

# The Gaecilia



Founded A. D. 1874 **DEC. 1933** By John Singenberger

MAGAZINE of CATHOLIC CHURCH  
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# The Caecilia

Founded A.D. 1874 by JOHN SINGENBERGER

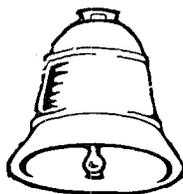
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DECEMBER 1933

No. 12



Merry Christmas  
and  
A Happy New Year

## ❁❁❁❁❁ ❁❁❁❁❁ Scandicus and Climacus ❁❁❁❁❁

### GOOD WORK

It is interesting to note in this issue, the Operetta, presented by the Choristers from St. Anthony's Seminary, Santa Barbara, Calif., under the direction of Father Owen Silva, O.F.M.

Historic MSS from the old California missions appeared on the program, along with the liturgical hymns, in the play were old love songs, and bright melodies from Gilbert and Sullivan operettas.

If choirs throughout the land would put on such Sacred Concerts, Operettas, and Plays, choirs would be more successful in attracting members. There would be less drudgery, better musicianship, and bigger choirs. Choirs would be self supporting, and a permanent part of the parish activities.

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### AN IDEAL CHRISTMAS GIFT

Pastors should give their choirmasters and organists a subscription to THE CAECILIA for Christmas. Each month for a year the church musician will be informed on programs and events of interest to him, and new music will be at his door, without extra cost or bother of ordering or returning. It's more than a gift. It's an investment for the parish.

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### THIS PUBLISHING BUSINESS

Perhaps no other business has been so hard hit by the depression as the popular magazine. The number of defunct "pulp" runs up into the hundreds. Such prominent publications as the *Century*, the *Bookman*, and the *North American Review* have either been merged or have ceased publication. The *Saturday Evening Post*, losing millions of dollars in advertising revenue during the depression, ran over 200 pages formerly, whereas 64-page issues have been common during the past year and longer. The *Literary Digest*, advertised by national radio hook-ups and nation-wide ballots, has shrunk from over 100 pages to 36 and 40. The same proportionate reduction has characterized practically all other secular periodicals.

In the religious sphere we find similar conditions. Two Protestant periodicals ceased publication in July; the *Record of Christian Work*, after an existence of 52 years, and the *Presbyterian Magazine*, official organ of the General Assembly of the Presbyterian Church. The editor of the latter, Dr. William Thomson Hanzsche, in his final word said, "There is something tragically wrong with us today, when almost every religious paper in America must be published with a subsidy!" The *Christian Herald*, largest of the Protestant papers, is now published monthly instead of weekly. The *Churchman*, the oldest religious publication in America, if not in the world, appears every two weeks instead of every week. The *Living Church* has been forcibly dieted to a smaller size and from 32 to 16 pages. The *American Church Monthly* (Episcopalian) has reduced its bulk from 80 to 40 pages. Among our own publications the *Catholic World*, despite the brilliant editorship of Father James M. Gillis, S.S.P., has been published at a severe financial loss for years through the loyal and self-sacrificing devotion of the Paulist Community. Within the past few months the *Commonweal* has reduced its page size, and has been saved from the rocks only through an appeal for a thousand "silent partners" to give, raise or pledge \$26.00 each for the continuance of the paper.

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### YET THE CAECILIA GOES ON!

By this time, we had expected to give our readers a larger magazine. More music—and more reading matter. However, for the present, we must be content, in the face of the above mentioned conditions to hold our present size. Your \$2 has brought you a volume of 408 pages this year.

We thank all who have subscribed for this year. You have enabled us to hold our subscription numbers intact.

The January Caecilia will be in slightly changed and improved form. We think the 1934 copies will be the best yet. Renew your subscription now while you think of it. Lent begins early—February 14th.

A MERRY CHRISTMAS TO YOU ALL

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

# The "Missa de Angelis"

Analysis by A. Gastoué

*Translated by Albert Gingras*

One of the best known Gregorian musical settings of the ordinary of the Mass is, without doubt, the eighth in the Vatican Edition, known as the "Mass of the Angels" (*de Angelis*). This is the only Mass, among all the collections of the ancient chants written to the text of the Ordinary, that does not owe its name to a trope sung to the melody of the Kyrie. (A trope consisted of one or more verses sung either before or after the liturgical text (Introit, Offertory, Communion) or inserted in the piece (Kyrie, Gloria, Sanctus, Agnus Dei, Ite.) This is not due to the lack of tropes written to this music: years ago, Dom Pothier published a trope set to this chant, one which was not, however, in very general use. At any rate, it probably has been included only in the old Gradual of the diocese of Toul, France (which diocese is now divided in two parts, one part having been added to the diocese of Nancy, the other, to the diocese of Saint-Die.)

This title of "Mass of the Angels" comes from the devotion, established in general use through the efforts of the Franciscans, of celebrating, on Monday, a Votive Mass in honor of the Holy Angels: for this Mass, was selected an ordinary, the one which has since been known as the "Mass of the Angels". Therefore, we can suppose, with reason, that it was the Franciscan Order which gathered together, at that time, all the various pieces of which this Ordinary has been composed, since, approximately, the 16th century.

In the 18th century, we see this collection of chants employed, entirely or in part, for certain degrees of feasts; feasts of either double or greater double rank, or even solemn feast of a secondary order. This is sufficient to indicate at what occasions it is suitable to sing the ordinary of the "Mass of the Angels": Votive Masses, celebrated with some ceremony, or, secondary feasts. Therefore, it is not traditional,—except, perhaps, in the present routine of a few small churches or chapels — to sing the eighth Mass on ordinary Sundays. In those churches or chapels where this is a custom, (a custom which has been only of some 50 years duration), it certainly would be far preferable again to bring into use the real

ordinaries for Sundays and for simple feasts, and to reserve the "Mass of the Angels" for some solemn feasts.

Let me add that, habitually, the third Credo has been sung with the eighth Mass, because the mode, the melodic line, the character of this Credo are so similar to the chants of that Ordinary. As is the case with the eighth Mass, the third Credo was never intended for ordinary Sundays or feasts, and can be sung, with reason, only on special days: feasts of a certain order, but nevertheless, not of the highest rank.

This Mass, and the third Credo, are intended, therefore, for the solemnity of feasts of greater double rank, or even double of the second class.

It is for those days that liturgical tradition has ever prescribed the use of these chants.

Let us now give a few explanatory remarks for each section of this Mass.

## THE KYRIE

I have already stated that this Kyrie does not owe its name to antique trope. However, the composition and the name of this chant are more ancient than has been stated in certain books of the present day. It is already twenty years since I had occasion to speak about the most ancient texts, to this Kyrie, that had been found up to that time: it is a work probably of Norman origin, and dating from the 14th century. At that time the Graduale of the Cathedral of Rouen included this Kyrie among certain chants "ad libitum" for the solemnity of feasts. In the following century, again in Rouen, we find this Kyrie already given the title "de Angelis"; and, in England, where, for the most part, the customs were the same as those of Normandy, we find, from that time, the *Benedicamus* sung thereafter to the air of one of the sections of this Kyrie. In this same era, this same Kyrie is beginning to be sung for certain Votive Masses, for example, like the Mass celebrated in honor of Saint Sebastian by the sodality of Archers; and, soon after, the order of the Celestins also include this Kyrie in their Graduals, with the title "De sanctis Angelis".

Therefore, we see that this chant was written in an era two hundred years previous to the one usually stated, and that from the moment when this Kyrie began to be sung quite generally, it was preferably reserved for Masses to be sung at solemnities, and especially for Masses in honor of the Holy Angels.

Documents notate this Kyrie sometimes with the final do: do, mi, fa, sol, sol, with the do clef placed on the fourth line; and sometimes with the final fa, with the do clef on the third line, and with si always flat, as has been recognized by custom. (1)

This Kyrie from the "Missa de Angelis" is a pleasing composition, and is very well written. Despite the fact that it is one of the least ancient of the chants, composed for the Ordinary of the Mass, it follows exactly the plan of Gregorian music.

Though this chant is composed in the traditional manner of the ancient Gregorian chants, the mode used in the writing of this Kyrie is of more recent usage. It is really a major mode, which began to be generally employed in the 13th century. Compare this chant, as regards the general structure of the melody and the grouping of the notes, to the Alleluia of the proper of the Mass for the feast of Saint Louis and also to the Alleluia for the Votive Mass of the Sacred Heart. These two compositions are found in the chant books of Paris. They were written in the 13th century. The similarity, as regards this general structure of the melody and the grouping of the notes, will be evident. (2)

However, here is a criticism that I will make as regards this Kyrie. The melody is more suitable for an Alleluia, a song of praise, than it is for a Kyrie, which is a cry of supplication. In this chant, we find a melody of "joyful" supplication; the reason for this is, perhaps, if we consider the paintings and the sculptures of the middle ages, that the contemporaries of that time conceived the pure heavenly spirits praying God for humanity, with this calm joyfulness.

The mode of this Kyrie, fifth tone, with the dominant do, indicates that, for practical purposes, it must be transposed: either with dominant b flat, to be read as if written in the g clef with a signature of three flats, or with

(1) The versions of the ancient documents differing from this are of little importance: the Vatican Edition gives the text employed most generally, which is notated with the final fa.

(2) We even find the first traces of these melodic ideas in the Alleluia of the feast of the Assumption, and in the Alleluia of the feast of Saint Martin. Each Alleluia is notated with the final do, with the do clef on the fourth line. These chants were written during the ninth or tenth centuries.

dominant a, with the do clef on the fourth line, and with a signature of two sharps. In the first case, the key would be e flat major, and in the second case, d major. As has been stated, this Kyrie contains a b flat, in the original key. I read this chant as if the flat were in the signature, instead of being repeated each time. This procedure is more logical. The antiphon, O sacrum convivium, a chant written at about the same time as the "Missa de Angelis" is notated in this manner.

As concerns the rhythm take care to lengthen the notes which precede immediately the spaces between the groups. It is the customary rule. In singing the first notes of this Kyrie: fa, la, si, do, this last do would be lengthened; then continuing: re, do, si<sup>b</sup>, do, this last do would again be lengthened. (In various manuscripts, this note is written as a Bistropa; interpreted as a note doubled in value.) As concerns the accentuation, the first syllable Ky must mark the first accent, the starting point of the melody. The group of notes written for the syllable re is subservient to this accent. According to the musical customs of the time in which this Kyrie was composed and began to be sung quite generally, a group thus placed would be quickened in tempo, the three notes being sung in the same time as a group of two notes.

For the last Kyrie, the asterisks indicate the alternation of the two choirs, as I have explained previously in speaking of chants of this kind. The Kyrie up to the first asterisk is sung by the soloists or by the first choir; the e up to the double asterisk is sung by the other choir; then, the eleison is sung by all the voices.

## THE GLORIA

Though the documents so far known, which are concerned with this Gloria in excelsis, date only from the beginning of the 16th century, there is not sufficient reason to believe that this chant is not more ancient than might thus be indicated. On the contrary, we find the essential motives of this music in a mass for two voices, "Lombardi", so-called, one hundred years more ancient than the date just mentioned. Also, the religious public does not know that in the ancient Spanish liturgy, "mozarabe", so-called, which, in part, is still in use in Toledo, this melody is used both for the Gloria and for the Sanctus, with a rather odd intonation.

In the Mass of this ancient liturgy, which Mass has such a peculiar ritual, documents give, for this Gloria, two intonations which

are very similar in structure. One of these intonations is of the fifth tone:

fa so la si flat do re—re do si flat la si flat do  
Glo-

re re do si flat do do do do do do si flat la  
ri-a in ex-cel-sis-De- o-

The rest of the chant is about the same as we know it.

The other intonation is of the seventh tone:  
sol si do re mi—(mi) re do si do re mi  
Glo-

re do re re  
ri-a, etc.

This leads us to believe that, in this ancient liturgy, this chant has undergone a change of mode (1).

However, only the fifth tone melody, just as we know it today, has remained in practical usage. The similarity in style between this chant and the Kyrie "de Angelis" is, no doubt, the principal reason for the adjoining of this Gloria to the Kyrie, in the eighth Mass. This was done beginning with the 16th century. Moreover, just as was the case for the Kyrie, "tropes" were set also the melody of this Gloria. (2)

In spite of its relatively "modern" coloring, the Gloria "de Angelis" presents itself in a favorable light. Easy, and at the same time, festival in style, this chant is very well liked, even though the same motives are often repeated; but these motives are well adjusted in the ensemble. However, this in itself is a danger. To state one example: the formula la sol fa sol la sol fa is set to different words which are not accented in the same way. Therefore, the choir director must take care that the correct rhythm, that is, the rhythm of the words, is always observed. Let us insist especially that the following words be correctly pronounced:

fa sol la sol fa . . . sol la do re do

pax ho- m'i-ni-bus . . . u-ni-g'e-ni-te

sol la sol fa

Spi- ri-tu

The mode of the Gloria being the same as that of the Kyrie, it will be natural to take the same pitch for both these chants. As concerns the alternation of the choirs, I have explained that in a previous treatise, in which I wrote on all these chants in a general way.

### THE SANCTUS

The Sanctus of Mass No. VIII is one of the melodies which were the most celebrated near the end of the middle ages. It was not com-

(1) However, in the Roman rite, the intonation of this chant has varied through the ages.

(2) Without doubt it would be interesting some day to publish these tropes. They would make pious hymns, that could be sung, for example at Communion or at Benediction of the Blessed Sacrament.

posed for the text of the Sanctus, and we find this melody in the famous anthem, O quam suavis est, the music adapted differently, because of the difference in the words.

Like the Kyrie, this melody must be of Norman origin. It is used in the office of Saint Nicholas, the thaumaturge of Myre, which office was composed in the eleventh century by an abbé of Saint-Pierre-sur-Dive; it is still sung in the dioceses of Lorraine with the original text, O Christe pietas, in honor of the same saint.

This melody owes its élan in great part to the fact that, though it was composed in the compass of the sixth tone, several incursions are made to the fifth tone, fa la do do, where the high position of the dominant, thus gives a considerable effect. The adaptation of this music to the Sanctus is well done. Each word coincides well with the melody, the imitation of the Pleni sunt by the Benedictus is logical, and the two Hosanna have a character of gradation or amplification found in the best models of original music. The march and the expression of the melody coincide so well with the meaning and the disposition of the words that, were we not fore-warned, we could believe that it really had been composed for the Sanctus.

Let us take care, in singing the group fa sol la do la, which is one of the predominating motives of this chant, not to crush, so to speak, this last la, because it is doubled by the following note. This is not a real "pressus", but only an "apposition" of neums. The notes which carry the melodic accents are: fa (sol la) do (la) la (sol fa). The la of the "scandicus flexus" fa sol la do la, which is the la in question, must be light, and there is a strengthening of the voice on the following la, which begins the "climacus". The same remark applies to the anthem to the Blessed Sacrament, O quam suavis est, which has the same melodic disposition.

### THE AGNUS DEI

The melody which we have just discussed was adapted to the Sanctus of the "Missa de Angelis" during the 12th century. This same melody was so well liked that soon it was adapted—often with rather poor success—to several other liturgical texts. Among these texts was the Agnus Dei: it is not so very long ago that, in most chant books the Sanctus and the Agnus Dei of the "Missa de Angelis" were both given with the same melody.

However, in the 15th century, one of those same documents from Rouen which gave us the Kyrie, gave also a new Agnus Dei, by an unknown composer. This chant evidently was inspired by the Agnus Dei already in use, but

differed sufficiently from it so that it is apparent that, though there is relationship between the two chants, the second is not a copy of the first. Therefore, it is with reason that Dom Pothier replaced the older *Agnus Dei* by the new one, in the "Missa de Angelis", in the first Edition of Solesmes. It was then placed in the Vatican Edition.

As is the case for the *Sanctus*, this *Agnus Dei* does not call for many special remarks to explain its execution. Here is a hint for the rendering of the *miserere* and the *dona nobis*; in these two passages, the voice, starting on the first syllable, rebounds, so to speak, on the third; *mi-(se)-re-(re)*,—*do-(na no-(bis))*. The *podatus*, which are found here and there in the melody, will be submerged in the accentuation of the words; as these *podatus* fall on weak syllables they will be weak also in accentuation, for the reason that the words influence the rhythm of the melody.

The *Ite missa est* and the *Benedicamus*, having the same melody as the *Kyrie*, do not call for any observations than those already made.

We believe that all these remarks and explanations will contribute to a good rendition and a more perfect rendition of the "Missa de Angelis", a work which ancient tradition justly has judged worthy of being presented with other Masses more classical or more original.

In 1904, at the occasion of the 13th centenary of Saint Gregory the Great, a Solemn High Mass was celebrated in the church of Saint Peter in Rome. The singing was given entirely in Gregorian Chant, this not having been done for a long time. For this mass, Pope Pius X himself chose the *Kyrie* and the *Gloria* of the "Missa de Angelis".

Among the great masters of religious music who have been inspired by this Mass, let us mention Boely, who really can be called our national organist, surnamed by Saint-Saens, "the French Bach". Boely wrote several verses and an Offertory on the themes of the "Missa de Angelis". We must mention also Mgr. Perruchot, whose memory is so deeply regretted. He composed music to alternate with the Gregorian Chant. This work, which is of fine effect, is for two voices and for organ, and has this same title of "Missa de Angelis".

### CORNER STONE CEREMONIES AT NORTH EVERETT, MASS.

On Sunday, October 22nd, the corner stone was laid for the new Church of St. Therese, North Everett, Mass. Rt. Rev. Msgr. McGlinchey of Lynn, was the dedicator, and many priests were present.

St. Therese's senior choir of 40 voices, directed by Miss Marie M. Hagman, rendered the musical portion of the program, including the Benediction service at the close of the corner stone ceremonies.

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### NEW HYMNAL ANNOUNCED FOR CENTENARY OF SCHOOL SISTERS OF NOTRE DAME

At Mount Mary College, Milwaukee, John Singenberger's setting of "Jubilate Deo" for four women's voices, will be heard at the celebration in honor of the Order of the School Sisters of Notre Dame.

This piece was written by the composer for the fiftieth anniversary of the arrival of this Religious Order in Milwaukee. The original manuscript was in possession of Sister Mary Gisela S.S.N.D., for some years after its performance in December 1900, but was subsequently returned to Mr. Singenberger's son.

The jubilee year of this Order began October 24th, with High Mass and Exposition of The Blessed Sacrament, all day. Other important observances were held in Baltimore, and St. Louis, on the same date. The Milwaukee Motherhouse will observe the event December 7th, 8th and 9th, and there will be celebrations on different anniversaries during the next twelve months.

Sister Mary Gisela, S.S.N.D., has prepared a new book, "Mount Mary Hymnal" as her contribution to the Order, in its Centenary year. The music is from past supplements to THE CAECILIA, arranged for women's voices, and when issued will appeal to college glee clubs, convent choirs, etc. It is now being prepared for the printer, and some pages will appear in THE CAECILIA during the next few months, so practical are the compositions. It will be issued in two editions. One with the organ accompaniment, and another with the voice parts for singers.

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Merry Christmas and A Happy New Year

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# Gregorian Chant As Defined By A Standard Encyclopedia

BY LUDWIG BONVIN S.J.



The "Grosse Herder" deserves, it is readily acknowledged, the characterization of "A Standard Encyclopedia". But where does it stand on the question of Gregorian rhythm? An inquiry into this matter throws light on the knowledge, or on the bent of mind, of a part of the Gregorianists. I open the book and read:

"It (the Gregorian Chant) knows neither measuring nor measures (bars): it forms its free rhythm (Gregorian rhythm) by the combination of accented and unaccented tones which follow one another either singly (syllabic chant) or in freely alternating groups of 2 to 5 or more notes to a syllable (melismatic chant). As to its time-values, it forms them by combining 2 or 3 indivisible time-units or by lengthening".

Gregorian chant, according to this definition, *knows no measuring*. Music in the four quarters of the globe measure its tones; Gregorian chant, if it really knows no measuring, would therefore form a great exception. Such an exception must be proved. But who ever came across such a proof from the golden era of the Gregorian chant? Where could the proof, hitherto wanting, possibly be found?

If the whole question were transferred to the field of modern music, it would be laid first of all before our music teachers. So too concerning Gregorian chant let us question the medieval Gregorian music teachers.

The modern Gregorianist of the encyclopedia lays this down as a principal: "Gregorian chant knows no measuring;" it is, therefore, *not to be measured*. A more direct opposition is not thinkable than the one between this assertion and that made at the height of medieval Gregorian practice by the Benedictine Abbot Berno of Reichenau: "*Ratae sonorum morulae metiendae sunt* (Pat. Ist 142, col. 1114)—The *proportional* durations of the notes *are to be measured*". The same writer, with St. Augustine, makes the following axiomatic statement, equally at variance with the modern Gregorianist of the "Grosse Herder": "Proportional measuring of *duplo* longiorem, *duplo* breviorum" (Ibid. p.

tones and rhythm belong to the very nature of music. *Musicae ratio ad quam ipsa rationabilis vocum dimensio et numerositas pertinet*" (J. G. Schmidt, Princip. Texts, p. 12). And "this proportion", be it said in passing, "is", according to St. Augustine, "so deeply implanted by the Creator in our nature, that even unskilled persons cannot help feeling it, whether they sing themselves or hear others sing,—quae a Creatore ita nobis insita videtur, ut nec imperiti possint eam non sentire, sive ipsi cantantes, sive alios audientes".

Berno says further: "Therefore, as a verse in metrical poetry is based on the *exact measuring of the feet*, so a chant is composed by means of a *fitting and harmonious combination of long and short notes*.—Idcirco, ut in metro *certa pedum dimensione* contextitur versus, ita *apta et concordabili brevium longorum copulatione* componitur cantus (loc. cit. ibid.)". And he adds: "Quocirca sit nostrae musicae cantilena *rata sonorum quantitate* distincta.—Let then our chant be conspicuous by the *proportional duration* of its tones".

Equally clear are the words of a more ancient Gregorian author who lived in the best Gregorian epoch, namely Hucbald (840-930?): "Every melody *must be carefully measured off like a metrical text*.—Certe omne melos *more metri diligenter mensurandum*" (Ibid. p. 7); and (p. 5): "Singing rhythmically means the observance of the long and short durations... in order that the long and short tones may blend *proportionally* and the melody *be scanned as by metrical feet*;—*veluti metricis pedibus cantilena plaudatur*". And, after giving a musical example, he repeats: "To sing rhythmically means therefore *to measure out the proportional durations* to long and short notes.—Sic itaque numerose est canere longis brevibusque sonis *ratas morulas metri*".

Also Guido of Arezzo clearly and unequivocally states the proportion of the Gregorian tones to one another: "One note must be *twice* as long, or *twice* as short as another,—

If this does not mean *measuring*, then words mean nothing. And thus speak all the Gregorian masters of the golden era. Not a single counter-text has hitherto been found.

Guido of Arezzo further explains that the little stroke (episema) appended to a neume is a sign of proportional length; and as the neume codices, in one and the same musical formula, often replace this episema by the letters *t* (teneatur) and *a* (auge), consequently these letters also must be considered as signs of length. The codices thus offer thousands and thousands of such proportional signs of length, and yet Gregorian chant is said to contain only *equally short and unmeasured* notes! Adherence to this opinion can therefore be attributed only to ignorance of the documents referring to the question or to a stubborn resistance despite better knowledge.

Gregorian chant, according to the "Grosse Herder", knows *no measures (bars)*. But Hübald—as we have just seen—declares that Gregorian melodies *are scanned as by metrical feet*. Guido of Arezzo, too, says that the neume-groups are in the melody what the verse-feet are in metrical poetry, and that thus there are neumes that have dactylic metre, others that are spondaic or iambic in character. Metrical feet however are measures based on the order of time-values, literary measures of 2, 3, or 4 beats. Iambic, spondaic, dactylic note-groups, which, as Guido unequivocally says, Gregorian chant contains, are therefore measures of 3 and 4 beats, which musically reproduce the literary iambs, spondees and dactyls, may they follow one another ever so irregularly or do so in a manner which differs from that observed in ancient classical poetry. And the neume codices with their episemas, appearing or disappearing according to the requirements of the measures that are to be maintained (see D. Jeannin's equivalences), bear out these measure-groups mentioned by the Gregorian authors.

It is not necessary here to enter into the question concerning the existence of dynamic measure-accent, as even measures devoid of dynamics (which alone are possible on the organ) remain measures nevertheless. Oriental chant, the ancestor of our own, possesses dynamic accents, and the preference given to the thesis (or strong beat) on the part of the word accent,—a preference which we notice in our chant,—makes the retention of this ancestral quality probable. Besides, let us ask in passing: If the first note of the 2 and 3 time-units, as one of the principal branches

of the equalistic school teaches, is to be dynamically accented, what then is wanting in these "twos and threes" that we should not call them 2/8 and 3/8 measures, however poor they may look?

The writer of the encyclopedia continues: "Gregorian chant forms its rhythm by the combination of *accented* and *unaccented* tones that follow one another over a syllable." If these accented and non-accented tones really were an essential element of Gregorian rhythm, the old Gregorian music teachers of the golden era would in their treatises necessarily have had to mention the accent as a rhythmic factor. They do this nowhere. For them the rhythm of the Gregorian melodies is essentially constituted by the order of the different durations, as is the case in the literary metres of the Greeks and Romans. (See the quotations from the authors in the first part of this article). They not only do not speak of the dynamic accent as a rhythmic factor in their melodies, but even scarcely mention it in their treatises; the few passages in which they refer to it are so meagre that no rhythmic system can be based upon them.

Besides, how can the musical dynamic accent be found, if, as it is alleged, all notes are equal and no measures exist? If there are no measures, neither is there an accented first beat. Must perhaps dynamics, as D. Pothier taught, be borrowed from the word accent only? Gregorian chant in that case would have no accents of its own. Where is the proof for that? And how can we help Gregorian chant out of its alleged dynamic poverty by means of D. Pothier's makeshift, when there are no word-syllables at all, as is the case in the numerous long melismas?

The writer in the encyclopedia concludes his characterization of Gregorian chant with the sentence: "It forms its time-values by *combining 2 and 3 indivisible time-units* or by *lengthening*". In regard to these twos and threes I must ask with Dr. Peter Wagner for proofs. Up to the present there has not been found a single Gregorian text in favor of such an *exclusively bi- and tri-partite movement*. Here, as in other Neo-Gregorian doctrines, blind faith is demanded of us, may the new doctrine conflict ever so much with general musical usage.

One does not see why even notes that are confined in an equalistic strait-jacket cannot move along except in twos and threes. What is the attitude of music in general regarding this point? And is the exclusively used "combination of 2 and 3 time-units" not evidently

in conflict with the teaching of the Gregorian musicians, who in explaining Gregorian melodies speak, for instance, of dactylic combinations and therefore of rhythmic groups containing 4 counts?

Besides, the durations, which the Gregorianist of the "Gr. H." here supposes, are only time-units, short tones all equal in value, whereas the notes of Gregorian chant described by the medieval authors, as the above quotations prove, are proportionally long and short values.

The "Gr. H." finally states: "Gregorian chant forms its time-values also by lengthening". If the author here meant *proportional* lengthening or lengths, he would indeed agree with the Gregorian writers; but most probably he has in mind only indeterminate lengthenings, "nuances". These nuances, as the most powerful equalisitic school alleges, are indicated by the thousands of episemas and rhythmic letters of the neume codices. These numerous indeterminate nuances not only contradict the medieval documents, but would, if all of them were to be observed, render a unanimous singing of the choir utterly impossible.

Here again the question arises: Where have the Gregorian authors ever mentioned such nuances? Not even a semblance of proof has been offered up to the present time, whilst, on the contrary, the Gregorian authors directly oppose such an assumption. Thus Huchbald writes: "Omnia longa aequaliter longa, brevium sit par brevitatis, exceptis distinctionibus, —all long tones must be equally long, all short ones equally short with the exception of the final notes of the phrases". The indeterminate lengthening of the final note, here excepted by Huchbald\* is not mentioned as an element of rhythm, but—Guido declares it expressly—as a *signum in his divisionibus*, a sign designating the divisions of the melody, a sign of phrase-ending.

Apart from these regrettable scientific shortcomings the rest of the article we have undertaken to criticize is good and worthy of the "Grosse Herder".

\* Guido's *mora ultimae vocis*, and similar to the hold (*fermeata*) of the endings in the musical phrases of our popular church hymns.

## SAINT ANTHONY CHORISTERS OF SANTA BARBARA PRESENT MUSICAL PAGEANT

Fr. Own Silva, O.F.M., Directs Ancient  
Music

An original musical play was presented in the St. Anthony Seminary Auditorium, Santa Barbara, California, on October 17th.

"The Temptation of Padre Fernando" was the title of the work, having been inspired by the Reading of Owen Wister's "Padre Ignacio".

More than 18 musical numbers were introduced in the operetta. Fully half of these songs were brought to the California missions by the Spanish Padre's, and had not been sung for almost a century. Thus an opportunity was had to hear the old Mission chants, the original hymns sung at Santa Barbara Mission long years ago.

The liturgical character of the hymns taken from the old mission parchments was inspiring, and the historic value of the hymns impressed both the singers and the audience. The choristers were never better than in this performance, and credit for the splendid activity is due to Father Own Silva, O.F.M., conductor of the choir. Newspapers in adjacent communities, were attracted spontaneously to the performance, and their reviews were most complimentary.

Among the Sacred music selections as part of the play, were, "Kyrie de Missa Viscaina", "Tantum Ergo", and the Divine Praises. Also the hymns "Santo, Santo Santo", "Tus Ojos", "Salve Virgin Pura", O Corazon de Mi Jesus". Father Brendan O.F.M. assisted in the singing portions of the presentation.

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**Merry Christmas and A Happy New Year**

# Piano Classes The Solution For Future Piano Interests

BY H. S. WILDER

*New England Conservatory of Music*

(Note: These remarks were read as part of a Normal Course being given to the Sisters of St. Joseph, Boston)

In my years of service as a piano teacher I have never known so critical a period as the one we are now passing through. No one to-day can say what the future for us is to be, but of this we are sure,—it is a time when all, interested in this art expression, should face the facts and not longer wait for “something to turn up.”

Perhaps the briefest and most inclusive summary of conditions may be approximated from a statement which a former president of one of our largest Piano Manufacturing Companies made two or three years ago, when he said to me,—“I remember when there were 400 piano manufacturers in the United States,—to-day there are about 40,—in another ten years there will be perhaps 4. I see no future for the piano, except as used by a limited number of Concert Pianists, and a few professional players as in accompanying and with orchestra.”

This was surely a most gloomy picture, and while it did not exactly reflect teaching conditions, never-the-less comparisons could be drawn which might easily discourage those who were still hopeful of a return to former conditions.

“But,”—I said to him,—“you have not taken into consideration what I recently told you concerning Piano Classes, and my belief that such instruction could be so arranged that it would prove one of the finest basic trainings available, not merely for the favored few, but for all children.” “Well”,—he added,—“if such a condition can be brought about it is the only solution I see, for children will never go back to the old hours of tediously practising scales and five-finger exercises.”

Now I am neither a pessimist, nor do I believe in standing still. When conditions show a tendency to go backwards, I believe in “calling a halt”, finding the cause,—and as early as possible discovering *New Methods* for bettering conditions.

For a moment let us check some of the causes:—Years ago the Pianola gave us our first scare, then followed the Victrola, but neither seemed to affect our profession seri-

ously. Autos and Movies have both drawn from interest in piano playing. More recently, Radios have proved the greatest detraction of all. Then too, the many added Public School interests and duties have drawn more and more from the hours formerly devoted to home affairs. And finally the “depression”.

Such radical changes demand radically changed methods, if we are to hold our own. If we attempt to face these vastly changed conditions with the methods of the past we are beaten before we begin,—for they neither hold the interest of the child, nor do they give the “live children” of to-day sufficient opportunity to express themselves. These facts are abundantly proved by the unprecedented gain in pre-first grade pupils, whose ages range from four to seven or eight. The only department of piano teaching which has shown a gain in the more recent years.)

While I would in no way discourage the commencing of piano lessons at so tender an age, the sale of music for the later grades proves that these little ones do not continue as might have been expected

To my mind the critical age for the future of piano playing is between eight and twelve,—and this is the period in which Piano Class Instruction has proved an ideal training, for mentally and physically children are then prepared for its complications. And rest assured, that children if then given a training which shall make it possible for them to experience the imaginative and emotional reactions which come with an ability to musically express themselves, their interest in piano playing will continue as long as they live.

Shall we then continue, or shall we abandon the “fight”? For me there is but one answer, and in this I am an enthusiastic optimist,—*we shall continue,—for love of music is still as universal as in the past, and the desire for self-expression to-day is perhaps stronger than ever.* Both are wholesome and both are worthy our most serious consideration and guidance.

We then, who are most directly interested in music, should neither directly nor indirectly oppose these recent innovations,—we should strive rather to associate our interests with the resultant changes. We send our children to

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

school that they may be educated,—that their lives may be broadened and mean more to them,—that they may make of themselves better citizens. It is compulsory that all children be given this broad and inclusive educative foundation. Our effort then must not alone be to give a limited number the added luxury of a fuller musical expression,—but we must and can, in piano playing, discover basic educative values so worthy that they merit a place in the general program for all children, and these we must stress in ways which will convince the educators, or those who guide our educational processes. This is exactly what I did with my classes in the Boston Public Schools. My Full Room Piano Classes had the endorsement of Supt. Burke, and five out of six of the Asst. Supts., as well as the Director of Music, Mr. O'Shea. Masters of the several districts also were most enthusiastic,—one even giving me a written statement, saying that by actual comparisons the children who had the piano class work averaged 25% higher, in their examinations, than those who had not had the training.

Here then is our opportunity, and personally I believe it to be perhaps the greatest ever offered our profession,—that for a period of one, or possibly two years, all children have Piano Class Instruction as a basic training which shall make them think quicker, clearer and straighter, and which shall coordinate their mental and physical efforts more perfectly. In doing this we shall be able also to give them, beside an easy, graceful and pianistic use of their fingers, hands and arms, the ability to play effectively first and second grade pieces,—a knowledge of how to memorize and play at sight,—and also a fundamental knowledge of music construction and harmony.

I need not dwell upon the spiritual and cultural values of music and the other art expressions,—nor is it essential that I emphasize the increasing necessity for worthy avocations which shall make future leisure hours more wholesome and profitable,—these things are fully realized by all of you. But, with my long service as a teacher and examiner, at the New England Conservatory of Music, I am fully aware that there is a very direct and practical side to be kept in mind in Institutions of this kind,—I refer to the financial,—will it pay?

In answer to this, let me say that in all my experience I know of no better way to solve the problem, in this department of education, than to first give all children a foundation



J. Lewis Browne (1866-1933)

### FATHER FINN'S CHOIR PAYS TRIBUTE TO DR. J. LEWIS BROWNE

Monday evening, November 13th, Father Finn's famous Radio Choir paid a special tribute to the memory of the late Dr. J. Lewis Browne, in its broadcast from New York. Father Finn himself, at one point of the program, said that he had first become acquainted with the composition "Emmite Spritum", by Schoetky, through Dr. Brown, thus it was with special feeling that he directed the choir in the rendition of that number. Several other numbers were rendered in recognition of the long service which Dr. Browne had given to both secular and sacred music.

Last month THE CAECILIA suggested, that observances of Dr. Browne's passing would be appropriate by the rendition of programs made up of Dr. Browne's music. Father Finn, ever a leader in music activities, was the first to follow the suggestion.

which will assure the ability to musically express themselves at the piano. That all will then continue as private pupils is inconceivable,—but that a very large proportion will, there is not the slightest doubt. For an extended and prepared field, to draw from, is the surest guarantee for an increase in private pupils of which I know. For proof of this, let me state that at the close of a year's training, in one of the Boston Schools, just 50 per cent of the pupils raised their hands as indicating that they expected to take private lessons the next season. This, in an average school district, is the most convincing assurance that children can and will carry on musically, if given a proper and adequate start.

(Prof. Wilder's "Beginners Piano Course" is widely used and has just been reprinted in another large edition)

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## OUR MUSIC THIS MONTH

### ELEVATION by Louis Raffy.

This short, simple, devotional composition shows what can be done, by a master musician, with a simple melody. Too many musicians demand technically involved and difficult material. No great musician ever neglected a simple composition just because it was simple . . . in fact most would rather do the simple work with proper interpretation, or use it as a theme for original improvisation. Some say there is no such thing as liturgical organ music, but all agree that we would be better off musically if organists used material of the style found in this Elevation.

### EMMITE SPIRITUM by Fr. Jos. Schuetky.

It is startling to find the number of choirmasters who have not heard of, what are believed to be, standard church pieces. This composition is practically the only one, well known under this text. It is liturgical, and a male voice arrangement appeared in THE CAECILIA some years ago. For a festive, jubilant, church celebration, it is worth the attention of any really serious choir. Most of the choirs have it.

### LUCIS CREATOR OPTIME by J. Lewis Browne.

Last month we told of the special broadcast which Father Finn's choir rendered in memory of J. Lewis Browne, who died October 23rd, after an illustrious career in music. This composition is not as well known as Dr. Browne's *Ecce Sacerdos*, *Divine Praises*, or some of his arrangements. The English text lends itself in fine manner for Radio broadcasting, and the Latin may be used at church the year 'round.

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### ROMAN STEINER COMPOSITION INTRODUCED IN GLASGOW, SCOTLAND

St. Aloysius Church (Jesuit Fathers)  
XX Sunday After Pentecost

#### High Mass

Asperges Me	Gregorian
Proper of the Mass	Gregorian
Ordinary of the Mass	
Missa "Benedicamus Domino"	Perosi
Offertory: Ave Verum	Byrd

#### Evening Service

Concordia Laetitia	Gregorian
O Salutaris in D	A. J. Silver
<i>Tantum Ergo</i> (on Handel Theme)	
(Caecilia 1931-12)	Roman Steiner
(First Time in Scotland)	
Adoremus	Tozer

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# Elevation

On a Hymn to Blessed Virgin

Prepare { Sw. Bourdon 8', Flute harm.  
Ch. Montre 8' (Sw. acc.)  
Gt. Gambe 8', Flute 8'  
Ped. Bourdon 16'

LOUIS RAFFY

Andante tranquillo

ORGAN

*p Sw.*  
Ped. (Coup. to Sw.)

*p*  
*p*

*cresc.*  
*mf Ch.*

*dim.*

*rit. poco*

## 19 Tempo

pp Sw.

First system of musical notation, featuring a treble and bass clef with a key signature of one flat. The music consists of a melodic line in the treble and a supporting bass line. Dynamics include *pp* and *Sw.* (Sforzando).

Second system of musical notation. Dynamics include *Ch.* (Crescendo) and *cres - cen*.

Third system of musical notation. Dynamics include *do (Acc. Gt.)*, *Gt.*, and *mf*.

Fourth system of musical notation. Dynamics include *dim.*, *p*, and *Ch.*

Fifth system of musical notation. Dynamics include *rit. poco*, *pp*, and *Sw.*

Sixth system of musical notation. Dynamics include *rall.*, *molto*, and *pp*.

# Emitte Spiritum tuum Send Forth Thy Spirit

English Text by  
James A. Reilly

FR. JOS. SCHUETKY, Op.8

*Andante sostenuto*  $\text{♩} = 54$

SOPRANO I  
SOPRANO II

ALTO

TENOR I  
*p* E - mit - te Spi - ri - tum tu - um et cre - a -  
*Send forth Thy Spir - it, O Lord, our God and Cre -*

TENOR II  
*p* E - mit - te Spi - ri - tum tu - um et cre - a -  
*Send forth Thy Spir - it, O Lord, our God and Cre -*

BASS I  
*p* E - mit - te Spi - ri - tum tu - um et cre - a -  
*Send forth Thy Spir - it, O Lord, our God and Cre -*

BASS II  
*p* E - mit - te Spi - ri - tum tu - um et cre - a -  
*Send forth Thy Spir - it, O Lord, our God and Cre -*

*mf* *dim.*

for rehearsal only

*pp* E - mit - te Spi - ri - tum tu - um et cre - a - bun -  
*Send forth Thy Spir - it, O Lord, our God and Cre - a -*

*pp* bun - tur, e - mit - te Spi - ri - tum tu -  
*a - tor, Send forth Thy Spir - it, O Lord*

*p* et  
*And*

*p* bun tur, et  
*a - tor, And*

*p* *pp* *p* *p*

*cresc.* *f*

tur: et re - no - va - bis fa - ci - em ter - - - rae. Al - le - lu -  
 tor: And let the face of the earth be re - new - - - ed. Al - le - lu -

*cresc.* *f*

um, et re - no - va - bis fa - ci - em ter - - - rae.  
 And let the face of the earth be re - new - - - ed.

re - no - va - bis fa - ci - em ter - - - rae.  
 let the face of the earth be re - new - - - ed.

*cresc.* *f*

re - no - va - bis fa - ci - em ter - - - rae.  
 let the face of the earth be re - new - - - ed.

*ff* *rall.* *>* 2nd time Fine

ia, Al - le - lu - ia!  
 ia, Al - le - lu - ia!

*ff* *rall.* *p*

Al - le - lu - ia, Al - le - lu - ia! Ve - ni, ve - ni  
 Al - le - lu - ia, Al - le - lu - ia! Come, Come,

*ff* *p*

Al - le - lu - ia, Al - le - lu - ia! Ve - ni, ve - ni  
 Al le lu ia, Al le lu ia! Come, Come,

*ff* *rall.* *p*

2nd time Fine

Sa - ncte Spi - ri - tus re - ple tu - o - rum cor - da fi - de - li -  
 Ho - ly Spi - rit and in - our - hearts take up Thy

Sa - ncte Spi - ri - tus re - ple tu - o - rum cor - da fi - de - li -  
 Ho - ly Spi - rit and in - our - hearts take up Thy

Ve - ni, ve - ni Sa - ncte Spi - ri - tus, re - ple tu - o - rum  
 Come, Come, Ho - ly Spi - rit and in - our -

um: Ve - ni Sa - ncte Spi - ri - tus, re - ple tu - o - rum  
 rest. Come, Ho - ly Spi - rit and in - our -

um: Ve - ni Sa - ncte Spi - ri - tus re - ple tu - o - rum  
 rest. Come, Ho - ly Spi - rit and in - our -

*f* *ff* *p* *dolce*  
 cor - da fi - de - li - um: et tu - i et tu - i a  
 hearts take up Thy rest. Thou Fount of Life and

*f* *ff* *p*  
 cor - da fi - de - li - um: et tu - i a  
 hearts take up Thy rest. of Life and

*f* *ff* *p*  
 cor - da fi - de - li - um: et tu - i a  
 hearts take up Thy rest. of Life and

*f* *ff* *p* *dolce*  
 cor - da fi - de - li - um: et tu - i a  
 hearts take up Thy rest. of Life and

*f* *p* *f* *rall.* *Da Capo To beginning*  
 mo - ris in e - is ignem, in e - is ignem ac - cen - de.  
 Fire of Love and sweet an-nointing, and sweet an-nointing from a - bove.

*f* *p* *f* *rall.*  
 mo - ris in e - is ignem, in e - is ignem ac - cen - de. E - mit - te  
 Fire of Love and sweet an-nointing, and sweet an-nointing from a - bove. Send forth Thy

*f* *f* *rall.*  
 mo - ris in e - is ignem. ac - cen - de. E - mit - te  
 Fire of Love and sweet an-nointing. from a - bove. Send forth Thy

in e is ignem.  
 and sweet an-nointing

*f* *p* *f* *rall.* *p* *Da Capo To beginning*

To Mr. August Zohlen

# O Blest Creator of the Light

(Lucis Creator Optime)

Hymn for Sunday at Vespers  
(S. A. T. B.)

Original text attributed to  
St. Gregory the Great. English  
translation by Edward Caswall.

J. LEWIS BROWNE

*Con fuoco* (♩=108)

*Soprano*  
O blest Cre - a - tor of the light! Who dost the dawn from dark-ness  
Lu - cis Cre - a - tor o - pti - me, - Lucem di - e - rum pro - fe -

*Alto*  
O blest Cre - a - tor of the light! Who dost the dawn from dark-ness  
Lu - cis Cre - a - tor o - pti - me, - Lucem di - e - rum pro - fe -

*Tenor*  
O blest Cre - a - tor of the light! Who dost the dawn from dark-ness  
Lu - cis Cre - a - tor o - pti - me, - Lucem di - e - rum pro - fe -

*Bass*  
O blest Cre - a - tor of the light! Who dost the dawn from dark-ness  
Lu - cis Cre - a - tor o - pti - me, - Lucem di - e - rum pro - fe -

*Organ*  
*Con fuoco* (♩=108)

bring; And fram - ing Na - ture's depth and height, Didst with the light thy  
rens, Pri - mor - dis lu - cis no - - vae Mun - di pa - rans o -

bring; And fram - ing Na - ture's depth and height, Didst with the light thy  
rens, Pri - mor - dis lu - cis no - - vae Mun - di pa - rans o -

*mp*

work be-gin; Who, gent - ly blending eve with morn, And morn.... with eve, didst  
 ri - gi-nem. Qui ma - ne jun-ctum ve - spe - ri..... Di - em vo - ca - ri

*mp*

work be-gin; Who, gent - ly blending eve with morn, And morn with eve, didst  
 ri - gi-nem. Qui ma - ne jun-ctum ve - spe - ri..... Di - em vo - ca - ri

*mf*

call them day; Thick flows the flood of darkness down; Oh, hear us as we weep and pray!  
 prae - ci-pis: Il - la - bi - tur te - trum cha - os, Au - di pre - ces cum fle - ti - bus.

*mf*

call them day; Thick flows the flood of darkness down; Oh, hear us as we weep and pray!  
 prae - ci-pis: Il - la - bi - tur te - trum cha - os, Au - di pre - ces cum fle - ti - bus.

*f*

Keep Thou our souls from schemes of crime: Nor guilt re-morse-ful let them know; Nor,  
 Ne mens gra - va - ta cri - mi - ne, Vi - tae sit ex - sul mu - ne - re, Dum

*f*

Keep Thou our souls from schemes of crime: Nor guilt re-morse-ful let them know; Nor,  
 Ne mens gra - va - ta cri - mi - ne, Vi - tae sit ex - sul mu - ne - re, Dum

think - ing but on things of time,..... In - to e - ter - nal  
 nil pe - ren-ne co-gi - tat,..... Se - se - que cul - pis

think - ing but on things of time,..... In - to e - ter - nal  
 nil pe - ren-ne co-gi - tat,..... Se - se - que cul - pis

dark - ness go..... Teach us to knock at Heav'n's high door;.....  
 il - li - gat..... Coe - le - ste pul - set o - sti - um:..... Vi -

dark - ness go..... Teach us to knock at Heav'n's high door;.....  
 il - li - gat..... Coe - le - ste pul - set o - sti - um:..... Vi -

Teach us the prize of life to win; Teach us all e - vil to ab - hor, And  
 ta - le tol - lat prae - mi - um; Vi - te - mus o - mne no - xi - um, Pur -

Teach us the prize of life to win; Teach us all e - vil to ab - hor, And  
 ta - le tol - lat prae - mi - um; Vi - te - mus o - mne no - xi - um, Pur -

pur - i - fy our - selves with - in. Fa - ther of mercies hear our cry;.....  
ge - mus o - mne pes - si - mum. Prae - sta, Pa - ter pi - is - si - me,.....

pur - i - fy our - selves with - in. Fa - ther of mercies hear our cry;.....  
ge - mus o - mne pes - si - mum. Prae - sta, Pa - ter pi - is - si - me,.....

Hear us, O soul be - got - ten Son!..... Who, with the Hol - y Ghost most  
Pa - tri - que com - par U - ni - ce,..... Cum Spi - ri - tu Pa - ra - cli -

Hear us, O soul be - got - ten Son!..... Who, with the Hol - y Ghost most  
Pa - tri - que com - par U - ni - ce,..... Cum Spi - ri - tu Pa - ra - cli -

high,..... Reign - est while end - less a - ges run. .... A - men.....  
to,..... Re - gnans per o - mne sae - cu - lum..... A - men.....

high,..... Reign - est while end - less a - ges run, ..... A - men.....  
to,..... Re - gnans per o - mne sae - cu - lum..... A - men.....

*ff* *rall.* *a tempo*

## \*) Distant Bells

SISTER M. CHERUBIM, O.S.F.  
Op. 47, No. 9

With swinging motion

*p*

Bells are  
Lis - ten

*Bell-like*

1. Dis-tant bells are soft - ly peal - ing, Peal - ing o'er the  
2. As we lis - ten to their meas - ures, Like the flow of

*mf*

soft - ly peal - ing, Peal - ing o'er the a - zure deep; Seem they as sweet  
to — their meas - ures, Like the flow of ves - per chimes, Voi - ces which the

*sf* *sf* *sf* *sf* *sf* *sf*

a - zure deep; *hum*  
ves - per chimes;

*p*

voices stealing From the shores of night and sleep, Seem they as sweet voi - ces steal - ing  
mem'ry treasures Seem to float from hap - pier climes, Voi - ces which the mem'ry treasures

*p*

\*) The words of the above song were taken from the New Normal Music Course, and used with the permission of the publishers, Silver, Burdett &amp; Co.

*lento* *pp* *rit.*

From the shores of night and sleep, From the shores of night and sleep. —  
Seem to float from hap-pier climes, Seem to float from hap-pier climes. —

*lento* *pp* *rit.*

## Father in Heav'n, we Thank Thee

SISTER M. CHERUBIM, O.S.F., Op. 47, No. 10

*Moderato*

1. For flow'rs that bloom a - bout our feet, For ten - der grass, so  
2. For blue of stream and blue of sky, For plea-sant shade of  
3. For moth - er - love and fa - ther - care, For broth - ers strong and  
4. For this new morn - ing with its light, For rest and shel - ter

fresh, so sweet, For song of bird and hum of bee, For  
branch - es high, For fra - grant air and cool - ing breeze, For  
sis - ters fair, For love at home and here each day, For  
of the night, For health and food, for love and friends, For

all things fair we hear or see, 1-4 Father in Heav'n we thank Thee.  
beau - ty of the bloom - ing trees,  
gui - dance lest we go a - stray,  
ev - 'ry - thing that good - ness sends,

*broad*

# Music Appreciation

BY SISTER MARY CHERUBIM, O.S.F.

Directress of Music, St. Joseph Convent, Milwaukee, Wis.



*"Music is a stimulant to mental exertion."*

—DISRAELI.

*The seasons change, the winds they shift and veer;*

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

—BREWER.

## MUSIC APPRECIATION IN THE SIXTH GRADE

### CHAPTER THREE (CONT.)

#### 2. FOLK MUSIC OF ITALY

Pre-requisite: Chapter One.

Italy is called "the land of song." Italian music gives utterance to the people's joy of living and loving. Although all Italian music bears its characteristic label, yet we find that the songs and dances of each district of Italy possess qualities different from those of other districts, and that, therefore, Italy offers many types of legendary folk music.

In Lombardy and Piedmont, northern divisions of Italy, very beautiful and probably the most ancient folk songs of the world are to be found.

The songs of Venice express refinement and grace; those of Naples are fiery and impassioned; the folk songs of the Abruzzi Mountain regions are poetic; and the songs of some of the peasants of Southern Italy are very sad, while their dances are gay and fiery, expressing the so natural re-action from suffering; for we often find that people who have the saddest songs have the most wild and impassionate dances. The folk music of Sicily reflects strong Arabian influence, and is, therefore, markedly Oriental in character.

Italy has more folk songs with known composers than any other country, due to the custom of holding an annual festival at Piedigrotta, in the vicinity of Naples. At these festivals composers stand on carts and sing their own songs over and over. The people then pick up the tune they like best, and at the end of the festival the song that is most generally sung is accepted as the "song of the year". Although these songs are often of little musical value, yet they express the sentiments of the folk, and must, therefore, be numbered among the folk songs. Thus new

songs are continually added to the folk music of Italy. However, one need not be astounded to hear the common people of Italy sing and whistle tunes from operas as they pass along the street, for Italy was the first country wealthy enough to devote much time to opera, and so, to a great extent, operatic tunes have taken the place of folk music among the people.

Italy is called the home of the opera, but it is also the home of the piano and the violin. The world's most valuable and best violins have come from the violin makers of Italy.

From the geography lesson children have learned that Italy is a peninsula; that it is almost surrounded by water. Due to this geographical condition, Italy has become famous for its boat songs, also called barcarolles.

Play "Santa Lucia" V.R. 20080.

Children recognize the tune, and state the mood expressed. This is possibly the most familiar of the Italian boat songs. St. Lucy is the patron saint of the Neapolitans, who sing it in her honor.

Play the tune again. Children analyze the song-form. The pattern by periods is A A B B—a two-part (binary) song form.

The folk song "Funiculi, Funicula" (Merry Life) was composed in 1880 to celebrate the opening of the funicula railway to the top of Mt. Vesuvius.

Play "Funiculi, Funicula" V.R. 20080\*.

Let the class learn to sing this song. (See "Americanization Songs" by Faulkner.)

A popular folk song in Italy today is "O Sole Mio" (My Sunshine). It describes the beautiful sunny climate of Italy, and expresses poetic thought.

Play "O Sole Mio" V.R. 20248.

Play the song again. Let the class analyze the form, and give the name of the instruments playing. (The pattern is AB—two-part or binary form, played by violin, flute,

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and harp.) See "Americanization Songs" — Faulkner.

The same record presents "Addio a Napoli" (Farewell to Naples.) Let the class hear this beautiful folk tune of Naples.

"Garibaldi's War Hymn"—This song dates from 1859. The words are by Mercantini, and the music was composed by Olivieri. It was sung by the armies of the great Garibaldi (1807-1882), whose maneuvers brought about the union of the various kingdoms of Italy under one flag. It was then that the tune became known as "Garibaldi's Hymn". (See "Americanization Songs"—Faulkner.)

Play "Garibaldi's Hymn" V.R. V-12167.

This record also presents the "Royal March of Italy" by Gabetti. Let the class hear it.

The dances of Italy are lively and temperamental. Some of the old Italian dances are still quite popular in Italy, but we find that the Italian folk of today prefer to dance the modern forms of waltz, polka, and mazurka, and use as accompanying instrument the accordion, sometimes adding the mandolin, guitar, and clarinet. Show a picture of an accordion, a mandolin, and a guitar.)

Play "Medley of Italian Airs" (played on the accordion) V.R. 81710, and let the pupils raise their hand each time they hear a familiar tune.

The dance called "Tarantella" is the most typical Italian national dance, and is today very popular among Italian peasants. It originated in the city of Taranto, from which it takes its name. It has a graceful and lively motion, and is usually accompanied by the tambourine. The "Tarantella" is also associated with a superstitious belief of early Italian peasants. They regarded the "Tarantella" as a cure for the effects of the poisonous bite of the giant spider, tarantula. The peasants held that the person bitten, in order to have the poison expelled, must whirl rapidly to this dance tune until he falls from exhaustion.

Play "Tarantella—Piedigrotto" V.R. 68823.

This particular "Tarantella" comes from Naples. The name "Piedigrotto" is taken from the name of a favorite section of the city where the song contest festival alluded to above is annually held. (For directions see "Folk Dances and Singing Games", by Elizabeth Burchenal.)

The Furlana is a Venetian dance of rapid motion. It is still popular among the folk, though in the seventeenth century it was danced mostly by the nobility.

The Bergomask is an Italian country dance dating back to 1569.

The Calata is a lively Italian dance in two-beat measure. It dates back to the year 1500.

The Courante is an old Italian dance, though it was also found in France, and some writers attribute it to the French. Let the class hear a Courante played on a guitar.—V.R. 1298.

The opposite side of this record presents another composition played on a guitar. Let the class hear it.

The Lavotta is an Italian round dance. In the sixteenth century it was popular in England.

The Passacaglia is an Italian dance form used in the sixteenth century as an outdoor or street dance.

The Saltarello is an Italian dance characterized by a hopping step, and danced with ever-increasing rapidity.

Play "Saltarello—La Campagnola" V.R. 68823\*.

#### ITALIAN FOLK TUNES ADAPTED TO ENGLISH TEXTS:

Boating Song  
Columbus  
Market Day  
My Banjo  
Mystery of the Sea, A  
Peddler, The  
Tic-e-tic-e-toc  
Trippole, Trappole (Barcarolle)  
Ti-Ri-Tomba (Fisherman's Song)  
Three Doves  
Venice (Canzonetta adapted)  
Westward, Ho!

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

### 3. FOLK MUSIC OF GERMANY AND AUSTRIA

Pre-requisite : Chapter One.

As the development of Germany and Austria has been similar, and since the people of both these countries speak the German language, it is only natural that their folk music is the same in style and character. However, it is decidedly different from that of other European countries, and is considered more intellectual than the musical utterances of any other European people. The folk music of Germany and Austria is the backbone of the masterworks created during the eighteenth and nineteenth centuries by the great composers of these countries.

## Merry Christmas

The Germans and Austrians have always exhibited great love for music, and every folk-gathering included song and dance, and almost every town had its own band of town-pipers.

The folk songs are many and varied. Beautiful religious songs originated among the German-speaking people, and their love of home and children has produced tender cradle songs, charming childhood songs, and simple melodious home songs.

Let the class hear "A Christmas Lullaby"—V.R. 20442. The words of this song as recorded are adapted to the German cradle song "Schlaf, Kindchen, schlaf".

Schlaf, Kindchen, schlaf,  
Der Vater huet die Schaf  
Die Mutter schuettelt's Baeumelein  
Da faellt herab ein Traeumelein,  
Schlaf, Kindchen, schlaf.

Play "My Dolly"—V.R. 20442\*. The words of this song as sung on the record are adapted to the charming German childhood song, "Kommt ein Vogel geflogen."

Kommt ein Vogel geflogen,  
Setzt sich nieder auf mein Fuss,  
Hat ein Zettel im Schnabel,  
Von der Mutter ein Gruss.

This record also presents two other German tunes adapted to English words. They are "The Child Jesus" (German Christmas song entitled "Ihr Kindelein Kommet") and "Now It Is Spring" (German title, "Freut Euch des Lebens"). Let the class hear them.

Other beautiful and simple German folk tunes are found in "140 Folk Songs", Concord Series No. 7, suggested in the Introduction to this course. (See "The Caecilia", September, 1933).

We also find many occupational songs, beautiful songs of nature, and inspiring Vaterlandslieder (Songs of the Fatherland), tender and lofty love songs, and many other songs that express the depth of emotion so characteristic of the German-speaking nations. Among German and Austrian settlers in America we still find singing societies whose objective it is to sing the "good old German songs" which no geographical nor political condition can ever erase from the hearts and memory of these people.

Play "German Folk Songs (Medley)" — V.R. V-6107.

A special feature among German folk songs are the student songs. At the time of Luther and the Reformation many of the airs of these songs (though many of them were originally drinking songs) were adapted to religious

words, and, though banished from the Catholic Church, are still sung in many Protestant churches throughout the world.

In Germany it was the Minnesingers and Meistersingers (Mastersingers) who kept the old folk tunes alive and sang the old legendary stories of the Rhine and the Black Forest, while at the same time they composed new verses and tunes. The Minnesingers were, like the French troubadours, of the nobility, but their songs were less lighthearted, nor did they, like the troubadours, hire singers to perform their songs. They sang their own songs and played their own accompaniment, for which they used either the lute or the viel (viol).

During the fourteenth century the art of the Minnesingers declined, for during this period the nobles and barons were engaged in political conflicts and wars. However, the folk could not be without music, and so the simple village and townfolk formed a guild, the members of which they called Meistersingers. As these were simple tradesmen such as locksmiths, cobblers, tailors, they did not have great skill in the art of music. The stiff rules they set up for composing tunes did not allow natural and spontaneous musical utterances, and thus the melodies composed by the members of the guild are rather monotonous, and the rhythm heavy and clumsy. But, nevertheless, these Meistersingers kept old tunes alive and spread the love of song and music among the people, making music a pastime for home and family.

The great Richard Wagner has immortalized the memory of the old Meistersingers in the greatest comic opera ever written, called "Die Meistersinger". The scene of this opera is laid in Nueremberg, and Wagner gives us a vivid picture of the Meistersinger period, and introduces us to Hans Sachs, the cobbler-poet of Nueremberg, who was the greatest and most famous of the Meistersingers. Hans Sachs died in 1576. The last known member of a Meistersinger guild died in 1876, but the movement already began to decline in the early part of 1600.

If the school library contains the book "Operas Every Child Should Know" by Dolores Bacon, children should read the story of the opera "The Mastersingers of Nuremberg."

Among the folk of southern Germany and Austria, the zither is a very popular instrument. The forerunner of the zither is the ancient Greek cithara. Let children hear the zither. Play V.R. 78598.

German music clubs of America not infrequently broadcast zither music. Children should "listen in" and note the folk tunes that are usually included in such a broadcast.

A soul-stirring war song expressing the German love and loyalty to the fatherland is entitled "Die Wacht am Rhein" (The Watch on the Rhine). It dates from 1854. The music was composed by Carl Wilhelm, and the words were written by Max Schnekenburger. It is typically German and is usually classed with the German composed folk songs.

Play "Die Wacht am Rhein" V.R. 20009.

If the book "Songs Every Child Should Know" by Dolores Bacon is on hand, let the children read the English translation of the words of this song.

Dancing also has always been a favorite recreation among the German and Austrian folk. It was the town-pipers who kept the old dance tunes from becoming obsolete. They accompanied the dance tune on the Dudelsack, the German name for bag-pipe. Bands of German town-pipers existed in some places as late as the middle of the nineteenth century.

The Broom Dance (Besen-Tanz) is one of the best known German folk dances or singing games. See "Dances of the People"—Burchenal. Also recorded on V.R. 20448\*.

The Bummel Schottische is a very jolly and lively old folk dance. It originated in Mecklenburg, Germany. Let the class hear this dance tune—V.R. 20448\*.

Ga Von Mi (Go From Me) is a German singing game. See "Dances of the People"—Burchenal.

Another German singing game is "Fr̄uet Euch des Lebens." For directions see "Dances of the People"—Burchenal. Recorded on V.R. 20448\*. (Come Let Us Be Joyful).

The most characteristic German dance is the Laendler, also called Dreher or Schleifer. It is the precursor of the waltz, which some authorities attribute to Austria, while others assert that it originated in Bohemia; but it most certainly is derived from the Laendler, which is typically German and which is at the present time still danced at Bavarian and Austrian village festivals.

Play "Laendler" V.R. V-6115.

"Waltz" V.R. V-6115.

#### A LIST OF GERMAN FOLK TUNES ADAPTED TO ENGLISH WORDS:

Autumn Song  
Apple-Tree House, The  
Cradle Song  
Chickadee, The

Christmas Day  
Christmas Eve  
Christmas Tree, The  
Cuckoo, Welcome Your Song  
Clock, The  
Evening on the River  
Echo Song  
Friendship  
Fourth of July, The  
Flag Going By, The  
Golden Boat, The  
Gentle Winds of Evening  
Home Song  
Home  
In May  
If I Were a Bird  
Journey-of the Leaves, The  
Jack-in-the-Pulpit  
Little Dustman  
Ladybird  
Lullaby  
My Pony  
Mail-box, The  
Merry Sportsman, The  
Memorial Song  
Nightingale, The  
O Verdant Pine  
O Tempore! O Mores!  
(German student song)  
Pine Tree, The  
Picnic on the Grass, A  
Pine Tree Swing, The  
Riddle, A  
Roses Bloom Instead  
Shower, The  
Song of Bread, A  
Sleeping Forest, The  
Sleep Song  
Sleep, Baby, Sleep  
Santa Claus  
Swing Song  
Ship at Her Anchor, The  
Song of the Mermaid  
Spring Song, A  
Silent Night  
Tall Clock, The  
Town Crier, The  
Who Are You?  
Winter's Past  
When Fields Are White  
Winter Good-bye  
Wind, The  
Ye Watchers

These tunes are found in the reference books suggested in the Introduction to this course. (See "The Caecilia", September, 1933).

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## Question and Answer Box

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

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



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Questions submitted in October 1933

Q. "Kindly explain in the *Caecilia*, a) what was the original opposition caused by Ratisbon to the Benedictines of Solesmes in reviving the accent and rhythm of plainsong? b) Why are notes in Missals not marked with the *episema* and *mora vocis*, which would aid priests when chanting the sacred words?"

A. The origin of the opposition is connected with the publication of the Roman Gradual by Dom Pothier in 1883. Dom Guéranger, the restorer and first abbot of Solesmes, as early as 1841, saw the necessity of a new Gradual and a new Antiphoner for his monastic family. In 1856 he appointed two monks to devote themselves to the preliminary studies and researches. In 1866 Dom Jausion and Dom Pothier had nearly finished the work on the new Gradual. Dom Guéranger advised them to spend another ten years on perfecting the work. In 1870 Dom Jausion passed away and left Dom Pothier sole editor of the vast undertaking. In 1883 the Gradual "*juxta codicum fidem—a faithful reproduction of the ancient manuscripts*" appeared; it was ushered into the literary world by the famous memorandum, entitled LES MELODIES GREGORIENNES. But during this period of time other chant activities took place. In 1868 the "*Editio Medicea*" was selected and subsequently declared "*official*"; in 1873 a Papal Brief granted a thirty years' monopoly to Herr Pustet of Ratisbon; still, neither by this monopoly nor by the decree of the Sacred Congregation of Rites in 1883 was the Medicean Edition made compulsory. A violent attack by the partisans of the Ratisbon Books was landed against Dom Pothier, saying "*his edition was not true to tradition*". To vindicate the honor of his teacher, Dom Mocquereau issued a fascicle in which he set forth the method of comparative study employed at Solesmes to arrive at definite results. The subject chosen was the Gradual JUSTUS UT PALMA, reproduced from over two hundred manuscripts of every country and every pe-

riod from the ninth to the sixteenth centuries. By this means the substantial agreement of Dom Pothier's edition with the witness of tradition was triumphantly vindicated. Dom Mocquereau then passed from the defensive to the offensive, and had no difficulty in showing up the errors, barbarisms, inconsistencies, and alterations which made the Medicean books entirely discreditable as representatives of tradition. Ratisbon considered Solesmes as an opponent of the official books; Solesmes considered the choice of the Medicean books a calamity for Holy Church; Divine Providence interfered: the one who was to ascend St. Peter's Throne was a member of the chant Congress of Arezzo (1882); he became well acquainted with the merits of the one and the demerits of the other edition. With undaunted courage he cut the Gordean Knot when in 1903, on the feast of St. Caecilia (Nov. 22) he issued the famous *Motu Proprio* and in the fulness of Apostolic power commanded that the ancient melodies, "now so happily restored", must be taken up by the entire Church.

b) The rhythmic signs (horizontal and vertical lines and the dot representing the "*mora vocis*") were never inserted into the Missals for the following reasons: 1) Rome makes a sharp distinction between authentic version of melody, and accidental signs of melodic interpretation. Rome has declared the restored version "*official*" and binding on all who follow the Roman Rite. The manner of interpretation, however, is left with the different music schools, the bishops exercising a vigilant care over them; they give, or refuse to give, the IMPRIMATUR to rhythmic chant editions published in their dioceses. 2) the privilege of attaching the rhythmic signs of the *Solesmes School* has been exclusively granted to the Firm Desclée & Co. (Tournay & Rome), in consideration of the extraordinary help accorded to the Monks ever since they were driven from their monastic home in 1901.

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Q. "In what light does the Vatican Edition of Gregorian Chant appear to-day?"

A. It appears to be "one of Almighty God's Fairy Tales". At first there is a period of seemingly hopeless mix-up: conflicting views, ridicule, bitter opposition, bold statements to the effect "that it is impossible to restore the ancient melodies". Then appears on the scene Dom Mocquereau's PALEOGRAPHIE MUSICALE (1889) with the motto "*Res, non verba—Facts, not words*". The musical world is stunned: Dom Mocquereau had the brilliant inspiration "to bring the libraries within reach of those who could not travel about to visit them". For thirty years he has given photographic reproductions of manuscripts with the purest, oldest, and most important texts; five Graduals and Antiphoners were reproduced in the course of thirty years which have shown to the public the undoubted value of Dom Pothier's books. Meanwhile the younger monks of Solesmes undertook the transcription on synoptic tables of a whole library of manuscripts. Each passage of the subject-matter has its own synoptic table, drawn up by placing each version in parallel alignment—the versions arranged in perpendicular rows, grouped in schools or in countries of origin: the whole arranged neum by neum, in parallel columns, so that the history of a neum can be followed in its formation, its variations, and its corruptions. We can understand how small are the opportunities for private judgment in a work organized with such method; the man who was the inspiring genius of the work aimed at making it impossible by fixing among his workers a mutual control. It is above all a school, a workshop we see at Solesmes, and the one speaking in the name of twelve or fifteen members of this school or workshop is merely one of their number, subject himself to their control, as they are to one another and to himself (Dom Gatard).

Q. "What is the meaning of LIBER USUALIS?"

A. The adjective 'usualis' means 'convenient, serviceable, handy'; accordingly "Liber Usualis" means 'handy book'. The French editions bear the title: "Paroissien", which means 'Parish Book'. The Liber Usualis was originally brought out at Solesmes for the benefit of parishes and religious houses where the Offices were sung only on Sunday and the principal feast-days.

Q. "Who has laid the first foundations of the Solesmes work of chant restoration?"

A. The man chosen to do great things for the glory of God was Dom Prosper Guéranger. He was born in 1805 at Sablé-sur-Sarthe, in the diocese of Le Mans, France. In 1827 he was ordained priest. Being a man of extraordinary talents and a great piety he was at once appointed professor of theology and made secretary to Bishop De La Myre (of Le Mans). In the familiar colloquies with this noble Prince of the Church, whose whole being had cast deep roots in the good traditions of church and state before the revolution, the young Dom Guéranger learned to know the misery into which the church of his country had fallen through indescribable diatribes. In the bishop's house he saw for the first time the Roman Missal and Breviary, for at that time only twenty dioceses out of eighty followed the Roman Rite; the remaining sixty followed different Gallican Liturgies. Dom Guéranger was so taken with the sublime character of the Roman Liturgy that he begged the bishop for permission to use henceforth the Roman Missal and Breviary. This was the first step in the gigantic struggle against the Gallican separatism.

Q. "What means did Dom Guéranger adopt to bring France back to the Roman Liturgy?"

A. Dom Guéranger was convinced that theoretical instruction alone would never effect a change of opinion: he saw clearly that he must resort to a practical means—and this means was the restoration of the Benedictine Order to France. With the bishop's permission he began to live according to the Benedictine Rule, occupying a remote and quiet room in the bishop's palace. In 1832 he bought the ancient Priory of Solesmes for 40,000 francs; the abandoned building stood near his native town. In the same year the bishop approved the Constitutions which the young monk had drawn up for the monastic family. In 1833, July 11th, five priests and two brothers took possession of the restored buildings. From that day on the Roman Liturgy was carried out with precision and unction.

Q. "What obstacle came into Dom Guéranger's way?"

A. Dom Guéranger now found out that mere zeal and learning were not sufficient; he felt the necessity of establishing a living contact with an existing abbey. Consequently he turned to Rome, and entered St. Paul's Abbey

as a humble novice (1836); on July 27, 1837 he made his profession. October 31 of the same year Pope Gregory XVI made him Abbot of Solesmes and declared him Superior General of all the abbeys to be restored to France. Abbé Lacordaire, who had been present at Dom Guéranger's profession, resolved to re-introduce into France the Dominican Order.

Q. "How is the name "Solesmes" pronounced?"

A. It is pronounced Soh-laym', with the accent on the second syllable; only the initial s is sounded. Another famous abbey, Molesmes, according to the same rule is pronounced Moh-laym'.

### GET READY EARLY

ASH WEDNESDAY IS FEBRUARY 14th, 1934. EASTER IS APRIL FIRST.

Prepare for your Lenten music, Holy Week programs, Palm Sunday and Easter Services now.

### ERRATA

Pg. 364, November Questions and Answers, bottom of first column, Note regarding stanzas written by Fr. Cummins O.S.B., to hymn "Holy God"; the composition mentioned was omitted from the issue, and the note regarding it should have been removed.

### GOOD MUSIC FOR LENT

697 Miserere	Allegri-Manzetti	.20
(for T.T.B.)		
692 Come All Ye Angels	J. B. Molitor	.15
(for S.A.T.B.)		
694 Love's Hour Peals	P. E. Kuntz	.15
for S.S.A.		

## Msgr. Manzetti's Review of Current Publications

### Treatise on the Accompaniment of Gregorian Chant by Henry Potiron

English translation by Ruth C. Gabain,  
Desclee & Co., Tournai, Belgium, 1933.

This translation is based on the second French edition published in 1927. The first appeared in 1910.

A Treatise on the much controverted subject of an accompaniment to the Chant is rather eagerly awaited, if not with the expectation that it may be the long looked for ideal, at least in the hope that it will throw some light on the vexed question.

Mr. Potiron's work is officially acknowledged as representing the views of the School of Solesmes in this regard. That these may be the ideas of fully equipped musicians on a matter of such importance depends much upon what, under the present circumstances, one understands by thorough musicians. It is one thing, indeed, to be able to decipher the paleographic manuscripts and reach a complete understanding of the monodic form of the Chant of St. Gregory, in which we acknowledge the Benedictines of Solesmes to be past masters, but another thing altogether to be well versed, from both an historical and technical standpoint, in the proper style of simultaneous tones of figured music which an harmonization of the Chant rightly demands to make it not only Gregorian in character but musical and artistic as well.

The volume comprises three parts.

#### I

The first naturally deals with the harmonic material to be employed. Its presentation, however, makes it manifest from the very beginning that it is the same as that used by modern musicians and not by the contrapuntists of the golden age of harmony, whose mentality was certainly nearer to that of the Gregorianists than that of our contemporaries. However, the mathematical facts and physical laws, which Almighty God has placed at the root of acoustics, will never vouchsafe for many of the modern treatments as herein recommended or allowed. These are not true to, nor intrinsic with, the natural relations of sounds. Other remarks anent the tritone, consecutive perfect intervals, false relations

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and other unharmonic devices are too superficially explained and often wrongly treated. They are apparently adopted or rejected according to preconceived ideas that are not based on physical facts. In truth, this absence of rational principles is the very cause of modern music degenerating into an unbecoming mess of unrelated sounds. As an art, it is a non entity. As a means of worship, it is a defiance of the laws of the Creator.

Since, in the opinion of the critic, an accompaniment of the Chant, to be true to the style of the melodies themselves, should also be melodic, a Treatise on the matter must necessarily approach it from a contrapuntal angle, as this of Mr. Potiron properly does. Yet, it is questionable whether pupils should be launched immediately into its multiple species and intricacies before they are sufficiently drilled in all the fundamental rules that govern individual chords, as well as their interconnections upon which the legato style of counterpoint is naturally founded. If harmony and counterpoint are to music what grammar and syntax are to languages, one asks himself if the latter can be fully grasped without a thorough knowledge of the former. But then, there is a great difference between the counterpoint that leads to a true technique of melodic music and that which barely surpasses the cheap style of harmonic blocks. Unhappily the samples proffered here are of the latter type.

## II

The second part of the Treatise concerns itself with the all important question of rhythm. Needless to say the critic is here, as he has ever been, in full accord, as far as its essentials are concerned, with the theory that makes metrical divisions alone the basis of rhythm, as is also that of Solesmes. Ancient rhythm up to the sixteenth century has always computed its movement from a certain ordonnance of mere syllables and notes, groupings and metrical proportions, regardless of its tonic accentuation. The present exposition of the matter, however, seems a bit laborious, not well enough digested, coordinated and lucid, although correct and in keeping with true principles. It is this lack of a proper method of succinctly and logically presenting the case that has left the question of rhythm pending in the mind of many a musician in the past. A better elucidation would certainly help to make it clearer and more receivable.

## III

Part three opens the question of Gregorian

modality with the known assertion, made by a member of the Solesmes Order a few years ago, namely, that the eight Gregorian modes can be reduced to three modal groups. The radicalism of this new conception of modes will escape no one. It is strange, indeed, that such an unheard-of theory should have been discovered only in the middle of the twentieth century, since no Greek nor Gregorian theorists ever hinted by way of word or work at such a novel classification of the ancient modes. Not even the figured music theorists up to the seventeenth century, when Gregorian modalities still exerted some influence upon the harmonization of part music, have put forward the slightest evidence of any such theory. Sure enough, they knew more about the modes of old than any bold disharmonist of our century. In truth, the Babel-like confusion in musical and artistic principles, that holds sway among modern musicians today, should make them cautious about advancing uncharted theories on mediaeval forms of music which are at such an essential variance with their own idiom of merely juxtaposed and crashing notes. There is no space here to refute the so-called proofs of groupal equivalences given in support of such a radical theory. One example, however, may not be amiss. We are all aware that the authentic and original minor scale has all its notes in equivalence with those of its corresponding major in modern music. Their individual juxtaposition is so indeed, but their differentiation or inequivalence lies in the fact that, even if by position only, its first and last note, called tonic, changes all their relations. It is these relations alone that, as effectual coefficients, constitute the mode as minor. Individual equivalences are but the raw material used for a mode, with no intellectual or modal meaning until the tonic has been determined. It is so in every language where individual expressions may be equivalent, but where no meaning is attainable until the subject has been determined. A pile of stones or bricks of every size and description does not constitute any architecture at all until they are put in a certain order according to the architect's design. Two architects may draw their raw material from the same pile, yet produce two different styles of architecture. Hence relations alone make for architecture. The case is also the same as with rhythm. Notes of equal or unequal value may be selected for rhythm in music, but as long as they are not put in order according to groupings determined by ictuses, there is not only no rhythm

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but no music. Music made up of equal units, but arranged in groups of twos and threes in various successions, will make for free and unequal rhythm as in languages. That is the case of the Chant. Music made up of unequal notes, but measured in regular groups of two or threes only, make for equal or mensuralistic rhythm, the molding of groups remaining the same throughout. This proves, indeed, a regular rhythm, although made up of notes of unequal value, for the ictic notes occur at regular intervals. That is the case of figured music.

Hence it is the regularity or irregularity of the ictus that makes musical rhythm mensuralistic or free, and not the equal or unequal duration of the notes. So it is with the notes in equivalences. They show no modal significance when individually juxtaposed, but assume a modal meaning when taken as a part of the whole, the identity of which is determined by the key note or tonic. Therefore only the relations between notes make modes, as ictic notes alone make rhythm. Naturally no musician will accept raw equivalences as factors in modal groups. It would be a baseless and childish speculation, destructive of all essential differentiation of modes and of all musical art.

Finally, the given samples of harmonization make it plain how preponderantly disharmonic is the material employed. Diatonism and rhythm alone reflect here the ancient character of the Chant. As to modalism, as explained above, it has been so tampered with according to the new theory of modal groups, that all that is left of it is either colorless or modeless. Then too, the material of harmony used is that of an age other than the smooth Gregorian melodic contour would suggest; to be exact, it is that of the age of piled up dissonances or unrelated juxtaposition of sounds. We will ever insist that dis-chords of all sorts are bound to obliterate the plastic impression that the suppleness inherent in the melodic movement of the vocal part should leave behind. They, moreover, unfortunately form for the upper melody a heavy background that is often very painfully obstructive. Indeed, modern disharmonists are neither historically, artistically, musically nor religiously prepared to teach us the proper way to accompany a music as legato and reposeful as that of St. Gregory.

The present Treatise, aside from the parts that deal with counterpoint and rhythm in general, does not advance the question at hand

## INTERESTING PROGRAMS



### ORGAN RECITAL

by

RICHARD KEYS BIGGS

at the

**Blessed Sacrament Church**

Hollywood, California

November 15th, 1933

#### Program

- |  |                          |
|--|--------------------------|
| 1. Choral                                      | Schiedt<br>(1587-1654)   |
| 2. Recit de Tierce en taille                   | de Grigny<br>(1671-1703) |
| 3. Toccata and Fugue in D minor                | Bach<br>(1685-1750)      |
| 4. Adagio                                      | Bach                     |
| 5. Prelude and Fugue on the name<br>B* A* C* H | Liszt<br>(1811-1886)     |

The theme of this great work is written on the notes B, A, C, and B natural which in the old German nomenclature was called H.

- |  |                          |
|--|--------------------------|
| 6. Adagio  | Liszt                    |
| 7. Choral in A. Minor                              | Franck<br>(1822-1890)    |
| 8. Pastorale from First Symphony                   | Guilmant<br>(1837-1925)  |
| 9. A. D. 1620                                      | MacDowell<br>(1861-1908) |
| Suggesting the storm-tossed ships of the pilgrims. |                          |
| 10. Meditation                                     | MacDowell                |
| 11. Prelude  | Dupre                    |

Casavant Organ

one step. Quite the contrary, it acts the other way.

LEO P. MANZETTI.

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## Interesting Programs

### Musical Activities at St. Joseph Convent Milwaukee, Wisconsin

OCTOBER 4, 1933

1:30 P.M.—ORGAN RECITAL given by  
The Organists of St. Joseph Convent Choir

#### PROGRAM

Adagio from Sonata in e minor	Rogers
Prelude in e minor	Bach
Fantasia	Cyril Kistler
	Sister M. Clarissima
Finale from First Sonata	Bach
Zwiegesang	Rheinberger, Op. 59, No. 8
Sonata in One Movement	Sidney Homer, Op. 39
	Sister M. Theophane
Invocation	Haegg, Op. 12, No. 3
Fugue in c minor	Bach
Sonata in f minor	Mendelssohn, Op. 65, No. 1
Andante recitativo	
Allegro assai vivace	
	Sister M. Marcina

2:45 P.M.—ORGAN RECITAL given by  
ARTHUR C. BECKER, Mus. M., A.A.G.O.  
Dean of DePaul University School of Music and Drama

#### PROGRAM

Hosanna	Th. Dubois
La Nuit (The Night)	Karg Elert
Toccata and Fugue in d minor	Bach
O Man, Bemoan Thy Fearful Sin	Bach
Sketch in f minor	Schumann
In Paradisum	Th. Dubois
Piece Heroique	Cesar Franck
Berceuse	Arthur C. Becker
Scherzo from Storm King Symphony	Cl. Dickinson
Variations de Concert	Jos. Bonnet

4:00 P.M.—PROGRAM OF CHURCH MUSIC given by  
ST. JOSEPH CONVENT CHAPEL CHOIR

Sister M. Cherubim—Composer and Conductor  
Sister M. Clarissima—Organist and Asst. Conductor  
Sister M. Marcina—First Asst. Organist  
Sister M. Theophane—Second Asst. Organist

#### PROGRAM

Jesu, Rex Admirabilis	
	Sister M. Cherubim, Op. 20, No. 5
O Deus, Ego Amo Te	
	Sister M. Cherubim, Op. 36, No. 7
Ave Vivens Hostia	
	Sister M. Cherubim, Op. 36, No. 6
Osanna to the Son of David	
	Sister M. Cherubim, Op. 22, No. 5
Regina Coeli Laetare	
	Sister M. Cherubim, Op. 35, No. 3
Fantasia	Cyril Kistler
	Organ Solo—Sister M. Clarissima
Ave Maria	Sister M. Cherubim, Op. 43
Hymn to St. Caecilia	Sister M. Cherubim, Op. 30
See the Sun His Light Withdrawing	
	Sister M. Cherubim, Op. 37, No. 5
Exulta Filia Sion (Published in this issue)	
	Sister M. Cherubim, Op. 57
Veritas Mea	Sister M. Cherubim, Op. 21
Concert Paraphrase	Nikol Fuchs
	Organ Solo—Sister M. Clarissima

5:15 P.M.—BENEDICTION of the BLESSED  
SACRAMENT

#### PROGRAM

Adoro Te Devote	Sister M. Cherubim, Op. 20, No. 9
Tantum Ergo Sacramentum	
	Sister M. Cherubim, Op. 20, No. 10
Holy God	Traditional Melody with organ acc. by Sister M. Cherubim

### St. Louis, Mo.

The following program was rendered at the Jubilee  
Celebration of the School Sisters of Notre Dame  
Sancta Maria in Ripa, St. Louis, Mo.

#### August 19

Proper:		Vatican Chant
St. John Eudes		
Gradual and Alleluia		arr. Allmendinger
Offertory Motet: Jubilate Deo		J. Singenberger
Ordinary: Missa in honorem B.M.V. de Loreto		Goller

#### August 21

On the fiftieth anniversary of the Religious Pro-  
fession of Reverend Mother Provincial M. Jolendis, the  
following program was rendered:

Convent Processional: O Sanctissima	Traditional
Pontifical Processional: Ecce Sacerdos	Montani
Proper: Introit, Gradual, Communion	Vatican Chant
Offertory Motet: Quid retribuam	Griesbacher
	Schola Cantorum
Ordinary: Missa "Cum jubilo"	Vatican Chant
The Congregation (The Convent Community)	
Benediction of the Most Blessed Sacrament	
Panis Angelicus (a capella)	Casciolini
Tantum Ergo (a capella)	Aiblinger
Holy God	Traditional
Recessional: Salve Regina	Vatican Chant
	The Congregation

### PROGRAMME OF THE MUSIC SUNG DURING THE CONSECRATION CELEBRATIONS

#### St. Mary's Abbey Buckfast, S. Devon, England

Conductor and Organist

Dr. Henry Wardale, F.R.C.O.

Organist at the Church of the Sacred Heart, Wimbledon  
Aug. 24, Wednesday, 6:30 p.m. Motets at the entry  
and reception of the Cardinal Legate.

- Gloria et Honore ad 5 voces Jacobus Handl
- Ecce Sacerdos Magnus ad 4 voces  
L. da Victoria

3. Antiphon: Beatam Me Dicent Plainsong  
v. and R. Exaltata est. Super choros, in honour of  
Our Lady, Titular Patron under the title of the  
Assumption.

Aug. 25, Thursday. Chants of the Rite rendered in  
Plainsong.

At the Entry for Mass of the Dedication, Mgr.  
Charles W. Smith C.B.E., D.S.O. played the organ.  
On the arrival of the Legate in the sanctuary, the  
choir (in the lantern-gallery of the tower) sang again  
the Ecce Sacerdos Magnus.

Missa: "Aeterna Christi Munera"

G. P. da Palestrina

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Proper of the Mass—"Terribilis est"—Plainsong  
Motet for the Offertory:

"Domine Deus in Simplicitate Cordis Mei."

Plainsong text adapted to a musical setting of William Byrd's. The Responses of the Mass were sung in a four part setting for men's voices, specially composed a few years ago for the monks of Buckfast by Dr. Wardale.

Solemn Pontifical Vespers (Celebrant: H.E. the Cardinal Legate). 6 p.m.

Deus in Adjutorium.

Victoria

Psalms con falsobordone auctorum saeculi xvi.

1st and 3rd

Caesar edc Zachariis

2nd and 4th

Lud. Viadana

Hymn: Coelestis Urbs Jerusalem ad 4 voces. Specially written for the occasion by H. Wardale, Mus. D. 1st and 2nd strophes to the plainsong tune of the Liber Usualis.

Magnificat

Zachariis

Aug. 26, Friday. Pontifical High Mass sung by the Right Rev. D.D. Fidelis von Stotzingen, Abbot Primate of the Order of St. Benedict.

Missa: "Dixit Maria"

Leo Hassler

Aug. 27, Saturday. Pontifical High Mass sung by the Right Re. Dom Anscar Vonier, Abbot of Buckfast.

Missa

Palestrina

Aug. 28, Sunday. Pontifical High Mass, sung by His Lordship the Bishop of Plymouth.

Missa: "Regina coeli"

J. Kerle

## INSTALLATION OF BISHOP SHAUGHNESSEY

Seattle, Wash.

Seattle welcomed the new bishop of the Catholic diocese of Seattle, Most Rev. Gerald Shaughnessey, S.M., S.T.D., who was formally installed at St. James' Cathedral, October 10, with the most impressive ceremonies ever seen there. An unusual program of liturgical music was sung by the cathedral choir of men and boys under the direction of Dr. Franklin Sawyer Palmer, assisted by John McDonald Lyon. Following is the program: Processional, "Regina Coeli Jubila," Traditional; Motets during the obeisance of the clergy; "O Bone Jesu," Palestrina; "Ave Maria," Vittoria; "Jesum Christum Regem," Yon; "Adoramus Te," Palestrina; "Ecce Sacerdos Magnus," Elgar; Proper of the mass, "Spiritus Domini," Gregorian; Kyrie, Ravello; Credo I, Gregorian; Motet, "Quae es ista?" Franck; Sanctus and Benedictus ("Missa Aeterna Christi Munera"), Palestrina; "Agnus Dei" ("Missa Puer Natus Est"), Franklin Sawyer Palmer; "Domine Salvam Fac," Gounod; "Tollite Hostias," Saint-Saens. Daniel O'Brien, tenor soloist of St. Mary's Cathedral, San Francisco, came up from the southern city to be tenor soloist for the occasion. The music was broadcast over KOL.

## POPULAR BOSTON CHOIR HEARD IN PROGRAM OF CATHOLIC CHURCH MUSIC

The following Program of Catholic Church Music was sung by the Choir of the Church of Saint John the Evangelist, Bowdoin Street, Boston, Everett Titcomb, Director, assisted by Grace Leslie, of New York City, Contralto, and Clifton Lunt, Organist, on Tuesday evening, November 14, 1933, at 8 o'clock. As usual the choir was superb, and the congregation large.

### PROGRAM

#### I. Plainchant

1. Kyrie Eleison

2. Gaudeamus (Introit for All Saints' Day)

3. Stetit Angelus

(Offertory for the Feast of St. Michael the Archangel)

4. Haec Dies

Alleluia, Pascha nostrum

Victimae Paschali

(Graduale and Sequence for Easter Day)

#### II. Sixteenth Century Polyphony

1. Kyrie Eleison

(Spanish School)

Cristoforo Morales

2. Tenebrae Factae Sunt

(Roman School)

Pierluigi Palestrina

3. Sepulto Domino

(Spanish School)

Tomás Luis Victoria

4. Hodie Christus Natus Est

(Dutch School)

Jan Sweelinck

Contralto Solos

Grace Leslie

Selected

#### III. Modern Compositions

1. Ninna-Nanna\*

(Christmas Lullaby)

M. Mauro Cottone

2. The Cherubim Hymn

(Russian Liturgy)

Tschesnokoff

3. Two Communion Motets†

Everett Titcomb

(a) For the Feast of the Dedication of a Church

(b) For the Feast of Pentecost

4. Sanctus and Benedictus

(Missa de Regina Coeli)

Everett Titcomb

5. Motet on Old French Melody\*

Gustav Holst

\* By request.

† First time.

### AT BENEDICTION

O Salutaris Hostia

Joseph Noyon

Tantum Ergo

Tomás Luis Victoria

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From The Vatican Gradual

Transcribed in modern notation

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