the Hungarian style of music is in the form of turns and embellishments added to Magyar melodies, giving them a decidedly Oriental tint. Gypsies generally do not compose, but simply imitate and memorize the music of the land in which they live, and add to it florid ornamentations of their own. These ornamental and florid passages have become the most important feature of the Hungarian style of music. In Hungarian music we find Magyar sadness blended with Gypsy wildness.

Today almost every Hungarian village has its Gypsy band. The favorite instruments used by these bands are the violin and the cembalom. The cembalom is an ancient instrument looking like an old-fashioned square piano. In ancient times it was played by striking the strings with two little hammers, one in each hand; later a keyboard was added. It is similar to the Harpsichord, the forerunner of the piano. The violin player improvises, using well-known tunes as basis, and the cembalom player accompanies by ear, following his own instinctive feeling for harmony.

Let the class hear two old song tunes beloved by every Hungarian, played on the violin and accompanied on the cembalom:

"The Broken Violin" (Eltoeroett a hegeduem)—The title speaks for itself. The song is a lament over the violin that will "speak" no more.

"The Old Gypsy" (A ven Cigany)—This song tells a story of an old Gypsy and his wife who lived deep in the forest. Memories of a

happier life in the city urge him to take his violin and go once more to the coffee-house in the city where once he was honored. He asks to play for the guests, but is ridiculed and thrown out. Broken-hearted, he returns to his home, and there dies of grief. His wife buries him in the woodland, and birds now sing his favorite melodies.

Play "The Broken Violin" and "The Old Gypsy" V. R. 20749, while the pupils listen quietly. Then play the record again, and have the class direct their attention mainly to the cembalom accompaniment.

Another instrument peculiar to Hungary is the *tarogato*. It is a wood-wind instrument resembling a deep-toned clarinet with a tone quality somewhat like that of the alto saxophone of today. The early history of the Hungarians was one of struggle and conflict. In 1353 the Ottoman Turks began invading southern Europe and were for three centuries continually menacing Hungarian territory. Among the Hungarians were many brave leaders, so that the Western Catholic Church organized a crusade against the invading Moslems under the leadership of Hungary. During these turbulent times many songs came into being, and the *tarogato* was much used to play inspiring melodies to the fighting men, and to sound warnings against attacks of the enemy.

The Magyars value their own national music. In later years phonograph records have been made of thousands of Hungarian folk tunes, and placed in the National Museum at Budapest, the capital of Hungary.

The national hymn of Hungary is called *Szozat* or "Appeal". Let the class hear the national anthem of Hungary played by the Budapest Philharmonic Orchestra, recorded on V.R. 60001-B. (This record presents two anthems. Play both.)

Hallgato is the name given by the Hungarians to slow, romantic, instrumental melodies. *Andalgo* is the term applied to instrumental melodies that are slightly faster in tempo than the *Hallgato*.

Hungarian dances are gay and lively. The most popular of the national dances of Hungary is the *Czardas*. It was introduced into Hungary from Bohemia. Every *Czardas* consists of two parts, a slow movement called *Lassu*, and a quick-step called *Friss*. These two movements alternate at the will of the dancers, who indicate a desired change by giving a sign to the musicians.

Let the class hear the *Czardas* played by an Hungarian Gypsy orchestra—V.R. 78910.

The importance of Hungarian music lies in its influence on the works of the great classical

masters of music. Haydn was the first great musician to use Hungarian musical peculiarities in his compositions. Franz Schubert made the greatest use of Hungarian musical characteristics. Liszt, the great Hungarian master, wrote fifteen Hungarian Rhapsodies, in which he used for his thematic material folk songs and dance tunes of his native land.

A Fantasy entitled "Life in Hungary", arranged by G. Paepke, is very interesting. It represents various Hungarian tunes, the first being one of the oldest Hungarian folk songs. It is entitled "Far Above Us Sails the Heron". (See "Americanization Songs"—Faulkner).

Play "Life in Hungary" V. R. 35973. Have the Class recognize the cembalom. It is used to play a passage at the beginning and toward the end of the fantasy. Also have the pupils note the syncopated rhythm, one of the characteristic features of Hungarian music.

A famous Hungarian national tune is the "Rakoczy March". The members of the Rakoczy family were for centuries the leaders of the Hungarian movement for self-government and independence. The most famous of the Rakoczys was Franz II, who in 1703 led the Hungarian Revolution. It was then that the tune was composed by Barna, a gypsy court musician, and played when Prince Franz II with his young wife, Princess Amalia of Hesse, made his stately entry into Eperjes. In 1711 Franz led the revolt against Emperor Leopold I. At this time Barna revised the original tune into a war-like march. Since then it remained the battle-hymn of the Hungarians. The tune was made popular through Panna Czinka, a beautiful young gypsy violinist and granddaughter of Barna, who traveled through various countries playing her grandfather's composition at all her concerts. After her death, Ruzsitka, another gypsy violinist, rewrote the march again.

Berlioz, the great French composer, has immortalized this tune by introducing it into his famous opera "The Damnation of Faust" When it was performed for the first time in this version at Budapest, the enthusiasm of the people was so extraordinary that it almost alarmed the composer.

Play "Rakoczy March", V.R. 60001-A. Note the frequent occurrence throughout the composition of an accent on beat two of the measure.

OTHER HUNGARIAN FOLK TUNES:

Magyar Dance Song
Occupation Song
Mountains
Anniversary, An
Song of the Seasons, A

Far Above Us Sails the Heron
Land of Beauty
Village Dance, The

(See books listed in the Introduction to this course, *The Caecilia*, September, 1933, for these tunes).

* * *

4. FOLK MUSIC OF ROUMANIA

Pre-requisite: Chapter One

The people of Roumania claim to be descendants of the Roman colonists who in ancient times settled in the region north of the Danube River. They speak the *Romance* language, a language developed from the ancient Latin tongue of the old Romans. Roumania, therefore, is known as a Romance country. For centuries the Roumanians had been a subjugated people ruled by other nations, but in 1878 Roumania won her freedom and was recognized as an independent nation.

Roumanian folk songs are usually in the minor key, tinged with melancholy and sentimentality. The melodies are generally embellished with many turns and trills, while at the same time they are always melodious.

All the songs of the Roumanian folk are classified as *Doinas*, meaning "lament". Originally only the shepherd's pipe tunes were called *Doinas*, but now any type of Roumanian song is called *Doina*.

Roumanian tunes reflect the influence of the music of the Slavic people who for centuries have been their neighbors. Gypsy influence is also apparent in the many turns and trills, unusual rhythms, and peculiar harmonic intervals, characteristic of gypsy music.

The earlier Roumanian people rarely ever played on instruments. This was done by gypsy tamburitza players who furnished the music for all the festivals of the folk.

Though melancholy is the predominant tendency of all Roumanian music, we find many dance tunes to be brilliant and impassioned. These strongly reflect gypsy influence.

The Roumanian national dance is called *Hora*. It is generally in the minor key. The Latin word "hora" means "hour", and in its oldest form, this dance depicted the daily circle of the hours. It is in rondo form, and danced in a double circle, girls forming the outer circle and men forming the inner circle.

Gypsy musicians usually play the tune; beginning slowly, they gradually increase the speed, becoming more and more impassioned.

Another Roumanian dance is the *Sarba*. This dance tune is usually in the major key. It is in a lively tempo, and is often used to follow the *Doina* when the latter is played by an instrument instead of being sung. It serves as a direct contrast to the *Doina*.

The *Ardeleanca*, a dance that originated in the district Ardeal, and the *Hatagana* are the two best known Roumanian dances performed by two dancers. The *Ardeleanca* is a slow dance, and the *Hatagana* is a lively dance.

Let the class hear two Roumanian dances. Play "Doina and Dance" and "Dance of Sibin", V.R. V-19010.

ROUMANIAN FOLK TUNES:

Moonlight
My Star
Rainbow Gold
Work and Song

(See books listed in *The Caecilia*, September, 1933, for these tunes.)

* * * * *

5. FOLK MUSIC OF CZECHO-SLOVAKIA (Bohemia)

Pre-requisite: Chapter One.

The republic of Czecho-Slovakia, formed after the great World War, includes Bohemians (Czechs), Moravians, and Slovaks. The Bohemians are of Slavonian origin. For many years Bohemia was considered The Music Land of Europe. An old Bohemian proverb says, "Where there is a Czech, there is also music." Music seems to be a necessity of life to the Czech, and his musical utterances express deep sentiment embodied in perfect form and design. Distinctive characteristics of Bohemian folk tunes are a spontaneous, unaffected humor, and a very close relation between words and music.

The Bohemians were for many years subject to Hungarian rule, yet they retained their own individual customs, language, and music. However, some Magyar (Hungarian) characteristics can be found in Bohemian music, but the words and sentiments are distinctly Bohemian.

The Bohemians for centuries longed for and hoped for the day when they should be free and an independent nation. In the old song "Where Is My Home?" the Bohemians give utterance to this great longing of the Czech heart. (See "Americanization Songs"—Faulkner).

Play "Where Is My Home?" V. R. 79182.

The second song recorded on the same side of this record is the very ancient Slovak song "O'er Tatra Mountains Flashed the Lightning". This song strangely prophesies the rising of the Slavic people to a great nation. The Tatra Mountains are the highest of the Central Carpathian range. They rise abruptly to an altitude of over 8000 feet from a plateau 2600 feet above the sea. In this ancient song the storms raging over Tatra Mountains prophesy that after "the skies are rent asunder" the

Slavonian people shall rise and be free. (See "Americanization Songs"—Faulkner, for English translation).

While the Slavonians were under Hungarian rule only the Magyar (Hungarian) language could be used in the public schools and in the law courts. In the song "Hymn of the Slavs", an old Czech song, the Slavic people voice their protest against the suppression of their language, and proclaim that the fearless Slavic spirit will not be quenched. Read the English translation to the class, and play the song. (See "Americanization Songs"—Faulkner).

The Czecho-Slovaks are very fond of dancing. They usually sing dance music in chorus, accompanied on the *Dudels* (Bagpipe). The old dances most generally used are the *Sedlak*, *Hulan*, *Dudik*, and the *Furiant*.

The *Polka* originated in Bohemia about a century ago, and is now not only popular in Czecho-Slovakia, but also throughout Europe and America.

The *Soudeska* is also of later date. The name is applied to a slow waltz movement, similar to the German *Laendler*.

Let the class hear a *Polka* and a *Soudeska*.

Play "Homeland and Fisher" V.R. 79197.

Now let the class hear "Odkaz" (Dedication), a beautiful chorus composed by Friedrich Smetana (1824-1882), a Bohemian composer, who was deeply devoted to the national music of his native land. He is known as the Father of Bohemian Art Music.

Play "Odkaz" V.R. 79182*.

OTHER BOHEMIAN FOLK TUNES:

Angels and the Shepherds, The
Autumn Song
Bohemian National Hymn
Come Away
County Fair
From the West
Happy Shepherd, The
If I Were an Elfin
Market Song, A
Memorial Day
Moon Song
Mountaineer, The
November
October
Once, Long Ago
Organ Grinder, The
Sowers, The
Spinning Song
Wild Ducks, The
Winter
Whither, Dear Maiden

(See books listed in The Caecilia, September 1933, for these tunes).

Publication Notices

CARY & COMPANY APPOINTED AGENTS FOR LABOURE'S "PROPER OF THE MASS"

Messrs. Cary & Co., 13 Mortimer St., London, W.1., England, have been appointed sole agents for THE PROPER OF THE MASS FOR ALL THE SUNDAYS OF THE YEAR, by Rev. Theo Laboure O.M.I., Society General of the Missionary Oblate Fathers.

This very simple work, which may be sung or recited by anyone who can read Latin, uses only four melodies for the whole year. Yet the tunes are so alternated that monotony does not occur to the singer or the congregation upon rendition.

Recently a review appeared in "The Universe" which termed this work, as the "best and most practical" seen by the reviewer after years of attention to Catholic church music publications.

Residents in England, Ireland and Scotland, may now procure this fine work, without delay, at the same price they would pay if imported directly.

THE TRAINING OF CATHOLIC CHOIRS by Donald J. S. Edeson (F.R.C.O.)

A new book, by a scholarly church musician and organist of England, has just appeared in print. It is a brief yet comprehensive hand book for beginners, or it will serve as a valuable reference work for use by choirmasters now conducting church choirs.

In simple form, it treats of such subjects as, Selection of Voices, Instruction in Notation, The Rehearsal, Voice Training, Points for Special Attention in the Service, Conducting, Choice of Music, Accompaniment, Hymn Singing, etc.

Copies sell in the United States for the low price of one dollar each (paper covers).

Organ Compositons by Dr. Ernest R. Kroeger, A.G.O.

- Opus 27
First Introduction and Fugue in C Minor
Opus 56
Second Introduction and Fugue in D flat
Opus 37
No. 1. Scene Orientale in D minor
No. 2. Scene Orientale in B minor
No. 3. Scene Orientale in A flat
No. 4. Scene Orientale in E minor
No. 5. Scene Orientale in C major
No. 6. Scene Orientale in G minor
Opus 58
Procession Indienne in E flat

Question and Answer Box

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



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



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Questions submitted in March 1934

Q. "How many Psalms are there beginning with the words 'Laudate Dominum'? There seem to be several—when are they used?"

A. There are four Psalms beginning with the words "Laudate Dominum", viz. Psalm 116, which is the shortest of all the Psalms; it occurs in Vespers; it is also the one generally sung after Benediction of the Blessed Sacrament. The other three, Psalm 146, 148, and 150 occur in the morning service of divine praises, called "Lauds"; they serve as daily and official invitation to the Priests and Religious to spend the new day in praising God Most High.

Q. "In the *Agnus Dei* of Palestrina's 'Missa Aeterna Christi Munera' the text does not appear to be liturgically complete. There are no repeat marks; we find 'miserere nobis' once, and 'dona nobis' once in one edition, and varying treatment in other editions. How did Palestrina write his music? He is the model of liturgical compositions, yet the words of this part of the mass are not clearly liturgical in any edition we have seen."

A. It must be remembered that the Italian composers of that period (1550-1600) did not follow a fixed and definite system of text treatment; they were satisfied to make indications at the beginning of a sentence or clause how the words should enter; a few words served as "cues"; the singers had to apply the rest of the words to the notes according to their own judgment. In doing so they followed certain rules, but no written accounts of these rules have come down to us. We may trace them to a certain degree from the works of Orlando di Lasso, who made it a practice to place the syllables exactly below the notes. With regard to the "Agnus Dei", the composers generally wrote an "Agnus Dei I" with "miserere", and another, in more elaborate setting, "Agnus Dei II" with "dona". The first one could be repeated, to make the text complete; eventually also, the first Agnus Dei could be given out as a "recto tono" recitation.

Q. "In the Proper of certain Masses there

is a repetition in the text as given in the Gradual, which repetition does not occur in the text of the Missal. E.g. in the Offertorium for Quinquagesima Sunday the words "Benedictus es Domine, doce me justificationes tuas" are sung twice according to the Gradual, but the Missal gives them only once. Supposing a choir sing the Offertorium "recta tono" (not being skillful enough to render the Chant of the Gradual), should they make the repetition or not?"

A. They should make the repetition by all means. In restoring the traditional (original) version of the chant it was found that certain texts of the ancient Gradual differ from those of the Missal of to-day. On March 14, 1906, Pope Pius X prescribed through the Sacred Congregation of Rites that the original version of the Gradual must be followed without any change whatsoever. (See 'Decree' prefixed to the Roman Gradual). Hence the same order must be observed in reciting as in chanting.

Q. "Are the Mensuralists bent upon discarding the Solesmes editions in order to get out editions of their own?"

A. There is a misapprehension in this query concerning the term "Solesmes editions". By Solesmes editions in the widest sense are designated all the chant books published from their press prior to the expulsion of the Monks from France A.D. 1901. The principal work was the *Liber Gradualis*, published by Dom Pothier in 1883, and its second edition, in 1895. This second edition formed the basis upon which the Vatican Gradual was produced. With the appearance of the Vatican edition, the term "Solesmes editions" as applied to the Gradual, became a misnomer. Hence the query should be worded thus: "Are the Mensuralists bent upon discarding the Vatican Gradual, provided with rhythmical signs by the Monks of Solesmes, in order to get out a new edition provided with rhythmical signs of their own?" To the query thus modified we are informed to make this reply: "The Mensuralists are not bent upon discarding the Vatican Gradual, endowed with rhythmic signs by the Fathers of Solesmes, nor do

they intend to get out a new edition with rhythmic signs of their own."

Q. "Have the Mensuralists published to any extent, i.e. any Gradual, or is there any place where the Chant edited by them, can be heard perfectly sung?"

A. The Mensuralists have not published a complete Gradual for practical use. The 30 Mass Propers which Dechevrens incorporated in his great scientific work "Études de science musicale" (*Studies in musical science*) are not a complete Gradual and, besides, they are not meant to serve practical requirements. With regard to the second point we have received the following information: "Thus far no definite place or definite church choir has won public recognition as being notably conspicuous or exemplary in the rendition of the Chant according to Mensuralistic Principles."

Q. "Did I correctly understand a certain rumor to the effect that there is a split in the School of Solesmes?"

A. It is true there have been some (e.g. Dom Lucien David) who based their interpretation of the Chant upon the "oratorical rhythm" inculcated by Dom Pothier (*Les Melodies Gregoriennes*) as long ago as 1880. Dom Pothier laid the basis of the School of Solesmes. His ideas were fundamentally sound, but manifestly incomplete. Already the followers of Dom David are beginning to submit to the superior science and skill of the monks of Solesmes.

Dom Mocquereau and his disciples maintain that the word-accent is ONLY ONE of the many elements which may influence the rhythm of the Chant. There are other elements which affect the Gregorian rhythm in a decided manner, e.g. the fusion of two neums to form a Pressus; the rhythmic form of a Scandicus and a Salicus which are quite distinct from each other; the numerous consellations of the strophic notes which certainly exercise an influence over the rhythm etc. Of course the word-accent is always the prime factor, but it is so powerful that a counterbalance is simply a necessity. By a constant comparative study of the musical manuscripts and by an uninterrupted daily application in the monastic choir work Dom Mocquereau and his pupils have developed what is now called GREGORIAN MUSICAL RHYTHM. It may be more proper to call these last developments a perfection of method rather than a split in the school.

Q. "What do you think about the recent booklet GREGORIAN RHYTHM: A PILGRIM'S PROGRESS?"

A. The author of the booklet, Dom Gregory Murray, monk of Downside Abbey, England, has been adjudicator of the Plainsong Competitions in 1932 and 1933 at the Dublin *Feis Ceol*. In this booklet he tells the story how through conflicting methods of interpretation, changes of opinion, and finally through compelling arguments he found the solution of all his troubles in the musical interpretation laid down by Dom Mocquereau in his monumental work "Gregorian Musical Rhythm" (*Le Nomble Musical Gregorien*). For twenty years he tried to find fault with the Solesmes interpretation; he made a study of all existing theories and put them to a practical test without however getting the results he desired. Resuming the discarded volumes of Dom Mocquereau for a new attack, he gradually discovered that his doubts vanished. It was a hard-earned progress but one which may bring light to many a reader. Copies of the booklet can be procured from the publishers of the Caecilia.

Q. "What shall I tell my singers when they pass remarks at rehearsals about the conflicting views on chant interpretation?"

A. Tell them there are "bones of contention" in school matters as well as in problems connected with the interpretation of the liberal arts. Nay, in matters musical personal taste has always exercised a decided influence. Ever since man has lost the precious gift of infused knowledge, he is struggling with ignorance and error. There is hard labor all around. Luckily, disagreement in chant interpretation compels the opposing parties to make serious investigations to discover solid arguments in support of their tenets. Hence opposition is a blessing in disguise. Chant theory is important, but the practical testing out of theory is still more important.

Q. "Why do the so-called 'swell singers' shrink back from Gregorian Chant?"

A. They shrink back because they hate the idea of being submerged in a unison chorus, in constant submission to one supreme direction. It is an open secret that the sacred chant demands uninterrupted obedience and self-denial. Humility also must be practised: the rich and sonorous voice is thrown together with the less sonorous and the poor voice. In the sight of man this submersion is hard on pride and vanity, but in the sight of God it is a glorious and meritorious practice of virtue.

COMMUNICATIONS

REMARKS ON DOM GREGORY MURRAY'S PAMPHLET:

"Gregorian Rhythm. A Pilgrim's Progress"

By ARTHUR ANGIE



REGORIAN Chant, as we now have it, seems really in a condition requiring assistance, for physicians have to be called in continually; or at least, the latter feel they should give it their attention. The literature on chant rhythm has gradually increased until it now forms a complete library. Recently there appeared, from Downside Abbey, England, a new physician, Dom Gregory Murray with his well intentioned work "*Gregorian Rhythm. A Pilgrim's Progress*".

This work contains many interesting and many fine points. The Pilgrim depicts in it how, being originally a follower of the Older Solesmes with its word accents as the rhythmic factor, he approached step by step and finally arrived devoutly at the shrine of Neo-Solesmes, where such a role is denied the word accents and where homage is paid rather to a neutral ictus.

In estimating his entire attitude, one should not fail to note the standpoint from which Dom Murray speaks. He explains, that is, that owing to the present deficiency of chant books edited differently, he can take into account in his pamphlet "only the systems which, rightly or wrongly, take as their starting-point the equality of the notes." In fact—be it noted here—the square notation employed in chant books does not express even the "equality of the notes"; it simply abstains from a definite note-value (cf., "*non per se ad temporis rationem pertinet*", in the GRADUALE ROMANUM, the section entitled *De Notularum Cantus Usu*). Reproduced in modern form therefore, the square notation would be more correctly represented, not by eighths or by quarters, but by oval note-heads without stems or pennants, as one at times actually sees the chant so transcribed from the square notation.

The first chant method taken into consideration by Dom Murray "maintains that the word-accent is the chief, if not the sole (Dom Pothier said: the sole), constituent of the (Gregorian) rhythm. In elaborate melismatic passages, where the syllables are relatively few and far between, the function of the word-accent is supplied by the first note of the neu-

matic group." (We might ask here of Dom Pothier's system, from which Dom Murray derives this role for the first note, if the neumatic groups thus have their rhythmic factor in their first note, why are they suddenly rhythmically helpless when accompanied by words, so that they then need the word-accent in order to have rhythm?) Often one and the same melody in the same Gregorian piece, remarks Dom Murray, is "sung to words with a different accentual scheme." Located differently the word-accent changes and distorts the rhythmic sense of the melody. While Dom Murray was being "exercised in mind, over these rhythmic problems", he was given Dom Mocquereau's book "*Le Nombre Musical Grégorien*." From it he learned, he says, "that rhythm is something quite apart from periodic intensity or stress . . . Rhythm is not in essence a question of periodic *accent*, but of periodic *cadence* . . . The down-beat (or first beat of a measure) is not by any means necessarily a point of stress." Consequently he now "admitted that the position of the word-accent is not a certain indication of the rhythm of a plainsong melody."

Dom Murray explains the steps and arguments by which these conclusions were reached. His first step, under Dom Mocquereau's guidance, was to study a series of sounds whose only variation was in *duration, length, or quantity*; for instance, a regular series of eighths and quarters in alternation. By singing such a series "immediately we have the feeling of an *intimate relation between the short note and the subsequent long one*", the feeling of rhythmical motion, of rhythm. (The very thesis of the mensuralists! Only, mensuralists—in conjunction with the medieval Gregorian authors and musicians in general—here always make use of *proportional* note-values, the longer twice the shorter.) Dom Murray feels the short tone as a *point of departure*, an *élan*, and the long note as a "term". A term? Certainly, if he begins *iambically*, with a shorter tone. But in the several thousand verses of Virgil's Aeneid, for instance, and in the thousands of musical compositions which begin *trochaically*, with a longer tone, this long tone is not a term but a *beginning*. It is an absurd makeshift to assume mentally in such cases an unexpressed arsis (up-beat) before all these verses and musical theses (down-beats). The idea that every melody necessarily must begin with an expressed or unexpressed up-beat is a con-

fusion with the motion of the arm in directing or in beating time, when, it is true, the arm does begin with a preparatory up-stroke; voice, and melody, need none.

Dom Murray concedes that (what all the verses of our modern languages indubitably prove) stress can produce rhythm, *i.e.* "duple and triple groups", that "it renders the rhythm more readily perceptible"; but, with Dom Mocquereau, he says that "*nothing in the nature of rhythm requires that a special place be reserved for intensity.*" With this assertion we cannot agree. Stress, if employed as a rhythmic factor—and it can and is very often employed as such—claims naturally the same place in the rhythm that (with the approval of Solesmes) the length or the long duration occupies in it; the function of intensity, like that of the long duration, is to put *order in the beats*, and this order is rhythm.

Stress is not an essential factor in the sense of an absolutely necessary element; the rhythm of the classic Greek and Latin poetry, as is known, was based on quantity, not on stress; nor is organ music based on stress, stress being foreign to the organ. But employ stress, if you will, without regard to a regular order and you disturb that order. Irregularities, however, may be intended sometimes so as to create a new, a transitory rhythm; but regularly stress cannot be used with satisfaction in that way.

To Dom Murray's assertion: "Rhythm is not in essence a question of *accent (stress)* but of *periodic cadence*," I feel it necessary to point out that the opposition implied by Dom Murray between periodic accent and periodic cadence is *non-existent*. It is periodic accent itself which constitutes periodic cadence, precisely as this cadence can also be produced by periodic lengthening followed or preceded by brevity. Cadence in poetry and music is nothing else; the rest is mere imagination.

In regard to stress applied in music we hear from the adherents of a certain school so much talk about "meretricious art manifestations hardly to be included in the term *music*"; and of "compositions of the most trivial character, of the lowest type of inspiration"; "dynamic shocks"; "brutal force revealing itself only in the most vulgar performances." Of course. But, what cannot be abused? Yet, in our musical repertoire, do we not know numerous compositions of the highest beauty, in which the measure-stress makes itself felt (artistically, of course) more or less continually? For example, the "Prize Song" in Wagner's *Meistersinger*; and the wonderful Siegfried motive, the latter even

as it sounds in the orchestra with strongest accents, when Wotan is singing his final strains at the end of the *Walkure*. And will any one say perhaps that this rhythm in the "Prize Song" "isolates the groups and digs a trench between them"?

But was Gregorian chant rhythm essentially and clearly felt to be based on the word-accent (as Dom Pothier's system had it) or even, as a general thing, on strong and weak beats? A close study of the Gregorian melodies and of the Gregorian authors of the best medieval period inclines us toward the negative. The Gregorian musicians indeed never speak of the word-accent as a rhythmic factor of their melodies; they base their rhythm on *quantity*, on *proportional length* and *brevity* of the tones. And their melodies, as Dom Murray not unjustly emphasizes, offer too many passages in conflict with the word-accent. Dom Murray, however, and Solesmes as well, exaggerate the fact. Though not supreme the word-accent had more influence than Solesmes concedes. According to that great modern Gregorianist, Dom Jules Jeannin O.S.B. (cf. L. Bonvin's article in "*The Musical Quarterly*" Jan. 1929: *The Measure in Gregorian Music*), "the neume codices allow us to conclude that in Gregorian music the first beat of the measure was comparatively really strong. This quality of the first beat follows from the fact that the Latin word-accent (as primary or secondary accent) selects with preference, that is, in the majority of cases, the musical thesis, the first beat of the measure. Now the Latin word-accent was *intensive* from the end of the epoch of the Antonines, hence from the very first beginnings of the Gregorian chant. Even in the editions of Solesmes one notices that (in the organized melodies proper) the word-accent, far from coinciding only exceptionally with the musical thesis, coincides with it at least in **two thirds of the cases**, and that this obtains although the Solesmes system eliminates a great number of theses and has them appear as arses. When the manuscripts are correctly interpreted, the word-accent is found on the arsis (up-beat), on an average, in only 2 out of 10 cases, because the doubtful cases must, in good logic, be decided in the sense of the accent on the thesis; formerly a doubt could be raised; to-day, as the paleographic preference of the accent for the thesis is scientifically proved, no doubt exists anymore."

"This attitude of the Gregorian chant in this regard agrees with that of its prototype, the oriental liturgical chant, and with that of the medieval *Ars Mensurabilis*, which evolved from it, and with the attitude of our modern

music, its last development. In the dynamic marking of the first beat of the measure on the part of the Gregorian chant there is, therefore, nothing new, nothing extraordinary or improbable."

These the finding of Dom Jeannin. They rightly deserve as great credence as opposed assertions, and they may be controlled and verified by examination of the neume manuscripts.

We have dwelled here especially on points on which we disagreed, because these points are important to the question of rhythm. We wish to repeat however what we said in beginning, that Dom Murray's pamphlet contains many a fine remark, which, let us add, makes the reading of his publication worthwhile.



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FAMOUS HYMNS OF THE SAINTS BERNARD

By C. E. MILLER

One of the most glorious of all hymns is that of St. Bernard of Clairvaux—who must not be confused with St. Bernard of Mortaix, a century later—the *Jesu dulcis memoria* (*Jesus, the very thought of Thee*), welcome at all times, but usually associated with the Second Sunday after Epiphany, and the Feast of the Holy Name.

This good saint was the son of a knight who had a castle in Burgundy, near Dijon, where he was born in 1091. He entered the first of the Cistercian monasteries in 1113, and was the author of what is known as the "Rosy Sequence." Both of these hymns are to be found in the English Hymnal, but the *Jesu dulcis memoria* alone is to be found in Hymns Ancient and Modern.

This hymn was an especial favorite of the late Queen Alexandria; and in the early days of 1892, when her eldest son, the late Duke of Clarence, was so seriously ill and lay on what proved to be his deathbed, she often repeated parts to him, and it was one of the last things his conscious ears heard. At that time Her Majesty frequently paid private visits to St. Paul's Cathedral when Holy Communion was being celebrated, hidden in an almost invisible spot, where the present writer, however, used to see her.

St. Bernard of Mortaix or Cluny was born in France early in the twelfth century, but both his father and mother were English. For him, however, like his predecessor of the same name, the world had no attractions, and he soon entered the Abbey of Cluny, and remained there, so far as is known, for his life. To him we owe the glorious *Hora novissima*, split up in various hymnals into separate hymns. The proper order of these is as follows: (1) *The world is very evil*; (2) *Brief life is here our portion*; (3) *For thee, O dear, dear country*; and (4) *Jerusalem the golden*. All these are compiled from two hundred and eighteen lines of Latin! Objection has been taken to the meter used not corresponding with that of the Latin, of which I give the first line as an example, "Hora novissima, tempora pessima sunt;" but any one will see that an attempt to reproduce this meter in English, with accents and all, would practically abolish the use of these beautiful hymns.

— *Musical Opinion.*

Music on the Radio

It is hard to recall a year, when more performances of Dubois' "Seven Last Words" were given. Like "The Messiah" at Christmas this has become entrenched in the minds of the public, and associated with Lent. Perhaps next year the trend will swing back to the "Stabat Mater" settings by Rossini, Dvorak, etc. One hardly ever hears the old Gounod "De Profundis" now. It was rated as good as the Dubois or Dvorak Cantatas, in the old days. Stainer's Crucifixion, was done from Radio City, Good Friday night.

* * *

When asked by a music lover, what a fugue was—to Paul Whiteman the orchestra leader, the following answer is attributed—

"A fugue is a composition in polyphonic style, in which the theme keeps coming in, and the audience keeps going out."

The moral of this might well be observed by many choirmasters who arrange programs for Concerts and Radio Programs.

* * *

The theme song of Father Coughlin's Hour, is an example of how repetition can fix a melody in the minds of the average audience. People ask for the hymn "Come Home", others ask for "Softly and Tenderly", others recall the words "Calling for You and for Me". This opens the old question among song writers, as to which is the more important, the words or the melody. Some refer to the many "Songs Without Words", and others describe the beautiful poems known musically now, which were just as famous but not as well known before being set to music.

* * *

Edward MacHugh "The Gospel Singer" now heard on the NBC chain, twice weekly at 10 A. M., has been singing Parke Hogan's song "Thy Will Be Done". This was first introduced on the air by Joseph Ecker of Boston, when it was sung on the program with the Catholic Truth Hour.

* * *

It was interesting to hear a violinist's conception of appropriate Sacred Music, for rendition during Holy Week from one of the big New York Radio Stations. He used Panis Angelicus (Franck); Ave Maria (Gounod); Largo (Handel); O Lord I Am Not Worthy (Traditional). While Holy Week Music is not readily suitable for violin instrument, this indicates what an orchestral musician has found as the best sacred music. Note the absence of any modern compositions.

Father Finn's Radio Choir was heard throughout the country Good Friday Night, as it rendered selections, with the sermon of Rev. Fulton J. Sheen, D.D., on the NBC network. Some selections were rendered as a musical background as Dr. Sheen spoke. Others were rendered alone, effectively punctuating the sermon. Among the selections recognized were Kyrie (Gounod-Reilly), Ave Maria (Arcadelt), Tenebrae Factae Sunt (Palestrina) Veni Jesu (Cherubini) and at the end of the hymn "Good Night Sweet Jesus". Radio program makers take notice.

WITT FESTIVAL IN COLOGNE, GERMANY July 22 and 23, 1934

Observance of the 100th Anniversary of the birth of Dr. F. X. Witt, will be marked in Germany by a two day program of demonstrations and lectures, by prominent German church musicians.

At the Cologne Cathedral, on July 22, Raphael's Mass will be sung, with Witt's Offertory. On July 23rd, Witt's Requiem Mass will be rendered.

Witt as the Lecturer, Musician and Priest will be described, and all phases of church music during his time, down to the present time will be discussed, in general conferences.

The German President of this Festival is the well known church musician J. Molders.

CONGREGATIONAL RENDITION OF CHANT IN DETROIT AND SINSINAWA, WISC.

Gregorian Heard Regularly at St. Bernard's Parish, Detroit, and Santa Clara Academy, Sinsinawa, Wisc.

Recent issues of the magazine "Orate Fratres" have contained communications, pointing out that gregorian can be rendered congregationally.

At St. Bernard's Church, Detroit, the children of the parish sing the "Missa de Angelis" every Sunday and Holyday, and gregorian Requiem on week days when scheduled, according to one writer.

Another calls attention to the fact that "a 'Missa Cantata' in Gregorian music is sung every Sunday and on the principal feast days, by the entire congregation" at Saint Clara Academy, Sinsinawa, Wisconsin.

CONCERT IN AUSTIN, MINN. New Ave Maria Solo by Margeret Zender Beaulieu Heard

At St. Augustine's Auditorium, on March 11, an instrumental group gave a concert, during which was featured the rendition of Beaulieu's Ave Maria, for high voice, accompanied by Harp, Violin and Piano.

Marjorie Phillipps Melone, Harpist; Charlotte Stenseth, Violinist; and Mary Tichy Cronan, Pianist, took part in the concert.

Two secular songs, by Mrs. Beaulieu, (Contralto) were sung by the composer, as a feature of the program.

PROGRAMS

Good Friday

THREE HOURS SERVICES BOSTON, MASS.

St.. Gabriel's Monastery Church

Father Justin, Jr. C.P., *Choirmaster*

Ave Maria	Witt
Parce Domine	Gregorian
Christ's Sacrifice	Ancient Irish Melody
Lamentation	Gregorian
Stabat Mater	Nanini-Tartini
Improperia	Gregorian
Litany of the Passion	Gregorian
Miserere	Allegrì-Manzetti
Crux Fidelis	Gregorian
Christus Factus Est	Martini-Manzetti
Adoramus Te	Rosseli-Rossini

COLLEGEVILLE, INDIANA

St. Joseph's College

Rev. Joseph A. Hiller, C.P.P.S., *Choirmaster*
Paul C. Tonner, *Organist*

Improperium	Witt
Eram Quasi Agnus	Palestrina
Tibi Soli Paccavi	Lasso
Miserere	di Lasso
Jesu Christe	Chorale
Popule Meus	Vittoria
Ecce Quomodo	Handel
O Vos Omnes	Witt
Omnes Amici	Palestrina
Christus Factus Est	Witt
Stabat Mater	Henkel
Tenebrae Factae Sunt	Haydn
Crux Fidelis	Erleman

MILWAUKEE, WISCONSIN

St. Joseph's Convent

Compositions by Sister M. Cherubim, O.S.F.

Improperium	
By the Blood That Flowed	
O Come and Mourn	
O Bone Jesu	
Tribulationes Cordis Mei	
Sancta Mater	
De Profundis	
Pie Pelicane	
My Jesus Say What Wretch	
From the Depths	
Silentio et Devotione	
See the Sun His Light Withdrawing	
<i>Also</i>	
Overwhelmed in Depths of Sorrow	J. Singenberger
Pie Jesu	Griesbacher
Popule Meus	Palestrina
Jesus As Though Thyself Wert Here	J. Singenberger
O Crux Ave	Franz Koenen

Palm Sunday

WINTHROP, MASS. Palm Sunday Concert

J. Herbert Sheehan, *Organist and Choirmaster*

Organ Prelude:	
Ave Crux Benedicta	Kreckel
Meditation on "Stabat Mater"	Guilmant
Processional:	
Holy Art Thou	Handel
Requiem Aeternam	Verdi
Three Excerpts from	
"The Seven Last Words of Christ" by Dubois	
Ave Maria	Bach-Gounod
Cantate Dominum	Wm. J. Marsh
(First performance in New England)	
The Palms	Faure

WEST ROXBURY, MASS.

Holy Name Church Palm Sunday Concert

Frank J. Mahler, *Musical Director*
George Rogers, *Organist*
Mrs. Chas. Lally, *Assistant Organist*

Cantata:	
Seven Last Words	Dubois

GREEN BAY, WIS.

St. Mary of the Angels Church

Franciscan Theological Seminary Choir
Fr. Angelus, O.F.M., *Choirmaster*
DOMINICA IN PALMIS

"Hosanna Filio David"	G. Fiorentini
"In Monte Oliveti"	G. Fiorentini
"Sanctus et Benedictus"	G. Fiorentini
"Pueri Hebraeorum, I et II"	G. Fiorentini
"Occurrunt Turbae"	Gregorian Chant
"Cum Angelis"	Gregorian Chant
"Gloria Laus"	Gregorian Chant
"Ingrediente"	Gregorian Chant

AD MISSAM

Proprium Missae	Gregorian Chant
"Kyrie" ex Missa "Dilectus meus mihi"	Pietro Yon
"Credo" No. 1	Gregorian Chant
Offertory insert: "Tribulationes"	Shweitzer
"Sanctus" ex Missa "Regina Pacis"	Pietro Yon
"Benedictus et Agnus Dei" No. 12	Gregorian Chant

SACRED CONCERT

(March 11, 1934)

MADISON, WISCONSIN

St. James Church Choir

Marie A. Endres, *Director*
Olive Endres, *Organist*

Prelude (Organ)	Couturier
Missa in honorem B. M. V. de Loretto.	V. Goller
Chorus, Organ and Orchestra	
O Divine Redeemer	Gounod
Pie Jesu	Scharbach
Veni Creator (Men's Chorus)	Eder
Ave Maria	Greith
God So Loved the World (Women's Chorus)	Stainer
O Gloriosa Virginum	Deschermeier
Salve Regina	Arens
Emmite Spiritum	Schuetky

**Philip N. Ferraro, Guest Organist at
St. Polycarp's Church, Somerville, Mass.
Recital on Palm Sunday, Demonstrates
New Kimball Organ.**

Rev. J. Walter Lambert, *Pastor*

Organ: (Prof. Ferraro)

Toccata and Fugue	Bach
Adagio	Bach
Concert Piece	Parker
Largo	Handel
Selections by Choir:	
Ave Verum	Gounod
The Divine Praises	Dethier
Solos:	
O Salutaris	Bailey
The Voice in the Wilderness	Scott
O Divine Redeemer	Gounod
The Palms	Faure

**New Organ At St. Brendans Church
Dorchester, Mass.**

John J. McCarthy, *Organist and Choirmaster*
Assisted by *Chapel Choir of Harvard University*
March 25, 1934

Organ:

Andante Cantabile	Franck
Finale—2nd Symphony	Widor
Arioso	Bach
Largo	Handel

Harvard Choir:

Jesu Joy of Men's Desiring	Bach
Miserere	Allegrì
Cantate Domino	Hassler
Salvation Belongeth to Our God	Tschesnokov

Mixed Chorus:

Now Let Every Tongue Adore	Bach
Ave Maria	Arcadelt
Kyrie (Mass in A)	Franck
Lord's Prayer	Gretchaninof
Jubilate Deo	Mozart
Adoramus Te	Palestrina
Panis Angelicus	Franck
De Profundis	Gluck
Let Their Celestial Concerts	Handel

**EASTER PROGRAMS
CINCINNATI, OHIO
St. Francis de Sales**

Pontifical High Mass — Easter Program
Compositions by Dr. Martin G. Dumler, M.M.

Easter Prelude (Alleluia Chorus) Dumler
(Strings and organ)

Missa Dei Amoris Dumler
Terra Tremuit Dumler

Choir assisted by the principal strings of the Cincinnati Symphony Orchestra. Emil Heerman, Concertmaster. Olive Terry, Organ. Eugene Perazzo, Conductor.

Dr. Dumler, conducted the Prelude.

**CAMBRIDGEPORT, MASS.
St. Mary's Church**

Rev. E. Joseph Burke, *Musical Director*
J. Francis Stevens, *Organist*

Processional	Spence
Vidi Aquam	Yon
Mass in A	Rheinberger
Proper of Mass	Laboure
Recessional	Spence

**NEW YORK CITY
St. Peter's Church (Barclay Street)**

Robert Wilkes, *Organist and Choirmaster*

Vidi Aquam	Stewart
Proper of the Mass	Gregorian
Mass of St. Paul	R. Wilkes
Terra Tremuit	Meurers

**CAMBRIDGE, MASS.
St. Paul's Church
Easter Program**

Joseph Ecker, *Choirmaster*
Ruth Driscoll, *Organist*

Ordinary of the Mass:	
Messe Solennelle	Joseph Noyon
Proper of the Mass:	A. E. Tozer
Terra Tremuit	Greith-Marsh

**COLLEGEVILLE, INDIANA
St. Joseph's College**

Rev. Joseph A. Hiller, C.P.P.S., *Choirmaster*
Paul C. Tonner, *Organist*

Organ:

Prelude: Allegro con brio, Sonata IV	Mendelssohn
Postlude: Alla Fantasia	Nevin
Ordinary of Mass	Joseph Schildknecht
Offertory: Terra Tremuit	Neckes
Gradual: Haec Dies	Haller
Recessional: Rejoice Maria	Henkel

BOSTON, MASS.

Immaculate Conception Church

James Ecker, *Organist and Choirmaster*
Rev. Edw. S. Swift, S.J., *Music Director*

Christus Resurrexit (Organ)	Ravanello
Missa Mater Admirabilis	Griesbacher
Proper of Mass:	
Introit and Communion	Gregorian
Gradual	Rees
Offertory	Cherubini
Recessional: Terra Tremuit	Wiegand

GREEN BAY, WISC.

St. Francis Xavier Cathedral

Fr. Angelus O.F.M., *Choirmaster*
Franciscan Seminary Choir
IN COENA DOMINI

Ad Missam:

Proprium Missae	Gregorian Chant
Ordinarium Missae: "De Angelis"	Gregorian Chant
Credo No. III	Gregorian Chant
Offertory insert: "Panis Angelicus"	Palestrina
Ad consecrationem sancti Chrismatis	Gregorian Chant
Ad processiones	Gregorian Chant

TENEBRAE
(7:30 P.M.)

Ad Matutinum:

Antiph. et Psalmi trium nocturnorum	Recitativo
Lamentatio I	J. Cornell
Responsorium "Omnes Amici"	G. Fiorentini
Lamentatio II	Gregorian Chant
Responsorium "Vellum Templi"	Recitativo
Lamentatio III	J. G. Stehle
Responsorium "Vinea Mea"	Fiorentini

Ad Laudes:

Antiphonae et Psalmi	Recitativo
Benedictus (fal.-bordon)	Neubeaur
Cathedral Male Choir and Friars	
"Christus Factus Est"	Witt
Cathedral Male Choir	

PLAINSONG

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