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THE CAECILIA

Magazine Devoted to
CATHOLIC CHURCH
and
SCHOOL MUSIC

Founded A. D. 1874 by John Singenberger

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September, 1934

The Caecilia

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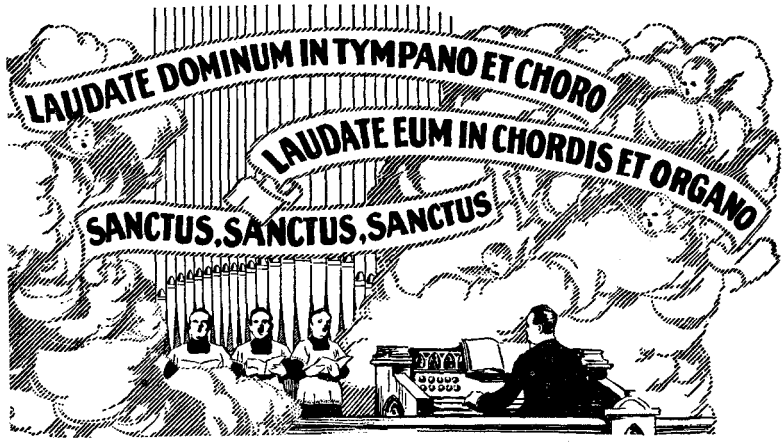


Vol. 60 SEPTEMBER 1934 No. 9

Most Popular Catholic Church Music of 1934

(January—June)

A PUBLISHERS SURVEY BASED ON ACTUAL SALES RECORDS

707 Proper of the Mass
V. Rev. Theo Laboure $1.00
A New enlarged edition of this will be issued in a few months at $1.25. Save money and order present edition now.

620 McGrath "Missa Pontificalis" .80
Considered the best modern piece of polyphonic writing for the Mass, by an American composer.

445 Singenberger,
Mass of the Holy Family .60
Another popular mass added to the Series of Easy Masses by the immortal American Church musician John Singenberger. For S.A.T.B. New voice part edition, just engraved.

741 Schweitzer, Mass in C .50
An easy mass for 4 part singing by men's chorus or quartet. (T.T.B.B.) The composer is a foremost exponent of the popular in the Caecilian school.

718 Praise Ye the Lord (SATB)
Richard Keys Biggs .15
A splendid chorus for choirs with boy voices. Recommended by Father Finn in his summer courses at N. Y. City, and Los Angeles, California.

751 Laudate Dominum (SATB)
Rev. F. T. Walter .15
A jubilant chorus, by the Director of music at St. Francis Seminary, Wisc.

736 O Bone Jesu (SATB)
Rene L. Becker .15
Originally designed for Lent, it has found favor for use the year 'round.

PROPERS ARRANGED FOR PART SINGING—MODERN MUSIC

93 Christmas Third Mass .20
94 Feast of All Saints .20
463 Feast of Christ the King .35
575 Feast of Sacred Heart .25
(Specify old or new feast)
589 Feast of Immaculate Conception .25
584 Missa Votiva de SS Sacramento (Forty Hours) with the Missa Votiva Pro Pace .75

730 Cantate Domino (SATB)
Wm. J. Marsh .20
Ideal for festival occasions, musical, yet churchly, by a composer whose works are recommended for average parish choirs.

713 Missa "Defensor Noster"
(SATB) Rev. L. Bonvin S.J. .60
An entire edition was sold within a month of its first printing.

706 Missa Dei Amoris (STB)
Martin G. Dumler .80
One of the best examples of modern music as composed for present day liturgical services. The absence of an alto part, makes rehearsals easy. Separate Soprano parts 25 cents.

704 Processional Hymns (on Card)
Richard Keys Biggs .12
Four hymns with English words, for boy choirs. Meeting a demand hitherto unanswered.

697 Miserere (TTB)
Allegri-Manzetti .20
Msgr. Manzetti stands as an authority on church music, and his three part arrangements for men's voices find great favor wherever liturgical music is performed.

683 Ave Maria (TTB)
M. Mauro-Cottone .15
A simple composition melodically, yet structurally representative of the composer's great skill as a composer of church music.

693 Anima Christi (SSA)
P. Griesbacher .15
Father Griesbacher was one of the most popular composers in Europe. His works are always richly harmonic and appealing in their musical form.

669 Missa Exultet (SATB)
F. X. Witt .80
A fine festival mass by the eminent founder of the Caecilia Society in Germany. Special ceremonies observe the 100th Anniversary of his death, in Cologne.

660 Emmitte Spiritum—Schuetky .12
Two arrangements, one for S.S.A. T.T.B.B. (easy) and one for T.T.B.B. Universally a favorite festival number.

627 Anima Christi
Bishop Schrembs .12
Arranged for S.A.T.B. and T.T.B.B., its use has spread far beyond the diocese over which the famous Musician-Priest presides.

642 Rosa Mystica Collection
Rev. J. J. Pierron
Popular collection of hymns to the Blessed Virgin Mary (for S.A.T.B.).

17 Popular Hymns .15
Octavo collection of favorites such as "O Lord I Am Not Worthy"; "Jesus My Lord, My God, My All"; "Jesus, Jesus Come To Me", etc. For unison, 2, 3 or 4 voices.

THE PROPRIUM MISSAE

Edw. A. Maginty
(London, Eng.)

IT is scarcely necessary to remind readers of "Caecilia" that the liturgical tangle they have set themselves to straighten out is one of the evil effects of the Renaissance which the Council of Trent, preoccupied by the more serious issues of the Reformation, was unable entirely to rectify. Numerous authors have shown how kings and princes, lethargy or traculence their guide first broke away from the Roman Road, drawing after them the more notable churches, the smaller parishes impelled by political pressure, poverty, inadvertence or bad example, gradually following in their wake till, by the end of the 18th century, the whole of Europe, except in what might be called the Gregorian Diaspora, came to flounder about in a kind of ritual morass. When, at the dawn of Emancipation, the remnant of the Church, in England launched out again into sacred song, urged on by the Emigres from across the Channel, they found it the easiest course, whether or no they knew any better than, to go with the Continental crowd. What was good enough for the Mother Country was good enough for the rest of Saxondom —the British Dominions and the States. It was universally recognized in 1900 that as the natural consequence of 300 years of laissez-faire the music of the Church had fallen into an apparently hopeless muddle.

Then spoke Pope Pius X. The immediate object of the encyclical of 1903 was to banish the spirit of secularity which for over a century had reeked in Catholic Choralism almost everywhere. That a world wide pari fricton could not be effected all at once no one knew better than the saintly Pontiff. It wants more than a gesture to clear away the slums when the rookery-squatters are themselves the most strenuous opponents of reform. But now that a generation has passed away it may fairly be said that the principal aim of the edict has been crowned with success. It is true that Catholics who go to Mass on important private business are, from time to time, in one country more than another, constrained to bear with gobbets of Kalliwoda, Schmidt, Van Bree, Mozart and Haydn, but, taken in the bulk, the music that accompanies the Mass (and it is the Mass that matters) cannot now be called theatrical.

This, however, though a ground for rejoicing, is only a negative achievement. More than one positive injunction was prescribed by the Pian decree. Because these in the main have been neglected we are not much farther forward than we were before; in point of fast there is evidence of decline.. In England, for example, in spite of the predominance of the woman chorister, and annually condemned for the 150th time by the **Motu Proprio,** there is even less of real music in the morning office, the number of Vesper or Compline missions, reduced to 170 by 1926, has decreased, and congregational singing at the minor services, never remarkable in early days, appears to have lost in vigour. There are items on the other side of the ledger and the balance is in our favour but it does not reach anything like the figure expected as the result of thirty years of labor. The failure is largely due to the exclusive prosecution of subordinate objectives (e.g. the study of the Chant which is first of all a means to an end) while the primary intent is lost sight of or misunderstood. Until the two secondary but essential requirements of the code are determinedly pursued we can make no genuine progress. These are the restoration of the Kyriale (mass: **Kyrie Gloria** etc.) to the congregation and the resumption of the Proper by the Choir. How much leeway still remains to be made up may be guessed from the score alleged to have been registered in England (whose foremost liturgists are wont to claim that the liturgical level there attained in as far above that of other English-speaking countries as the Continental is above their own) where, apart from the Cathedrals, Religious Houses and Residential Schools, no more than 100 of the 2200 congregations sing their own mass or 300 Choirs perform the Proprial duty for which alone **canonically** they exist. The collective mass I do not propose to touch upon but a few thoughts upon the mystery of the Proper might conceivably be welcome.

That a charge imposed upon all Choirs "with all the force of a juridical code" should be systematically shirked gives rise to the inference that Choir-folk in general are very wicked people who ought to mend their ways; but it is to be remembered that for 200 years before the opening of the present century the **Proprium Missae** outside the non-

parochial centres above referred to, had been dead, buried and forgotten. Yet there were choristers in 1903, devout and well-disposed, quite ready to carry out the regulation if humanly possible and if someone would kindly tell them what it was all about. The **parochus** was the sole interpreter available; but the only Proprial medium the clergy had any cognizance of was the Ratisbonne Chant then slowly yielding to the Vatican. Alive to the humour of any attempt to graft a Latin literature and a Japanese mode of psalmody upon his little Choir the priest quietly and sensibly let the matter drop. A few years elapsed and the Hierarchy announced that the Vatican was not the only vehicle; in fact, for the sake of the long-suffering worshipper downstairs, the Gregorian were better avoided; the Psalmtone or monotone would serve the purpose. Even then the Choirs were no nearer the goal; for those that knew not "Tozer" had no books. I myself was 30, thirty years ago, before I owned a pocket missal and that was all in 5-point roman Latin. About 1920 a five-shilling specimen was offered to the public and in 1928 a shilling edition appeared with the four Proprial antiphons in Latin. Because the average chorister reads with difficulty any Latin outside the Ordinary, cantors competent to recite melodically from a page of microscopical type are few; yet the pocket missal is responsible for the sudden rise of the 30 or so Gregorian or "Tozer" Proper Choirs to the present number somewhere about 300.

The keener liturgists are unanimous upon the need of a handbook specially compiled; not of necessity noted but presenting the Sunday antiphons in type sufficiently large, vertically scored and conspicuously pointed to facilitate rendering in any of the four simple media viz., monotone, **tonus in directum,** Psalm-tone and the "Anglican Chant". As yet no manual of this kind has come upon the market. The nearest approach is an arrangement in very generous typography by Justine Ward, adapted to Psalm-tone and quasi-Gregorian formulas but without an organ part. It embraces only two thirds of the year and until it is completed there is little to be gained by recommending it. In September 1933 Fr. Carlo Rossini's valuable enchiridion saw the light. The letter-press is scored under Vesper Tones; solemn for the Introit, common for the rest. The Alleluias are carried upon simplified **jubili** extended in an appendix to their official length. The organ provision is in the latest modal and skeleton fashion associated with the name of Dom Desrocquettes. I say nothing of the organ style nor of the exiguity of the literation (**Que voulez vous?** it runs to 57 pages already for a single dollar); the point to be emphasized is that all Choirs that have risen by the archaic have now at length a **Vade mecum** all the way along the stony path that leads to the full Gregorian system.

Such Choirs live and move, however, only on the upper slopes of the liturgical pyramid; those that have their being round the base are far more numerous. I was wondering whether some wide-awake enthusiast was going to forestall me by issuing either an unnoted manual or at least a work of more elementary kind than Fr. Rossini's to meet the needs of lower ranks who execrate the Chant as "difficult without being pretty", when I received from the McLaughlin and Reilly Company "The Proper of the Mass" by Fr. Theo. Laboure. In this I recognised at once that all but the lowest choral stratum had been catered for (mysteriously enough according to its Imprimatur) as long ago as 1922. Simplicity and good practical sense are its most striking features. Recitation is prominent though the shortest antiphons have three monotone pitches. Each reciting note is rounded off by a short melodic figure in inspiration neither Gregorian or modern but prayerful as the one and pleasing as the other. The reader is assisted by varied accent and punctuation marks. As the whole of the text, except the Gradual portion, is melodised—every syllable under its own note —this compendium may be said to be foolproof on the cantoval side. The accompaniment is not beyond the reach of the child pianist. Though not so full one might wish it has little of the gently zephyr style; it is strong enough to afford that minimum of support without which every self-denying Choir goes out on strike. I earnestly hope that all who are striving for the liturgical kingdom will do their utmost to expand the circulation of this manual. The artist will no doubt describe it as pedestrian or common place but these are just the epithets he flings at the "non-conformist" Choir. At any rate it fills a gap. Time enough for studied elegance in, say, 1994.

I am not, however, quite so simple as to think that Choirs in general, though supplied with all the wherewithal, are straightway going to buckle to; as though the habitat of all were Baltimore. I have long been familiar with the gregorian (keen-eyed) reputation of Baltimore. In his **Histoire generale** Felix Clement spoke of it with

pride in 1861. But I was astonished to read in the March number of "Caecilia" that as many as 95% of its Choirs have already learned to "se meler de ses **propriales** affaires." So great a triumph is inconceivable without, so to speak, the man behind the gun. Of their own accord Choirs are not as a rule disposed to budge an inch from the accepted way. The pastor must take the initiative. The impression I have gained from a fairest acquaintance with the sacerdotal Order is that the clergy are no wise inferior in zeal to the priesthood of the past nor in horse-sense to the laity of the present. Yet they often appear to be over-slow to move in liturgical matters. The explanation is in part that experience has taught them to look askance at the measures proposed by intemperate reformers. For example: a neighbouring Choir discards th harmonic for the Gregorian mass. The result is wretchedness and gloom. The verdict of the priest who hears it is "Weber in G may be wrong. I am no musician; I defer: but **that** I know for certain is not Catholic." He is perfectly right for the exclusive Chant mass, except as a means to a collective end, has no justification whatever. Similarly with respect to the **Proprium.** "From all accounts" he remarks, "the ideal seems to be the Chant mass and the Chant Proper. Between the two, music of every kind is outlawed from the Church altogether, and **that,** is not Catholic". He is not far wrong. The Church has never rejected music; melody above the common grasp or harmony the most splendid genius has created. For such music She provides unstinted scope and opportunity; not in the Common but in the Proper. The want of space, however, obliges me to hold over to a future number the discussion of this important phase of the liturgical problem.

Women In Church Choirs

By Ludwig Bonvin S. J.

IT is reported that at the May Convention of the St. Gregory Society, the old debate concerning female participation in church choirs was renewed. The documents and elucidations which past years have offered seem to have been forgotten. The present article contents itself with an extract of these documents and explanations.

The Motu Proprio of November 22, 1903, was published by Pope Pius X as "a juridical code of sacred music". What does it decide in our question? Does it forbid women to sing in the church choir? The answer is: **Yes** and **No.** ..**Yes,** if there is is question of the proper **liturgical or canonical choir;** no, if there is question of a choir which is **not** the official liturgical choir. To this non-liturgical choir the Motu Proprio does not refer where it makes its prohibition. On the other hand, various decrees of the Congregation of Rites, allowing and regulating female cooperation, refer to such a choir.

The whole question then reduces itself to this other one: What is meant by the **liturgical choir?**

First, it must be premised that a choir does not become a strictly liturgical choir by the mere fact that it sings liturgical texts in the church. What is required for constituting a liturgical choir will be made clear by the following considerations and definitions.

The history of liturgy teaches us that the official church-choir originally consisted of clerics. These clerics, stationed in the sanctuary (choir) near the altar, not only chanted, but also took part in various ceremonies and functions. There existed, and, in many countries, there exist even today so-called chapters, which are attached to cathedrals and collegiate churches, and whose duty it is to promote the divine service by personally rendering the liturgical chants in the choir. (Wernz, Jus decret II, pp. 922 and 949). In the mind of the church **(ex-mente Ecclesiae)** the singers who perform strictly liturgical functions must be clerics—at least, in prominent churches. Should it be impossible to follow this regulation conveniently **(commode),** it is allowed to take in laics, men and boys, (Wernz, Jus decret-II, p 484). Such laymen forming the **"music choir"** are stationed in the sanctuary, and take there an active part in the ceremonies. "The members of the **Music Choir** says Benedict XIV, "Must observe entirely the rules laid down for the priest choir (with which they are associated) and adapt themselves to that body".

Whenever the choir or the singers are

named in ecclesiastical regulations and rubrics this **liturgical choir stationed in the sanctuary,** is understood unless the contrary is expressly stated or is clear from the context. Now the Motu Proprio nowhere (in Nos. 12 and 13) says that it refers to any other than this choir. On the contrary, the expressions "choir of the **levites** (clerics)," whose office also associated laysingers really perform", and the fact (in No. 14) that it desires **clerical vestments** for the latter, distinctly point to the strictly liturgical choir. These details show that the choir which it has in view is identical with the official liturgical choir described above.

This view is also borne out by Msgr. Mancini, President of the Liturgical Commission attached to the Congregation of Rites. In his official capacity he worked out some **Animadversiones,** which served as a basis for the answer given by this Congregation in a decree concerning the singing of women ("quaeque responsiones ejusdem S. C. determinarunt". See Ephem. Liturg. 1908, no 3). In this document (No. 12) he defines the strictly liturgical choir indirectly as follows: "The office of singers is **liturgical** (in the sense of the Motu Proprio), in as far as it is exercised by **levites** (clerics) **in the choir,** i. e., in the more sacred part **(sanctuary)** of the church". We may say: by **levites** and the **laics,** men and boys, who, according to old usage, are associated with them.

This, then, is the choir from which the Motu Proprio excludes the women. "Women," says Mancini (No. 12) "may neither be in the sanctuary nor be associated with the levites. Hence the Motu Proprio says that "women, being incapable of exercising a liturgical office cannot be admitted to form the choir or to take part in it as members of the music choir (cappella musicale)". "On the other hand", continues the President of the Liturgical Commission, "provided the women take their place outside the choir— and by 'choir' the whole space of the sanctuary is here meant, provided they are as far as possible apart from the men, neither the Motu Proprio nor any other law prohibits their singing." (Animadv. no. 13)

Let us here consider the objection: Who ever stationed the women in the sanctuary? Why, then this explicit prohibition in the Motu Proprio? In answer it may first be remarked that the Motu Proprio is a code of law for Church Music. Now, codes of law may set down principles, which nobody has yet violated. Thus the civil codes of many countries declared only the male sex as entitled to vote, even though the women there had not yet endeavored to secure this right for themselves. Furthermore, it is a mistake to suppose that a choir with female voices stationed in the sanctuary is a merely theoretical possibilty, and was never in existence anywhere. We read, for instance, that in the kingdom of the Franks nuns of the eighth century made free to sing in their monasteries on the ambo placed in the sanctuary. Pope Zachary took severe measures against this intrusion. In modern times we need but read the decree **De Truxillo** of September 17, 1897. The question submitted in this was: "Whether the **custom** introduced into a church, even a cathedral church, that women and girls, **within** or without the **sanctuary,** sing in solemn Masses might be retained?"

The Motu Proprio decides our question. However there exist also some decrees of the Congregation of Rites, published partly before, partly after, the Motu Proprio, which deal with the singing of women.

De Truxillo —(Decr. Auth. 3964)—We have just seen that here the question submitted to the Congregation of Rites referred to female singing also within the sanctuary. The decree answered in the negative.

Another decree, **Angelipolitana** (No. 4210) is dated 17, Jan. 1908; it was therefore published after the Motu Proprio. The following question was asked: "Will it be lawful to permit girls and women, in pews set apart for them and separated from the men, to sing the unvarying parts of the Mass; or at least, outside of the strictly liturgical functions, to sing hymns or sacred songs in the vernacular?" To this the S. Congregation of Rites "having sought the opinion both of the Liturgical Commission and of the Commission of Music and Sacred Chant" answered: "In the affirmative to both questions."

The third decree pertaining to our subject is dated Dec. 18, 1908. The query reads. "Almost everywhere in the United States of North America, the word **choir** designates only a certain small body of singers of both sexes, selected for the purpose of rendering the liturgical texts at Solemn Masses. This Choir, or collection of men and women (or girls), is placed outside the sanctuary, and usually as far as possible from the altar, in a location destined for its sole use. No other choir is used for singing the liturgical texts. It is therefore asked: Whether, in view of the decision concerning the singing

of women in church (Angelipolitana, 17 January, 1908) in which a concession was made that 'amongst the faithful, men and boys, so far as possible, should contribute their share to the divine praises, yet without excluding women and girls (especially if men and boys be wanting), it is permissible henceforth to retain the choir or collection of men and women above-described, placed far away from the altar, and exercising the function of a liturgical choir?"

The answer of the S. Congregation of Rites was: **"As the matter is placed before us, negatively and ad mentem-Mens est:** that the men be wholly separated from the women, unseemliness of any kind avoided, and the consciences of Ordinaries obligated in these respects."

To understand this decree, we must attend closely to the clause: **"Prout exponitur, as the matter is presented."** For the Congregation explicitly says that its "no" covers the case only as this was presented.

The querists, as we know from the history of the case, had no intention to submit it from the moral aspect, however the Congregation saw the query just in that light. In the eyes of the Congregation of Rites a choir such as described might give rise to inconveniences in other countries with other social habits and views. The answer of the Congregation of Rites disregards the **liturgical** aspect of the matter altogether—indeed this had been already settled—and considers the question from the purely moral standpoint, **"sint separati, vitato quolibet inconvenienti,** they must be separated, unseemliness of any kind must be avoided."

Msgr, Mancini, the President of the Liturgical Commission which was again expressly consulted, has published a commentary on this decision, in the Ephemliturg. (1909, No. 2). This Commentary leaves no doubt as to the determining motive underlying Rome's answer. We cite the principal passage: "The answer of the Congregation of Rites need excite no surprise. The **dubium** as proposed evidently supposes a promiscuous assemblage of men and women who, separated from the faithful and very far distant from the altar, take care of the singing and constitute the music choir. One may therefore suppose, and rightly so, young people of both sexes who are together, even without witnesses, and who are bound to intercommunicate, etc. If there were question of angels, there would be no harm; but these are men, formed of clay. Hence such a close contact, which would deserve grave censure even in secular intercourse, is nothing less than abomination in sacred functions."

A commingling of the sexes as described and supposed by the President of the Liturgical Commission and by the Congregation of Rites is, then, not approved. However, a choir arranged in another way is not excluded by the words: 'As the matter is presented, Negatively", but rather indicated and provided for. In fact, the Congregation adds immediately, **"and ad mentem-Mens est, what we mean and desire is "that the men be separated from the women and thus any unseemliness be avoided"** which according to the character, education, or discipline of the singers, might occur among them.

"Now what is meant by being entirely separated, **omnino separati?"** asks Dom Pothier's organ, the Revue du chant gregorien (XX, No. 1) which at that time was edited in Rome by Dom Pothier's secretary. It answers: "Until the eventual appearance of more definite official regulations; it is left to sound common sense to answer this question. We are of the opinion that the separation would surely be effective if some sufficient material barrier, as, for example, a harmonium (reed organ), is placed between both sections of a mixed choir; or even if the men are separated from the women merely by an equivalent space. If this rule is observed, church choirs made up of both sexes are in principle allowed." In practice, if the various groups of voices are to be made to harmonize exactly, a certain separation of them is naturally demanded. That is practically observed by every choir.

This, then, is the juridical position of female singing, such as it folows from the prescriptions of the Motu Proprio of Pius X and from the decrees of the Congregation of Rites.

J. B. SCHMIEDELER, NOTED DIRECTOR OF CHURCH CHOIRS, DIES

Tipton, Kan., Funeral services were held here recently for John Baptist Schmiedeler, well-known choir director of Missouri and Kansas. The Rev. Dr. Edgar Schmiedeler, O.S.B., Director of the Rural Life Bureau, National Catholic Welfare Conference, Washington, D. C., was the celebrant of the Requiem Mass.

Mr. Schmiedeler, who had directed the choir of St. Boniface's Church here for the last 20 years, formerly had been choir director in the Cathedral and St. Patrick's Church, Kansas City, Mo., and in St. Anthony's, Holy Name and St. John the Evangelist churches, in Kansas City, Kan.

CONVERT MUSICIAN

Pittsburgh, Pa.

James Philip Johnston, a recent convert to the Catholic Faith, visited Mount Mercy summer school last week and shared with his friends the joy of his recent reception into the Church. Mr. Johnston is an organist of exceptional ability and during his residence in Pittsburgh his enthusiasm, affability and sincerity won for him many friends. The announcement of his conversion will come as a surprise to many because of his ancestry and of the prominence of the positions he has held.

Mr. Johnston, the son of a Methodist minister, was born in Wooster, O., was graduated with high honor from the College of Music in Cincinnati in 1919, and received the Springer gold medal for organ. So highly did Cnarles Heinroth think of his talent and attainments that it was under his auspices that Mr. Johnston came to Pittsburgh to take the position of organist and choir director at the East Liberty Presbyterian church. For ten years he held this position, and with it the respect and friendship of local musicians. In 1929, many of the worldly-wise felt that he was making a grave mistake when he resigned his position with the Mellon Church and its wealthy congregation to succeed Dr. John Finley Williamson with the Westminister Choir at Dayton, O., but Mr. Johnston always looked more to a wider field for realizing his ideals than to material advantages. He brought to his duties in the next five years the same sincerity, capacity for hard work and the desire for a high standard in church music that had characterized his former life. In the meantime, earnest prayer, study and various influences were shaping his course toward the Catholic Church. Recent days have witnessed his resignation from his excellent position, farewells to his pastor and to his choir, his baptism and that of his charming wife and baby, Justine.

Almost immediately Mr. Johnston was offered a position of organist in the Church of the Holy Innocents, Brooklyn, N. Y., and it was en route to this work that he stopped in Pittsburgh. At Mount Mercy, the Rev. Andrew J. Pauley, the chaplain, and also a member of the College faculty, introduced Mr. Johnston to his classes in Apologetics and Catholic Action, and an interesting session followed in the form of a round table discussion. His friends wish to Mr. Johnston success in his new field of duties and all the blessings and consolations of the Catholic Faith.

NEW MASS SUNG FOR SILVER JUBILEE OF MOST REVEREND JAMES A. GRIFFIN, D.D., SPRINGFIELD, ILLINOIS.

A new composition for three part singing by ladies voices, Missa S. S. Cordis Jesu, by Sister M. Celestine Cannon, O.P., was written for and dedicated to the Most Rev. Bishop of Springfield, Illinois, James A. Griffin, D.D. for his Silver Jubilee, July 4, 1934.

The first copy of the Mass finished by the printer was presented to Bishop Griffin, and performance of the work was given at various churches and convents of the diocese.

Among the well known churches were: St. Francis Xavier, Jerseyville; St. Mary's, Carlinville, and the following schools: St. Joseph's Convent, Bradley; Sacred Heart Academy, Springfield; Holy Cross School, Mendota; St. Thomas School, Crystal Lake; Donovan Memorial School, Rantoul; St. Pauls Convent, Odell; and St. Joseph's Convent, Philo. Performances were given in other churches and schools also. This work is published by McLaughlin & Reilly Company.

BENEDICTION SERVICE

By Sister St. Paul

A new simple set of O Salutaris and Tantum Ergo, has been issued in the McLaughlin & Reilly Co. catalog. The pieces are choral and may be sung by two, three or four part choruses. They are priced at 15c for the set.

THE LATIN LANGUAGE

By Rev. C. A. Sanderbeck
Secretary, Church Music Commission Pittsburgh, Pa.

I

THE Church in her wisdom has decreed that for her Liturgy there shall be a universal language, and hence Catholics assisting at the Holy Sacrifice, even in quarters of the globe remotest from their homes, hear the priest use the same sonorous and ancient Latin tongue, which they heard of old in their native land. Our separated brethren are often at a loss to understand how Catholics can follow a ceremonial in a strange tongue, but we of the household of the Faith know that this difficulty troubles not even the most ignorant amongst us, and how sufficiently even the poorest and the most illiterate can understand, follow, and join in the spirit and intention of the prayers and actions of the priest at the altar.

II

But for such as sing in choir, a more precise knowledge is desirable. It is theirs to sing the sacred words, and every singer and teacher of singing knows, or should know, how closely the effect of vocal music depends upon attention, or the reverse, to the expression of the meaning of the words sung. Now, to a large proportion of amateur singers, Latin is practically an unknown tongue, and, unfortunately, this remark is also true of church singers. It is but seldom any are found to whom Latin is otherwise than as a sealed book. This fact, in our opinion, is not sufficiently taken into account by choirmasters, and hence comes much of the inexpressive, souless singing so often heard in our churches.

III

This remark does not apply so much to the musical portions of the Ordinary of the Mass, such as the Gloria and Credo, of which the Latin and English are, in most prayer-books, printed in parallel columns (and with the meaning of which all must consequently be sufficiently familiar), but rather to the constantly changing Proper, namely, the Introit, Gradual, Tract, or Sequence, Offertory and Communion. How can singers be expected to enter into the spirit of the music Plain Chant or harmonized of these unless they either understand the Latin tongue, or, failing that, that the choirmaster takes the trouble to translate the words for them? Our recommendation is that, before a choir begins to practice the music of any of these parts of the Mass, the conductor shall read the words distinctly aloud, giving the Latin the full round Roman pronunciation (which, by reason of its suitability for musical purposes, he should insist upon the choir also adopting), and then add a clear and accurate English translation. The translation all the singers may scarcely remember literally, but it will suffice to give them a fairly good idea of the meaning of the words which they are about to sing.

IV

The advantage of this would be specially observable in regard to Plain Chant, and would tend greatly to remove the lifelessness so often noticed in its rendering, and which arises largely from many of the singers not understanding the meaning of the words. The reading of the words aloud beforehand we regard as a most essential preliminary. To "rush" a choir, for example, at an elaborated Plain Chant Introit, comprising a number of strange and many-syllabled Latin words, is certain loss of time, as at first the singers will have their attention fixed on the endeavor to make out the unfamiliar words, and next to fit them to the formidable-looking groups of notes on the music before them. But let them once become quite sure of the words and of their pronunciation; and let them next obtain a general notion of their meaning; and the choirmaster adopting our recommendation will then find the study of the vocal parts proceed with tenfold interest and tenfold success.

The same course should be followed with motets, or other detached pieces, and the slight additional labor involved will soon be repaid in the increased devotional fervor and expression which a knowledge of the meaning of the words and of their suitable pronounciation will impart to the singing. To our mind, nothing in the whole range of poetry can surpass the exquisite imagery, and "word-painting" of the Lamentations in the Office of Tenebrae, but, while appreciating the pathos and beauty of the words, we have often sympathized with the hard lot of fellow-singers who were laboriously, but conscientiously, singing their parts, with little or no idea of the wonderful sublimity of the inspired words they sing.

The Observer—Pittsburgh, Pa.
Jan. 18, 1934

The Story of Anthony Jawelak, Young Blind Genius

ANTHONY Jawelak was born in Pittsburgh, April 1, 1896, and has been blind from birth. His musical ability was displayed at an early age. When Anthony was a year and six months of age, his father purchased a piano and the child immediately began to investigate this addition to the household. His father, noting signs of ability, told some of his friends about it, among them Dr. Caspar P. Koch, city organist at Carnegie Music Hall in what was then the city of Allegheny, but is now part of Pittsburgh. Anthony's father sang in the choir directed by Dr. Koch.

One day Dr. Koch visited at the Jawelak home, bringing some music for a concert which the choir was to give, and as Mr. Jawelak had solo parts in this performance, Dr. Koch played the music over for him—a composition of some six or seven pages. Later, when Dr. Koch was leaving, Anthony, who was then little more than 2 years old, climbed on the piano bench and played the whole composition from beginning to end, as much as he was able to reach with his small hands. Naturally Dr. Koch was astounded, and said to Anthony's father: "You know you have a genius here!"

Dr. Koch's interest was thoroughly aroused, and he returned to the piano and played something which was more suited to Anthony's hands—the Minuet from Mozart's "Dom Giovanni"—and Anthony promptly repeated it. So exact was the reproduction that one in the next room would have said that Dr. Koch had played it twice. Then Dr. Koch started it again, playing the first few measures in another key (F sharp), and Anthony completed it in the transposed key. Dr. Koch next improvised something in which a few octaves occurred, wondering what Anthony would do, but without much difficulty Anthony was able to play the octaves with the rigth hand, rolling them slightly, but, being unable to reach octaves with the left hand, he played them with his elbow and fist.

On the advice of his physician, Anthony was given no instruction at that time, for, on account of his extremely nervous condition, it was thought that he might overdo both physically and mentally. However, he was permitted to play the piano as much as he wished. When he was 10 years old Dr. Koch began giving him regular instruction and his progress was so rapid that within a year or two he played Bach fugues and Mozart sonatas. From the day he began to play Bach he cultivated the habit of transposing everything he learned, so that he could finally transpose a Bach fugue or a difficult Chopin etude into any key, playing it with the same facility as in the original key.

At the age of 12 or 13 years he began to compose, being interested chiefly in piano etudes, and his compositions were so difficult that only the foremost pianists would be able to play them. By this time Anthony's hands were unusually large, stretching a twelfth very easily—solid, not rolled. His first piano recital was given at Hamilton's music store in Pittsburgh, before a gathering of musicians. He was then 14. He played a Prelude and Fugue by Bach, and transposed them to different keys called for by members of the audience. Then came the "Moonlight" Sonata, Beethoven; Spring Song, Mendelssohn; Minute Waltz, Chopin, and several other compositions. Shortly thereafter came a series of piano recitals in Pittsburgh, Chicago, Milwaukee and other cities. Newspaper criticisms following these appearances contained such phrases as the following. "Electrified the audience," "wild applause," "created surprise and astonishment," "the audience did all but jump to its feet in clamorous applause." On numerous occasions Anthony appeared with symphony orchestras, among them the Russian Symphony Orchestra and the Pittsburgh Festival Orchestra. He also demonstrated the faculty which he had exercised as a child of 3 or 4, that of naming instantly the tones of any chord that he heard, and reproducing them immediately—not only tones of musical instruments, but the vast range of partials that are present in the noise of, say, a dishpan when it is struck, which effect he could reproduce on the piano. In a single piano tone he named as many as thirty-one partials. This faculty was tested by Dr. Schoen of Carnegie Institute of Technology and it was found that less than half of these could be checked by the Helmholtz instruments. A set of scientific tuning forks was put to a test and it was discovered by Anthony that a number of these contained flaws, in that some of the superpartials were sounding which were supposed

to be absent. In organ pipes which were examined Anthony could name the super-partials present in the different varieties of tone, and many of these pipes contained flaws.

When in grammar school Anthony had a great longing to play the organ, but the opportunity did not come until later. It came on an occasion when he accompanied Dr. Koch to Carnegie Music Hall, where he was to assist in a recital. The doctor played a piece on the organ and then invited Anthony to try the organ, saying in a jocular vein: "It's very easy to play the organ." Anthony tried it—and agreed with him.

As an organist Anthony began his career as assistant to Dr. Koch at the Church of the Holy Trinity, Pittsburgh. Being unable to find a substitute when called from the city, Dr. Koch asked Anthony if he would like to learn to play the organ, and the idea appealed. Dr. Koch gave him three lessons in two weeks and Anthony played all the services in Holy Trinity Church during Dr. Koch's absence. Dr. Koch played the compositions that were to be played or sung, pedals and all, and Anthony found no difficulty in performing them. Pedals offered no difficulty from the start. Desiring to learn more of the organ, the youth enrolled as a member of the organ class at Carnegie Institute of Technology. On account of his ability he received a scholarship from the school. Mrs. R. B. Mellon became interested in him and paid the tuition fee for the second year. At the end of the second year Anthony played Guilmant's Concerto in conjunction with the student orchestra in Carnegie Music Hall. There were only two rehearsals for this performance and after the first rehearsal Anthony knew the whole orchestral score. J. Vick O'Brien, who was conducting the rehearsals, was surprised when the boy pointed out several errors on the part of the orchestral performers.

When Dr. Koch resigned his position as organist and director at Holy Trinity Church in 1925, Anthony succeded him and held this post until January, 1929.

Jawelak has to his credit about thirty piano compositions, but they are so difficult to play that publishers are disinclined to accept them. These compositions are highly original, however, and when played by one who can master the difficulties, they are replete with interesting details. Two organ compositions have been published, which, on the contrary, are well within the grasp of the average organist, which probably accounts for the fact that publishers were readily found for them. "A Madrigal," dedicated to Charles A. H. Pearson of Pittsburgh, has been played at several of the A. G. O. and N. A. O. conventions, and is a lovely melody, so gracefully conceived that Mozart might have written it. "Grand Choeur," the other published organ composition, is found useful as a closing number or postlude. Both are published by Gray.

During the summer of 1930 Anthony left Pittsburgh for the Carmelite Monastery at Niagara Falls, Ont., and he is now known as Brother Anthony. Several years before his parents died he had made up his mind that when he was left alone he would join the Carmelites. At the monastery such time as is not taken up with religious duties and playing for the chapel services Anthony devotes to his art—playing the concert grand piano, acquired shortly after his arrival there, and composing for various instruments and combinations of instruments.

—THE DIAPASON.

GRADUAL AND OFFERTORY FOR FEAST OF THE IMMACULATE CONCEPTION, DEC. 8, 1934

The late Msgr. Lappert, who was prominently identified with THE CAECILIA years ago, and whose church choir was one of the very best in Kentucky, composed a two part setting of the Gradual and Offertory for December 8th which is both liturgical and simple in form. It appeared in THE CAECILIA in November, 1912, and copies are available at 15c per copy.

FOR THE FEAST OF ST. CAECILIA (Nov. 22)

Several past Caecilia Supplements, were devoted to material for the Feast of St. Caecilia which falls on Nov. 22. Settings of the Afferentur Regi, and a few hymns with English words to this Saint, are still available.

MESSE SOLENNELLE
By Carl Koenig

A new three part mass (SSA) made its appearance late in the spring, which should become very popular. It will appeal especially to choirs of adult voices, attaining as if does, a character of devotional appeal through simple musical form. A choir with good rich alto voices will create fine harmonic effects in the singing of this work.

PITTSBURGH ORGANIST APPOINTED AT NEW YORK CITY CHURCH

Albin D. McDermott, for the last eight years organist at St. Agnes church, Pittsburgh, has been signally honored by the Most Rev. Stephen J. Donahue, auxiliary Bishop of the archdiocese of New York and rector of Holy Name church in New York City, in his selection of Mr. McDermott as organist of Holy Name parish, one of the largest parishes in the United States. Mr. McDermott received from Bishop Donahue last week the offer of the position and he immediately wired his acceptance. He will go to New York about September 1.

Mr. McDermott is widely known throughout musical circles in the Pittsburgh district for his ability as an organist. He was born in Charleroi, November 26, 1908, a son of Mr. and Mrs. M. M. McDermott, and a short time later his family moved to Knoxville, where he attended St. Canice's school. He made his college preparatory studies at Duquesne University and entered the University of Pittsburgh, where he was awarded the A.B. degree in 1928. In 1929 he received the A.M. degree at Pitt and continued his musical studies under eminent organists of this city. Among those with whom he studied were Dr. Caspar Koch, present city organist at Carnegie Music Hall, North Side; J. Vick O'Brien, Dr. Charles Heinroth, former music director at Carnegie Institute, and W. K. Steiner. Mr. McDermott has furnished the music for numerous radio broadcasts, being director of the choir chosen to represent the Catholic choirs of the city in a municipal broadcast in March, 1929. In June 1929, Mr. McDermott had charge of the music in broadcast over Station KDKA sponsored by the Holy Name Society. Holy Name Parish is where the famous "Father Curry" was Pastor and where the much discussed hymn "Good Night Sweet Jesus" came into fame.

TETRAZZINI IS HAPPY—BUT SHE HAS ONE GREAT SORROW

A Brief Interview With The Great Singer

"Her eyes were full of liveliness as she spoke in broken English alternated with smooth Italian and rapid French. She peeled off her gloves, clasped her hands and occasionally leaned back, trilling and laughing by turn.

During her 46 years of singing in every country in the world—over which period the great soprano has earned more than $4,000,000—she has helped the Church whenever possible.

"I have built three churches!" she exclaimed proudly! When she visited San Francisco she found that the Church of the Sacred Heart there was built of wood. This could not be tolerated, so she staged a concert with herself as the attraction, charged the Californians 20 dollars each, and raised some 10,000 dollars. This she handed over to the parish priest and a stone church took place of the wooden one. The inscribed and autographed album which the priests of the town gave her in recognition of her help is one of her treasures.

On one occasion when Tetrazzini joined in the singing of the **Sanctus** in church the priest told her afterwards that he almost forgot what he was doing. "He said he thought it was an angel singing," added the great soprano with a gay laugh.

Her smile vanished, however, and she told me sadly that it was the great sorrow of her life that she could not sing alone in church. "I should like to thank God for the voice He has given me by singing to Him," she said.

Tetrazzini always makes a point of taking the bouquets she receives to the nearest Catholic church.

She has had three audiences with the Pope and last year the Holy Father blessed her throat.

On her death her family dies out, for when her sister, Evas, who was a dramatic soprano, passed away, she became the last of the Tetrazzinis."

—Philip A. Kelly, in The Universe Mar. 23, 1934.

CHRISTMAS OFFERTORIES BY FATHER GRUENDER S.J.

Among the most popular settings of the Laetentur Coeli, and the Tui Sunt Coeli for four mixed voices, are those composed by Rev. Hubert Gruender S.J. whose works have appeared in past issues of THE CAECILIA. The Laetentur Coeli is also available for two part choirs.

Father Gruender's masses, his setting of the Lamentations for men's voices, and motets published in the CANTABO DOMINO for women's voices deserve a high place in the list of good compositions by modern American composers of Catholic Church music.

BRIEF BIOGRAPHIES OF WELL KNOWN COMPOSERS

BENJAMIN HAMMA

Benjamin Hamma was born October 10, 1831 at Friedlingen, Wurtemberg. Studied counterpoint with Dr. Peter Lindpainter, completing his musical studies, practical and theoretical, at the Royal Music School in Munich. For several years Mr. Hamma resided in New York, where he held the position of organist at Our Lady of Sorrows Church. A meritorious composer of church, vocal and instrumental music, he died June 2, 1911 in Stuttgart.

Hamma composed a long list of Motets, Offertories, etc. and likewise published with several American publishing houses a number of arrangements and adaptations. Among his outstanding Masses are a Mass in honor of St. Francis for mixed voices with organ or orchestral accompaniment and the following somewhat easier works, Mass in honor of the Sacred Heart of Jesus, for S.A. with T.B. ad lib. and a Mass in honor of St. Dominic, for unison or two-part chorus. A Missa pro Defunctis for mixed voices with organ likewise enjoyed considerable popularity during the days when quartet choirs were still in vogue. Several members of Hamma's family are residents of the United States.

PROMINENT ENGLISH CHOIRMASTER COMPLETES SIXTY YEARS OF MUSIC ACTIVITY

Mr. F. J. Stone, Mus. Bac., F.T.C.L., A.R.A.M., has just completed 60 years of unbroken Catholic activity in Hanley, England, where he was born, and where, at the age of 7, he began as a choir boy. At present he holds the positions of foundation manager to the schools, choirmaster to the Church of the Sacred Heart, president of the Conference of S.V.P., as also of the Longton Particular Council of the S.V.P., chairman of the Little Sisters Flag Day Committee, a movement which he originated and acted as secretary for many years.

In church music Mr. Stone is well known as a composer, his two Masses "St. Philomena" and "The Sacred Heart" (Cary and Co.) have been widely appreciated. His other works include anthems, motets, and songs. As a lecturer on school music he has visited many Catholic and non-Catholic secondary and elementary schools. In the earlier days of his parish work he organised a successful dramatic society and operatic class, and the members by their united efforts contributed a considerable sum towards liquidating the church debt. Mr. Stone is music master at St. Joseph's College, Stoke-on-Trent, and Brownhills High School for Girls, Tunstall, England.

Two Articles on Gregorian Chant

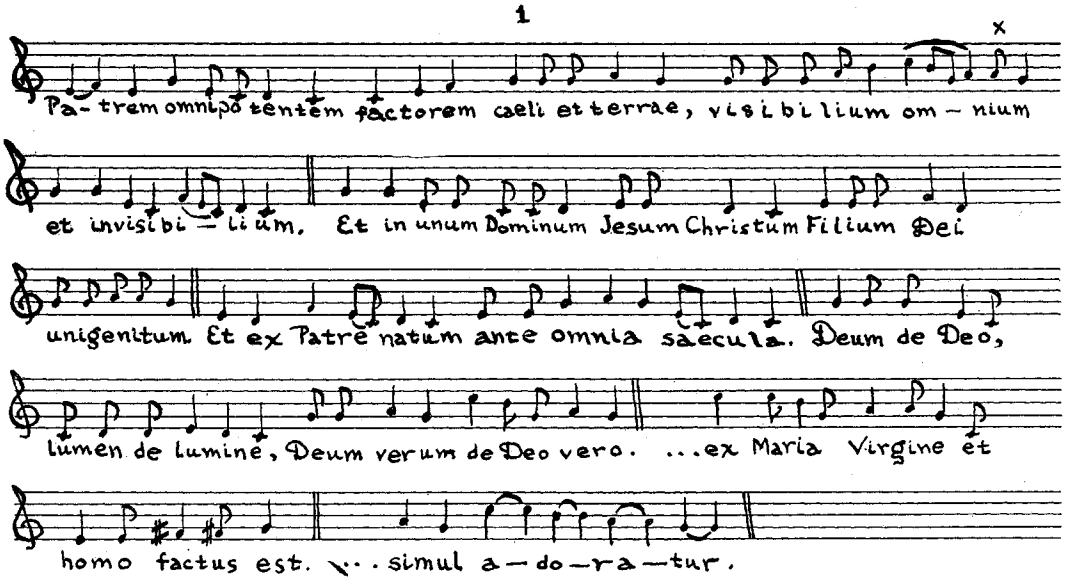
By Arthur Angie

THE RHYTHM OF THE GREGORIAN CREDO

Owing to its bright major character the Credo of the so called Missa de Angelis, the third in the Vatican edition, is probably the most often sung among the Gregorian melodies of this part of the Mass. What is its rhythm?

The melody does not belong to the Gregorian era proper. However it is possible to trace it as far back as the XV century, when it was sung in Florence in the **"Officium Nativitatis D. N. J. C. a I Vesp. usque ad totum Completorium."** A small chant book gives us this information and reproduces the melody "according to the old chant books of this church." (1) Two sorts of notes are used in it: the square-note and the rhombus or diamond-note.

I quote here the first phrases of the piece as found there.



A simple glance through this musical representation suffices for convincing us that the writer, with his different note forms and their special arrangement, intended to rhythmize the melody, and wrote in really proportional long and short values: the square notes being, let us say, quarters and the rhombes, relatively being eighths. In composing he did not, it is true, proceed with great care in respect to the quantity and the accent of the syllables of the text.

Omnium (at the asterisk) and the passage "Ex Maria Virgine . . ." offer some rhythmic difficulty. On **omnium** there was perhaps but a slip of the pen; while in the other passage the writer wished the quarters to be executed perhaps as dotted notes; a sudden change to ternary measure is scarcely to be supposed in this popular piece.

Notice the f sharp on **factus.** We are in the XV century; the Gregorian modes begin to feel the influence of the new times. At **adoratur** the author prescribes double lengths in order to express the text more plastically.

Our present version in the Vaticana—the reader certainly has noticed it—does not entirely agree in certain passages with the Florentine figures.

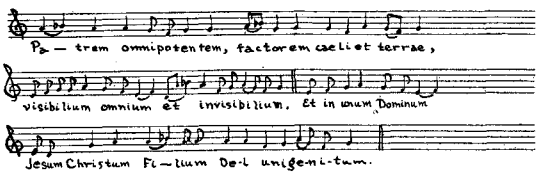
Let us now examine an older, genuinely Gregorian Credo, which the monk Joachim Brander in his manuscript (St. Gall 546) calls **"usuale"**, the usual because it was sung during the whole year, except in Advent and Lent. It is offered as the Vaticana's first Credo.

"This traditional Credo." we learn from Dechevrens, "offers us the most ancient and probably the only Credo that was first sung in the Occidental churches, since the

(1) See Dechevrens, **Voix de St. Gall** Vol. I, p. 183.

Council of Frankfort (794) under Charlemagne, for the Credo was not generally sung previously."

"The whole choir of the monks executed it in monastic churches, and doubtless the people in the other churches or, at least, the official singers and those of the faithful who were capable to do so. It was therefore a very popular melody which was often repeated during the liturgical year and which tradition must have preserved more intact than other less usual chants. Thus a rhythm perfectly definite, of a form entirely simple and natural and still existing in the Credo is easily accounted for, a rhythm which indeed fits a popular chant and is apt to be engraved in all memories." (2)



Brander composed his manuscript in the year 1507. On a five line staff he used rhombes for proportional long notes, and for the **pes** the rhombus with the horseshoe-nail-virga, both notes in the **pes** being long, while he employed the rhombus with a stem turned upwards for the short tone. In our transcription the quarter indicates the long note and the eighth the short one.

Here also one notices at the first glance that a proportional musical rhythm was intended by the notator. Now, while these documents are indeed precious guides for us regarding the rhythm of the pieces in general, our now somewhat perfected sense of quantity, verbal accent and artistic fluency will certainly be allowed to make some improvements. Music at the divine service, besides its primary aim of honoring God is to edify and gratify men of our own time. The Medieval composers, if they could reappear among us, would themselves invite us to do so.

(2) **Etudes de Science Musicale,** Vol. II, p. 31, with a phototypic reproduction of the Credo on pages 35-7.

APROPOS OF THE SEQUENCE "SANCTI SPIRITUS"

In the **Ephemerides Liturgicae** (1931) Dom Jeannin, O.S.B., published a phototypic reproduction of the Gregorian Sequence **Sancti Spiritus** from the Bamberg manuscript, as well as a facsimile of the same Sequence from the St. Gall MS no. 484 (IX to X century). This second MS contains here, as in its 43 other Sequences, only the melody without the text, except for the word **Alleluja;** and curiously, the piece must be read with the lowest line first. On the other hand the Bamberg MS besides the text has the melody written in twice, first with the single notes of the neume groups distributed over the several syllables of the text, and, besides, written as composite neumes on the margin of the page.

St. Gall and Bamberg tally substantially with one another. A striking feature is the abundance of rhythmic indications of these manuscripts. In some strophes the notes marked as long far excede in number the short notes, and repeatedly a whole series of longs follow immediately in succession. On looking at the St. Gall MS the first glance gives us for instance, in each of the first two lines (or rather of the last two, since we must read from the bottom) ten positive episemas.

This fact induces us (1) to make some remarks concerning the **nuances,** or indefinite prolongations as Neo-Solesmes interprets the signs and letters for length in the Gregorian codices. We enquire: How impractical and difficult, even impossible for a choir becomes a regular execution of so many nuances, nuances often coming one right after the other! Is it likely that the great monastic choirs of the Middle Ages did sing in that fashion? Such a supposition is the more improbable when not even a single old text of the best Gregorian era can be quoted for an execution in nuances. Indeed the authors declare the very opposite: "The long note excedes the short always by double." "Every long must be equally long, similarly the short must be equally short," etc.

These observations in Dom Jeannin's publication (2) suggest our looking at the Solesmes transcriptions of this Sequence. We open the **Variae Preces,** and what do we find? Of the many highly authentic rhythmic signs of prolongation found in the MSS there is not so much as one to be discovered in the **Variae Preces** (except, of course, the durations treated as **mora ultimae vocis,** at the end of phrases.) Nothing but equal eighth-notes look us in the face. Can we help but exclaim: Is this giving us a true reproduction of the ancient chants? From an artistic standpoint, to suppress one's thoughts!

(Continued on page 386)

OUR MUSIC THIS MONTH

Among the many prominent members of the Society of St. Gregory of America, who have contributed music to the catalog of the publishers of this magazine we find the names of such modern composers as Joseph J. McGrath, Rev. George V. Predmore, and the recently honored Doctor of Music, Martin G. Dumler. Soon to appear are works, by Norbert E. Fox, Choirmaster of the Toledo Cathedral, and Joseph A. Murphy, Assistant Editor of the "Catholic Choirmaster". In this issue we see a new composition, "Jubilate Deo" by the Reverend J. Leo Barley, Archdiocesan Director of Music, in Baltimore, Maryland. This composition was rendered at the recent Convention of the Society of St. Gregory in Washington, D. C., having been sung by choir of Mt. St. Mary's Seminary in the presence of the Apostolic Delegate. It is a practical contribution for average Seminary choirs, having melodic interest, and vocal lines well within the range of untrained voices.

For women's voices, we take special interest in the first published compositions of Sister M. Rafael, of Mundelein College, Chicago. The widespread observances marking the Feasts of Christ The King, and "The Little Flower", in October, have brought out many new compositions from various sources. These hymns were designed for use at Girls academies and colleges, obviously, and they have indications of a fine technical skill behind the melodic treatment of the words. The words of the "Little Flower" hymn, you will note, were written by that Saint herself.

The Benediction music, is by our loyal friend Sister M. Cherubim O.S.F., whose music and writings have been a feature of this paper during the past two years. It may interest readers to know that the course in "Music Appreciation" has created such favorable comment that it is very likely to be issued in book form at the completion of the course, in this magazine, so that it may be made available to those who missed the early installments. The music in this issue by Sister Cherubim, is number 3 and 4 of a new series of numbers for Benediction, not yet published. In a few years, we predict, Sister Cherubim's work will be better appreciated and formally recognized. Her Mass, this Benediction Collection, a new music collection for Palm Sunday and Holy Week, (for SSA), and her Music Appreciation course will be a part of the repertoire of every worthwhile Catholic ladies choir. Note that the present music may be sung in four parts by singing the accompaniment part.

Two numbers for the Feast of Christ The King, are interesting also in this issue. One an adaptation of English words to a piece by M. Altenburg has present day musical interest in spite of its great age. The other offertory for this feast is a newly published composition which first appeared in a German catalog. Where the voices are available they may be divided, as indicated on the composition, with great effect.

Otto Singenberger has arranged an old Christmas Carol for Children's Voices, "Come Children, Come Hasten", which will appeal to the many who are tired of singing the same old things every Christmas.

NEXT MONTH

More short pieces by L. Raffy, will appear in THE CAECILIA, beginning with the next issue. A majority of subscribers seem to find this type of music devotional, interesting enough for the best organists to elaborate upon, and helpful enough for less talented organists to enjoy. When this series is completed, we will commence with a group of numbers by the eminent Italian musician, Bottazzo, to be followed by a group of numbers by our best American Catholic organists, such as Mauro-Cottone, Richard Keys Biggs, Rene L. Becker, Joseph J. McGrath, etc.

Mauro-Cottone will present a new Christmas piece from his collection "MELODIAE SACRAE" for SATB, in the next issue, it is the motet "Jesus Christus". Sister Rafael, will give us a Christmas number, in the same style as her present contributions. The Benediction Collection by Sister Cherubim will be continued. Father Walter of St. Francis Seminary, Wisc., will contribute some Christmas numbers for T.T.B.B. choir.

Issued as Part II of Vol. 62, No. 1, Jan. 1936.

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CHURCH MUSIC

on Street, Boston, Mass.—Publishers

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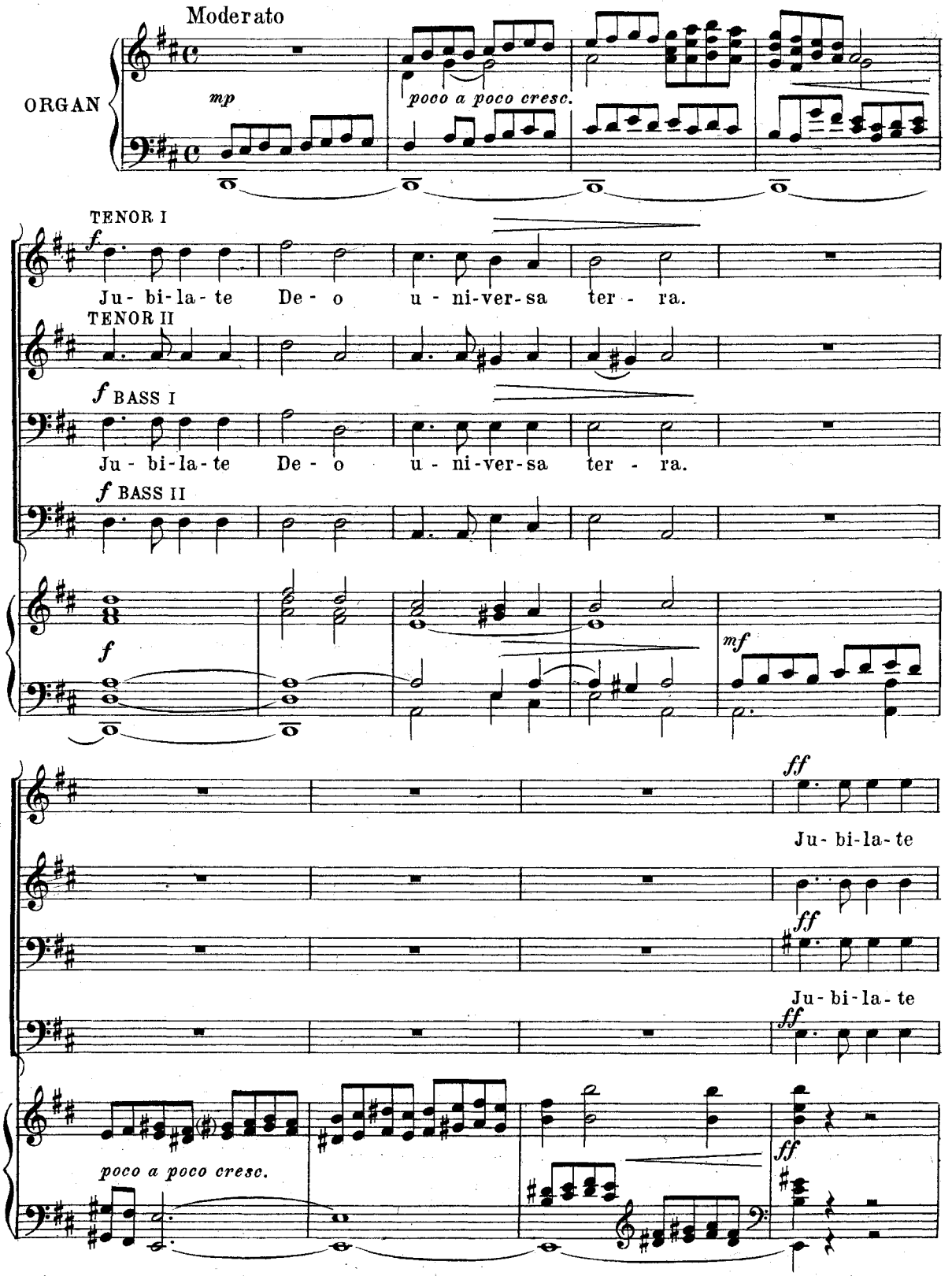
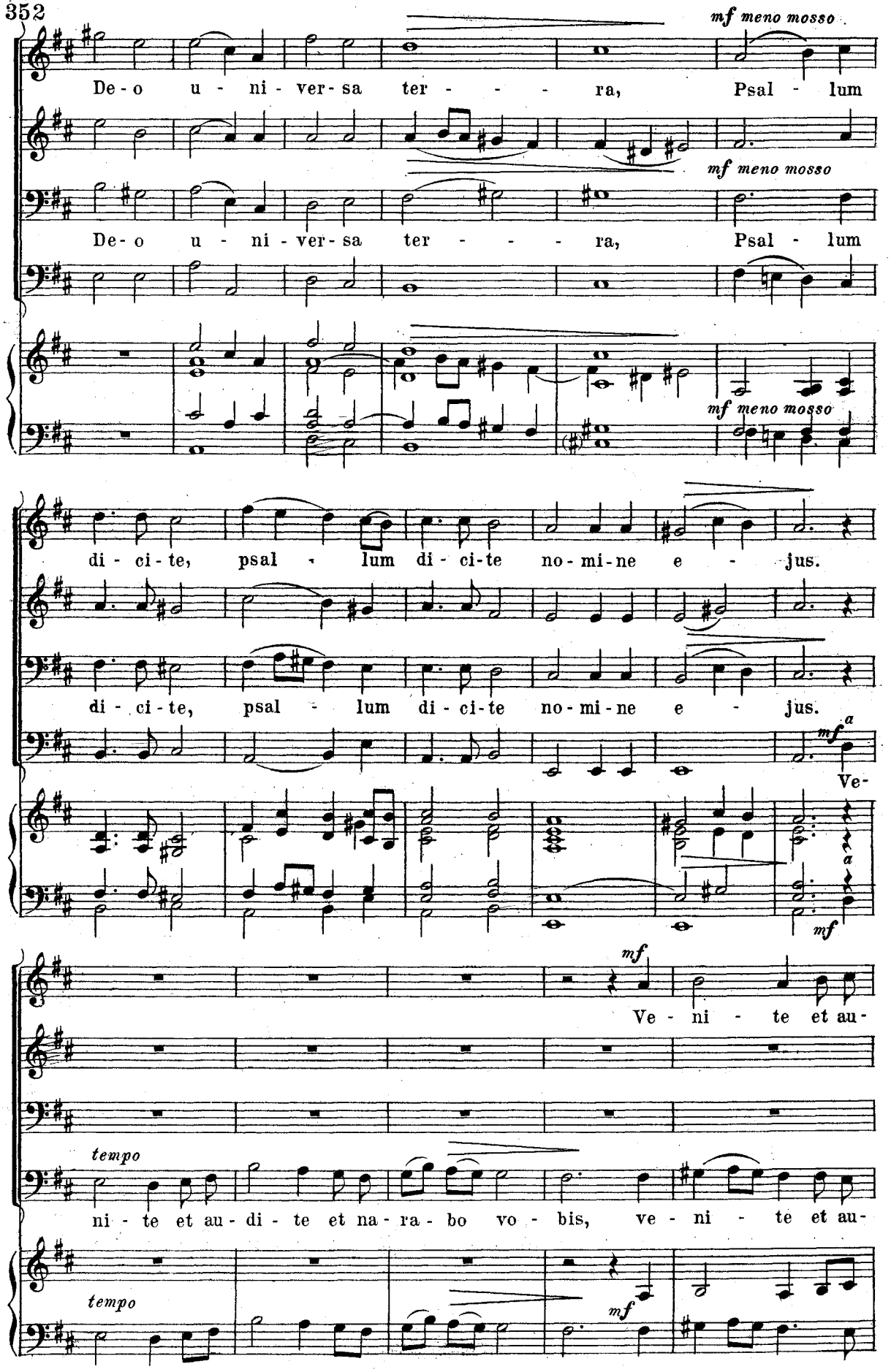
To The Schola Cantorum of
Mt. St. Mary's Seminary, Emmitsburg, Maryland

Jubilate Deo

Performed at the Society of St. Gregory Convention, Washington, D. C., 1934, In the presence of the Most Reverend Apostolic Delegate.

J. LEO BARLEY

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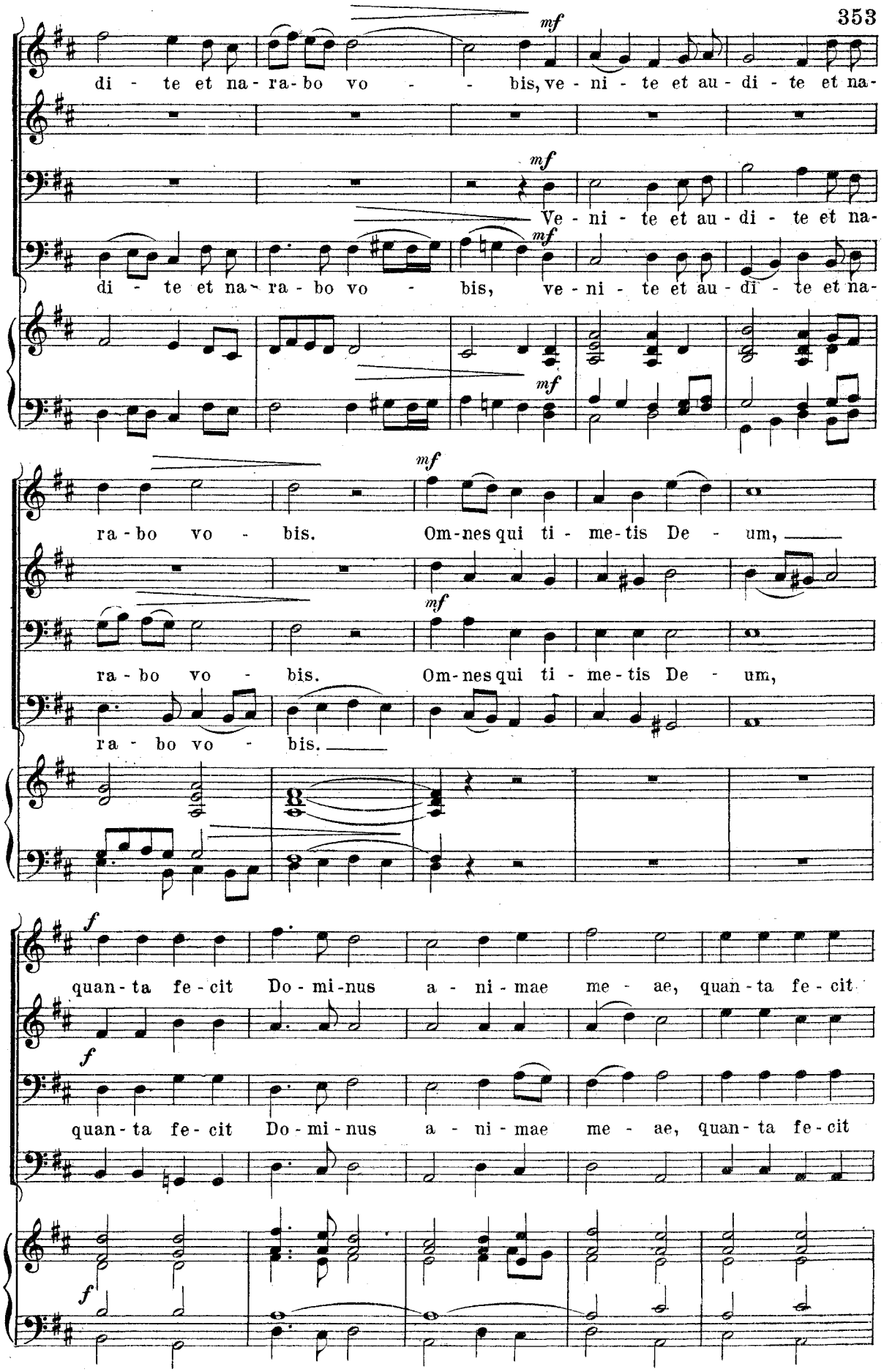
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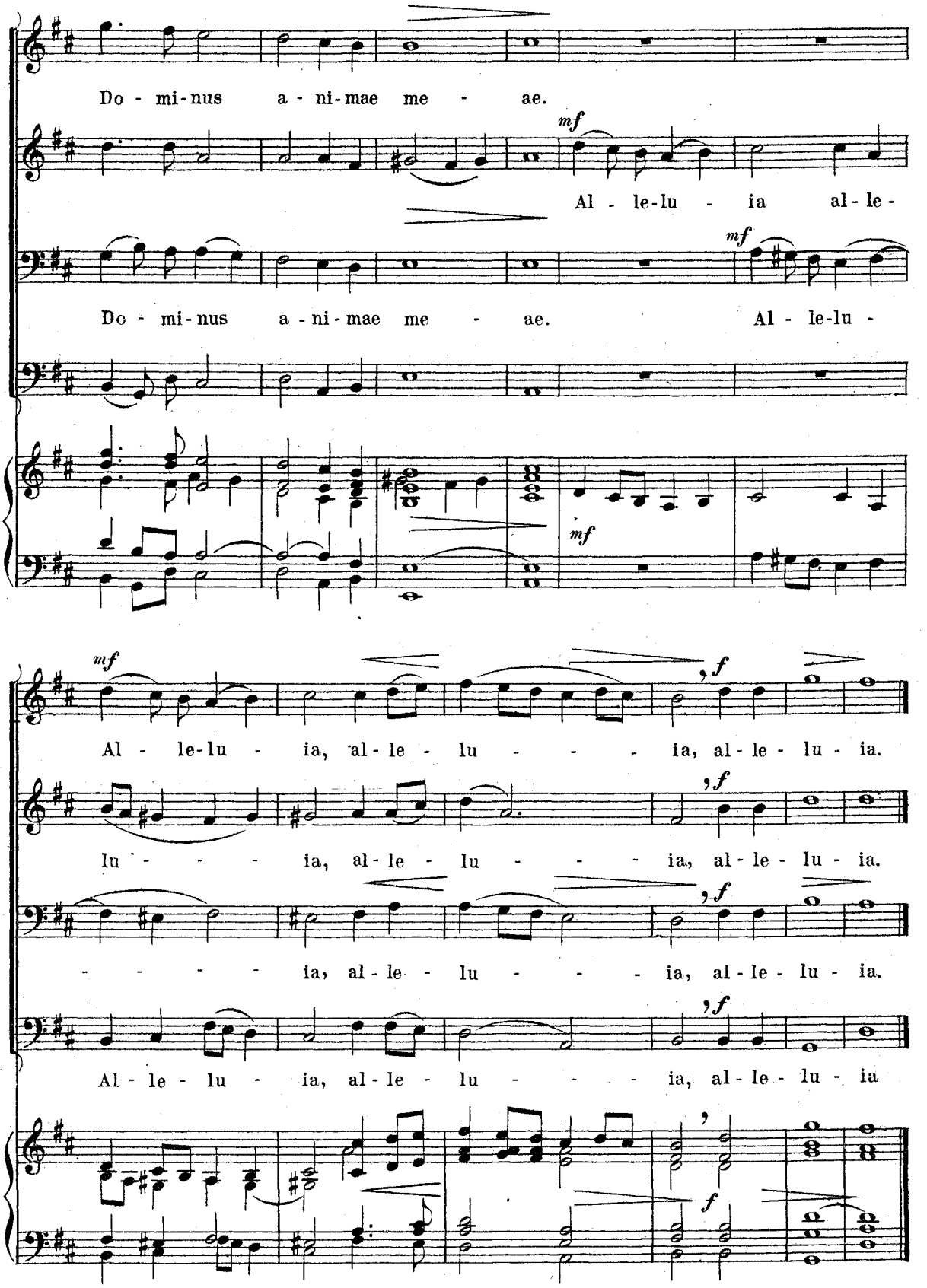
ra - bo vo - bis.
quan - ta fe - cit Do - mi - nus a - ni - mae me - ae, quan - ta fe - cit
quan - ta fe - cit Do - mi - nus a - ni - mae me - ae, quan - ta fe - cit

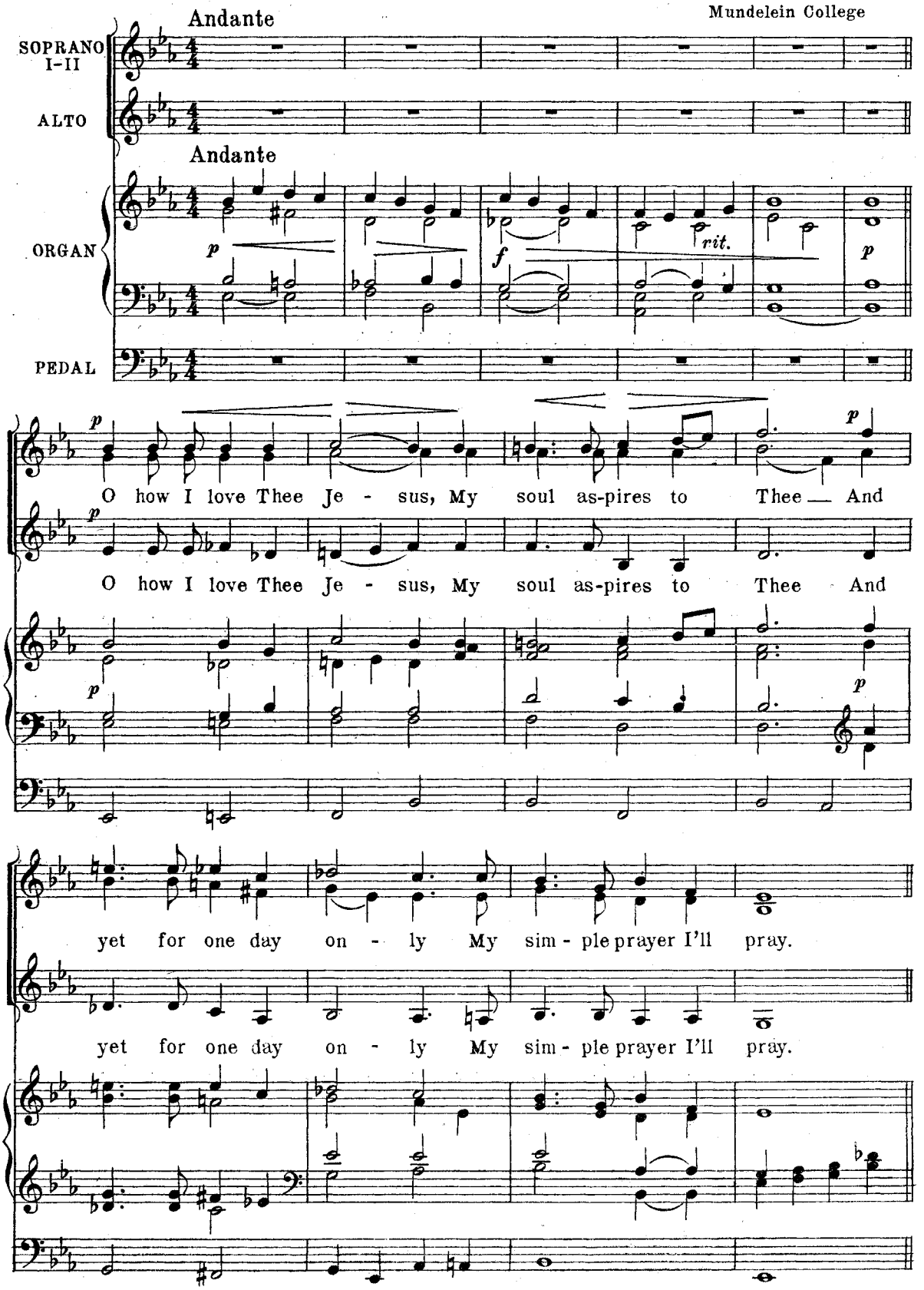

Do - mi-nus a - ni-mae me - ae.
mf
Al - le-lu - ia al-le-
Do - mi-nus a - ni-mae me - ae.
mf
Al - le-lu -
mf
Al - le-lu - ia, al - le - lu - - - - ia, al - le - lu - ia.
,f
lu - - - - ia, al - le - lu - - - - ia, al - le - lu - ia.
- - - - - ia, al - le - lu - - - - ia, al - le - lu - ia.
Al - le - lu - ia, al - le - lu - - - - ia, al - le - lu - ia
f

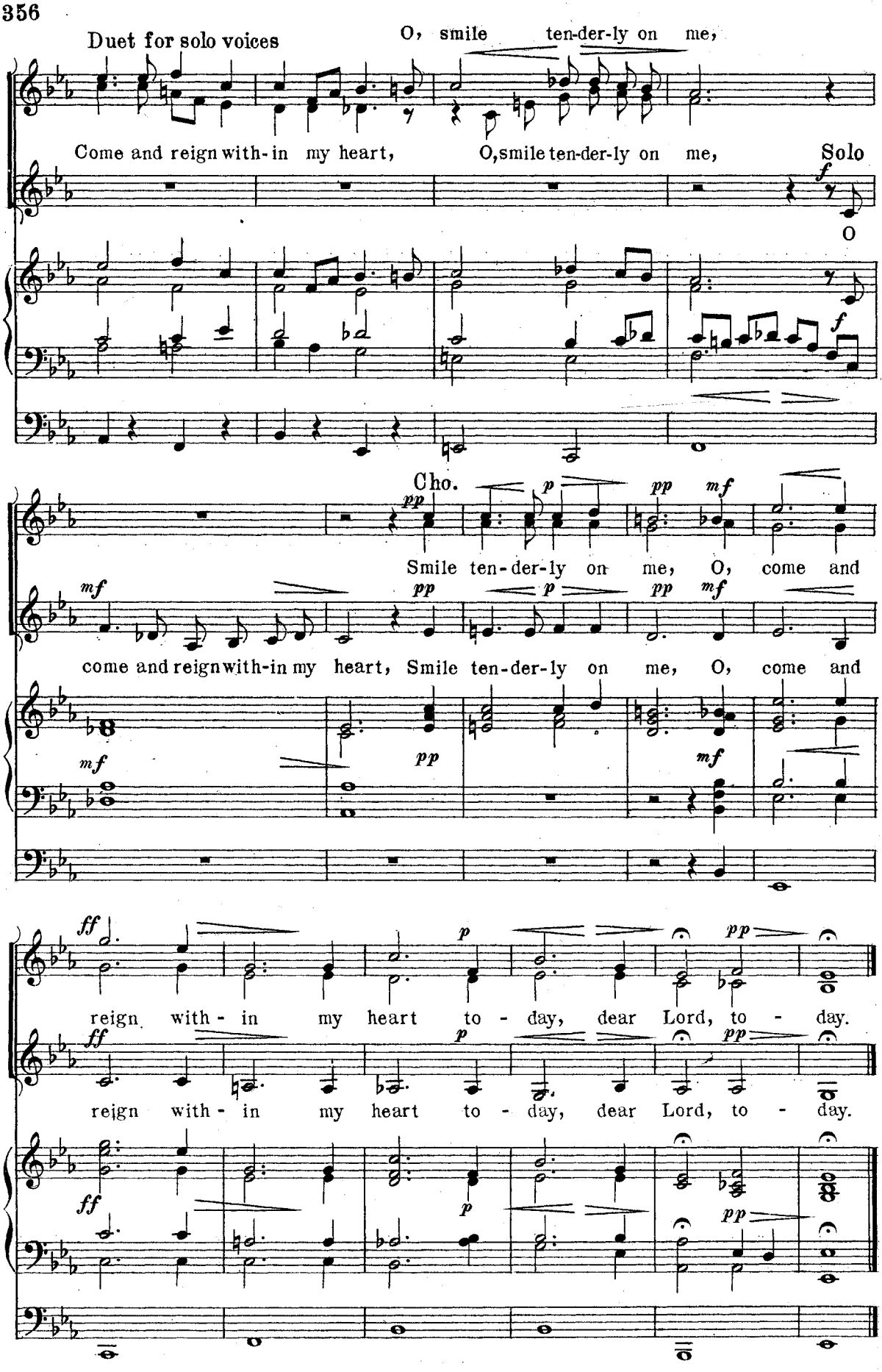
Hymn of The Little Flower

(O How I Love Thee, Jesus)

Words by
St. Theresé of the Child Jesus

Music by
Sister M. Rafael, B.V. M.
Mundelein College



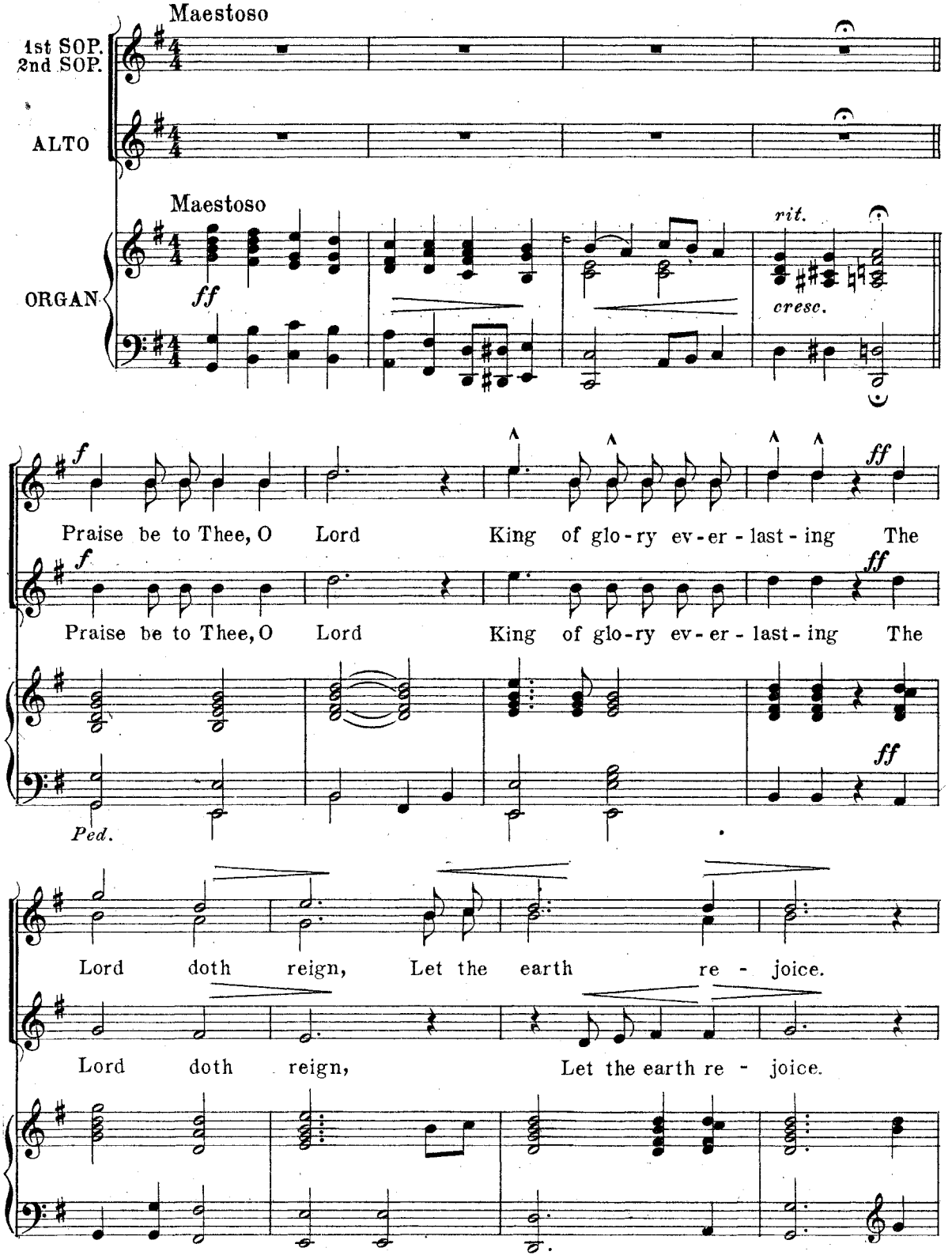

Duet for solo voices
O, smile ten-der-ly on me,
Come and reign with-in my heart,
O, smile ten-der-ly on me,
Solo
O
Cho.
Smile ten-der-ly on me, O, come and
come and reign with-in my heart, Smile ten-der-ly on me, O, come and
reign with - in my heart to - day, dear Lord, to - day.
reign with - in my heart to - day, dear Lord, to - day.

To Christ the King

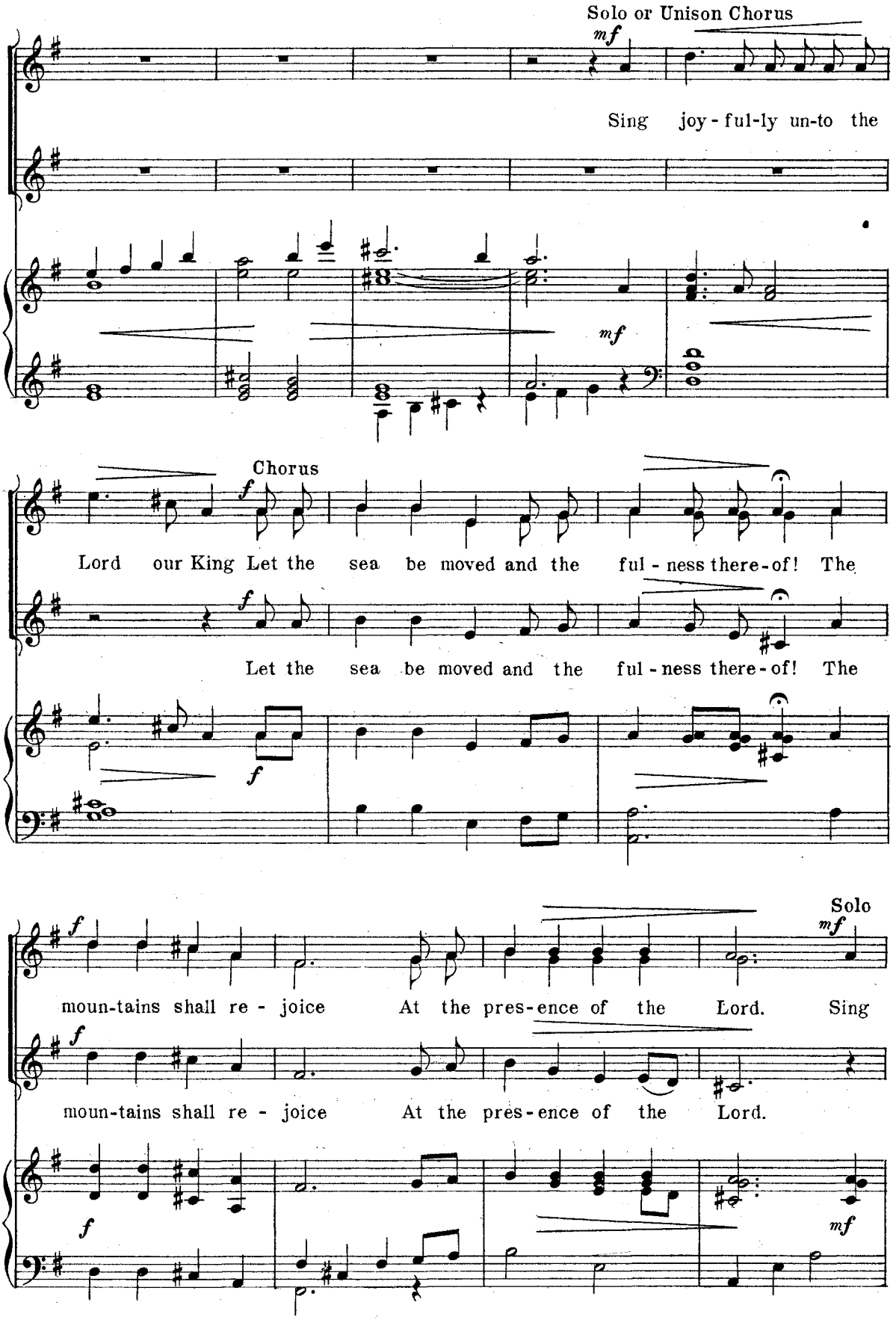
For S.S. and A.

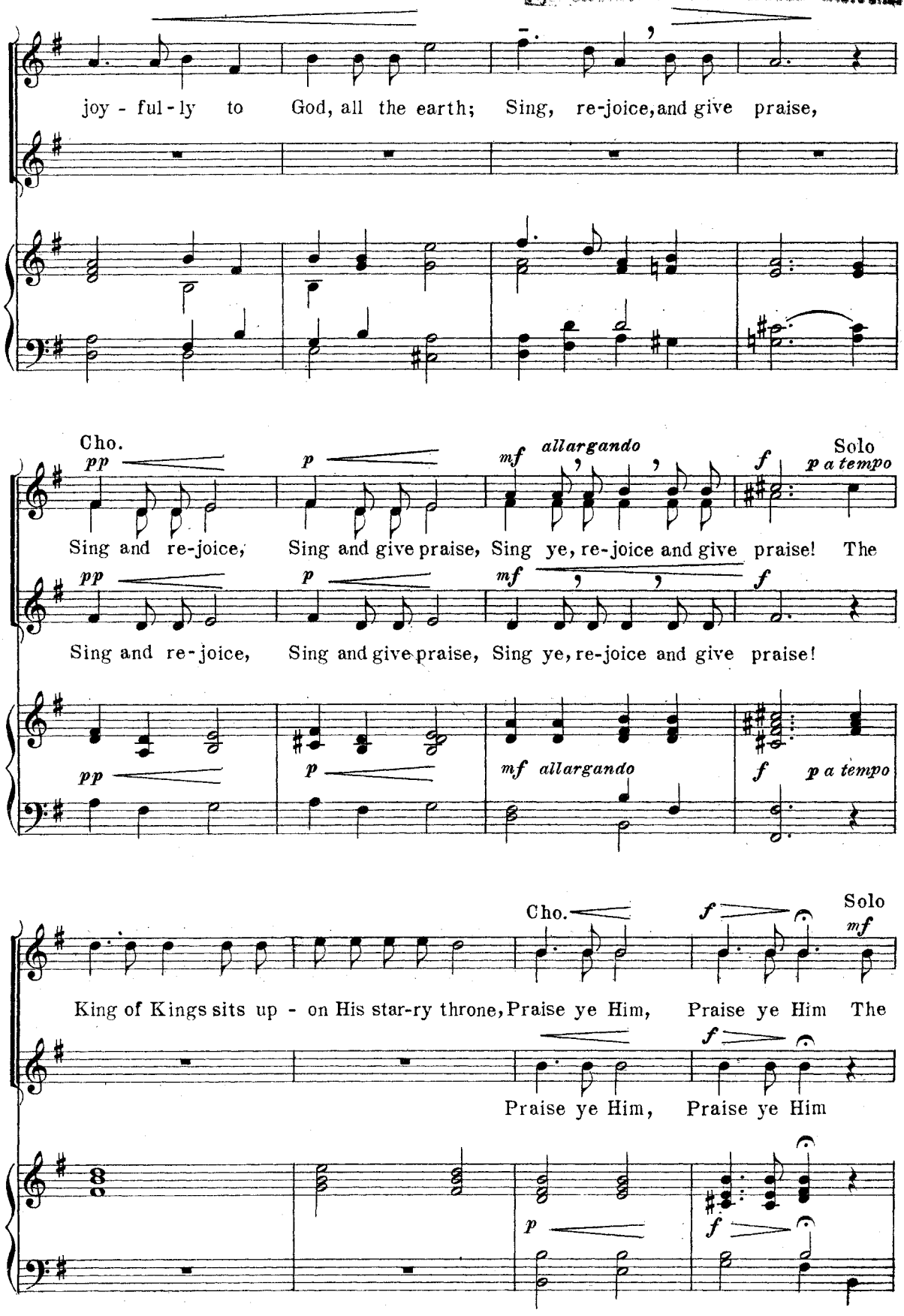
Words from the Psalms XCVI, XCVII

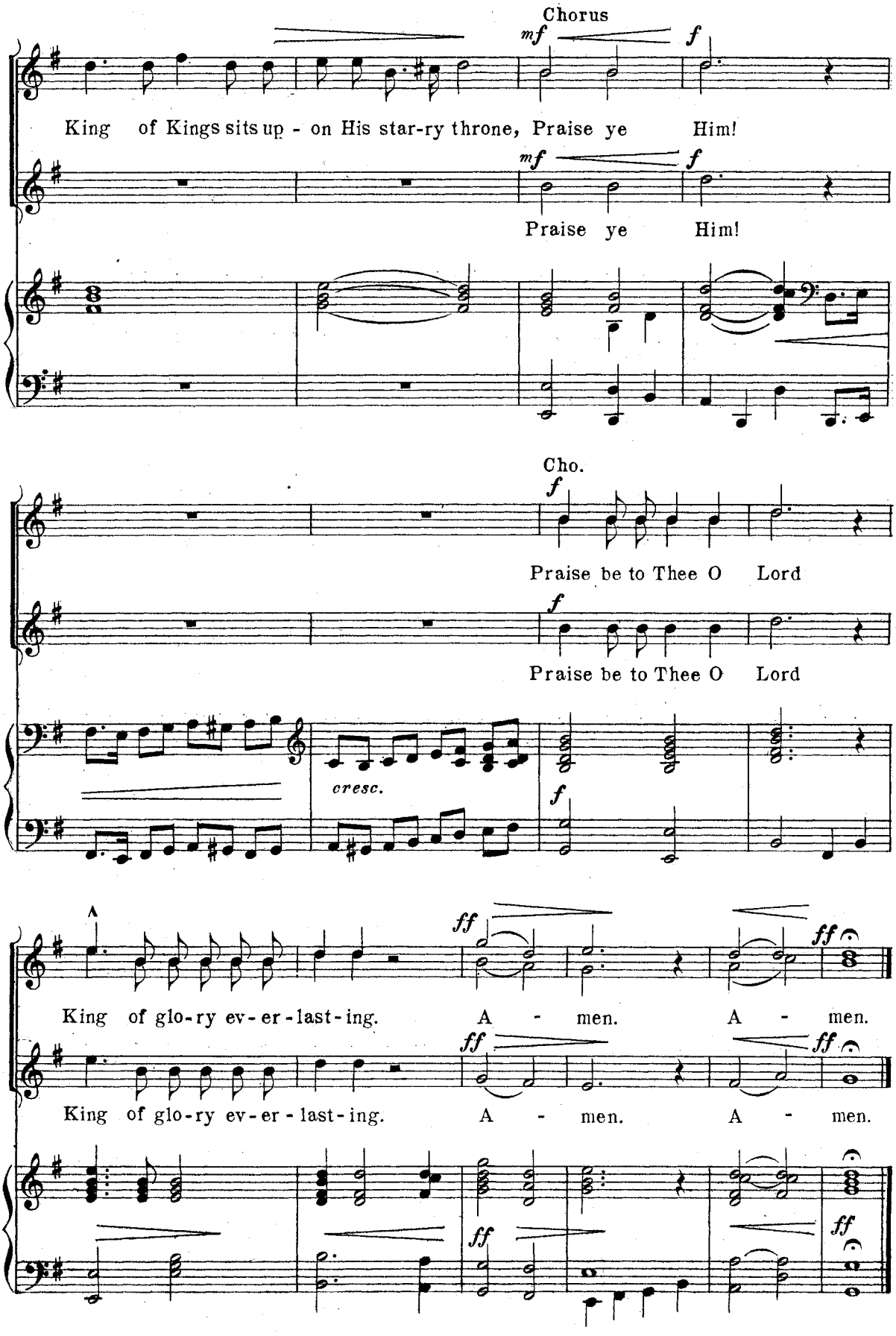
Sister MARY RAFAEL, B.V.M.
Mundelein College



M. & R. Co. 772-4

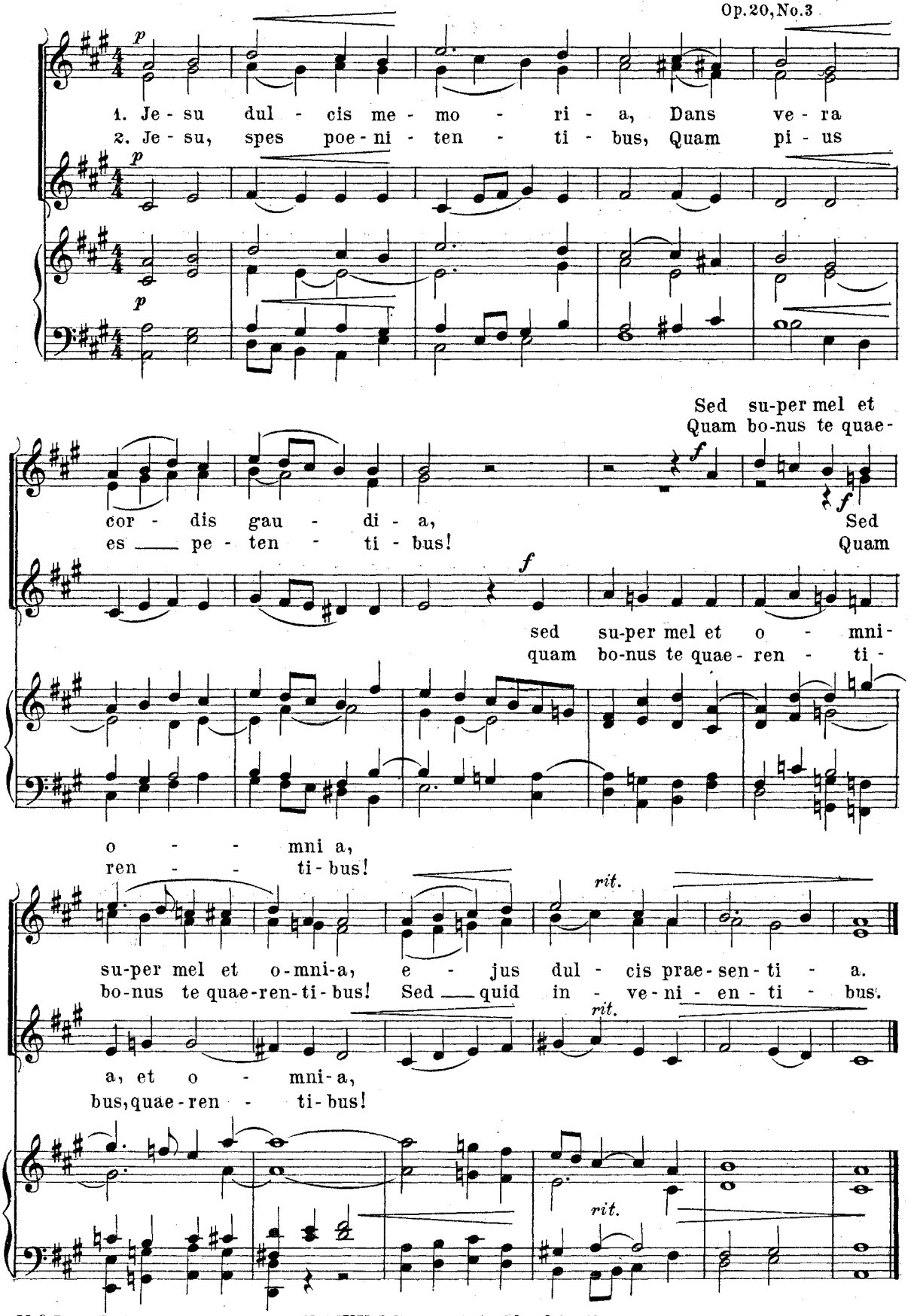

Solo or Unison Chorus
mf
Sing joy - ful-ly un-to the
mf
Chorus
f
Lord our King Let the sea be moved and the ful - ness there-of! The
f
Let the sea be moved and the ful - ness there-of! The
f
Solo
mf
f
moun-tains shall re - joice At the pres-ence of the Lord. Sing
f
moun-tains shall re - joice At the pres - ence of the Lord.
f
mf




Chorus
mf
f
King of Kings sits up - on His star-ry throne, Praise ye Him!
mf
f
Praise ye Him!
Cho.
f
Praise be to Thee O Lord
f
Praise be to Thee O Lord
cresc.
f
A
ff
King of glo-ry ev-er-last-ing. A - men. A - men.
ff
ff
King of glo-ry ev-er-last-ing. A - men. A - men.
ff
ff

3. Jesu, dulcis memoria

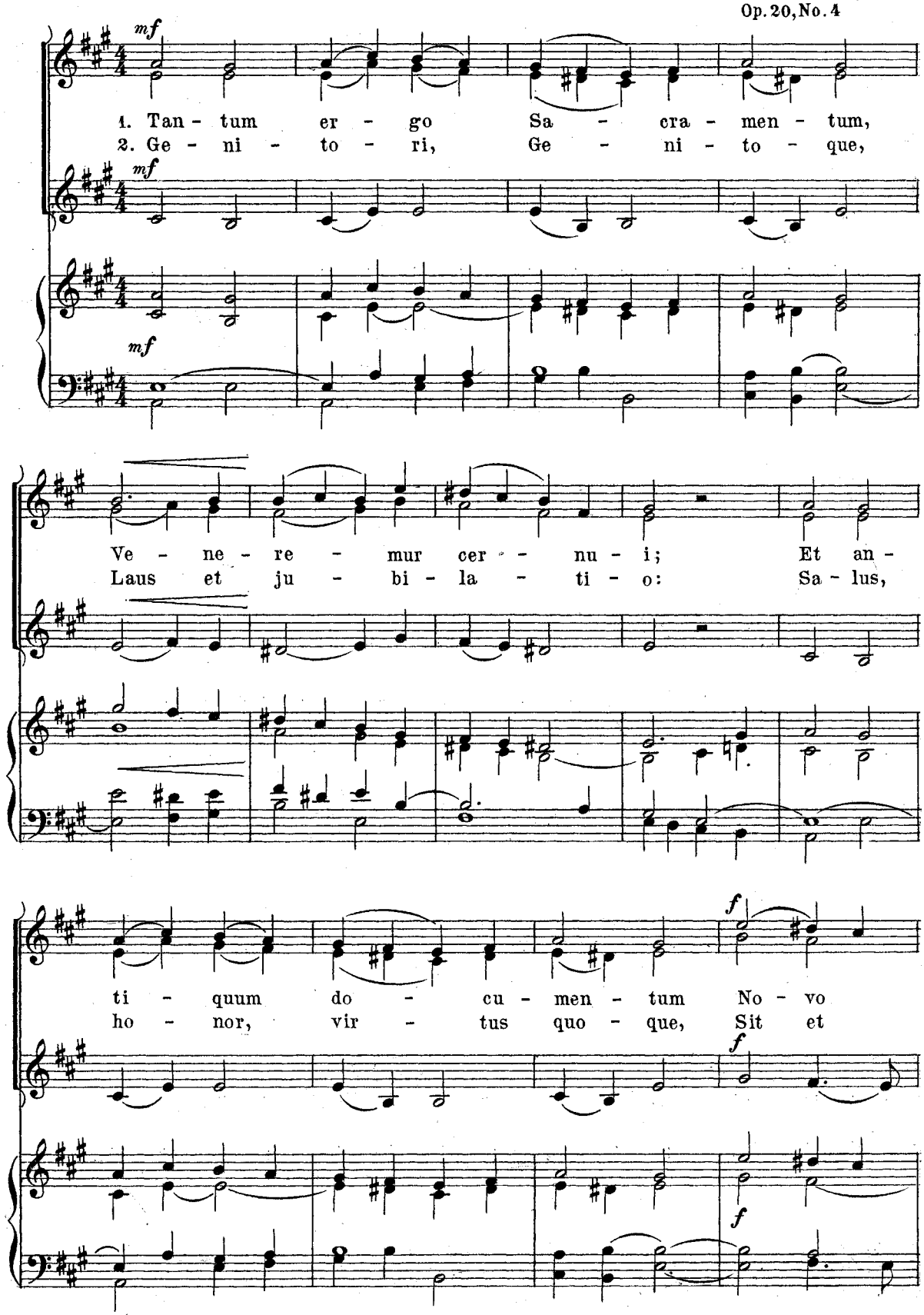
SISTER M. CHERUBIM, O.S.F.
Op. 20, No. 3

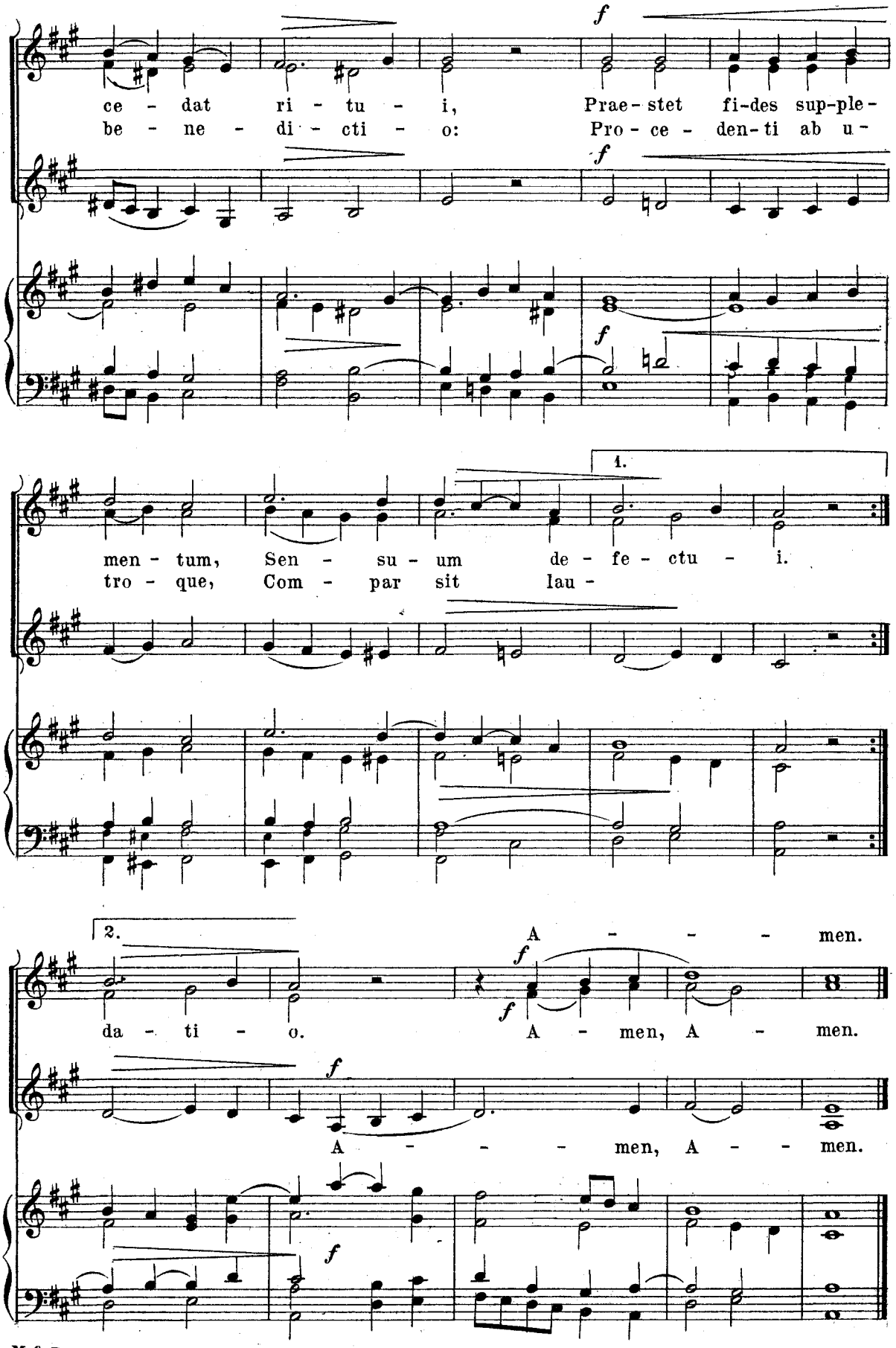


M.&R Co. 764

4. Tantum Ergo Sacramentum

SISTER M. CHERUBIM, O.S.F.
Op. 20, No. 4



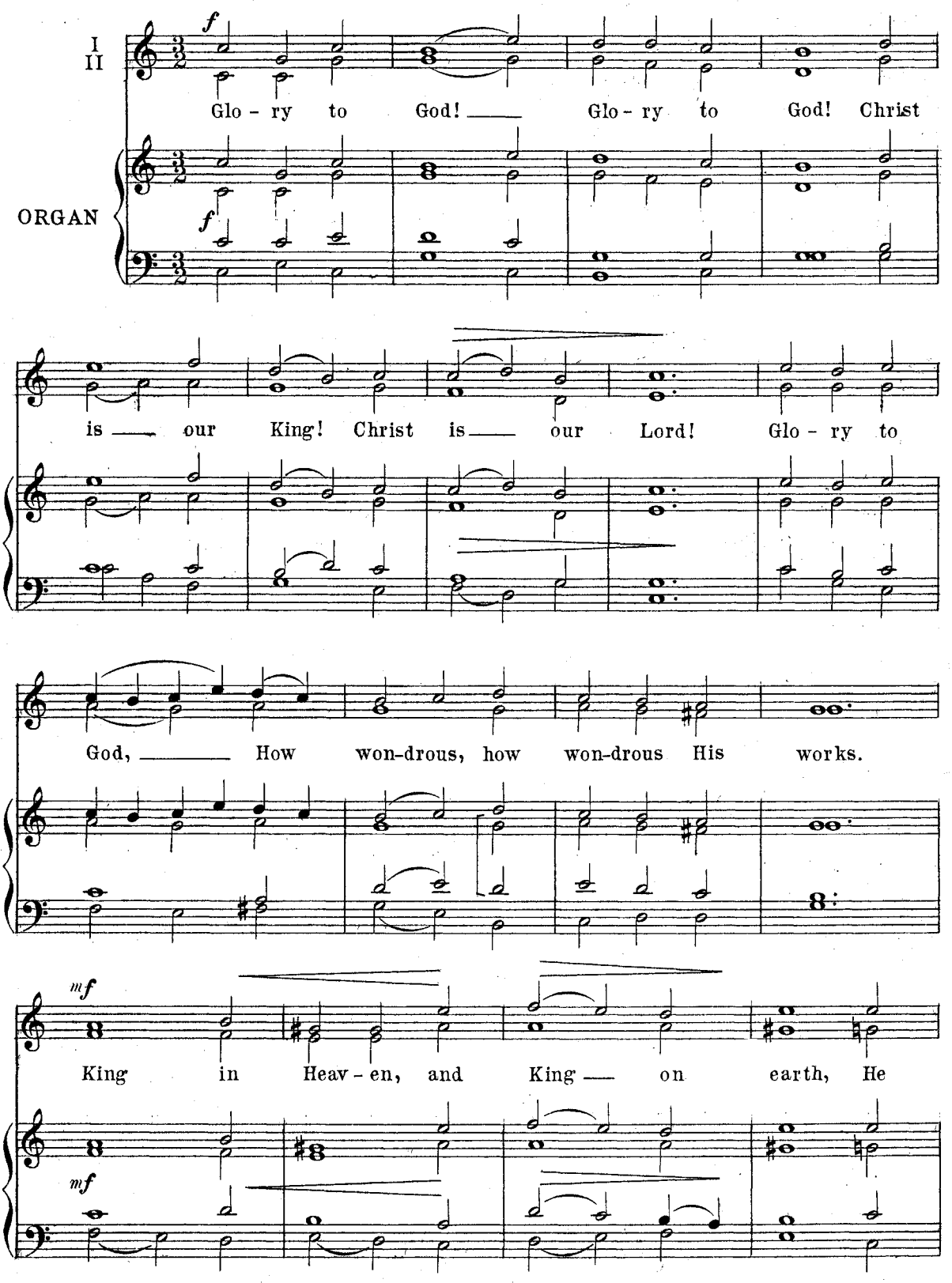

ce - dat ri - tu - i, Prae - stet fi-des sup-ple-
be - ne - di - cti - o: Pro - ce - den-ti ab u -
men - tum, Sen - su - um de - fe - ctu - i.
tro - que, Com - par sit lau -
da - ti - o. A - men, A - men.
A - - - men, A - - men.
A - - - men.

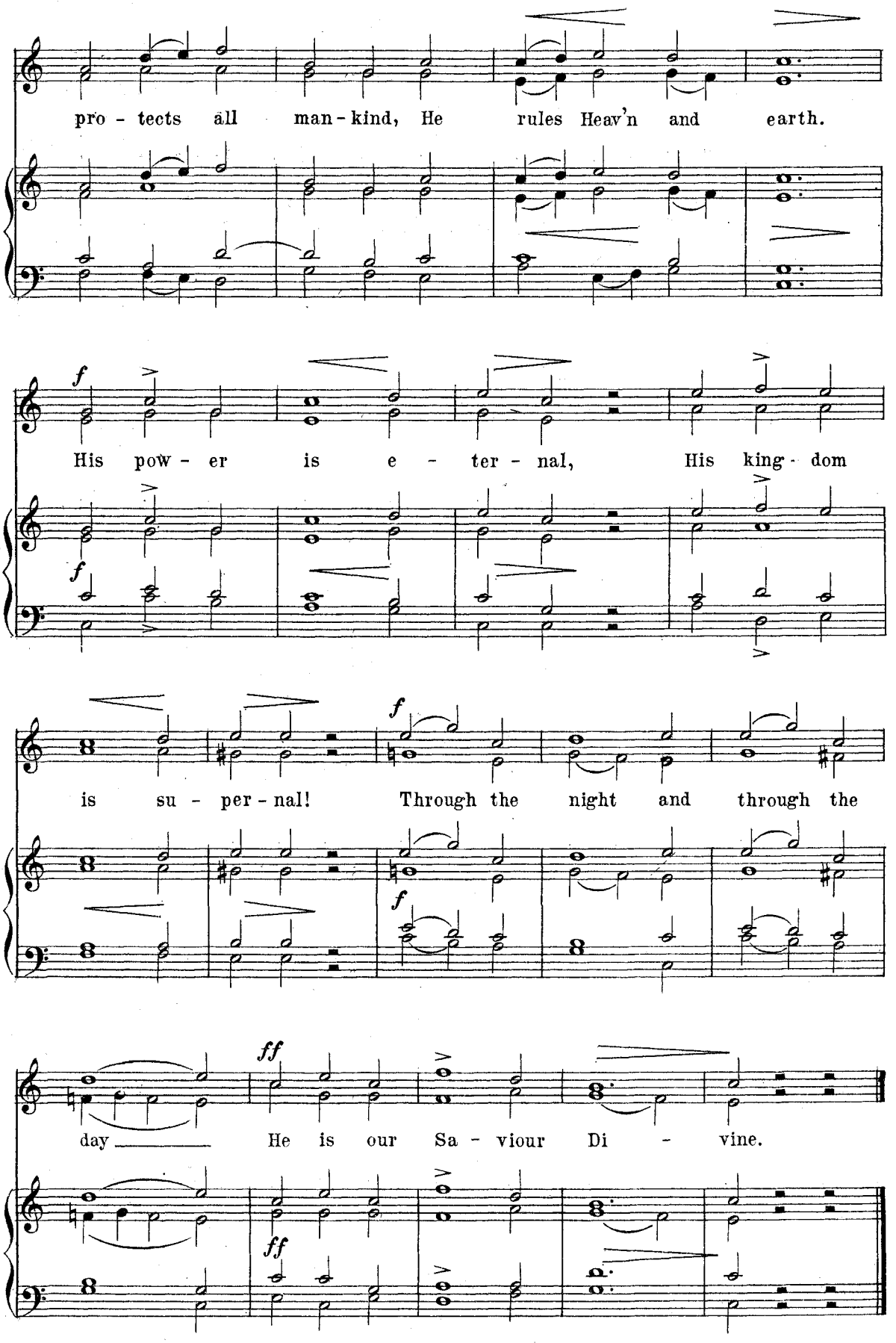
Glory to Christ the King

(Processional)

English Words by
WILLIAM ARTHUR REILLY

MICHAEL von ALTENBURG
(1583-1640)



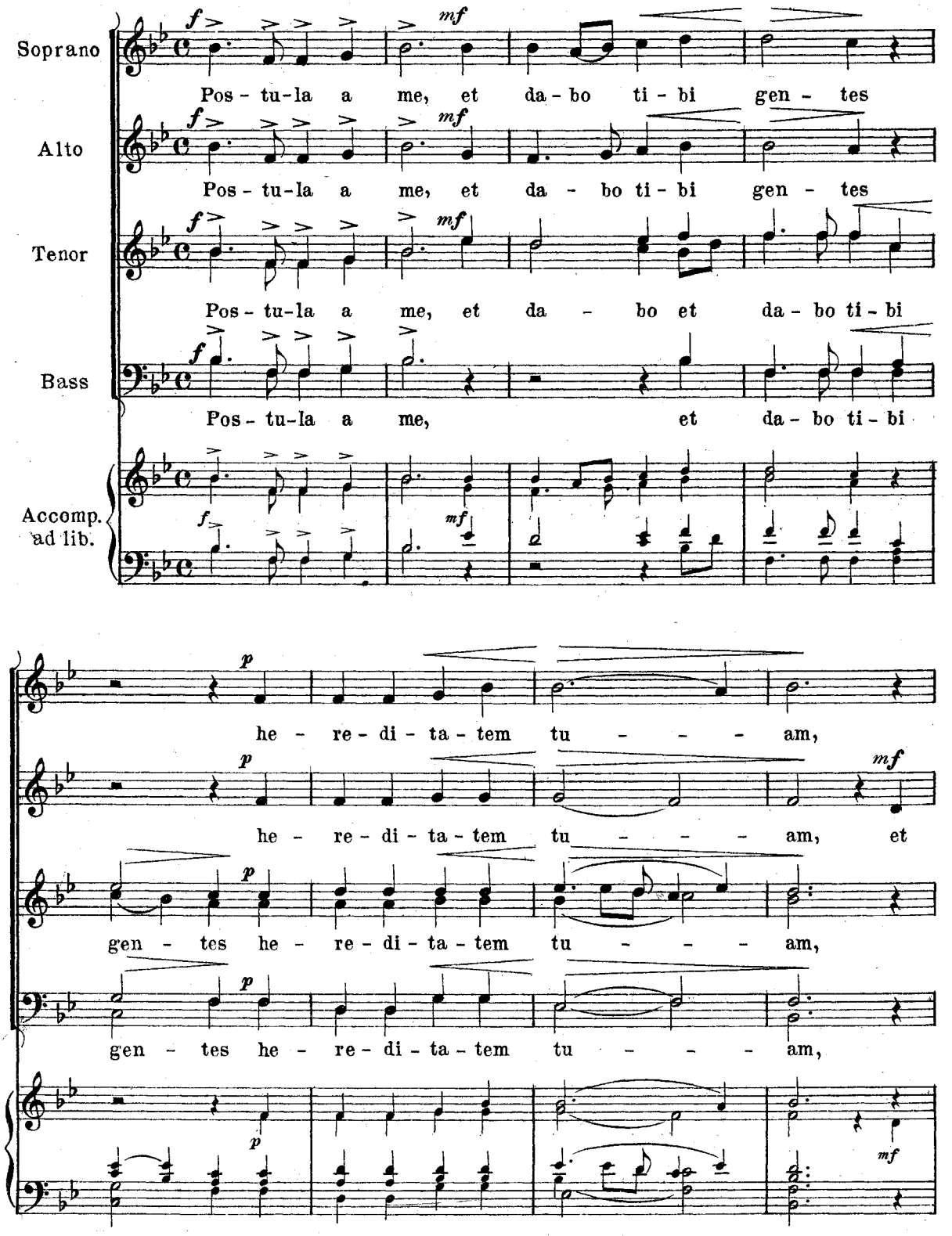

pro - tects all man - kind, He rules Heav'n and earth.
His pow - er is e - ter - nal, His king - dom
is su - per - nal! Through the night and through the
day He is our Sa - viour Di - vine.

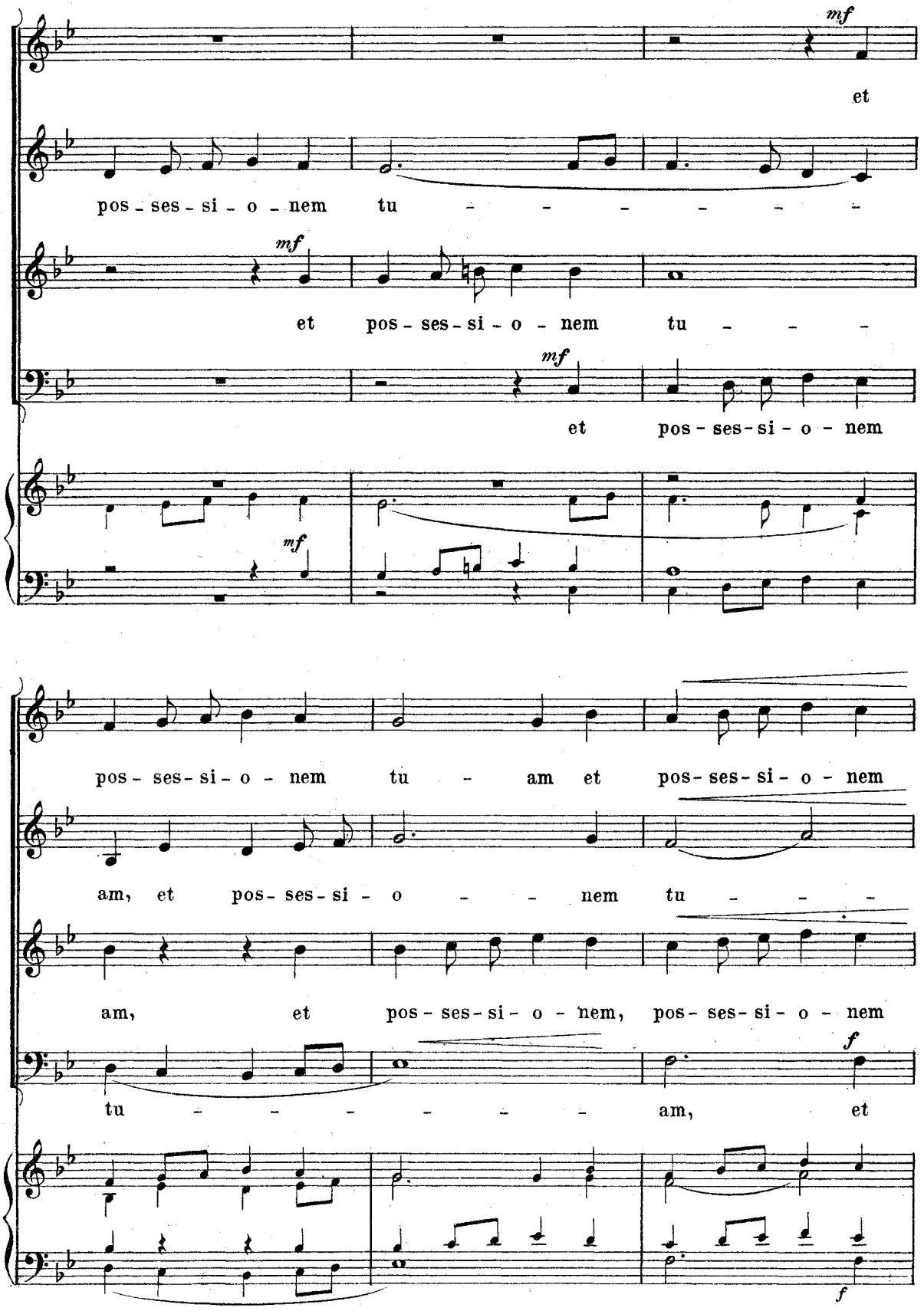
POSTULA A ME

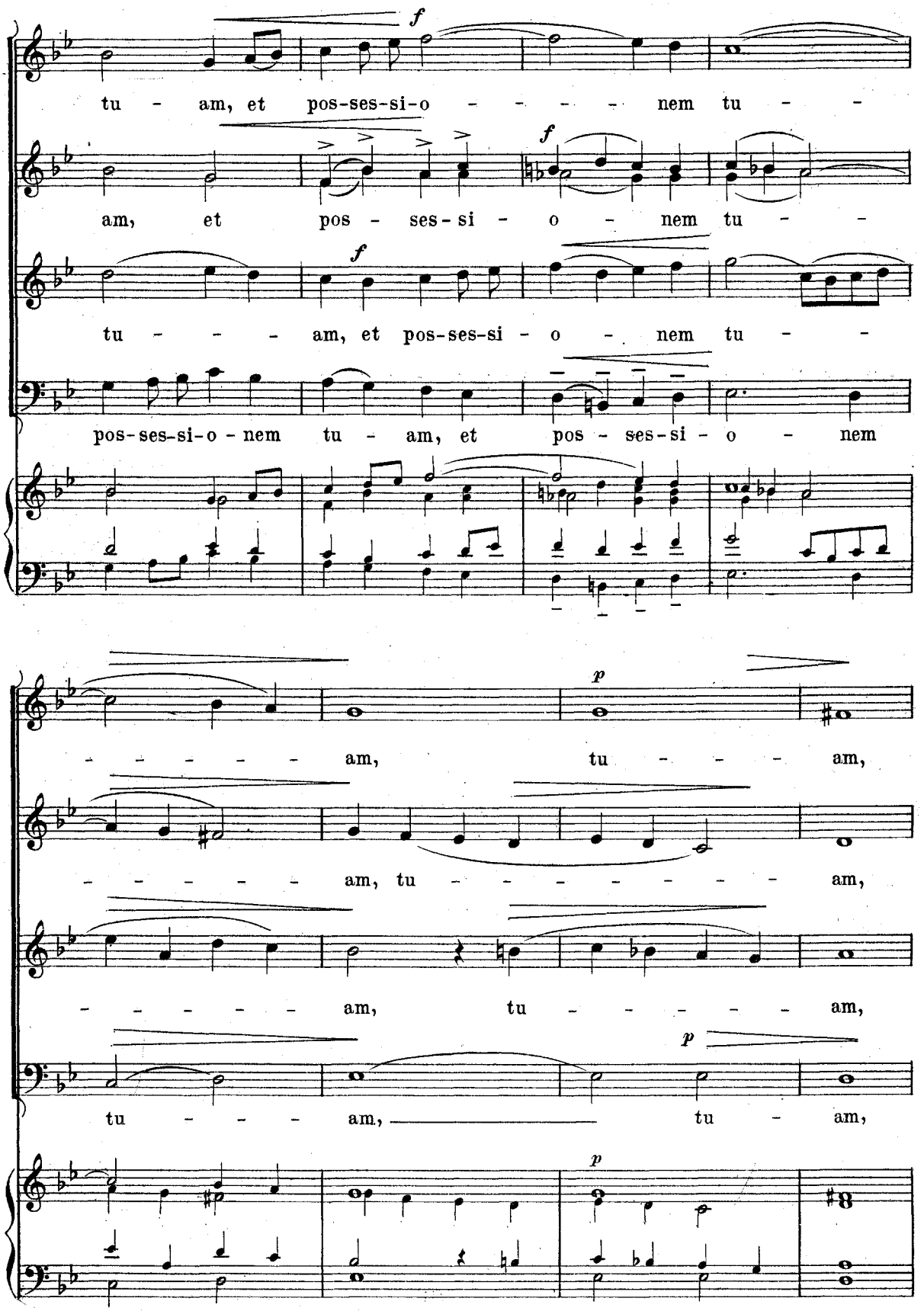
Proper Offertory for Feast of Christ the King

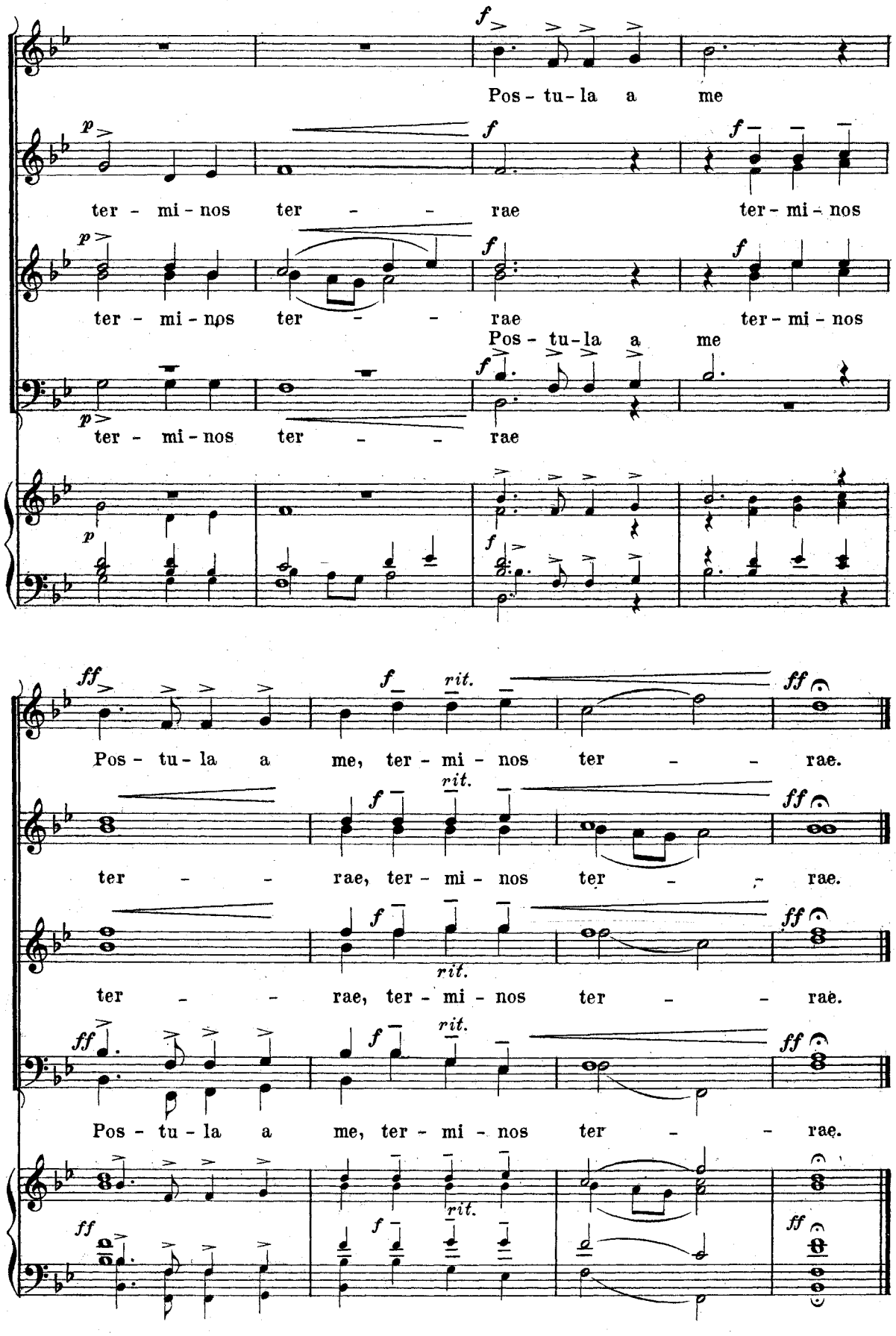
For S. A. T. B. (or S. A. A. T. T. B. B.)

Heinrich Brach, Op. 9a



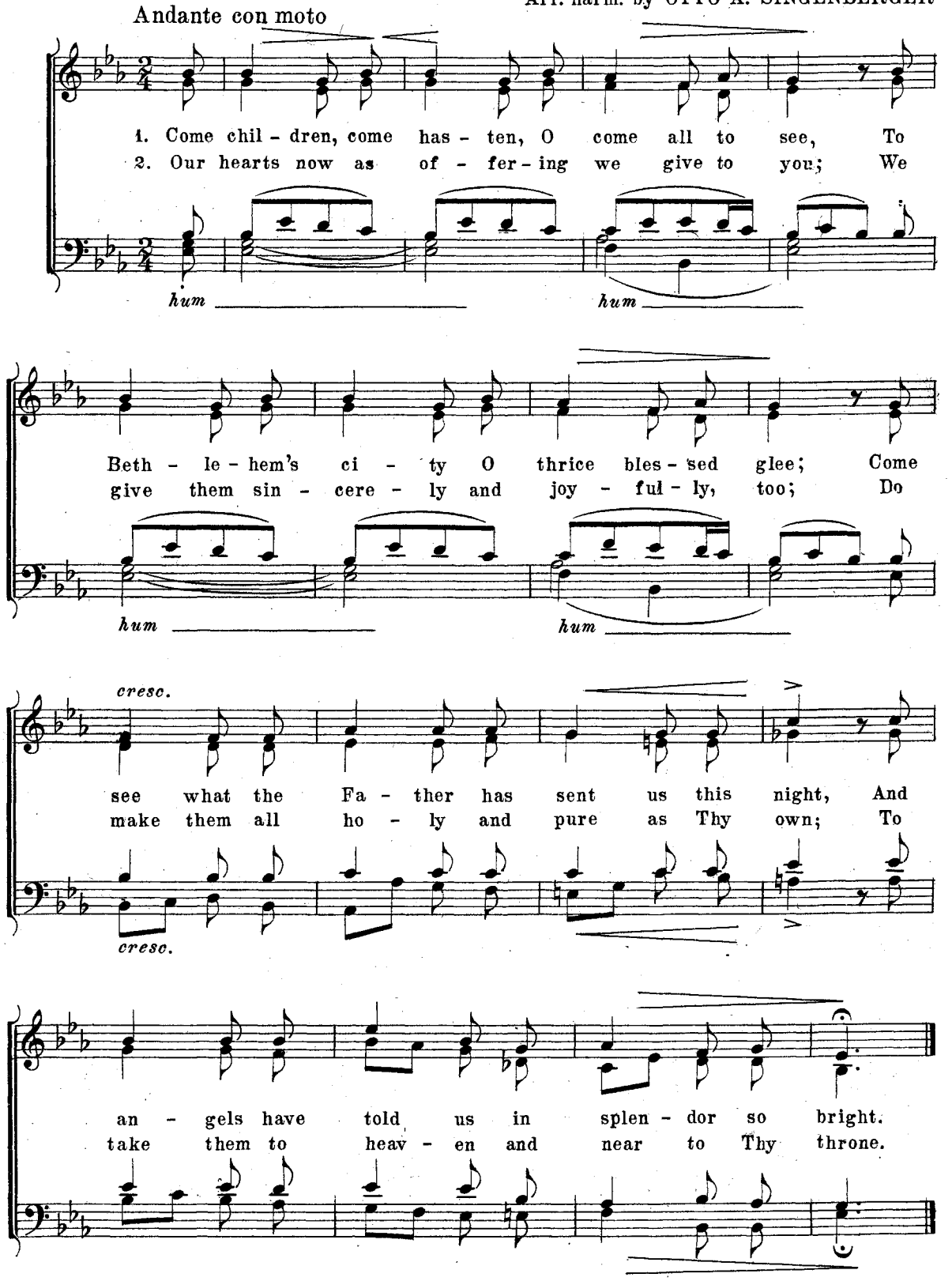

mf
et
pos - ses - si - o - nem tu - - - - - - -
mf
et pos - ses - si - o - nem tu - - -
mf
et pos - ses - si - o - nem
mf
pos - ses - si - o - nem tu - am et pos - ses - si - o - nem
am, et pos - ses - si - o - - nem tu - - -
am, et pos - ses - si - o - nem, pos - ses - si - o - nem
f
tu - - - - - - - am, et
f


f
tu - am, et pos-ses-si-o - - - - - nem tu - -
f
am, et pos - ses - si - o - nem tu - -
f
tu - - - - am, et pos-ses-si - o - nem tu - -
pos-ses-si-o - nem tu - am, et pos - ses-si - o - nem
p
- - - - - - am, tu - - - - am,
- - - - - - am, tu - - - - - - - - am,
- - - - - - am, tu - - - - - - am,
p
tu - - - - am, tu - am,
p


Pos - tu - la a me
ter - mi - nos ter - - rae ter - mi - nos
ter - mi - nos ter - - rae ter - mi - nos
Pos - tu - la a me
ter - mi - nos ter - - rae
Pos - tu - la a me, ter - mi - nos ter - - rae.
ter - - rae, ter - mi - nos ter - - rae.
ter - - rae, ter - mi - nos ter - - rae.
Pos - tu - la a me, ter - mi - nos ter - - rae.

Come Children, Come Hasten

German melody from "Hellebush"
Arr. harm. by OTTO A. SINGENBERGER



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.

1. ORIENTAL MUSIC

Pre-requisite: Chapter One

The music of the eastern countries is called Oriental music. Oriental music is of great antiquity and sounds peculiar to our ears. Much of it seems strangely out of tune. Music is found everywhere among the Oriental people, and is considered of great importance, especially as a part of religious ceremonials and dances.

Broadly speaking, Oriental music is predominantly sad. The peculiar character of Oriental music lies in the application of the scales or modes used by these people. The effects of these scales are often weird and strange, and the constant use of embellishments adds to the peculiar primitive effects.

While some Oriental characteristics are found in European folk music, the music of the eastern countries has not been influenced by that of the Western World. For centuries little change has taken place in Oriental music. Arabian music of today is practically the same as the musical utterances of the Arabs that lived in the Middle Ages. From Arabia this style of music spread to other Mohammedan countries. In Egypt, Algiers, Morocco, and Syria many old Arabian tunes are to be found. The Oriental tint giving Spanish music its peculiar character shows Moorish influence. The combination of Magyar melody with Oriental gypsy musical characteristics gives us the type of music called Hungarian music. Returning Crusaders of the eleventh and twelfth centuries brought many Arabian tunes into Europe.

The early Arab musicians seem to have been of the minstrel type, who, like the western minstrels, were poet-musicians. Of these Arabian minstrels the most famous was Mabed of Medina, who wandered all over Arabia. The Arab uses a nasal method of singing, and slides from tone to tone. The more exaggerated this method of singing is, the greater is the merit of the performer.

Arabian music fell under the ban of the Prophet Mohammed, who had said, "Music and singing cause hypocrisy to grow in the heart, as water makes corn grow." Thus the songs of the Arabs were in those days a sort of recitative followed occasionally by a light refrain. Restricted in its subjection to the words, Arabian music made slow progress until the reign of Caliph Ali in 656. In Mohammedan countries, at dawn of day, at noon, and at sunset there resounds from an opening in the tower of a mosque the voice of the muezzin (priest) calling the followers of Mohammed to prayer. The tune of this call has come down to the Mohammedans from ancient times.

Let the class hear the "Mohammedan Call to Prayer", and the "Prayer to Mohammed", as recorded on V.R. 25003. Note the nasal tone quality, the drawling from tone to tone, and the recitative style.

Arab music comprises only melody and rhythm. Arabs know nothing of harmony. For them harmony exists only in the rhythmic accompaniment of the drums. The darum is the most important of the native Arabian instruments. Various sizes are found. Some are round and others are square. The square-shaped drum is mostly used by the wandering Arabs of the Sahara. An Arab singer will easily dispense with a melody-playing instrument, but the drum for beating the rhythmic accompaniment to his song he must have. If a drum is not at hand, he will substitute for it by stamping the beats with his feet and marking all kinds of other rhythmic patterns with his hands on a piece of wood. Historians say that we are indebted to the Arabs for the kettle-drums or tympani used in our orchestras.

A common orchestra of the Arabs comprises a rude flute called **gosba,** and various

sizes of drums on which musicians play a kind of rhythmic harmony.

The first musical instruments in the Western World were introduced from Arabia by the Crusaders. The lute of the Middle Ages, the ancestor of the modern guitar, mandolin, banjo, and balalaika, is descended from the Arabian **oud.** According to some antiquarians, though discredited by others, our modern violin had its origin in the ancient Arabian **rebab.** The Arabian drum, oud, and rebab were brought into Europe by returning Crusaders.

Let the class hear the Oud Solo "Takasim Nahawand alal Wahda" from V.R. 73466-B. Pupils should note the rhythmic accompaniment executed on the body of the instrument by the solo player himself.

Arabian dance tunes are of various types. Some are slow and sentimental; others are brilliant and impassioned, accompanied by strongly accented rhythms played on drums. The dance tunes are usually sung by the Arabs, who by their music express the most varied feelings. In Algeria we may find a singer performing to a calmly listening audience. Presently we see that the women begin to stare and breathe heavily. Slowly they move an arm, then a leg, while turning first slowly, then faster and faster, at the same time leaping into the air, until they fall exhausted to the ground.

Many Arabian tunes have been modified by musicians of western countries, and our system of harmony applied to them. Let the class hear "Danse Des Almees" from V.R. 22173.

Also play for the class "Danse Arabe" (Dance of the Arabian Dolls) from the "Nutcracker Suite" by Tschaikowsky. It is an imitation in modern form of a characteristic Arabian dance. Note its minor mode and the employment of florid passages. V.R. 6616*.

The music of China is so old that only legend and tradition can tell of its origin. Long before any other people had a system of musical sound, China had her Bureau of Music. The earliest Chinese scale dates back to 1500 B. C. This scale has only five tones, and is called the pentatonic (five-tone) scale. Later the Chinese also began to use a scale similar to our chromatic (half-step) scale.

The Chinese believe that music is a gift of the gods. It plays an important part in almost every activity of Chinese life, except in their religious functions. Unlike most peoples, the Chinese use music only for religious processions, and their Buddhist priest sings some sort of rude chant, but the solemn religious rites in the temples are conducted in grave silence. It is said, however, that when the gods came down to China bearing the gift of music, they failed to teach the discrimination between music and noise. From ancient times native Chinese music has been noisy and unmusical. It has been left uninfluenced by western civilization. To the Chinese, his music does not sound unmusical, but has the power to soothe his sorrow and grief, to make his heart beat faster with joy and exhilaration, and to inspire him to deeds of daring and valor.

Confucius, the great Chinese philosopher, taught that by the music of a land one can know whether the people are well governed, or whether they are of good morals. He gave music a high place for its social power "to make the whole world kin."

Chinese music is mostly instrumental. There are seventy-two different kinds of recognized Chinese instruments, the largest number of these being percussion instruments. Drums are of all sizes. We find big drums, little drums, middle-sized drums, round drums, square drums, etc., etc. Other percussion instruments, such as gongs of various sizes, cymbals, bells, castanets, tambourines, and other noise-making instruments, are also found in abundance. Drums and gongs are most in evidence at ordinary funerals, weddings, and theatrical performances.

Although Chinese musical science treats chiefly of stringed instruments, the first impression when a Chinese orchestra begins to play is that it consists mostly of drums, cymbals, gongs, and other percussion instruments.

The most honored string instrument is the **ch'in** (pronounced "jin"), also known as **kin.** The name implies "restriction." The Chinese believed that its influences could suppress evil passions, purify the human heart, and guide the actions of the body. It was, therefore, highly venerated by the Chinese. The sages alone were allowed to play it. The present-day ch'in has seven strings. They are plucked with the fingers to produce sound. It is very difficult to play upon.

A more common string instrument is the three-stringed fiddle called **hsien.** This instrument, with its rasping sound, can be heard in almost any Chinese village.

The most important wind instrument is the **cheng.** Its shape resembles an old-fashioned

teapot with the spout serving as mouthpiece. Into this pot-shaped reservoir seventeen bamboo pipes of various lengths are inserted at the top and played by the wind blown through the mouthpiece. This instrument is supposed to have first suggested the idea of the reed organ.

The most common wind instrument is a sort of flute. It is a simple bamboo tube with ten holes. It produces harsh, piercing tones.

The wind instrument of a Chinese orchestra that succeeds in penetrating through the noisy percussion instruments is a kind of clarinet. It has a copper mouthpiece, and the bell on the end is also copper. Peculiar tones are sometimes played upon it by the nose.

Chinese brass instruments are few. We find a horn or trumpet with a shaft that can be lengthened and shortened like our trombone. Its tone quality is gloomy and sepulchral. There are various types of this horn or trumpet. These add booming sounds to the Chinese orchestra.

Let the class hear "Chinese Orchestra", V.R. 42480. This recording is an excellent representation of the Chinese orchestra with its noisy and harsh effects. Let pupils note the flutes, the bells, and the gongs. If this record is not available, then use for illustration "Tao-Yin March", as played by the Victor Orchestra, V.R. 22173-B*. Though less typically Chinese than the first number stated, it gives a fair idea of the character of Chinese music.

Vocal music is not given a high position in China. The folk songs are a peculiar high nasal whine. The words are not pronounced distinctly, for the singer's lips and face remain fixed and motionless. The impression is that something inside the singer is making the noise which to our ear does not at all sound like a song. Many Chinese tunes have been handed down from ancient times. We know of one tune that is very pretty when sung in our style. It has been set to English words, and harmonized according to our system of chord progression. It is entitled "The Jasmine Flower", and accepted as a Chinese cradle-song. Let the class hear this tune from V.R. 20395*.

Present-day Chinese boys and girls attending schools conducted by European and American missionaries show talent for both vocal and instrumental music. A traveller may experience the pleasant surprise of hearing Chinese children singing church hymns and school songs in a pleasing and musical manner. In instrumental music the Chinese young folk also show marked talent.

Modern writers of Occidental countries have written music typical of the music of the Orient. Let the class hear "Danse Chinoise" (Dance of the Chinese Dolls) from the "Nutcracker Suite" by Tschaikowsky. It being a dance for toy dolls, no heavy-sounding instruments have been employed in the instrumentation. However, Chinese musical characteristics can easily be recognized. V.R. 6616*

The music of Japan is similar to that of China, yet, it is distinctly Japanese. The Japanese are great lovers of music. They possess many tunes and songs that are very old. An ancient Chinese song tells of how some two hundred years before Christ musicians from China came with their music by way of Korea to Japan. It is thus assumed that Japanese music is of Chinese origin. However, Japanese folk songs are of a much more distinctive type than the ancient tunes of the Chinese. In symmetry, balance, and design, many of them are surprisingly similar to those of Western peoples. Also, while in China instrumental music is considered of greater merit than vocal music, the Japanese are fond of singing. They possess many folk songs. Among these the national anthem is given first place. It is sung at all important celebrations that are of national character and also on other festive occasions. Ancient Japanese songs are intensely serious and melancholy. Their ancient dance songs also are grave and void of hilarity. The singer's voice is trained to sing far beyond its natural pitch, both in the low and high registers, making it sound harsh and rasping. This voice quality, together with the intensely melancholy mood of the ancient tunes, produces a weird effect upon our ear.

In their temple worship of Buddha the Japanese sing a monotonous chant or one tone accompanied by the sound of cymbals and gongs.

Japanese music of later years is less serious, and some of it is not at all unpleasant to our ears.

Play the Japanese cradle song, "Sleep, Sleep, dear Child", as sung by an American singer on V.R. 20395*.

The musical instruments of Japan are very similar to those of China.

The **samisen**, a small guitar, is the most popular of all Japanese instruments. It is a great favorite, and is in evidence everywhere.

The **biwa** is similar in shape to the samisen. Its use is preferred in accompanying songs pertaining to deeds of war.

The **koto**—this is probably the oldest string instrument of the Japanese. It is said to be derived from the Chinese cheng.

The **fue,** a flute made of bamboo, is a very ancient wind instrument. It is about the same size as our flute, and, like it, is played on the side.

The **shakuhachi,** a wind instrument, has a round full tone resembling that of our clarinet. It is played mostly by the blind. The shakuhachi and the koto are best suited for music of a quiet and serious nature.

Drums and gongs are of various sizes. The temple gong is large, and produces a deep, rich sound.

Play "Processional and Dance" V.R. 22173-B*.

Since 1880 Japan has been greatly influenced by western civilization, and has made marvelous progress in its music. Though the musical accomplishments are still far below the standards of those of western countries, modern Japanese musicians may yet reach a high position in the art of music.

Music of India, like all Oriental music, sounds shrill and out of tune to our ear. Most of India's music makes the impression of sadness and depression. Even music that accompanies joytul festivities sounds sad to a western listener. The songs are always in minor, and pitched so high that the shrill and weird effect is very unpleasant, yes, even painful to listen to.

There are seventy-two different arrangements of Hindoo scales. These scales comprise not only half-steps, but also quarter-steps. The range of notes that we call Octave contains sixteen notes, and, according to some historians ,as many as twenty-two notes. From this it is evident that Hindoo melodies cannot be played on our instruments without changing many notes.

According to Hindoo legend the gods gave music to the natives of India. To the present day the Hindoos use music to appease the wrath of the gods, to plead for rain or sunshine, or merely to please the gods. Almost all activities of the Hindoos are regulated by some religious superstition. In India you may hear continuous singing and beating of drums for several days at a time to obtain some favor from the gods.

Songs called **ragas** or **raginis** are believed to be under the guidance of special gods. These songs can be sung only during the special seasons. Hindoos have ragas for the rainy season, the dry season, the cold season, the hot season; ragas for the night, ragas for the day and ragas for many other special occassions. The natives believe that to sing any of these songs out of season will bring misfortune upon them. Legend tells of a Hindoo nobleman who sang a night song during daytime, bringing black night over all things within the sound of his voice.

Music plays an important part in Hindoo ritualistic ceremonies of worship. In Ceylon (India) on each night of the full moon, from dark to dawn, the texts of the sacred books are chanted by yellow-robed priests of Buddha. This custom has prevailed for all of twenty-eight centuries.

Dancing is also very popular in India. Girls are especially trained in dancing for performance at social functions.

With the Hindoos instrumental music held almost as high a place as vocal music. Songs with Sanskrit text accompanied by instruments are believed to instill heroism, rectify the heart, and banish evil and harm. Hindoos prefer string instruments. Of these the most characteristic is the ancient **vina,** a purely Hindoo invention. It is usually made of a strip of bamboo, with five or seven silk or wire strings stretched from end to end, and placed over two or three gourds that serve as resonators. Sometimes sound is produced by plucking the strings, and sometimes by drawing a bow across them. If a picture of the ancient Hindoo vina is available, show it to the class.

Our violin had its origin in the **ravanastron,** an instrument of Ceylon, said to have been invented by a Hindoo king about 5000 B. C.

The **sitar,** an instrument like the lute, is found in many varieties in India. Various kinds of viols are also used.

The Hindoo flute, so legend says, was given to the natives by the goddess Inda. The Hindoos believe that this goddess dwells among celestial musicians who play on magic instruments and sing magic songs.

Other wind instruments are bagpipes, crude trumpets, horns, and oboes.

Percussion instruments are tambourines, cymbals, castanets, and drums.

The Russian composer, Rimsky-Korsakow, wrote a composition entitled "Song of India". The Oriental flavor of this work is very pronounced. Let the class hear it. Play "Song of India". V.R. 45531.

If this record is not available, then play "Orientale" by Cui, V.R. 1354. This composition also has strong Oriental flavor.

GREGORIAN CHANT ACCOMPANIMENT

LEO P. MANZETTI

(Concluded)

All the preceding questions being disposed of, little remains to reply to the minor technical points raised by the Rev. Carlo Rossini, before the historical question involved be also elucidated. Naturally my objector does not always advocate an homophonic accompaniment. He himself made somewhat of a tentative excursion into a contrapuntal form of harmonization in his Proper of the Mass. Were he to hold exclusively to homophony he would openly contradict himself. This, however, he really does in principle. If the melodic accompaniment, that he has been boastingly deprecating, is necessarily "overpowering" and constitutes an "elaborate" affair, a contention which he has made the gist of his article, I ask in the name of logic, why does he admit it at all even if only occasionally and then why all his indignation against it in his article? I should rather advise that no such musical contradiction be perpetrated for any reason whatever. What is essentially wrong is always wrong no matter in what dose it is administered. Both are equally poison whether it be a hundredth fraction of an ounce or a whole pound. The quantity only is different. In art, however, the quantity is negligible, it is the quality that counts. The case is the same as with chromatism in church music. You hear musicians say that they realize that it carries no religious meaning whatever, on the contrary; yet they make some use of it just to please or perhaps placate the public taste. What manner of religious art is that? Shall mere expediency guide the church artist? No secular musician who cares for the purity of his art would leave one single note of his composition out of place. He feels that his reputation would be at stake, unless, of course, he is an empiric and plays to the gallery.

Thus to hold, as Rev. C. Rossini implies, that one Gregorian melody would suffer more than another from a melodic accompaniment is mere talk. Of such sophistry is the following: "The organist may take the liberty of a choice between organ accompaniments of different styles, as long as they reflect the modal, diatonic system of the Gregorian melodies". If the organist knows anything about true art and sense he will take no such liberty of mixing up his styles, even if graciously granted by Dr. Rossini, but will select no other than the one style of accompaniment that perfectly reflects above all the essentially melodic system of the Chant, without neglecting its modal, diatonic characteristics. Good organists are not at pains to adapt a proper accompaniment in free style with the various melodic forms of the Chant.

As far as its essentials are concerned there never were two different styles of Gregorian Chant. At all events, what right have modern homophonists to partially discriminate against any of its essential characteristics? Why throw overboard its all-natural melodic character, in order to counterdraw from an emasculated form of the Chant an hybrid sort of accompaniment that will represent but its secondary features of diatonism and modes? Is that intelligent and honest art? Would it not be more "convenient" perhaps to disregard them all and cease perpetrating an artistic contradiction? There is no architect who would build a church in one style and the steeple in another. Therefore one wonders why the "modal, diatonic system" alone has to be reflected in the accompaniment in preference to the melodic. Are modern organists perhaps more proficient in diatonism and Gregorian modalities than in the Chant's intellectual, melodic feature or viceversa? It would be interesting to know how many of the five hundred organists of the Pittsburgh diocese, examined by Dr. Rossini, have given a satisfactory exhibition of being thoroughly conversant with the system of its authentic and plagal modes.

Yes, there can be a certain material smoothness of legato style in the interconnection of block chords whenever the common tone is kept stationary and the other notes move to the nearest of the next chord, otherwise there is none as in most modern music. But it must be stated that such interconnection is only material when compared to the syntactic, hence synthetic, coherence of harmonies resulting from the melodic forms of passing, appoggiatura notes, suspensions and retardations. Here again melody proves by far a more introspective and efficient factor in the creation of an intellectual legato style of accompaniment, for it then partakes of the very legato nature of the Chant itself.

The same must be said of lightness, the opposite of "overpowering". There is no lightness possible in harmonic blocks. Riemann was right when he said that melody is "diluted harmony" as far as its individual notes are concerned, since it is read horizontally in directly coordinated series of pitch units. Where-

fore lightness is affinitive to melody but not to homophony which moves by chords in series of vertical blocks. The word—block—itself hints at heaviness and not at an "echo". Block chords necessarily give the impression of something heavy plodding along at a clumsy pace. In their dense simultaneous form, they are the very opposite of the swiftly moving flow and scanty harmonic content of the Gregorian melodies. Maurice Emmanuel reached the same conclusion when he wrote in the—Encyclopedie de la Musique—: "The ecclesiastical cantilenes, offsprings of the Greco-Roman melopoeias, also create their melodic harmonization by the emission one by one of their factors". Often, as Guido d'Arezzo says: "It is hard to guess at the beginning of a chant what is to follow, but once the last note is heard we understand all that preceded it". To determine, therefore, through definite and complete chords a modality that is only melodically and not fully harmonically established, is to clothe Gregorian melodies too heavily when they should remain light and subtle. Melody alone can truly transcribe and reflect a successively indefinite "melodic harmonization", for it is light of its nature.

Moreover, if "for the benefit of the singers" block chords have to save at least an "echo" of the Chant's rhythm, then surely almost every ictus has to receive a different chord, for the same chord held for several ictuses cannot give the impression of movement. Such being the case, who fails to see that either this continuous reiteration of block chords will generate monotony and a subsequent "overpowering" form of accompaniment, while the holding of a chord over several ictuses will certainly not save any rhythmical "echo".

Again, had Dr. Rossini studied the history of music more closely, he would not have ended his article with the risky contention that, if the teaching of an homophonic accompaniment of the Chant as given at the Pontifical High School of Church Music in Rome, is the same as that taught in all the Conservatories and Schools of Music in Europe, "one may be justified in believing that it will take some time to prove that they are all wrong". On the contrary, he would have remembered a few authentic instances of, why not say it, infamous musical phenomena in which the history of his own churchly art proved to be exactly what he deems impossible, namely, that musicians can all be wrong for a certain length of time. Here are a few pointedly inglorious cases. After the decadence of the Chant in the thirteenth century, mutilated and unrhythmical editions, perhaps on the same pattern as the later Medicea, held sway in Church circles up to the middle of the nineteenth century. Sunol's—Method of Plainchant—concurs therein with me. Now in all that time, as far as the writer knows, not one Gregorianist, musician or churchman ever arose to tell the world that such editions were but a parody of the authentic version of the traditional melodies, until an obscure French monk, with the sole intent of reestablishing the Roman liturgy in France, unexpectedly happened to be the cause of having the Chant restored to its former technique and original beauty. Dr. Rossini may dare to say that not all those musicians were on the wrong side of the question for over six centuries, but he would have to produce a few names to uphold his assumption. Had any been instrumental in bringing about a restoration of the traditional melodies before the time of Dom Gueranger, history would most certainly have recorded their names. No doubt they themselves felt more than sure that "it would take some time to prove that they were all wrong". Indeed it did take a very long time, but we know now that they were all wrong. Does not Dr. C. Rossini know it too?

Is it also possible that Maestro Rossini may have forgotten already about the so-called Viennese School of Church Music? It began to thrive at the time of romantic music and held the stage of religious music up to the very publication of the Motu Proprio of Pius X et ulra, although, a few years before, European church music organizations had finally taken notice of and broken away from such an improper style of music for church purposes. Its theatrical solos, duets, trios and quartets, its arpeggiati and block chord designs repeated ad nauseam, its sentimental and thoroughly conventional melodies, its unliturgical manipulation and incongruous reiteration of the sacred text have formed, rather deformed, the taste of generations of organists, choirmasters, singers, and churchman for over a century. I am told that they are still cherished in more than one memory. However, the worst part of it was that the perpetrators of such unchurchly absurdities bore the greatest names of the so-called classic period of music. Even the giant J. S. Bach was not free from such idiosyncracies. He headed the procession although he lived in a transitory epoch in which numerous discrepancies of styles were elbowing one another. His works made it manifest however that he was versatile enough to successfully handle them all in a masterly fashion; nevertheless, his "overpowering" B minor Mass remains a monument of unliturgical and fictitious church music. Here the sacred text was but a pretext to

parade everything that conventional music had to offer together with the inventions of a musical genius which served to make it even more pompous and blatant. Were not Mozart, Haydn, Beethoven, Schubert, Cherubini, G. Rossini, Berlioz, Verdi and other minor luminaries of the time whose names are legion, all wrong in their estimation of what style of music best suited the worship of God? Is it to judge them rashly to say that they in turn, together with hosts of admirers in all walks of musical life, thought it would "take some time to prove that they were all wrong"? Indeed it did and what a struggle some of us had to go through to prove to the world, not much later than a quarter of a century ago, that they were all wrong!

Withal, let Dr. Rossini glance over the old text books concerning the question of an accompaniment to the Chant as far back as he can go, no matter what nationalities their authors may claim, he will observe that a block chord is the rule for every note of the melody. This, of course, had been profusely taught and practiced ever since the inane and modern homophonic style came into existence and musicians put their heads together to devise an harmonization for the liturgical song. Indeed it was the time when plainsong, perhaps on account of its very plain name wrongly interpreted, was believed to be a kind of embryonic music with no rhythm or melody of its own. It was considered just a sort of Gregorian protoplastic jelly used by the discantors and polyphonists of old as themes for their part-music, and in putting together their own melodies they further emasculated it so that very little appearance of artistic music remained in it. Samples of such primitive accompaniments, written by composers of past generations and used by organists of an age not so remote from our own, are still available. For brevity's sake may I direct Dr. C. Rossini to just one of these, that of a late organist of St. John Lateran, a composer of repute and a member of several commissions for the advancement of church music in Rome? In the third series of his well known—Office Divin—where he paraphrases the age-old melody of the Stabat Mater, he introduces the first stanza in its Gregorian setting with an harmonization of his own, namely, an harmonic block to every note. Of course, he was simply following the current fashion of his time, which was "firmly standing on its own feet" from time immemorial. Such an unmelodic and unrhythmical treatment of the Chant of the Church was then naturally considered, in all seriousness, by its perusers as representing all that the Chant stood for in antique, if crude, beauty and religious expression. No doubt, musicians of that age also thought that it would "take some time to prove that they were all wrong". It did indeed, but they were so proved when the restoration of the technique of the Chant showed that its melodic texture was of the highest rhythmical form in the art of music. Thus history proves that it is not at all impossible for generations of musicians to be on the wrong side of the question for whole epochs at a time. These are, of course, but a few of the glaring blunders to be found in the pages of the history of church music for many centuries. Yet they seem to be entirely overlooked by professional church musicians and students of musical questions. They see in its history things that never took shape and close their eyes to facts that stare them in the face.

Surely, since the melodic and rhythmical character of the traditional Chant has been restored, the contrivance of an harmonization note for note has practically disappeared, but the accompaniment as a whole is still homophonic. Obviously it is an anachronism by several centuries and therefore an artistic contradition. It is a remnant of the style of secular music in the seventeenth century, yet it still has its staunch supporters even among alumni of authorized Schools of Church Music, in spite of all the severe lessons the history of music should have taught them in the past, and from which they could profit were they to read it with an open mind. If past history, however, is any warrant for the future, sooner or later it will prove that they also are all wrong. Thanks be to God, there is in the nature of things an inherent urgency of their logical development that often mocks and fortunately thwarts the illogical attitude of men. What Cardinal Newman said of Protestantism, that "to go deep into history is to cease to be a Protestant" may be equally applied to an homophonist.

The authentic and traditional melodies of St. Gregory have been happily restored to their former technique through a scientific parallelizing of the manuscripts of all epochs. Their true rhythm has likewise been traced back to the metrum in prosody and made clear through the comparative study of nature's laws of motion as applied to languages and music. It is but natural then that its accompaniment will also follow suit, in its own good time, not as an illegitimate son whose features bear little resemblance to its progenitor, but by reflecting and in turn enhancing all their linguistic beauty.

THE END

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. }

Q. "Some time ago I read in the Caecilia that during High Mass, after the Agnus Dei, nothing else but the Communion-antiphon is to be sung. As I take it, one is not permitted to insert a Latin motet or hymn during the communion of the faithful. Is the rule binding everywhere?"

A.—There is no rule forbiddiing the singing of a Latin motet or hymn while communion is distributed to the faithful. In the first ages of Christianity, when no Low Masses were said at an early hour, and when nearly all the faithful received at High Mass, a whole Psalm was sung in connecton with the Communion-antiphon; the antiphon was repeated over and over between the verses of the Psalm. Our forefathers could not conceive the idea of a Eucharistic Banquet without music. To be true to herself, Holy Church will never forbid hymns and psalms at that time when God's chosen children come forward to partake of the Heavenly Manna.—On the other hand, she cannot very well prescribe that such singing take place, on account of changed conditions.

According to the rubrics given in the Missal (X,9.) it seems that the choir should first chant or recite the Communion-antiphon, and then sing the insertion number.

Q. "During Procession with the Blessed Sacrament, after the singing of the Pange Linqua, can other hymns in English be sung?"

A.—Yes, sacramental hymns, from an approved hymnal, may be sung in the vernacular. The Sacred Congregation of Rites (Sept. 27, 1864) declared "that the custom of singing hymns in the vernacular before the Blessed Sacrament exposed and in Sacramental Processions may be retained".—Repeatedly the same Congregation of Rites has declared "that IMMEDIATELY BEFORE Benediction no hymns in the vernacular are permitted;" the **Tantum ergo and Genitori** must always precede Benediction.—It is praiseworthy to sing appropriate hymns in the vernacular after Benediction.

Q. "I have been requested to play a Wedding March. We have only a reed organ in our church. Will you kindly assist me in selecting a suitable number?"

A.—It is with a great deal of satisfaction that we recommend **"Wedding Music,"** The Rev. Author offers six **"Wedding Processionals"** which can be played equally well on a reed organ or pipe organ. What a happy idea it was to replace the arrogant and spectacular name of **"Wedding March"** by the dignified and ecclesiastical designation **"Wedding Processional!"** The pieces breathe that festive and joyous atmosphere which is in keeping with the sacred place and the solemnity of a nuptial celebration.—Six other organ interludes have been added to be used in the course of a nuptial High Mass.—To this wonderful array of organ music has been added a complete set of the official vocal music of a Nuptial High Mass.—The Proper of the Mass (**Introit, Gradual, Offertory,** and **Communion**) has been set to simple Psalm-tones with accompaniment. To meet all possible demands of festive music for wedding celebrations, sixteen settings for male or mixed choirs have been added, and of these, six numbers may be rendered in unison. On the last page of the book the Mass Responses have been recorded. We cannot but congratulate the editor and the publishers of this collection.

In the course of the last forty years we have examined many catalogs for suitable wedding music; all we could discover was a piece here or there, which more or less fitted the occasion. But now, thank God, we have a collection which far surpasses all expectations. The price ($1.25) brings the work within reach of every choir.

Q. "I have harmonized the chant formula for the Ascension (from "The Sunday Mass set to

Simple Gregorian 'Formulae"). I am very disappointed: there is such a note of sadness in this melody that does not seem in keeping with the Ascension and its Octave."

A.—It is not easy to reconcile our modern tone-perception with that of antiquity. Many great musicians have deplored the limitations imposed on our present generation by the almost exclusive use of the major and minor scales. The reason why the Angel Mass appeals to beginners more than the other Masses of the Vatican Kyriale lies in its tonality: the Lydian mode. Lecturers on music have not unjustly adhered to the stock-phrase: "Modern music runs in Lydian channels." The Lydian scale runs from F to f; below the fundamental tone lies the semitone E, "the darling leading note". The formula referred to above lies in the fourth mode which rests on Mi (E). To the modern ear everything seems upset: the semitone F lies above, and the whole tone D lies below, the fundamental tone. And besides, there is the highly unmodern Psalm-ending which covers the Pentachord b (natural) to Mi. A worse thing, seemingly, could not happen. And still, our forefathers loved that mode, and Holy Church is far from giving it up. What is still more strange is the fact that this mode was characterised as "**harmonious and appealing**". What then seems to be wrong with the formula for the Ascension?

We are afraid our correspondent approached the formula from the wrong angle, viz. from that of harmonization. Chant harmonists will agree that the fourth mode is a hard case to deal with harmonically. For this very reason we suggest to approach this formula from the melodic angle, i. e. to hum the words and carry them gracefully over Phrygian Pentachord until they begin to assume rhythmic life. By and by we discover in this melody the peculiar atmosphere of "**otherworldliness**", something like a longing for the absent Lover who is drawing our hearts to Himself. As we go in patient practice the melody begins to haunt our mind, and finally we begin to admit that a strain of homesickness for Heaven is fully in sympathy with the Liturgy of our Lord's Ascension.

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Q. "Why does Gregorian Chant make so little show?"

Belonging to the arts of antiquity, the Gregorian art at all times betrays a magnificent simplicity. Whatever is true, good, and beautiful cannot but be simple. Art is not destined to encumber the mind with a multiplicity of things; on the contrary, it is destined to lift us to a higher level that we may catch a glimpse of the simplicity and unity of the spiritual world. Art addresses itself to our senses in order to lift our thoughts and desires to the invisible world. There is something quiet and monumental in the very concept of art as employed by Holy Church in her liturgy. This applies to architecture and oratory as well as to music. Hence there is nothing showy or exciting in the sacred chant. "Deep waters flow slowly and noiselessly".

Q. "Who is to blame for this want of appreciation of the Sacred Chant?"

A. Modern civilization is to blame. "The contrast between our modern age and antiquity can be expressed in two words", says the French savant Taine (d. 1893); "their life and their spirit were SIMPLE; our life and our spirit are COMPLEX." The idea the ancients had of soul and body furnished the material of art works which our civilization no longer endorses. All details aimed at unity and perfect balance; no group of mental faculties or inclinations was developed at the expense of the others. To-day we seem to live in an age of caricature; the grotesque element asserts itself constantly for the amusement of big and small children. Deformities of human figures are dished up and relished day after day not only in the "funny papers" but in the press at large. In the field of music vulgar aberrations from orthodox melody and dignified rhythm succeed each other; coon-song makes room for rag-time; jazz-music rules until another banality gains the ascendency. A restless age resorts to exciting novelties on the bases of surprise, dissonance and irregularity.

Like a mighty rock in mid-ocean, Gregorian Chant stands unaffected and unshaken by the succeeding musical revolutions, because it rests, not on the musical whims of popular taste, but on the rock-bottom foundation of language itself.

Q. "I am a young organist without much experience and I would welcome suggestions as to the kind of music to use at funerals. Sometimes I am asked to play soft organ music during the Mass. At other times the family wishes to have some singing, and the custom in this church has been for a member of the choir or a friend of the family to sing an Ave Maria, a

Pie Jesu, or a Sacred Song in English. There seems to be little hope for the present of having a Requiem Mass sung."

A.—According to the ecclesiastical legislation the only music allowed at funerals is the Requiem High Mass. With regard to the use of the organ the same **Caeremoniale Episcoporum** (Book 1, chapter 28) says: **"Silent organa, cum silet cantus—Organ-playing ceases with the singing".** To enforce these laws in each diocese is the privilege and duty of the Bishop.—Accordingly, the young organist has to find out from the Pastor whether the Bishop has laid down in the Diocesan Constitutions any ruling bearing on this point of funeral music. The correspondent says **"there has been a custom in this church of singing certain solo numbers".** In view of this fact we hold that the custom may be followed until the Bishop, or the Music Commission appointed by him, duly informs every Pastor of the diocese that henceforth no other music at funerals will be tolerated except the one prescribed by Holy Church in her general legislation.

Q. "Among our difficulties is the Latin syllable 'ti' in such words as ultionis, sapientia, clementia."

"Among our difficulties is the Latin syllable 'ti' in such words as ultionis, sapientia, clementia."

A.—Rule No. 1. When the consonant 't' is followed by an 'i' and another vowel, it is pronounced like 'ts'. Compare the following illustrations:

Followed by 'a'—sapientia; laetitia, clementia.

Followed by 'ae'—nuptiae; divitiae.

Followed by 'e'—sitientes; munditiem; patieris.

Followed by 'i'—petii; petiit.

Followed by 'o'—ultionis; prefatio; mentio; generationibus.

Followed by 'u'—propitius; militantium, sapientium.

Rule No. 2. When the letter 't' is preceded by an 's', it retains its hard sound, e.g. hostia; modestia; Eucharistia; angustiae.

Q. "Which is the correct pronunciation of 'heu and 'euge'?".

'Heu' consists of two syllables, with a marked accent on the first one, thus ha'-oo. In the word 'euge' the first syllable contains a diphthong or glide-sound of 'oo', thus a (oo) dge. The word has only two syllables; a marked accent to be placed on the first one.

COMMUNICATIONS

This section is set apart as an open forum for discussion of controversial subjects. Communications hereafter should be limited to less than 1000 words. Full name and address must be given. Anonymous letters, or those signed by "Pen names" will not be printed. The editors assume no responsibility for the views expressed in this section.

To the EDITOR of "CAECILIA"

July 1st 1934.

Sir,

I am grateful to Mr. Angie for the generous notice he contributed to the columns of "Caecilia" concerning my brochure "Gregorian Rhythm: A Pilgrim's Progress." As he holds views in many respects diametrically opposed to my own, his article betokened a very sincere effort not to adopt an aggressively hostile attitude. Nevertheless he raised a number of objections which might give your readers an impression that he had found serious flaws in my argument.

In the first place I would point out that these very objections are answered in the brochure itself—not (in Mr. Angie's fashion) by mere assertions, but by solid and logical argument from the facts of musical history.

Mr. Angie admits that rhythm may be indicated either by stress or by quantity. It is elemental logic to argue from this that **the essence of rhythm is neither stress nor quantity.** "Rhythm is the more or less regular recurrence of cadence," wrote Dr. Prout. Despite Mr. Angie's unsupported assertion, most musicians will continue to regard "cadence" and "stress" as two different words with two different meanings.

Again, Mr. Angie has not authority at all —apart from his own **ipse dixi**— for answering that the **Meistersinger** "Prize Song" requires an interpretation based on periodic stress. Such an interpretation would reduce a masterpiece of song to the level of a third-rate march.

For a more detailed reply to Mr. Angie's article I would refer your readers to the brochure with which it deals. In particular I would call attention to the argument drawn from the clear and constant practice of the fifteenth and sixteenth century composers. This argument I regard as of supreme importance in any discussion of Gregorian Rhythm. Mr. Angie—rather significantly—made no mention of it. Perhaps the unavoidable conclusions to which it leads are distasteful to him.

Yours faithfully,

(Dom.) A. Gregory Murray, O.S.B., M.A., F.R.C.O.

[Organist and Choirmaster of Downside Abbey]

Near Bath, England.

To the Editor of the Caecilia:

Mons. Manzetti was right when he wrote in the June 1934 issue of the Caecilia that "certain church musician adapt the rules of the church to their own views instead of adapting their own personal views strictly to the rules of the Church".

Had Mr. Goodrich made any effort to digest what Mons. Manzetti had explained in his article on Gregorian Chant accompaniment (Caecilia, March 1934,) he never would have written any communicaton at all. There is nothing in all the opinions against the accompaniment of the Chant to match his clear and forceful arguments in its behalf. One example will be sufficient: "It is known that the prayers of the Church were formulated without any regard to being set to music for many were in existence before Gregorian melodies made their appearance, just as the Chant was composed without any idea of an accompaniment.

Shall we say that the text of liturgical prayer, to be itself, should be heard without the Chant, just because it was composed without any idea of singing?" In like manner, shall we say that the Chant should be heard without an accompaniment just because it was composed without any idea of being accompanied? Yet, whenever a greater solemnity is desired, the Church admits singing as an artistic addition to the service of God, which otherwise "embodies all that is essential for proper effect". To say therefore that an accompaniment to a monodic music would "destroy the effect of such intention and manifestly be improper,

unnecessary and inartistic" is purely a mental vagary. Accordingly it would also be improper, unnecessary and inartistic to destroy the effect of liturgical prayers which have been conceived without any so-called intention of being sung. Singing and the Chant therefore should be banished from Church functions. After all logic is logic.

Now, in the regulation of the Motu Proprio which says that an accompaniment is denied the ministers at the altar, Mr. Goodrich sees an "implication" to the effect that no other chants should be accompanied, not even those belonging to the choir. He fails however to quote the very essential expression of the Motu Proprio "with the exception of". Apparently the "exception" has no meaning for him since he mistakes it for the rule and extends it to the whole repertoire. Every intelligent being is aware however that where there is an exception there is an implied rule to the contrary, for if there are rules without exceptions, there can be no exception without a rule. Popular wisdom has worded it with the known adage: "The exception confirms the rule." Obviously Mr. Goodrich does not bother about such trifles of logic and languages. Yet he would not concede such implication to other exceptional regulations of Church legislation. The Church, for instance, regulates that meat is not allowed on Fridays throughout the year, and certain seasons of the year bring with them days of fasting, which is merely an exception. Is Mr. Goodrich likewise convinced of the "implication" that the Church intends that all the days of the year must also be days of fasting and abstinence?

Mr. Goodrich also fails to quote paragraph 16 of the Motu Proprio: "As the Chant should always have the principal place, the organ or instruments should merely sustain and never oppress it." If the word "sustain" cannot be interpreted or "implied" as an accompaniment, then perhaps, in his transcendent wisdom, Mr. Goodrich can enlighten us a little more; although any man who has some acquaintance with common sense would necessarily conclude that, if there are chants that must not be accompanied and the organ is allowed to sustain others without oppressing them , then surely the implication that none should be accompanied is merely the child of someone's moody imagination and his "purism" is but a misnomer for musical vandalism.

(Continued on page 385)

Now, if we apply to the few examples of music by J. S. Bach and Wagner, which they have left unaccompanied, the same way of arguing by "implication" used by Mr. Goodrich for the Chant, then surely he must admit that the minds of such great musicians show implicitly that none of their compositions should have been accompanied even if these constitute the bulk of their musical works. Would not that have been more "appalling" than if one would also accompany the few?. . . Yet what is good for the goose is certainly good for the gander, to argue exactly as Mr. Goodrich does concerning the Chant. But let us talk sense. Mons. Manzetti has never advocated an accompaniment for the chants at the altar, including the Exsultet which belongs to a minister in deaconship; hence why should he advocate an accompaniment for the opening scene of Act III of Tristan and Isolde, the sonatas for violin and the suites for violoncello by J. S. Bach, if it pleased these musicians to leave them unaccompanied? He himself in his Kyriale has left unaccompanied all the intonations of the Gloria and Credo which are reserved to the celebrant. Neither has he composed an accompaniment for the Litany of the Saints. Often indeed in his accompaniments does Mons. Manzetti even leave, not only one note as Wagner did, but whole intonations reserved for the singers themselves without a bit of harmonization for the organ. It would have been rather interesting however if Mr. Goodrich had told us why those musicians left some of their compositions without an accompaniment. Their reasons surely were vastly different than those of Gregorianists of old who did not know anything about an accompaniment, and even of those that prompted the Church to except the chants at the altar, which, as Mons. Manzetti wrote in the last number of the Caecilia, are of "such a higher spiritual order that musical technique has nothing at all to do with it, therefore, no musical conclusion, one way or the other, can be drawn therefrom" So what have all these out of the way innuendos, dragged in by Mr. Goodrich to do with Mons. Manzetti's position on the matter; rather, why do not certain musicians study the history of music with a little perspicacity.

Mr. Goodrich wonders some more why Mons. Manzetti does not advocate an accompaniment to polyphonic music as well. I hold no brief for our venerable pioneer church musician, whom hosts of admirers look upon as the soundest exponent of church music in this country. His pupils indeed are unanimous in averring that he has a more profound comprehension of all musical and artistic questions than a whole galaxy of professors in Conservatories of music. But an outsider would wonder if polyphonic music is not already accompanied by its simultaneous voices which is indeed better than by mere mechanical instruments. Among Mons. Manzetti's publications however there are a number of arrangements and original compositions in the pure polyphonic style. These he has naturally left without a so-called accompaniment. Incidently his latest, an adaptation of Allegri's Miserere, arranged for three equal voices and published in the Caecilia, is, in the estimation of many choirmasters, the very best Miserere on the market. The Gregorian setting has an accompaniment for the organ which is an addition by the Monsignor himself, but none for the polyphonic portion whose three concomitant parts amply make it "accompanied music". Does Mr. Goodrich presume that he alone knows the difference between monody and polyphony?

Finally the climax of illogical assumptions is reached when Mr. Goodrich alleges that Mons. Manzetti has become a modernistic musician since he no longer objects to "clothing traditional figures of early Church History in modern costumes of the latest fashion". The truth is that Mons. Manzetti, as far as modernistic tendencies are concerned, is more reactionary now than he ever was. Following somewhat in the steps of Palestrina, he has done away with all notes of purely chromatic character, tritones and other secular contrivances of the modern school in his latest works of figured music. The first homophonic accompaniment he ever published in this country in the style he had learnt in old European schools, bears the date of 1905, the second, his Kyriale, appeared in 1906, that is, nineteen years before he wrote his brochure "Church Music and Catholic Liturgy" where he is charged with having taken up the cudgel against the "use of modern music in the service of the Catholic Church". We remember it excited the ire of a certain organist of Portland, Oregon, which caused Mons. Manzetti to write a second. This remained unanswered. Mons. Manzetti was therefore somewhat of a modernist a score of years

before he became a reactionary, just the opposite of what Mr. Goodrich says. Furthermore he is now deprecating even the modern homophonic style and advocating an accompaniment that is chronologically speaking archaic, namely, entirely melodic in character to fit the mentality of the composers of the ninth and tenth centuries; while the homophonic style is comparatively modern being a product of the seventeenth century. In the very issue of the Caecilia in which Mr. Goodrich asserts that Mons. Manzetti does not object anymore to "clothing traditional figures of early Church History in modern costumes of the latest fashion" (the wording of this is entirely Mr. Goodrich's) Mons. Manzetti reiterates his conservative stand. He tells Rev. C. Rossini: "The homophonic style, as an adjunct to an essentially melodic one, is as much, in its contradictory style, an artistic incongruity as a modern dress suit would be on a statue of Christ or the dress of a prima donna on one of the Blessed Virgin." Surely enough, to "harmonize" plainchant in the very style in which it was composed, is not to "put a piece of new cloth unto an old garment", but, on the contrary, to dress it in its very own style. Is it possible that Mr. Goodrich is not aware of these obvious facts?

Perhaps Mr. Goodrich believes that all styles of accompaniments are necessarily modern. Then the Chant itself is modern and so is all polyphonic music. Yet the self-sufficient structure of the melodies "that embodied all that was essential for proper effect" did not deter Gregorianists of old, as soon as they were aware of the possibility, from adding a sort of accompaniment that fitted the very essential melodic characteristics of the Chant. No one indeed will ever be able to deny that modernism is a relative term, just as Oregon is a Western State for the United States and an Eastern country for those lying beyond the Pacific. When therefore an accompaniment of the Chant has its technique rooted in the very style in which the melodies reached their complete formation, it can no longer be called modern. But if it borrows musical devices that are either in part or wholly the product of later musical epochs, it becomes modern hence anachronistic and out of place because out of proper style.

All told Mons. Manzetti may be assured then, and congratulated upon the fact, that his accompaniments are certainly not modern and have the consensus of fully awakened musicians as absolutely true to the style of ancient Gregorian music. Therefore they are rightly viewed in quite a different light than some of those of the Solesmes School that borrow technical contrivances from the ultra-modernistic form of music and, as we have read, give satisfaction only when they keep silent. Mr. Goodrich's inane insinuation to the contrary but proves how utterly lacking he is in plain principles to judge the liturgical, historical and artistic status of a proper style of an accompaniment for the Chant of St. Gregory.

—M. A. ADAMS.

CORRECTION

In the August issue of CAECILIA, Page 298. No identification was given to the paragraph "Father Finn Conducts at Organists' Convention".

This convention was held in Rochester, N. Y., in June this year.

The review was taken from "The "Diapason" July 1 issue. Whereas credit was given to other papers for reviews which originally appeared in other issues, in our digest of various reviews of Father Finn's work, we neglected to mention "The Diapason".

This oversight was accidental. As our readers know, there is no more fertile source of information of interest to organists, than the Diapason. For that reason we frequently quote it, and in this case we should have identified our quotation. Our apologies to the Diapason.

Two Articles on Gregorian Chant

(Continued from page 349)

Of course on the grounds already stated Solesmes could give practically no consideration to the long notes here indicated in the MSS. What are we to conclude? That sensibly, Solesmes' nuance-theory unsupported, as it is, moreover by any documentary source, ought to be given up, and that, in its stead, the proportioned long notes should once more have their proper durations as declared by the ancient Gregorian musicians themselves.