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# THE CAECILIA

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CATHOLIC CHURCH  
*and*  
SCHOOL MUSIC

Founded A. D. 1874 by John Singenberger

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# The Caecilia

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Vol. 60

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No. 11

## ODE ON ST. CECILIA'S DAY

Music the fiercest grief can charm,  
And fate's severest rage disarm;  
Music can soften pain to ease,  
And make despair and madness please:  
Our joys below it can improve,  
And antedate the bliss above  
This the divine Cecilia found,  
And to her Maker's praise confined the  
    sound,  
When the full organ joins the tuneful  
    quire,  
The immortal powers incline their ear:  
Borne on the swelling notes our souls  
    aspire;  
While solemn airs improve the sacred fire;  
And angels lean from heaven to hear.  
Of Orpheus now no more let poets tell;  
To bring Cecilia greater power is given:  
His numbers raised a shade from hell,  
Hers lift the soul to heaven.

ALEXANDER POPE (1688-1744).

# Most Popular Catholic Church Music of 1934

(January—June)

A PUBLISHERS SURVEY BASED ON ACTUAL SALES RECORDS

- |  |   |
|--|---|
| <p><b>707 Proper of the Mass</b><br/> <b>V. Rev. Theo Laboure \$1.00</b><br/>           A New enlarged edition of this will be issued in a few months at \$1.25. Save money and order present edition now.</p> <p><b>620 McGrath "Missa Pontificalis" .80</b><br/>           Considered the best modern piece of polyphonic writing for the Mass, by an American composer.</p> <p><b>445 Singenberger, Mass of the Holy Family .60</b><br/>           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.</p> <p><b>741 Schweitzer, Mass in C .50</b><br/>           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.</p> <p><b>718 Praise Ye the Lord (SATB) Richard Keys Biggs .15</b><br/>           A splendid chorus for choirs with boy voices. Recommended by Father Finn in his summer courses at N. Y. City, and Los Angeles, California.</p> <p><b>751 Laudate Dominum (SATB) Rev. F. T. Walter .15</b><br/>           A jubilant chorus, by the Director of music at St. Francis Seminary, Wisc.</p> <p><b>736 O Bone Jesu (SATB) Rene L. Becker .15</b><br/>           Originally designed for Lent, it has found favor for use the year 'round.</p> | <p><b>706 Missa Dei Amoris (STB) Martin G. Dumler .80</b><br/>           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.</p> <p><b>704 Processional Hymns (on Card) Richard Keys Biggs .12</b><br/>           Four hymns with English words, for boy choirs. Meeting a demand hitherto unanswered.</p> <p><b>697 Miserere (TTB) Allegri-Manzetti .20</b><br/>           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.</p> <p><b>683 Ave Maria (TTB) M. Mauro-Cottone .15</b><br/>           A simple composition melodically, yet structurally representative of the composer's great skill as a composer of church music.</p> <p><b>693 Anima Christi (SSA) P. Griesbacher .15</b><br/>           Father Griesbacher was one of the most popular composers in Europe. His works are always richly harmonic and appealing in their musical form.</p> <p><b>669 Missa Exultet (SATB) F. X. Witt .80</b><br/>           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.</p> <p><b>660 Emmitte Spiritum—Schuetky .12</b><br/>           Two arrangements, one for S.S.A. T.T.B.B. (easy) and one for T.T.B.B. Universally a favorite festival number.</p> <p><b>627 Anima Christi Bishop Schrembs .12</b><br/>           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.</p> <p><b>642 Rosa Mystica Collection Rev. J. J. Pierron</b><br/>           Popular collection of hymns to the Blessed Virgin Mary (for S.A.T.B.).</p> <p><b>17 Popular Hymns .15</b><br/>           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.</p> |
| <p><b>PROPER ARRANGED FOR PART SINGING—MODERN MUSIC</b></p>  |   |
| <p>93 Christmas Third Mass .20</p>   |   |
| <p>94 Feast of All Saints .20</p>  |   |
| <p>463 Feast of Christ the King .35</p>  |   |
| <p>575 Feast of Sacred Heart .25<br/>           (Specify old or new feast)</p>   |   |
| <p>589 Feast of Immaculate Conception .25</p>  |   |
| <p>584 { Missa Votiva de SS Sacramento }<br/>           { (Forty Hours) with the } .75<br/>           { Missa Votiva Pro Pace }</p>  |   |
| <p><b>730 Cantate Domino (SATB) Wm. J. Marsh .20</b><br/>           Ideal for festival occasions, musical, yet churchly, by a composer whose works are recommended for average parish choirs.</p>  |   |
| <p><b>713 Missa "Defensor Noster" (SATB) Rev. L. Bonvin S.J. .60</b><br/>           An entire edition was sold within a month of its first printing.</p>   |   |

# The Singing of Women During the Liturgical Functions of the Catholic Church

By Roland Boisvert



Editors Note: Following the recent and splendid exposition of Father Bonvin, S.J., on the subject of "Women in Church Choirs", we present this article by Mr. Boisvert one of our best young church musicians.

Before commenting on the various regulations of the church concerning the singing of women during the liturgical action, it would be wise to note the didactic value of tradition in relation to this matter.—In Apostolic times the entire community of faithful sang, without distinction of sex or age. The primitive Christians did not occupy places of their own choice during services, but the men were grouped on one side of the church and the women on the other; so there was in reality a choir of men and one of women; the greater part of the singing was antiphonal. It must also be remembered that during the period of persecutions, the services were simple and rather restrained and had not yet evolved into their present-day complexity. The freedom granted the Christian Religion by Constantine did much to help the cause of church singing. Little by little "Scholae" were instituted and we find traces of one of the first Scholae of Boys in Jerusalem as early as the fourth century. The lessons and the proper of the Mass were intrusted to them and to the clerics. They also alternated with the faithful for the hymns, psalms, ordinary, and also sang the responses with them. Soon heretics organized choirs composed of women only, and undoubtedly this was sufficient to create a reaction to the opposite extreme and to incite the formation of choirs composed of men only.—Some, indeed, gave a strict interpretation to the "Mulieres in ecclesia taceant" from one of St. Pauls' epistle. Among these were St. Ignatius of Antioch, St. Ambrose, St. Cyril of Jerusalem, Tertullian, the Fathers in Didascalia in 318, the Council of Autun in 578, etc., etc.—St. John Chrysostom, while favoring the singing of women during the services, deplores the disorders caused by it. Isidor of Pelusium in the fifth century expresses himself thus: "The permission granted women to sing during the divine services becomes for many an occasion of

sin; in the singing of hymns, they (the women) abuse of the suavity of their voices to excite the passions, thereby putting the singing in church on the same level as that of the theater." But this statement can hardly apply to congregational singing; Isidor of Pelusium must refer to the singing of solos. The words of St. Paul, imposing silence on women in church, being interpreted by countless others to refer only to exhorting or instructing was never made applicable by them, in the matter of their participation in the singing of the congregation; and sing they did, until the time polyphony evolved and developed to such an extent that chant became neglected, and that enthusiastic composers wrote to the texts of the ordinary counterpoints that were so difficult that the faithful were unable to join their voices in the rendition of them, and, after some time they ceased entirely to sing. Then, Gregorian chant, the chant of the people, became a thing of the past; one could not exist without the other. With the coming of vertical harmony, better named the classical school, polyphony, like chant, was abandoned.

The mixed choir composed of men and women, in a separate choir loft as we know it today only dates back to the seventeenth century. At the origin of Roman Liturgy, in the sanctuary of the basilicas or cathedrals, the Bishop was immediately surrounded by the priests and the deacons, while facing the altar were the inferior clerics and the schola. This customary grouping, though still in vogue in some localities, has varied with places and the centuries. In modern times the choir-loft has taken the place of the chancel-choir in most churches but it is to be noted that the function of the choir has remained the same, and its members are still substitutes for the clerics. The liturgical functions of acolytes and other minor clerics were necessarily transferred to laymen: sacristans, cantors, choirboys and so forth, who substituted

the clerics in so far as it was possible for them to do so, and in these functions, naturally women were excluded from participation.

The foregoing historical retrospection indicates clearly that Pius X in his reformatory regulations adhered faithfully to tradition and that his "Motu proprio" has for its main purpose the reform of church music in general but it aims especially at the reform of singing during the liturgical functions. High Mass and Vespers are liturgical functions but low mass, monthly devotions, novenas, mission services, and the like are not strictly speaking, liturgical functions; even the Benediction of the Blessed Sacrament cannot be considered absolutely liturgical save the "Tantum ergo" and its accompanying versicle, response, and oramus.—Rome has not seen fit to give us an official Vatican Edition of the Chant for the Benediction, some of the hymns, however, are extracts from the Divine Office. Therefore all these are not subjected to the legislation as a rule. This being the case, there seems to be no valid reason to prevent a mixed choir from singing in a loft during these services.

In problems bearing on the question of church music and singing, the Sacred Congregation of Rites always resolves the cases submitted to it, but its rulings have force of law only in the diocese immediately concerned. The much discussed "Cardinal Vicar's Letter" of February 2, 1912, to the Diocese of Rome must be viewed in this light; however there is no doubt that this document is the real expression of the wishes of the Holy Father on the subject. Still, to the rigorists who would make an universal application of it, could be objected: Is this country actually ready for a drastic application of it? Might it not, in many instances, imply a conversation of the clergy even before that of the people? What is done to cultivate in the faithful the taste of liturgical music? To the latter question could be answered: Outside of the Ward Method, very little is being done in our schools to make the generation of tomorrow liturgically inclined—so why be surprised that the present generation has little taste for real church music!

From this long digression let us return to the consideration of the decrees. It is understood that the proper of the mass belongs to the men or boys, the ordinary belongs to all the faithful—"they (the women) can be given the parts in which the people are privileged to alternate with the choir (meaning

clerics) and the celebrant"—Decree "A. S. S. XLI.)" "Let them sing in unison with the people without it being necessary for them to be placed separately from the rest of the congregation"—(S. C. R. 4210, A. D. II.) From the foregoing quotations it is clear that the church far from wanting to condemn the women to silence, desires that they join their voices to that of the others. They always have been allowed to sing the ordinary of the mass, and they never did sing anything else; so when all is said, they are only deprived of a place in a choir loft.

It is the right of the Ordinary to indicate the line of conduct to be followed in his own diocese, as he naturally knows best the conditions there. The decree reads thus: "The exclusive use of women's voices in church is not permissible without grave motive to be determined by the ordinary, in churches where there are no choirs of clerics (4210). "In other churches than these they will be tolerated only in the absence of men or boys, and in this case the organ must be played by one of them." There is a felicitous hint in the above quotation, the suggestion of forming a choir of men and boys; already, to many, its numerous advantages are well known; but the many are still too few! Some dioceses strictly conform with the orders of the forementioned decrees, and most scrupulously exclude women from singing in any kind of church service and yet one cannot help to note the incongruity of the fact that in most of their churches the organists are women! On the other hand in many parishes a mixed choir is the only means of assuring the musical part of the offices and for this reason it is allowed to continue its work. But the law concerning the places to be occupied by the two sexes holds good, and the men and women should at least be separated in some way during the liturgical functions.

All in all, the truth is that the mixed choir of men and women is still the general rule in the greater number of dioceses. This fact may be discouraging to the enthusiast who would want reform to take giant strides. Indeed, the progress is slow, but it must be kept in mind that our country has but recently emerged from the missionary stage and that under such condition the work done in the past is noteworthy. The work of the future does loom big and the happy solution of the problems that it entails can lie only in our method of approach. What will it be? Would it not be logical to return to Apostolic times and there search for our ideal? That ideal is no other than that the faithful take

their rightful place in the religious services. The correct method of approach necessarily is to teach the children of today to sing the mass. Congregational singing by the men and women of tomorrow will solve forever the problem of women's singing in church.

The primary and final object of music in the church is not for the entertainment of the clergy and the faithful, but is to sing the praises of the Lord. It is high time that we cast aside our own personal ideas concerning the subject and fall in line with the dictates of our Holy Mother the Church. It is

the Church's desire that the faithful offer their prayers in union with the priest, for the same intentions, and with the same text. Here is the pointer to the right way and the right means. Who, other than the Church, divinely inspired by the Holy Ghost, knows better the true manner of rendering these praises in the most pleasing way to God? Jesus, one day, taught His Apostles how to pray, investing them with His authority. He delegated them to teach all nations. Blessed are they that hearken to the voice of Christ through that of His Vicar!

## Tradition of Durational Values In Gregorian Chant

By Arthur Angie

*Omnia in mensura, et numero, et pondere  
disposuisti.* (Wisdom xi.21.)

(From Buckfast Abbey Chronicle, Sept. 1934.)



In the third quarter of the XIth century, Aribo, monastic writer, musician, and scholar, wrote with evident regret: Anciently was there great circumspection observed, not among composers alone but also on the part of the cantors themselves, that each should compose, and sing, proportionally. Which care is long since dead—buried even.\*

Aribo mentions this loss of "proportionality" immediately after defining the ratio of long to short sounds in the chant: By tenor, he says, is meant the holding of a note which is in equals, if two sounds are made equal to four; and whilst the two are less in number, their duration is so much the greater. Hence, in the earlier antiphoners on the one hand and the other, we very often find *c t m*, meaning quick, slow and moderate.†

There has, perhaps, been no more severely contested point of Gregorian tradition than the existence of proportional long and short sounds in the liturgical song. On the one hand, the older school of Solesmes under Dom Pothier considered the notes to have an undetermined value, but in practice

\*Antiquitus fuit magna circumspectio non solum cantus inventoribus, sed etiam ipsis cantoribus, ut quilibet proportionaliter et invenirent et canerent. Quae consideratio jamdudum obiit; immo sepulta est. (Migne, Patrol. Lat. cl., c. 1342.)

†Tenor dicitur mora vocis, qui in aequis est, si quatuor vocibus duae comparantur; et quantum sit numerus duarum minor, tantum earum mora sit major. Unde in antiquioribus antiphonaribus utrisque *c t m* reperimus persaepe, quae celeritatem, tarditatem, mediocritatem innuunt. (P. L. loc. cit.)

treated them all as equally short in the form of eighths, except the notes at the end of phrases, where lengthening by a fermata or hold occurred. Then there are the Neo-Solesmes Gregorianists, under Dom Mocquereau, who, starting with many of the older Solesmes theories interpreted all the signs and expressions for duration in the neume manuscripts and in the musical treatises as **nuances** subsidiary to the fundamental value, which is left quite undetermined in itself, though a basic equality is to be generally assumed, with the exception of certain "nearly doubled" notes. On the other hand there are the Gregorianists, commonly called "mensuralists," who find in the documentary sources, neume manuscripts and writings of the Gregorian Age, evidence which establishes beyond a reasonable doubt the existence of proportional long, or doubled, sounds in the chant, freely grouped with the short sounds in varying rhythmic patterns to form a "free rhythm." Dom Jeannin (Haute-combe, Savoy), until his death early in 1933, was foremost among mensuralists.

Regarding the nuances, it is admitted at Solesmes that, "The ancients, to be sure, had at their disposal to indicate these nuances only expressions and signs for duration."\*

Nuances are by nature variable adjuncts to melody, and depend for the most part on the tastes and on the personal dispositions of different interpreters; while du-

\*La Tradition Rythmique dans les Manuscrits, DD. Mocquereau-Gajard, Tournai, 1923, p. 11.

rations, i.e., long and short sounds, have always been an essential feature of all music whether ancient or modern. If Gregorian chant alone therefore had no true system of determinate durations, but only nuances, it would have been an unnatural exception to the general law and usage in the art of music. Such an exception would have to be strictly proved. But a psychological reason against interpreting the "signs and expressions for duration" as nuances suggests itself. For it seems highly improbable that the primitive and incomplete neume notation, as exhibited even in the best rhythmic manuscripts, could concern itself with refinements and details, such as nuances virtually are. A second *a priori* reason against nuances is this: What if, as was often the case, the singers numbered several hundred, the majority uncultured, at a time when the separation of choir monks from other religious was not known, when all sang from memory, how then could all the very numerous authentic indications, let us say, only those of length, be performed as nuances, without destroying unity in singing, and without turning all into a veritable cacophony? Mainly owing to the nuance theory, the editors of the Solesmes "rhythmic editions" of chant have been obliged to ignore many thousands of fully authentic rhythmic signs. An edition complete with all these marks of duration to be interpreted as nuances would make the chant nothing less than a hybrid curiosity.

However, Solesmes has supplied one of the best possible proofs against nuances. For in proving the **universality** and **unanimity** of the rhythmic tradition, Dom Mocquereau at the same time has argued in opposition to the nuances. If the signs varied in meaning from one manuscript to another, if they showed opposition sign to sign, we might be led to regard them as mere nuances, because nuances are what would vary, what would contradict each other time after time. Yet such was not the case. "Each (school of manuscripts), following its own graphic system, indicates an **identical interpretation**, neume by neume, even to the least detail, for the whole Gregorian repertory."<sup>\*</sup> Such a unanimity indeed can have nothing to do with nuances; it points rather to the essential duration of sounds. Despite incontrovertible evidence both from the neumes and the treatises on rhythm, Dom Mocquereau felt the necessity always to keep up the unproved equalistic theory of his predecessor at Solesmes, Dom Pothier.

<sup>\*</sup>La Trad. Rythm., Mocquereau-Gajard, p. 29.

Dom Pothier, however, did not himself resort to the rhythmic neumes for his chant rhythm. He deemed that rhythm was to be found in the accents of the text and of the text exclusively, a rhythm dependent upon the Latin. Undoubtedly when the words contain an artistic rhythm, they can communicate it to the music. But if the words are not artistically arranged, which very often happens in prose, then the accentual rhythm derived from the words is of questionable value; or if word accents are absent for long series of notes, sometimes as many as fifty notes and more going with one syllable, not always the accented one either, a rhythmic factor is then no longer at hand.

Difficulties in Dom Pothier's system are obviated to a degree by another section of modern Gregorianists, the Beuron Benedictines, who believe in accents inherent in the music, which divide the melody into groups of two and three notes, the first note always having the accent. (At Beuron, a basic equality of notes is assumed.)

On the matter of accent, Neo-Solesmes has its own peculiar treatment. It holds to certain "mentally conceived" ictuses that are in some way allied to the nuances, but ictuses that are not true accents, because they are not necessarily distinguished by a stronger or a weaker stress. According to Neo-Solesmes, the Latin accent is supposed to avoid the down-beat or thesis, hitherto universally considered as strong in music. Solesmes favours in this regard rather the up-beat or arsis.

The conflict of teachings is manifest. And when we add to the above the teaching of mensuralists, we have what seems at first a bewildering state of affairs. The difficulties resolve however more or less simply when considered in the light of historical evidence. I have earlier stated the case as follows: "A practical rendition of the (Gregorian) melodies cannot, of 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."<sup>\*</sup>

Aribo's statement telling us of the lost proportionality of chant rhythm has been al-

<sup>\*</sup>"Gregoriana" in The Caecilia, Oct. 1933, p. 300.

ready given. Coming as it does late, it is secondary historical value. Still, the truth remains: Aribio was aware that Gregorian chant had originally been composed and sung proportionally, **proportionaliter**. Solesmes also recognizes the rhythmic decadence: "The rhythmic tradition, unanimous in the Xth century, continued to be obscured little by little; at the end of the XIth century it was already nearly lost."\* And Dr. Peter Wagner, an original member of the Vatican Commission appointed by the Holy Father to make a restoration of Gregorian chant, has written, "The original chant rhythm intermingling variously long and short sounds has yielded since the XIth century to an equalistic execution that has robbed the rhythmic movement of much of its attractiveness and done away with numerous means of ex-

pression."† Equalism evidently is valid only as the system of chanting from the XIth century onward, the era of decadence; while the older proportional rhythm is traditional for the Gregorian Age itself up into the XIth century or a little later. It is the tradition which must be eventually restored. Giulio Bas, warm proponent for certain theories and coöperator on rhythm in the **Paléographie Musicale** (Vol. VII, 1910), expressed himself in favour of this restoration shortly before he died in 1929. "We should have the courage to revise everything from top to bottom, not to destroy, but to rectify."‡

†Gregorianische Formenlehre, Leipzig, 1921 (Breitkopf), p. 301.

‡D. Jeannin, Nuove Osservazioni sulla Ritmica Gregoriana, Torino, 1930, p. 19.

\*La Trad. Rythm, p. 17.

(To be continued.)

## One Hundredth Anniversary of School Sisters Of Notre Dame

The Benedictine Magazine PAX, contained in a recent issue, a review of the history of the School Sisters of Notre Dame.

The record of activities in this country was summarized as follows:

In 1848 Mother Teresa, accompanied by four Sisters, came to America. Indescribable hardships and disappointments met her on every side. A less strong soul would have turned back in bitter discouragement. But Mother Teresa had learned from experience that the work of God is marked by the sign of the Cross. Her faith in Divine Providence never faltered and now where she sowed in tears her daughters reap in joy. The first little school at St. Mary's, Pennsylvania, had to be abandoned; her first attempts to establish a convent in Baltimore met with much opposition, but thanks to her tact and persevering efforts and the kind assistance of the Redemptorist Fathers she was able to make the humble beginning of what has since developed into a provincial motherhouse.

In 1848 Bishop Henni of Milwaukee paid a visit to Mother Teresa urging her to establish a house in Milwaukee. In company with Sister M. Caroline, who later became the

first commissary general in America, Mother Teresa set out to visit this new field. Their way led through New York, Philadelphia, Cleveland, Detroit and Chicago. They went by water, overland, on steamboats and by mail coach, as necessity demanded. The principal motherhouse of the School Sisters of Notre Dame in Milwaukee is an eloquent proof of the success of her visit. In Mother Teresa's own words: "It is surprising with what condescension God works in us. What at times we would scarcely venture to ask of Him, He allows us to finish and complete." In July, 1848, Mother Teresa returned to Europe. Her work has had phenomenal growth both in Europe and in America. In America there are five provinces with motherhouses in Milwaukee, Baltimore, St. Louis, Mankato and Waterdown, Canada. The five thousand Sisters care for more than 139,000 children.

The spiritual daughters of Mother Teresa venerate her as a saint in heaven whose loving intercession they have so frequently experienced even in a wonderful manner. Their fondest hopes will be realized when the glory of Beatification is granted to their Venerable Foundress and great benefactress to our Catholic American youth.



## OFFICE GOSSIP and CURRENT COMMENTS

Widespread observances marked the centenary of THE SCHOOL SISTERS OF NOTRE DAME held on October 24. Founded in 1834, this Order came to the United States where they have since labored with great success. Last year it will be remembered that one of the best known contributors to THE CAECILIA, Sister M. Gisela S.S.N.D., composed a Mass in honor of Our Lady, which was very generally used at these observances, this month.

\* \* \*

Organists prominent in all churches, gathered at Worcester Mass., on September 14, for the National Associations Convention, in that city. Alfred Whitehead, Harold Vincent Milligan, G. Donald Harrison, Clarence Watters, Dr. Wm. C. Carl, Charles Henry Doersam, Hugh Ross, A. Walter Kramer, E. Power Biggs and Albert Stoessel, were among those who spoke or gave concerts.

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Father Bonvin S.J., well known contributor to these columns, is ill at present, suffering from nervous exhaustion. We express the hope of our readers that his recovery will be rapid and complete.

\* \* \*

Father Justin Jr. C.P., having organized the Gregorian Chant choir at St. Gabriels Monastery, Boston, is now located at St. Paul's Monastery, Pittsburgh. Competent critics agreed that no better interpretation of the Chant according to the Solesmes system, has been heard in Boston, than that rendered regularly by the choir of St. Gabriels under Father Justin.

\* \* \*

Dom Adelard Bouvilliers, O.S.B., was a visitor to Boston, during the summer months. A graduate of the Pontifical School of Music in Rome, and an acquaintance of many of the leading church musicians of the world, his views on current church music were most interesting. One of his meetings was with another contributor to THE CAECILIA, (of different views on the chant) Mr. Arthur Angie. Both enjoyed the meeting and exchange of views, as they strolled through the Public Gardens, and that historic forum of public opinion, Boston Common.

Another visitor to our offices recently was Arthur C. Becker, well known Chicago organist and Music Educator.

From San Francisco, came Miss Grace Compagno, composer and choirmaster whose concerts and musical compositions have attracted wide attention.

From Cleveland, we were visited by Rev. Dr. Stuber, who interviewed several organists here and had a day devoted to musical interests.

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A prominent publisher wisely notifies his customers of new editions of old works reprinted, saying that the fact he has had to reprint the works shows they are good sellers, and worthy of as much attention as new music (which sometimes doesn't prove to be popular).

Our recent reprints have been The Standard Catholic Hymnal, Singers Edition, Schweitzers Mass of St. John (SATB) Republished last year. Witt's Missa Exultet, Capocci Mass in G, (2 voices) Wheeler's Mass in D (2 voices), Tappert-Mass of the Guardian Angels (2 voices), Mauro-Cotrone's Ave Maria (for 3 parts) and Marsh's Jubilee Mass.

### BLIND ORGANIST IN IRELAND

#### Sightless From Birth, But Became Choirmaster

Mr. C. H. Yorgan, who though blind has been organist of St. Mary's Church, Bunrana, Ireland, for nearly 60 years, has died.

Mr. Yorgan was born blind, but mastered music so well that he was appointed organist and choirmaster at Cockhill church.

Till prevented by illness two months ago, he never missed a Sunday from the organ of his church.

### ENGLISH ORGANIST DIES

Mr. William Jonathan Wood, Mus. Bac., A.R.C.O., who had been organist and choirmaster at St. Sebastian's, Pendleton, for 34 years, died, Sept. 30th.

Mr. Wood, who was 67 years of age, was a well-known local musician, and had done much to raise the choir at the Dominican Church to a very high standard. The funeral took place at Azcroft Cemetery after Requiem Mass in St. Sebastian's Church.

# ORGAN AESTHETICS

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



## CHORDS

I. **Major and minor chords:** they are the basis of harmony; they are indeed "the most fitted to preserve the liturgical calm of Gregorian Chant." They are used in preference at the stress or strong pulsations of the rhythm, and in their original position, inversions not having the same strength.

II. **Inversions:** they are used in preference at the secondary parts or portions of the rhythmic pulsations. They make the connection easier, they "lessen the tonic precision of the original position and allow of more soothed series of chords without connecting notes" (Dom Parisot, "L'accompagnement modal du chant grégorien, p. 42-43).

a) **Chord of the Sixth.** It is frequently used, but care must be taken not to misuse it. It is not to be used prodigally at the intermediate cadences not on the long holding-notes of the bass, hardly justified by a continuous progression, which is nevertheless the most natural in this case. It seems to us that this chord does not give sufficiently the sensation of repose, apparently because of its less attractive character of the bass towards the fourth-degree.

b) **Fourth-Sixth Chord.** It must be used with care, though it is not forbidden. It often produces very pleasing effects for cadences, embellishments, for the regular progress of the accompanying part, and on pedal in direct progression (example of Dom Parisot (1861-1923) l.c., p. 19);



GOOD BAD? BAD? BAD?

but the greatest care must be taken not to let it follow the dominant 7th chord, in perfect cadence. It may precede the perfect chord on the dominant in the Vth and VIth Modes.

### III. Chords of the Seventh.

a) **Dominant Seventh.** It is never used in its resolute and regular form on the

tonic. It may not specially be so used in the cadences of the Vth and VIth Modes, and this for two reasons: 1) its **resolvent attraction** gives to these old modes the appearance of our modern major, which musically is to be regretted. 2) its soft, feminine, passionate character, specially in its original positions (g-b-d-f) and in its second inversion (d-f-g-b), makes it positively **anti-gregorian**. But it is used in the course of the phrase: at the time of weak pulsations, as a passing chord, most frequently in the modulation from the 5th to the 6th degree; or when some melodious construction furnish the elements of its dissonance, as may happen in the VIIth Mode; sometimes also as a tritone, for rendering certain progressions easier, generally when the harmony takes away its modern character. In fact it must be used with great caution and in relatively rapid movements. The same strictness is needed for the dominant 9th chord, when not confounded with the ninth produced by the upper-appoggiatura of the original position (example of the late Vincent d'Indy 1933);

### Ninth through appoggiatura



b) **Secondary Sevenths.** "The secondary seventh chords, says Dom Parisot, having other characteristics, take nothing off from the strength of the chant," and we use them: they contribute much to the elegance of the harmony.

### IV. Selection of the chords.

The selection of the chords is of the highest importance; it is more a matter of taste and instinct than of knowledge, knowledge in art being only a means to an end. We try to let the chords prevail which indicate the tonality better.

### Harmonic process.

For the accompaniment of the neums, we use the following means—generally admitted: passing note, embellishment, appoggiatura (chiefly the upper one), the 'leaning' or 'crushed' note, anticipation, retardation, pedal. For the classic use—as far as possible—of the 'leaning' or 'crushed' note as embellishments, and anticipations, refer to Mr. Alph. Desmet, in *Musica Sacra*, of Ghent, (Sept.-Oct. 1913). "The organist," writes this eminent professor, "should as a general rule leave the anticipated note to the voice parts alone, while maintaining the preceding note on the organ." It is not allowed to use a repeated note for an anticipation, or to anticipate a note forming appoggiatura. The 'leaning' or 'crushed' note (*l'échappée*) ends by descending to the degree below the suppressed consonance (see examples). Perhaps this method has been used more freely here than elsewhere. We shall not decide.

To my mind, nevertheless, the 'leaning' or "crushed notes" marked "bad," are really very beautiful. The reason is that, in viewing them, I feel that I know how to take into account the just theory of "harmonics."

### Modal cadences.

We leave no stone unturned to avoid the so-called "perfect" or modern cadences; we have already given the reason.

Some preliminary remarks may be useful: a) Gregorian melodies must not be converted to modern harmonics, but modern harmonics must stoop to the claims and the character of these old melodies. b) The number of Gregorian Modes—authentic and plagal—being reduced to eight, and the finals to four: D,E,F,G, we have, it seems, only to attend to these.

Even in this twentieth century, the best study on Modality has yet remained in the division of Authentic and Plagal Modes. But this question is fraught in complexity. The best authors, along with the Benedictines, have inserted in their publications the division of Modes as Authentic and Plagal. It seems that this theory is, and perhaps will remain for many years to come, the most

convenient if not the most certain. Notwithstanding, this theory of dividing the Modes into Authentic and Plagal, **does not answer the historical fact and does not cover the practical facts.** I regret not having the necessary space to append my development of this division of Modes in Authentic and Plagal. For the present, however, it might suffice to quote Dom Gatard (1862-1921): "So long as the actual studies have brought no decisive conclusions, it is unnecessary in a practical method (the question is the Method of Dom Lucien David which adheres to the old theory of Modes) to replace by mere suppositions notions which, if they do not explain everything, are generally sufficient in most cases. (Rf. "Revue Grégorienne," June 1921). c) Gregorian Chant has its modulations; in some pieces several dominants may be found for the same tonic final. In the *Agnus Dei* of the *ferias* (XVI), the IVth Mode is manifestly associated to the First. In such cases the harmonization follows naturally the modulations of the melody, and ends, finishes, according to an invariable rule, on the tonic. Nevertheless, no other alteration than the 'B' flat or natural may be used. (The paschal *Gloria* and *Kyrie* (I) are mixed melodies in which, if the Fa Clef be substituted for the Do Clef, the 'B' flat appears in the higher parts (*Domine Deus* . . . ), while the 'B' natural evinces itself in the lower parts and in the finals). d) Whatever comparison may be made the Greek Modes, says Dom Parisot, "have not determined the composition of the Gregorian melodies." If our Christian artists have not created these melodies, they have at least determined their form and modality. Therefore—in practice and according to the mind of Dom Gatard—the accompaniment must be deduced from these modes (reduced to eight, as we have said above) and from the melodies themselves. What these modes were or might have been originally for the Greeks is a matter of learning and erudition. Concerning especially the mode of 'E', for us as for a large number of eminent artists and musicians, the theory of the inverted minor is as little to the point for the IVth Mode as for the IIIrd. Baron de la Tombelle (1854-1928), in the "*Tribune de St. Gervais*" (March 3rd, 1909), sets forth the following about the Mode in 'E':—"At one time it was thought necessary to use the phrygian cadence. Nowadays it is properly considered as a license, the G sharp being essentially an incursion into profane music. The G sharp being then justly proscribed, it would be preferable to use the G natural as a third,

with the final E boldly. Beyond that, we evade, we tack about, hesitating to impose on the ear the shock of two minor chords, against which it defends itself because it is not yet completely accustomed to it."

"Since the first and the second Mode have as final and tonic: D; the fifth and sixth Modes would have: F; the seventh and eighth: G; why not admit that the third and fourth Modes would have as final and tonic: E, with logically, the same cadence, D-E, in the melody, accompanied by F-E with G natural, or vice-versa."

This was the intransigent theory of Niedermeyer (1802-61). This progression may be disputable, regarded as offending and hard, but it cannot be denied that it is logical. The ending on the third of the chord of C, or on the fifth of the chord of A may be more pleasing to the ear; it is certainly mellower and soother; but that is no reason for rejecting the logical ending on the tonic E; for we must finally confess that the non-acceptance of the final E is in the main a concession to ears accustomed to profane scales.

Profane music indeed abounds with examples of the Doric Mode. It is even used in *dance-music*! The fifth and sixth Modes are the same, everywhere in profane and modern compositions; the seventh and eighth Modes only produce the impression of a C-tone left in suspense on the dominant. Only the Mode in E has no examples in profane music, excepting however those which I quote below. This then is a reason for asserting it in liturgical music, instead of appearing to be timidly asking pardon of profane music for shocking its effeminate ear.

This cadence appears for the first time in the treatises of Niedermeyer and d'Ortigue, (1802-66) with examples harmonized by Gigout. It was judged dreadfully hard and unbearable, and one continued, for the interval of the third to lean on, to evolve on C. C-A-E major, rather than to follow the logical course. We may still add this: **the Schola Cantorum of Paris admits it for the IIIrd Mode. Why not for the IVth?** Does not the melodious cadence have the same sense here as in the IIIrd Mode? Is not the IVth Mode, as established by St. Gregory, the plagal of the IIIrd, quite different from the intense "iastian" of the Greek? But, since then, profane music has often made use of it, and we find beautiful and admirable effects in the works of Franck, Widor, Saint-Saëns, as also in the Russian School, which uses it so frequently as to become monotonous!

It is thus piquant to see that liturgical music disclaims a cadence out of subjection to profane music which itself is not sparing it, and generally uses it for expressing a mystical feeling." (End of quotation).

Baron de la Tombelle still held the same conviction when he died. He absolutely did not admit the cadence by inverted minor which he judged "not only anti-theoretical, but really stupid, no matter which authorities may recommend it."

This point of modality excites, I know, the critics of the schools. But for Baron de la Tombelle and also for the late Dom Anselm Desprez (†1928) the eminent organist of St. Benedict's Abbey at Maredsous, Belgium, for over fifty years, and for others, the cadence of E is E,—E-G-B, and not the inverted minor E-C-A. They take this Mode as established and determined by St. Ambrose (IIIrd Mode) and St. Gregory (IVth Mode) whatever may be its origin or relation with the Greek. They retort that their business is with Gregorian Chant, not with Greek. In this, I understand their teaching for otherwise this mode would also be altered by handling it as a modern mode, under pretense that the dominant has changed, moving from B to C, without observing that in the cadences the dominant B is still the leading or sensible note, and it is just that which gives to this mode its peculiar quality and savor.

There are expectations (and here I must make the avowal) that what seems, from de la Tombelle's teaching, and which never changed during his long career as a teacher and profound writer, to be a tirade, must not be taken as such. What the Baron abided by in the use of the E minor chord, and not its inverted minor, must not move nor displease one. Those who take this Mode "just as established and fixed by St. Ambrose (as the IIIrd Mode)" must know that this assertion is not as yet authentically proved. The same is true as to St. Gregory's (IVth Mode.) As we know nothing certain on this question, and as there is no likelihood that we ever shall know, probably it is better to search the origins, and relationships as hinted above. At present, all liberty is extended to divers opinions, for one is as solid as another.

This explanation, at least, I hope will somewhat mitigate the apparently sharp tone of de la Tombelle's teaching, magisterial, and, perhaps, disproportioned in its object of the sub-division (d). And for my part, I find founded in reason and in aesthetics the utilisation, the employment of the inverted minor for the IVth Mode. The objection to

the parallelism of **G** and **F** for the VIIth and VIIIth, the Vth and VIIIth Modes, has value and worth, but only in an **a prioristic** theory, struck of the disease of the symmetry, a disease from which, I know, Gregorian Chant has never suffered.

This restriction and explanation I felt I needed to append, for otherwise I would fear my quotations might make my teachers seem 'inhuman' and, consequently, I would be judged a rigorist disciple!

All this being said, behold what was invariably the practice of my masters regarding the modal cadences.

**Mode of D.** The final chord (d-f-a-d) is preceded by the chord of **C**, in its original position when the melody gives **E-D**; in its first inversion when the melody gives **C-D**. One must, as far as possible, avoid the chord of **A** minor: a-e-a-e (without third), or a-e-a-c, which recall to mind modern tonality; the cadences by disjunct degrees: **F (doubled)**—a-c-d, f-a-d, appear to be less commendable, specially those with the chord of the Sixth: **G (doubled)**—b flat-e, d-f-a-d. But the plagal cadence suits the spondaic ending (g-g-bflat-d, d-f-a-d). When the melody moves in the inferior fifth (d-a-) of the modal scale, the bflat must be understood. Exceptions, if any, are few; anyhow there is no question here of the II Mode in which the melody itself gives the b-natural (e.g. the Offertory *De Profundis*). In the half-cadences produced on the degree below the final (on **C**), the b-natural would be a mistake. All this conforms to the teaching of Mr. Alph. Desmet (*Musica Sacra*, June 1914).

**Mode of E.** In the Mode of **E** the former dominant **B**-natural generally appears next to the dominant **C**, introduced about the Xth century. It is always recalled in the cadences, certainly in the final cadences (and this is what gives to this Mode its particular character); in preference they used in the IVth as well as in the IIIrd Mode, for the cadences of the chord of **E**, tonic **E**, (e-g-b-e), complete or incomplete, or even reduced to the unison, but not the chord of **C** in the position of third. (c-g-c-e) nor the chord of **A** minor in the position of fifth. (a-a-c-e, inversed minor).

The ending **D-E** presents less difficulty, the connection by the chord of the Sixth (f-a-a-d) being allowed in harmony. For the melodious final **F-E** one may sometimes take boldly two minor chords one after another (a procedure formerly forbidden, today used here and there in profane music): d-a-d-f, e-g natural—b-e (so does the *Schola Cantorum* of Paris for the IIIrd Mode; so do,

for the Mode in **E**, IVth Mode as well as the IIIrd, the following: besides de la Tombelle and Dom Desprez, it was the case with Dr. Wagner of Fribourg (1865-1931), Dr. Mathias (with rare exceptions, and he says: "only the final **E** satisfies the ear"), also Dr. Max Springer, Palestrina (1525-94), here and there and without the g sharp; quite recently and notwithstanding the supporters of the inverted minor, Chs. Collin, in his *Gregorian Sketches*, admired by the critics; and many others, foremost, of course, all the artists of the Niedermeyer, Gigout and Le-fevre School, etc.; sometimes one suppresses either the third (g) or the fifth (b), or reduces to the unison; sometimes still—and, we think, better—one lets it be preceded by the first inversion of the diminished chord of the fifth (d-f-b-f) which is in the modal scale; the **G** of the melody then assumes the character of an *appoggiatura* or that of a retardation (g-f-e); sometimes, finally, one uses the plagal cadence or any other harmonic artifice.

Logically so as to remain in the pure diatonic and not to open the way to other concessions, which might be made to profane music, the eventual delay of the **A** in the final cadence resolves itself not to **G** sharp, but to **G** natural, further introduced, if wanted, by **F** natural (a-f-g) the dissonance on **E** being only transitory. In this, so does the master Saint-Riquier, here and there.

**Mode of F.** It is admitted that the final chord (**F**) be preceded by the dominant chord, preceded itself by the four-sixth chord; but as we have already said, it is never preceded by the chord of the dominant seventh, even when the seventh would only affect a weak rhythmic pulsation. In the psalmody of the Fifth Tone, when supposing the dominant to be **A**, the final must not be the chord of **F**-sharp-minor; this would confound it with that of the IIrd Mode. The chord of **D**, in position of third, is here necessary as a tonic chord.

**Mode of G.** One concludes with the chord in its original position (g-b-d-g), and not with c-c-e-g. According to the testimony of Mr. Alph. Desmet (*Musica Sacra*, June, 1914), Edgar Tinel (1854-1912), wrongly admitted c-c-e-g. The succession or series f-g for the bass, or the chord of the sixth (a-g) are good. **D-G** is less in the character of the Mode; it is well to avoid it.

Notice: In the verses ending on the inferior third (a-f-sharp) and in some melodies beyond classification, the last note is generally considered as tonic.

(Continued on page 488.)

## Chant at Holy Ghost Convent, Techny, Illinois

The Sundays and feasts of Mother Church are days to which the whole community looks forward with holy joy, since they afford the Sisters an opportunity to take an active part in the worthy and solemn celebration of the divine service. Gregorian chant as the "highest model of Church music" holds first place in the musical repertoire of the community. The rendition of the chant is not restricted to a specially trained choir, but the entire community takes part. For several years each Sister has been using a copy of the *Manuale Divini Officii*, Vatican edition, and employs it intelligently. All read Gregorian notation and understand the neums and basic principles of rhythm. On all Sundays and feast-days, High Mass and Vespers are sung by the entire community; Compline is sung on Saturday evenings. This custom dates back to the early days of the Congregation. Moreover, the highest feasts of the Church are solemnized with Solemn High Mass and First and Second Vespers.

Readers may wonder how this is possible. The convent is about a mile distant from St. Mary's Mission House, conducted by the Society of the Divine Word, to whom the Sisters owe to a great extent the privilege of these frequent liturgical services. One may also ask, "Does it not take considerable time to prepare for so many High Masses and Vespers?" In the order of the day a certain period of time is allotted to the practise of Church music, either congregational or choir singing. Since the older members of the community have acquired a facility in the singing of plain-chant, the entire community devotes but one hour each week to the singing of Gregorian Masses, psalms, hymns, and antiphons. For the younger members, including the candidates, postulants, novices, and student Sisters, a liturgical chant course is conducted. This course comprises a survey of the history of plainchant, the *Motu Proprio* of Pope Pius X on Sacred Music, and the Apostolic Constitution of Pope Pius XI on the liturgy and on promoting Gregorian chant and sacred music. A thorough study is made of the Gregorian tonality, including sight reading and vocal exercises. The phonographic records of the chants sung by the Benedictines of St. Pierre Abbey

at Solesmes, France, are a valuable aid in this study. Besides, the Sisters study psalmody and receive general liturgical instructions on the Mass and its parts, the ecclesiastical year with its cycles, and the elements of the Divine Office. In addition to this the members of the *schola cantorum* have two practice hours weekly to prepare the chants of the Common of the Mass and those antiphons of the Vespers not sung by the congregation. This thorough study of the chant naturally leads to a deep appreciation, which is evidenced by the fact that even young aspirants who never heard good rendition of plainchant while in the world love and sing it after a few months of study.

The love of plainchant, however, does not imply a depreciation of sacred polyphony. On the contrary, the latter form of Church music is fostered with great care. Preference is given to the compositions of the early masters of the fifteenth and sixteenth centuries, as far as they are written for equal voices or arranged for women's choirs, and for modern compositions with a marked Gregorian theme. Thus the choir sings the *Missa Sine Nomine* arranged by Brettner, a three-part Mass composed by Haller according to the motives of the *Missa Brevis* by Palestrina, and the *Missa Orbis Factor* by Carlo Rossini. Every endeavor is made to keep the organ accompaniments and compositions rendered during divine services in strict harmony with the *Motu Proprio*, so that all singing and playing be stimulating to prayer.

From "Orate Fratres" Sept. 8. 1934.

### NOON TIME MASSES DISCONTINUED IN CONNECTICUT

A recent order issued by the Right Reverend Bishop Maurice J. McAuliffe, of Hartford, Conn., decreed that the last mass on Sunday must start not later than eleven o'clock.

It is stipulated that the last mass, at eleven o'clock, must be a high mass, and the former 11.30 and 12 o'clock low masses will therefore be discontinued.

### PIUS X SCHOOL SUMMER COURSE AT ROCHESTER, N. Y.

On September first, the Pius X School of Liturgical Music of the College of the Sacred Heart Manhattanville, New York, concluded a most successful extension summer course at the Academy of the Sacred Heart, Rochester, N. Y., under the direction of Mother G. Stevens, R.S.C.J., Director of the School and members of the Faculty, conducted concurrently with courses in St. Louis and Detroit. The Rochester course provided a fitting climax to the six weeks courses in New York and at the Catholic University, Washington, D. C., with over two hundred registrations including sisters, priests, seminarians, and the laity. The opening day, August 16th was honored by a visit from the Most Reverend Amleto Giovanni Cicognani, Apostolic Delegate to the United States, and the Most Reverend Archbishop Edward Mooney, Bishop of Rochester. Both distinguished Clerics addressed the assembled students stressing the great importance placed upon the study of Liturgical Music by the present Pontiff, Pius XI, and his predecessor Pius X.

On August 22nd, the student body assembled in the Convent Chapel to sing the Benedict Ehmann. The Celebrant was Rev. George Predmore assisted by Rev. Leo C. Mooney, Rev. Alexander Crimins, with Rev. John Duffy, Diocesan Superintendent of Schools, as Master of Ceremonies.

On August 31st a Solemn Votive Mass of the Blessed Sacrament was sung in Corpus Christi Church with Archbishop Mooney presiding in the Sanctuary.

### HUMAN MUSIC

By means of charts recorded by highly sensitive instruments, it was demonstrated by Harold G. Seashore, Eastman fellow in the psychology of music at Iowa State University, that great singers effect color in their singing, emotion and richness of tone, by singing slightly off pitch. The demonstration was given at the meeting of the American Psychological Association at Yale University. The charts had been made during songs by Tibbett, Crooks, Homer, Ponselle, Kraft, Baker, Marsh and other widely appreciated singers. "No artist ever sings in true pitch," Dr. Seashore pointed out. "The pitch designated by the musical score is primarily a reference level about which the artist deviates

in an artistic manner. In a degree the artist hunts for the correct deviation from the pitch, oscillating between two pitches which may be as much as eight-tenths of a musical step apart." The "gliding attack" so universally condemned by music teachers, the charts revealed, was practised by all the good singers tested. Professor Edward L. Thorndike of Columbia University reported that extensive tests showed that the sound of words had nothing to do with their being considered pleasant or unpleasant. The commonly assumed superiority of vowel and liquid sounds and the inferiority of gutturals and aspirates he said, have been over-estimated. Meaning, he found, determined appreciation. For instance, "coral" was generally considered an agreeable word, while "quarrel" was disliked.

Commonweal—Sept. 21, 1934.

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## Concerning Schubert's Ave Maria

By Ludwig Bonvin, S. J.



It may appear strange to many a one to have Schubert's "Ave Maria" laid before him with the full Latin text of the angelical salutation. For, though it has the same opening words, Schubert's song is really not a musical setting of the Latin text in its entirety. Here is what occasioned the adaptation: Recently I chanced to hear a similar arrangement of this song, as it was being rehearsed in a certain church. The impression made upon me was quite dignified and even churchly, abstracting, of course, from the harp-like accompaniment. For the use of the harp has not the sanction of tradition in the Church; and for this reason Schubert's original accompaniment, which fits the harp perfectly, is a disturbing element in church and makes the emotions of the hearer wander off to more worldly regions. So I examined the composition to see whether or not this harp-like accompaniment could be transformed into a more regular one without robbing the piece of its essential beauty. The outcome of my attempt appeared to me quite a success. A harder task was the fitting of the Latin words to the music; but also herein I finally succeeded fairly well.

It was remarkable that, in listening to the above-mentioned rehearsal, many a snatch from the Gradual and Alleluia solo-chants spontaneously came into my mind. I said to myself: If this or that florid passage in these chants is considered churchly, why should Schubert's beautiful and noble melody not be so as well? The following passage from the Gradual for the First Sunday in Advent is, for example, one of those that came back to me: *Vias tuas, Domine.*



Schubert composed his song as a prayer to the Blessed Virgin, and not for an opera or the like; hence it recalls no worldly memory or situation. Investing it with the Latin

ecclesiastical text does not take it out of its atmosphere; it only imparts to it consistently and fully the language and thoughts with which Schubert began it. It is, of course, conceived primarily as a solo; however nothing stands in the way of its being rendered by a number of flexible voices, that is to say, as a unison chorus. In accordance with the well-known *Motu Proprio* of Pius X separately existing solo-pieces are debarred from the liturgy, properly so called; Solos therein should be used only within the framework of the chorus. But in extra-liturgical functions, e.g. during Low Mass or at Benediction Services, solos may be sung.

Now as to the technical arrangement of the present work, the use of greater note-values, as compared with those of the original, and the consequent extension of the number of measures will indeed attract attention. This, arrangement however, does not change the composition as such or affect its rendition; it only gives the eye a better picture of the composition and thus makes it easier to perform. As a matter of fact, the short note-values, used by Schubert, hardly suit the very slow tempo called for; at such a rate of speed the many 16th and 32nd notes do not really sound that way, but rather as eighths or sixteenths. It is therefore more logical also to write them as such.

In regard to the long grace-notes (*appoggiaturas*) I have adhered to the one historically correct interpretation, according to which such grace-notes, at Schubert's time, received the full time-value of the principal note; thus the first note of the melody in the 22nd measure is a quarter note, that of the 23rd measure a dotted quarter (See Preface to Friedlander's edition of Schubert's Songs).

In short: with the regular organ accompaniment which we have supplied, this eminently beautiful composition of Schubert will, also in church, please and edify every unprejudiced hearer.



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## OUR MUSIC THIS MONTH

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The Raffy organ music seems to be well suited to readers of THE CAECILIA, for the music of this modern French master has proven itself, adaptable for chapel organs, or for improvisation work on big organs, according to our readers. But this series is almost at an end. For the 1935 issues, we have a selection of similar works, by Bottazzo, which will be followed by compositions of some of our American Catholic organists of worth, Mauro-Cottone, Biggs, McGrath, Becker, Fox, etc. These latter will be represented by music, with pedal part indicated, as some believe that omission of pedal notes, leads to careless pedal work, by the organist.

Schubert's, Ave Maria, is minutely described in Father Bonvin's article elsewhere in this issue. Likewise under "Biographies", will be found a description of Walter Keller composer of the four part setting of Ave Maria, presented as a representative modern composition, for this issue. To our mind Father Bonvin's arrangement of the Schubert piece, is one of the finest things done in church music for many years. Schubert's piece in its old form was unworthy of performance in church, yet Father has taken it out of the class of Gounod, Abt and Rosewig, by this arrangement. It may now be sung by unison chorus.

Mauro-Cottone's composition always interest the best musicians. Now that he is presenting some music for four part choirs more will be able to take advantage of his works than previously. His recent music has been for other voices. This Christmas piece provides a text not worn out by repeated use in other settings. The music is not easy but well worth the effort of rehearsing.

In Remondi's "O Sacrum Convivium" will be found a composition of great popularity among seminary and convent choirs. It ranks as a standard favorite in many countries, and is one of the few well known settings of this text.

"Cantate Domino," by Pitoni, is an exultant piece that is finding its way into the programs of many choruses who specialize in music of the polyphonic school, and masters of the 16th and 17th centuries. The English words make the piece suitable for concert use also.

Many prefer to have the entire congregation participate in the Divine Praises, but there are a good number also who assign this part to the choir. Sister Cherubim's setting here presented will impress, as being interpretive of the meaning of the words, and musically of good construction. It is recommended for variety to choirs now using Otto Singenberger's setting for women's voices.

Last Month Father Bonvin wrote an article in THE CAECILIA, "Anent Expressiveness in Church Music". Now we present the "Sanctus from his latest mass, just issued ("MISSA FESTIVA"). Its gradually soaring introduction reflects the voices of the angels, in the acclamation "Sanctus, sanctus, Dominus". The earth joins in with its deeper voices, soon, until complete concord reigns. It will be noted that the phrase as far as "Pleni", ("Dominus, Deus, Sabaoth included—but in enlarged form) is entirely built on the five first notes.

The description is ours, but the music is that of Father Bonvin, and we submit it as an example of expressiveness in his works.

# Prière

(Communion)

Prepare { Sw. Gambe 8', Bourdon 8', Flute harm.  
Gt., Montre 8', Soft Flute 8' coup. to Sw.  
Ped. Diap's. 8' and 16'

LOUIS RAFFY

Andantino (♩ = 84)

ORGAN

The first system of the musical score for 'Prière' is written for organ. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Andantino' with a quarter note equal to 84 beats per minute. The first measure of the treble staff begins with a 'Sw.' (Swell) marking and a 'p' (piano) dynamic. The music features a melodic line in the treble and a supporting bass line in the bass.

The second system of the musical score continues the organ part. It maintains the same key signature and time signature. The melodic line in the treble staff continues with various note values and rests, while the bass line provides harmonic support with chords and moving lines.

The third system of the musical score continues the organ part. It features a 'p' (piano) dynamic marking in the treble staff. The melodic and bass lines continue to develop the piece's texture.

The fourth system of the musical score continues the organ part. The melodic line in the treble staff shows some chromatic movement, and the bass line continues to provide a steady accompaniment.

The fifth and final system of the musical score for this page continues the organ part. It includes a 'Gt.' (Guitar) marking in the treble staff, indicating a change in texture or a specific performance instruction. The piece concludes with a final cadence in both staves.

First system of musical notation, consisting of a treble and bass staff. The music features a series of eighth and sixteenth notes in the treble staff, with corresponding chords and rests in the bass staff.

Second system of musical notation. It includes the instruction *poco allarg.* above the treble staff and **1º Tempo** above the bass staff. The music continues with similar rhythmic patterns.

Third system of musical notation. It begins with a piano (*p*) dynamic marking in the bass staff. The treble staff continues with melodic lines, and the bass staff provides harmonic support.

Fourth system of musical notation. It includes the lyrics *cres - cen - do* written across the staves. A forte (*f*) dynamic marking is present in the bass staff. The treble staff has a long note with a slur over it.

Fifth system of musical notation. The treble staff features a series of eighth notes, while the bass staff continues with chords and rhythmic accompaniment.

Sixth system of musical notation. It includes a *dim.* (diminuendo) marking in the bass staff and a *Sw.* (Swell) marking in the treble staff. The system concludes with a piano (*p*) dynamic marking in the bass staff.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with quarter and eighth notes.

Second system of musical notation. The treble staff continues the melodic line. The bass staff includes a marking 'Gt.' with a wavy line, indicating a guitar effect or a specific playing technique.

Third system of musical notation. The treble staff features more complex rhythmic patterns with beamed notes. The bass staff continues with a steady accompaniment.

Fourth system of musical notation. The treble staff has the lyrics "cres - cen - do" written below it. A dynamic marking "f" (forte) is present in the treble staff. The bass staff has a similar accompaniment.

Fifth system of musical notation. The treble staff continues with a melodic line of eighth notes. The bass staff provides a consistent accompaniment.

Sixth system of musical notation. The treble staff includes dynamic markings: "p" (piano), "Sw." (Swell), "dim. e rall." (diminuendo e rallentando), and "p" (piano). The bass staff continues with the accompaniment.

## Ave, Maria

For Solo or Unison Chorus and Organ

Franz Schubert, Op. 52, No. 6  
Arranged by Ludwig Bonvin S.J.

Andante

1. A - ve, Ma - ri - a,

2. Sanc - ta Ma - ri - a,

Andante

*p*

gra - ti - a plé - na, Do - mi - nus te - cum, be - ne - dic - ta

Ma - ter Dé - i, o - ra pro no - bis pec - ca - to - ri -

tu, be - ne - dic - ta tu - in mu - li - e - ri - bus, et

bus, ó - ra pro no - bis pec - ca - to - ri - bus nunc

be - ne - dic - tus fruc - tus ven - tris tu - i Je - sus, et

et in ho - ra mor - tis, in ho - ra mor - tis nos - trae, nunc  
(or:) pro

be - ne - dic - tus fruc - tus ven - tris tu - i Je - sus.

et in ho - ra mor - tis, in ho - ra mor - tis nos - trae.  
no - bis pec - ca - to - ri - bus,

A - ve, Ma - ri - a.

(or:) A - - - men.

TO MY DEAR BROTHER BENOIT  
Organist St. Vincent de Paul, New York

# Jesus Christus (II)

## Christmas Motet

Also for (S. or A.) T. B. in F Major

MELCHIORRE MAURO-COTTONE

Andante

SOPRANO

ALTO

TENOR

BASS

ORGAN

Je - sus Chri - - - - - stus pro - pter

Je - sus Chri - - - - - stus pro - pter

Je - sus Chri - - - - - stus pro - pter

Je - sus Chri - - - - - stus pro - pter

Andante

no - stram sa - lu - - - - - tem in - car -

no - stram sa - lu - - - - - tem in - car -

no - stram sa - lu - - - - - tem in - car -

no - stram sa - lu - - - - - tem in - car -

na - - - tus est de Spi-ri-tu San - -

na - - - tus est de Spi-ri-tu San - -

na - - - tus est de Spi-ri-tu San - -

na - - - tus est de Spi-ri-tu San - -

cto ex Ma-ri-a Vir-gi-ne et ho - - - mo

cto ex Ma-ri-a Vir-gi-ne et ho - - - mo fa -

cto ex Ma-ri-a Vir-gi-ne et ho - - - mo fa -

cto ex Ma-ri-a Vir-gi-ne et ho - - - mo fa -



Più lento assai

fa - - - ctus est. Ve - ni - te a - do - re - mus, Ve -  
 ctus est. Ve - ni - te a - do - re - mus, Ve -  
 ctus est. Ve - ni - te a - do - re - mus, Ve -  
 ctus est. Ve - ni - te a - do - re - mus, Ve -

*pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

Più lento assai

ni - te a - do - re - mus, Ve - ni - te a - do - re - mus.  
 ni - te a - do - re - mus, Ve - ni - te a - do - re - mus.  
 ni - te a - do - re - mus, Ve - ni - te a - do - re - mus.  
 ni - te a - do - re - mus, Ve - ni - te a - do - re - mus.

*allargando* *allargando*

# Cantate Domino

(Sing to the Lord)

English Words by  
WM. ARTHUR REILLY

GIUSEPPE OTTAVIO PITONI  
(1657-1743)

*Allegro con brio*

SOPRANO *f*

Can-ta-te Do-mi-no, can - ta  
Sing to the Lord our God, O sing — to

ALTO

TENOR *f*

Can-ta-te Do-mi-no, can - ta  
Sing to the Lord our God, O sing to

BASS

ACCOMP. *for rehearsal only*

M. ♩ = about 120

te, can - ta - te, can - ta - te Do - mi - no can - ti - cum  
Him, sing to Him, Sing to the Lord our God, sing ye a

te, can - ta - te, can - ta - te Do - mi - no can - ti - cum  
Him, sing to Him, Sing to the Lord our God, sing ye a

*cresc.*

fe - cit — e - um: et fi - li - ae Si - on, et fi - li - ae  
 Him that — made Him: and daugh - ters of Si - on, and daugh - ters of

*cresc.*

fe - cit — e - um: et fi - li - ae Si - on, et fi - li - ae  
 Him that — made Him: and daugh - ters of Si - on, and daugh - ters of

*f*

Si - on e - xul - tent, e - xul - tent, e - xul - tent in re - ge -  
 Si - on be joy - ful, *f* be joy - ful, be joy - ful in Him, in

Si - on e - xul - tent, e - xul - tent in re - ge -  
 Si - on *f* be joy - ful, be joy - ful in Him, in

Si - on e - xul - tent, e - xul - tent in re - ge -  
 Si - on be joy - ful, be joy - ful in Him, in

Si - on e - xul - tent, e - xul - tent, e - xul - tent in re - ge -  
 Si - on be joy - ful, be joy - ful, be joy - ful in Him, in

*cresc.* *ff*

— su - o, e - xul - tent, e - xul - tent in re - ge - su - o.  
 — our King, be joy - ful, be joy - ful in Him, in — Him our King.

*cresc.* *ff*

— su - o, e - xul - tent, e - xul - tent in re - ge - su - o.  
 — our King, be joy - ful, be joy - ful in Him, in — Him our King.

no-vum: laus e - jus in Ec - cle - si - a San - cto - rum, in Ec -  
 new song: Praise to Him in His Ho - ly Church, Praise Him all ye peo - ple,

no - vum: laus e - jus in Ec - cle - si - a San - cto - rum, in Ec -  
 new song: Praise to Him in His Ho - ly Church, Praise Him ye peo - ple,

cle - si - a San - cto - rum. Lae - te - tur Is - ra - el  
 With His saints sing praise to Him. Let Is - ra - el be joy -

cle - si - a San - cto - rum. Lae - te - tur Is - ra - el  
 With His saints sing praise to Him. Let Is - ra - el be joy -

in e - o, lae - te - tur, lae - te - tur in e - o, qui  
 ful in Him, let Is - ra - el be joy - ful in Him, in

in e - o, lae - te - tur, lae - te - tur in e - o, qui  
 ful in Him, let Is - ra - el be joy - ful in Him, in

*cresc.*

*cresc.*

## O Sacrum convivium

Roberto Remondi. (op. 79)

Adagio (♩ = 63)

*p*

1. O sa - crum con - ví - vi - um, in quo Chri - stus

2. O sa - crum con - ví - vi - um, in quo Chri - stus

3. O sa - crum con - ví - vi - um, in quo Chri - stus

sú - mi - tur; re - có - li - tur me - mo - - ri -

sú - mi - tur; re - có - li - tur me - mo - - ri -

a pas - si - ó - nis e - jus: pas - si -

a pas - si - ó - nis e - jus: pas - si -

*mf*

ó - - nis e - jus: mens im - plé - tur

ó - - nis e - jus: mens im - plé - tur

*mf*

grá - ti - a, mens im-plé - tur grá - ti - a: et fu-

grá - ti - a, mens im-plé - tur grá - ti - a: et fu-

tú - - rae gló - ri - ae no - bis

tú - - rae gló - ri - ae no - bis

pi - - gnus da - tur. Al - le - lú - ja, Al - le -

pi - - gnus da - tur. Al - le - lú - ja, Al - le -

Al - le - lú - ja,

lú - ja, Al - - le - lú - - - ja.

lú - ja, Al - - le - lú - - - ja.

Al - le - lú - ja, Al - - le - lú - - - ja.

## 9. The Divine Praises

SISTER M. CHERUBIM, O. S. F.

Op. 20, No. 9

*p* Bles - sed be God! Bles - sed be His Ho - ly Name! Bles - sed be *mf*

Je - sus Christ, true God and true Man; Bles - sed be the Name of *cresc.*

Je - sus; Bles - sed be His most Sa - cred Heart; Bles - sed be *f* *mf*

*cresc.* Je - sus in the most ho - ly Sac - ra - ment of the Al - *rit.*

*cresc.* *rit.*

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Je - sus in the most ho - ly Sac - ra - ment of the Al -". It begins with a *cresc.* marking and ends with a *rit.* marking. The middle staff is another vocal line, also with *cresc.* and *rit.* markings. The bottom staff is a piano accompaniment with treble and bass clefs, featuring a *cresc.* marking and a *rit.* marking. The key signature has two flats, and the time signature is 4/4.

tar! Bles - sed be the great Moth - er of God, Ma - ry most ho - ly!

*mf a tempo* *mf a tempo*

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "tar! Bles - sed be the great Moth - er of God, Ma - ry most ho - ly!". It features a *mf a tempo* marking and a triplet of eighth notes. The middle staff is another vocal line with a *mf a tempo* marking. The bottom staff is a piano accompaniment with treble and bass clefs, featuring a *mf a tempo* marking. The key signature has two flats, and the time signature is 4/4.

Bles - sed be her ho - ly and Im - ma - cu - late Con - cep - tion; Bles - sed be the

*f* *f*

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Bles - sed be her ho - ly and Im - ma - cu - late Con - cep - tion; Bles - sed be the". It features a *f* marking. The middle staff is another vocal line with a *f* marking. The bottom staff is a piano accompaniment with treble and bass clefs, featuring a *f* marking. The key signature has two flats, and the time signature is 4/4.



Name of Ma - ry, Vir - gin and Moth - er. Bles - sed be St. Jo - seph, her

most chaste Spouse. Bles - sed be God, bles - sed be God,

bles - sed be God in His An - gels and in His Saints.

# Sanctus

475

Moderato *p dolce*

Sanc - tus

This system contains the first vocal entry. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked 'Moderato' and the dynamics 'p dolce'. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The vocal line begins with the word 'Sanc' on a long note, followed by 'tus' on a shorter note.

Moderato *p dolce*

This system shows the piano accompaniment for the first system, with treble and bass clefs. The tempo is 'Moderato' and the dynamics are 'p dolce'. The accompaniment consists of a simple harmonic accompaniment.

\* Sanc *crescendo*

*p dolce* *crescendo*

Sanc - tus

*pp dolcissimo* *p crescendo*

Sanc - tus

This system contains the second vocal entry, marked with an asterisk. It features four vocal staves and piano accompaniment. The tempo remains 'Moderato'. The dynamics are 'p dolce' and 'pp dolcissimo'. The key signature and time signature are the same as the first system. The vocal line begins with 'Sanc' and 'tus' on long notes, with a 'crescendo' marking above the notes.

*crescendo*

This system shows the piano accompaniment for the second system. The tempo is 'Moderato'. The dynamics are 'p dolce' and 'pp dolcissimo'. The accompaniment features a 'crescendo' marking.

Man. tus

*f* Do - mi - nus, De - us Sa - ba - oth.

*f* Do - mi - nus, De - us Sa - ba - oth.

*f* De - mi - nus, De - us, De - us Sa - ba - oth.

Do - mi - nus, De - us Sa - ba - oth.

This system contains the third vocal entry, marked 'Man. tus'. It features four vocal staves and piano accompaniment. The tempo is 'Moderato'. The dynamics are 'p' and 'f'. The key signature and time signature are the same as the previous systems. The vocal line begins with 'Do - mi - nus, De - us Sa - ba - oth.' on long notes.

*f* *p*

This system shows the piano accompaniment for the third system. The tempo is 'Moderato'. The dynamics are 'f' and 'p'. The accompaniment features a 'p' marking.

Ped.

\* The First Soprano can be omitted, if so desired  
M. & R. Co. 780-29

Più mosso

*mf* Ple - ni sunt coe - li et ter - ra, *rinf.* ple - ni sunt  
*mf* Ple - ni sunt coe - li et ter - ra, *rinf.* ple - ni sunt  
*mf* Ple - ni sunt coe - li et ter - ra, *rinf.* ple - ni sunt  
*mf* Ple - ni sunt coe - li et ter - ra, *rinf.* ple - ni sunt

Più mosso

*mf* Ple - ni sunt coe - - li et - - - - -  
*mf* Ple - ni sunt coe - - li et - - - - -  
*mf* Ple - ni sunt coe - - li et - - - - -  
*mf* Ple - ni sunt coe - - li et - - - - -

coe - li et ter - ra glo - ri - a tu - a,  
 coe - li et ter - ra glo - ri - a tu - a,  
 coe - li et ter - ra glo - ri - a,  
 ter - - - ra, glo - ri - a tu - a,

coe - li et ter - ra glo - ri - a tu - a,  
 coe - li et ter - ra glo - ri - a tu - a,  
 coe - li et ter - ra glo - ri - a tu - a,  
 coe - li et ter - ra glo - ri - a tu - a,

Con moto ma non troppo

*f* glo - ri - a tu - a. Ho - san - na in ex -  
*f* glo - ri - a tu a. Ho - san - na in ex -  
*f* glo - ri - a tu - - - a. Ho - san - na in ex -  
*f* glo - ri - a tu - - - a. Ho - san - na in ex -

Con moto ma non troppo

*f* glo - ri - a tu - a. Ho - san - na in ex -  
*f* glo - ri - a tu - a. Ho - san - na in ex -  
*f* glo - ri - a tu - a. Ho - san - na in ex -  
*f* glo - ri - a tu - a. Ho - san - na in ex -

*f*

Ho - san-na in ex - cel - sis, ho - san-na in ex -  
 cel - sis, ho - san-na in ex - cel - sis, ho - san-na in ex -  
 cel - sis, in ex - - cel - sis, ho - san-na in ex -  
 cel - sis, in ex - - cel - sis, ho - san-na in ex -

Ped. *p subito poco più lento*

*ff* cel - sis, ho - san-na in ex - cel - sis, ho - san-na in ex -  
*ff* cel - sis, ho - san-na in ex - cel - sis, ho - san-na in ex -  
*ff* cel - sis, in ex - cel - sis, ho - san - -  
*ff* cel - sis, ho - san-na in ex - cel - sis, ho - san-na in ex -

Man.

*string. e cresc.* cel - sis, in ex - cel - sis.  
*string. e cresc.* cel - sis, in ex - cel - sis.  
*string. e cresc.* na in ex - cel - sis.  
*string. e cresc.* cel - sis, in ex - cel - sis.

*rit.* *rit.* *rit.* *rit.*

# Octavo Church Music

## CHORUSES FOR THREE EQUAL VOICES

683	{ AVE MARIA (D) . . . . .	M. Mauro-Cottone	} .15
	{ ADORAMUS TE . . . . .	M. Mauro-Cottone	
33	BENEDICTION MUSIC . . . . .	Rev. C. Marcetteau	.20
442	BENEDICTION MUSIC . . . . .	J. Singenberger	.20
791	{ HODIE APPARUIT . . . . .	Orlando Di Lasso	} .15
	{ JESU REDEMPTOR . . . . .	Oreste Ravanello	
792	{ PANIS ANGELICUS . . . . .	Claudio Casciolini	} .15
	{ JESU REX ADMIRABILIS . . . . .	G. P. da Palestrina	
793	{ O SACRUM CONVIVIVM . . . . .	Roberto Remondi	} .15
	{ O ESCA VIATORUM . . . . .	Enrico Jsaak	

McLAUGHLIN & REILLY CO.  
100 BOYLSTON ST., BOSTON MASS.

# 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.

## SIXTH GRADE (Concluded) CHAPTER EIGHT (Concluded)

### 3. AMERICAN FOLK MUSIC (Concluded.)

The Cowboy songs of the great Southwest are exclusively American folk music. The most typical cowboy songs are the "Dogie Songs". ("Dogie" is pronounced "doogie"—meaning "cattle"). One of the most popular of these is "Whoopee Ti, Yi, Yo, Git Along, Little Dogies". The "Dogie Songs" originated during the period of the "long trail", when from the breeding grounds in Texas, cattle were driven each spring to Wyoming and Montana. (See "Americanization Songs—Faulkner").

Many cowboy songs are expressive of melancholy and loneliness. "Oh, Bury Me Not on the Lone Prairie" is a well known cowboy song of this kind. V.R. 20122.

Other cowboy songs are:

Cowboy	V.R. 21402
Cowboy's Dream	V.R. 20122*
Cowboy's Lament	V.R. 21761
Cowman's Prayer, The	V.R. 21402*
Dying Ranger, The	
Good-bye, Old Paint	V.R. 21761*
Home on the Range	V.R. 24271
Last Great Roundup, The	
Little Joe, the Wrangler	
Little Old Sod Shanty, The	

Most of the above songs and other cowboy songs are found in "Cowboy Lore", by Jules Verne Allen, published by Naylor Printing Co., San Antonio, Texas.

The songs of the American Negro have been incorporated into American folk music. They are rich and colorful, and have made a deeper impression on American life than have any other class of songs.

The music of the American negro is mostly always in 2/4 or 4/4 measure. It includes sacred songs called Spirituals, working songs, lullabies of the Negro mammy, children's game songs, and the Negro-Creole songs.

The favorite instrument of the Negro is the banjo.

The Negro-Creole songs found in Louisiana show both French and Spanish influence. They differ from other Negro songs in that they are either sentimental or satirical, and often both. The songs entitled "Caroline" and "Musieu Bainjo" are excellent examples of Negro-Creole songs given in "Americanization Songs", by Anne Faulkner. Many early Creole-Negro songs have as subjects stories of animal life. They tell about elephants, lions, tigers, frogs, rabbits, raccoons, chickens, etc., etc.

In the Lower South, where the Negroes were readily sold from master to master, the "spirituals" are more pathetic and more deeply religious than those of the Upper South, where the lot of the Negro was not quite so gloomy—for in the Upper South Negroes often lived for a long time on the same plantation.

Some Negro spirituals are:

Couldn't Hear Nobody Pray	
Deep River	V.R. 24244
Ezekiel Saw De Wheel	V.R. 20604
Go Down Moses	V.R. 20518
Hear De Lam's A-Cryin'	V.R. 20604*
I'm Goin' to Tell God All o' My Troubles	V.R. 20793
I Want to be Like Jesus	V.R. 20518*
I Want to be Ready	V.R. 22225
Lord, I Want to be a Christian	V.R. 24244
Mary and Martha	
Nobody Knows the Trouble I See	V.R. 24244*

Roll, Jordan, Roll  
 Steal Away to Jesus V.R. 19742  
 Swing Low, Sweet Chariot V.R. 24244\*  
 Walk in Jerusalem Just Like You  
 Weeping Mary V.R. 22225\*  
 Were You There When They  
 Crucified My Lord? V.R. 19742\*

The Negro lightens his toil, by song; he works much better and accomplishes more if he has a song to help him. This was recognized by employers of Negroes, who usually appointed a song leader to inspire singing when work was to be done by a large band of Negroes. Often the leader would have nothing else to do than to "strike up" the songs, and the workers, fired by the enthusiasm of the leader would join in the refrain. There are Negro songs for corn-husking, cotton-picking, wood-chopping, pickaxe songs, hammer songs, and many other "gang" working songs. Songs for individuals are also many. We find rubbing (wash-board) songs, spinning songs, churning songs, boot-black songs called "shine reels," and songs to accompany almost every activity in Negro life. The train and railroad made a profound impression upon the Negro. He loves to sing about it, and these songs, of which there are many, are called "Railroad Songs." He sees in the train also a symbol of spiritual life, and uses it as such in many of his train or railroad songs.

A very interesting book on Negro secular songs has been written by Dorothy Scarborough. It is entitled "On the Trail of Negro Folk Songs," and is published by the Harvard University Press, Cambridge, Mass.

Titles of various secular Negro songs:

Carry Me Back to 'Old Virginia V.R. 19887  
 Cotton-Eyed Joe  
 Darling Nelly Gray V.R. 19887\*  
 Li'l Liza Jane  
 Lonesome Road, The  
 Massa Had a Yaller Gal  
 Run, Nigger, Run (One of the oldest plantation songs)

Susan Jane  
 'Tain't Gwine Rain No Mo'

Some of the most characteristic Negro folk songs are the lullabies. Frequently during the period of slavery, parent and child were ruthlessly separated, and mother-love thwarted. Some of the tender lullabies of the Negro mammy are:

Baa-Baa, Black Sheep, Where You Lef'  
 Yo' Mammy?

Go to Sleep, Little Baby  
 Hush-a-bye, Don't You Cry  
 It's Hard to Love  
 Mammy's Li'l Boy  
 Two Li'l Niggers Lyin' in Bed  
 Who Dat Tappin' at de Window?

Working songs:

Ain't Gwine to Work No More  
 All Day I Work in the Cotton an' de Corn  
 Come, Butter, Come (Churning song)  
 Hardest Work I Ever Done  
 Me and My Pardnah  
 Nine-pound Hamma (Hammer song)  
 Oh, dis Pickaxe am too Heavy (Pickaxe Song)  
 Ole Mister Oak Tree (Woodchopper's song)  
 Row after Row (Sugar-cane song)

Railroad Songs:

Better Git Yo' Ticket  
 De Dummy Line  
 De Gospel Train Am Leavin'  
 Don't Yo Leave Me Heah  
 Funeral Train, The  
 Git on Bo'd Li'l Chillun V.R. 22225\*  
 Got a Train at Cairo  
 King Jesus is Conductor  
 Look Where de Train Done Gone  
 Little Black Train, The (The train here represents Death)  
 Midnight Train and the Fo' Day Train,  
 The

Stephen Foster was the first American composer to recognize the significance and true worth of Negro music. He wrote "plantation songs", embodying Negro sentiment, that are universally recognized as ranking with the best folk songs of any land. Foster usually wrote both the music and the words. Some of the best known of Stephen Foster's songs are:

Massa's in de Col', Col' Groun'  
 My Old Kentucky Home V.R. 20362  
 Old Black Joe V.R. 24271\*  
 Old Folks at Home (Swanee River)  
 V.R. 20362\*  
 O Susanna V.R. 22616\*

It has been said that the music of the American Indians is as much a heritage of the Americans as the songs of the barbaric ancestors of the Russians are a heritage of the Russians of today. That statement is false. The Russians of today are descendants of those barbarous hordes of many centuries ago, while very few Americans have Indian blood in their veins.

True folk music is typical of the lives, customs, and character of the people that sing

it. The white man has never been influenced by the manners and customs of Indian life, nor has Indian influence ever been felt in the music of the American white folk. The music of the American Indian is as far removed from the character of our music as is that of the Arabs or Chinese. Nevertheless, Indian music is interesting, and we should want to know something about it.

There were more than fifty different tribes of Indians. Each tribe had its own language and song; but all tribes had a common kind of song. They all had ceremonial songs, songs of war and songs of peace, hunting songs, chief and council songs; birth, love, wedding, death, and funeral songs; game songs and lullabies, personal narratives, songs in honor of individuals, and many other songs.

The sun was to the Indian a deity, and one of his most important ceremonies attended by the entire tribe was the Sun Dance. To the Indian, the Sun Dance represented the deepest religious feeling. In it he offered to the "Great Spirit" pain and suffering. Self-inflicted pain was considered noble by the Indian, and in fulfillment of a vow made in time of danger and distress, certain men of the tribe voluntarily submitted to being suspended by thongs attached to their flesh. While suspended they danced, gazing at the sun with steadfast eye, until released by the tearing of their flesh. The white man could not understand this dance. The suffering attending it created unpleasant impressions, and, therefore, the continued observance of this ceremony was prohibited by the government.

The Indian Snake Dance was celebrated as a prayer for rain. The Ghost Dance was also a ceremonial religious dance. Other dances were the Eagle Dance, Butterfly Dance, White Dog Dance, Deer Dance, Grass Dance, Shuffling Feet Dance, Night Dance, Begging Dance, etc., etc.

Let the class hear the "White Dog Song" and "Grass Dance", as sung by the Glacier Park Indians (Blackfoot Tribe) from V.R. 17611.

Now play for the class the following:

Dance Song (Omaha Indian)  
 Butterfly Dance (Hopi Indian) V.R.  
 Shuffling Feet Dance (Sioux Indian) 22174

These dances are here played by the Victor Orchestra.

Music was considered indispensable in healing the sick. The Medicine Man, in

working the cure, had to sing a certain song with the particular herb he administered. Each kind of herb has its own song, and no other song dared be used instead. Play for the class "Medicine Song", V.R. 17611\*.

The Indian believed that music was a medium of communication between man and the invisible power that permeates all nature, and that success in every undertaking depended upon help from this mysterious power. Through songs, therefore, he appealed to this unseen power when going forth to hunt, when gathering the healing herbs, when planting, when facing danger and death, and in practically every experience of his life from his birth to his death.

Like the songs of most primitive races, Indian songs are based on the penta-tonic (five-tone) scale. The songs usually begin with a high note and end on a low one. Let the class hear the Indian songs from V.R. 22329.

The drum and the rattle are the instruments most common among Indians. The flute and whistle are also found. The flute is the instrument used by the Indian lover. A young Indian wishing to make known his love to an Indian maiden hides among the bushes from where the maiden can hear him play. He improvises a tune just for her. The maiden pretends not to notice him, but tries to find out who he is. He plays to her in this manner every morning for some time. If she approves of his love, she at last responds by imitating his song, making her voice sound like a flute. If she does not respond to his song, he goes away and never more returns.

Play "Winnebago Love Song" and "Love With Tears", V.R. 21972-B.

Many American composers, including Edward MacDowell, Victor Herbert, Charles Wakefield Cadman, Carlos Troyer, Charles Skilton, and Thurlow Lieurance, have used Indian themes in some of their best works. Thurlow Lieurance is recognized as the leading authority on Indian music. He spent years studying it, and in his travels visited nearly forty tribes.

Let the class hear "By the Waters of Minnetonka, V.R. 21972-A\*. It is here played first by an Indian flute, and then by a modern flute with piano accompaniment by Lieurance.

Other interesting recordings of idealized Indian music are:

Aooh (Pueblo Indian Love Song)  
 V. R. 22316 (Lieurance)



- By the Weeping Waters (Chippewa  
Mourning Song)  
V.R. 22316\* (Lieurance)
- Her Blanket (Navajo Indian Song)  
V.R. 22316\* (Lieurance)
- War Dance (Cheyenne)  
V.R. 22144 (Skilton.  
"Suite Primeval")
- Shawnee Indian Hunting Dance  
V.R. 22144\* (Skilton)
- From an Indian Lodge  
V.R. 20342 (MacDowell)
- Indian Love Song  
V.R. 20342\* (MacDowell,  
"Indian Suite")
- Her Shadow (Ojibway Canoe Song)  
V.R. 45495
- Spring Song of the Robin Woman  
V.R. 45495\* (Cadman,  
"Shanewis")
- Deer Dance (Rogue River Indian)  
V.R. 22174\* (Skilton)
- Sunrise Call (Zuni Indian)  
V.R. 20983 (Troyer)
- Lover's Wooing (Zuni Blanket Song)  
V.R. 20983\* (Troyer)
- Hiawatha's Childhood  
V.R. 35849 (Whitely)

Annotations on the above recordings of Indian music will be found in "What We Hear in Music", by Anne Shaw Faulkner, and in "Music and Romance", by Hazel Gertrude Kinscella. These books can be purchased at any Victor Phonograph store.

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### PITTSBURGH CHURCH CHOIR FESTIVAL

A choir Festival was held in Greensburg (at the Most Holy Sacrament church). Organists and members of church choirs of the Greensburg Center attended. Church music selections were presented by the following choirs:

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Greensburg (The Most Holy Sacrament): Miss Hulda Quinlivan, organist and choir director.

Latrobe (Holy Family): M. A. Showalter, organist and choir director.

Marguerite (St. Benedict): Miss Mary C. Bigley, organist and choir director.

Mt. Pleasant (St. Joseph): Mrs. Elizabeth Burns, organist, Lawrence Condon, choir director.

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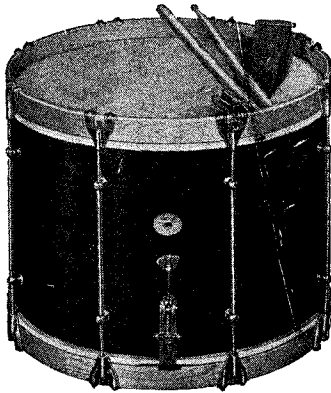
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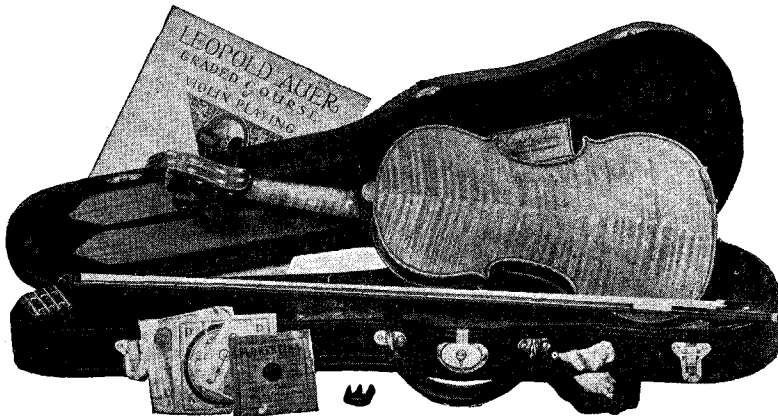
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**BRIEF BIOGRAPHIES OF  
WELL KNOWN COMPOSERS**

**WALTER KELLER**

From "Who's Who in Music?"

"Walter Keller was born in Chicago and began his career as church organist at 13 years of age. He graduated from the American Conservatory, Chicago, 1894, attended the Leipzig Conservatory 1894-1896. There his instructors were Jadassohn (Theory), Piutti and Homeyer (organ). Reckendorf (piano). His principal studies however were carried on privately under Frederic Grant Gleason, Chicago, in 1892-93 and 1896-1900. Received degree of Mus. Doc. from De Paul University 1916. Fellow American Guild of Organists 1916. Instructor Northwestern University School of Music 1898-1904, and Sherwood Music School, since 1906—Director of same since 1911. Organist St. Vincent de Paul Church 1903-1918. Dean Music Dept. De Paul University since 1912. Has composed works for organ and piano, songs, Anglican and Roman church music, a melodrama, "Alaric's Death" (MSS) was dean of the Illinois Chapter of the American Guild of Organists."

Walter Kellers' Compositions have been publicly commended by such famous musicians as:

J. Lewis Browne, Chicago. Dir. of Music Public Schools.

Mrs. H. A. Beach, Boston.

W. Berwald, Syracuse, N. Y.

Samuel Bollinger, St. Louis.

Felix Borowski, Chicago.

Adolf Brune, Chicago.

George W. Chadwick, Boston.

Rossiter Cole, Chicago.

Eric De Lamarter, Chicago.

Nicholas De Vore, N. Y.

Clarence Dickinson, New York.

W. Drobegg, Milwaukee.

Arthur Dunham, Chicago.

Clarence Eddy, Chicago.

Louis C. Elson, Boston.

Arthur Foote, Boston.

Percy Goetschius, N. Y.

Hans Harthan, K. C., Mo.

E. R. Kroeger, St. Louis.

Wm. Middleschulte, Chicago.

Chas. H. Mills, Madison, Wisc.

Horatio Parker, New Haven, Conn.  
Daniel Protheroe, Chicago.  
J. C. Raith, San Francisco.  
Albert Riemenschneider, Cleveland.  
Louis V. Saar, Chicago.  
Van Denman Thompson, Greencastle, Ind.  
Pietro Yon, New York.  
A Walter Kramer, "Musical America."  
Herbert J. Wrightson, "Music News".  
Harold V. Milligan, "The Diapason".  
Charles Wakefield Cadman, Los Angeles, Cal.

These men all occupy important places in the musical world of this country. Almost all, are composers and authors, all are authorities on musical form.

Dr. Keller, has given but two short motets to the church. That we have not more is a pity. These two have been dedicated to Father Finn, and his Paulist Choristers, and have been used by them very frequently when Father Finn was in Chicago.

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**CORRECTION**

In The Caecilia Number of Oct. 1934, page 403, top of second column, Debussy's (†1918) should have the cross † before the date. That means the date of the demise. As it stands, without the † the reader reads that the work mentioned was written or published in the year 1918. It is wrong! The same with Boëllmann's (†1897), and alas, in the fourth paragraph, Chopin (†1849) the † is missing and those Mazurkas were published already in the year 1837.

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**QUESTIONS AND ANSWERS**

This popular section of our magazine will be resumed next month. Early publication of this issue, prevented inclusion of this most popular department, of our magazine.

-----  
**JUST PUBLISHED**

By special arrangement with the composer the popular motets and solos of Miss Grace M. Compagno of San Francisco, California, are now issued in the McLaughlin & Reilly Catalog.

## EVIDENCES OF A LITURGICAL SPIRIT

In a MSS Mass composition, by a composer whose ability is great, readers may come across the following "Liturgical Notes for the Organist and Choir Members":

### THE CREDO

"CREDO I, from the Liber Usualis (also contained in the Kyriale) is surnamed "authentic," for the reason that it was admitted in the Liturgy from time immemorial. (CREDO II is but a variant, peculiar to certain countries).

CREDO I, was chanted until the appearance of CREDO III & IV, in the XVth century. The melody of CREDO I is of Greek origin. It is perfect in form and enriched by the most antique Roman Use. With these two titles, CREDO I merits the right of having its melody interpreted most often in the course of the Liturgical Year.

For the "cardinal" feasts, (the principal feasts), however, I would say that the Cardinal CREDO (CREDO IV) is the most expressive.

Anent CREDO III, it is "infinitely more banal" (Gastoué). Tradition had reserved it for the Votive Masses "of the Angels;" whence its name and indication for its use, restricted to the lower plane.

The text of the Sunday CREDO is that of the Council of Constantinople, a text more "singable" and less heavy with epithets than that of the Nicean:—"Credimus in unum Deum. . . etc."

This knowledge recalls to our minds that our faith is that of the greatest councils and links itself, through them, to the Apostles of stateliness and faithful firmness."

Such a concise description made available in published works, would serve to educate our singers more fully. The above is only a part of the "Liturgical Notes" found at the beginning of the MSS. If all masses had such notes, during the last 25 years, there would be no excuse for lack of knowledge about the various parts of the mass on the part of the singers today. That such liturgical notice should be found in a MSS copy indicates piety, and a knowledge of psychology, on the part of the composer.

## THE ORGANIST

Once in a church in the country  
Far from the cities' rush,  
Where the squirrels chirp in the spring-  
time  
And the rabbits play in the brush,

A lad was playing the organ,  
Early one Sabbath day,  
With music soft and simple,  
Played in his own simple way,

Oft he yearned to be a master  
And to play the church hymns well,  
So that the angels could marvel  
And praise God for his skill.

While he was playing the "Credo",  
(Which made the old church throb),  
Suddenly his senses left him,  
The organ died with a sob.

"Where am I?" he cried awakening,  
His eyes were starry bright  
"Where the choirs of angels  
And He, the Eternal Light?

"I thought I was in Heaven,  
With angels all around,  
Our Lord listening to my poor organ  
And its still poorer sound.

"But I know it pleased Him greatly,  
For His eyes were moist and dim  
When He said that He loved me  
When I play out of love for Him.

"And then He made a promise  
That better I should be  
If always out of love for Him  
I'd touch the ivory keys."

From that day forth he grew better  
His fame spread far and wide;  
All came to hear the melodies  
That in his touch reside.

But gold is not his recompense;  
Fame can but beguile.  
A heart that plays for love alone,  
These things can not defile.

F. A. Weber.

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— — —  
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To the Clergy and Organists of the Diocese:

This being the time when church choirs generally resume their duties, I urge our Pastors to make an appeal to the congregation encouraging young men to join the liturgical choir. With the earnest co-operation of the Clergy, the organists and the Sisters who teach in our schools, it is possible for every parish, no matter how small, to have a choir of boys and a volunteer choir of men, who may combine or alternate in singing at the Sunday services. The fact that we have over 3,000 men singing in church choirs throughout the diocese shows that volunteer singers are available. It is obvious that the selection of boys for the choir should precede selection of boys for the altar, since any intelligent boy can learn how to serve at the altar, but not every intelligent boy may be able to sing.

As for the qualifications required in a man to become a member of the liturgical choir, I wish to say that "good will and good conduct" are even more necessary than "a good voice." We must remember that "singers in church, even when they are laymen, are really taking the place of the choir of Levites," and therefore, "these men should by their modest and devout bearing during the liturgical functions show that they are worthy of the holy office they exercise." (Pius X). All this implies that to be a member of the church choir is "a privilege" and at the same time a "responsibility." The responsibility commands a scrupulous attendance not only at the Sunday services, but also at the weekly rehearsal which is absolutely necessary even for the best trained choirs. Choir members who have been repeatedly absent from rehearsal or Sunday service should be dropped from choir membership as not worthy of their "holy office."

I am sending the organists a chart in which they will keep a weekly record of attendance of choir members. At the end of June, 1935, they will return the same to me at the Chancery Office, 125 North Craig street, Pittsburgh, Pa.

Congregational singing (i.e. the people singing in unison from their pews) should also be fostered in every parish, at least for

the evening services. School girls and members of Sodalitys should take the lead in this movement.

I wish once more to call to the attention of the Reverend Clergy and the organists the following points:

(a) At High Mass the Celebrant is not allowed to proceed with the Offertory while the Credo is being sung. The "Ordinary" parts of the Mass must be sung by the choir in their entirety, and all the "Proper" parts must be chanted by one singer or more.

(b) At Requiem High Mass the Sequence and the Offertory must be sung in their entirety.

(c) It is forbidden to sing anything in the Vernacular during High Mass. At funerals it is forbidden to sing anything in the Vernaculars even immediately before or after the Mass—the Church provides the proper chants.

(d) No organist can be engaged who has not been examined and approved by the Music Commission. Likewise, no music may be sung or played in church unless it carries the diocesan stamp of approval. New compositions in manuscript form, since they are still subject to alteration, cannot be stamped approved for church use.

(e) It is strictly obligatory for organists and choir directors to attend the meetings called by the Music Commission.

(f) Programs or other items concerning vocal or instrumental music in church, whenever intended for publication in the local Catholic or secular papers, must be previously approved by the Music Commission. Music being a "complementary" part of the Solemn Liturgy, should not be made to appear as the "principal."

(g) A copy of the Diocesan Regulations must be posted in the choir loft of all the churches. If the copy sent you for this purpose has gone astray, you may obtain another copy from the Music Commission.

I am heartily grateful to the pastors, to the organists and to the people for their sincere co-operation in the work of musical reform in our churches.

Sincerely yours in Christ,

† Hugh C. Boyle,  
Bishop of Pittsburgh.

September 24, 1934.

## ORGAN AESTHETICS

(Continued from page 354.)

### FORMS OF ACCOMPANIMENT

**I. The accompaniment in four parts** (most often in broad and extended positions), reproducing the melody, is the ordinary form to use for a big choir. For the small choir an accompaniment reduced here and there to three or two parts may be admitted. In fact, however one generally remains in the quartet; the alleviation is produced by registration and by suppression of pedal 16', which through its continuity becomes at the end tiresome to the ear, even **oppressive** when too strong. Exceptions are and must be rare: verse of the Introit, specially on Sundays and Feasts; "Et Homo factus est"; end of Pater; at the Vespers, certain Hymns (as Ave Maris Stella); occasionally for a mystery or a saint particularly honored; the pedal then must be as soft as possible (Gedeckt only).

**II. Accompaniment by sustained chords.** This is forcibly admitted for the small choir, especially for more ornamented and rapid chants, graduals, alleluias, where it even seems sometimes to be intrusive. But the extent of the accompaniment does not exceed, by little or nothing, and rarely—beyond the line of the melody. Exception: a lengthy recitative may be discreetly accompanied by sustained chords exceeding now and then the tenor (or reciting-note). So, for instance, that the *Lauda Sion*, up to the *Ecce Panis*; that of some graduals, alleluias, tracts, not being sung; also strophes of hymns when recitation alternates with singing.

**III.—Concerted or "Fantaisiste" Accompaniment**, especially when exceeding the line of the melody and vamping above it, attracts the attention which ought to be concentrated on the melody itself, and is therefore forbidden, even when having such qualities as that of Marc de Ranse, presented by Abbé Brun, in his "Treatise. . .", (1. c. p. 54). Like the chant, accompaniment prohibits, "contrasting nuances and is used only in a discreet and accessory manner." (Dom Parisot, l.c. p. 55. Dom L. David does not speak otherwise).

**IV. Unisons.** Transitory unisons, are found to be unaesthetic, which certain accompaniments introduce in the midst of Gregorian pieces where they form gaps.

**V. Psalmic Tenor.** It must always be accompanied by chords, sustained as much as possible—without searching or seeking for unsuitable varieties. The monotony of Psalms, like that of Litanies, finds its beauty in the regularity itself. Not only are

the graces of vulgar organists to be banished, but also the sudden fits and starts, the inopportune multiplication of broken cadences, which makes even the extraordinary itself but ordinary.

**VI. Rests.** The system of sudden and automatic rests at all bars or half-bars of Gregorian pieces, and in the midst of the verses of the Psalms, has always seemed excessive, and Benedictines never make use of it. The principle that the organ must breathe with the singers is qualified as absurd by Mr. Alph. Desmet "if", he says, "it is taken literally." And is not it taking it literally to use it as we have said? It is certainly an artificial proceeding and we know that it is condemned by authorities whose competency, experience and taste could not be called in question.

**VII. Psalmic Accompaniment.** The expression and the movement of Psalmody and the singing of the Psalms are not indicated, for the reason that both are as variable as the verses in the said Psalms. The same is true of the Canticles. As the *Falso-Bordone* constitute their own accompaniment, their harmony taking the place of the organ accompaniment, it is evident that, when sung under this form, the Psalms and Canticles require a full stop at the asterisk. When the organ accompanies the singing of Psalms, there should not be, as I have written, a dead stop of the organ as the asterisks. For over thirty years I have used at the asterisks the "metabola", a kind of modulation; a formula which joins the Mediant to the Tenor, and which is always, naturally, reserved to the organ. This "metabola" is a creation of Rev. Brother Raymondien of the Christian Brothers Institute, a pedagogue and a real artist who, for the past forty years, has seen his liturgical apostolate as a Church Organist receive, the wide expansion that it deserves.

Though I was never told of the genesis of the "METABOLA", I imagine that Brother Raymondien had his inspiration from Aristoxenus, of Tarentum, a Peripatetic philosopher and a musician who flourished about B.C. 318. He wrote numerous works, of which one on music is still extant. This has recently been edited at the Oxford Press, England.

Naturally, we take the definition of the word and process of the "metabola" from Aristoxenus: "I mean by metabola (i.d. modulation), all modification, any and every modification of sentiment that is produced in the course of the composition". (Stoicheia, p. 38, Edition of Meib).

(To be continued.)

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## 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 the Caecilia:

I did not intend to cross swords with Mr. Goodrich of Portland, Oregon, anent his impugning, in the June issue of the Caecilia, my thesis on Gregorian Chant accompaniment. I am nevertheless grateful to M. A. Adams for taking up the cudgel in my behalf. When a church musician, to suit his private views on the accompaniment of the Chant, resorts to mutilating the clear rules of the Motu Proprio on the matter, rules that are plain enough and do not suffer any two different interpretations, then Mr. Goodrich's case is hopeless. In my article I did not try to prove that the Chant should be accompanied nor that it should not. I simply took exception to the historical claim taken by the School of Solesmes as an indication that the Chant should not be accompanied. I have proved that there is no such historical claim in existence. Gregorianists of old did not accompany the Chant for the simple reason that they did not know how to do so. As soon as they knew how they did it. Hence they had no formed "intention" of leaving it unaccompanied. This historical fact is undeniable. Mr. Goodrich makes it patent therefore that he reads the history of music without paying any attention to its meaning. He surely read in my article what I did not write at all, and he did not see what I pertinently said.

The case is entirely different with the Venus of Milo, which a European musician also introduces as a proof that the Chant should not be accompanied. The Venus of Milo was left only half undraped because the sculpturer had the "intention" of showing the beauty of her torso, so much so that the lower part of the body is draped and that portion of the garment which was supposed to cover the upper half, lies in folds about her waist. Indeed, goddesses themselves were not going undressed at that time, and were also wearing headgear if not hats in the modern fashion. Here, therefore, it was obviously the "intention" of the sculpturer

to leave the torso undraped to show its perfect proportions. Any musician would do likewise were he to show academically some of the naked beauties of monody alone. Then he would not be so much of an imbecile, as Mr. Goodrich thinks some of us are, to bother about an accompaniment.

If the organ or instruments, according to paragraph 16 of the Motu Proprio may "sustain the Chant" that is not sung by the officers at the altar (which paragraph Mr. Goodrich ignores completely, although he assures us that he has "studied very carefully the paragraphs on organ and instruments"), then I was right when I said that it can receive an outside "help and enhancement" through an accompaniment, and Mr. Goodrich is wrong when he says that "it is manifestly improper, un-necessary and inartistic to add anything" to the so-called "intention" of the Gregorian composers. The Motu Proprio rightly uses the expression "to sustain the Chant" and not to "sustain the singing" as Dr. Rossini and other church musicians would have it, since, in their mind, an accompaniment is only "for the benefit of the singers". The former expression therefore implies that even monodic music, although perfect in itself, can be receptive of an artistic improvement through a form of simultaneous sounds as a back ground, if only externally. It is so in all arts and even with the external forms of Catholic worship.

Mr. Goodrich is horrified at the thought that the Exsultet and the Litany of the Saints may be accompanied. M. A. Adams has well disposed of the Exsultet, stating correctly that its singing belongs to an officer at the altar. The present writer has never seen or heard an accompaniment of the Exsultet. He would no more dream of writing one for it than he would for the Preface etc. Mr. Goodrich's innuendo to the contrary is very refreshing indeed and places him foremost among the writers who are . . . at least exhilarating if not convincing. As to the Litany of the Saints or any other Litany for that

matter, there is a decree, paragraph 2424, of the Sacred Congregation of Rites which reads: "In Advent and Lent and on Vigils, the custom of playing the organ at the Votive Mass of our Lady on Saturdays and at her Litany after Vespers, may be retained." If the organ may be used during Advent and Lent for the Litany of the Blessed Mother, it surely may be used for the Litany of the Saints at any other time of the year when the organ is generally permitted. In my opinion as a liturgist and musician; although the invocational part is not reserved to any officer at the altar, yet when taken up by one—it seemingly must be sung without an accompaniment. But surely the supplicational portion, which always belongs to the congregation and in its place to the choir, may be accompanied, notwithstanding Mr. Goodrich's opinion to the contrary.

Mr. Goodrich thinks that I have progressed towards modernism in church music since I published my brochure—Church Music and Catholic Liturgy—in 1925. According to the Motu Proprio, progress in church music takes place only when modern music reflects the characteristics of the Chant. "The closer a composition for church approaches in its movement, inspiration and savor the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple." If I have progressed, it is certainly not in the direction stated by my opponent. Musically I am sure I have progressed, but in the direction pointed out by the Motu Proprio. Chronologically speaking, however, I have frightfully regressed, for I have shifted my accompaniments from a mixture of the old diatonic and modal form unhappily coupled with the unmelodic form of the seventeenth century back to the style of the ninth and tenth. To make this clearer, from 1905 to 1914 all my harmonizations of the Chant were modern in part, that is in the homophonic style. From 1914 on I have adopted an entirely melodic form of accompaniment to fit the plain "movement, inspiration and savor" of the Chant and thus fully "clothe" it in its very own old garment. Mr. Goodrich knows that in all my writings on the subject since 1914 I have consistently fought for a melodic accompaniment of the Chant. When he says therefore, that I "would be willing now to put a piece of new cloth unto an old garment", he is putting a wrong label upon my work as a Gregorian accompanist. Mr. Goodrich has a private way of his own of keeping official documents and historical

## PLAINSONG

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facts upside down just to make himself. . . . feel good. I am not complaining. I simply take due notice of the queer procedure and . . . . pass on. I do not expect to be treated any better than Pope Pius X whose regulations on the accompaniment of the Chant Mr. Goodrich has openly manipulated to his own sweet heart's content.

LEO P. MANZETTI.

Gentlemen:

Allow me to call your attention to some rather serious blunders in the August issue of "The Caecilia", page 320:

The metre of the Sapphic and Asclepiadean stanzas is far from being correct, as it is there given. It should be as follows:

Sapphic:

( - u - - - | u u - u - ü ) 3  
- u u - ü

Asclepiadean:

( - - - u u - | - u u - u ü ) 3  
- - - u u - u ü

Besides, the word "ictus" has a plural in Latin: "ictūs" (4th declension); in English the plural is "ictuses".

Yours,

John G. Hacker, S.J.  
Loyola College,  
Baltimore, Md.



### DR. LOUIS L. BALOGH APPOINTED IN MONTREAL

Dr. Louis L. Balogh, well known Canadian Organist, recently resigned from his post at St. Peters Catholic Church, Toronto to take up his new duties at St. Peters Catholic Church in Montreal, where he will conduct a choir of men and boys.

Dr. Balogh will also teach at the Toronto Conservatory of Music.

### NOMINATIONS WANTED FOR CATHOLIC "WHOSE WHO"

The names of prominent musicians in School Music, Orchestra or Band Music are wanted by the publishers of the new Catholic "Whose Who" for inclusion in their next edition.

Names of composers of church music, have been submitted, but assistance is desired in order to make a complete record of the many Catholic instrumental virtuosi scattered through the country.

Names should be sent to THE CAECILIA, to be forwarded to the publishers, who in turn will investigate and secure references about the names submitted.

### CORRECTION

In "Our Music This Month", last month, (Pg. 406) in the third line from the bottom of the page, we said "Choirs singing the accompaniment part" (Adoro Te and Tantum Ergo-Sister Cherubim O.S.F.).

Obviously we should have said "Choirs singing this piece" as the accompaniment part does not lend itself for chorus singing.

\* \* \* \* \*

In "Questions and Answers". Pg. 379, September, after line 8, the words "composed and arranged by Carlo Rossini, and published by J. Fischer & Bro.," were omitted through oversight of the printer and proof reader. The book referred to is "Wedding Music".

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