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IOANNES PETRALOYSIUS PRAENESTINUS

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No. 1

MUSIC FOR LENT

X—composition is part of a double number of collection.

Adoramus Te Christe		
694X	Bischoff, J. C.	S.S.A.T.B.B. \$.15
558X	Constantine, George12
52	Palestrina-Rotoli	S.A.T.B. .12
498X	Palestrina-Reilly	T.T.B.B. .15
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683X	Mauro-Cottone	3 equal voices .15
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628	Neubauer	T.T.B.B. .15
Christus Factus Est		
C51	Anerio, C.	S.A.T.B. .12
1911-3	Lohmann, A.	S.A.T.B. .20
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830	Endres, O. P.	S.S.A. .12
Deus Sic Dilexit Mundum		
676	Stainer-Bonvin	S.A.T.B. .15
677	Stainer-Bonvin	S.S.A. .15
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Miserere		
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O Bone Jesu		
736	Becker, Rene L.	S.A.T.B. .15
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398X	McDonough, F. J.	T.T.B.B. .15
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690X	Piel	S.S.A. .15
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833X	Singenberger, J. (Harm.)	S.A.T.B. .12
O Cor Jesu		
218X	McDonough, F. J.	S.A.T.B. .12
O Domina Mea		
277	Smith, Joseph	S.A.T.B. .15
O Sacrum Cor Jesu		
573X	Schweitzer, J.	S.A.T.B. .12
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375X	Singenberger, J. (2 or 4 voices)	.25
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C739	Terry, R. R.	S.A.T.B. .12
C741	Palestrina	S.A.T.B. .12
Quemadmodum Desiderat		
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Silentio et Devotione		
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A HAPPY NEW YEAR TO YOU ALL

This year we introduce, as usual a new cover, for your 1935 copies of THE CAECILIA.

Each month we will present a likeness of some ancient master of Catholic Church Music. These photographic reproductions are gathered from the most authoritative sources available. In addition to the present well known picture of Palestrina, there will follow likenesses of Di Lasso, Hasler, Byrd, Nannino, Anerio, Soriano, Viadana, Allegri, Handl, Frescobaldi, Sweelinck, etc.

Readers who have other pictures will perform a service if they will loan us the photographs for a few days, for inclusion in this series. With these pictures, and the brief modern biographies of well known names in church music, now being presented in THE CAECILIA, 1935 will see gathered into one volume the most comprehensive group of photographs and biographies of Catholic Church Musicians ever gathered. Musicians great and small whose works were well known during various generations will be grouped together for the first time, to our knowledge.

We are indebted to Mr. Leo Fisselbrand of Syracuse, N. Y. for the suggestion that we undertake this series, to Mr. John MacDonald of Scotland for his suggestions, to Mr. Angie of Whitman, Mass., and the custodians of the Brown Music Library, (Division of the Boston Public Library) for this series. Also our thanks are expressed to Mr. George Fischer, of the firm of J. Fischer & Bro., for his cooperation in providing information about the various composers whose works have appeared in the catalog of his company.

The entire series will take over two years to present, but we feel that it will be well worth the effort, for the sake of those erudite program makers, who like to know all about the musicians whose works they render. Heretofore no such collection has ever been made in this country.

EMMANUEL COLLEGE, BOSTON OFFERS COURSE IN LITURGICAL MUSIC

Under the capable direction of Sister Rose Marie, a new course at Emmanuel College (for Women) Boston this year embraces the study of Gregorian Chant. This marks the first step in the direction of familiarizing New England Catholic College girls with the historic music of the church. Each girl is

equipped with the latest edition of the "Liber Usualis," and it is felt that when those who have completed the course, return to their local parishes there will be brought to the various districts a gradually increasing number of parishioners who understand the beauty of the liturgical music of the church.

If this movement grows as it should, its effect will be to equip Catholic college graduates with the type of music knowledge which should be theirs, and fundamentally serve to pave the way for a more intelligent observance of the liturgical movement of the church in this country. The course is well attended and we congratulate the Sisters of Notre Dame on their enterprise.

SINGENBERGER'S "ECCE SACERDOS" HAILS CARDINAL MUNDELEIN ON HIS 25TH ANNIVERSARY

In the presence of 17 Archbishops, many Bishops, 10 Abbots, and over 1000 Priests, gathered to honor Cardinal Mundelein, on the occasion of his 25th Anniversary of his elevation to the Episcopacy, the appearance of His Eminence was greeted by the singing of J. Singenberger's immortal "Ecce Sacerdos".

The entire program was broadcast over a National Network, and marked the latest of the long list of notable performances given to this well known composition.

OTHER WORKS WHICH HAVE GAINED NOTABLE PERFORMANCES RECENTLY

Among the church music compositions which have appeared in THE CAECILIA and which have been the recipients of widely advertised performances, have been the following:

Dumlers "Missa Dei Amoris," Sung at the Vienna Cathedral.

McGrath's "Missa Pontificalis" Broadcast over national network, at the National Convention of the Knights of St. John. "Praise Ye The Lord" By Richard Keys Biggs, broadcasted nationally from Hollywood, California, and recorded for an ecclesiastical sequence in a Warner Brothers Motion Picture. Mauro-Cottone's "Ave Maria" broadcast by Father Finn's Paulist Choristers, on the National Catholic Truth Hour.

(Continued on Page 10)

USE OF THE SOLESMES EDITIONS

The Only Possible Means of Obtaining Uniform Chanting

ROLAND BOISVERT
Central Falls, R. I.



GREGORIAN CHANT is so delicate an art that it cannot suffer mediocrity; yet no type of music is rendered more carelessly than is this one. The principal reason for this state of affairs is the lack of knowledge of the subject in question. Many have little sympathy for things they do not understand, or they care less to learn about them, or look into them with a prejudiced mind. One may be a very good musician, know his harmony, counterpoint, and fugue, but have not practical knowledge of Gregorian Chant. Some of them set up systems of their own, dabble in manuscripts, quote medieval authors, as though they had discovered their quotations, and twist facts to preconceived theories. They retard the general acceptance of the SOLESMES EDITIONS more than those who have fallen into a routine and lack the necessary courage to amend themselves or look upon chant as a necessary evil, the less sung the better. All is chaos and confusion outside Solesmes. Separate systems of interpretations is nothing more or less than musical protestantism. There is no branch of human activity where phantasy becomes the rule. Rhythmic freedom exists but for the composer, the interpreter should scrupulously strive to keep that rhythm that gave birth to the composition, otherwise he betrays his most elementary duty towards both the composer and the composition.

We read much about Mensuralism of late. In itself it is not wrong, on the contrary, our so-called Classical School lives by it; but it killed Gregorian Chant in the Middle Ages because free rhythm cannot breathe in this sort of straight jacket. Others persist in maintaining that the word accent indicates the rhythm, so according to them the same melody could possibly possess as many different rhythms as it has several verses. A word is only capable of receiving a rhythm not of giving one. Others accentuate the first note of each neume, or group, ignoring that the construction of neumes are melodic not rhythmic. In a fusion of two neumes thus forming a pressus there can be no rhythmic significance to the first note of each neume moreover the same copyist did not always

use the same combination of neumes in transcribing the same melody no more than did Dom Pothier in the Vatican Edition.

Through the lack of knowledge of some of the Solesmes exponents much harm is done to the cause. It takes more than a summer course to master the Solesmes Method and to overcome years of faulty practice. Others attempt to croon in a sentimental manner the sacred melodies because they lack expression, so they claim! We must never forget that with our dealings with Divinity all elements of sensuality is not only superfluous but out of place. Music can indeed be expressive without being sentimental.

The main cause for the difficulty encountered by the Solesmes Editions in making their way into different centers rests on the fact that these are the property of one publisher, the House of Desclee. All can print the Vatican Edition as such, but the three rhythmic signs can only be used with the permission of the owners. It is a well known fact that certain European publishers criticize the Solesmes Editions in the magazines because of the difficulty they find in selling their own productions. The moment that the right to these signs becomes public property there is every reason to believe that these same publishers will be the very first to print the editions with rhythmic signs, be it for the only reason that they sell well.

The use of the Solesmes is as universal as the Church itself, it is in use in every country where the Church has penetrated; the purity of the chant of some of the Christian negroes of darkest Africa could put to shame many of our prominent cathedral choristers. Its progress has been especially noticeable of late in English-speaking countries. With this method, school children surpass in artistic achievement the singing of adults under other systems. This method is the outcome of Solesmes' hundred years of patient research, and for this they rightly deserve all the credit. These researches made possible the official Vatican Edition which we are privileged to possess.

Solesmes is without a doubt the best equipped workshop to carry on work of this kind. In 1928 it possessed copies of five hundred-fifty complete manuscripts, meaning entire graduale, antiphonale etc.; two hundred-ninety incomplete manuscripts, not to mention thousands of isolated pieces coming from all parts of Europe, and this wealth is being added to constantly. The immortal "Paleographie Musicale" of Dom Mocquereau could but make known a very small portion of this treasure. This publication did much to foster the true melodies of Saint Gregory. But on the other hand it afforded to some the opportunity to dabble with these manuscripts and hinder the restoration by their fantastic findings. But Solesmes has seen many systems come and go and has found itself the stronger for the failures of its opponents.

Dom Mocquereau is the founder of the Solesmes Choir; it gained reputation when he was given its direction, and this fame has gone progressing ever since. People from all parts of the world come to Solesmes to listen to the rendition of the chant—Protestants as well as Catholics! The vigor and freshness of their singing, as opposed to the draggy, ponderous accentuation that often causes off-pitch singing, with which we are so familiar, is, in reality, a revelation to all. The Holy Father never lost an occasion to express his high esteem for Dom Mocquereau. He had become acquainted with him while he was librarian at the Ambrosian in Milan. In his autograph letter to Dom Mocquereau on his golden anniversary in Monastic Life he made an explicit allusion to the rhythmic signs. Also on the occasion of the foundation of the Gregorian Institute of Paris, he congratulates Cardinal Dubois on his choice of the Monks of Solesmes as teachers for this Institute, because "Of their perfect competence in the matter." In a letter dated September 7, 1934, of his Eminence, Cardinal Pacelli, to the Abbot of Solesmes, in reference to the publishing of the "Antiphonale Monasticum", "The Holy Father congratulates you for having reedited this portion of liturgical chants with its versions always more and more conform to the primitive Gregorian melodies."

The recent publication by Desclée of the "Antiphonale Monasticum" although intended only for the Benedictine Order, marks an epoch-making date in the history of the restoration, of Gregorian Chant. This restoration divides itself naturally into three periods. . . . In the first, we find the names of Dom Gueranger and Dom Pothier. The publication of the "Liber Gradualis", "Les

Melodies Gregoriennes", the "Vatican Gradual" and "Antiphonal" belong to this period. However, these works were more scientific than practical. In the second period we find the name of Dom Mocquereau with his "Paleographic Musicale" and his two volumes of "Le Nombre Musicale" carrying further the work of his predecessor and teacher, Dom Pothier. In the domain of interpretation, his work is complete but there remained much to be done in the reestablishing of the original versions. The publication of the "Antiphonale Monasticum" afforded this opportunity. We know, of course, that his Antiphonale is not identical with the "Antiphonale Romanum", so they did not have to reproduce the Vatican Edition. They were left free to reproduce the original as such. Credit for this splendid accomplishment comes to Dom Gajard, Dom Mocquereau's worthy pupil and successor. The Antiphonale Monasticum corrects the following abuses and omissions, common in the Vatican Edition: the abuse of the B flat to avoid the so-called harshness of the tritone, thereby falsifying in numerous cases the modal sense of the piece in question; certain leading tones at the cadences; wrong dominance of recitation notes of certain modes; the absence of the oriscus, the apostropha, punctum liquescent; the failure to differentiate between the scandicus and salicus.

The compiling of the Vatican Edition was at first given to the Monks of Solesmes under the immediate direction of Dom Mocquereau and the revision to a commission presided by Dom Pothier who had left Solesmes in 1892. After several meetings of the joint commission it was evident that an understanding was impossible on any version, on account of the numerous factions. Pius X then gave the compilation of the Vatican Edition to Dom Pothier. So that the Vatican Edition is his own personal work and not that of Solesmes. The Edition while being a fine work is really only a melodic version. His timidity is evident throughout the work; and then and there, only a return to tradition, pure and simple, would have been the solution. Some years later the compilation was given back to Solesmes and we do not find the above weaknesses in the work of the new commission of Dom Feretti. With each succeeding release of the Vatican Press, Dom Mocquereau added his three rhythmic signs to the already existing Vatican Edition which he published through the House of Desclée. In 1904 Solesmes had ceded to the Holy See the results of all her researches. In return the Holy See

reserved for her the ownership of the Rhythmic Signs. Some of these already existed in editions published prior to the official Vatican Edition. It is quite true that Dom Mocquereau did not incorporate and add all the Rhythmic Signs to be found in the manuscripts in his editions, but the responsibility for these so-called omissions rests not with him. For years the opponents of Solesmes tried to have the rhythmic editions of Solesmes condemned by Rome; according to some, the condemnation was already signed. This forced Dom Mocquereau to use much reserve and to reduce the number of rhythmic signs. Little did he dream that these same opponents would some years later accuse him of omissions instead of inventions. But the condemnation never came, on the contrary, the Sacred Congregation of Rites accorded them a legitimate canonical and official situation that the good monks had not asked for. The imperfections of the Vatican itself made it impossible to add the other signs to be found in the manuscripts so that the opponents of Solesmes while condemning Dom Mocquereau were forced to invent their own signs.

In the Vatican, alone, all is vague, there being no note values. Here are in short the three famous rhythmic signs, The first is the MORA VOCIS or dot, which doubles the value of the note. The second is the EPIS-EMA or horizontal bar, which lengthens the value of the note but does not double it; it is an expressive sign. The third is wrongly termed ICTUS, or vertical episema, or better referred to as rhythmic support, it is purely rhythmic and not dynamic; it is a sign of musical punctuation. None of the above signs indicate intensity. It is to be noted that outside of the horizontal bar none of these different signs appear as such in the manuscripts; no more than do the bars of division incorporated in the Vatican Edition. With the help of these signs nothing is left to chance, the rhythm is indicated in such a manner that even the most humble country-church choirs can sing their chant as correctly as those of the largest cathedral.

Notes, groups of notes, and even the value of rests are regulated. These rests, says Dom Mocquereau, are elements of the rhythmic composition to the same title as the sounds of which they are taking the place. These rests have exactly the same quantitative values as the notes and syllables expressed. Bishops can declare the Solesmes Rhythmic Editions official in their own diocese. The Cardinal Vicar in his letter of February 2,

1912, recommends their use for the sake of greater uniformity.

The Greeks along with Aristoxenes discovered the fundamental laws of rhythm and the indivisibility of the primary beat or first beat. In Chant, the approximative value of this indivisible beat is the eighth-note. This beat, in other types of music, may be a note other than the eighth-note. The wonderful examples in slow sixteenth-notes in the chorals of Bach convey the same feeling of calm and serenity so characteristic of chant sung according to the free rhythm of the Vatican Edition, that rhythm so desired by Pius X. The expressive signs of the Solesmes Edition protect this indivisible beat from mathematical dryness and equality. Very far are we from the jumpy and jerky way in which all words of the dactyl ending are usually sung and where the climacuses are sung as triplets; and this, only to mention a few characteristic aberrations of the apostles "of any old way."

One of the largest obstacles in the path of correct singing of chant is faulty Latin accentuation. In these few words upon this important subject we do not pretend to cover the subject thoroughly. Dom Mocquereau found himself obliged to give it several chapters in his "Nomber Musical." The Tonic Accent of the Latin language began by being a simple elevation of the voice on the accented syllable. At that period this aforesaid elevation was not accompanied by any intensity or lengthening. As early as the eleventh century, and probably under the influence of the Barbarian Invasions, the accent became more and more intense and as it grew stronger it was lengthened correspondingly; and this condition still exists in our day and time, despite the fact that Rome urges the use of the Roman pronunciation. Some of the Latin grammars used in our Catholic colleges still teach the above fallacies. Under their system the normal dactyl ending composed of three syllables like "Do-mi-nus" becomes "Dom-inus" or the ante-penult is lengthened to such an extent that the penult barely gets the equivalence of a sixteenth note. It is precisely this denatured, crushed, and lengthened accent that gave birth to the Romance languages; but under its tyranny the sacred principle of the indivisible beat becomes an impossibility. The Latin accent is by its very nature and origin short, light and acute. Even the polyphonic writers understood and applied it in that manner, although composing at a time when Mensuralism was rapidly tolling the passing

away of free rhythm. Unity of pronunciation will never be attained by accentuating according to our own mother tongue but according to the Roman pronunciation.

One of Solesmes' greatest achievements rests on the fact that it was the first to dematerialize the accent, in chant at least. It proclaims the mutual independence of the rhythmic ictus and the literary accent. It teaches that intensity has no fixed place in the essential analysis of rhythm. Length alone in certain cases can awaken a rhythm. The accents are distributed among all beats except in certain kinds of music with which we are not concerned here. All we organists know that at the pipe-organ we can accentuate without modifying intensity, in fact, in most cases we are not able to do so. Let us remember that accentuation is only one of the elements of expression. Rhythm to most people only means periodical stress. Its misunderstanding comes from the confusion of the different elements of sounds, namely: duration, intensity, pitch, and timbre. Rhythm is the passage from movement to repose; these two elements are required, a rise, and a fall. At the base of rhythm there is a series of small but complete steps, each having a rise and a fall, or more commonly called an arsis and thesis. To the fall of this elementary rhythm corresponds the rhythmic ictus.

Here we touch upon the most misunderstood point of the Solesmes Doctrine. Again we must repeat that the ictus belongs to the rhythmic and not to the dynamic order, that it is not synonymous with intensity. Both the ictus and the tonic accent fulfill a different purpose. The tonic accent is the life of the word while the ictus shows the grouping of the notes. The ictus is the rhythmic support or beat one of the binary and ternary measures. It is wrong to assimilate it with the first beat of our modern musical system. The ictus possesses its own individual importance according to the syllable to which it corresponds and to the place it occupies in the melodic line. The ictus being by its nature independent of the tonic accent it may or may not coincide with it. It is strong if it coincides with one, and weak if it coincides with a non-accentuated syllable, a penult or final syllable. Antiquity teaches us that the music is to be preferred to the grammar or form of the word: "Musica non subjacet regulis donati." The ictus belongs to the fall of the rhythm and therefore is adaptable to the final syllable of a word. On the contrary the tonic accent belongs to the

rise of the melody. This arsic character of the tonic accent fits it thoroughly because it is alert, and light, (Quantitative Order) acute (Melodic Order) moderate and free from heaviness (Intensive Order) short and almost spiritual (Accentus Animae Vocis).

For a better understanding of the Solesmes Method we recommend the study of the two volumes of "Le Nombre Musical" without which one can hardly claim to possess workable knowledge of the subject especially if he happens to be a choir director. The ten monographies are also very good but they are, at the present time, available only in the French language. The two best methods in the English language are the English translation by G. M. Dunford of Dom Sunol's text book and Mrs. Ward's Music Fourth Year; this is entirely devoted to the study of Gregorian Chant. Although meant for children, we all can learn much from it, because of the fact that we have so many preconceived notions on the subject, it might be well to study this excellent method slowly, and step by step, as do children.

We can never be too careful about the choice of written accompaniment to the singing of Gregorian Chant. This for several reasons; first, it was never meant to be accompanied. Even the best accompaniments embarrass the rhythm but most of them are only an awkward, aimless succession of chords. All accompaniments that do not change chord at the ictuses (not at every ictus) should be tabooed, regardless of the prominence of the harmonizer. These can be quickly recognized by the complete absence of rhythmic signs. With the constant successions of chords in fundamental position and the total lack of dissonances, these accompaniments are lifeless and stagnant . . . no wonder the singers drag and their chants sound like a dirge! Dissonances give vitality to an accompaniment. It is the very life-blood of our polyphony. With it the choir is unconsciously urged to go on. The use of chords of rest too often contradict the arsic movement of the melody. The abuse of the B flat in the accompanying parts in the immediate proximity of a B natural destroys all modal feeling; not to mention the use of the dominant seventh with its leading tone imperiously demanding a resolution on the tonic. The only method published so far in the English language that is a hundred percent Solesmes is that of Potiron. His recently published written accompaniments of the Proper and the Common are the best yet. They are much superior to the written ac-

companiment of the Kyriale written in collaboration with Dom Des Roquettes. These accompaniments are in use at Solesmes and those who have had the good fortune of hearing the monks' rendition of chant, never notice the accompaniment because it is rhythmic and discreet. Many capable organists need no written accompaniments they are capable of harmonizing as they read from the chant notation, therefore adapting their accompaniments in the keys suitable to the range of the singers' voices.

Let us leave all disputes to specialists and to genuine paleographers who are experts in these matters, and may I say, that they are rare, if any are to be found on this side of the ocean; there being only a handful of available manuscripts outside of Solesmes. Too much time has been lost over these unnecessary discussions. Holy Mother the Church has given us an official edition . . . it does not pretend that it is impeccable no more than does Solesmes hold that their system is unattackable. The fact that Dom Mocquereau found many mistakes in the Vatican, he nevertheless had the common sense of bowing before the official text. To those who are still certain that some of

the Solesmes' affirmation are hypothetical, we say that they are well worth following nevertheless, because of the fact that no one else has anything practical to offer. Roman circles in particular show themselves more and more favorable to Solesmes. It is a well known fact that upon hearing the Solesmes Records, the Holy Father's admiration was most evident. Does he not use this same method in his own school, The Pontifical School of Church Music in Rome? And does he not pontificate to the tunes of these chants sung according to the method of this same school? Does not every seminary in Rome use the same method? . . . We know of the Holy Father's personal interest in the fostering of the Ward Method in his native Italy . . . Is not this method the most perfect reproduction of the teachings of this same school? What other Schools can offer such credentials, It is not elsewhere that we must look for the practical thought of the Church in this important affair. Let us be content to do as the Romans do in this matter as in all others.—The use of the Solesmes Editions is our only hope, our only possible means of obtaining uniform singing of Gregorian Chant.

CHURCH MUSIC IS TOO FAST

Lack of Unity, Also, in the Services

By R. FRANZ REISSMANN

When I began my services as organist I had been in this country about a year and a half. I had been brought up and confirmed in the German Lutheran Church; I also played many times as a student at church services in Germany. As a boy I sang in the old St. Thomas Church, at Leipzig, where a boy choir has sung since J. S. Bach's time. So when I first observed church music in this country, and by that I mean congregational singing, solos, and organ playing, I was naturally very much surprised. Being used to the old stately chorals and "Motetten" of the German church, I found it rather difficult to familiarize myself with the lighter hymns of our hymnbook, the livelier anthems and the organ music required.

After forty years of service, I still believe that all music, may it be organ, hymn, anthem or solo, must first of all be devotional, and devotion can be expressed not only in slow serious music, but also in joyous music, glad a n t h e m s , joyous post-

ludes. But my observation has been to "speed up" everything unnecessarily. I distinctly remember the choir leader of my church admonishing me to "speed up" the doxology, that I had been taught to play twice as slowly as I was required here. I have always felt that hymns are played too fast, even the chorals of some of which are in our hymn-books, for instance, "Ein feste Burg," by Martin Luther, or the hymn that is sung a good deal during Holy Week, "Passion Choral," by J. S. Bach. The religious devotion of these hymns can only be expressed by a slow and solemn movement. Of course these are the so-called old hymns, but it is a proof of their worth, that they are still sung.

My observation also has shown me that very often the music used at services is not in harmony with the religious service. It is selected at random and consequently is not in tune, as I might say. Besides being devotional, church music (prelude, hymn, an-

thems, etc.) should always prepare a proper atmosphere for the ready reception of the message of the minister of the church. We are apt to forget that, during the general run of services. But of course at a festive occasion like Easter somehow we all co-operate in having a joyous service; music Scripture, sermon prayer are all prepared as they should be. The result is an inspiring service, and a large and happy congregation.

Boston Transcript.

MUSIC BIOGRAPHIES

Italian Masters



Marco Enrico Bossi
(1861-1925)

Illustrious composer and Organist of Italy, whose works are known throughout the world. His music in published form appears for chorus as well as the organ, although it is for the latter that most of his works are known in this country. He was Director of the Conservatory of Venice, Bologna, and of St. Cecilia in Rome.



Msgr. Licinio Refice

At present Msgr. Refice is Choirmaster at the Church of St. Mary Major, in Rome and Professor of Composition, Pontifical School of Sacred Music. Composer of many worthwhile motets and masses, his latest accomplishment is in his Oratorio "Cecilia" which was recently given a notable performance at the Eucharistic Congress in Buenos Aires. Eight of his Motets were composed directly for THE CAECILIA. His "Missa Choralis" is also published in this country.

OTHER NOTABLE MUSIC SUPPLEMENTS

(Continued from Page 4)

Msgr. Manzetti's three part setting of the famous Allegri "Miserere" has been adopted for use in the leading seminaries of the country. Mauro-Cottone's compositions gathered into two books of the new "Melodiae Sacrae" have won encomiums from Pietro Yon of the N. Y. Cathedral, Father Selner, of the Baltimore Seminary, and other renowned church musicians.

The recent compositions by Sister Rafael, B.V.M., have been received with unusual enthusiasm, as testified by the fact that each composition has received a sale of about 2000 copies, within two months of their appearance. Orders have been received from Communities of various Orders, so that it cannot be said that fraternal loyalty accounts for such an unusual record.

Father Bonvin's "Ave Maria" it will be remembered was sung by the combined choirs of Buffalo, N. Y. at the civic observances of the 100th anniversary of that city.

The "Jubilate Deo" by Father Barley, was rendered at the National Convention of the Society of St. Gregory in Washington, D.C. in 1934, before publication, and Singenberg's "Ecce Sacerdos" was also heard on this same program. Schuetky's "Emmitte Spiritum" was sung by the combined Catholic choirs of Boston, at the Festival of the American Choral and Festival Alliance, in 1934.

Sister Cherubim's "Adoro Te" has turned out to be the most popular contribution by this composer to appear in THE CAECILIA Korman's "Hodie Christus Natus Est" from a previous year in THE CAECILIA, has become a standard favorite at Christmas services, as has the Mauro - Cottone "Ninna Nanna". Another composer whose works appeared in a previous year's issue of this magazine, is F. J. McDonough, whose "Cantate Domino", and "O Rex Gloriam" have been widely adopted for use by several important choirs of men's voices.

There was much discussion about the Bonvin arrangement of Schubert's "Ave Maria" some favorable and some disparaging.

Rene Becker's "O Bone Jesu" offered last year as part of a Lenten series, has sold throughout the year, indicating that this piece has an appeal sufficient to remove it from the class of ordinary selections. Another piece of this type was "Laudate Dominum" by Father Walter of St. Francis Seminary, who is soon to present a new series of selections for Men's voices.

"Philomuse".

L'ESCOLANIA OF MONTSERRAT ABBEY IN SPAIN

By DOM ADELARD BOUVILLIERS, O.S.B.,
M.A., MUS. DOC.



MONTSERRAT (mount of serrated rocks) is a Benedictine Abbey in Catalonia, Spain, not far from Barcelona. It has been a Benedictine Monastery since the year 1035 according to the historians Dom Mabillon and Baluze. Its foundation as a Benedictine Priory was made from the Abbey of Ripoll, and it remained a Priory till the year 1410 when it was raised to the dignity of an Abbey. It was united to the Benedictine Congregation of Valladolid in the year 1489—a Congregation of the Benedictine Order that united fifty abbeys all through Spain.

Long, before it was a shrine of man, Montserrat was a shrine of nature and naturally legend and mystery have ever surrounded its rocky crags. Legends say that the oman Estorcil, an Iberian deity, had its temple, and had been worshipped there; furthermore it is the persistent belief that Montserrat, or Mounsalvat, was that celebrated mountain in a remote corner of the earth where unearthly hands had borne and preserved the Holy Grail used by Our Lord at the Last Supper. But though this latter claim is extremely fascinating, there is no proof of such legend or imaginings.

The Mountain and Abbeys Buildings of Montserrat constitute a fountain of monastic, musical and literary inspiration. The monastic dwellings shelter 166 Benedictines, 76 of whom are priests, 30 Clerics and 54 Converse Brothers. The monks are largely occupied by the management of a school of music, sacred and profane, besides their monastic scriptorium which is a modern printing plant, issuing many elegant volumes each year. Montserrat had its first press in the year 1489, when following the examples of Westminster Abbey in England and Subiaco Abbey in Italy, the monks had called the celebrated printer Luschner to establish their first press. The Abbey has its famous Escolania, a kind of Conservatory for Sacred Music, which has been fostered since the 14th century. Literary inspiration is everywhere, but especially in the monks' large library and their abbatial Byzantine Basilica.

The monastic missionary spirit was also to be found at Montserrat, for it was from

this minster that twelve Benedictines left with their Prior in order to accompany Christopher Columbus in one of his voyages to the new continent. This mountain abbey also, in extending its hospitality to the soldier Ignatius of Loyola (1500), who had come to pray before the statue of our Lady of Montserrat, was instrumental in bringing the Founder of the Society of Jesus to bid farewell to earthly camps and worldly honor. It is said, that the famous Exercises of St. Ignatius are based on the practice of the Exercitatorium of Abbot Cisneros of Montserrat (†1510).

Numerous are the caravans of pilgrims who annually go to visit and pray to Our Lady of Montserrat. The Basilica in its interior is rather dark, but it contains the most perfect works of the best sculptors. And the center of devotion is the Statue of the Virgin of Montserrat. This statue of the Virgin and Child of Montserrat is of ebony hue, and her robes and jewels are of great richness. The pilgrim is allowed to mount a staircase behind the Altar and to kiss the hand of the Heavenly Queen. This famous Black Madonna is to Montserrat Abbey what another famous Black Madonna, 'nigra sum, sed formosa,' . . . is to the millenary Abbey of Einsiedeln in Switzerland. They are the greatest treasures of the respective abbeys, and the center of their life.

In our days the pilgrim is not expected to climb those rugged and ragged heights in order to reach the monastery of Montserrat and the Basilica which are naturally enclosed in the rocky crags of Montserrat. To perform this journey on foot is an undertaking as formidable and varied as was Hannibal's journey over the Alps, for Montserrat itself is really an outlying eminence of the snow-capped Pyrénées. To-day, there is a small station directly facing the mountain where one mounts in an aerial cable car to the very door of the sacred precincts. And once there, what a noble scene of majestic grandeur and beauty presents itself to the spectator! On one side, stand the historic Pyrénées in all their superb loveliness and romantic charm, while on the other, towards Barcelona, the

sparkling blue waters of the Mediterranean flash a smile of welcome. And on clear days it is even possible to catch a glimpse of the Island of Mallorca (Majorca)—a night's sailing distance away. It was at Mallorca Island, in the Carthusian Priory that Chopin passed some six months with George Sand. They have seen this all transcendent beauty of land and sea, which like the painting of a master gleams and quivers with every color, the bright cerulean sky spreading itself in loving benediction.

The School (Escolania) of Music at Montserrat Abbey, always reminds me of what Léon Gauthier has written about an old and very famous abbey. "At St. Gall, music reigned supreme, and one could not move without hearing the tunes of psalmody and other melodies, or without seeing the children holding those long rolls, which were covered with notes. It was, let me say, a perpetual concert—it was an endless feast." Every time a musician goes to the old Abbey of Montserrat, founded in the XIth century, he really sees there, the reign of music. He will meet children, provided either with Gregorian Chant books, or other books treating of music; he will hear their voices and their instruments also, and assist at a perpetual concert and a feast without end. Totally charmed by the children of the Chorale, I wish to write here of the Escolania as the School of Music, for there are other courses at the institution also. And poets, historians, theologians, naturalists and scientists have consecrated brilliant pages to this place of natural and supranatural wonders. Concerning this, I may refer to the following confession of Maurice Barrès: "Twenty years ago when my companions were drinking in the pages of Tolstoi, of Nietzsche, of Ibsen, and claiming that the light came to them from the North, I found my inspiration in Venice, in Toledo and Cordoba, and I understood Wagner in the setting of Montserrat. Parsifal was revealed to me at Montserrat as an episode of the great mission of the Spain of the Middle Ages, as an essential episode of the Reconquest."

The Escolania of Monserrat, the School of Music proper, is attended by young members of distinguished families who, in fulfillment of a vow, send their sons to the Escolania, if only for a brief time, that they might receive the title of "pages of the Virgin." The School or Conservatory of Sacred Music has an enrollment of not more than 60 students. These are called the Escolans and they are sheltered in another building than that of the

Oblates. In the beginning, the Escolania had only twelve boys, but in time, the number grew larger. In 1849, accommodations were made for about thirty-five escolans, and even to this day the number has never surpassed sixty. The admission to the Escolania and its Chorale is connected with a beautiful and pathetic ceremony (we are in Spain . . .) but I will omit its description in order to begin at once the organisation of the School.

This Institution occupies a huge and splendid building, and is separated from the monastery proper. The musical director, who is also the Master of Ceremonies, the Chaplain and other Professors are the monks of the abbey. The pupils must be at least eight years of age for admission, so that they can understand their duties and not cause any delay in the progress of studies, for they follow courses similar to those of a college or Conservatory. The study of Latin is important, but music for the Escolans holds the first place. Not less than four hours and a half are devoted each day to musical studies.

The little musicians play many instruments and can be seen grouped in a band playing for the processions and other rejoicings. At the age of sixteen they return to their parents. Some of them come back and ask admission into the monastery proper,—others may enter the seminary while others still may stay in the world to start their musical career.

The Escolania has a long course of history and it has produced many masters who became famous throughout the world. The first list of her Masters of Ceremonies, or rather Music Directors, which is preserved in the records of the Institution, shows no interruption from the year 1567 to 1859, and contains the names of twenty-nine monks of Montserrat. Below I mention the principal Masters:

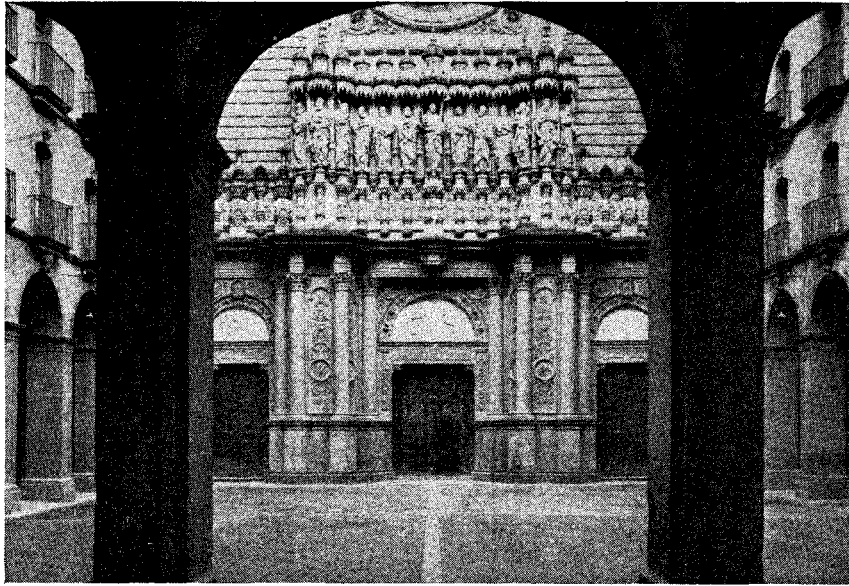
Dom Juan Cererols (†1680), who was a pupil of Dom Juan Marques. According to the judgement of the present Director, Dom Anselm Ferrer, O.S.B., he was the most remarkable composer of the Escolania.

Dom Francisco Rosell (†1576), a splendid master, and his genius in compositions is proven in his various works.

Dom Benito Soler (†1662), was also a genial master and composer.

Dom Juan Rocabert (†1701), was a great composer and an extraordinary organist.

Dom Miguel Lopez (†1723, talented composer also.



Detail of Architecture at Montserrat

Dom Josè Marti (†1763) was for thirty years the Master of Ceremonies. His compositions are distinguished by inspiration and richness of melody.

Dom Benito Julia (†1787, a genial and original composer.

Dom Marcizo Casanovas (†1799), a brilliant composer and organist. His works, as well as those of his time may be lacking in liturgical taste, but it would be difficult, nay useless, to try and discover faults in his writings. Moreover, his music is full, rich, and contains graceful melodies.

With him finishes the so-called "Filiation of the Grand Masters of Montserrat." After this time a complete decline is found in musical art and the works of his successors bear that impression. The political changes and military disturbances which swept Europe, were the cause of this decline and they made a pitiful victim out of the Escolania.

The most critical period for the Institution was not during the Napoleonic era however, although the Abbey of Montserrat was despoiled of the vast treasures which it had accumulated during the middle-age, despoiled during the Napoleonic war (1808-14) and Napoleon's Army had burned the Abbey, nor was it during the Spanish Revolution (1805) when at the time, the cloister had been partly set on fire, but later, especially from the years 1859-1890, when not having their own faculty the monks were forced to employ salaried tutors when the minster had been rebuilt.

With the year 1890, a new era has begun for the Escolania—a real epoch. The direc-

tion of the Chorale was given to a newly professed monk, who was attracted to l'Escolania by his devotion to the Blessed Virgin Mary. He was Dom Gusman, O.S.B., famous Master of Ceremonies at the Cathedral in Valencia. Under his supervision, the School was quickly raised from its prostration. Due to his superabundant musical qualities and his strong will and forceful energy, the musical archives were cleared and revised, and set in order, according to the manner and times of the former Masters. He reorganized the program of studies (I do not mention them in detail for they are like those taught in Music Conservatories), and due to his continuous efforts his pupils were trained to become a class of really talented musicians. He died on the 18th of March, 1909, at the age of 63. My father knew him well, and furthermore, he loved him. Dom Gusman was a great friend of Filipe Pedrell (Pedrell was the XIX century reformer of Spanish National Music) whom he called 'le plus enfant des enfants de l'Escolania,' (the best child amongst the children of l'Escolania).

Dom Gusman's immediate successor, was Dom Ramire Escolet, who died two years later. He had not been the former Master's pupil. The one following Dom Escolet was one of the late Dom Gusman's best students. He is still living, and is no other than the great musician Dom Anselm Ferrer. He conscientiously continues the tradition of his master and entertains l'Escolania in the state in which he found it.

Among the famous artists who perpetuate Dom Gusman's memory, may be mentioned

Bienvenido Socias a man of extraordinary talent and an accomplished pianist. He has given many concerts in Europe as well as in America and always with wonderful success.

Enrique Miro, Rafaël Colomer, Pedro Bosch and two others I do not know personally, after having made their fame in Europe are now living in America. These five were also Dom Gusman's pupils.

Another remarkable and very famous pianist is Felix Rofols. He finished his course at l'Escolania in the year 1916 and in the same year the public of Barcelona honored him as a talented artist. Now, he is a Professor at the "Academia Granados," a well known Institution, founded by another genial musician who lost his life in the 'Sussex' catastrophe.

In the ranks of the clergy there are still living and active the following priests who were pupils of Dom Gusman: Don Angel Rodamilans, Master of Ceremonies and organist in the parish church in Sabadell, Spain. D. Jose Pedro, organist of the Gerone Cathedral, composer and a very able improvisator. D. José Agullo, composer and organist at St. Martin's, Mr. Roberto Goberna, the organist of the Immaculate Conception Church who is famous for his concerts at the Palace of Fine Arts. Finally, the distinguished organists of the Montserrat Basilica (one of the many monk organists that the minster has) the Very Rev. Dom Placido Escofet, O.S.B.

This short history and the names of several masters and pupils will suffice to prove that l'Escolania is one of the oldest and the best Institution of Music, and will also prove that it deserves its reputation among the Music Schools and Schola Cantorum, and will show the reason why Catalonia, Spain, and especially the Benedictine Order can be proud of this 'Alma' of fame.

But what part do the little cantors take in the daily Office, which the monastic community renders to the Blessed Virgin of Montserrat?

Every morning, at six o'clock, they sing the Mass, which is called after them "Missa des Escolans." This is sung, usually in Gregorian Chant, accompanied by students at the harmonium, each taking his turn. On Saturdays, Sundays and Feasts, they sing this Mass in two voices with the organ. On week days the children do not assist at the Solemn Mass or Conventual Mass of the Community, which takes place at nine

o'clock in most Benedictine monasteries. They assist at it on Sundays and Holy days only, and then the Mass is rendered in several voices or in modern music. At times, for the greater Feasts, at Montserrat Abbey as in other Abbeys such as Einsiedeln, Disentis or Engleberg in Switzerland, etc., the school orchestra still plays with the organ and the monks sing together with the Escolans.

Every night at seven-thirty, the whole conventus or body of monks, clerics converse brothers, the oblates and the escolans, gathers in the Basilica for night prayers that is Compline. This devotion is concluded with the famous 'Salve Regina' called also "Salve Montserratina." It is also sung like Compline, and the latter last at least twenty minutes. The Community sings its part of the antiphon in Gregorian Chant which is answered in harmonized voices by the students; and although the Gregorian melody is unchangeable, every evening, we may detect new harmonies, for the students change their melodies three or four times in the week. The most harmonious effects and prayerful devotion are the result of the rendition of the students' parts in falso-bordones accompanying this charming and devotional antiphon. It recalls the singing of the 'Salve Regina' at the Grande Trappe in France, monodized, yet, religious and imploring or, better still, it reminds one of the 'Salve' of the Swiss Benedictines to their Lady of Einsiedeln (of the Hermits) in Switzerland.

There are different occasions during the year when throngs of pilgrims from all over the world are attracted to the Abbey of Montserrat, by the splendid singing and the music rendered by the community. Such occasions are Holy Week, the feast of the Immaculate Conception (Dec. 8th), and during the entire Month of May.

In order not to prolong this article I must omit other important and interesting accounts. But I sincerely wish that many of my readers from America, while traveling through sunny Spain, would make a visit to the Basilica of Our Lady of Montserrat. This remarkable mountain is North-East of Barcelona and only 30 miles from that city. The monastery stands 2910 feet above sea-level upon a narrow platform on the edge of the Vale-Medo. The Basilica was built under King Phillip II (1560-92). Our Lady of Monsserrat is the Patron Saint of Catalonia, and her Church (a Basilica) in which is exposed her celebrated image, a small statue,—black and carved of wood,

but adorned with magnificent robes and jewels,—is said to be the one carved by St. Luke and brought to Barcelona by St. Peter in A. D. 30. The rich Basilica is visited annually by more than 60,000 pilgrims. In Sept. 1881, the statue was crowned with a precious crown which Pope Leo XIII had sent from Rome for that purpose. As already noted the abbey was burned in 1811, but it was rebuilt and what had remained was richly restored. Furthermore in 1880 a Romanesque apse was added.

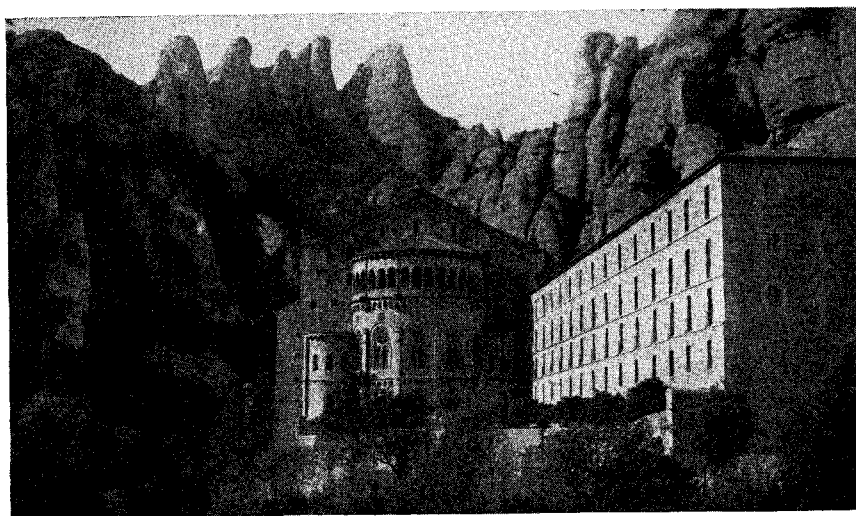
I desire to assure all pilgrims, that they will be well rewarded for having journeyed to Montserrat, for there, many aesthetic experiences are awaiting them. The sympathetic Lord Abbot, the Master of Ceremonies, the Director Dom Gregorio Suynol and the famous organists of the minster are living ideals of the traditional Benedictine hospitality. Dom Suynol's Method on Gregorian Chant, containing the teaching of Solesmes, is well known in Europe as well as in America. It was translated into French by another Benedictine monk Dom Maur Sablayrolles of the Abbey at En-Calcat, (Dourgne), France, to whom I am much indebted for the data contained in this paper. Dom Suynol's Method or Textbook on Gregorian Chant has been translated into English from the Sixth French Edition by Grace M. Durnford.

While awaiting a visit to Montserrat those readers, who are inclined to appreciate the Gregorian Cantilena, might get acquainted with some of the 120 discs that are issued by different firms,—120 discs recording Gregorian excerpts.—The Abbey and the Escolania have issued eight records, two of which AE 3302 and AE 3347 are Gregorian. The records were made by "La Voz de su Amo," Barcelona (Spain). These numbers, the two are Gregorian rendition in the most authentic Solesmian style. In the Kyrie Altissime (Vat. Ed. No. IV ad libitum) "we hear the little oblates alternating with the monks and even surpassing them by the absolute perfection of their delicate singing. CONVERTERE (Ember Saturday of Lent) is a sublime prayer, so recollected, so touchingly pious, so irresistibly supplicating." In this the Solesmes height is reached.

It is evident that with their triple training—monastic sacerdotal and scientific—and with the equipment, and the material the monks and students at Montserrat Abbey possess, they will continue the cultivation of a high standard of scholarship and learning that is usually sought for and found in Benedictine monasteries.

"Melody was the prayer of man to God,
God's response to man was harmony."

FINIS



View of Montserrat

TRAINING THE BOY CHOIR

By W. M. HAMMOND

St. Peters Church, Fort Wayne, Ind.

PART I

Selection of Boys

Before actually starting the training of boys, or rather even before the organization of the Boy Choir, it is well to consider first the sufficiency of material, present and prospective. Choirs are often started without an adequate supply of material, and in instances of this kind extreme difficulties are bound to be met with in an endless struggle to keep the choir ranks full.

Where there are parochial schools, as fortunately we usually have, the supply of choir boys is practically inexhaustible. For I have found that by far the greater majority of boys' voices are very susceptible to training. So even if the school were small, with perhaps only fifty boys in attendance, it need admit no hardship.

For a large church, from sixteen to thirty-six boys (sopranos) are necessary. For a small church, from ten to sixteen. This reckoning is approximate, however, for much depends upon the voices and their management.

Boys are useful as choristers when they are between the ages of ten and sixteen years. However, I have often used boys as young as eight years. This does not seem the best policy although they may possess good voices, they are too young to evince sufficient musical and general intelligence to be of much service. Over sixteen, and sometimes younger, their voices are changing or on the verge of it, and hence are no longer suitable. Although the younger boys are not as valuable as the older ones, it is advisable to keep up a supply of them, allowing them to come to rehearsals and singing on certain occasions. Eventually the younger boys become the leaders, and the choir must be filled at one end while it empties at the other. Bright, nervous, energetic boys who are fond of music, make the best choristers. It is well to avoid those who are naturally indolent or deficient in musical instinct, even if they have superior voices. Changeable choristers are highly undesirable, but boys of steady habits and fixed purposes are desirable, because they are not likely to give up their choir duties after the novelty of singing has abated.

Personally, I have never had much difficulty in losing choristers, only from the chief

causes: the changing of the boys' voices, and the moving of their abode to other localities. I am aware, however, that many choir-masters experience great difficulty, from a variety of causes. Sometimes choristers become discontented, whimsical and "tired of singing." It may be that they change their residences, fall ill, or drift into occupations which prevent their regular attendance at rehearsals. In larger cities it is not infrequent for boys to be "brought up" and induced to leave their choir by choirmasters who have an "easy conscience", and who can afford to make it a financial object for them to change. This is an abominable practice which I am sorry still exists to some degree.

It is interesting to note that most of the successful choirs in non-Catholic churches are salaried choirs. Henry Smart says, "If I have a choir, it must not be a voluntary one. I will not be subject to the whims and fancies of the singers, or liable to have all the tenors absent, or all the altos. If I have a choir, it must be a paid one, whose services I can command." The salaried system is the easiest. Choirmasters are of one mind on this point and when it is used with choristers, usually one or two dollars monthly per chorister is sufficient, but this should be paid weekly or semi-monthly.

When circumstances permit, there should be as many men as boys in the choir. For example, to balance eighteen well-trained sopranos, there should be eight basses, six tenors, and four altos if the alto part be sung by men. But voices differ so much in force and carrying power, that no definite rule can be laid down as to proportion of parts. The best results, however are obtained only when the choir contains a full number of men. This will not alone enrich the harmonic gain, but bold unison passages ring out with telling effect when the choir is plentifully supplied with adult voices. In small choirs, where the boys are supported by a few men, unison music is generally ineffective. It might be well to take caution that tenor and alto parts do not stand out too prominently. True harmonic value is the balancing of all voices, with perhaps a little more prominence given to the soprano voice.

Not alone from musical reasons, but for ecclesiastical reasons as well, should boy-

choirs be employed in Catholic churches. Stubbs says, "The vocal difficulties of boy choir-training although great, are far from insurmountable; more-over, in places where it has been found impossible to maintain a high degree of vocal proficiency among choristers, vested choirs have nevertheless been the means of reviving the interest in true Church music, and have incontestably proved their general superiority to other forms of choirs.

PART II

Breathing and Breathing Exercises

Nothing can be more important to the singer or chorister than the acquirement of control of breath, while nothing is such a potent cause of difficulty and has such far-reaching illeffect as lack of control, or mistaken methods.

Without air no tone can be produced; it is the motive power of voice, but, whereas in silent breathing it takes place automatically. The amount inspired varies in accordance with the varying needs of physical activities, in the production of tone control as needed, and it is therefore necessary to consider how this can best be obtained.

A much higher degree of control is needed for singing than for speaking, by reason of its greater tonal range and prolongation. Then too, the singer is much more conditioned as regards breathing places and time allowance for breathing than the speaker. The singer constantly must take a full inspiration with rapidity, the composer often giving no break in the music in the shape of a rest; and he certainly has to render much longer and much more sustained phrases than the speaker. Pitch, intensity of tone, length of phrase, sustained tone, staccato, flexibility, crescendo, diminuendo,— they are all the result of varying amounts of breath and of varying degrees of breath pressure; and in the main these all depend on control of expiration. In expiration lies the essential difference between the automatic respiration of silent breathing, and respiration for tone production.

Bearing the above in mind we see how necessary it is to give choristers breathing exercises, and regularly to devote a portion of rehearsal time to correct breathing methods and breathing exercises, particularly during the first few weeks that breathing exercises are practiced.

II

Take position as before.

Take a moderate amount of breath slowly,

steadily and noiselessly through the nose.

Hold the breath while counting two.

Release the breath suddenly as we did in the former exercise, say — not sighing — "Hah," softly. The sound should come exactly with the fall of the hand..

Hold breath for the count of two.

Repeat the above process, saying "Hay."

Repeat the above process, saying "Hee."

Rest for half a minute, breathing in the ordinary manner.

Repeat to "Hah," "Ho," "Hoo," (who).

Rest as formerly.

Repeat as formerly.

Repeat to "Hi" "How," "Hoy."

The mouth should be opened widely by dropping the lower jaw, the tip of the tongue should be in contact with the base of the lower teeth.

III

Take position as before.

Take a moderate amount of breath, slowly, steadily and noiselessly through the nose.

Hold while counting one.

Open the mouth and let the breath out as slowly, steadily, and as noiselessly as it was taken in. The control of the breathing muscles should be such that you are hardly conscious of their movement. On account attempt to control the breath with the throat muscles.

At the end of the expiration remain empty while counting one.

This exercise should be done twelve times in all, in three groups of four, breathing normally between each group for half a minute. Do not take this exercise or succeeding ones until numbers one and two can be done fairly well, as they work up the flexibility and strength of the respiratory muscles which enable expiration to be controlled. Always take care not to lift the upper chest, as already mentioned, in inspiration.

IV

Take position as before.

Take a moderate amount of breath, slowly, steadily and noiselessly through the nose.

Hold while counting one.

Sing "oo" softly, placing the lips well forward, while letting the breath out slowly and steadily as in the previous exercise. Sustaining the tone right to the end of the breath. This should take a count of first, four, then five, and then six.

Repeat as before, after resting and breathing ordinarily and repeat to "oh".

Repeat to "ah, ai, ii", as was described above.

Practise these on different notes in the middle voice.

The hand over the base of the lungs should move slowly and steadily outwards in the inspiration and sink slowly and steadily in the expiration.

V

Breathe as in Number four. Hold while counting one. Place lips well forward and sing "oo-oh-ah" slowly and connectedly, taking great care to make no break in the tone in passing from vowel, to vowel.

The main "don'ts" to attend these first breathing exercises are,

Don't breathe noisily.

Don't snatch the breath, or jerk in taking the breath.

Be careful that the speed of the inspiration does not upset control of the expiration. This must be slow and smooth.

After the foregoing exercises are mastered, repeat them breathing quickly through the nose and out slowly through the mouth.

In the succeeding article I hope to give exercises to be practised with arm movements, which not only will strengthen the breathing muscles but also the chest walls. Also they are exercises which choristers will particularly enjoy.

(To be Continued.)

UNUSUAL MOURNING CUSTOM

A curious custom that obtains in Buenos Aires with regard to attendance at the opera is of interest here. Families who are in mourning secure a box surrounded by an iron grille, from which they enjoy the opera; but none of their friends is supposed to visit them in the box. Music is considered a great source of consolation for loss by death, and one which mourners should not be denied. They are not supposed, however, to share in the social life of the city in any way during the mourning period; hence this arrangement, by which special boxes for mourners are supplied.

James J. Walsh Ph.D. in "The Franciscan"

E. H. LEMARE, NOTED COMPOSER-ORGANIST, DEAD

Edwin H. Lemare, composer of world renown, official organist at the Panama-Pacific International Exposition at San Francisco in 1915 and city organist for years, passed away at Los Angeles, Cal., late in September. He superintended the building of the great Austin organ in the Exposition Auditorium, San Francisco.

His fame as an organist was equalled by that of a composer and more than 200 published works are to his credit. Best known of these is the Andantino in D Flat, from which Moonlight and Roses was adapted.

BRAGERS AT UNION CITY, N. J.

Mr. Achille Bragers of the Pius X School, New York, has been engaged as the organist at the Passionist Monastery in Union City, N. J.

Mr. Bragers, one of the foremost liturgical organists of the country has been engaged by McLaughlin & Reilly Co., to bring out a new series of Gregorian Chant publications, according to latest Solesmes theories.

SAINT CAECILIA

*From far away God let you hear
 Angelic music full and clear.
 And, oh, how you were troubled when
 You sought to give it to the ears of men.
 No instrument there was at all
 That could those melodies recall.
 Then in your groping, Heaven itself, they say,
 Out of your plight showed you the way.
 To you was given to design
 The organ, instrument divine.
 This noble tool was wrought out with your aid.
 Then angels brought you roses when you played.*

—ETHEL KING.

ABOUT SWEELINCK

By HERBERT ANTCLIFFE

How one composer of talent becomes a household name among all music lovers while another of equal talent is almost forgotten except among historians is one of the mysteries of life which will probably never be solved. Still more is it a mystery how a single work will attain a wide popularity while other works by the same composer which contain all the elements usually regarded as conducive to popularity are ignored. Jan Pieterzoon Sweelinck affords in himself a striking case of both of these. For years, even when the study of his period was revived after the neglect of the nineteenth century, he remained unknown and the little that was written about him was ill-informed and sometimes misinformed. A fine exception to this was the study of Prof. Max Seiffert which started forty-two years ago as the subject of doctoral thesis and has continued up to the present time, as also the shorter one by Reginald Poole in *Grove*. There are, however, certain difficulties about such a study being taken up by someone not resident in the country where the composer himself spent all his lifetime so that B. van der Sigtenhorst Meyer's new work on *Jan. P. Sweelinck en zijn instrumentale muziek* is particularly welcome. Sigtenhorst Meyer is himself an Amsterdammer, as was Sweelinck, and is an enthusiastic student of all that pertains to Dutch music. He has edited a number of the instrumental works of Sweelinck, in such a way as to retain their character in its purity and yet make them available for modern pianists and organists. For the purposes of his book he has searched every available source both in Holland and abroad and while availing himself of the work of his predecessors, which he acknowledges gratefully in his Preface, the work as a whole is a monument of individual and original study and research. The third chapter alone, on "Sweelinck's Time," which is a remarkable study told in language that is a delight to the lover of Dutch literature as well as to the historian and the amateur who likes historical de-

scriptions, is sufficient to make the work a classic. And, incidentally, it may because of this chapter be considered a pioneer work in musical history. How often does the historian of music take the trouble to discover the exact circumstances, political, social, religious, etc., of the period which he is writing and which were largely responsible for the conception of the works? After forty years of reading musical history I can say that proportionately the number of times this is done is terribly small, while even those who have done so have seldom set out effectively the results of such study. Another chapter deals with "The practice of organ playing and the position of the organist round about 1600" which adds to the historical value of the work as does that also on "The instruments for which Sweelinck wrote." A little more than half the work is devoted to careful and well-informed analyses of the thirty-two complete and four incomplete volumes of instrumental works which the composer left. In these one finds useful and interesting matter as to the origin of his themes, gregorian, choral, folksong of Holland, England and other countries, Sweelinck's anticipation of Handel, Bach and others, and a complete statement of the relations between the tonality and modality of the works.

Some of Sigtenhorst's strictures on the people of his own land who have allowed the manuscripts of Sweelinck to be distributed the world over without retaining any for their own use and for the honour of their great countryman might be applied to other peoples, though possibly Holland and Sweelinck form an extreme case of neglect and forgetfulness. The only regret one has in reading this book is that it is written in a language read by comparatively few people, so that it is to be hoped that before long the publisher will arrange for editions in one or more of the world languages. It is a model biography which should be read by every musician and student of musical history.

RHYTHM IN EDUCATION*

JUSTINE B. WARD

"In the beginning was rhythm." So Hans von Bulow informs us. If it was so in the beginning, what a pity it didn't last until our times! Perhaps it has in Holland? For each one of you rhythm is an interior necessity? The children have an instinctive sense of rhythm from the cradle? If that be so, how fortunate you are!

Elsewhere I have found an astonishing absence of the rhythmic sense, not only in the children but in their teachers.

At first I used to believe that the recognition of intervals was the principal problem in the musical formation of children. Of course I admitted a practice in "beating time" well, for the sake of precision and exactitude; such I thought was the path that led to the formation of a truly musical soul. What an error! I imagined that rhythm already played its part in the make-up of each little soul. Nothing could be more false! In the classes I have visited in Italy and America, I have discovered it to be an indubitable fact that there are a greater number of children insensible to rhythm than there are who cannot take intervals correctly. Melodic perception is less rare than the perception of rhythm.

Why? I cannot say. I simply affirm a fact—a fact that I have recognized with regret, and which has caused me to set about remolding my books for schools and, by teaching through rhythmic movement and gesture, to awaken in the little ones this dormant rhythmic sense.

Today I understand what Plato meant when he said that rhythmic gymnastics in correlation with music should be taught from earliest childhood—and should continue all through life. I do not ask as much as Plato, but I would like to see exercises in motion combined with music begin at the age of five and continue at least to the age of ten to eleven years. By then a sense of rhythm should be formed, or it never will be.

The absence of this sense in children has also been remarked by Dalcroze, who affirms that in his experience the **majority** of children have no instinct for time, measure or even equilibrium. "This absence of rhythm," he says, "is almost a malady, of which nervous

disorders are at once the **cause and effect.**" To remedy this he insists on the necessity of teaching children to **give expression to rhythm by harmonious movements of the body.**

Is physical action **necessary** for the formation of the rhythmic sense? According to my experience: **yes.** Not for those rare pupils who have a natural rhythmic sense, but for the great majority who have not; and I do not believe the latter can emulate the more fortunate minority without the aid of the muscles.

"Rhythm," explains Dumesnil, "exists in each of us in the form of a 'pre-notion' in the subconscious mind." If this be true (though I do not care to affirm it), it becomes our task to make this unconscious "pre-notion" a real and fruitful force in our conscious lives, especially if we believe with Plato that "**the lack of rhythm is the sign of a misshapen heart and soul.**" I almost begin to believe him.

Now, if we wish to make this thing hidden away in our subconscious a means of cultivating beauty and order in our interior movements, we must exercise it through the muscles, by means of large, graceful gestures that express the rhythmic facts themselves. These exercises must be ordered—from the simple to the complex, first without music, and then with music. Thus we shall form a true sense of rhythm, which, though latent in us, does not function. When this is once acquired, and rhythm has become "an interior necessity," then we can abandon its exterior expression; but not before.

"He who mingles music with gymnastics in the fairest proportions," continues Plato, "and best tempers them to the soul, may be rightly called the true musician."

It is indeed a striking idea that rhythmic movement of the body may affect the soul! But how? Plato insists that "we must not, like common athletes, use exercise and regimen to develop the muscles, but to stimulate the spirited element of one's nature. Neither are the two arts of music and gymnastics really designed as is often supposed, the one for the training of the soul, the other for the training of the body. **Both have in view chiefly the training of the soul.**"

What influence can rhythmic gymnastics

*From "The Catholic Educational Review"

have on the mind? Listen! "The young having formed a **habit of order**—even while playing—by the practice of rhythm, that habit once acquired will accompany all their actions, and will become for them a principle of growth." On the contrary, he who is without rhythm will fall into the worst of disorders of taste and even of morals.

But let us distinguish. It is not every rhythm, nor every movement that will form the soul to beauty and truth. It is not to be assumed that all those who dance the jazz from their early youth acquire a **habit of order**. No! On the contrary, such a subversion of the normal, with its constant syncopations and distortions of the natural, deforms rather than forms. Aristotle sounds a warning note. "Among the rhythms," he says, "some calm, but others agitate the soul!" (Did he foresee the jazz of our days?)

I would beg you, then, not to neglect this great educative force; for, if we leave the children without guidance and direction amid the contrary influences that surround them, they will not follow that pathway of rhythmic "order" and "measure" that develops the mind and the soul so healthily. Rather is it to be feared that they will be led aside by those rhythms that disturb the calm of the soul and foster a disordered habit of life.

First let us take cognizance of what rhythm is. For the great thinkers of antiquity it occupied a privileged place. In our days, here and there, there are signs of a reawakened interest, but for centuries artist and savant (especially the philosopher) have entirely ignored the question. Rhythm was a dead letter. In 1738 Mattheson recognized the importance of rhythm, but its theory seemed to him to be but "a confused science." This is not to be wondered at when we consider the period in which he lived. It is only since 1880 that any serious research work has been done by Westphall, Matthis Lussy, Combarieu, Riemann and lastly Dom Mocquereau—to name but a few.

We must now agree upon a definition of what rhythm is, or at least have some clear idea of what it is before we can express it in physical motion. Here are some broad definitions given us by ancient and modern thinkers. The choice is free!

"Rhythm is order and proportion in space and time" (Vincent d'Indy).

"Rhythm is the regulation of the periodic return of the 'cadence'" (Gévaert).

"Rhythm is ordered movement" (Plato).

For my part I find Plato's definition clear;

it says the essential thing. We must have movement. Immobility is death. And what is movement?

(a) There are the movements of nature. The sweep of the waves, and the swaying of branches, etc. Movements more or less rhythmic, yet movements.

(b) Mechanical movements: trains, automobiles and aeroplanes. These are more turbulent, these man-made rhythms.

(c) Then there are the movements of man himself: when he walks, dances or swims.

(d) And finally there are interior movements: the beating of the heart, respiration, etc.

These are movements. Now what do we mean by the ordering of movements?

In the world of ideas: order is Logic.

In the world of manners: order is Morality.

In the world of created phenomena: order is known as the "Laws of Nature."

In the world of motion: order is the dance.

Lastly, in the world of sounds: order is rhythm.

So all is movement; it is the law of life. But, if that movement is to be healthy and true, it must be balanced, and subject to a designed order. Disordered ideas and un-rhythmed thought only lead us to folly, while unregulated morals lead us to prison.

Irregular movements in man indicate either illness or intemperance. The healthy man walks rhythmically; it is the lame man who limps, and the sufferer from **locomotor ataxia** who cannot keep his balance. A sound heart beats rhythmically and when it doesn't it is time to see a doctor.

It is the same with music. Sound follows sound: that is motion. This succession of sounds may be without order, timid, irregular and uncertain, producing an impression of incoherence, of distortion. To be wholesome, music must conform to the rules of proportion and balance; in a word, it must be rhythmic.

I believe that we all agree that the introduction into education of rhythm, in the widest sense of the word, would not be without profit. It remains to be seen by what means this can be done.

Permit me a momentary digression that I may recall to your memories the practical experiments that scientists have made to prove the influence of rhythm in physical effort.

(Continued on Page 62)

OUR MUSIC THIS MONTH

VESPERTINAL ACCOMPANIMENT

In the December 1934 CAECILIA, Dom Adelard Bouvilliers, O.S.B., made reference to the "Accompaniment of Vespertinal Psalmody" by Brother Raymondien, E.C. He praised it as practical work, and by far the best that had come to his attention during a lifetime of music study. The complete work may be obtained from the author, at St. Joseph's Normal School, Ste. Foy Est, Canada, P. Q. (\$2 postpaid). The examples quoted are herewith appended. For a complete analysis of these examples consult pages 509, 510, and 511 of the December CAECILIA. These extracts should have appeared in the music section last month of course, but lack of adequate space, and characteristic journalistic inefficiency on our part, prevented.

Ash Wednesday falls on March 6th, this year, so choirs will have a reasonable length of time at their disposal for the rehearsing of Lenten, Palm Sunday, and Easter music. It is wise obviously, to begin preparations at once, for the many special Lenten services, for Holy Week, Tenebrae, Holy Saturday, Palm Sunday and Easter.

O VOS OMNES

This month we offer a selection of new and representative pieces, the first of which is the classic O VOS OMNES by Vittoria. The composer, is sometimes called the Spanish Palestrina. His motets for Lent are in use the world over, being as a rule, easier and more appealing to "moderns" than much of Palestrina's music. For general use, on the Sundays of Lent, or for Good Friday, no better music exists than this composition.

O CRUX AVE

A new composition by a writer new in our columns is offered by the presence of the CRUX AVE, by O. P. Endres. Compositions from the pen of this writer, are found in the catalogs of such houses as Schirmer, Summy, Presser, and Willis. Previous publications have been for Piano, or Violin, or both, with the exception of some Christmas Carols, and a Contralto solo. From a family of musicians, the composer, graduated from Wisconsin School of Music, and received a "cum Laude" at the American Conservatory, in Chicago. Further studies were made at the Juilliard School in New York, and under famous masters in the instrumental field. As would be expected therefore, this music presented this month has technical perfection making it worthy of church programs during the coming season.

INGREDIENTE

Father Finn's Paulist Choristers are known the world over, but before Father Finn came to New York, Easterners, knew of the fine Paulist Choir in that city directed by the late Edmund G. Hurley. We present a piece for Palm Sunday, as sung by this choir, years ago, and composed by the late Mr. Hurley. This piece has color and form, befitting the text which it conveys,—
INGREDIENTE DOMINO.

NEW HYMNS

Sister Cherubim has written a fine series of hymns, for various occasions, the first two of which we present in this issue. More of this type will be forthcoming, exemplifying the kind of material being used in many of the Parochial schools of Milwaukee, to the children in the grades. A complete folder of music for SSA, for Lent, and another for Palm Sunday is soon to appear from the press, compiled by this composer which we believe will become standard for use in Colleges and Communities, extracts will be seen in subsequent issues of CAECILIA.

(Continued on Page 54)

Accompaniment of Vespertine Psalmody

Examples with varied *metabolas* on Dominant *A*.

I designates the melodic accents

II designates the accents of sub-divisions

III designates the *metabola*

Bro. RAYMONDIEN, E.C.
1904-1934

Example 1

ID

Ex. 2

VIIa

Ex. 3A

IIIb

Ex. 3B

IIIa²

Ex. 3C

IIIa

An Example of a type of Falso-Bordone

in Gregorian, having but one accent. (For three equal voices)

Bro. RAYMONDIEN, E.C.

1934

Du VIIIc

I
Miserere me - i et exaudi orationem me - am.

II
Qui státis in dómo Dómi - ni multipli - - cáti sún - t.

III

Org.

Two Examples of Vespéral Psalmody

taken from the accompaniments of Rev. Brother Raymondien, E.C. (1904),
examples for the accompaniment of small choirs.

The dominant is *A*. Protus - 1st Mode.

Protus Authentic, 1st Psalmic Tone.

Phrygian Mode - Ethical Final - Phrygian Tone.

IIIrd Mode - Deuterus Authentic, IIIrd Psalmic Tone

Dorian Mode, Transposed Final, Phrygian Tone lowered 1 2 tone.

O VOS OMNES

Ludovico Tommaso da Vittoria
(1540 - 1605)

Arranged by James A. Reilly

SOPRANO *p*
O vos omnes - - - - - nes -

ALTO *p*
O vos omnes - - - - - nes

TENOR *p*
O vos omnes - - - - - nes -

BASS *p*
O vos omnes - - - - - nes -

ORGAN *p*

poco f *cresc.*
qui tran-si - tis per vi - - am

poco f *cresc.*
qui tran-si - tis per vi - - am

poco f
qui tran-si - tis per vi - - am

poco f
qui tran-si - tis per vi - - am

poco f *cresc.*

At - ten - di - te et vi - de - - - te

poco f *cresc.*

At - ten - di - te et vi - - - de - te

poco f *cresc.*

At - ten - di - te et vi - de - - - te

poco f *cresc.*

At - ten - di - te et vi - de - - - te

pp *cresc.*

Si — est do - lor si - - mi -

pp *cresc.*

Si — est do - lor si - - mi

pp *cresc.*

Si est do - lor si - - mi - lis si - - -

pp *cre - scen - do*

Si est do - lor do - lor si - mi -

lis si - cut do-lor me - us si - cut do-lor

lis si - cut do-lor me - us si - cut

- mi-lis si - cut do-lor me - us si - cut do-lor

lis si - cut do-lor

poco f

cresc. poco

pp cresc. poco dim. poco f

pp cresc. poco poco f

me - us si - cut do-lor me - us

do-lor me - us si - cut do-lor me - us

me - us si - cut do-lor me - us

me - us si - cut do-lor me - us

pp rit.

pp rit.

pp rit.

pp rit.

pp rit.

a little more lively

sempre f

At - ten - di - te u - ni - ver - si po - pu - li

At - ten - di - te u - ni - ver - si po - pu - li

At - ten - di - te u - ni - ver - si po - pu - li

At - ten - di - te u - ni - ver - si po - pu - li

a little more lively

sempre f

Tempo I.

pp

sf

mf

et vi - de - - - te do -

et vi - de - - - te do - lo - rem me - um

et vi - de - - - te do - lo - rem me -

et vi - de - - - te do - lo - rem me - um

Tempo I.

pp

sf

mf

lo - rem me - um do - lo - rem me - - - um
do - lo - rem me - um do - lo - rem me - - - um
um do - lo - rem me - um do - lo - rem do - lo - rem me - um
do - lo - rem do - lo - rem me - um

Si - - - est do - - - lor si - - - mi -
Si - - - est do - lor si - - - mi
Si - - - est do - lor si - - - mi-lis si - - -
Si - - - est do - lor do - - - lor si - mi -

pp *poco f*
 lis si - cut do-lor me - us si - cut do-lor
pp cresc. poco *poco f*
 lis si - cut do-lor me - us si - cut
pp cresc. poco dim. poco f
 - - mi-lis si - cut do-lor me - us si - cut do-lor
poco f
 lis si - cut do-lor
pp cresc. poco dim. poco f

ppp ritard molto
 me - us si - cut do-lor me - us.
ppp ritard molto
 do-lor me - - - us si - cut do-lor me - - - us.
f ppp ritard molto
 me - - - us si - cut do-lor me - - - us.
ppp ritard molto
 me - - - - - us si - cut do-lor me - - - - - us.
f ppp ritard molto

Crux ave Benedicta

For Three Equal Voices

Verses 1, 2, 4 and 5

O. P. ENDRES

Andantino

ACCOMP.
ad lib.

mf

1. Crux a-ve be-ne - dí - cta, Per te mors est de - ví - cta, In te pe-pén-dit
 4. O ve-rum sceptrum Da-vid, Quod no-vus Rex por - ta - vit; Dum tu por - tá-bas

1. Crux a-ve be-ne - dí - cta, Per te mors est de - ví - cta, In te pe-pén-dit
 4. O ve-rum sceptrum Da-vid, Quod no-vus Rex por - ta - vit; Dum tu por - tá-bas

ritard *pp a tempo*

De - us, Rex et Sal-vá-tor me - us. 2. Tu ár - bo-rum re - gí - na Sa -
 Re - gem, A - mo-ris da-bas le - gem. 5. Dum Cru-cis i - ni - mi - cos Vo

De - us, Rex et Sal-vá-tor me - us. 2. Ar - bo-rum re - gí - na
 Re - gem, A - mo-ris da-bas le - gem. 5. Cru-cis i - ni - mi - cos

ritard *a tempo* *pp*

lu - tis me - di ci - na Pres - so - rum es le - va - men, Et tri - sti - um so - ca - bis et a - mi - cos O Je - su Fi - li De - i, Sis o - ro, me - mor

Sa - lu - tis me - di ci - na Pres - so - rum es le - va - men, Et tri - sti - um so - Vo - ca - bis et a - mi - cos O Je - su Fi - li De - i, Sis o - ro, me - mor

ff *mf*

Primo tempo

la - men, Crux a - ve be - ne - di - cta, Per te mors est de - vi - cta, In me - i, O ve - rum scep - trum Da - vid, Quod no - vus Rex por - ta - vit, Dum

la - men, Crux a - ve be - ne - di - cta, Per te mors est de - vi - cta, In me - i, O ve - rum scep - trum Da - vid, Quod no - vus Rex por - ta - vit, Dum

Primo tempo

ritard *pp*

te pe - pen - dit De - us, Rex et Sal - va - tor me - us. A - men.

tu por - ta - bas Re - gem, A - mo - ris da - bas le - gem. A - men.

te pe - pen - dit De - us, Rex et Sal - va - tor me - us. A - men.

tu por - ta - bas Re - gem, A - mo - ris da - bas le - gem. A - men.

ritard *pp*

INGREDIENTE

For Palm Sunday

EDMUND G. HURLEY

Formerly Paulist Church N.Y. City

Re-entering Church

In - gre - di - en - te Do - mi - no in san - ctam ci - vi - ta - tem,

He - brae - o - rum pu - e - ri re - sur - re - cti - o - nem vi - tae pro

CHORUS

Cum ra - - - mis pal -
nun - ti - an - tes, cum ra - mis pal - ma - rum, cum

ma - - - rum, Ho -
ra - mis pal - ma - rum, Ho - san - na cla - ma - bant in ex -

cum ra - - - mis pal - ma -
cel - sis, cum ra - mis pal - ma - rum, cum ra - mis pal -

rum,
 ma - rum, Ho - san - na cla - ma - bant in ex - cel - sis.

Cum au - dis - set po - pu - lus quod Je - sus ve - ni - ret Je - ro -

so - - ly - mam, ex - i - e - runt ob - vi - am

cum ra - - mis pal - ma - -
 e - i, cum ra - mis pal - ma - rum, cum ra - mis pal -

rum, Ho -
 ma - rum; Ho - san - na cla - ma - bant in ex - cel - sis.

O Mary, Heav'n's Delight

(For S.A. or S.A.B. with Organ)

Also for S. A. T. B. by using organ accomp. for voice parts

SISTER M. CHERUBIM, O.S.F.
Op. 38, No. 1

1. O Ma - ry, Heav'n's de - light, Thy love I would re - quite, With
 2. None e - quals thy re - nown; Thou art cre - a - tion's crown, So
 3. O dear - est Moth - er mine, When shall my soul be thine, With

love re - turn - ing. O ho - ly Moth - er
 fair, yet low - ly; Thou hast with vir - tue's
 all its yearn - ing? In my last part - ing

mine, Deep in my heart's poor shrine Reign thou for - ev - er.
 flow'r Be - decked thy vir - gin bow'r For One most ho - ly.
 hour Take all I have as dow'r To thee re - turn - ing.

Organ (connect repeated notes)

Jesus, the very Thought of Thee

(For S.A. or S.A.B. with Organ)

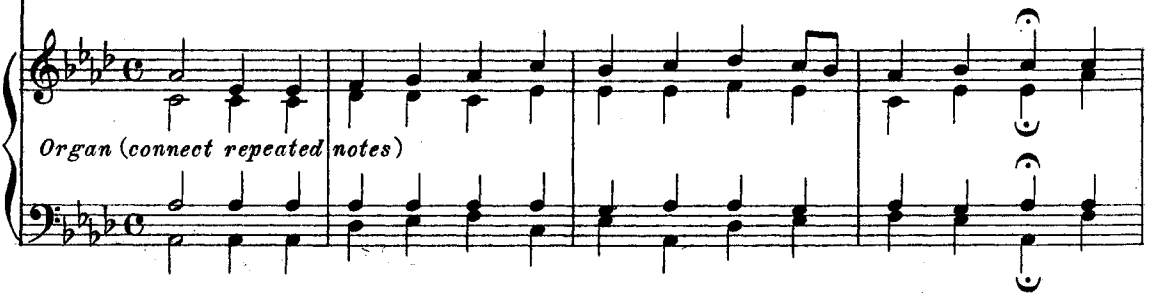
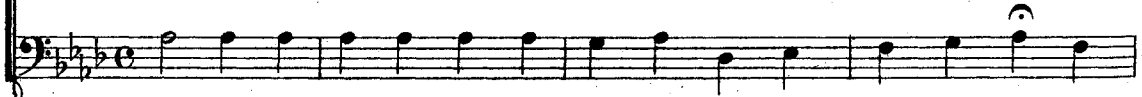
Also for S.A.T.B. by using organ accomp. for voice parts

SISTER M. CHERUBIM, O.S.F.

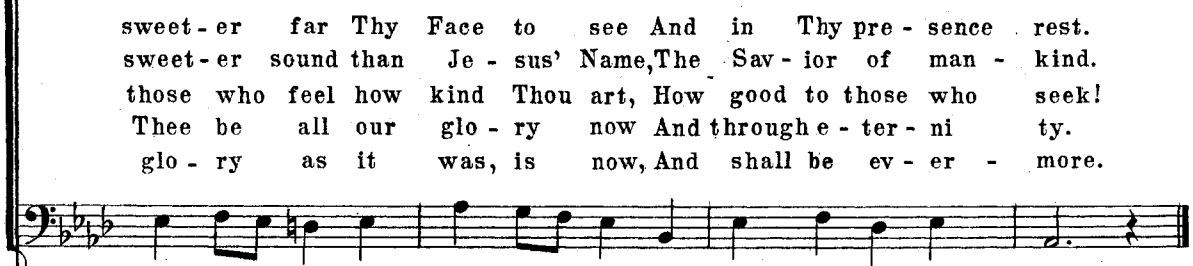
Op. 39, No. 1



1. Je-sus, the ve - ry thought of Thee, With sweet-ness fills my breast, But
2. No voice can sing, no thought can frame, Nor can the mem-'ry find A
3. O Hope of ev-'ry con-trite heart, O Joy of all the meek, To
4. Je-sus, our on-ly joy be Thou, As Thou our prize wilt be, In
5. To Fa-ther, Son, and Ho - ly Ghost, To God Whom we a - dore, Be



sweet-er far Thy Face to see And in Thy pre - sence rest.
 sweet-er sound than Je - sus' Name, The Sav - ior of man - kind.
 those who feel how kind Thou art, How good to those who seek!
 Thee be all our glo - ry now And through e - ter - ni ty.
 glo - ry as it was, is now, And shall be ev - er - more.



FESTIVE MASS

I. for Soprano and Alto - II. for S. A. and Bass
 III. for S. A. Tenor and Bass with Organ

Kyrie

LUDWIG BONVIN S. J.
 Op. 168

INTRODUCTION ad lib.
 Poco adagio

The musical score is divided into several systems. The first system is for the organ, with two staves (treble and bass clef) and a dynamic marking of *p*. The second system continues the organ part, with a change in time signature to 3/4. The third system is for the vocalists, with four staves: Soprano, Alto, Tenor, and Bass. The Soprano part has lyrics: "Ky - ri - e, e - lei - son. Ky - ri -". The Alto part has lyrics: "Ky - ri - e, e - le - i - son, e - le - i - son." The Tenor part has lyrics: "Ky - ri - e, e - lei - son, e - le - i - son." The Bass part is marked "ad lib.". The organ accompaniment for the vocalists includes dynamic markings of *mf*, *f*, and *rit.*. The final system returns to the organ part, marked "a tempo" and *p*, with a dynamic marking of *mf* at the end.

This is an arrangement of my Op. 6 (Missa in h. SS. Cordis Jesu). It can be rendered effectively by Soprano and Alto alone, as well as a three- or four part chorus; in the latter case the Tenor must observe exactly its special expression marks. (L. B.)

pp
 e, e - lei-son, Ky - ri - e, e - lei-son, e - lei - son.
mf Ky - ri - e, e - lei-son, Ky - ri - e, *mf* e - lei - son.
 Alto *p* e - lei-son Ky - ri - e, *mf* e - lei - son.
mf Ky - ri - e, e - lei-son, e - lei - son. *pp*

mf
 Chris - te, e - lei-son e - lei - son.
mf Chris - te, e - lei-son, e - le - i-son, e - le - i-son.
dolce p Chris - te, e - lei-son.
mf Chris - te, e - lei-son. *mp* Chris - te, e - lei-son.

f Chris - te, e - lei-son, Chris-te, e - lei-son, e - le - i - son.
espress. Chris - te, Chris - te, e - lei-son, e - le - i - son.
mf Chris - te, Chris - te, e - lei - son.
f Chris - te, e - lei - son, e - lei - son. *p*

f Chris - te, e - lei-son, Chris-te, e - lei-son, e - le - i - son.
espress. Chris - te, Chris - te, e - lei-son, e - le - i - son.
mf Chris - te, Chris - te, e - lei - son.
f Chris - te, e - lei - son, e - lei - son. *p*

f Chris - te, e - lei-son, Chris-te, e - lei-son, e - le - i - son.
espress. Chris - te, Chris - te, e - lei-son, e - le - i - son.
mf Chris - te, Chris - te, e - lei - son.
f Chris - te, e - lei - son, e - lei - son. *p*

Più mosso

Ky - ri - e, e - lei - i - son. Ky - ri - e, e - lei
 Ky - ri - e, e - lei - son. Ky - ri - e, e - lei - i -
 Ky - ri - e, e - lei - i - son. Ky - ri - e, e - lei - i -
 Ky - ri - e, e - lei - son. Ky - ri - e, e - lei - i -

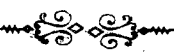
Più mosso

Più lento

son. Ky - ri - e, e - lei - son. Ky - ri - e, e -
 son. Ky - ri - e, e - lei - son. Ky - ri -
 son. e - lei - son. Ky - ri -
 son. Ky - ri - e, e - lei -

Più lento

lei - son. Ky - ri - e, e - lei - son.
 e, Ky - ri - e, e - lei - son.
 e, e - lei - son. Ky - ri - e, e - lei - son, e - lei - son.
 son, e - lei - son, e - lei - son.


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	(O How I Love Thee Jesus)	
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	(Christmas) Piano accompaniment	
775	Benedicta es Tu, O Virgo Maria S. S. A. . .	.12

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Music Appreciation

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

"The object of music is to strengthen and ennoble the soul."

—LUIS DE MORALES



Music, I yield to thee,
As swimmer to the sea,
I give my spirit to the flood of song;
Bear me upon thy breast
In rapture and at rest.
Bathe me in pure delight and make me strong.
From strife and struggle bring release,
And draw the waves of passion into tides of peace.

—HENRY VAN DYKE

MUSIC APPRECIATION IN GRADE SEVEN

LESSON THREE THE MODERN BALLET

The modern ballet (bal-lay) is a story told through dancing and pantomime or acting. The instructor of a ballet it called **ballet-master**, a female dancer a **ballerina**, a male ballet dancer a **ballerino**, and an entire group of ballet dancers the **corps de ballet**. Not many people have seen a ballet. To the majority, the name "ballet" suggests scantily clad dancers performing gestures and stunts offensive to our moral feelings. This notion is entirely wrong. The pantomime and the dancing of the classical ballets are full of meaning and significance and do not involve gestures that are unseemly. Some of the most beautiful and exalted music has been written for these ideal entertainments.

The ballet originated in France and is considered the parent of French opera. The early ballets did not consist of dancing and acting only, but of vocal and instrumental music as well; some also included spoken dialogue. At times as many as 700 persons took part in the performance.

In the seventeenth century the term "ballet" denoted in France a dance spectacle for stage presentation; no expense was considered too great, and no costume too gorgeous for these performances. Although the ballet found its way into other countries, nowhere was it held in such high favor as in France. King Louis XIV (1643-1715) took great delight in this form of entertainment, and often appeared in person as a ballet-

dancer. The ballet entitled "Les Amants Magnifique" was composed jointly by Louis XIV and Molière, a French dramatist. It is said of King Louis that in this ballet he took part as author, ballet master, dancer, singer, mimic, and solo performer on the guitar.

From the beginning of the development of the ballet entertainments until nearly the end of the seventeenth century it was not easy to find female stage dancers. Neither maidens nor ladies could be induced to dance on the stage, and hence boys and men had to be chosen to represent the female characters of the ballet. However, by express desire of King Louis, ladies of the highest positions began to appear as ballet-dancers. Soon others followed, so that professional female ballet-dancers were no longer hard to find.

During the seventeenth century ballets were for the first time inserted in an opera or appended after the acts.

Christoph Willibald Gluck (1714-1787), the great reformer of French opera of his day, wrote charming and sublime ballet music for his operas.

Gavotte, Slave's Dance, Tambourin, Chaconne,—ballet music by Gluck for his opera "**Armide**" is recorded on V.R. 7321.

The **Gavotte** from the opera "**Iphigenia in Aulis**" by Gluck can be heard from V.R. 7321*. When this opera was produced for the first time the ballet-master tried to persuade Gluck to introduce some of the less serious dances then popular at the French courts. The composer, however, abiding by his classical style, refused to do so. He declared that "Simplicity and truth are the sole principles of the beautiful in art."

Franz Schubert (1797-1828) wrote inspiring **Ballet Music** to his opera "**Rosamunde**". Though the opera itself was withdrawn after the second performance, its failure being ascribed to the weird libretto provided by the eccentric Wilhelmina von Chezy, the beautiful ballet music written for use between the acts of the opera is still being enjoyed by lovers of good music. Some of the dances are recorded on V.R. 9307.

In the early nineteenth century, with the rise of "grand opera", the ballet became a separate entertainment inserted between the acts of an opera, without direct relation to the plot or actions of the opera. These ballets were executed by a special corps of professional dancers.

Charles Gounod (goo-no) (1818-1893), the most popular composer of the early French school, wrote seven ballets for his famous opera, "**Faust**." In this ballet music several noted women of history and mythology are represented. The dances are now often played as an orchestral suite. The numbers are:

1. **Dance of the Nubians.** The characters of this dance represent black slaves from Nubia, N. E. Africa.

2. **Cleopatra and the Golden Cup.** Cleopatra was queen of Egypt (69-30 B. C.).

3. **Dance Antique.** Dance by Aspasia (470-410 B.C.), wife of Pericles, an Athenian statesman and orator.

4. **Dance of Cleopatra and her slaves.**

5. **Dance of the Trojan Maidens.** Trojans were inhabitants of an ancient city by the name of Troy in N. W. Asia. The mythical founder of Troy was Trojan. Greek legend relates that the ten-year Trojan War was caused by the carrying off of Helen, wife of the king of Sparta in Greece, by Paris, the son of the king of Troy. Helen was renowned as the most beautiful woman in the world. The war that resulted from her capture by Paris ended in the destruction of Troy. Helen is known in classic literature as Helen of Troy. A character representing her appears in this ballet.

6. **Mirror Dance.** This is one of the most familiar airs of the entire ballet music of the opera.

7. **Dance of Phyrne.** Phyrne was a beautiful woman who lived in Athens about 328 B.C.

V.R. 9946 presents the first four numbers mentioned above, and V.R. 9647 offers the last three dances.

The more modern meaning of the term "ballet" signifies a pantomime with music, in-

tended for independent stage-presentation, including mimetic action and much dancing. Usually it does not involve singing and speaking, but, nevertheless, has a more or less definite program. It is, as stated above, a story told in dance and pantomime or acting.

The class should remember the "**Nutcracker Suite**" by the Russian composer, Tschaiakowsky, taken from the ballet telling a story of a girl who, having partaken too plentifully of her Christmas goodies, has a restless night, and dreams of the nutcracker, one of her Christmas gifts turning into a Prince of Fairyland. Have pupils relate what they remember of the story and music, and, if time permits, review some of the numbers of the suite. (See "Music Appreciation in Grade Four", Lesson Four, in *The Caecilia*, November, 1932).

Other famous ballets are:

The **Coppelia Ballet** by Clement Delibes, a French composer (1836-1891). This is a merry and jovial story of life in a small Austrian village. V.R. 6586.

The **Sylvia Ballet** by Delibes. This is a grand ballet in three acts and five tableaux, based on a classical story. The scene is laid in mythical times. It is a charming production, and has gained for the composer full recognition of his superiority as ballet composer. Two of the dances of this ballet are recorded on V.R. 1166.

Dance of the Hours by Ponchielli, an Italian composer (1834-1886). This ballet music was written as part of his opera, "**La Gioconda**." The scene is laid in Venice. In the third act of the opera the Dance of the Hours is introduced as an entertainment for friends visiting at the Duke's Palace. It tells the story of the struggle for supremacy between light and darkness. There are in all twenty-four dancers. These represent the twenty-four hours of the day. They appear in four groups of six each. The group personifying Dawn is dressed in pink. That depicting Noon is clad in golden hues (yellow). The Twilight group is garbed in a delicate purple, and the group impersonating Night is costumed in black decorated with silver stars.

The appearance of the different groups is clearly defined in the music through changes of pitch and tempo. Each group has its own theme, and cleverly arranged lighting effects intensify the portrayal of the continuous struggle between darkness and light. The groups appear successively, thus: after a short introduction—Dawn, Noon (the com-

poser uses bells to strike the hour), Dawn, Twilight, Dawn, Night, and finally a struggle in which all groups appear.

This ballet is frequently used as an independent concert number. Let the pupils hear it, and have them note the persistent struggle of Dawn for supremacy. Play "Dance of the Hours"—V.R. 35833.

Sleeping Beauty—Ballet Suite, by the Russian composer, Peter Ilytch Tchaikowsky (1840-1893). This suite was originally a ballet in three acts with a prologue.

Tchaikowsky was very fond of the old French fairy tale telling of a prince who, after pricking her hand with the point of a spindle, fell into a deep sleep and did not awaken until after a hundred years. He thought the poetical subject should lend itself admirably to a musical setting, and went to work with great enthusiasm. The ballet he produced is considered one of the world's masterpieces. Later he assembled the more favored and charming numbers of this ballet into a suite.

Let the class relate the fascinating fairy tale of the Sleeping Beauty. (See "Fairy Tales" by Hamilton Wright Mabie, or Grimm's "Fairy Tales", or any other version of the story.) The music of the suite is recorded on V.R. 6871 and 6872.

The most brilliant and beautiful of the numbers of this Ballet Suite is the "Valse", recorded on V.R. 6872.

Petrouchka Ballet, by the present-day Russian composer, Igor Strawinsky (1882-). This ballet has been performed in practically all the great music centers of the world. It tells the story in pantomime and dance of a Russian carnival at which a puppet show is one of the foremost attractions. The scene is laid in a large public square in Petersburg (now Leningrad); the time, one hundred years ago.

The principal characters of this puppet-drama are a Ballerina, a beautiful dancing girl; a Moor of a wild and impetuous nature; and Petrouchka, an ugly, misshapen, but sensitive clown.

During the performance the puppets act as if alive, endowed with human emotion. The show reaches its climax when, in a struggle between the impetuous Moor and the clown, the former, with a vicious stroke of his sword, kills Petrouchka. The crowd, terrified, and believing the puppets to be human beings, clamor for the showman with threatening anger. The frightened stage director takes to flight; a policeman brings him back and makes him explain to the excited

crowd that the actors are only straw figures. Appeased by this assurance, the merry-makers disperse. But, as strange things do happen in stories, the ghost of Petrouchka appears and frightens the poor showman almost out of his wits.

This music is a brilliant tone-painting of a carnival—a picture of a surging crowd, boisterous and merrymaking peasants, and scampering noisy children—giving a vivid impression of an old-fashioned street fair with its carrousel hurdy-gurdy, dancing bear, gypsy fortune-tellers, masqueraders, etc., etc.

The "Petrouchka Ballet" has been arranged into a suite by Mr. Koussevitsky in collaboration with the composer himself, who also wrote a special concert ending to this suite.

Amid all the confusion of sound, and particularly by the boisterous and crude gaiety of the especially composed ending of the suite the tragedy of Petrouchka seems but a passing incident of the fair. The chief impression created is that of the confusion of a large noisy crowd of merry-makers.

For more detailed comments on the Petrouchka Ballet, see the descriptions given in the booklet accompanying the special Petrouchka Record Album. The entire suite includes three records. They are V.R. 6698, 6999, and 7000.

If school funds allow the purchase of only a few records for each lesson, then it is suggested that the "Dance of the Hours" by Ponchielli be selected, and, in order to give the children an idea of the music of the carnival at which the Petrouchka Ballet takes place, V.R. 7000, presenting Part 5 of the ballet, be procured.

LESSON FOUR RONDINO AND RONDO

The musical form called **rondo** originated among the simple peasants of various countries. In France the early form of the rondo consisted of a song in stanzas with a dancing refrain or chorus. The chorus was first sung; then anyone from the group of dancers would improvise a short solo, after which the chorus would be sung again; this would be followed by another solo improvised by a different dancer; then again the chorus, alternating with new solos would follow, continuing in this manner until the group would decide that the game was ended.

In England the early country folk played a similar game, and called it "Round" or "Roundel".

In Spain a like custom prevailed but the chorus was sung alternately with improvisations on the guitar and solo singing.

Later composers of all countries delighted to imitate this form in their instrumental music. Hence, the term "rondo" is applied to an instrumental composition having one principal subject or theme alternating with contrasting themes. The principal theme is usually a very decided melody of eight or sixteen measures. The themes alternating with the principal theme are entirely different from the latter in both melody and rhythm. Composers occasionally have the principal theme return in modified form, but it is always easily recognized. A rondo begins and ends with the principal theme.

A *rondino* is a "little rondo", a shorter composition of the same form. Fritz Kreisler arranged a *rondino* by using a short eight-measure theme from one of Beethoven's very early, and now quite forgotten compositions, as his principal subject. This theme is a very dainty and charming melody with a bewitching, lilting rhythm. Though the contrasting themes were written by Kreisler, the old classic style has been well retained throughout the composition.

Play "Rondino" (Beethoven-Kreisler), V.R. 1386. The class will note the character of the captivating little theme. Then repeat the delightful little rondo, and have the class write the pattern while listening.
(A B A C A D A)

How is unity brought about in this *rondino*? (By the four appearances of the principal theme.)

How is variety created? (By the use of the contrasting themes, B C, and D.)

What kind of mood is expressed in the *rondino*? (A happy mood).

Composers often use the rondo form for compositions to which they give a different title.

Write on the board the title of the dances given below. Play the music, and upon repeated hearing, have the class write the pattern. They will note that the form in both instances is that of a rondo.

"Gavotte" from "Mignon" by C. L. A. Thomas, V.R. 1361.

Pattern: A B A C A C A Coda.

"Spanish Dance No. 1" by Moszkowski, V.R. 20521*.

Pattern: A A B A C A B A.

Play "Rondo (Finale)" from "Trio No. 3 in C Major" by Haydn, V.R. 22018. As this is a large rondo form, it will be sufficient for

(Continued on Page 47)

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By JOHN P. SULLIVAN, Ph.D.

Boston School Department

"America" was first sung in the Boston Public Schools. Boston can claim this honor because the Rev. Dr. S. F. Smith, the author, was a close friend of Mr. Lowell Mason, the Music Supervisor of the Schools. While a student at Andover, Dr. Smith was asked by the Music Supervisor to translate some German songs for use in the classrooms.

While working on this project, he was attracted to a song by its patriotic and martial rhythm. Not waiting to translate the German words and not knowing that the tune was "God Save the King" he started to compose a patriotic song to fit the air. This was the beginning of our immortal "My Country, 'Tis of Thee." Dr. Smith laid aside the rough draft and promptly forgot it. A short time later, however, Mr. Mason, in going over some of the translations submitted, happened upon the song. Giving it but passing notice, he placed it in the collection to be published for Boston Schools. By a queer stroke of fate this one song has lasted, although the author and publisher have been forgotten. The martial rhythm and patriotic words impressed everyone. From the classrooms of Boston this song spread over the nation, from school to school, home to home, and has been repeated in times of war and peace.

General Kossuth, once visited by a Boston friend, astonished him with a statement that he always remembered his visit to Boston because of the fine singing of the school children, particularly "My Country, 'tis of Thee."

The school program of early 19th century Boston was affected by the demands of a changing social order. Music was one of the first subjects introduced which broke away from the original rigid concept of a school curriculum.

Toward the middle of the last century, the

MUSIC APPRECIATION

(Continued from Page 46)

the class to note how often the principal theme appears, instead of marking the entire pattern. It appears five times; four times it is played by the piano but its second appearance is executed on the violin. The class cannot fail to recognize its recurrences.

(Records marked * have been previously used.)

Boston Academy of Music was permitted to experiment in the teaching of music in four schools. Although no funds were allotted, Mr. Lowell Mason volunteered his services to prove the value of this experiment. It may be said that the Magna Charta of musical education in this country was the vote of the Boston School Committee, on Aug. 28, 1838, allowing vocal music to be taught by special teachers at \$120.00 per year at a specified time of 2 hours in each school. Although this step marks Boston as the first school system to officially adopt music as a subject of instruction, however, there were simple songs and hymns in the early Puritan days. The following year Mr. Mason was appointed superintendent of music in Boston. He was well liked by the scholars and citizens alike. His contemporaries called him the "Father of Music in the United States."

Those lessons twice a week were looked upon as recreation to these hard pressed scholars. It was one of the highest honors to be called upon to move the piano and get the blackboard ready. During the lesson the master remained in the room to maintain discipline. Whether the master's enthusiasm to see that the pupils listened to the music teacher, interfered with the lesson is not known. But the change from the rigid program and the kindness of Mr. Mason seemed to spur the scholars on. They never tired at the continual repeating of any passage. In fact on the day of the lesson the master often wondered how many scholars could say that they had not thought of anything else.

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COMMUNICATIONS

This section is set apart as an open forum for discussion of controversial subjects. Communications hereafter should be limited to less than 1000 words. Full name and address must be given. Anonymous letters, or those signed by "Pen names" will not be printed.

The editors assume no responsibility for the views expressed in this section.

To the Editor of Caecilia.

Sir:

Mr. Angie is still content with assertions when scientific research demands proofs. To any student of the polyphonic masters of the fifteenth and sixteenth century these facts emerge, which no scholar can ignore:—

(1) Towards the end of the 16th century the tendency is for the composers to base their musical rhythm on the position of the word-accent i.e. word accent and musical ictus generally coincide. This is usual (though not by any means invariable) with Palestrina.

(2) If we look at the music of a period slightly earlier — say for instance that of Clemens non Papa (who may have been Palestrina's master) — we find that the word-accent is much more frequently "ignored" by the composer.

(3) If we examine the music of the 15th century (as we may do in a recent volume *Polyphonia Sacra* which contains a miscellany of 15th century polyphony) we find that "no attention is paid by the composers to the tonic accent." This expression is quoted from the preface of Ch. van der Borren who edited the volume in question.

The above facts are attested by all the best European students of medieval part-music. What do they prove? This: that the tonic accent acquired the rhythmic importance it now holds only **gradually**. Up to the end of the 16th century it was gradually taken more and more into account. The earlier we go the less important it appears to have been. When we examine the Gregorian melodies we find the same indifference as in the 15th century. This is not reading history backwards, but facing cold historical fact.

(Dom) A. Gregory Murray.
Downside Abbey, Nov. 23rd, 1934.

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NEW MUSIC

NEW REQUIEM ABOUT TO BE PUBLISHED

Mr. Joseph A. Murphy, prominent member of the Society of St. Gregory, has completed a new Requiem Mass, which adopts the Gregorian, and Psalm tones as a most practical form for the singing of Requiem services.

A complete guide for Requiem services, this edition also contains, directions for Procedure, Translation of the text, and other information which should make this edition a "bible" for all organists and singers serving at Requiem Masses.

Mr. Murphy as a member of the faculty of the Pius X School is well qualified to present this "Guide Book" and beginners in liturgical music will welcome its appearance.

NEW MASS BY N. E. FOX

Another member of the St. Gregory Society about to present his first published composition is Mr. Norbert E. Fox well known organist at the Toledo, Ohio, Cathedral. Mr. Fox has taken the theme of the "Veni Sancte Spiritus" as the theme for his new Mass, and liturgically this work will be found most satisfactory. Choirs doing the more serious type of music will recognize in this work a style that is indicative of what modern composers can do to meet the problem of writing works for present day choirs and services, and still remain within the limitations set down by the Motu Proprio with reference to music for the Mass.

There is no Credo, in this Mass, the Gregorian being indicated to encourage the use of some Chant at all mass services.

NEW MASS BY RICHARD KEYS BIGGS

One of the most promising writers of church music, whose works have appeared in the recent issues of the CAECILIA is Richard Keys Biggs. Mr. Biggs is considered to be among the foremost organists of our day. His music is at once practical and melodic.

Mr. Biggs new "Mass of St. Ignatius is for chorus of boys and men or adult S.T.T.B. voices.

TWO BOOKS OF THE "MELODIAE SACRAE" SERIES PUBLISHED

Books I and III of the collection of original compositions by Melchiorre Mauro-Cottone are receiving splendid endorsements from those who have ordered copies. The Unison Book at 50c and the Three Part Book at 80c offer a collection of 12 "usable" motets for the price of a Mass.

Mauro-Cottone's music is characterized by dignity and perfection of form which classes it among the works which are apt to remain permanently popular in the years to come.

COLLECTION OF ORGAN MUSIC

By Louis Raffy

The various short pieces by Raffy which have been published during the last year and a half in THE CAECILIA have been collected into one 80c book, and published. There are few collections of this type priced at less than a dollar, as Catholic organists well know.

CREDO FROM "MISSA PAROCHIALIS"

By Joseph J. McGrath

The only Credo published in this country to our knowledge, which alternates Gregorian and four part modern music. Best choirs welcomed this work, as seen in last month's CAECILIA music section.

NEW MOTETS OF WORTH

Ave Maria	S.S.A.	P. Piel	No. 811
Ave Maria	S.A.T.B.	P. Victor Eder.	No. 812
Pueri Habraeorum (3 voices)			
		M. Mauro-Cottone.	No. 817
Adoro Te	S.S.A.	Sr. M. Cherubim O.S.F.	
Ave Maria	S.A.T.B.	Richard Keys Biggs.	No. 794
Cantate Domino	S.A.T.B.	G. Pitoni.	No. 795
Jubilate Deo	T.T.B.B.	J. Leo Barley.	No. 777

The above motets include music for various types of choirs. All are compositions of merit, and worthy of any choir program.

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LITURGICAL MUSIC AND ENGLAND*

EDWARD A. MAGINTY, LEICESTER, ENGLAND



OUTSIDE the circle faintly drawn around the aristocracy of literature and art the philosophy of music is not popular, largely because musical writers have the name of speaking a language "no fellow can understand." Discussed in the open forum, ritual music is not less repugnant because the essayist is understood too well. Until recently Catholics in particular displayed uncommon touchiness upon the subject; and not without good reason. For, despite our boast of vigor in all things spiritual, we had to acknowledge a sickly condition in this; yet we were not disposed to thank anyone who spread the news abroad. But now that the glow of health begins to tinge the pallid cheeks of our sacred choralism we are not at all so squeamish. Against the hardy annual items on the debit side there is something to oppose on the credit side of the ledger. What exactly we can pride ourselves upon few would find it easy to define. Wherefore I propose to venture upon an estimate of the level at the moment reached, not, except incidentally, in countries of which I have only hearsay knowledge, but in England, where I have been able to watch the liturgical advance for over fifty years; secondly, to underline the factor which, to me at least, explains why the index-figure is not more gratifying. If not too wide of the actual line attained it may afford some kind of standard, first of all those most eager to contest the claim alleged of English liturgists that the water-mark of Pian propriety at Home is as high above that of English-speaking regions overseas as the Continental is above their own.

Twenty years have elapsed since the passing of Pope Pius X, whose short pontificate was spent in intensive struggle to "restore all things in Christ." A reform most near to his heart was the rectification of the style and mode of ecclesiastical music, which had fallen into an apparently hopeless tangle. Except in his own Venetian Province he was not spared to knit up the ravelled sleeve in its entirety, but it is no small tribute to his fame that only those now past their prime can remember how pressing was the need of energetic intervention when the saintly Pontiff issued his *Motu proprio* on Church music in 1903. This decree took close account both of morning and evening psalmody. In Southern Europe, in particular in Italy, where Ves-

pers had become the "poor man's opera," the bishops were confronted with a harder task than their colleagues in far-flung Saxondom, where any kind of Latin evensong was only just less rare than it is today. Practical folk who speak the tongue of Newman are therefore not now concerned primarily with Vespers or Compline. It is enough for the time being that the substitute of "popular devotions," though musically feeble and without anything of the grip of the rite supplanted, is otherwise unimpeachable. In musical matters it is primarily the mass (the *Kyrie* and the Proper, the mass with the small 'm') that matters.

At the dawn of the twentieth century liturgical music in England was of the kind prevailing in the rest of Europe, where the mysterious belief had taken root that, whatever the silent Mass might be, the *Missa cantata* was a function offering legitimate scope for musical diversion, and the art-form of the "mass" the divinely appointed instrument thereof. In the few more notable public churches with money to throw away it was taken as a matter of course that the principal Sunday Mass should be accompanied by a *gran bella musica* from the brain of Gounod, Cherubini, Weber, Schubert, Haydn or Mozart. We had grown accustomed to what Cardinal Manning called "a Sacrifice at one end and a concert at the other." In the far more numerous missions impressed with the brand of poverty small bodies of men and women volunteers mangled the trivial remains of Kalliwodda, De la Hache, Concone, Van Bree and Leonard (who thought it no reproach to fit the final cry for peace to a foxtrot). When artistically good, a performance of "Haydn No. 1" gave the enemy occasion to blaspheme; a weekly rendering of "Winter in C" which fell short of the Christmas concert was one of the sad misfortunes the faithful had always to be ready to endure. In either case it represented an abuse and a source of weakness; a distraction to those of the household, and to the stranger within the gates an obstacle through which only the most determined, like Sir David Hunter Blair, could hack their way.

How such a state of things came into being would take too long to recount in detail.

*From "Orates Fratres" Nov. 3, 1934.

A brief solution of the mystery is, however, necessary, for without a right appreciation of the honest principle which, mistakenly pursued, first set and still keeps the anomaly going, there is little hope of further advance. Music was admitted into worship on two grounds; primarily as a vehicle of prayer; a long way after as an expression of art. On this secondary count music was justified as an embellishment of ceremonial, a stimulus to devotion, a mode of instruction, a relief to tedium, a refinement of the natural man, an attraction to the ungodly and, lastly, since tonal as well as pictorial or architectural beauty is inseparable from delight, an exhilaration, a satisfaction, what perhaps St. Thomas meant by a *mentis jubilatio*. Among other things, then, music was the wine to the feast, the sherry to the trifle. As the Church from the beginning made provision in the Proper for music above the common capacity to produce, or music with "a thrill" in it, the laity came to regard such provision as their right. But art can open a door which, unguarded permits the entry of much that wars against the spirit. All went well to the Renaissance (1450), which tended gradually to obliterate all sanctions but the last and, under the plea of *Optima Deo* (the best alone is good enough for God), to make music for its own sake or for the pleasure it gives predominant. By 1650 the center of gravity in high places had shifted from the chancel to the minstrels' gallery. Indeed, under a prince like Louis XIV or his brother-in-law, Charles II, each of whom at times required a screen against the cold draughts of piety, it could scarcely have been otherwise. This was not all. Harmony in the sixteenth century was written in that staid, contrapuntal style the Church still delights to honor; in the seventeenth it retained much of its Palestrinian character; but once divorced from its spiritual partner, prayer, it slipped easily down the secular slope till 1750, when, it became frankly theatrical. To use a forcible figure: trifle with a suspicion of sherry was now sherry with a suspicion of trifle. The point to be observed, however, is that in the liturgical economy appointed by the Church a modicum of sherry, under certain strict conditions, has never been denied. That human nature unchecked should magnify the worldly at the expense of the ghostly element is only what one might expect.

Attempts were not wanting in the century past to create a purer current. The *Cecilienverein* was set up in Germany in 1850. In Baltimore the claims of the chant were urged

upon the high schools from 1865. Pope Leo XIII made the medieval *cantilena* compulsory in the seminaries. In England the pre-Tractarian de Lisle (C)* introduced the plain-song at Garendon in 1833; Dr. Wiseman at St. Chad's Cathedral, Birmingham, in 1841. From 1850 Pugin (C), the famous architect, and Dr. Formby (C) endeavored through the Press to do for the liturgy in England what Felix Clement was doing in France. Cardinal Manning (C) dismissed the woman chorist from the Archdiocese of Westminster in 1873 and ostracised from his School at Kensington all music but the Ratisbonne, James Britten (C), founder of the C. T. S., threw himself into the Cecilian movement in the early eighties, while Fr. Richard Sankey (C), the first M. A. to graduate in music, was making the London Spanish Embassy Chapel conspicuous for Tudor polyphony. Dr. (now Cardinal) Bourne as a young curate at Blackheath in 1886 himself taught a surpliced choir to cantillate both Mass and Vespers. In 1887 Canon Connelly at St. George's, Southwark, put a sudden stop to the kettle-drums of Meyer Lutz (but bitter odium pursued him to the end). Msgr. Parkinson, borrowing Dom Pothier's *Melodies Gregoriennes* from Erdington Abbey, stamped the Oscott divines with the culture of Solesmes from 1895. In the final decade, also, diocesan lists of authorized compositions made their first appearance. Lastly Cardinal Vaughan, failing to secure a Benedictine community to interpret exclusive Gregorian in 1900, promoted Dr. (now Sir Richard) Terry (C) *magister choralis* at the Metropolitan Cathedral, where (to the extreme disgust of all except the Anglican, the convert, the American visitor and the nondescript musician), Tallis, Byrd and Soriano were at once enthroned. Nevertheless, the broad stream of sacred song retained its pungent worldly tang.

In his *Motu proprio* Pope Pius covered every corner of the liturgical field, but his immediate anxiety was to distill the spirit of secularity which reeked in ritual choralism almost everywhere. Sufficient for the day if the *status quo ante* 1700 could be recovered. "With all the force of a juridical code" the enactment therefore enjoined that steps should be taken to this end forthwith. The means prescribed were the reinstatement of the Proper, the restoration of the Palestrinian style, or, where poverty forbade so exacting an experiment, such modern harmony as the

* (C) Convert

authorities approved, but above all the practical study of the plain-song. Some will recall the sensation created among those who misunderstood the document entirely (and they were many; nothing to wonder at when more than half the laity misconceive it still) by what appeared to be a summary order, so to speak, to "go teetotal," to abjure the vintage of Mozart for the Cecilian *vin compris* of Kaim or, worse for the "barbarous" Gregorian chant. Nor have all forgotten how the secular Press attended Mass in force the following Sunday morning and, when nothing revolutionary happened, made exceeding merry over Catholics and their music and their devoted loyalty to Rome; though none knew better than the Pope that the Roman ritual policy could not be rebuilt in a day. A new generation is in possession, engaged like the last in clearing away the detritus of the fifteenth century upheaval. After thirty years of husbandry there is reason enough to be mortified at the scanty harvest, but it should hearten the laborer to know that the primary objective of the encyclical has on the whole been crowned with success.

More than a cursory glance at the measures adopted space will not allow. Quiet, insistent pressure was brought to bear upon the fashionable West End choirs, to whose example their poorer neighbors could not help reacting. The second decree of Pope Pius X ("On Frequent Communion") had an unexpected influence upon the situation. Crowds began almost at once to flock to the rails at the early Masses; and in proportion to desert the *Missa cantata*. The choir, shorn of their pride of place, automatically damped their musical temperature to a degree more near the normal. The War shook the choral system to its base. The gallery was depleted of men and even of women. What harmony survived became further subdued when congregations, aching for peace, opened their eyes at last to the incongruity of a *Dona nobis pacem* set by Farmer to a rollicking allegro. The first dramatic move was made in 1916 when Msgr. Dunn, bishop of Nottingham, requested the cathedral canons choral, who happened to be ladies, to retire and prohibited throughout his diocese any *Kyriale* but the Gregorian; with the result that all harmonic masses, good or bad, that filled the cupboards in the five counties of Nottingham have found their way to the public incinerator. More important still was the act of the English hierarchy when, in 1923, they imposed upon schools of every class the duty of extending their activities by a given syllabus

of chant; the effect of which has been that a week-day Mass is not infrequently chanted by a juvenile congregation five thousand strong, and half a million adults have a working knowledge of the *Mass of the Angels*. From the *Apostolic Constitution* of the present Pontiff, liturgical music derived a further impetus in 1928. Next year a branch of the Society of St. Gregory was founded on the lines already familiar in the States. The net result of the campaign so far is not to be assessed in percentages, even were figures always available; but a finding based upon observation and inquiry, though incomplete, is better than nothing.

In England and Wales there are over 1,000 private Religious Institutes (monasteries, convents, seminaries, Homes, etc) which, like the eighteen cathedrals, must be omitted from the investigation. In round numbers, the public churches and mission stations run to 2,200, the secondary schools to 600. About 1,800 of the former and 300 of the latter enjoy a weekly or occasional *Missa cantata*. There is reason to believe that the *Kyriale* is sung 1. by the whole congregation in six per cent of the parishes (and thirteen per cent of the schools); 2. by the choir alone, melodically, to the chant in sixteen per cent (schools, twenty-two); to modern unison in nine per cent (schools, twenty-three); by the choir, harmonically, in the Mozartian (rather more commonly in the shorter, inferior, pseudo-Viennese manner) in fourteen per cent (schools, three); in the style of Palestrina (more frequently of Perosi, Haller, Ravanello, Turner or Bonvin) in fifty-five per cent (schools thirty-nine). Consequently, though here and there a congregation is constrained from time to time to bear with an excerpt from the forbidden catalogues, Mass-music cannot now be called theatrical. So far as I know this fortunate consummation has had as yet no trumpeter; even only for the opportunity it affords of turning the tables upon the secular Press it should be emphasized in Printer's capitals that the word of Pope Pius X has not been completely void.

Though a matter of rejoicing, this however is only a negative achievement. More than one positive injunction was dictated by the decree of Pope Pius. Because, in the main, these have been neglected, we are not much farther forward than we were before; in fact, except on the scholastic flank, there is evidence of decline. The schools observing the official evensong are thought to be eighteen per cent of 550; fulfilling their Pro-

prial duty, fifty per cent of 300. The parochial choirs that render the Proper are reckoned at 300,* the male choirs at 400;† but in spite of the continued prominence of the woman chorister, an anomaly condemned anew by the code, there is less of real music in the morning Office; congregational singing, never remarkable in early days, appears to have lost in vitality; and the number of Vesper or Compline missions has dwindled down to 170.

We can account for this in very few words. It was necessary that the choirs should purify the *Kyriale*, but the ultimate aim of the *Motu proprio* was that they should not touch it at all. It was never part of their business, which consisted of the Proper. They have thrown aside the Proper and monopolized the mass, thus compelling the faithful to be more or less devoutly dumb. So long as this *modus canendi* prevails no real progress can be made.

*It is worthy of wider note that ninety-five percent of the choirs in the Archdiocese of Baltimore observe the order relating to the *Proprium* (March *Caecilia*).

†Capetown Cathedral Choir is the only male choir in the South African Union (Dr. McMurtie).

SCHOOL PUPILS MAKE GREGORIAN CHANT RECORDS

Ranging in age from 10 to 14 years, fourteen pupils selected from the classes at the St. Martin of Tours and St. Philip Neri schools in the Bronx, New York, have just recorded Gregorian chants from "The Catholic Music Hour," a series of school music texts edited by Right Reverend Joseph Schrembs, Bishop of Cleveland, Sister Alice Marie, Diocesan Supervisor of Music, Cleveland, Ohio, and Reverend Gregory Huegle, Musical Director, Conception Abbey, Conception, Missouri. The two records released by the R C A Victor Company contain the following selections representative of different modes and appropriate for various services: *Gloria Patri*, Fifth Mode; *Et Incarnatus Est*, Fifth Mode; *Agnus Dei*, Fifth Mode; *O Salutaris Hostia*, Fifth Mode; *Tantum Ergo*, Fifth Mode; *Salve Mater*, Fifth Mode; *Sanctus* from *Mass XVIII*, Second Mode; *Benedictus* from *Mass XVIII*, Second Mode; *Salva Nos Domine*, Third Mode; *Veni Creator*, Eighth Mode; *Ave Verum*, Sixth Mode; *Adoremus* and *Laudate*, Fifth Mode; *Asperges Me*, Seventh Mode; *Ave Maria*, First Mode; *Ut Queant Laxis*, Second Mode; *Suavis Dominus*; *Ad Te Confugimus*, Seventh Mode.

OUR MUSIC THIS MONTH

(Continued from Page 22)

KYRIE

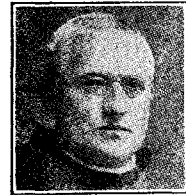
Having shown some material for Lent, for Palm Sunday, and for general use, by various voices, we call the attention of our readers to Father Bonvin's setting of the traditional plea for Mercy—"Kyrie Eleison." This is from his new "Festive Mass" a revision of one of the older compositions from Father's pen, and one of the most representative, and most praised works by this author. Speaking of this Mass our old friend Father Gruender S.J., writes: "The invention is original, the development of the themes shows remarkable skill, in the use of polyphony, the organ part offers more than a simple, substratum for the choir. The Kyrie strikes us as uncommonly beautiful".

Father Gruender goes on to describe other parts of the mass in glowing terms calling particular attention to the "Domine Deus Rex", "Miserere", "et Incarnatus" and "et Resurrexit." In our own humble opinion we rate Father Bonvin's new mass, along with McGrath's "Missa Pontificalis" as one of the best modern American masses, in print. This work may be done by two part choirs, S.A.B. voices or S.A.T.B.

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 November, 1934.

"Will you kindly inform me whether it is allowed or proper for a choir to sing in any foreign language (other than Latin) during High Mass? (a) Is it at all permissible to sing solos in the vernacular during Mid-Night Mass and during Christmastide?" (b)

A.—It is absolutely forbidden to sing in any language other than Latin during High Mass. Latin is the liturgical language, and all who follow the Latin Rite must use that language.

B.—No, it is not permissible. Hymns however may be sung in the vernacular (i.e. in any native tongue) before or after High Mass. With regard to solo singing consult your Pastor. In some places the Diocesan Constitutions have forbidden all kinds of solos. With regard to good solos see *Caecilia*, January, 1933.

"After a Requiem Mass, when the Priest comes out and reads the "Non Intres" should the choir wait until he has finished, and then begin the "Libera?" I attended a Requiem in a large church where the choir began the "Libera" as soon as Mass was over, while the Priest was vesting in the sacristy".

A.—According to the rubrics the Priest is to say the "Non Intres" in a loud voice and the choir is to answer "Amen" and then begin the "Libera".

"In your excellent CATECHISM OF GREGORIAN CHANT you say that Vespers are concluded by the singing of one of the four Antiphons of Our Lady. Would you kindly quote me the source for this authority"?—

A.—THE CATECHISM OF GREGORIAN CHANT treats of Votive Vespers,

such as recommended by the Fathers of the Council of Baltimore to the faithful at large. There is a difference between the liturgical Vespers such as said daily by every Priest, and the votive (devotional) Vespers recommended to the faithful. Where there is question of a liturgical choir that is bound to say or chant Vespers everyday, there is no obligation of singing these anthems".

"The inspired psalms of the royal singer were sung to the accompaniment of musical instruments; how much should instruments be used in the Catholic Liturgy?"

A.—Instrumental music has never been the ideal of the Catholic Church. Clement of Alexandria (A.D. 202) says: "Speechless and senseless sound of brass, of wood-and string-tone, like pagan temple-display, displeases the Eternal Word Which delights only in the harmony of hearts uttered in vocal music". St. Thomas of Aquin, at a time when the musical instruments possessed merely a shadow of our up-to-date orchestras, says: "Instruments excite the minds unto a pleasurable enjoyment rather than unto devotion. The earthly-minded Jews were in need of a promised reward, and during divine services, they were in need of an outward incitement coming from musical instruments. But Holy Church does not employ such instruments lest she appear to be Jewish, i.e. earthly-minded and in need of external incentive."

"Has not time and again permission been given by ecclesiastical authority to use musical instruments in church?"

A.—Yes, permission had been granted to make a discreet use of musical instruments in support of the voices or as accompaniment of sacred polyphony. History however tells us a long and sad story how instrumental music assumed the leading role and indulged in grave excesses. In the matter of music

most people are like children: they are looking for enjoyment and forget all about prayer. Even Religious, whose life was dedicated to Divine Worship, became victims of this influence. Thus the Benedictine Nuns of the St. Ragemund Convent in Milan, Italy, had woefully neglected the sacred chant and employed gay orchestra music at Mass and Vespers. Pope Benedict XIII (September 19, 1728) expressed his grief 'that the custodians of the Gregorian melodies' should have so far departed from the sacred monastic tradition. He threatened to punish the one who under any pretence whatsoever should dare to resume musical instruments".

"Why have not the Popes long already placed a ban on orchestral music in Church?"

A.—In spite of the many sad experiences with instrumental music, Holy Church has permitted its use time and again, always stating that her liturgical laws must be observed. These laws require that the music assume the character of mere accompaniment, of strict subordination to melody and rhythm. Holy Church acknowledges instrumental art and honors it by admitting it into the sanctuary of the liturgical drama. At the same time she is aware that constant watchfulness is required on the part of the Bishops who alone are empowered to permit the performance of orchestral church music. Nor can the Bishops grant a sweeping permission: for each single performance a written permission must be obtained. If we admire the spirit of tolerance, let us also admire the spirit of vigilance on the part of Holy Mother Church.

"Does orchestral music enliven devotion and elevate the affections?"

A.—We have already heard the opinion of St. Thomas of Aquin that instrumental music "excites the minds unto pleasurable enjoyment rather than unto devotion". Man is in a fallen state; he always seeks pleasure; he naturally tries to get away from introspection, self-abasement, contrition and purpose of amendment. Who does not see the cunning trap placed by Old Nick? Satan wants by all means that man should derive no spiritual profit from Holy Mass; least of all does he want him to repent from his sins and change his life. Instrumental music may cause esthetic thrills and sentimental spells of devotion, but these are destitute of backbone.

"It seems to me the Question Box had

something to say on the nature of devotion, but to me it seemed rather steep".

A.—Yes, it was in the month of March, 1934, and probably it tasted like a Lenten dish. The nature of devotion, and the sources from which it springs, formed the subject of our discussion. There it was said 'that devotion springs from pious meditation'. Behold the wisdom of Holy Church: She always gives a sacred text with her music; music alone would lead us into sentimental dreamland, but the words of eternal truth direct our steps aright.

"Did not the great Dr. Franz Witt write orchestral accompaniments for some of his Masses and for the Te Deum?"

A.—Yes, he did. He made a special effort to do justice to instrumental music. He saw but one basis for a compromise between sacred polyphony and orchestral accompaniment; he called it "**Grundstimmung**", i.e. "**fundamental tuning-in**" with the sacred music. It comprises the spirit of prayer, gravity, dignity and beauty of form. By way of contrast he reviews Mozart's Mass in B flat. Speaking of the Kyrie, he says: "The whole Kyrie is so cheerful and sweet, so shallow and meaningless, that there is absolutely nothing betraying a crushed and contrite heart. The whole music is a joke, an absolute mistake". Then applying St. Paul's text (**Galatians 4, 22**) he exclaims: "Cast out the son of the bondwoman (i.e. **the worldly spirit**.) The music, to remain in the Fathers House, must have the spirit of prayer and sanctity".

Dr. Franz Witt used to say: "In those places where Mozart's music is performed, the Chant is laid by, and where Gregorian Chant is cultivated, Mozart is placed on the shelves. The two are like water and fire: they cannot get along.

"I'm just crazy to have a Violin solo played in Holy Night: we have had one or the other instrumental solo every Christmas".

A.—Let me quote for you the liturgical law: "Other instruments than the organ may be allowed, but never without the special licence of the Ordinary, according to the prescription of the **Caeremoniale Episcoporum** (Lib. 1, cap. 28, No. 11)". No matter what has been done in former years, we must be guided by the legislation which went into effect with the promulgation of the New Code (1918).

RECENT PROGRAMS

New England Chapter of The American Guild of Organists. (135th Public Service)

Recital of Plainchant and other Liturgical Music by the Choir of St. John The Evangelist. Boston. November 7, 1934.

Everett Titcomb, Organist and Choirmaster.

- (1) Plainchant
 Kyrie—Deus Creator
 Introit—Puer Natus Est
 Super Flumina (20th Sunday after Pentecost)
 Stetit Angelus (Feast of St. Michael Archangel.)
 Alleluia—Justus Germinabit (De Doctoribus)
- (2) Polyphony—16th Century.
 Kyrie Cristobel Morales
 Ave Verum Josquin Des Pres
 O Quam Gloriosum Tomas Luis Victoria
 Two Responsoria (Tenebrae) Victoria
 (a) Caligaverunt
 (b) Tamquam ad Latronem
 Vidi Aquam Victoria
- (3) Organ Interlude Whitford
 Choral Postludes:
 (a) Ein Fest Burg. (b) St. Catherine
 (c) Benedictus (d) St. Kevin.
 Played by Homer Whitford, Dartmouth College
- (4) Modern Liturgical Music.
 Kyrie and Sanctus Titcomb
 (Missa Sancta Crucis) Titcomb
 Domus Mea Titcomb

AT BENEDICTION

O Salutaris L'Abbe F. Brun
 Tantum Ergo Victoria
 Adoremus (Plainchant with Fauxbourdon) Francis Burgess

MONTREAL, CANADA

Dr. Louis Balogh—ORGAN RECITAL

Assisted by St. Peters Choristers

November 25th, 1934.

Organ Concerto in A Minor Bach
 Aria, Con Variazione Padre Martini
 O Salutaris (Solo Quartet) Mourlan
 Trumpet Tune and Air Purcell
 Scherzo in G Minor Bossi
 Cantate Domino (Choristers) D'Indy
 Prelude, Fugue and Variation Franck
 Ev'ry Valley Shall Be Exalted Handel
 Fiat Lux Dubois

NEWARK, N. J.

MELCHIORRE MAURO-COTTONE
 HEARD IN ORGAN RECITAL

Music suited to the Liturgical Services of the Roman Catholic Church, was Demonstrated to the Diocesan Institute of Sacred Music.

PART ONE

Laudate Dominum Lemmens
 Prelude on the "Ave Maria" Mauro-Cottone
 Interlude on the "Sit Nomen Domini" Lemmens
 Three strophes on the "Ave Maris Stella" Bonnet
 Postlude on the "Magnificat anima mea" Remondi
 Finale on the "Lauda Sion Salvatorem" Lemmens
 Improvisation on the "Stabat Mater Dolorosa" Mauro-Cottone

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The Rev. William J. Lallou, Litt.D.

PART TWO

Messa della Domenica Frescobaldi
 (a) Toccata avanti la messa
 (b) Christe eleison
 (c) Canzone dopo l'Epistola
 (d) Toccata per l'elevazione

Postlude: Fugue in E minor (1st part) Frescobaldi
 Choral-Prelude on the "Creator alme siderum" Lemmens
 Interlude on the "Benedicamus Domino" Lemmens
 Finale on the "Ite Missa est" Lemmens
 Choral-Prelude on the "Veni Creator Spiritus" Perosi
 Te Deum Laudamus Max Reger
 Marcia Festiva Bossi

DETROIT, MICH.

The A CAPPELLA CHOIR of Saint Anthony High School Detroit, which is conducted by the School Sisters of Notre Dame, rendered the following Program in Convention Hall November 14th:

Today There is Ringing Christiansen
 No Blade of Grass Bach
 Jacob's Ladder
 A Wheel in a Wheel Negro Spirituals
 Scandalize My Name
 Dormi Jesu Rubra
 Alleluja! Lord God Palestrina

The League of Catholic Women invited the choir to sing on this occasion. They will be heard under the auspices of the Catholic Study Club.

SAN FRANCISCO, CALIF.

Corpus Christi Church

Rev. P. J. Diamond, S. C. Pastor

Rev. Giuseppe Villani, S. C. Organist and Choirmaster

Christmas — Midnight Mass

Kyrie, Sanctus and Agnus Dei — Missa "Pange lingua" Giuseppe Villani
 Gloria—Missa in hon. Sti. Spiritus J. Singenberger
 Credo Gregorian III
 Offertory — Adeste, Fideles Traditional Melody

**CAMBRIDGE, MASS.
PROGRAM OF MODERN CHURCH
MUSIC RENDERED AT ST.
MARY'S CHURCH**

Rev. E. J. Burke, Director.

Processional:
Praise Ye The Lord Richard Keys Biggs
Kyrie, Sanctus, and Benedictus
(Missa Te Deum Laudamus) Pietro A. Yon
Kyrie, and Gloria
(Missa Gaudens) Martin G. Dumler
Kyrie
(Mass in A) Rheinberger
Sanctus
(Mass in C) Silas
Magnificat Est
Tantum Ergo Joseph Noyon
Recessional Richard Keys Biggs
Father Burke, lectured describing the difference between the various numbers and explaining the characteristics of the various numbers.

BUFFALO, NEW YORK

Program of Investiture of The
Right Rev. J. J. Nash, D.D., LL.D.
Domestic Prelate to His Holiness
Pius XI, As Protonary Apostolic.

Holy Family Church, Nov. 12, 1934.

Processional—"Sacerdos et Pontifex"
Rev. L. Bonvin, S.J.
Reading of Papal Brief
Profession of Faith and Oath
Blessing of Rochet and Mantelletta
Protonary vests in sacristy—"Bone Jesu, Pastor
Fidelium" Stehle
Solemn Pontifical Mass
Introit—"Salve sancta" Gregorian-Bonvin
(Men's Voices)
Kyrie—St. Cecilia Mass Singenberger
Gloria—Holy Family Mass Singenberger
Gradual and Alleluia—"Benedicta es"
Gregorian-Bonvin
(Men's Voices)
Credo—St. Cecilia Mass Singenberger
Offertory of day—"Ave Maria" Choral-Kothe
(4 Parts for Men's voices)
Motet—"Jubilare Deo" Singenberger
Sanctus—St. Cecilia Mass Singenberger
Benedictus—Holy Family Mass Singenberger
Agnus Dei—Holy Family Mass Singenberger
Communion—"Beata" Gregorian-Bonvin
(Men's Voices)
Most Reverend William Turner, D.D.
Right Reverend Monsignor John J. Nash, D.D., P.A.
Holy God Traditional
Recessional—"Long live the Pope" Ganss
Organist and Director: Miss Mabel C. Carbone

MILWAUKEE, WISC.

Immaculate Conception Male Chorus

Roger F. Taylor, Choirmaster.

Concordi Laetitia Arr. by Taylor
Panis Angelicus Cesar Franck
Adoramus Te Christe Palestrina
O Bone Jesu Palestrina
Ave Maria Vittoria
Address by His Excellency Most Rev. Samuel A.

Stritch. Archbishop of Milwaukee.
To Jesus Heart All Burning Meurers
Jesu Dulcis Memoria J. Singenberger
Adoro Te C. Marcetteau
Laudate Dominum J. Singenberger

GLASGOW, SCOTLAND

St. Aloysius Church Choir

John MacDonald, Choirmaster

High Mass

Proper of the Mass Gregorian
Ordinary of The Mass
Missa Patriachalis Perosi
Motet (Ave Verum) Mozart

Evening Services

Bona Mors F. M. de Zulueta S.J.
Jesu Dulcis Memoria Beethoven
Ave Verum W. Byrd
O Salutaris E. Elgar
Tantum Ergo V. O'Donovan

**MILWAUKEE, WISC., CHRISTMAS
PROGRAM RENDERED AT ST.
LAWRENCE CHURCH**

Directed by Sister M. Fortis, O.S.F., with
Sister M. Agna, O.S.F., presiding at
the organ.

BEFORE MIDNIGHT MASS

Glory to God in the Highest J. G. E. Stehle
4 part chorus with organ and string ensemble
A Child is Born in Bethlehem J. Singenberger
Tenor Solo and 4-part chorus with organ
(From Caecilia)
Paraphrase on a Traditional Christmas Hymn
Sister M. Cherubim, O.S.F.
4-part chorus with organ
And the Glory of the Lord (from "The Messiah")
G. F. Handel
Chorus with organ and string ensemble
Hodie Christus Natus Est J. Mitterer
4-part male chorus with organ (From Caecilia)
Exulta Filia Sion Sister M. Cherubim, O.S.F.
3-part female chorus with organ (From Caecilia)
Silent Night F. Gruber
5-part chorus with organ and string ensemble
(From Caecilia)

**MIDNIGHT MASS — SOLEMN HIGH MASS
(Mixed Choir with organ only)**

Proper of the Mass
Introit and Communio Gregorian
Gradual, "Tecum Principium" Fr. Witt
Offertory, "Laetentur Coeli" (a cappella) Fr. Witt
Ordinary of the Mass
Kyrie, Gloria, Credo, Sanctus, Benedictus,
and Agnus Dei from "Missa Mater Admira-
bilis" P. Griesbacher

AFTER MIDNIGHT MASS

Adeste Fideles Traditional
4-part chorus with organ and string ensemble

**7:30 A. M. — LOW MASS
(Young Ladies' Choir)**

BEFORE MASS:
Silent Night F. Gruber
2-part chorus with organ and string ensemble
DURING THE MASS: (Organ accompaniment only)
(Hymns from Caecilia)

Angels from the Realms of Glory F. Koenen
 See Amid the Winter's Snow Traumihler
 O Sing a Joyous Carol F. Koenen
 Hail, Holy Night J. Singenberger

AFTER MASS:

Adeste Fideles Traditional
 Chorus with organ and string ensemble

9 A. M. — LOW MASS
 (Boys' Choir)

Christmas Carols: (From "Ave Maria Hymnal")
 Rev. Jos. Pierron

Angels from the Realms of Glory
 O Glorious Night
 Hail, Sweet Infant
 O Come all Ye Faithful

10.15 A. M. — HIGH MASS
 (Mixed choir)

BEFORE MASS:

Glory to God in the Highest J. G. E. Stehle
 Chorus with organ and string ensemble

DURING THE MASS: (Organ accompaniment only)

Proper of the Mass
 Introit and Communio Gregorian
 Gradual "Viderunt omnes fines terrae" J. Molitor
 Offertory "Tui sunt Coeli" J. G. E. Stehle

Ordinary of the Mass
 Kyrie, Gloria, Credo, Sanctus, Benedictus,
 and Agnus Dei from "Missa Mater Admira-
 bilis" P. Griesbacher

AFTER MASS:

Adeste Fideles Traditional
 Chorus with organ and string ensemble

SAN FRANCISCO, CALIFORNIA

SS Peter & Paul's Church

Rev. B. Pellegrino, S.C.; Choirmaster
 Mr. Irwing, Organist

Ordinary of Mass:

Missa "Santa Cecilia" (8 voices)

Offertory:

Jesu Redemptor Yon

Finale:

Venite Gentes S. Guglielmi (1600)

ST. AGNES CHURCH

San Francisco, California

Rev. John A. Butler, Pastor.

Grace Marie Compagno, Organist and Choir Director.
 Choir of twenty-five mixed voices.

11:40 p. m.

Rhapsody on Carol Melodies (organ solo) Compagno
 Hark what mean those Holy Voices (chorus)

While Shepherds Watched Compagno
 The First Nowell Tansur
 Pastorale (organ solo) Traditional
 Silent Night (chorus) Bonnett
 Angels We Have Heard on High Gruber
 Adeste Fideles Compagno
 Novello

Midnight Mass

Proper of the Mass:
 Introit, Graduale, Offertory, Communion Compagno
 Ordinary:

Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus
 Dei, from Missa Brevis, Compagno

Supplementary Offertory:

En Sacra Nox Adam

Motets during Communion:

Ninna Nanna Mauro-Cottone

Jesu Redemptor Omnium Compagno

8 o'clock Mass

Christmas Carols by the massed children's choirs of
 200 voices.

11 and 12:15 Masses

Carols by the Mixed voice and Male choirs.

Benediction

Adoro Te and Tantum Ergo Compagno
 Divine Praises J. Lewis Browne
 Adoremus and Laudate Compagno

CENTRAL FALLS, R. I.

Notre Dame R. C. Church

Rev. C. Villiard, Pastor

R. Boisvert, Organist and Choirmaster

Processional.....Adeste Fideles Traditional

Ordinary from "Missa Parochialis"
 By Joseph McGrath

Proper in Gregorian Chant.

Supplementary Offertory, "Tollite Hostias"
 By Saint-Saens

Recessional "Resonet in Laudibus" on the Gregorian
 Theme By Boisvert

Ave Verum By J. des Pres

Tantum Ergo By Vittoria

Laudate By Perruchot

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From The Vatican Gradual
 Transcribed in modern notation

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		(2) Mass for Sundays of Advent and Lent		
No. 520		Missa de Angelis	Accomp. by J. B. Singenberger Edited by Otto Singenberger	.60
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National Headquarters for Catholic Church Music

RHYTHM IN EDUCATION

Continued from Page 21

(a) When troops are on the march, it is found that, with the aid of music, double the amount of ground may be covered with the same amount of fatigue.

(b) In manual labor in factories, production has been quadrupled when the work swung along to a regular rhythm. F. Taylor, who made the experiment, came to the conclusion that a reeducation of the workmen on rhythmic lines should be organized.

Did not Pliny remark that sowing corn was an operation that was performed in measure? Wherever man tills the earth, and in every country where men pursue their trades by hand, this same rhythmized activity can be found. Cambarieu cites the example of the Madagascan women, who, whilst occupied in preparing the ricefields for seeding, "resemble danseuses executing a ballet, so clear and defined is the rhythm of their movements."

So by this happy means conscious effort of the will is replaced by an unconscious spontaneous effort. Without preoccupation the worker moves evenly, "elan" and "repos" automatically alternating at equal intervals of time. This indeed is the origin and the "raison d'être" of so many of our "labor songs" that adorn the folk-lore of all countries. And if movement in rhythm gives a greater capacity of production to the artisan who works alone, how much more will they profit who have to make collective efforts! Consider the sea-chanties of the sailors that helped them as they heaved together at the heavy cables.

A recent talking picture from Russia showed a band of young men occupied in the construction of a railroad. They made collective efforts of almost superhuman force by the aid of a strongly rhythmic chorus; they moved in unison to the pulse of the song, and their efforts were accompanied by an apparent overwhelming joy, if one could judge by the expression on their faces. Today, then, as in earlier times, it is evident that laborers who sing as they work—that is, who unite melody and rhythm to the movements of their occupation—reap greater fruits from their labors than those who work without song. Therefore we can suppose, *a priori*, that the study of rhythm is not without importance in practical life.

As to health. It is certain that rhythm has an influence on the circulation of the blood, although experimentation is only in its early

stages and has not yet given any results as clear as those I have just mentioned. But each of us, and especially those for whom rhythm has become an "interior necessity," can ascertain for ourselves the effect of rhythm on our own circulation. With your hand upon your wrist, sing a melody, calm and adjusted to the movement of the pulse. Then change the melody, adopting a movement more rapid and more strongly rhythmized. The pulse will beat faster and with greater force. Diminish anew the speed and force of your singing and your pulse will adjust itself to the new pace. It is said that Berlioz, whilst experimenting in this way, found himself affected on the one hand to the point of vertigo and convulsions and, on the other, to the point of fainting.

If such be the effect of rhythm, we can understand the utility of choosing movements that are rather calm, and a speed in accordance with our physical organization. In psalmody, for instance, when it is well sung, the basic pulse is in proportion with the movement of our normal heart beat. Pardon this digression.

Returning to the "ordering of movements," we must see how it can be applied practically in the primary classes. It is often said that we lack time; the program is too full; we are cramped for space (the rooms also are overcrowded!). Nevertheless, with a little goodwill it can be done. Unlimited time and space is not required, but the **ordered** use of what we have at our disposition. Everywhere there is a lack of time and insufficient space, but wherever the teachers have realized the necessity, there rhythmic movements are practiced. I wish to convert you to the idea itself and then these difficulties, material difficulties, will be overcome. You will be agreeably surprised at the results. Inspectors will tell you (as has already often happened in Italy) that children who combine melody with physical action are not wasting their time, **for they are found to be the smartest children in the schools in all their other subjects.** Why? Because this study fosters attention, self-control, visual and muscular memory, coordination of sight, hearing and movement, a rapid and sure perception and a thousand other things, including a delicate intuition of form and phrasing. These acquisitions are not limited to the study of music, but influence all other studies. These are qualities of the mind and spirit.

To be continued.

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