

The Gaecilia



Founded A. D. 1874

OCT. 1933

By John Singenberger

MAGAZINE of CATHOLIC CHURCH
and SCHOOL MUSIC

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Scandicus and Climacus

This issue might well be called a Gregorian number.

The chief articles concern the traditional chant, and express views of authors who are of one conviction or another, regarding this subject.

It merely indicates the amount of time being devoted to the improvement of this magazine, and as soon as a sufficient number of new subscribers are enrolled, we will enlarge the page size and number of pages of this popular paper. The interest and enthusiasm of readers for this magazine, has been inspiring and encouraging indeed.

Help us to continue improving by your renewed subscription. You do your part and we will do ours.

* * *

The next issue will be devoted to Hymns. Various articles on the subject by Sir Richard Terry, Father Bonvin S.J., and others will be found in this number. The composition of hymns, the playing of hymns, and the proper singing of hymns should provide subjects of interest to every serious church musician.

A following issue will be devoted to Catholic organ music. By concentrating on such subjects, readers will amass, a file of information, that will be unrivalled by any text books or library material in print. For the beginner a subscription to this paper is like a correspondence course. For the expert, it is the best avenue for keeping in touch with what is being done in various parts of the country.

OLD SUBSCRIBER

St. Anthony's Hospital, St. Louis, Mo., has bound volumes of THE CAECILIA each year, as far back as before 1900.

Renewal of subscription for two years indicates that this magazine is still as valuable as of yore. Few periodicals have subscribers dating back thirty to fifty years, as has THE CAECILIA.

NEXT MONTH'S FEATURES

(1) We now have ready a new series of articles by Dom Adelard, O.S.B., of Belmont Cathedral Abbey, North Carolina. Dom Adelard's views on Organ music, and church music will be found interesting and valuable to all readers of CAECILIA. The author has written much material on liturgical music and is a most welcome addition to our staff of regular contributors.

(2) A critical analysis of the popular "*Missa de Angelis*" will be printed in the next issue. It is by A. Gastoué, and the translation is by Mr. Albert Gingras.

(3) "*Gregorian Chant As Defined By A Standard Encyclopedia*" is the subject of another article on Father Bonvin's favorite subject.

(4) Special articles on *HYMNS* by R. R. Terry, and others will attract readers who are interested in the proper treatment and rendition of this class of church song.

(5) *An Open Letter To Composers of Church Music*, by Rev. Joseph Villani, of San Francisco, Calif., will meet the approval of all editors, and give food for thought to many choirmasters in their selection of church music.

These with other well known features, and current news items will appear in the next issue. THE CAECILIA in spite of the depression is attracting new subscribers, still. It is recognized as the broadest source of information on church music matters in the country, and its music pages are worth ten times the subscription price to most subscribers.

Plan now to give your music friend a subscription to THE CAECILIA for Christmas. Every Pastor should subscribe for his organist and choir director.

ERRATA

In the article "Music Appreciation" last month the following typographical errors were made:

(1) 4th paragraph: the word "wholesale" should have been "wholesome", (2) the third syllable of the Pentatonic scale should read "mi" not "me" as stated in the 3rd paragraph on Page 288.

"We recommend THE CAECILIA to our clergy and our sisterhood" — Cardinal Mundelein.

GREGORIANA

By ARTHUR ANGIE

Translator of Cuypers' Articles

In order to refute the article of H. Cuypers, which appeared in *The Caecilia* for October 1932 under the title: "Rhythm in Gregorian Chant", Father Justin, C. P., turned for help to his teacher; and, in the same periodical for February 1933, he published the reply received from that quarter. This prompted Mr. Cuypers to present, in the May number, a rectification of some misapprehensions. Thereupon Fr. Justin now reacts a second time in the September number. He does so, however, without paying the least attention to the scientific and historical arguments offered by Cuypers. By such continued silence the Equalists practically admit that, as a matter of fact, they have no historical and scientific proofs for their system. Fr. Justin once more enters the fray with an epistle, this time harking back to a communication which Cardinal Martinelli in the year 1910 had addressed to Monsignor Haberl. This communication declares that the Vatican Edition *possesses rhythm, and free rhythm* at that. Of course this claim, made by the Cardinal for the Vaticana, in no way impairs the strength of the historical and scientific arguments advanced by Cuypers. In the mind of Fr. Justin, however, the document deals a deadly blow to Mensuralism. Now what is the real import of this letter, signed by Card. Martinelli?

The Cardinal, here speaking of the *rhythm* which the Vaticana possesses, means of course the rhythm which Dom Pothier, the editor of the Vaticana, had in mind and which he laid down in his Vatican work. But what Dom Pothier understood by rhythm Cuypers has made clear to us from Dom Pothier's own definition and explanation, namely: "*la proportion dans les divisions*,—the proportion in the musical phrases and sections". This proportion the Mensuralists, together with musicians in general, do not indeed call rhythm, but they admit its existence; they, too, want well-proportioned musical phrases and sections. To them and to musicians of ancient and modern times rhythm signifies *l'ordre dans les temps*,—the order in the musical beats. This order, evidently, is quite compatible with the proportions of Dom Pothier and, accordingly, the

Mensuralists do not at all reject what Dom Pothier calls rhythm and recognizes as such in the Vaticana, though they may have a different idea of rhythm than the editor of the Vaticana. The same holds in regard to Dom Pothier's *Free Rhythm*. One needs but to read again what Cuypers (*Caecilia* 1933, No. 5, p. 158) quotes from Dom Pothier and what he says about the Mensuralists with respect to free rhythm. Mensuralists also, we repeat, often find in one and the same piece of Gregorian chant freely alternating and varying groups of musical beats. They do not at all assume that Gregorian chant throughout has the fixed regularity of the ancient classic metres or, to speak in modern terms, that it has the sameness of measure throughout which is found in our music. Already Dechevrens expressly defended free rhythm, and after him Bonvin and Dom Jeannin do the same. Be it observed, by the way, that mensural rhythm possesses much greater freedom even than the equalistic rhythm of Solesmes; for at Solesmes the notes, being tightly laced and confined in their equalistic straight-jacket, cannot extend themselves, whilst in Mensuralism, according to the principle of different time-values, they easily can and actually do so. However, to avoid misunderstandings, we would here remark that for the Ambrosian and other ancient hymns the Mensuralists do not assume free rhythm, but the fixed musical metre of the ancient classics. For scientific findings show more and more clearly that the hymns, though they also belong to the liturgical repertory, do not follow the specific Gregorian rhythm, but that of the ancient classic metres. Historical facts cannot be changed; they must simply be accepted, if we wish to be honest and truth-loving. After all, to have free rhythm does not imply that we must always and everywhere have a succession of various note-groups; in the case of regularly constructed texts, like the hymn-verses, it is but natural that, in agreement with the text, the measures of the music which goes with such texts should also be consistently regular.

So far then we cannot see in the Martinelli letter any such condemnation of Mensuralism as Fr. Justin claims to be there; nor yet that,

from the general tenor of that letter, such a condemnation must logically follow. Now, as regards the *admonition* contained in that letter written 23 years ago, namely "to desist from attempts which in the *present state* of archeological, literary and historical studies cannot have a serious and gratifying result,"—Mensuralists also do not approve of any fruitless attempts, but only of such as, being based on clear historical facts, furnish us with quite acceptable findings. In regard to the *principle of proportionally different note-values* in Gregorian chant, the Martinelli letter erred in assuming that the position of science on this point was at that time unsatisfactory; for the findings of Dechevrens in this respect were objectively well-founded, and they are fully confirmed by our present-day knowledge. Furthermore, the writer of the letter at that time naturally did not yet know the facts which Dom Jeannin has since then brought to light,—facts which no longer leave any reasonable doubt as to the proportionately mensural character of the chant notes. And so, at any rate, the supposition, from which Cardinal Martinelli proceeds, no longer holds, even if it was valid in his day.

By way of conclusion I am in the happy position of being able to communicate some important information, which fully confirms and elucidates what has been said so far. "As a matter of fact," Fr. Bonvin writes to me, "some particulars regarding the matter were unexpectedly made known to me. A few months after Card. Martinelli's communication had been issued, I received, without any request on my part, a letter from the very man (as he himself assured me in his letter) who at the order of Pius X drew up the document signed by Card. Martinelli; and this Consulor of the Congregation of Rites, who in *re musica* was the most influential personality with Pius X, explained to me the genesis of Card. Martinelli's letter to Msgr. Haberl in the following words: 'His Holiness had received a letter, telling him that Msgr. Haberl, President General of the German Society of St. Caecilia, intended to prevent the introduction of the Vatican Edition into Germany.* This alarmed the Pope, and so he said to me: 'This plan must be opposed. Prepare a document for this purpose.' Card. Martinelli (who,

if I am not mistaken, was then Protector of the German Caecilienverein) signed this document and sent it to Msgr. Haberl with the injunction to publish it. That is the occasion and the real purpose of the Martinelli letter. The injection of the rhythm-question is a side-issue and a means. My Roman correspondent then added: 'I hope you realize that you remain perfectly free to continue your work in connection with Gregorian rhythm. As long as rhythmical arrangements are not presented as the official form or as having the same authority as the simple reprints of the Vatican Edition, there is in principle no object whatever to a different arrangement of the rhythm in the Gregorian melodies, not excluding those of the Vatican Edition; nor is there any objection to publishing these arrangements and using them in church choirs. Neither the Holy Father nor any other Roman authority forbids that.' He added also that I was authorized to publish this declaration. And I did so in European and American periodicals. Later on the same correspondent wrote to me that he had seen these publications and was pleased. Furthermore, on May 5, 1914,—four years after Card. Martinelli's letter and after all the mensuralistic articles which I had published in these four years,—the Card. Secretary of State, Merry del Val, sent me, in the name of Pius X, a letter in which he speaks of the great efforts which, as we are informed, you are making to improve the chant of the Church (*in excolendos Ecclesiae concentus*) . . . Accept, then, both the congratulations and the thanks of the August Pontiff; receive also the Apostolic Blessing, whereby He graciously commends you and your labors to God."

After all that has been said I think I can take leave of Fr. Justin in all peace of soul with this final remark: From the history of musical notation we learn that the square notation waives the indication of note-value.*) Dom Mocquereau regretfully acknowledges this fact, and the Foreword to the Vatican *Graduale*, to which Card. Martinelli refers, practically recognizes this feature of the square notation, when it says (in *De notularum cantus figuris et usu*, No. 7): "*Neque per se ad temporis rationem pertinent puncta inclinata*, etc., —of themselves the diamond notes, etc., have nothing to do with time-value." Now, a practical rendition of the melodies cannot, of

*) Fr. Bonvin here observes that, judging from letters received from Msgr. Haberl quite independently of and prior to Card. Martinelli's communication, he considers the sinister design, attributed to Msgr. Haberl by the letter sent to the Pope, as an entirely false accusation.

*) For it simply reproduces the neumes, divested of their rhythmic signs, and transfers them to the line-system that had then come into use.

course, abstract from a definite note-value; this must be determined in one way or another by the Equalist as well as by the Mensuralist, with this difference however, that the Equalist does so without being able to give any proof for his assumption, that, in the Golden Era of Gregorian chant, the melodies were composed and rendered in his style; whilst one who sings the notes with a proportional variety of time-values, can furnish incontestable proofs for his practice from the best Gregorian epoch. He thus makes the melodies more natural and expressive; nay more, his rendition alone is really musical and in conformity with general musical practice and general musical feeling. Equalistic chant, on the contrary, stands before us as an inartistic, aesthetically inferior exception in the realm of music, and thereby alienates itself from musicians and the people.

DOM MOCQUEREAU AT THE HALF WAY POINT

By ARTHUR ANGIE

Dom Mocquereau's chief theoretical work, "Le Nombre Musical" says that the "t", written so very often along with the neumes in the early medieval manuscripts, "can double the note," being "a sign for length . . . equal to the episema" and "interchangeable with it". The episema, (a small, cross stroke appended to the neume sign) and the "t" then, are signs for doubling. And if there are no special indications for brevity in the neume system, as Dom Mocquereau maintained, the short notes of course are those without modifying signs for they must necessarily be short in relation to the double notes. Dom Mocquereau then admitted the existence of two note-values in Gregorian chant, tacitly if not openly.

It is true he said only that "the 't' can double the note." Through his researches however he did find that the "t" and the episema meant a doubling. And in fact the Neo-Solesmes "Liber Usualis" (1925 Ed.) which he supervised, has many notes dotted to show the long value, a quarter among eighths, as explained in the Preface. We are told there, to be sure, that the dot "nearly doubles", but in practice, it will be found, the difference between real and near doubling is obscure if not negligible.

Naturally however one wants to know what exactly the distinction is, since it has been made. There is no need to go into the theory concerning such nuances, such approximate doublings, because opposed to this theory are two main facts: the neume signs make no distinction, and the Gregorian authors of the Golden period speak for proportional values, even denouncing variation as unauthentic and disruptive to the rhythmic continuity. Our rule should be that the long note is twice as long as the short. "Nearly" doubled notes are the product of speculation that has no practical consequence.

Now that the episema and *t* are recognized as signs for length, Dom Jeannin, recently Dom Stones (Buckfast Abbey; see the London *Tablet*, Feb. 18), and others have objected that the Solesmes investigators transcribed but an arbitrary number of these signs, while the great majority of them were inconsistently disregarded. Dom Mocquereau gave as the excuse for omitting thousands of these signs, the fear of arousing his powerful oratorical opponents then at Rome. But after the danger was over, why the continued silence, and the all too numerous omissions in later editions?

Many have expressed the wish indeed to see the work completed, by taking into account all legitimate signs for length, giving up at the same time the unproved "nuance" theory mentioned before, and finally rhythmizing the chant after the principles soundly established by the recently deceased Benedictine scholar, Dom Jules Jeannin.

Should we not abandon at this time as well certain hobbies and notions contrary to our common music usage, both of the past and present? It would be a relief, for instance, to see the theorizing about enigmatical ictuses ended. They are ictuses whose nature cannot be intelligently explained, indicating neither dynamic accent nor lengthening; being, according to the definition of a prominent Solesmes Father, Dom Gajard, an "I don't know what, a something in the mind only."

It is high time that the chant be naturally rhythmized, to permit singers and congregation to grasp it easily. It can be done by restoring the variety of long and short notes to the chant. Let Dom Mocquereau's unfinished labors be taken to their proper conclusion!

"We recommend THE CAECILIA to our clergy and our sisterhood" — Cardinal Mundelein.

APPENDICES:

1) Fr. Justin quotes the submission of Msgr. Haberl; the latter, however, after his initial surprise,—when it was made clear to him that the official communication which he had received did not bind him in the way he had supposed,—accepted new articles by Fr. Bonvin; and, though his subsequent early death prevented him from publishing them, the articles were printed by his successor, who found them among the papers of the deceased President of the German Society of St. Caecilia.

2) As to the private view of Msgr. H. T. Henry, it has as much weight as the proofs which might be offered for it; no proofs, however, have been presented.

3) Regarding the affair between the *Osservatore Romano* and “some people who have drawn conclusions from the subsidy granted by the Pope to Dom Jeannin”,—let that be settled by those whom it concerns. Neither Dom Jeannin nor his principal followers ever drew or gave utterance to such a conclusion.

140-YEAR-OLD ORGAN TO BE DISPLACED

Bishop Hears Last Notes of Church Instrument

An organ used for 140 years in St. Patrick's Church, Soho (England), recently was played for the last time. Its mahogany case and the diapason pipes will be preserved and embodied in a new instrument, which will be installed in the church in November.

Dickens mentioned the family of organ builders whose work the new instrument is in his *Tale of Two Cities*. They occupied, he said, “a place where organs claimed to be made” near to the lodgings of Dr. Manette not far from Soho-square. The adjoining street now has the name of Manette-street, in memory of the Doctor.

The old organ is described in the inventory files of 1794 as “a capital organ, long octaves in a mahogany case. Two sets of keys, great organ and swell, and one octave of double diapason pipes. Made by Messrs. Grays. Cost £262 10s.” When the present church was being built the organ was added to by Messrs. Hill and Co., of York-road.

IS THE RESTORATION OF THE MENSURAL RHYTHM USED IN THE GREGORIAN AGE ACHIEVABLE AND DESIRABLE?

BY LUDWIG BONVIN S.J.

Translated from the “Gregoriusblatt”

by Arthur Angie

I read in a church music magazine a quotation from the pen of a “scientific authority of the first class” answering the above question in the negative. And the learned gentleman does this even though he admits that the system of chant metrics “is scientifically well established.”

“The restoration of the system of chant metrics (of mensural rhythm) flourishing in the early Middle Ages”, he says, “is on the whole scarcely achievable.” Why so? Do the Gregorian musicians perhaps not generally specify their rhythmic principles intelligibly and clearly enough to make it possible for us to reproduce with a satisfactory musical rhythm the note sequences contained in the neume codices and in the square notation? Every unprejudiced and fair musician can easily convince himself of the contrary by a glance through J. G. Schmidt's handy collection of documentary sources: “*Principal Texts of the Gregorian Authors Concerning Rhythm, Context, Original and Translation.*” And are not these principles in their details placed before us in practical operation in the neume codices? Do not many manuscripts swarm with rhythmic signs, allowing us to determine accurately enough the proportional long and short notes of many melodies?

Of course we do not find such rhythmic indications for all Gregorian melodies; but in accordance with the principles now understood by us and after the model of the chants with their rhythm defined in the codices, cannot a satisfactory rhythm be produced in those pieces also that were transmitted without rhythmic signs? Has the sense of rhythm become lost to us musicians of the twentieth century after all the experience gathered in the course of time? Or is this sense, while in condition to create and solve the most complicated rhythmic problems in our own melodies, supposed to be wanting in regard to medieval successions of sounds only?

Let us take the *Credo* of the *Missa de Angelis*, for example. Here no rhythmic neumes are at our disposal; its oldest manuscript

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source is in fact of the fifteenth century, a period that presents no rhythmic codices. The notation of this Florentine source consists exclusively of square- and of diamond shaped notes, so arranged and distributed nevertheless that no reasonable doubt can arise, they must have been meant to be sung in proportional rhythm. Very few gregorianists, however, will have access to this original source. But, as an experiment will prove to every good musician, a naturally fluent chant rhythm can be obtained easily without such help. The end of the piece, for example, might be rhythmized as follows:

The measure signatures $\frac{3}{4}$ and C need not be used, but they are indicated here to show clearly the free measure changes, i.e. the *free rhythm* which is mostly customary in Gregorian chant.

A simple examination of this musical example gives the answer to the other question, to that of the *desirability* of chant metrics. The melody rhythmized in this way is incomparably more musical, more expressive and more natural and easily grasped than if it was arranged in notes all of the same length, in a rhythm based only on dynamic accents and consequently contracted and impoverished, or formed of a succession of notes arrayed without regard to accents, according to ictuses merely mentally conceived, not necessarily based on greater force and reversely secured. With the above mensural rhythm the chorister has no need to bother his head over the forming of note groups in "twos" and "threes" and over the position of accents. Whole chapters devoted to time consuming instruction on chant execution become superfluous. Anyone able to sing can also sing such Gregorian chant and *ipso facto* is a chanter.

Nevertheless such a disposition of the melodies according to the medieval rhythmic principles is considered by our savant to be undesirable. With this view, however, even many "equalists" fail to agree. Did not Dom Mocquereau declare: "When staff notation came — XI–XII century — the melody alone was transcribed; the abandoned rhythmic signs were soon forgotten. And these manuscripts produced during the rhythmic decadence are now obstinately clung to as types of conclusive restoration . . . The melodic body is nearly reconstructed, the soul is wanting . . . Efforts have been made and that even with some success, by means of the so-called oratorical rhythm, to infuse a bit of life into this body; how languishing, cold, and pale this life is!" (Foreword to Vol. 10 of the *Paleographie Musicale*). This genuine and warm life which D. Mocquereau here desires so

much is breathed into the chant by the real rhythm. This rhythm is desirable in the eyes of the musician not merely because it is ancient and the original one, but because it appertains to the very essence of all music and thus to Gregorian chant as well. As one of the ancient Gregorian authors declares, without it the melodies lie "stripped of their principal right and their natural perfection".

But the *unity*, the *uniformity*, if the equality of the notes is disregarded and the melodies are again sung in musical rhythm! What will become of it?

In the first place this unity could be easily accomplished with good will. At all events, larger homogeneous Gregorian organizations in each country, etc., could be formed. At present there are Mocquereautists, Pothierists (Davidists), Beuronists, etc. Moreover unity and uniformity, though certainly welcome, are here not really necessary. Harmony among the different church choirs of the world res-

pecting the inward quality and ecclesiastical fitness of the music presented is requisite, but not agreement over the details of the rhythmic form. And is there a material uniformity if in one place a Mass by Palestrina is performed and in another a Mass by Witt or some other composer, if the Gregorian chant is accompanied with the organ according to one system here and according to another elsewhere? Besides, neither do the various editions of the Gregorian chant present a uniform rhythmic aspect, when the equalists of one school determine their rhythmic note groups in divisions of two and three notes having regard for the word accent, while the equalists of another school have no consideration for this stress, but produce their bi- and three-partite groups by counting backwards from the end of the phrase and place their ictuses accordingly!

"A man's will is his heaven" goes the proverb. And this will to stick to things once chosen is strongly developed in many, defies better judgment, remains inflexible even after an open avowal that the opposing system "is scientifically well (in fact thoroughly) established". Thus in our case we see how scientists pass over in utter silence the documentary evidence of other investigators, and decline to discuss it in spite of repeated invitations. By this conspiracy of silence, as a correspondent of the London "Tablet" calls it, they manage to be right at least in the eyes of their credulous adherents.

TO ENCOURAGE SINGERS AND MUSICIANS

Impressive List of Notable Persons Identified With Music Activities

Read this list of names to your singers, that they may note the part music has played in the lives of these present day leaders.

Many think that music is only for the few and that musicians are not successful in every day life. Too many think that musicians are artists only, and therefore are looked upon as unusual, by the plain every day citizens.

The following are the names of a few leaders in world, national and business affairs, whose interest in music is based on music study during their youth, and whose present skill is more than average for composition, or performance. Certainly no one could say that music was any drawback in their achievements.

Apart from the service to the church, your singers are participating in a recreational activity that will prove of great comfort to them in later years. Here are some living notables who have devoted considerable time to music:

Catholic Church Dignitaries

His Eminence William Cardinal O'Connell.
Right Reverend Bishop Schrembs, D.D.

In Government

Queen Elizabeth of Belgium.
Benito Mussolini, Premier of Italy.
Lord Balfour, Former Premier of England.
Edouard Herriot, Former Premier of France.
Paul Painleve, Former Premier of France.
Ignace Paderewski, Former Premier of Poland
William H. Woodin, Secretary of the Treas.
Charles G. Dawes, Former V. Pres. (U.S.A.)
Ruth Bryan Owen, Minister to Denmark.
Nicholas Longworth, Former Speaker, House of Representatives.

In Business

Pierre S. Dupont, Manufacturer.
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Expressiveness In Church Music

BY LUDWIG BONVIN S.J.



Today I received a copy of Dom Mocquereau's essay: "The Art of Gregorian Music", translated into English by Benedictine Sisters of Stanbrook. There I read concerning the vocal music which the Church has taken into her service: "The Church does not merely know her dogmas; she loves them, therefore she must sing them. Reason can only speak; but love sings. But the Church sings for yet another reason. Although the word of God has such power that it would seem that the mere hearing would enthrall both mind and heart, it is addressed to mortal men, to souls . . . buried, as it were, beneath the *covering of flesh and sense, which must be pierced before it can touch them.* And therefore the Church summons to her aid that most subtle and *penetrating of all arts, music.* Albeit inferior to speech in the world of intelligence, *it reigns supreme in the world of sense, possessing,* as it does, accents of *matchless strength* and sweetness to *touch the heart, to stir the will,* and to give utterance to prayer."

However, in strange contradiction and quite inconsistent with this we read a few pages farther on: "It is to the higher faculties of the soul that the chant makes appeal,—*it borrows little or nothing from the world of sense.* It passes through the senses, but *it does not appeal to them: it panders neither to the emotions nor to the imagination . . .* It is always *serene:* it does not react upon the nervous system . . . It is to the *indivisibility of the beat* that the chant owes, in great measure, its . . . *calm and suavity.*" In another passage "*the divine calm*" is emphasized, "that ordered *peace* that . . . reminds the exiles of earth of the *tranquil,* endless harmonies of the heavenly Jerusalem." Peace, peace! Prayer! is the refrain also of Dom Gajard, Dom Mocquereau's successor, (in the *Caecilia*, 1931, p. 136). "Gregorian chant *is not composed to produce an effect,* but solely to act as a prayer". "Everything that is capable of uplifting (sic!) man or of softening him, everything that is of a nature to excite the passions or to shake the nerves, everything . . . romantic, . . . all that has been carefully excluded."

Now does all this really coincide with the aim which the Motu Proprio of Pius X as-

signs to church music, when it says: "Sacred music should contribute to the decorum and the *splendor* of the ecclesiastical ceremonies "fulfilling its "*principal office*" viz. "to clothe with suitable melody the liturgical text proposed for the understanding of the faithful, *its proper aim* being to *add greater efficacy* to the text. "affinche", says the original Italian text, "i fideli con tale mezzo siano piu facilmente *eccitati* alla devozione, in order that through it the faithful may be more easily *stimulated* (eccitati) to devotion."

And are all the texts used in the various parts of the liturgy nothing but *sweetness, peace, serenity* and *without emotions*? Consider, for example, the following verses taken from Psalm 37:

"I cry aloud with the groaning of my heart . . .

My groaning is not hidden from Thee. Wildly beats my heart; my strength hath left me . . .

Yea, my guilt I own; and am in terror because of my sin.

. . . Forsake me not, O Lord, my God; stay not far away from me!

Oh, come speedily to mine aid; be Thou, O Lord, my Salvation!"

These words have not been here colored expressly for the present purpose but are a faithful translation of the verses as found in the excellent work of A. Rembold S.J. "Der Davidpsalter des Roemischen Breviers", and this highly emotional prayer is by far not the most strongly expressive among the numerous similar liturgical texts of the Church's Office. And to these emotional words the music is, according to the Motu Proprio, to "add" still "greater efficacy".

Is not the so often repeated and insistent emphasizing of peace, calm and serenity an involuntary avowal of the lack of expressiveness caused by the performance in equal notes, to which, as D. Mocquereau asserts, this famous calm and peace and suavity is due in great measure?

"*Musik als Ausdruck,* music as expression needed a number of centuries before it could present itself to us full-blown; even on secu-

Continued on next page

A LONG-AWAITED REACTION ANENT THE QUESTION OF GREGORIAN CHANT RHYTHM

BY LUDWIG BONVIN S.J.

It was refreshing to read the article by Father Dominic Johner O.S.B. in "Musica Sacra", (Regensburg) No. 7/8, 1933. At last a departure from the long-observed policy of silence on the part of the opponents of Mensuralism!—a silence that could not fail to make a most unfavorable impression upon honest scholars. A reference of Fr. Johner to the "Kirchenmusikalisches Jahrbuch" for 1930 brings back to my mind a very striking instance of this suppression by silence, which greatly incensed the President of the Caecilian Society of Ober-Wallis, Canon Julius Eggs. In a Swiss journal the latter not long ago reported a conversation he had had with another Caecilian about a certain review that had painfully affected both. The review in question enumerated and discussed, one by one, all the articles in the above-mentioned "Jahrbuch", except two papers, covering 24 pages, on Dom Jeannin's researches in Gregorian Chant. Not a single word about these. The reviewer, while pretending to be scientific, utterly ignored both title and contents of these perfectly objective and scientific articles.

In contrast to this not very honest and most unscientific attitude, an authority in the field of Gregorian Chant, Fr. Dominic Johner O.S.B., while discussing a publication by Vollaerts which to some extent sums up the findings of mensuralistic research, now comes out openly with the declaration that "in the face of these testimonies of the medieval writers the School of Solesmes can hardly bring forward anything in its own favor". He seconds the acknowledgment of the fact, made in another quarter, that the mensuralistic way of talking on the part of the old Gregorian authors, who were practically schooled "by daily psalm-singing in the choir of their church, was, after all, only the faithful echo of general facts which have been, still are and ever will be the basis of rhythmical art". In particular he concedes that "the hymns in iambic metre were, from the time of St. Augustine, rendered in measures of three beats".

Such authoritative declarations ought, it would seem, to set honest, truth-loving church-musicians a-thinking and influence them to gather further information for themselves. We herewith express our thanks to the courageous scholar for his upright action. In a

forthcoming number of "Musica Sacra" we shall try to solve some difficulties that still becloud the issue.

P.S. I have just received the eleventh volume of the scientific "Jahrbuch fuer Liturgie-Wissenschaft". In it, on page 414, I find another "reaction" of the kind referred to in the preceding lines. Dom Odo Casel O.S.B. of the Abbey of Maria Laach writes there: "*It is an undoubted fact that two elementary and fundamental signs for long and short time-values are originally inherent in the manuscripts . . . The Solesmes theory cannot lay claim to represent the original Gregorian rhythm.*"



Expressiveness in Church Music

Continued from Page 305

lar ground it dates as such properly from the epoch of Beethoven and the Romanticists. But nevertheless even in many of the pieces of the ancient Gregorian chant every musician worthy of the name will feel the emotion that stirred the heart of the Gregorian composer and which the latter communicated to his music in melodies like the *Exultet* on Holy Saturday, the intonations of *Factus est repente* of Pentecost, of *Puer natus est nobis* of Christmas, as also the evident intention of depicting musically the *Ascension into heaven* (*ascendit in coelum*) in the simple melody of the Credo No. III.

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The Vicissitudes of the Gregorian Chant

(*The Musician*, Jan. 1905)

By H. E. KREHBIEL

There has never been a time when there was exact uniformity either of liturgy or liturgical music in the Roman church. Uses adapted to the wants or tastes of different peoples or different churches among the same people, have always existed. But there has always been a desire for uniformity, wherefore we hear of singers and books sent out from Rome to Gaul and Great Britain at the request of kings and bishops. The *Antiphonarium Romanum*, no matter by whom compiled, is a monument to that desire. But nothing can be more obvious than that absolute uniformity so far as the melodies were concerned, had to wait upon the invention of a universally intelligible and accurate system of notation. Memory might suffice with the simple syllabic chants as they are found in the antiphons of the Office which, according to M. Gevaert, preserve the classic Greek style of melody as it was used in the first period which saw the creation of the chants; but when the extremely ornate melodies came into vogue some means of fixing the tones, or at least suggesting their progress, had to be devised. It was not until late in the eleventh century that the church chants were transcribed in a manner that presented anything beyond their general melodies contours to the singer. Before that time, for two or three hundred years, the notation, if such it can be called, was nothing more than a system of mnemonic hints, ingeniously devised to awaken or refresh the memory of a melody which had first to be learned by ear. This system was the so-called *neumatic*, and it is not at all surprising to learn that even with its help a priest had ordinarily to study ten years before mastering all the chants in the liturgy of the church. Small wonder! There were over a thousand chants, and some of them had to be sung only once in a year! The symbols called *neumes*, which were based on the ancient accent marks, — grave, acute, and circumflex, — did not indicate the intervallic relationship of the tones until, beginning in the eleventh century, they were associated with a system of lines such as eventually grew into the modern staff. They stood for groupings of tones ascending and descend-

ing, tones combined and tones detached, being, as might be said, pictorial representations of the progress of the voice. They also contained pretty extensive directions touching the manner of singing, the use of the *portamento*, dynamic nuances, quickenings and retardations, and even such embellishments as the trill.

There were nearly forty notation symbols outside of the Roman letters, only eleven of which have been carried over into the modern transliterations made by the Benedictine monks, of which I shall have something to say presently.

Before the invention of the neumatic system of notation the memory had to be relied on to preserve the chant melodies. *Individual and national tastes are potent factors in music, even when associated with notions of sanctity or superstitious veneration.* In spite of strenuous efforts divergence and variety crept into the chants. Popes sent out singers armed with books containing the Roman use; but this could not prevent portions of the Gallic service finding their way into the liturgy which has been practically Frankish since the eleventh century the transliteration of the *neumes* into the symbols which became the notes of our staff notation did much, but it did not obviate all the difficulties of interpretation or bring about uniformity.

Everywhere cathedrals and cloisters continued their local uses. By the thirteenth century the Gregorian melodies — they had been called Gregorian for about two hundred years — had become so overburdened with ornament that an attempt was made to abbreviate them, as the liturgical texts themselves had already been abbreviated, so that the Office might be less protracted. This was not the first attempt at reform, however; such efforts can be traced back to the fourth century. Zealous churchmen have never been wholly satisfied, and never will be.

It is significant that one of the most earnest efforts was made at the time when the artistic music which is recognized the world over as

Continued on page 329

OUR MUSIC THIS MONTH

Examples of Easy Practical Church Pieces for Ordinary Parishes.

The organ compositions last month were received very favorably by Catholic church organists. Raffly is a great modern, French composer, and organists see in his works, not only melody, but churchly character. Last month's examples of what teachers can give their pupils for short interludes, at church services, are followed here by a longer example, from the pen of the same composer. Simplicity is the keynote of this piece, and dignity its underlying characteristic.



W. J. Marsh

William J. Marsh of Fort Worth, Texas, has long ranked as a composer of practical style, backed by thorough musical skill in composition. Choirs of mixed voices in American churches find many uses for the "Jesu Dulcis Memoria" text. This piece has been approved by the Society of St. Gregory in its 1932 White List, and it stands as an example of easy, harmonic, modern American church composition. Its graceful form is at once apparent.

For the Feast of Christ The King, few Latin pieces are available. "O Rex Gloriae" by F. J. McDonough, is here given for those who want brilliance, and festive style, in their programs on this new feast day. This is easy music, within the capabilities of average choirs, and learned for the feast of Christ The King, this text may be rendered throughout the year.



F. J. McDonough

Sister Cherubim O.S.F., continues her series of Songs for Intermediate Grades, and parochial schools throughout the land are writing in to this magazine asking for back numbers of THE CAECILIA, to complete their collection of this new series. Few composers can sustain such a series of original compositions, properly graded, as Sister Cherubim has undertaken in this group of compositions.

(Note: Readers who want music in classical form, by the ancient polyphonic masters, will be interested in the new series about to be presented in the pages of succeeding issues of this magazine. Watch for the November and December issues.)

"FOR CHRIST THE KING"

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These popular songs by David A. Lord, S.J., may be ordered from The Queen's Work, 3742 W. Pine Blvd., St. Louis, Mo., at twenty-five cents a copy: five for one dollar. Postage paid.

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Communion

LOUIS RAFFY

Andante religioso (♩ = 60)

ORGAN

Récit. *p* (Voix Célestes)

Ped.

p

Ped.

Voix Célestes 8

cresc.

dim.

p

p

Ped.

Pos. (Bourdon 8 Réc. acc.)

cre - scen -

Ped.

do mf

dim. p

cresc. poco rit. Tempo I. Rec. p

rall. molto pp

Ped.

O Rex Gloriae

F. J. McDONOUGH

Allegro con spirito ♩ = 160

ORGAN

f Gt.
Ped.

SOPRANO
ALTO
TENOR
BASS

O Rex glo-ri-ae, O Rex glo - ri - ae,
O Rex glo-ri-ae, O Rex glo - ri - ae,
O Rex glo-ri-ae, O Rex glo - ri - ae,
O Rex glo-ri-ae, O Rex glo - ri - ae, Do - - - mi-

senza Ped.

Do - - mi - ne vi - rtu -
O Rex glo - ri -
Do - - mi - ne vi - rtu - tem O Rex glo - ri -
ne vi - rtu - tem O Rex glo - ri -

tem O Rex glo-ri - ae Do-mi-ne vi - rtu - tem -
 ae O Rex glo-ri - ae Do-mi - ne, Do-mi - ne vi - rtu - tem -
 ae O Rex glo-ri - ae Do-mi - ne vi - rtu - tem -
 ae O Rex glo-ri - ae Do-mi - ne vi - rtu - tem -

SOPRANO Andante ♩ = 96

qui tri-um-pha-tor ho-di-e

Andante ♩ = 96

Sw. rall. p

Allegro ♩ = 160

Su-per omnes coe-los a-sce-ndi - sti ne de-re-lin-qua-e nos or - -
 Su-per omnes coe-los a-sce-ndi - sti ne de-re-lin-qua-e nos or - -
 Su-per omnes coe-los a-sce-ndi - sti ne de-re-lin-qua-e nos or - -
 Su-per omnes coe-los a-sce-ndi - sti ne de-re-lin-qua-e nos or - -

♩ = 160

f Gt.

pha - nos sed mit - te pro - mis - sum Pa - tris in nos spi - ri - tum ve - ri -
 pha - nos sed mit - te pro - mis - sum Pa - tris in nos spi - ri - tum ve - ri -
 pha - nos sed mit - te pro - mis - sum Pa - tris in nos spi - ri - tum ve - ri -
 pha - nos sed mit - te pro - mis - sum Pa - tris in nos spi - ri - tum ve - ri -

Ped.

ta - tis. Al - le - lu - ia,
 ta - tis. Al - le - lu - ia,
 ta - tis. Al - le - lu - ia,
 ta - tis. Al - le - lu - ia, Al - le - lu - ia,

senza Ped.

Al - le - lu - ia.
 Al - le - lu - ia.
 Al - le - lu - ia.
 Al - le - lu - ia.

Ped.

Jesu dulcis memoria

Jesus, the Very thought of Thee

Motet for S. A. T. B.

W. J. MARSH

Andante

Soprano *p* Je - su dulcis me - mo - ri - a, Dans ve - ra cordis ga - udi - a; Sed Super mel et *cresc.*
Je - sus the ve - ry thought of Thee, With heavenly sweetness fills my breast; But sweeter far it

Alto

Tenor *p* Je - su dulcisme - mo - ri - a, Dans ve - ra cordis ga - udi - a; Sed Super mel et *cresc.*
Je - sus the ve - ry thought of Thee, With heavenly sweetness fills my breast; But sweeter far it

Bass *p* *cresc.*

Organ *p* *cresc.*

mf o - mni - a, E - jus du - leis prae - se - nti - a. Nil ca - ni - tur Su - a - vi - us, *p*
is to see, And in Thy ho - ly presence rest. No voice can sing, no heart can frame

mf o - mni - a, E - jus du - leis prae - se - nti - a. Nil ca - ni - tur Su - a - vi - us, *p*
is to see, And in Thy ho - ly presence rest. No voice can sing, no heart can frame

mf *p*

mf Nil au-di-tur ju-cun-di-us, Nil co-gi-ta-tur du-lei-us, *f* Quam Je-su De-i
 Nor can the mortal memory find, One sweeter sound than Thy blest name *p* O lov-ing Saviour

mf Nil au-di-tur ju-cun-di-us, Nil co-gi-ta-tur du-lei-us, Quam Je-su De-i
 Nor can the mortal memory find, One sweeter sound than Thy blest name *p* O lov-ing Saviour

mf Nil co-gi-ta-tur du-lei-us,
 One sweeter sound than Thy blest name *p*

rit. p
 i-li-us.
 of man-kind.

rit. p.
 i-li-us.
 of man-kind.

mf Solo animato
 Sis, Je-su, no-strum ga-udi-um, Qui es fu-tu-rus
 Je-sus! our on-ly joy be Thou, as Thou our last-ing

rit. p. mf animato

f Solo Sit nostra in Te glo-ri-a Per cuncta Semper Sae-cu-
 Je-sus beThou our glo-ry now And thro'out all E-ter-ni-
 Slower *dim. rit.*

praemi-um, Sit nostra in Te glo-ri-a Per cuncta Semper Sae-cu-la.
 prize will be, Je-sus beThou our glo-ry now And thro'out all E-ter-ni-ty.
 Slower *rit.*

Tempo I

cresc.

Je - su dulcis me - mo - ri - a Dans ve - ra co - rdis ga - udi - um Sed su - per mel et
 Je - sus, the ve - ry thought of Thee with heavenly sweetness fills my heart, But sweet - er far it

la. Dans ve - ra co - rdis ga - udi - um Sed su - per mel et
 with heavenly sweetness fills my heart, But sweet - er far it

Tempo I

om - ni - a, Sed su - per mel et om - ni - a
 is to see But sweet - er far it is to see

om - ni - a, Sed su - per mel
 is to see But sweet - er far

Sed su - per mel,
 But sweet - er far

Tempo I

E - jus dulcis prae - se - nti - a, E - jus dulcis prae - se - nti - a.
 And in Thy Ho - ly pres - ence rest, And in Thy Ho - ly pres - ence rest.

E - jus dulcis prae - se - nti - a, E - jus dulcis prae - se - nti - a.
 And in Thy Ho - ly pres - ence rest, And in Thy Ho - ly pres - ence rest.

Tempo I

The Heavenly Father*)

H. W. DULCKEN

SISTER M. CHERUBIM, O. S. F.
Op. 47, No. 7

Allegretto

1. Can you count the stars that bright-ly Twin - kle in the mid-night ear - ly blithe and
2. Do you know how man-y chil-dren Wa - ken ear - ly blithe and

sky? Can you count the clouds that o'er the mea-dows
gay? Can you count the myr - iad voic-es sing - ing

Float so light-ly by? God the Lord doth mark their num-ber
Sweet-ly day by day? God hears all the youth-ful voic-es

With His Eyes that nev - er slum - ber; He hath made them, ev - 'ry one.
In their blithe-some songs re-joic - es; He doth love them, ev - 'ry one.

rit. *a tempo* *rit.* *a tempo* *rit.*

*) The text of the above song was taken from the New Normal Music Course, and used with the permission of the publishers, Silver, Burdett & Co.

Evening Rest^{*)}

SISTER M. CHERUBIM, O. S. F.
Op. 47, No. 8

p *tranquillo*

1. Gen - tly eve - ning ben - deth
2. Save the brook - let gush - ing
3. On - ward thus life flow - eth

gen - tly eve - ning
save the brook - let
on - ward thus life

Andante

p

gen - tly eve - ning ben - deth,
save the brook - let gush - ing,
on - ward thus life flow - eth,

mf

ben - deth, ben - deth, O'er the vale and
gush - ing, gush - ing, All things si - lent
flow - eth, flow - eth, In an end - less

*) The poem for the above song was taken from the New Normal Music Course, and used with the permission of the publishers, Silver, Burdett & Co.

mf

o'er the vale and hill,
 all things si - lent rest,
 in an end - less quest,

hill, _____ o'er the vale and hill, _____
 rest, _____ all things si - lent rest, _____
 quest, _____ in an end - less quest, _____

mf

p

Soft - ly peace de - scen - - deth,
 Hear it on - - ward rush - - ing,
 On - ly God be - stow - - eth,

Soft - ly peace, _____ soft-ly peace de - scen - deth,
 Hear it, hear it, hear it on-ward rush - ing,
 On - ly God, _____ on - ly God be - stow - eth,

p

mf *p* *pp*

And the world is still,
 Toward the glow - ing west,
 Tran-quil eve - ning rest,

And the world is still.
 Toward the glow - ing west.
 Tran-quil eve - ning rest.

mf *pp* *pp* *pp*

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Music Appreciation

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



"Music is a stimulant to mental exertion."
—DISRAELI.

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

—BREWER.

MUSIC APPRECIATION FOR THE SIXTH GRADE CONTINUED

CHAPTER TWO (Continued)

2. FOLK MUSIC OF WALES

PRE-REQUISITE: Chapter One.

The folk songs of the Welsh people are noted for their regularity of design and structure, and their dignity and loftiness of character.

Many of the Welsh songs are, like Scotch songs, based on the five-tone (pentatonic) scale, which sounds like the syllables "do re mi so la do" of our major scale, and the rhythm of a dotted note followed by a note of shorter duration is a characteristic feature.

Let the class sing the five-tone (pentatonic) scale with the syllables: "do re mi so la do".

From a Community song book let pupils locate Welsh tunes, and discover the dotted-note rhythm. Then let the class sing "All Through the Night", an old Welsh cradle song. The tune is very old and is a good type of Welsh folk song. Let the pupils analyze the phrase pattern. It is *a a b a*. The first phrase, the melody of which occurs three times, ends each time on the tonic or home-tone. This tune is also recorded on V.R. 20807.

Now have the class sing "Deck the Halls With Boughs of Holly" and note that the phrase pattern is like that of the song "All Through the Night"—namely: *a a b a*, with phrase *a* closing on the home-tone in each instance. The pattern by periods of both these songs is *A A B*, a two-part (Binary) Song-form, Period *A* having only one phrase of four measures.

In Wales the wandering musicians were called bards. It is believed that the Welsh bards were the first wandering musicians.

They strolled about the country singing the events and occurrences of the day. At that time there were no newspapers, but the people learned much of what was going on in their country from these bards. These wandering musicians also tried to incite the people of their country, by their songs, to deeds of valor. They made up tunes and accompanied their singing on the *crwth* (pronounced *krooth*), a queer lyre-shaped instrument having six strings and played with a bow. Later, the Irish harp instead of the *crwth* was much used by the Welsh bards. It was introduced into Wales by Prince Gruffydd, who lived in the twelfth century. However, the bag-pipe and horn-pipe were also used by Welsh musicians.

The Welsh bards exerted great influence throughout the country. However, in the thirteenth century King Edward I feared that with their songs these wandering musicians were arousing rebellious and revolutionary sentiments in the people, and thus prohibited their profession. During the reign of King Henry IV in the fifteenth century, bards again were allowed to wander about the country. However, their profession soon died out, for the people at this time conceived the idea of arranging song festivals, a custom which still survives. These song festivals are called "Eisteddfods." Almost every little village in Wales holds its Eisteddfod, with all people of the town taking part. At these festivals contests take place between solo singers, choruses, and instrumental performers. Welsh settlers in America also retained the custom, holding an annual Eisteddfod with its usual music contests.

A very curious old custom still quite popular in Wales is "Pennillion Singing", which is generally a subject of musical competition. A musician plays a popular Welsh tune over and over, while each of the contestants in turn adapts off-hand words in rhyme to the

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tune. After each rhyme all present join in singing "Fa la la" to the same tune, which is played once between each newly adapted rhyme. The contents of the improvised rhyme is usually humorous.

In ancient Wales, whenever at a court session the judge had no cases to hear, the high sheriff presented him with a pair of white gloves. In those days this happened quite frequently. The Welsh commemorated this custom by a song entitled "The Land of the White Gloves."

"March of the Men of Harlech" is the most famous war song of Wales. Harlech Castle is an old Roman fort which dates back to the sixth century. On numerous occasions the men of Harlech had to defend the castle from invaders, but in 1468 they were forced to surrender to the attack made upon the castle by the Earl of Pembroke and his army, who by order of King Edward IV stormed the castle. (See "Americanization Songs" — Faulkner.) Play this song for the class, or let the class sing it, and note the martial flavor, and the Welsh characteristic dotted-note rhythm.

The national hymn of Wales is "The Land of My Fathers."

The Welsh held the harp in high esteem. A slave was not allowed to touch it, and the law could never take a gentleman's harp, though it might seize all his other possessions. In a charming hymn-tune "The Golden Harp", the Welsh sing of the eternal playing of the golden harp.

Play the beautiful Welsh tune, "The Ash Grove"—V.R. 22166. Let the class decide the song form. It is in three-part (Ternary) song form—*A A B A*. The second period ends in the key of E-flat, but as the cadence conveys a strong feeling of finality, the children will have no trouble in recognizing it as the end of a period. Although the song has four periods, it is a Ternary form, for Period *B* is between Period *A* and its last repetition. The above tune also appears as "Dear Harp of My Country"—words by Thomas Moore.

OTHER WELSH TUNES:

Hunting the Hare (Translated from the Welsh)

I'm a Shepherd Born to Sorrow (Author of words unknown)

New Year's Song (Welsh carol with words by Walter Maynard)

Sing (Words by Thomas Moore)

The Bells of Aberdovey (Words by W. G. Rothery)

The Rising of the Lark (Words adapted)

The Shepherd of Sleep (Words by Katherine Davis)

The Three Huntsmen

These tunes are contained in the song books suggested in the Introduction to this Music Appreciation course for the Sixth Grade. (See *The Caecilia*, September, 1933).

3. FOLK MUSIC OF IRELAND

PRE-REQUISITE: Chapter One.

Of all the folk music that has come down to us, that of the Irish people is considered the most beautiful and the most varied. It reflects the rapid change of spirit of the Irish folk. No people have so keen a sense of humor and are so fun-loving as the Irish. Hence we find music that is extremely happy and frolicsome. However, the many years of oppression and of struggle for freedom and independence have wrung from the Irish heart songs that express deep gloom and melancholy, while again others are a strange mixture of joy and sorrow, for even into some of their merriest tunes a sad note has found its way.

Some of the Irish tunes, like many of the Scotch and Welsh tunes, are based on the five-tone (pentatonic) scale. To the Irish is attributed the first use of the diatonic scale. They were also first in using notation (written music). The simplest way to get an idea of the diatonic scale used at that time is to play from any white key on the piano, along the white keys, to the next key of the same letter name. In this manner we can play seven different scales. These are similar to the ancient Church scales or modes. Many Irish folk songs are based on these scales.

The dotted-note rhythm characteristic in Welsh and Scotch music is also frequently used in Irish music. It is this characteristic rhythm that gives a delightful lilt to Irish, Scotch, and Welsh music.

The form of the Irish folk tunes is a model of perfect design. Let the class sing "Believe Me, If All Those Endearing Young Charms" and analyze the form. It is a two-part (Binary) song form. The pattern by periods is *A B*, with a phrase-pattern *a a' b a'*. The words to this song as now sung were written by Thomas Moore, the Irish poet. What Robert Burns did for the folk music of Scotland, Thomas Moore has done for that of Ireland. Many of the beautiful tunes would have been forgotten but for Thomas Moore, who set new verses to many of the charming old Irish airs. This tune is also recorded on V.R. 20808*.

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Let the class sing "The Last Rose of Summer", the words of which are also by Thomas Moore. The tune is that of an old Irish song called "The Groves of Blarney." "The Last Rose of Summer" has been interpolated into the opera "Martha" by Flotow, and is, therefore, sometimes wrongly attributed to this composer.

Then let the class analyze the form. It is a two-part (Binary) song form, Period *A* being a short four-measure period and repeated; thus the pattern is *A A B*, with phrases *a a b a* (the second phrase of Period *B* has the same melody as Period *A*, by which unity is preserved in the song.)

The harp is the national instrument of Ireland. The harp emblem was used on the Irish flag; it appeared on the coinage of Henry VIII, and also on some State papers.

It is believed that as early as the fifth century Ireland had a school of harpers, and historians relate that in the twelfth century the Irish school of harpers was of high repute. Later, during Cromwell's persecution, as the harpers were of one mind with their countrymen, their influence was considered dangerous, and they were banished from Ireland. It was now the task of the Irish town-pipers and fiddlers to keep the folk tunes alive. However, during these times of oppression and wars with English rulers, the art of music declined in Ireland.

There is little doubt that many of the songs now attributed to the English were really of Irish origin, but have been rewritten and adapted to the English style.

The song entitled "The Harp That Once Thro' Tara's Halls" commemorates an ancient Irish custom of annually holding festivals and contests of harpers at Tara Castle. The words as sung at present were also written by Thomas Moore. Let the class sing it. Let pupils analyze the phrase pattern. It is *a b b' a'*.

"My Gentle Harp". This tune originated in the province of Londonderry, in northern Ireland, from which it takes the name "Londonderry Air." It is one of the most beautiful of Irish legendary airs, and has had many different verse-settings. "My Gentle Harp" are the words of Thomas Moore. It is believed that it was originally an old Gaelic song bearing the title "Farewell to Cucullain." Cucullain was an early Irish chieftain. Other best-known settings are "Danny Boy" and "Would God I Were the Tender Apple Blossom."

Play "Farewell to Cucullain"
(Londonderry Air) V.R. 22166*
The pattern by periods is *A B*, a two-part

(Binary) song form, each period having four clearly defined phrases. Let the class count the number of phrases. (Eight)

Play "Medley of Irish Songs" V. R. 35878*.

While the music is being played, let the pupils write down the names of songs they recognize. The Medley includes the following tunes, either in whole or in part:

The Harp That Once Thro' Tara's Halls
The Last Rose of Summer
Love's Young Dream
The Wearin' o' the Green
Killarney
Come Back to Erin

The Irish had music for almost every occasion and occupation. We find Irish nurse tunes, spinning songs, plow songs, milking songs, and many other labor songs. Their folk music also includes religious songs, love songs, wedding songs, patriotic songs, funeral songs, festivals songs, jigs, reels, heys, trots, marches, etc., etc.

OTHER IRISH TUNES:

Evening (Words by M. Louise Baum)
Evening Song (Words by Sir Walter Scott)
I've Found My Bonny Babe a Nest (Words by A. Graves)
If I Were King of Ireland (Words by A. Graves)
I Love Beauty Memories (Words by Emily Lowell)
O Spirit Sweet of Summer-time (Words by W. Allingham)
Song of the Seagull (Words by Homer Harbour)
Spirit of Summer-time (Words by W. Allingham)
The Bold Soldier Boy
The Daughters of Erin (Words by Thomas Moore)
The Low-Backed Car
The Minstrel Boy (Words by Thomas Moore)
The Meetings of the Waters (Words by Thomas Moore)
The Pretty Girl Milking Her Cows
The Weaver's Daughter

(See books suggested in the Introduction to this course, *The Caecilia*, September, 1933.)

The oldest and most popular dance of Ireland is the Jig, which is a lively dance in six-beat measure. The Irish have a Single Jig, a Double Jig, a Hop Jig, and a Green-sod Jig. The dance tune was played by the Geige (giga), an old form of a violin, and hence the name "gigue" or "jig."

Play "St. Patrick's Day" (Irish Jig) V.R. 21616*.

The Reel, though of Scotch origin, is also quite popular in Ireland. However, the Irish dance the Reel in a faster and livelier tempo than do the Scots.

The Hornpipe is a dance for a single performer. It originated in England and takes its name from the horn-pipe, the instrument which was used to accompany this dance. It is a lively dance and common among Irish sailors.

For directions how to dance the Irish Jig, see "Folk Dances and Singing Games", by Elizabeth Burchenal, p. 81.

For directions how to dance the Irish Reel, see "Dances of the People", by Elizabeth Burchenal, p. 18.

OTHER IRISH DANCES:

The Rinncé Fada (See "Dances of the People"—Burchenal, p. 15)

The Irish Hey

The Irish Trot

The Irish Cake Dance

The Country Dance

The Irish Lilt

Play "Irish Lilt" (Irish Washerwoman)
V.R. 21616*

(This is one of the Irish occupation dances.)

HOW TO DANCE THE IRISH LILT:

FORMATION:

Long lines (any number of dancers)

ACTION:

I. "FORWARD ROCK"

Meas. 1-6. (Count 1) With right foot raised backward, hop on left foot.

(Count 2) Raise left foot forward, hop on right foot.

Repeat on Counts 3-4, 5-6, 7-8, 9-10, 11-12

Meas. 7-8. BREAK (Count 13) Jump, land with feet apart.

(Count 14) Jump, landing with feet together.

(Count 15) Raise left leg backward, hop on right foot.

(Count 16) Swing left leg forward, hop again on right foot.

Meas. 1-8 (repeated). Repeat all of the above.

II. "KICK"

Meas. 9-14. (Count 1) Raising left leg backward, hop on right foot.

(Count 2) Swing left leg forward, hop again on right foot.

(Count 3) Raise right foot backward and hop on left foot.

(Count 4) Swing right foot forward, hop again on left foot.

Meas. 15-16. BREAK—as given above in Meas. 7-8.

Meas. 9-16 (repeated). Repeat all of the above Step II.

III. "TOE AND HEEL"

Meas. 1-6. (Count 1) With one spring, face right, touching floor in back with left toe.

(Count 2) Face about, rotating the left leg so as to touch left heel where left toe touched.

(Count 3) Face forward, touching left toe on floor near right toe.

(Count 4) Extend left leg outward.

Repeat the above with right toe and heel (Counts 5-6-7-8).

Repeat again with left toe and heel (Counts 9-10-11-12).

Meas. 7-8. BREAK—as given above in Step I.

Meas. 1-8 (repeated). Repeat all of the above Step III.

IV. "LEG TWIST AND KICK"

Meas. 9-12. Similar to Meas. 1-6 of Step III, except that the toe and heel of the extended leg do not touch the floor.

Meas. 15-16. BREAK—as given above in Step I.

Meas. 9-16 (repeated). Repeat all of the above Step IV.

V. "SIDE STEP"

Meas. 1-4. Counting "one, and, two, and" to a measure, take eight small steps to right, passing left foot across in front of right. On "and" of last measure, instead of stepping to right with right foot, swing right foot in front, to be ready to continue going left in next measures.

Meas. 5-6. Four small steps to left, crossing right foot in front of left.

Meas. 7-8. BREAK—as given above in Step I.

Meas. 1-8 (repeated). Repeat all of Step V.

VI. "KICK AND CHANGE"

Meas. 9-14. (Count 1) While placing left toe at right heel, hop on right foot.

(Count 2) Extend left leg forward, hop again on right foot.

(Count 3) Raise right foot backward, hop on left foot.

(Count 4) Extend right leg forward, hop again on left foot.

Meas. 15-16. BREAK — as given above in Step I.

Meas. 9-16 (repeated). Repeat all of Step VI.

Question and Answer Box

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

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



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Questions submitted in August 1933.

Q. "Please answer through *"The Caecilia"*, a) why the *Benedictus* at Requiem High Mass is always sung immediately after the *Sanctus*; Liturgy calls for separation; only after the Elevation is the *Benedictus* to be sung. b) Is Convent Mass in C by Gounod (revised) on the White List?"

A. On January 14, 1921 the Sacred Congregation of Rites decided that the *Benedictus* should be sung after the consecration "in all sung Masses as well for the living as the dead, no matter whether plainsong or any other chant be in use". By way of remark we wish to state that the *Benedictus* of the Requiem Mass, as far as our knowledge goes, throughout the Central States of U. S. A., is always sung after the Elevation.

b) With regard to the revised Convent Mass in C by Gounod, we can only say that it is not on the Black List.

Q. "Why is the *Benedictus* in all the Masses of the Vatican Kyriale not set off in a distinct manner, either by a new line, or, at least, by a double bar?"

A. Anciently the *Sanctus* and *Benedictus* were sung in one strain by Clergy and Congregation; the Celebrant did not proceed with the Mass until the singing was finished.

Q. "What occasioned the separation of the *Benedictus* from the *Sanctus*?"

A. The separation was occasioned by the advent of the elaborate polyphonic music, which had caused the priest to wait so long with the Consecration.

Q. "Where can I find the official text regulation the singing of the *Sanctus* and the *Benedictus*?"

A. You can find it in the CAEREMONIALE EPISCOPORUM, Book 2, Chapter 8, No. 70 and 71. Under No. 70 you find the rubric: "The choir sings the *Sanctus* as far as the *Benedictus*, exclusive; when this is finished, and not sooner, the Sacred Host is elevated. The choir is silent, and adores with the others". Under No. 71 "After the Elevation of the Blessed Sacrament the choir continues with the *Benedictus qui venit etc.*"

Q. "What is the English equivalent of the name Hügle?"

A. The nearest approach seems to be "Higley". When Bishop John Joseph Hogan wrote out the faculties for the newly ordained priest, August 6th, 1890, he asked "How do you spell your name?" Having recorded the letters, he asked "And how do you pronounce it?" And when he heard the Umlaut "ü", he smiled and quickly said: "Ah, call it "ugly", and be done with it".

Q. "What is the meaning of the prefix DOM?"

A. In many congregations (i.e. provinces) of the Benedictine Order the title DOMUS (master, lord), which was at one time reserved exclusively for the Abbot, is prefixed to the name of each monk, and he is called *Domus Wilfridus*, *Domus Gregorius*, or Dom Wilfred, Dom Gregory. As a general rule, however, only priests or elders are addressed in this way.

Q. "What place does the Prior hold in a Benedictine Abbey?"

A. The Prior holds the first place after the Abbot, whom he assists in the government of the monastery and whose place he supplies in his absence. He has no ordinary jurisdiction by virtue of his office, since he performs the duties of his office entirely according to the will and under the direction of the Abbot. According to the limited sphere of activity he is called "*prior claustralis*—claustral prior".

Q. "What points of contact are there between the Benedictine Order and Gregorian Chant?"

A. For almost one thousand years the monks and nuns transcribed not only the text of Holy Bible and the writings of the Greek and Latin Fathers, but also the ancient classics. They copied and illuminated the books for Divine Services and inserted the so-called "*accent-neums*", a dainty system of musical notation. In the larger abbeys the canonical hours were daily sung, High Mass forming the centre of the "*Divine Work*". Thus the sacred chant was in constant use; according to the Benedictine Rule much time is to be spent on

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the drilling of the psalms and lessons and all that pertains to choir work. There was a period (between the 9th and 12th century when special manuscripts were prepared which contained rhythmic signs in addition to the musical text. These manuscripts were intended to record the delicate points of interpretation of famous music centres, e.g. St. Gall in Switzerland, Metz, Fulda, Reichenau, etc. in Germany.

Q. "How can you explain the widespread aversion for Gregorian Chant?"

A. An aversion generally rests upon some kind of misunderstanding: a person cannot see the real value and the inner workings of certain things. Take an average music lover, one who delights in the sentimental song and is habitually thrilled by dance music, what happens when he hears chant melodies? He is at a loss what to make of them; that music sounds so strange, so outlandish, so austere; there seems to be no point of contact between his mind and that form of music. The world at large may continue to ignore Gregorian Chant for some time to come; the children of the Holy Catholic Church can no longer remain strangers. Ever since the saintly Pius X inaugurated the world-wide return to the sacred music of old, a serious obligation rests upon all Catholics to acquaint themselves with the sacred and prayerful music which Holy Church calls her own.

Q. "Years ago I felt embarrassed and ashamed when I heard Gregorian Chant ridiculed; I almost came near wishing the Church might drop that music."

A. The sacred music of the Catholic Church has espoused the cause of Christ Himself: it is simple, prayerful, impersonal, and rendered by a number of singers simultaneously; thus it becomes a sacrifice of praise. Whoever ridicules plainchant overlooks this important feature. It would be a great mishap indeed if Holy Church had no music of her own, and had to borrow her songs from secular musicians, songs which change with the fashion of the age. Divine Providence has provided for the Eucharistic Sacrifice a music which is "supramundane", i.e. unworldly, raised above human whims and notions; it is a music universal, unchangeable, classical in form, meeting the highest demands, satisfying even the grand display of a Papal Mass.

Q. "How is it that the Solesmes School of the Gregorian Chant disregards the divisions? The quarter, half, and whole pauses do not have any significance; they are simply passed

over. Is this the correct interpretation? Of course, we were not taught that way, but I should like to know if this is the only method. "The Pius X School of New York" is demonstrating this here in St. Louis. I find it almost impossible to sing these phrases without stopping."

A. From what we heard at the Pius X School in New York, as well as from the Solesmes records, we wish to say that 1) it is not the intention of the Solesmes School to disregard the divisions marked by quarter, half, and whole pauses. The whole pauses, as far as our observation goes, are always observed. The quarter pauses receive but slight recognition, about the length of a mora vocis; the half pauses, when occurring in the full sweep of a grand phrase, are often overruled by the intensity of the movement. In these cases it becomes evident that Gregorian Chant is oratorical music. When the orator develops his theme and builds up a climax, he is carried away by the intensity of the subject; he no longer thinks of the comma, the semi-colon, or other punctuation mark; he is carried away by the idea. In a similar manner the singer presses forward with warmth and intensity to utter in free rhythm the glowing songs of Holy Church. 2) This ideal condition of spirited rendering of the sacred chant is the result of long and intense practice; ordinary singers need more time for breath taking. If any phrase is found to be too long, a breathmark may be inserted, the only condition being that all the singers stop at the same place.

Q. "Was Dom Mocquereau a priest? I contend he was."

A. Yes, Dom Andre Mocquereau was a priest. He was born in France, June 6, 1849; became a famous cello player under Professor Dancla in Paris; in 1875 he entered the Benedictine Abbey of Solesmes, was ordained priest in 1879, and died January 18, 1930. In 1889 he founded the world-famous *Paleographie Musicale* in which he proved to full evidence that the original, authentic Gregorian melodies have been happily restored. In two volumes entitled 'Nombre Musicale' he sets forth the rhythmic theory of chant interpretation. He belongs to the class of intellectual giants.

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FR. JOHN BURKE AND HIS MUSIC WORK IN IRELAND

One of the most complete Summer Schools of Plainsong is that held every year in Dublin by Fr. John Burke, B.A., whose work for the cause throughout Ireland is now so well known. It is complete, because not only are there full courses, elementary and advanced, but the Chant is put into actual practice by sung Mass (including the Requiem), Terce, Vespers, Compline and Benediction in the Chapel of the Sacred Heart Convent, where the school is held.

Adjudicating recently at the Father Mathew Feis at Cork, Fr. Burke took the opportunity to set forth the ideals and the methods of the work to which he has devoted himself. He had, he said, not only founded a Summer School for the formation of teachers, but had introduced the system of public competition at the Music Festivals.

Thus the Catholic laity had now an occasion of hearing the beauties of the Chant, and were encouraged, by listening to their children, to soon become sharers in this great work of Public Prayer. In a Catholic land, such as Ireland, these Chant Competitions, or Recitals, were not at all out of place, for as Catholics, "we should always pray." Cups and other prizes, however deserved, were mere material gains in comparison to the spiritual value of this great work, and it would be entirely the wrong spirit and against the ideal of the Founder of these "Competition-Recitals" if either an Adjudicator or Conductor or the Choir itself approached the matter in any other such mundane spirit. Regarded as a "Competition," it was simply and solely a matter for "pacing one another on the path to perfection" by showing "how to pay in beauty" to Almighty God, the Giver of all good gifts.

Fr. John Burke then explained why the Solesmes editions and method were used in all his work. It was to Solesmes, he said, that "the saintly Pius X turned to restore the Chant in our times, and we, too, have long since turned to Solesmes itself, through Dom Desroquettes, its teacher, for the *proper* technique of the musical interpretation of the *Liber Usualis* or any other excerpts, from it, as issued by these monks themselves. Those who interpret it after their own fancy, well and good, but better and the more excellent way is to adopt and practise the Chant by the

scientific method as taught by the Solesmes authority from their own publication.

"Perfect training on scientific lines produces good choirs, and one errs on the right side by specialisation in this training, so that when the massed congregation ultimately will learn from hearing such perfectly trained choirs the result will be a more perfect community singing based on a sure system of technique."

PROCESSIONAL AND RECESSIONAL HYMNS

BY RICHARD KEYS BIGGS



Choirs with boy voices will thrive singing these new hymns. They are printed on two sides of a card which sells for 12¢ a copy. They fill a long felt need, and their titles indicate how practical they are for regular use. (Praise to the Lord, Blest Creator of the Light, Fairest Lord Jesus, and Come Holy Ghost.)

The composer is a prominent organist, whose accomplishments in Catholic church music affairs while located at Montreal, Canada, were well known in this country. He was induced to take a position in Hollywood, California, where he has done fine work at the Blessed Sacrament Church. His programs are strictly liturgical. This is the first of a new series of original compositions.

In preparation is another issue which will be of great interest. It will be a series of Benediction Motets, preceded by an original organ composition, and concluded with another. Thus a complete Benediction service will be found within the cover of this new publication, soon to appear. It will be entitled "Laus Ecclesiae."

Still another work, will be a recessional chorus, for four part mixed voices, entitled "Praise the Lord." This will be followed by a fine new mass, for Soprano, Tenor and Bass.

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The True Story of "A Forgotten Man"

In the year 1907, X Y Z was a young organist and choir director in one of the most beautiful cities of the United States. This city is the seat of a Catholic Archbishop and about the time of Easter in that year of Grace, the Archbishop needed an organist and choir director in his old and humble Cathedral Church. He sent for this young man and offered him the vacant appointment which was accepted. The eminent prelate gave instructions to "follow the Liturgy" and the work was started. The Cathedral Church was a humble temporary building, the organ was small and the choir was mixed. The behavior of the singers was a disgrace, they even read the comic supplements of the Sunday newspapers during the sermon. The Masses in use were of the old florid type with endless repetitions, the Proper was missing and solos, frequently in Italian and French, abounded at every High Mass. The organist and director immediately set to work to clean out the Augean stables of the choir loft. He abolished the worst of the Masses, he cut and revised others, banned the foreign language solos, introduced the Proper at every High Mass and made many other improvements in the right direction. Weddings and Funerals became examples of Catholicity, instead of exhibitions of vulgarity in music. The choir became disciplined and the behavior of its members a model of decorum. A few years later a Diocesan Hymnal of real and robust Catholic hymns was compiled by the director at the request of the Archbishop and published at a cost of hundreds of dollars. This did not succeed, in spite of the fact that it was highly reviewed and blessed by the Sovereign Pontiff, because most of the religious orders in charge of the schools refused to use the book, preferring their own type-written lists gathered from every hymnal, good, bad and worse. As far as the Cathedral was concerned, improvement continued in the musical conduct of the services as every year advanced.

The best of modern Masses and music of the XV and XVI centuries was gradually introduced, such days as the Feast of St. Caecilia, the Seven Sorrows of the B. V. M. and Christmas were signalized by special appropriate music of high class. The singing and fine music of the choir became nationally

known. The services of the devoted singers were in demand for every corner stone-laying, every Jubilee function, etc. "without money and without price". In 1912, at the request of the Archbishop, the director compiled the first "Approved List of Church Music" for that part of the United States. This immediately made a distinct improvement in liturgical music standards all through the large Archdiocese. Time went on, a new Cathedral was built, a fine building with a splendid organ, the work of the choir became more 'correct', the music of Palestrina, Vittoria, Byrde, Josquin des Pres, Anerio, Lotti, Pierre de la Rue, Hassler and other XVth and XVIth century musicians was heard within its walls, sung *a cappella* on the Sundays of Advent and Lent. Then the grand old Archbishop died and was buried, a new prelate was appointed and installed. In the meantime the organist and director reached his 25th anniversary on Easter Sunday, 1932, it passed "unnoticed" amidst the joy of that great Feast day. Times were getting bad, he started an economy drive, the choir was deprived of its paid members, the salary of the organist was cut in half. Still all kept on in a spirit of co-operation and pledged their aid until prosperity should again come round the corner. Then, came a "bolt from the blue", without warning of any kind, the adult choir was abolished, the choir that had never missed an assignment for over quarter of a century, the choir that had never had a quarrel was dropped without a word of explanation and X Y Z the loyal organist and choir director of twenty-six and a half years service was curtly notified that his "services would be no longer required" after thirty days. This man is an eminent musician in his community and State, elected to every musical office year after year as a proof of the confidence of his fellow musicians, an organist of reputation in the entire country, a lecturer, a writer, a speaker and an acknowledged authority on Plain Chant and Catholic music, the program annotator and organist of the city Symphony Orchestra, conducted by one of the most eminent conductors in the country, in short, an acknowledged master of his profession. "A forgotten man after twenty-six and a half years of consistent, loyal, devoted service to the great cause of Catholic music. Shakespeare must surely

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have forseen such a case when he penned his words;

"Blow, blow, thou winter wind
Thou art not so unkind as man's
ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Thy breath is not so rude."

'VERITAS'.

[*Editors Note:* This is an actual case and the name and address of the individual is known to the editor of this magazine.]

COMMUNICATION

Kurseong, India.

August 8, 1933.

Just a few days back some copies of your publication THE CAECILIA happened to come by chance into my hands.

I have gone through the text and the music of the same, and I have found both of them very interesting and useful to form a liturgical mind and tastes, as well as to acquire a selected repertoire of church music. I found your publication very useful for the several colleges and schools we have in our mission of Bombay as well as for the many formed parishes.

At present I am but a poor missionary unable to get a copy regularly by subscription. As it is impossible for me to pay the subscription price I thought of writing to you asking you for a favor. There are always generous and zealous persons ready to do something for the spreading of Catholic literature, and who are ready once they have read the magazine, to send it to someone who could be interested in the same.

Now if you come across any such person, I would feel very much obliged if you would be so kind as to recommend me to the same.

Yours very sincerely in Christ,

J. Valls, S.J.

[*Editors Note:* If any subscriber will donate back copies to this worthy missionary, or will enter a subscription payment for this Father, we will cooperate in every way possible.]

The Vicissitudes of The Gregorian Chant

Continued from page 307

of the most perfect type, which, indeed, is specially commended by Pope Pius X in his *motu propria*, reached its culmination. I refer to the music of Palestrina. This great composer was commissioned by Gregory XIII to undertake a revision of the music of the liturgical books and instructed "to do away with the superfluous accretions, to abolish the barbarisms and confused passages, that God's name might be reverently, intelligibly, and devoutly praised." In his revision he was as far as possible "to purge, improve, and remodel" the chants. Palestrina prepared the *Gradual* under these instructions with the help of his pupil Guidetti; but for reasons that are not known, a complete revision of all the books under his eye was not made. Later the work was continued, however, under Anerio, his successor as Composer to the Papal Choir, and Soriano. Thereafter books containing the revised texts were printed in 1582, 1587, 1588, 1611, 1614, and 1615. It is obvious that somebody in authority must have thought that the chants had been "purged" of "superfluous accretions" and "barbarisms," and a return made to the ancient and revered manner. The *Gradual* published in 1614-15 and called the Medicean, after the press from which it was issued, was the basis of the official book compiled by a commission appointed by Pius IX thirty odd years ago, which is to be superseded by the typical edition to be issued by the commission now at work in Rome. Pius IX's commission established the form of old and new melodies, and laid down the principles of the Gregorian chant "as they were embodied after the Council of Trent,"—that council whose labors in behalf of church music found their crowning glory in Palestrina's *Missa Pape Marcelli*.

Meanwhile the indefatigable Benedictines continued their investigations into the old art of church song and their studies of old codices. In their work they were marvelously helped by the invention of photographic printing. With the aid of photography facsimile prints were made of scores and even hundreds of old manuscripts covering the time from earliest known system of notation down to the modern Gregorian with its four lines and three kinds of notes. Beyond all cavil they have restored the text as it existed through many centuries and have discovered many of the principles of song which were practiced in

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what may be called the Golden Age of the Gregorian chant. They have also restored the "superfluous accretions" and "barbarisms" of which Gregory XIII wished to see them "purged." For decades they have been laboring to have their recovered version officially adopted by the church; but until now in vain. Pope Pius IX expressed appreciation of their labors, but placed the stamp of authority upon the edition of the liturgical books printed by Pustet at Ratisbon, to whom the Holy See granted a monopoly for thirty years. This monopoly expired three years ago. In 1873 Pius IX recommended the Ratisbon books to all the world for the express purpose of obtaining uniformity though he did not make their use obligatory. Leo XIII confirmed the acts of Pius IX, in 1883, and appointed a commission which again laid down principles and determined that the three forms of notes used in the Medicean edition of the seventeenth century should suffice in recording the chants. The decree of 1883 seems to have been called out by the action of a Congress for Liturgical Music, held in Arezzo in August, 1882, which attacked the authenticity of the Ratisbon edition and asked for a version of the chants based on scientific and archæological principles. I have already stated that the action of Pius X is the sign of a triumph for the Benedictines.

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